

the **GAVIN REPORT**
WHEN YOU

PLAY

IT

SAY

IT!



BOTH SIDES OF THE HOTTEST TOPIC IN MUSIC RADIO

THE ACADEMY OF COUNTRY MUSIC—A PROFILE

MOON MULLINS RECAPS THE COUNTRY MUSIC SEMINAR

HARVEY MEDNICK'S REQUIRED READING

FOCUS GROUP TIPS FROM ERIC NORBERG

ISSUE 1751, APRIL 7, 1989

MONEY TALKS.

BULLET BOYS

“FOR THE LOVE OF MONEY”

THE NEW SINGLE

PRODUCED BY TED TEMPLEMAN

From The Album Bullet Boys



MANAGEMENT — DAVE KAPLAN MANAGEMENT



© 1989 WARNER BROS.
RECORDS INC.



GAVIN AT A GLANCE

TOP 40

MOST ADDED

ARETHA FRANKLIN AND ELTON JOHN
Through The Storm (Arista)
GUNS N' ROSES
Patience (Geffen)
WATERFRONT
Cry (Polydor/PolyGram)

RECORD TO WATCH

SAM BROWN
Stop (A&M)

Hot

DEBBIE GIBSON
Electric Youth (Atlantic)



URBAN

MOST ADDED

LISA LISA AND CULT JAM
Little Jackie Wants To Be A Star (Columbia)
ARETHA FRANKLIN AND ELTON JOHN
Through The Storm (Arista)
O'JAYS
Have You Had Your Love Today? (EMI)

RECORD TO WATCH

CHANNEL 2
Keep It Simple (Wing/PolyGram)

Hot

ATLANTIC STARR
My First Love (Warner Bros.)



A/C

MOST ADDED

ROY ORBISON
She's A Mystery To Me (Virgin)
ARETHA FRANKLIN AND ELTON JOHN
Through The Storm (Arista)
BARBRA STREISAND
What Were We Thinking Of (Columbia)

RECORD TO WATCH

PAULA ABDUL
Forever Your Girl (Virgin)

Hot

MADONNA
Like A Prayer (Sire/Warner Bros.)



COUNTRY

MOST ADDED

RICKY VAN SHELTON
Hole In My Pocket (Columbia)
KATHY MATTEA
Come From The Heart (Mercury)
TIE FOR THIRD--SEE PAGE 32

RECORD TO WATCH

LORRIE MORGAN
Dear Me (RCA)

Hot

ROSANNE CASH
I Don't Want To Spoil The Party (Columbia)



JAZZ

MOST ADDED

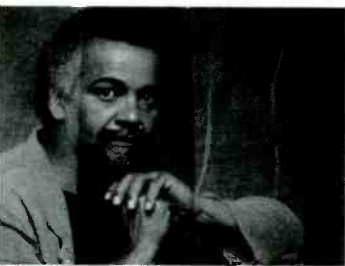
EDDIE DANIELS
Blackwood (GRP)
JOHN PATITUCCI
On The Corner (GRP)
T LAVITZ AND THE BAD HABITZ
(Intima)

RECORD TO WATCH

T LAVITZ AND THE BAD HABITZ
(Intima)

Hot

JOE SAMPLE
Spellbound (Wamer Bros.)



ADULT ALTERNATIVE

MOST ADDED

EDDIE DANIELS
Blackwood (GRP)
LARRY CARLTON
"Josie" (MCA)
T LAVITZ AND THE BAD HABITZ
(Intima)

RECORD TO WATCH

RAIN MAN SOUNDTRACK
(Capitol)

Hot

ANDREAS VOLLENWEIDER
Dancing With The Lion (Columbia)



ALBUM

MOST ADDED

TOM PETTY
"I Won't Back Down" (MCA)
JOE JACKSON
"Nineteen Forever" (A&M)
THE CULT
"Fire Woman" (Sire/Reprise)

RECORD TO WATCH

SARAYA
(Polydor/PolyGram)

Hot

TOM PETTY
"I Won't Back Down" (MCA)



ALTERNATIVE

MOST ADDED

CURE
"Fascination" (Elektra)
TOM TOM CLUB
Boom Boom Chi Boom Boom (Sire/Reprise)
JOE JACKSON
"Nineteen Forever" (A&M)

RECORD TO WATCH

PETER CASE
"Put Down That Gun" (Geffen)

Hot

PIXIES
"Monkey Gone To Heaven" (4 A D/Elektra)



COUNTRY PROFILE:
The Academy Of Country Music
see page 17

NEWS

ERIC NORBERG FOCUSES
see page 16

IENNER COLUMBIA PRESIDENT



As reported in the Gavin Report on March 17, Arista Executive Vice President and General Manager Don Ienner has accepted the position of President of Columbia Records. Ienner is the youngest executive ever to head Columbia.

While he was still in high school, Ienner worked in the mailroom at Capitol Records. In the early to mid 70's he worked with his brother Jimmy Ienner running the publishing, management and production firm C.A.M. U.S.A. He later co-founded Millennium Records where he was Executive Vice President. He left Millennium and joined Arista in 1983. Recently he opened the dialogue that spurred the "When You Play It, Say It" campaign. Whitney Houston, Kenny G, Three Dog Night and The Raspberries are just a few of the luminaries Ienner has worked with.

"There is no one in this business more capable of energizing and leading Columbia Records, in both creative and administrative capacities than Don," said CBS Records Division President Tommy Mottola in welcoming Ienner to the label.

Ienner was generous in his praise of the people he's worked with—and will be working with. "Columbia is the 'crown jewel' of the recording industry, and the opportunity to help steer its' course, with Walter and Tommy, into the next decade is one that I face with a tremendous sense of anticipation," he said. "...the experience I've gained and the lessons I've learned from Clive Davis and Jimmy Ienner have prepared me to take on this new and significant position."

GORMAN NEW CHRYSALIS VP/PROMOTION

Chrysalis Records President Mike Bone has named Capitol VP, Pop Promotion Tom Gorman to replace Daniel Glass as the label's VP/Promotion.

"I'm excited about working with Tom again," said Bone who worked with Gorman at Arista for four years. "He's bright, he's hardworking, he's honest. I couldn't be happier."

Gorman told the Gavin Report that he's happy to be part of the cutting edge tradition of

BOYD BITES THE APPLE

After seven successful years at WVEE-FM, V103 Atlanta, Ray Boyd will be making the big jump and taking over as PD at WBLS-



New York. This lays to rest speculation that Frankie Crocker would once again be joining the Inner City Broadcasting Corporation family.

"It's the world's greatest city, and WBLS is without question the premier station in America," said Boyd. "I am honored to have been offered this position and am certainly looking forward to taking the station back to the top of the market where they belong."

Boyd was PD of V103 for the last three of the seven years he was there, and will join WBLS within 30 days. He is helping his current management in the search for his replacement.

Current WBLS PD B.K. Kirkland will be returning to Inner City's Berkeley-San Francisco outlet KBLX to take over programming at Inner City's Berkeley-San Francisco outlet KBLX.

ANDERSON, DUBARD EXIT WIZF

As we went to press we learned that General Manager Kermie Anderson and Program Director Jay DuBard have left WIZF-Cincinnati.

Anderson will be landing at WDAS-Philadelphia and DuBard is looking for a challenging offer. DuBard can be reached at 513-851-6292.

Details next week.

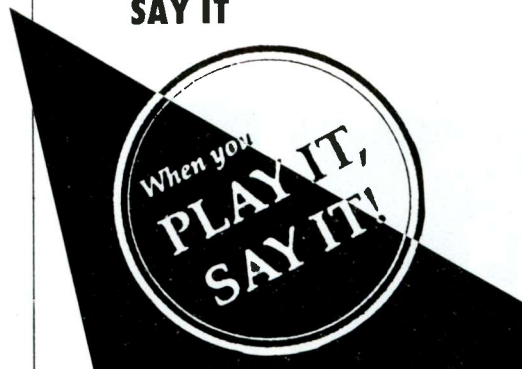
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SURE-FIRE HITS.

Howard Jones cross that line



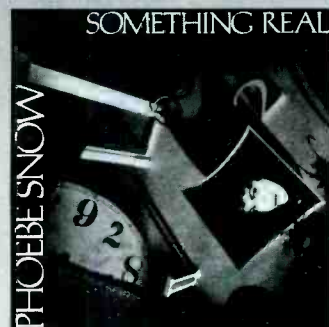
HOWARD JONES
"Everlasting Love"
from the *CROSS THAT LINE*
album.

GAVIN TOP 40: 30* -23*
R&R CHR: 31* -26*
GAVIN A/C: 32* -25*
BB A/C: 44* -38*
R&R A/C: BREAKER 28*
HEAVY ROTATION ON MTV!



PETER SCHILLING
"The Different Story (World
Of Lust And Crime)"
from the forthcoming album
THE DIFFERENT STORY
(World Of Lust And Crime).

GAVIN TOP 40: UP & COMING
PWR99 22-12 H **KRBE** 11-5
KKBQ 32-27 **WXKS** 33-27
92X 29-23 **WNVZ** 25-22
KITY 32-29 **KPLZ** ADD



PHOEBE SNOW
"If I Can Just Get
Through The Night"
from the *SOMETHING
REAL* album.

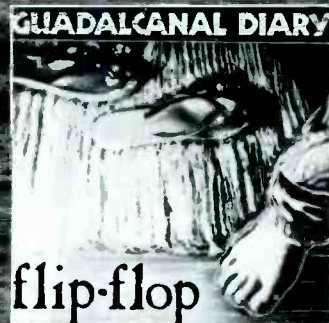
GAVIN A/C: DEBUT-34*
93/19 50% HIT FACTOR
Y95! **WAPE** D-24
K106 ADD **G98** ADD
ADDS: **WHTO** **WZKX** **KWTX**
KCMQ **KFRX** **WNNK** **KWES**



YAZZ
"Stand Up For Your
Love Rights"
from the *WANTED* album.



MARC V. (pronounced VEE)
"Let Them Stare"
from the *TOO TRUE* album.



GUADALCANAL DIARY
"Always Saturday"
from the *FLIP-FLOP* album.
ON YOUR DESK NOW!!!!!!!



When you play it, say it!
Dan Quayle Count Down: 1384

**TRIDENT TRUE... ON ELEKTRA
CASSETTES, COMPACT DISCS AND RECORDS.**

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COLUMBIA

RECORDS . . .

ALL HITS, NO ERRORS



LISA LISA and CULT JAM

"Little Jackie wants to be a Star"

Nationally Most Added Top 40 & Urban!

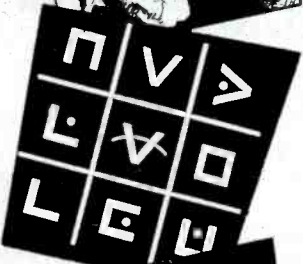


NEW KIDS on the Block

"I'll Be Loving You (forever)"

Top 5 Lp Sales & Immediate Heavy Rotation!

Dick Scott Entertainment



The OUTFIELD

"Voices of Babylon"

Top 3 Album Rock!



EASTERHOUSE

"Come Out Fighting"

Major Market Airplay in Every Region Of The Country!



SURFACE

"Closer Than Friends"

Watch Your Tests Turn Into Big Requests!



EDDIE MONEY

"Let Me In"

The Easiest Investment To Make In High Yield Programming!

April Is Back Announcing Month



When you
**PLAY IT,
SAY IT!**

Columbia



JIMMY SMITH TO WGCI

Former KKDA-Dallas News Director and Assistant Program Director Jimmy Smith has arrived at WGCI-Chicago and is the station's new Program Director.

"After we realized we needed a new Program Director I called around the country to different consultants and other programmers, and his name kept coming up," said GMMarv Dyson about Smith. "After interviewing Jimmy I felt that he was the best one for the job."

Smith, who has worked at WLUM-Milwaukee and WHRK-Memphis is "thrilled to be working at WGCI. This is a tremendous opportunity."

WGCI has been without a Program Director since Sonny Taylor left the station on February 24.



Al Cafaro is now Vice President/General Manager of A&M Records. He has been upped from his position as VP of Promotion. Cafaro has been with A&M for 12 years, and in his new position will run the New Music Marketing and Artist Development departments.

ASTIN, CRUMP IN AT WARNER BROS.

Teddy Astin and Trupiedo A. Crump, Jr. are Co-National Directors of Black Music Promotion for Warner Bros. Records.

Astin has been with WEA and Warner Bros. since 1974. His most recent position with the company was Warner Bros. Regional Promotion and Marketing Director in Atlanta.

Crump is a radio veteran, having worked at WCAT and WLAZ in Arkansas.

KAISER TO ENIGMA AS VP

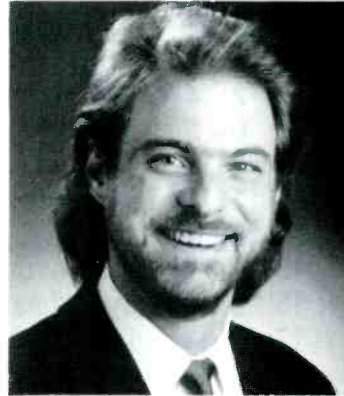
As reported last week, Sam Kaiser has been named Enigma Records Senior VP Promotions.

"When you want the best, you hire the best," said company President Wesley Hein. He anticipates Kaiser making the company more aggressive than ever.

Sam's initial comment was "yahoo!" After he caught his breath he said, "Seriously, Enigma has shown remarkable insight in talent acquisition and artist development, and I'm pleased to be working with such a progressive-minded company."

Until last November, Kaiser was Senior VP Promotion at Uni

Records. He has also worked in television (MTV), records (Atlantic) and as an air personality (KSHE AND KADI).



FARBER WAVAS HELLO TO D.C.

WAVA-Washington, D.C. GM Alan Goodman has named Matt Farber Program Director and morning team member Don Geronimo Program Coordinator.

"It's going to be a team thing," said Goodman. "Matt will set the strategy and tone for the radio station and Don will help execute that strategy." Goodman notes that his programming team's skills complement each other, with Farber being strong with music and creative strategies, and Geronimo being strong with talent. "It's a real good marriage between the two people."

Farber leaves Burkhardt Abrams to accept his new position. He consulted 15 of their stations. Geronimo will continue to do mornings on WAVA.

"The team concept is an extension of what the Emmis philosophies are," said Goodman in closing. "When you get two people with such great skills that complement each other you've got to utilize both of them."

SIMON LOSES COURT SKIRMISH

A county court hearing in Salt Lake City ruled in favor of radio station KCPX, and upheld the contract between the facility and former PD Lou Simon.

Simon exited the station on August 3 of last year, and since then has been fighting the non-compete clause in his contract.

"They never mentioned the non-compete going in," asserted Simon who had moved to Salt Lake City before signing the contract. "They waited until I bought a house and moved my family before telling me about the clause." He did see another side of the story, though. "I'm the first person they have ever held to the non-compete...I must be really good!"

Current KCPX GM Wayne Courtney, who was not at the station when Simon arrived said that Simon may have made an error in judgment in moving to Salt Lake City before signing his

contract. "It was unfortunate that the situation had to go this far. But, I know of three specific incidents where non-competes have been enforced without going to court," he said.

Simon is "looking for a good job!" Call him at 801-572-5751.

IT FEELS SO GOOD MANGIONE FORMS OWN LABEL

Chuck Mangione, Grammy and Emmy award winning musician, composer and artist has started his own record label, Feels So Good Records, Inc. The first release will be Mangione's own "Live At The Village Gate."

"I want my label to represent my philosophy of music," said Mangione. "I have always played and performed the music I believed in, and hoped there were enough people who enjoyed listening to it." Richard Moss is the company's president.

Feels So Good Records is based in Rochester, New York. They can be reached at 716-544-8390.



TOP 40

MOST ADDED

ARETHA FRANKLIN AND ELTON JOHN (148)
(Arista)
GUNS N' ROSES (116)
(Geffen)
WATERFRONT (74)
(Polydor/PolyGram)
LISA LISA AND CULT JAM (72)
(Columbia)
BOBBY BROWN (63)
(MCA)
EDDIE MONEY (53)
(Columbia)
DONNY OSMOND (51)
(Capitol)

CERTIFIED

NEW KIDS ON THE BLOCK
I'll Be Loving You (Forever)
(Columbia)

THE OUTFIELD
Voices Of Babylon
(Columbia)

TOP TIP

NENEH CHERRY
Buffalo Stance (Virgin)

A big winner in England and on the dance floor. This song, featured in the new Bernadette Peters' flick "Slaves Of New York," is rounding up a lot more stations each week.

RECORD TO WATCH



SAM BROWN
Stop
(A&M)

Listeners in Boston are giving this the green light as KISS108 takes it Top Ten this week.

2W LW TW

2	1	1	ROXETTE - The Look (EMI)
3	3	2	FINE YOUNG CANNIBALS - She Drives Me Crazy (IRS/MCA)
9	4	3	MADONNA - Like A Prayer (Sire/Warner Bros.)
1	2	4	Bangles - Eternal Flame (Columbia)
7	6	5	R.E.M. - Stand (Warner Bros.)
18	8	6	BON JOVI - I'll Be There For You (Mercury/PolyGram)
22	11	7	STONE ISLAND - Rhythm King (Virgin)
21	13	8	DEON ESTUS - Heaven Help Me (Mika/Polydor)
13	7	9	Poison - Your Mama Don't Dance (Enigma/Capitol)
15	9	10	Karyn White - Superwoman (Warner Bros.)
17	12	11	38 SPECIAL - Second Chance (A&M)
19	14	12	ANIMOTION - Room To Move (Polydor/PolyGram)
26	18	13	PAULA ABDUL - Forever Your Girl (Virgin)
4	5	14	Milli Vanilli - Girl You Know It's True (Arista)
23	17	15	DEF LEPPARD - Rocket (Mercury/PolyGram)
24	19	16	CHER & PETER CETERA - After All (Geffen)
30	24	17	SA-FIRE - Thinking Of You (Cutting/Mercury/PolyGram)
12	16	18	Roy Orbison - You Got It (Virgin)
36	29	19	JODY WATLEY - Real Love (MCA)
27	23	20	JOHNNY KEMP - Birthday Suit (Columbia)
32	28	21	LIVING COLOUR - Cult Of Personality (Epic)
29	25	22	ENYA - Orinoco Flow (Sail Away, Sail Away, Sail Away) (Geffen)
40	30	23	HOWARD JONES - Everlasting Love (Elektra)
33	26	24	SWEET SENSATION - Sincerely Yours (Atco)
--	33	25	MICHAEL DAMIAN - Rock On (Cypress/A&M)
--	40	26	DEBBIE GIBSON - Electric Youth (Atlantic)
14	15	27	Vanessa Williams - Dreamin' (Wing/PolyGram)
5	10	28	Was (Not Was) - Walk The Dinosaur (Chrysalis)
--	39	29	DONNY OSMOND - Soldier Of Love (Capitol)
--	34	30	STEVE WINWOOD - Hearts On Fire (Virgin)
--	38	31	THE BELLE STARS - Iko Iko (Capitol)
6	20	32	Rod Stewart - My Heart Can't Tell You No (Warner Bros.)
--	--	33	NEW KIDS ON THE BLOCK - I'll Be Loving You (Forever) (Columbia)
--	--	34	THE OUTFIELD - Voices Of Babylon (Columbia)
39	35	35	Robbie Nevil - Somebody Like You (EMI)
--	--	36	WINGER - Seventeen (Atlantic)
--	--	37	JIMMY HARNEN with SYNCH - Where Are You Now? (WTG/CBS)
--	--	38	BETTE MIDLER - Wind Beneath My Wings (Atlantic)
--	--	39	BOBBY BROWN - Every Little Step (MCA)
37	36	40	The Pasadenas - Tribute (Right On) (Columbia)

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

CHARTBOUND

ARTIST TITLE LABEL	Reports	Adds	On	Chart	*Debuts in chartbound
GUNS N' ROSES - Patience (Geffen)	187	116	36	35	
*ARETHA FRANKLIN AND ELTON JOHN - Through The Storm (Arista)	148	148	--	--	
WATERFRONT - Cry (Polydor/PolyGram)	129	74	51	4	
LITA FORD (w/OZZY OSBOURNE) - Close My Eyes ... (Dreamland/RCA)	118	8	37	73	
TOMMY PAGE - A Shoulder To Cry On (Sire/Warner Bros.)	111	19	36	56	

"LOVE MADE ME"



VIXEN

Album sales approaching PLATINUM!

"Vixen is incredible, exciting and happening in the San Francisco market!"
—Jason Gillman
Rainbow Records

"Licking my chops for the next single... Sales are great!"
—Harold Guilfoil
Disc Jockey

"The success of Cryin' has doubled our sales in the past month. The album continues to take leaps and bounds up our national chart."
—Michelle Cacho
Record Bar



Produced by David Cole & Rick Neigher
Remixed by Nigel Green
Management: Lewis Kovac/Left Bank Management

**WORLD TOUR CONTINUES!
U.K., EUROPE & JAPAN ALREADY VIXENIZED!
U.S. TOUR RESUMES WITH BAD COMPANY ON
APRIL 16.
MTV—HEAVY ROTATION**

"SHE DID IT"

GLAMOUR CAMP

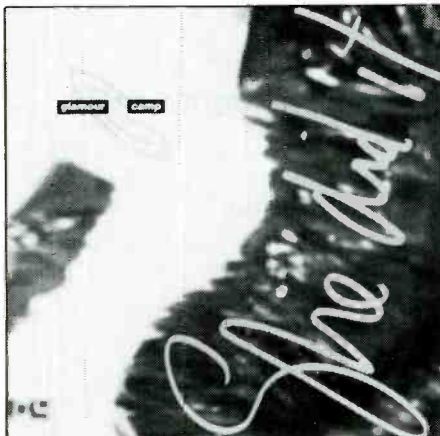
Management: Phil Sandhaus

**GAVIN TOP 40:
UP & COMING 67/24**

Adds Include:
SLY96 KRNQ WCIL
KKRC KZFN WSPK
and more!

Also On:
KXXR KIXY KNIN
WPFM KZZU 95XXX
and more!

when you
PLAY IT,
SAY IT!



UP & COMING

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

Reports Adds On Chart

* Debuts in Up & Coming

Reports	Adds	On	Chart	
126	11	94	21	U2 (with B.B. KING) - When Love Comes To Town (Island)
122	35	70	17	EDIE BRICKELL & THE NEW BOHEMIANS - Circle (Geffen)
106	7	62	37	SAMANTHA FOX - I Only Wanna Be With You (Jive/RCA)
105	33	47	25	NENEH CHERRY - Buffalo Stance (Virgin)
97	21	58	18	ONE 2 MANY - Downtown (A&M)
89	5	64	20	INFORMATION SOCIETY - Repetition (Tommy Boy/Reprise)
86	41	42	3	CINDERELLA - Coming Home (Mercury/PolyGram)
81	--	48	33	DURANDURAN - Do You Believe In Shame? (Capitol)
74	3	49	22	ESCAPE CLUB - Walking Through Walls (Atlantic)
74	3	59	12	EASTERHOUSE - Come Out Fighting (Columbia)
72	72	--	--	* LISA LISA AND CULT JAM - Little Jackie Wants To Be A Star (Columbia)
69	11	10	48	STEVIE B - I Wanna Be The One (LMR)
68	24	34	10	REPLACEMENTS - I'll Be You (Sire/Reprise)
67	24	42	1	GLAMOUR CAMP - She Did It For Love (EMI)
61	4	18	39	MELISSA ETHERIDGE - Similar Features (Island)
61	46	15	--	* RICK ASTLEY - Giving Up On Love (RCA)
59	2	42	15	BOY GEORGE - Don't Take My Mind On A Trip (Virgin)
58	21	35	2	NATALIE COLE - Miss You Like Crazy (EMI)
57	53	2	2	* EDDIE MONEY - Let Me In (Columbia)
55	12	39	4	BASIA - Promises (Epic)
54	21	30	3	ROACHFORD - Cuddly Toy (Feel For Me) (Epic)
53	1	28	24	CHRIS REA - Working On It (Geffen)
51	14	30	7	FIGURES ON A BEACH - You Ain't Seen Nothin' Yet (Sire/Warner Bros.)
51	10	38	3	ONE NATION - My Commitment (IRS/MCA)
50	10	34	6	HOUSE OF LORDS - Love Don't Lie (Simmons/RCA)
45	5	24	16	PETER SCHILLING - The Different Story (World Of Lust And Crime) (Elektra)
43	5	24	14	SURFACE - Closer Than Friends (Columbia)
41	12	21	8	AIRKRAFT - Footsteps (Premiere)
37	4	25	8	SAM BROWN - Stop (A&M)
37	6	26	5	GRAYSON HUGH - Talk It Over (RCA)
37	30	3	4	* ELVIS COSTELLO - Veronica (Warner Bros.)
34	1	19	14	EIGHTH WONDER - Baby Baby (WTG/CBS)
30	--	21	9	BAD COMPANY - Shake It Up (Atlantic)
28	8	20	--	JUDSON SPENCE - Hot And Sweaty (Atlantic)
27	1	25	1	GIRLSCHOOL - Fox On The Run (Enigma)
25	--	23	2	CRACK THE SKY - Lost In America (Grudge)
25	1	13	11	GLENN FREY - Livin' Right (MCA)
25	6	18	1	TIME GALLERY - Valerie (Atlantic)
23	1	12	10	PAUL CARRACK & TERRI NUNN - Romance (Love Theme From Sing) (Columbia)
21	4	14	3	* BIG BAM BOO - Shooting From My Heart (Uni/MCA)

DROPPED: #21-Debbie Gibson (Lost), #22-Mike + The Mechanics, #31-Martika, #32-Anita Baker, #37-Simply Red, Tiffany, The Fixx, Carly Simon, Love and Money, Womack & Womack, Gina Go-Go.



ELVIS COSTELLO

"VERONICA"

WXKS	WZOU	WGH	WMMS	KCPX	KPLZ
K104	WPST	K106	WINK	WLRS	Z102
Z104	KATM	KSND	KYRK	KOZE	ZFUN
SLY96	WBNQ	99KG	WSPT	WPFR	WKSF
KNAN	KIXY	95XXX	95XIL	G98	



FIGURES

ON A BEACH

"YOU AIN'T SEEN NOTHING YET"



MAJOR MARKET ACTION:

WZOU 16-13	PWR99 21-15
KRBE HB-35	KKBQ ADD

ALSO:
PRO/FM
WZPL

WXKS
WGH
KXYQ

CKOI
WMMS



NEW ORDER

"ROUND AND ROUND"



ADDS:

CKOI	KEGL
KKBQ	KTFM
92X	

ALSO:

KBFM	Y106
QV103	KKMG
KKRK	

ON:

KKFR	KZZB
K106	K98
KRBE	

TOMMY PAGE "A SHOULDER TO CRY ON"

GAVIN TOP 40: 111/19 • R&R CHR: 36*-32* 146/19

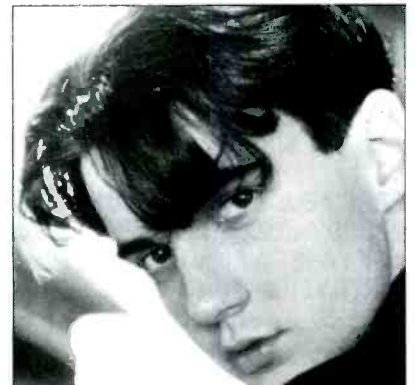
THIS WEEK'S ADDS:

KS104	KXYQ
WNYZ	WRCK
WDJX	KBFM
KAY107	KYNO
KFRX	KWTO
FLY92	WLAN
WANS	94TYX
Y107	KRNQ
KBOZ	WLRW
95XXX	

WZOU 29-19
WDFX 20-13
WPST 4-2
KKXL 12-9
BJ105 17-12
KPAT 18-14

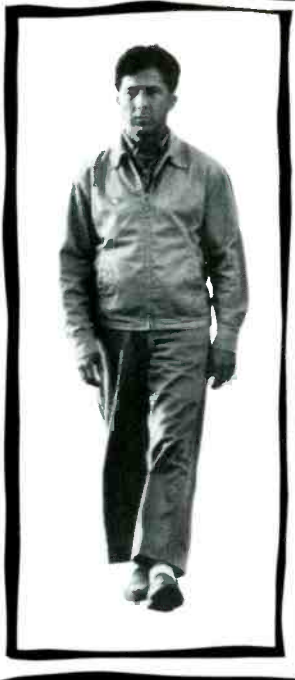
WGH 28-17
WLOL 11-8
KYRK 8-5
Q104 5-4
WIBW 29-19
KKMG 32-22

WNCI 24-18
KROY 10-9
Z97 3-1
Y106 14-9
KQKQ 21-13



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
ROXETTE - The Look (EMI)	306	--	262	34	8	2	--	99%	10
FINE YOUNG CANNIBALS - She Drives Me Crazy (IRS/MCA)	314	2	223	61	25	1	2	98%	11
MADONNA - Like A Prayer (Sire/Warner Bros.)	318	2	162	105	44	5	--	97%	5
BANGLES - Eternal Flame (Columbia)	235	--	165	65	5	--	--	100%	11
R.E.M. - Stand (Warner Bros.)	240	4	125	79	22	9	1	94%	14
BON JOVI - I'll Be There For You (Mercury/PolyGram)	281	1	37	97	108	29	9	86%	7
TONE LOC - Funky Cold Medina (Delicious Vinyl/Island)	233	3	77	69	55	20	9	86%	8
DEON ESTUS - Heaven Help Me (Mika/Polydor)	269	3	15	76	127	40	8	81%	8
POISON - Your Mama Don't Dance (Enigma/Capitol)	232	1	45	106	58	14	8	90%	10
KARYN WHITE - Superwoman (Warner Bros.)	209	2	51	93	46	12	5	90%	11
38 SPECIAL - Second Chance (A&M)	262	8	34	73	107	26	14	81%	11
ANIMATION - Room To Move (Polydor/PolyGram)	262	3	26	60	133	31	9	83%	9
PAULA ABDUL - Forever Your Girl (Virgin)	274	9	7	20	122	97	19	54%	6
MILLI VANILLI - Girl You Know It's True (Arista)	167	--	85	72	4	3	3	96%	17
DEF LEPPARD - Rocket (Mercury/PolyGram)	235	3	15	37	128	38	14	76%	7
CHER & PETER CETERA - After All (Geffen)	248	6	3	14	135	71	19	61%	7
SA-FIRE - Thinking Of You (Cutting/Mercury/PolyGram)	226	12	14	23	64	85	28	44%	11
JODY WATLEY - Real Love (MCA)	268	14	1	3	61	129	60	24%	5
JOHNNY KEMP - Birthday Suit (Columbia)	210	6	6	24	80	56	38	52%	9
LIVING COLOUR - Cult Of Personality (Epic)	223	10	6	12	63	97	35	36%	6
ENYA - Orinoco Flow (Geffen)	182	9	12	16	58	66	21	47%	19
HOWARD JONES - Everlasting Love (Elektra)	263	13	--	4	48	134	64	19%	5
SWEET SENSATION - Sincerely Yours (Atco)	197	19	11	16	48	68	35	38%	11
MICHAEL DAMIAN - Rock On (Cypress/A&M)	284	46	1	9	36	97	95	16%	6
DEBBIE GIBSON - Electric Youth (Atlantic)	271	33	2	3	23	106	104	10%	3
DONNY OSMOND - Soldier Of Love (Capitol)	253	51	1	4	27	82	88	12%	4
STEVE WINWOOD - Hearts On Fire (Virgin)	196	6	--	2	39	76	73	20%	6
THE BELLE STARS - Iko Iko (Capitol)	187	38	7	5	27	51	59	20%	7
NEW KIDS ON THE BLOCK - I'll Be Loving You (Forever) (Columbia)	216	37	6	3	11	44	115	9%	3
THE OUTFIELD - Voices Of Babylon (Columbia)	218	25	--	--	14	65	114	6%	4
ROBBIE NEVIL - Somebody Like You (EMI)	175	2	1	3	32	66	71	20%	6
WINGER - Seventeen (Atlantic)	142	13	4	6	39	43	37	34%	9
JIMMY HARNEN with SYNCH - Where Are You Now? (WTG/CBS)	129	20	9	6	32	26	36	36%	6
BETTE MIDLER - Wind Beneath My Wings (Atlantic)	141	32	4	8	25	31	41	26%	7
BOBBY BROWN - Every Little Step (MCA)	179	63	4	1	21	28	62	14%	4
THE PASADENAS - Tribute (Right On) (Columbia)	138	4	1	5	26	36	66	23%	8
GUNS N' ROSES - Patience (Geffen)	187	116	3	3	12	17	36	9%	3
ARETHA FRANKLIN AND ELTON JOHN - Through The Storm (Arista)	148	148	--	--	--	--	--	--	1
WATERFRONT - Cry (Polydor/PolyGram)	129	74	--	--	--	4	51	--	2
U2 (with B.B. KING) - When Love Comes To Town (Island)	126	11	--	1	2	18	94	2%	3
EDIE BRICKELL & THE NEW BOHEMIANS - Circle (Geffen)	122	35	--	--	6	11	70	4%	3
LITA FORD (w/OZZY OSBOURNE) - Close My Eyes... (Dreamland/RCA)	118	8	7	7	27	32	37	34%	7
TOMMY PAGE - A Shoulder To Cry On (Sire/Warner Bros.)	111	19	3	8	17	28	36	25%	20
SAMANTHA FOX - I Only Wanna Be With You (Jive/RCA)	106	7	--	1	10	26	62	10%	5
NENEH CHERRY - Buffalo Stance (Virgin)	105	33	1	2	5	17	47	7%	3



RAIN MANIA



winner of 4 academy awards

BEST PICTURE

BEST DIRECTOR

BEST ACTOR

BEST ORIGINAL SCREENPLAY

the original motion picture soundtrack

FROM THE UNITED ARTISTS PICTURE RAIN MAN

sales approaching gold!



the first smash single

IKO IKO

by

THE BELLE STARS

ALREADY A TOP 40 CHARTED RECORD AND HEADING FOR TOP 10.



THE SUCCESS CONTINUES...

the new single and video

SCATTERLINGS OF AFRICA

by

JOHNNY CLEGG & SAVUKA

ALSO FEATURED ON THE JOHNNY CLEGG AND SAVUKA CAPITOL LP



Rain Man has brought the problems of autism to the attention of the world. But there are some problems that are never heard about. The Society for Children and Adults with Autism, in South Africa, receives no financial assistance in their efforts to help the autistic because they are multi-racial. Johnny Clegg is donating his royalties from the sales of the American release of the soundtrack album to the society. Children from both the Johannesburg and Soweto branches of the society are featured in the Johnny Clegg & Savuka video "Scatterlings Of Africa."



Produced and arranged by Hilton Rosenthal

Management: *Alive*



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INSIDE TOP 40 by Dave Sholin

April has arrived and with it the kickoff of what the RIAA has proclaimed as "Back Announcing Month." Viewed as a non-issue or a problem that's been blown out of proportion by some, our cover story offers solutions to what admittedly is a topic that's fairly cut and dry. Rather than focus on the obvious benefit of telling the audience (your customers) the name of a new song and artist the bigger concern is one that Heavy Lenny Bronstein brought to everyone's attention at the Gavin Seminar. His advice to radio was not to simply "say it when you play it, but say it with excitement." Upon entering radio in the mid-sixties, in my naivete I'd always assumed that every jock "playin' the hits" was heavily into music. Faced with the realization that personalities have differing goals and interests, I felt it was crucial to do as much as possible in getting a staff turned onto new music they'd be playing. If part of the responsibility of air talent is selling the station with sizzle, it only makes sense to do the same for the product that makes up the largest piece of the programming pie—the music. Anything less is selling the listener short.



Scoring big in the HIT FACTOR department with a 28% to 54% increase, PAULA ABDUL is only steps away from her second consecutive top ten track. Surges ahead 15-10 for Mark St. John and Rich Anhorn at KWSS San Jose and also gaining at LG73 33-21, KXGO 24-18, KYNO 23-17, KKXX 27-17, POWER 104 16-9, KDLK 23-17, 99KG 24-16, WLWR 24-14, KXRA 26-16, KKRC 28-21, KROC 24-18, WLNZ 22-15, WNKO 23-18, WFMF 30-19, WAIL 27-21, WZLS 24-15, WJET 25-17, WAFX 22-17 and WRCK 23-13.

Former Top Tip MICHAEL DAMIAN is unstoppable now, turning the corner into the top thirty and showing up everywhere as a top request item. Added at Q102 Cincinnati, KGGG Rapid City, G105 Durham/Raleigh, CKOI Montreal, WBPR and WKZQ Myrtle Beach, KCLD St. Cloud, POWER 105

Albuquerque, X102 Reno, POWER 106 Los Angeles, etc. Top thirty debuts at Z100, Z95.5, WKDD, WHHY, Y106, 92X, KBEQ, KRQ, Z104.5, X100, KUBE, FM104 and KPXR.

Following three weeks in the MOST ADDED arena, THE OUTFIELD surges ahead with more than 200 total reports. Top fifteen on the phones at WTBX Duluth where it climbs 33-27. On the move at KIXS 35-24, KGOT 30-23, KZZU 29-22, Y97 29-22, KMON 31-22, KTRS 31-25, Y95 debut #20, WLLI 22-17, KPAT 30-25, WBNQ 31-26, WAGQ 29-21, WVMX 23-16, G98 36-30 and Z104 35-28 with strong adult reaction (mostly female) reported.

New airplay on JIMMY HARNEN with SYNCH includes KQEN Roseburg, OR where PD Bill Dawson adds it and says, "We've been getting calls before we added it and it's now number one in requests." Third in calls (behind MADONNA and ROXETTE) at KRIT Ft. Dodge, IA taking a 20-15 gain and a massive 19-4 move at Y108 Denver. Other adds include KWES, KIQY, WHSB, WVAQ, WLFX, B97, KMOK, B94, EAGLE 106, WBEC/FM, WMJQ, KZZK, KBEQ, WQID and WSPK.

WINGER is flyin' high with a 34% HIT FACTOR showing up in the top twenty at Y97 Santa Barbara going 15-10. MD "Dynamite" Darrin Stone says it's been getting "heavy nighttime phones—mainly female." Other hot moves include 100KHI 28-19, WPST 25-20, KFMW 15-11, WCIL 17-8, 99KG 21-11, WGBQ 18-14, KIXY 15-5, KZFN 17-13, Q96 27-22, etc.

Z100 New York adds what has to be the most talked about song of the week—BETTE MIDLER's "Wind Beneath My Wings." Y100 Miami debuts it at #21 and WKTI Milwaukee debuts at #19. Among the new believers are KRQ Tucson, KWSS San Jose, B97 New Orleans, KPXR Anchorage, BAM99 Montgomery, KYA Billings, KDWB Minneapolis, WKSQ Ellsworth/Bangor, B94 Pittsburgh and YES97 Columbia. Top fifteen at KIXY, KISN, KCPX, KEWB, KZOU, KHOK, WCIL, KHHT, Q102, WHSB, WBBQ, 94Q, WSBG, WJET, WSTW, WTIC/FM, WLKY, 102QQ, etc.

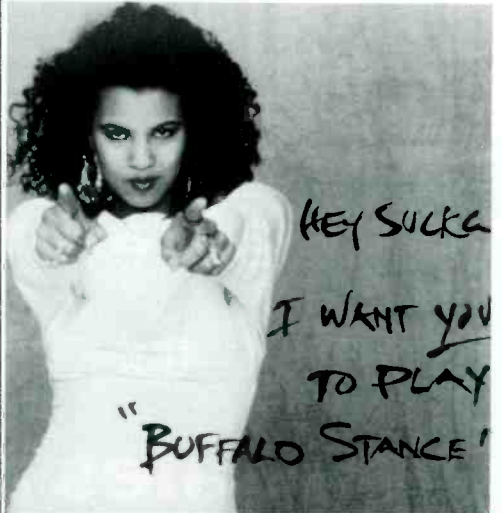
KHOK Hoisington/Great Bend, KS added LITA FORD's duet with OZZY OSBOURNE a month ago and it's been top five on the phones ever since as it climbs 21-14. Top ten for KRRG 3-1, KWYR 10-5, POWER 104 7-7, KIXS 12-3, WDFX 9-7, WJMX 8-5, KBAU 3-1, KGLI 22-9, KMON 6-4, KGWY 10-7, KOZE 8-5 and K104 debut #10. HIT FACTOR is up to 34%.

GUNS N' ROSES

Several giant gains for the second MOST ADDED tune of the week by GUNS N' ROSES. Zooms 22-12 at FM104 Modesto/Stockton and 32-19 at KZZU Spokane. Debuts #12 for KBQ St. Louis and #21 at WSTO Evansville, IN. Adds include KDWB, WNCI,

92X, Y108, KZZP, KOY, KBEQ, KZOU, KYYY, KLYV, Y94, Y106, KC101, Q107, WNVZ, Z100 and 95XXX.

Staying power is the mark of widespread popularity and TOMMY PAGE is demonstrating continued growth for those who believed early on. Michael Right, PD at KKXL Grand Forks, ND, began playing it January 30th and takes it 12-9 this week with hot phone action (#8) showing no signs of slowing down. Y106 Orlando also moves it top ten (14-9) reporting #3 requests.



NENEH CHERRY leaps to over one hundred total reports. FM102 Sacramento is first to take it top five with an 8-5 gain. On fire at KDON 22-14 and WIOQ 17-10. New on KCPW Kansas City, KS104 Denver, KZOU Little Rock, KZ103 Tupelo, CKOI Montreal, KMOK Lewiston, KKXX Bakersfield, KPKY Pocatello, KZXQ St. Cloud, WNKS Columbus, WBEC/FM Pittsfield, etc.

A smash throughout Europe, SAM BROWN is now building a story in the U.S. KISS108 Boston takes it 12-10 and MD Jerry McKenna reports strong upper demo callout. "We tested it for a while," says Jerry, "and every time we played it we got calls from listeners asking about it—it's totally unique." Jumps 23-17 at KPLZ Seattle and 34-25 at KOZE Lewiston. On at Y106, KPAT, KXXX, Q96, WCGQ, Z104, G98, PRO/FM, etc.

B94 Pittsburgh, Z103 Tallahassee, WDFX Detroit and KRQ Tucson all jump on the BENNY MARDONES bandwagon. KOY Phoenix MD Kevin Robinson informed me that they put it in oldies rotation before Christmas when their overnight person played it once on an early Sunday night/Monday morning and got 15 calls. Kevin says, "the more we played it, the more response we got—listeners asking where they could buy it." It's been number one in callouts for six weeks and charts number four. Also moves top five (#4) at KZZP.

Please note that last week I incorrectly noted the Assistant PD name at KC101 New Haven, CT. Tom Poleman is the Programming Assistant there.

SOMETHING SO UNIQUE...
NEVER SOUNDED SO FAMILIAR!!



SAM PHILLIPS
"Holding On To The Earth"

From the LP ... The Incredible WOW!

Virgin

MOONLIGHTING

by Moon Mullins

RECAPPING THE
COUNTRY RADIO
SEMINAR

With the conclusion of the Country Radio Seminar and speaking as one who has attended each year, I have a few observations on the format, which is at a crossroads as we enter the nineties.

In many markets Country's shares are shrinking; the core is aging; new, young, exciting artists are receiving little exposure on radio or television.

The 18-24 year-olds that make up the format's future have, for the first time in a 35 year period heard NO country-oriented product on the radio stations that are their primary choices for music. Crossover from Country to Top Forty or Adult Contemporary is non-existent.

The Country Music Association, along with imminently successful Country radio stations and artists, producers and marketers of country have been unable to help country shed its image of hayseediness, haybales, cornball lyrics and twang. Even though we've dressed her in glitz and glitter, the ol' gal is still an ethnic format and the world is not fooled. There's a reason our format is called COUNTRY—that's what we are, and as long as the New Traditional sound continues to *dominate* our playlists, our growth will remain stunted, and in some cases decrease.

We are competing in a different world than just three years ago when country programmers demanded less "watered down, pop-oriented" country songs. Those that are programming exactly as they were three years ago are under-performing, and while I'm glad we have platinum sellers like Randy Travis, George Strait and Dwight Yoakam, why aren't groups like Restless Heart, Exile and Southern Pacific selling in that range? If it's truly because not enough people want their kind of music, then my friends, we're really in trouble.

Our Gold libraries are burning out and going down in flames. If you haven't experienced it yet, you will because it's a trend that will spread. We're not feeding our audiences a large enough diet of fresh, new material. For years, the record labels have been encouraging radio to expose more and more new product and artists and most Country programmers have resisted under the old axiom "We're not in the business of selling records." That's true, we're not. But, as an expectant mother nurtures her diet in order to give birth to a healthy baby, we in

Country radio need to nurture our new music acts to protect our own health in the nineties.

We need to request the music producers to find us young talent to replace the worn-out Eagles, CCR and Jim Croce songs in our libraries. Let's BALANCE this product again. Must we swing from one extreme to the other??

At the New Faces Show that concluded the three-day Country Radio Seminar, the audience was BORED! I don't know if it was the inferior sound mix, the rather lengthy, self-aggrandizing pre-show program or the less-than-quality acts. The opening performance by The Desert Rose Band, got the biggest response, but by the time Skip Ewing closed his set, hundreds of P.D.'s, M.D.'s and music professionals had left.

I've been to Rock, Top Forty and Urban seminars, and when acts appear they receive adoration from the radio crowd. Maybe there's too many folks in Country music who don't like it? Or, perhaps it was only the setting, or everyone was tired. The Judds' "Super Faces" show Thursday night was attended by a large contingent of radio people who showed their appreciation.

As long as the New Traditional sound continues to dominate our playlists, our growth will remain stunted, and in some cases decrease.

Whatever the reason, the New Faces Show is still the one event that can make or break careers in Country music. With two tunes, and artist's entire future can take a quantum leap forward or a giant step into oblivion. Saturday, March 4th's show fizzled.

To sum up, what I am trying to convey in this message to Country Programmers everywhere is:

- Play more new music.
- Use call-out research to make sure what you're playing is right.
- Identify the artists and titles. "When You Play It, Say It!"
- Retire those crispy fried oldies
- Balance the new traditional with wide-appeal currents.
- Do everything first-class; shed any hint of "hayseed."
- Get excited about the music, artists and format
- Take risks; be creative
- Program your research, don't let your research program you!
- Hope President Bush keeps a high profile on Country music during his White House Tenure. ●

MARKETING

by Harvey Mednick

REQUIRED READING

A while ago I wrote a column which dealt with those characteristics in employees most sought after by bosses. High on that list was "maintaining professional knowledge by reading trade journals and industry literature." Now, I know you read this industry journal, so you already have an advantage over your peers who do not, but seriously, keeping up-to-date is critical to success and I'd like to bring a couple of books to your attention that you might want to add to your bookshelf.

If you're like me, a big part of your job is involved with the advertising of your station. Whether you deal with an agency, freelancers, or a boutique, it sure can't hurt to have a solid working knowledge of the ad world to complement your already-outstanding awareness of our industry. Here are a couple of suggestions you might want to add to your library.

Acknowledged as one of the most useful books ever published on the subject, *How to Advertise*, by Kenneth Roman and Jane Maas, after thirteen years still provides the basic training you'll need to better fulfill your advertising responsibilities to the station. Among the gems you'll find thoughts like these:

- You can't begin to think about advertising until you position your product (station). What messages do you want people to remember about what you stand for?

- Be single-minded in your ads. "Everything about your product is important—to you. To consumers, some product characteristics are more important than others. Time spent talking about minor copy points will blur communications of your main consumer benefit."

- "If you can show that your product does something well, or better than your competition, show it. And show it in every commercial you run."

- "Build campaigns, not individual commercials." A simple test as to whether an ad can become part of a campaign: imagine yourself writing the next ad in the series.

The list continues. In this extremely actionable manual are specific recommendations for print advertising, radio, direct mail, and so on. Needless to say, no book over a dozen years old will be up-to-date in such areas as cable TV and alternative ad opportunities such as shopping carts, but most of *How to Advertise* still delivers the goods. Best of all, the authors constantly remind us that the tips they offer should serve only as starting points. To create good advertising, there is only one rule (as the old saying goes)—break the rules!

If you break the rules you're going to stand a better chance of breaking through the clutter than if you don't. If you live within the rules, in all likelihood the work you produce will be derivative. It won't be fresh, it won't have the necessary ingredients to disarm the consumers— who, you have to remember, have their defenses up against all sorts of ad messages coming their way.

It's hard to write a book telling how to break the rules. But authors like Roman and Maas at least bring us to the point where we should be able to direct the people who work for us on which rules we want them to break in order to produce interesting, compelling, and effective advertising for our stations.

Al Ries and Jack Trout, the team that brought you *Positioning* and *Guerrilla Marketing*, have a new book that is important for both you and your sales force to read. Not only is it valuable to you from the ad creation perspective, but, if your sales people have the responsibility for writing spec copy or on-air spots for your retail clients, then they'll profit from the ideas contained in *Bottom-up Marketing* as well (and you'll reinforce your guru status at the station at the same time).

The authors ask the basic question —

What's your marketing message? You know, the single idea you try to get across in your station's advertising and other marketing efforts. Don't say "More Music" or "Less Talk"—everyone says that. You need something stronger, a tactic, one that differentiates your company from your direct competitors. A couple of examples for you to consider: "Home delivery in 30 minutes" (Domino's Pizza), "When it absolutely, positively, has to be there overnight" (Federal Express), and Apple Computers' new emphasis on desktop publishing.

The authors advocate your finding such a tactic and, as if by magic, your marketing strategy will define itself as everything focuses on reinforcing the tactic. But a word of caution: your marketing tactic dictates not only marketing, but operations as well. Don't guarantee overnight delivery unless you can actually do it.

Most advertising campaigns, say the authors, try to change the mind of the marketplace by promising better this or better that. That's exactly backwards. What you should be doing is changing your company's (station's) culture so that it offers something unique—then telling the customer about it.

Like Ries and Trout's other books, *Bottom-*

up Marketing is easy to read, witty, and just skeptical enough to reflect the attitudes most of us harbor in broadcasting.

Take the authors' reaction to the wildly popular Joe Isuzu commercials. The ads/spots? Clever. Without a doubt the most admired, most awarded, most respected advertising campaign in recent years. The effect? Well, Isuzu Motors Ltd. spends \$30 million a year on advertising in the U.S. and still manages to sell fewer than 40,000 cars here—that's one-sixth of what Hyundai sells, less even than the once-dangerous Audi and the now-discontinued Yugo.

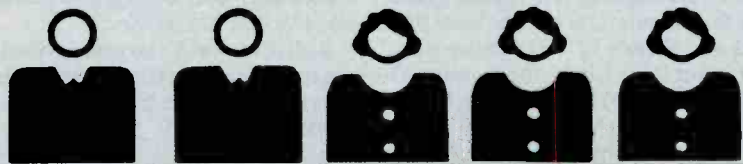
"People remember Joe the liar," say Ries and Trout, "but don't remember why they should buy one of his cars."

Bottom-up Marketing is from McGraw-Hill (1989), and *How to Advertise* is from St. Martin's Press (1976). Add these to your bookshelf, make them required reading, and you'll have taken another giant step in your career. ●

P.D. NOTEBOOK

by Eric Norberg

FOCUS GROUP



DO'S & DON'TS

"Focus Groups" are "controlled discussions" utilizing a small number of people—about ten, for most purposes—according to Jhan Hiber, newest Gavin Report columnist, and conductor of the "Focus On Focus Groups" session at February's "Gavin Seminar For Media Professionals" in San Francisco.

A focus group is statistically invalid as a "survey" under the laws of probability, and therefore the group members are selected simply to be representative of the "universe" of radio listeners the sponsoring station seeks to serve, and findings are better used as "thought starters" than for any definitive purpose, Hiber explained. He added that these groups, conducted by a trained inter-

viewer who is impartial because he/she is not involved with the client station's staff, generally tackle about 8 key subjects or areas. He advised strongly separating the genders, rather than having men and women mixed within a single focus group explaining that only when a focus group is all one gender do all participants feel free to respond candidly. Since many of those recruited fail to show up, Hiber recommended "overbooking" focus groups by 50% or more, and "always reconfirming" participants by phone shortly before they are expected to attend. (The 18-24 male is the hardest to recruit and have actually show up; even higher overbooking is needed for this age group). Pay for participating should be at

least \$35 per person, with \$50 more realistic, Hiber said.

Contrarily to broadcast focus groups of the '70's, Hiber indicated that focus group panel members should be recruited at random, by telephone, by the station or the firm conducting the study, rather than being drawn from a pool of people which the focus group conducting organization uses regularly. These "rolodex" panelists are easy to obtain and are willing to talk, but these characteristics make them less typical of the population as a whole. Stations wanting focus group research to be conducted by an impartial outside firm, but not desiring to pay the rates of major research companies to do it, might explore the possibility of doing it with the marketing department of a nearby university. However, Hiber emphasized that stations should not cut corners on the cost of doing the research because that would minimize your chances of getting useful data—and the sponsoring station should never be revealed to focus group members, or the reactions will be biased and compromised.

As for the moderator of focus groups, Hiber suggested "playing dumb" when posing questions, avoiding leading questions, making sure all respondents have an equal opportunity to give their opinions, and never badgering or putting down the panelists.

My own experience at focus groups leads me to add two more cautionary comments: Beware professional "analysis" of any research: Research companies are much better

HEAR & THERE

by Sheila Rene

at obtaining data than interpreting it in the context of an industry most do not fully understand. And beware what I call the "G.M. Syndrome," although any staff member can be prone to it: Sitting behind the one-way mirror during sessions and hearing only what you want to hear! No matter what you hear there, don't forget that any positive or negative comments about your station or your competition are not statistically significant in a panel this small, and are only "thought starters."

By the way, it struck me during Hiber's session that I have never heard any discussion concerning the sort of "reverse focus group" approach that I use in developing test data on new and current music for A/C radio, so maybe it's my own invention. I only empanel people who are exhaustively pre-qualified as being closely representative of the tastes of the broad cross-section of the format's target listeners so that although a small focus group panel cannot have statistical validity under the laws of probability, the reaction of the selectees can be used reliably for programming. It really does work, unorthodox as it may seem.

Jhan Hiber also participated in some of the format-specific sessions—one of them being the Top 40 session moderated by Dave Sholin—to address what was obviously a major concern of many of those attending the Gavin Seminar this year: The new "soft format" Arbitron diary, which is designed to encourage reporting of radio listening when the station heard was not selected by the respondent. Jhan indicated that he feels this will hurt Top 40 and Urban formats, to the benefit of background music and soft A/C's, which are often used as background music in stores.

In my opinion, this may not be quite as serious a problem as it appears. If it does introduce a bias toward this sort of on-the-job listening, it is simply restoring a bias which Arbitron exhibited in the '60's and '70's, in which background music stations enjoyed a 33% to 50% advantage in Arbitron compared to all other survey companies' products; not good, but not without precedent. And although the Top 40 programmers seemed quite disturbed that their stations could be hurt by this new diary approach, it struck me that it has the possibility of having the opposite effect for their format in particular: Much adult listening to Top 40 stations has always been of the "captive" nature—the kids control the listening at home, and the parents hear the Top 40 station they would not have chosen to listen to themselves. The new diary format could—at least theoretically—increase Top 40 ratings by catching more of this sort of adult listening. It will be interesting to see if Top 40 adult Arbitron numbers show any proportional increase, compared to teens, in the months ahead. ●

Rounder Records and the Smithsonian Institution have reached an agreement for the national distribution and licensing of Folkways Records. The Smithsonian Institution acquired Folkways Records in April, 1987, with the help of the artists who donated their royalties to the Grammy Award-winning benefit album *Folkways: A Vision Shared*, the all-star Woody Guthrie-Leadbelly tribute on Columbia Records.

On April 10 Rom Records celebrates their one-year anniversary with the release of *From Barrooms To Bayous, All-Ears Review, Volume 6*. From *Barrooms to Bayous* chronicles the latest work of fifteen performers including Ranking Roger, Trio Bulgarka, Brave Combo, Paladins, EIEIO, Let's Active, Mamou, Zachary Richard, Katie Webster, The Tail Gators and Lucinda Williams.

Bits & Pieces: Echo and the Bunnymen are continuing their tour without vocalist Ian McCulloch. They're looking for a replacement... Noise International is set to release *Port Royal* from the German rockers, Running Wild. This is their fourth album to date including the live *Ready For Boarding*...Sabbat has completed work on their second release for Noise International titled *Dreamweaver—Reflections Of Our Yesterdays*. The album is based on a novel by American writer Brian Bates entitled "Way of the Wyrd." The Roy Rowland produced album is due out late May. The B-52's are recording with the help of Don Was of Was (Not Was)...Mute Records will release *Crime & the City Solution's* new LP *The Bride Ship* on April 21 and Wire's 12" "Ear Drum Buzz" on April 26 and their LP *It's Beginning To And Back Again* on May 24...Throwing Muses kicked off their tour in Vancouver, B.C. and will be on the road through May 4th. On many of these dates the quartet will open for New Order. Their latest Sire Records release, *Hunkpapa*, has been on the Alternative Top 10 for weeks...Ryuichi Sakamoto, co-composer of the award-winning score for "The Last Emperor" has signed with Virgin Records. There will be a special limited edition CD released this fall of material recorded at Tokyo's NHK Hall entitled *Ryuichi Sakamoto Plays Ryuichi Sakamoto*...Capitol artist Suave is tracking in the Neve Room at Aire L.A. Studios in Glendale, CA. with Paul Arnold engineering...On April 1 The Hard Rock Cafe opened their new outpost in Sydney, Australia with a benefit for the Life Education Centres. It featured Toni Childs in live performance...Rockamerica has signed on as the new management for Yello...Chrysalis has released the debut album from San Francisco's latest hard rockin' heros the Sea Hags. The album is produced by Mike Clink, who produced and engineered Guns N' Roses...The Godfathers new LP on Epic *More Songs About Love And Hate* will support a

tour in two stages. The band will begin in small hall/clubs in May with a major summer tour getting under way in July and August...Lisa Lisa & Cult Jam will begin their tour mid-summer in support of their new Columbia release *Straight To The Sky*...Grammy award winning singer Anita Baker is now being managed by the Terrie Williams Agency...Fantasy Records has signed The Spinners who are using producer Fred Pittman. Look for a May release...Slick Rick is releasing his second Columbia single "Children's Story" and will also have a video to match from the Def Pictures' team of Vinnie Giordano and Ric Menello. Look for Slick Rick to open Def Jam rapper LL Cool J's national concert tour... MCA Records is set to release Kansas guitarist Steve Morse's solo debut *High Tension Wires* in May.

The Jacksons are set to release *2300 Jackson Street* in late May for Epic Records with the first single "Nothin'" set for the end of April. The Jacksons produced along with L.A. & Babyface, Michael Omartian, Teddy Riley and Gene Griffin. Brothers Jermaine, Jackie, Randy and Tito are joined by other members of the family: Michael, Rebbie, Janet, Marlon and LaToya, along with their 16 nieces and nephews.

Kylie Minogue has returned to Australia to begin pre-production work on her upcoming film role in the movie "The Delinquents." David Bowie will be co-producing the film in addition to producing the soundtrack album and writing and performing the title track of the movie...

BMI, the world's largest performing rights organization is getting busy with the business of new music. In San Francisco they are working with S.F. Weekly to present an ongoing New Music Showcase Series and in Los Angeles they are sponsoring the Los Angeles Songwriters Showcase. This month songs are being sought for Columbia recording artist Martika, and Virgin artist Paula Abdul. For more information call 213-654-1665.



◀ Sea Hags

When You Play It, Say It!!! ●

COUNTRY PROFILE

THE ACADEMY OF COUNTRY MUSIC

by Lisa Smith



ACM Executive Director Bill Boyd with Country fan Mickey Mouse.

On Monday, April 10th, the Academy of Country Music will be hosting its 24th Annual Country Music Awards program. The TV show has long been one of the highlights on the Country Music calendar, and has finished first in its time slot for nine consecutive years. This fact is a source of particular pride for the Academy's Executive Director, Bill Boyd.

"When the Academy was formed," he recalls, "the idea behind it was to promote and enhance Country Music worldwide by honoring those involved in Country Music for their achievements the previous year. We've also tried to make more people aware of how good Country Music is these days. The fact that the Awards show is so successful and gets such high audience ratings means that, to some extent at least, we're accomplishing our goal."

The Academy itself is now a quarter of a century old. Back in 1964, four people—Eddie Miller, Tommy Wiggins and Mickey and Chris Christiansen, got together with the dream of promoting and enhancing the acceptance of Country Music. They formed what was then known as the Country and Western Music Academy. That vision gave the dream a foundation. By 1965, the interest of promoting

Country music had spread, and individuals in all phases of the industry were joining the newly formed organization. A board of directors was elected, and they felt the best way to expose the talented artists and put Country Music before the public was to hold an awards show. This first-ever Country Music awards show by a major organization took place in 1965. In 1969 the Academy took a giant step. Up to this point, it had pretty much been considered a "West Coast" organization. The decision was now made by the board of directors to open the Academy's doors to any and all Country Music industry professionals who wanted to help promote the image of Country music.

In 1971, the Academy underwent another big change. As Bill Boyd puts it, "There was just not any Western music being produced anymore. The cowboy syndrome had almost gone away. The Rex Allens, Gene Autrys, Roy Rogers and the Sons of the Pioneers were no longer recording. Even the major record companies were starting to use the term 'Country' instead of 'Country & Western.' So we changed too." The organization's name then became—and still remains—the Academy of Country Music.

Television became a reality for the awards

show in 1972, with the taping and syndicated release of the show. In 1974 it debuted on ABC, where it aired for five years and in 1979, with the involvement of Dick Clark Productions, the show moved to prime time on NBC.

This year the awards show is undergoing a location change. After being held at Knott's Berry Farm for the last several years, the show has moved locations to the Disney Studios in Burbank. Much hoopla was made about this new association with Disney, and Disney CEO Michael Eisner himself made the announcement at a press conference in Los Angeles. (When asked if he and Michael Eisner are now good friends, Bill Boyd slyly replies, "I'm not good friends with anybody that makes \$40 million a year - unfortunately!")

But the Academy is far from just being the sponsor of the yearly Awards show. Some of its major involvements have included new artists showcases, concerts, and backing legislation that benefits the interests of the Country community. The Academy sponsored a research project entitled "What's This Country All About" that dispels the myth surrounding the typical Country listener. It's currently a must-have for all Country radio salespeople. The Academy is also actively involved in charity fund-raisers. Proceeds from the annual charity golf classic go to the T.J. Martell Foundation and to the Neil Bogart Memorial Laboratories for children's cancer and AIDS research. They also co-hosted the L.I.F.E. (Love Is Feeding Everyone) concert with Dennis Weaver and Valerie Harper.

Their involvement with the Country Radio Seminar also continues to grow. Besides sponsoring what is commonly known as one of the most popular hospitality suites at the event (fried catfish and hushpuppies are served!), they have now started sponsoring the popular "Super Faces Show" featuring the likes of The Judds and Hank Williams Jr.

And then there's the backbone of the ACM—the people who run the organization. These are people who've been dedicated to the organization for years. Bill Boyd has been its Executive Director since 1981! Gene Weed has co-produced and directed the Awards Show since 1974; Fran Boyd has been the organization's Executive Secretary since 1968; Don Langford, Marge Meoli, Selma Williams, Marie Ballard, Fred Reiser—and many more than we have room to mention. They are the people who keep it running smoothly week after week and year after year.

So hats off to the folks who bring us the "hat" awards. The ACM is an organization dedicated to the growth and acceptance of Country music, and it is determined to be in the forefront of making it happen. ●



When You Play It, Say It

DO
INQUIRING
MINDS NEED
TO KNOW?

By Beverly Mire

Picture this: You're driving down the freeway with the radio blasting. A song comes on and it's so great that you almost drive off the road. The artist *sounds* familiar, but you don't know who it is. You wait for the disc jockey to tell you what it is you just heard, and two songs and ten minutes later all you get is a promo, an ad and the call letters. So you go to a record store, and even though you know it's crazy, you hum the song for one of the clerks. The clerk looks at you like you're nuts and says "call the radio station and ask what it is!"

So here's a hot disc jockey in the middle of a stop-set, trying to make good a commercial that didn't run when it was supposed to. The request line is ringing off the hook, he or she picks it up, and there's a faithful listener on the other end. "What was that song you played at 4:48? I think it was new, but I can't be sure, I really need to buy it, I listen to you all the time, what was it?" The disc jockey puts the listener on hold, finishes the stop-set, tries to look up what was played two hours ago, picks up the phone and the listener, frustrated, is gone. The station may have lost a listener, and the record company may have lost a sale.

Now, who's to bless and who's to blame?

Last summer the record industry officially started calling radio to task for a perceived lack of front-selling and/or back-announcing.

A published commentary in *Billboard* by Columbia's Don Ienner began calling attention to the issue, and shortly afterward the RIAA commissioned the Connecticut-based

Street Pulse Group to conduct a research project.

"The RIAA Marketing Committee decided that this was an issue that had been around for years and had not seen its day in court," said Hilary Rosen of the RIAA.

"People have paid the need for back-announcing a lot of lip service, but what was missing

was a certified campaign directing them (radio) to take another look at this."

So, what started as a snow flurry has turned into a blizzard. There hasn't been a subject that has stirred up so much dialogue in recent memory.

The Gavin Report has been watching all phases of the controversy surrounding the

"When You Play It, Say It" drama with interest. Indeed, it sometimes seems that radio doesn't identify its music selections enough, but the drift away from concentrated music id's has more to do with the evolution of programming policies than a purposeful neglect.

At one time on radio, the artist reigned supreme and personalities were right up front with the music. They filled the air with clever chatter, and that talk oftentimes made it seem like the artists and the disc jockeys were best buddies. The 50's and 60's movers and shakers chatted about music as a courtesy to

"Research with radio listeners and record buyers conclusively shows that they want more identification of the artists that they hear on the radio and that they would be willing to give up non-stop music sweeps in order to get this."

--Vince Faraci, Atlantic Records

their listeners, and as a hook to keep them tuned in. "I've been around long enough to have come from the Gordon McLendon school of radio," remembers KBIG-L.A. PD Rob Edwards. "Gordon wanted everything in the foreground, including the identification of the songs being played. He believed that when you play it, say it long before it became a slogan for the recorded music industry."

Somewhere along the way disc jockeys began, with a few exceptions, to fade into the background. Programmers felt that their listeners didn't want to hear what they termed "idle chatter." With the exception of a few sharp, take-chance type of personalities, radio, for years, didn't groom their air staffs to talk. This makes for an ironic situation, because personalities stopped talking so much so they could play more music.

At the same time, radio became a spawning ground for specific formats, and those specific formats fragmented within themselves. In the mid-seventies Top 40 playlists shrank to the point where everything added was already familiar. Recurrent and oldie categories made it almost unnecessary to id cuts.

The listener began to feel that he/she wasn't hearing songs being identified at all. Their sporadic listening habits could, conceivably, be partly to blame for this. Button-pushing in cars and listening only 15 minutes at a time (the Arbitron standard) gives little information absorption time.

"How many times a day does a station switchboard operator receive calls asking who or what the station just played?" asked Columbia Records' Mike Martucci. "We've all heard the retail horror stories of customers

coming into a store...trying to sing a song they've heard on the radio," observed Arista's Sean Coakley. The rumble became a roar.

The research project conducted by Mike Shalett's Street Pulse Group shows that, overwhelmingly, listeners sampled perceive a lack of information being passed on to them by their favorite radio personalities.

"We talked to 1200 people 12-49 who have listened to radio at least two times in the past week," said Shalett. "I even got people who listened six days in the past week, each day on average for about half an hour or more and they said, 'hey, this bothers me and...I want to exchange music sweeps for this.'"

Shalett gave the research results to the Back Announcing Committee at the RIAA, and they in turn released the information to the trades. The talk that began jumping out of the phones and offices was now being discussed at meetings and seminars. "The session at the Gavin Seminar really helped bring this issue out into the open," said Warner Brother's Stu Cohen.

Radio programmers began feeling the effects of the tornado swirling around them, and began to react to the charges being leveled against them. As heard at the "When You Play It, Say It," meeting at our Seminar in February, most programmers believe it should be done ("I think it's a valid request," said Eric Marshall, PD at WXTU Philadelphia), a majority say they do it ("Always have, always will, so stop making an issue out of it"—Lin Brehmer at WXRT-Chicago), and some think the campaign is a nuisance, as evidenced by Richard Sands, who's the PD at LIVE 105 in San Francisco ("We consider the 'when you play it, say it' campaign a non-issue. We have *always* announced the music we play!").

The real bottom line on the issue has yet to be uncovered, but some programmers and record executives see it as dollars and cents. "Radio earns its living based upon advertising in all major markets," said a record exec who prefers to remain anonymous to prove a point. "The ratings are based on Arbitron methodology and response. The more they identify your station, the more diary response you get." "The record business is no different," he continued, "the more you play a record and identify it, the more response you get at retail. If you are going to play a song, identify it! As you notice, I have not identified myself. Here is my phone number if anyone is curious: 213-457-2569."

"We are often accused of only being interested in selling records," said Warner Bros.' Ernie Singleton. "It is time some of our radio friends stop and realize that we are also concerned about their ratings."

Edens Broadcasting's Garry Wall turned the tables at the Gavin Seminar by pointing out record companies' declining use of radio as an advertising tool. At the "When You Play It, Say It," session he brought up the proposition that "If a station plays the record four times a day, and the company schedules

four times a day, you double the rotation," he said. Who can argue with that logic?

Not KMPS-Seattle's Tim Murphy. "For all the record company research that shows people want every song announced

"For a format that inherently relies on the unfamiliar, college radio does a lousy job of educating the listeners about what they're hearing. Half of a show's worth is the music, the other half its presentation."

--Josh Rosenthal, WCDB-Albany

there is as much on the other side saying jocks talk too much," he said. "One solution would be for record companies to advertise on radio."

The great result of the campaign is the willingness of programmers to discuss their techniques. "Anytime our listeners hear a new song it's front and back sold with either a live or produced drop in," said Devine Communications OM John Edwards.

"With most of our music being generally unfamiliar...back selling was crucial to making the music mix more comfortable," said Nick Francis of KKSF-San Francisco. "We also provide additional information to enhance audience appreciation."

"Our rotational clocks are designed with front and back selling as an important part of what we do!" says Mike Summers of

"Aren't you just a little pissed off when you're blown out of your bucket seats by a tune or a guitar solo and the disinterested jock comes on and reads the liner card with one less inflection than the local mortician?? Why you play it don't just say it, say it enthusiastically! Album Radio is a format of artists and their histories. Lives were built around musical eras."

--Heavy Lenny Bronstein

KJQN-Salt Lake City. "We front-sell all new selections for two to three weeks."

Which brings up yet another interesting point. How long do you have to say it? "Z-95 has always had a policy that they would front- or back-sell any record that was six weeks or younger on the air," said PD ▶

Brian Kelly who, by the way, calls his station "the first in the country the first to take an active stance on the 'Play It, Say It' campaign."

"At the point when the product becomes familiar to our audience we de-emphasize identifying that title," said Tony Gray of WRKS-NY. KACE-LA's Lisa Lipps

"All the new and current music we play gets introduced. All our research has shown our listeners want to know what they are listening to and in Canada, by law 50% of all the music we play must be non-hit (it can never have been in Billboard's Top 40 or either of the two Canadian publications, RPM and The Record.) We keep in mind the needs of our audience without boring the hell out of them with a grocery list of songs and artists."

--Don Stevens, CKFM-Toronto

concurr. "Most of the time when we play new music we announce it. When it's the same old thing why deal with it?"

"We back announce the newest material and front announce other currents. For adults, the recognition of many songs isn't good until they've been on the air long enough to be recurrents," said Dave Shakes of WTIC-Hartford.

Don't we sometimes bristle at being told what to do? All of a sudden promo copies you're getting say "When You Play It, Say It." Does that annoy you—especially if you're

"I find it ironic, in a way, that we as promotion folks are sending the alternative programmers mixed signals: be as wild and creative as you can with your musical repertoire, but emulate a commercial station in your presentation."

--David Bassin, Mute Records

doing it anyway? When someone says "this research says this is what YOUR listeners want, so do something about it—well, doesn't it get your back up just a little bit?"

"When we play records we do say what they are," said Evergreen's Buzz Bennett. "It isn't anything new for us, but we

do that as a courtesy to our listeners, not because of a rebellion in the music industry!"

Back to calmer ground, whatever the feelings or opinions brought to the surface, the majority of people we talked to agree there are benefits to front-selling and/or back-announcing.

"Radio is looking to the 25-49 adults who have the power to support their advertising," said Warner Bros./Reprise VP Harold Childs. "Radio has to realize that back-announcing is a service to this valuable demographic."

"If you want to facilitate vital, active interest, you'd best tell 'em (your listeners) who's doing what," says Rob Moore of The Breeze Network. "Now that we have the benefit of a national perspective...I can't imagine doing it any other way. Say it."

Being research-conscious itself, radio has started approaching the issue in focus groups and surveys.

Jhani Kaye of KOST-L.A. is "paying particular attention to the problem these days. In every focus group you'll always hear the comment 'I wish they'd tell you the titles of the songs and the names of the artists.'"

"We did some research here at our station," said Coyote Calhoun of WAMZ-Louisville, "and asked our listeners, 'Does it bother you if you don't hear what the artist is?'"

"57% gave a resounding yes to the question. I figure it takes only two or three seconds to tell who the artist is, and by not doing it I'm frustrating over 50% of my audience."

Danny Buch and Flash Fleishman of the B/N/F/O/C/M/G/P/S/A/A Consulting Group issued this communique: "Focus group research has been run through our selector computer process yielding mixed results. Although we discourage gut feel decisions because of accompanying gastrointestinal distress, we believe when you play it you've got to say it!"

Stephen Page from KOME-San Jose said, "We're more into back announcing the artist and the song. Our studies and research groups show that our audience wants to know."

And one last word on research from KROY-Sacramento's Sean Lynch: "Basically, all the research I've seen tells me that people want to know what they're listening to."

Going now, what about the people who are ultimately responsible for the music in music radio. How do they figure in all of this?

"Not identifying the artist and title, especially in Jazz/Adult Alternative denies growth to both the artist and the format," says Atlantic's Joe Grant.

Eric Marshall of WSIX-Nashville made an important point by saying "It must be incredibly frustrating to put your heart and soul into a project only to have it ignored by some of the more calloused ears in our business, or to have it receive less attention than it should

in the radio arena."

"It is an honor for an artist to get airplay," said Columbia's Sherry Winston, "it's a privilege to be recognized."

Up to now, outside of the issue itself, what has caused the most talk surrounding "When You Play It, Say It" is the aforementioned call for more advertising.

"Radio doesn't think there's anything wrong here. But their listeners do. They've (radio) given them (the listener) nothing but music interruptus with this 'we're in the middle of an eight song music sweep.' How many times do they interrupt the sweep to tell you that?"

--Mike Shalett,
The Street Pulse Group

Evergreen National PD Buzz Bennett jumped into the cauldron when, in an effort to secure record company advertising, the Y-95 Dallas sales department put together an interesting proposal. For \$7500 the client could get, among other things, on-air commercials with record spins adjacent to the spots, a front-sell and an album mention.

This spurred debate in the trades, and Buzz commented "there's a pretty strong misunderstanding of what I did. My sales department put out something that had nothing to do with programming at all. I have eliminated the package completely...I don't want anybody paying for anything."

Now, what if that package, which included other incentives, didn't make any waves? Is it a sign of things to come? In his welcoming speech at the Gavin Seminar, Pyramid CEO and bona fide forward thinker Rich Balsbaugh said something that may turn out to be prophetic. "If we don't start working together, opening doors, helping each other (records and radio), I think that instead of this worry about payola and plugola—I think you're going to have record companies paying radio stations to play records, like buying advertising."

The boiling point has been reached. What now? What's to come?

Bob Young at WXTU in Philadelphia says that the solution lies with radio. "As the operators of the vehicles that give the music its greatest exposure, we must decide how important the issue is to our overall scheme of things. When compared to the bottom line or the latest ratings, that issue may be small. However, keeping your audience informed is never a small matter."

NARM and RIAA have designated April as "Back-Announcing Month." "What that really is intending to do is be a focus on our campaign," said RIAA's Rosen. "There

SOLUTIONS TO THE PROBLEM

will be ads explaining the issue, and general news stories to generate consumer interest."

"We will be putting petitions in stores like Camelot and Sound Warehouse," said NARM's Ray Gianchetti. "They'll say 'When You Play It, Say It' and will have spaces for names and addresses. Stores have designated captains responsible for taking the signed petitions to stations. (Ed. note: Brian Kelly of WYTC-Chicago has already received petitions from Flip Side Records, a local chain.)"

Mike Shalett thinks that the future is "somebody really bright coming out with a positioning statement, 'The Station That Tells You What You Play.'"

"The RIAA study is timely in that it's bringing a problem that needs to be addressed to light. However, all the studies in the world aren't going to make radio do what it doesn't want to do—but it does remind us about what we're supposed to be doing."

--Brian Phillips,
KDWB-Minneapolis

As the Gavin Report studied the issues and looked back on our conversations, we realized that the most important thing is that there really is no way of quantifying the listener's apparent frustration. Like Warner Bros.' Stu Cohen, we see both sides of the issue.

After years of disc jockeys being in the shadow of the music, it isn't going to be easy to just hop out front. But, inquiring minds want to know what they hear, and they've got to be told—creatively. There's a whole generation of disc jockeys who have been relegated to the background. The more excited a personality sounds, the more excited your listeners are. And that active listener will be reflected in ratings diaries. We've moved into the information age, and this necessitates feeding the listener. Jazz and New Adult Alternative stations are the formats most openly striving toward this.

Research the issue on your own, and research yourself. How best can you give your listeners/supporters the facts they want. Where does it come from? The Gavin's *Biofeedback* and *Hear And There* columns are starting points.

Something very important to come out of our internal discussions here was that

when presenting who played it, don't be threatened by it. If it's a Donny Osmond record, you added it because it's hot, and don't be afraid that because he's Donny Osmond he's a tune out. If Michael Jackson made the record and Eddie Van Halen played on it, Jackson's the star.

Record executives started this. Radio is right in expecting them to pay the piper in a spot buy support. As one Gavinite said "Record Companies should kiss radio sometimes!" Give them the BIG buys. Tim Murphy at KMPS-Seattle said it right: "Newspaper advertising does not showcase a song."

Radio's bottom line is, and should be, dollars and cents. Yes, it's good to say it when you play it, and yes, the listeners want it. But the listener buys what he hears, therefore, perhaps radio should get a bigger piece of the pie. Free records are great, but the green stuff is what talks.

Mike Shalett, whose exhaustive research brought this to our attention had the best closing line. "No one should be bending over for the good of the record company or to the harm of the radio station. We should work together as family." ●

BIOFEEDBACK

by Ron Fell

•STEVE WINWOOD

He was born Stephen Lawrence Winwood in May of 1948. By the age of nine he was making money as a pianist/organist at churches and wedding receptions in his native Birmingham, England.

•RICHARD MARX

His next album will include a song called WAITING FOR THE SUNRISE which was written for the recent film and soundtrack TEQUILA SUNRISE. Richard decided not to make the song available for the soundtrack.

•LLOYD COLE

Fred Maher, who recently produced Lou Reed's New York album, is producing Lloyd's first solo album since the disbanding of Cole's group The Commotions.

•BOY GEORGE

As part of an album to benefit earthquake victims in Armenia, Boy George has teamed up with Mike Rutherford (Genesis/Mike + Mechanics) to record a version of Marvin Gaye's WHAT'S GOIN' ON.

•NENEH CHERRY

She is the step-daughter of legendary jazz trumpeter Don Cherry.

•E.U.

This ten-member band from Washington, D.C. will have a song in the new Spike Lee film "Do The Right Thing." By the way, the initials E.U. stand for Experience Unlimited.



•PHOEBE SNOW

Her current single, IF I CAN JUST GET THROUGH THE NIGHT, has been recorded by many other artists including, Dion DiMucci in the mid seventies, by Sissy Spacek on the album she did following Coal Miner's Daughter and also by the group Movies.

•PET SHOP BOYS

Neil and Chris recently recorded a disco version of the classic opera Carmen by Bizet. If it's ever released the duo have chosen the name The Bizet Boys.

•JACKSON BROWNE

Following the release of his next album he will begin a summer tour with a performance in Poughkeepsie, New York on June 6.

•JOHNNY CLEGG & SAVUKA

The original version of SCATTERLINGS OF AFRICA was recorded and released by another South African group, Juluka. Johnny Clegg was Juluka's lead singer.



•JULIAN LENNON

His real name is John Charles Julian Lennon. He was born in Liverpool, England on April 8, 1963.

URBAN CONTEMPORARY

MOST ADDED

LISA LISA & CULT JAM (42)
(Columbia)

ARETHA FRANKLIN & ELTON JOHN
(27)
(Arista)

O'JAYS (25)
(EMI)

KIARA (22)
(Arista)

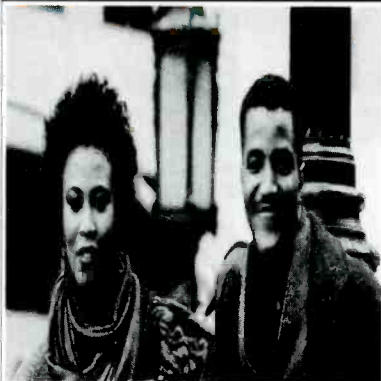
TONY! TONI! TONE! (18)
(Wing/PolyGram)

TOP TIP

FINE YOUNG CANNIBALS
She Drives Me Crazy
(IRS/MCA)

Top 40's not the only crazy format.

RECORD TO WATCH



CHANNEL 2
Keep It Simple
(Wing/PolyGram)

20 adds in two weeks, it's simply hot!

2W LW TW

9	2	1	JODY WATLEY - Real Love (MCA)
2	1	2	Bobby Brown - Every Little Step (MCA)
13	6	3	NEW EDITION - Crucial (MCA)
8	7	4	KARYN WHITE - Love Saw It (Warner Bros.)
10	9	5	SKYY - Start Of A Romance (Atlantic)
18	13	6	GUY - I Like (MCA)
5	5	7	Cherrelle - Affair (Tabu)
19	15	8	BOY GEORGE - Don't Take My Mind On A Trip (Virgin)
16	14	9	DINO - 24/7 (4th & Broadway)
14	11	10	ALYSON WILLIAMS - Sleep Talk (OBR/Columbia)
12	12	11	JOHNNY KEMP - Birthday Suit (Columbia)
20	16	12	THE PASADENAS - Tribute (Right On) (Columbia)
30	22	13	DEON ESTUS - Heaven Help Me (Mika/Polydor)
21	17	14	Z'LOOKE - Love Sick (Orpheus/EMI)
22	19	15	TONI LOC - Funky Cold Medina (Delicious Vinyl/Island)
27	21	16	AL B. SURE! - If I'm Not Your Lover (Warner Bros.)
28	23	17	CHAKA KHAN - Baby Me (Warner Bros.)
23	20	18	WENDY & LISA - Are You My Baby (Columbia)
7	8	19	El DeBarge - Real Love (Motown)
26	25	20	KID'N PLAY - Rollin' With Kid'N Play (Select)
4	4	21	Ashford & Simpson - I'll Be There For You (Capitol)
33	28	22	E.U. - Buck Wild (Virgin)
29	27	23	SHEENA EASTON - Days Like This (MCA)
11	18	24	Vesta Williams - 4 U (A&M)
35	30	25	RENE MOORE - Never Say Goodbye To Love (Polydor)
39	32	26	GRADY HARRELL - Sticks & Stones (RCA)
40	35	27	MADONNA - Like A Prayer (Sire/Warner Bros.)
34	29	28	GERALD ALSTON - You Laid Your Love On Me (Motown)
--	36	29	NATALIE COLE - Miss You Like Crazy (EMI)
--	--	30	ATLANTIC STARR - My First Love (Warner Bros.)
1	3	31	Today - Girl I've Got My Eyes On You (Motown)
36	33	32	SIMPLY RED - It's Only Love (Elektra)
--	37	33	ANNE G. - If She Knew (Atlantic)
--	38	34	BLUE MAGIC - Romeo And Juliet (OBR/Columbia)
--	--	35	CHARLIE SINGLETON - Good, Bad & Ugly (Epic)
--	39	36	JACKIE JACKSON - Stay (Polydor)
6	10	37	Jonathan Butler - More Than Friends (Jive/RCA)
--	40	38	CONSTINA - Are You Lonely Tonight (Columbia)
--	--	39	NEW KIDS ON THE BLOCK - I'll Be Loving You (Forever) (Columbia)
--	--	40	ROBERT BROOKINS - Don't Tease Me (MCA)

Editor: Betty Hollars
Assoc. Editor: John Martinucci

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
JOYCE "FENDERELLA" IRBY - Mr. D.J. (Motown)		54	12	--	7	35	12%	3
PAULA ABDUL - Forever Your Girl (Virgin)		48	5	6	26	11	66%	2
TONY! TONI! TONE! - For The Love Of You (Wing/PolyGram)		44	18	--	8	18	18%	2
KIARA - Every Little Time (Arista)		45	22	1	1	21	4%	2
* LISA LISA & CULT JAM - Little Jackie Wants To Be A Star (Columbia)		42	42	--	--	--	--	1



Marc V. [★]

Let them Stare

from the *TOO TRUE* album.

When you play it, say it!

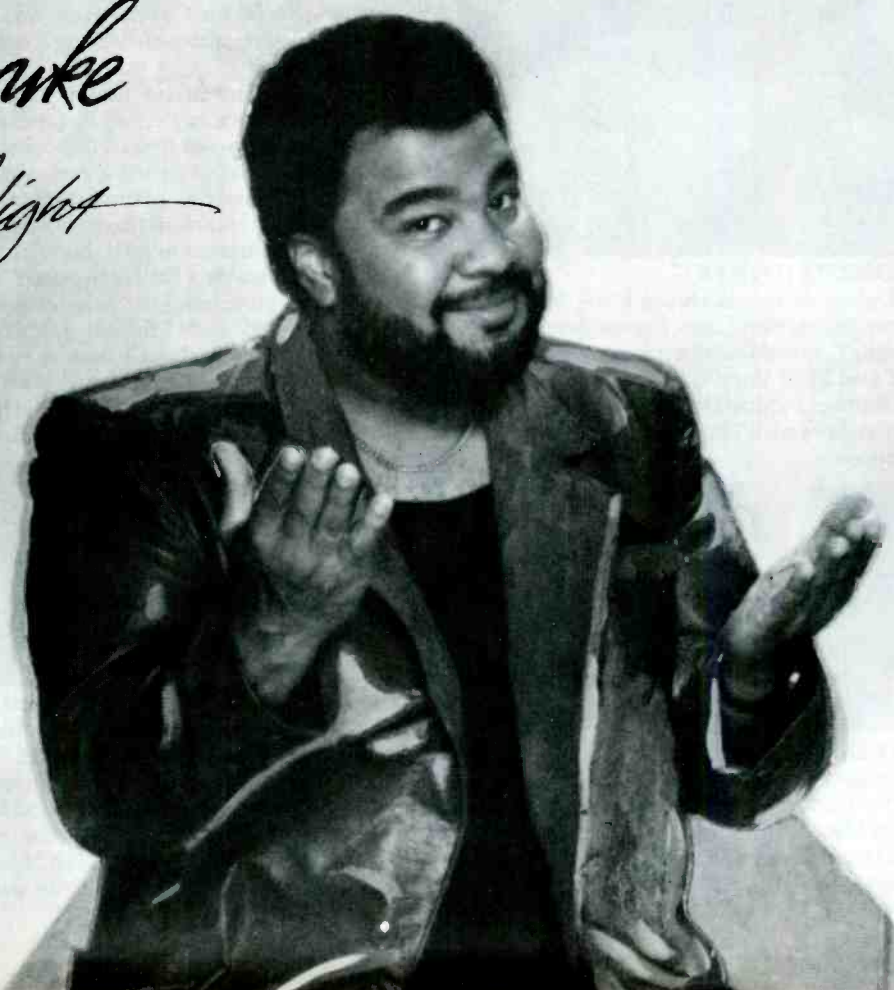


...On Elektra
cassettes,
compact discs
and records.

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George Duke


Night after Night



When you play it, say it!

...On Elektra
cassettes,
compact discs
and records.



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UP & COMING

Reports accepted Mondays at
8 AM through 9 AM Wednesdays
Station Reporting Phone (415) 495-1990
Gavin Fax: 415-495-2580

Reports	Adds	ARTIST TITLE LABEL
40	5	ROBERTA FLACK - Uh-Uh Ooh Ooh Look Out (Here It Comes) (Atlantic)
39	8	DEJA - Made To Be Together (Virgin)
39	7	ROB BASE & D.J. E-Z ROCK - Joy & Pain (Profile)
37	7	DE LA SOUL - Me Myself And I (Tommy Boy)
35	1	AL JARREAU - All Or Nothing At All (Reprise)
35	3	THE CONTROLLERS - Temporary Lovers (MCA)
34	3	LA RUE - I Want Your Love (RCA)
34	1	ALEESE SIMMONS - I Want It (Orpheus/EMI)
34	2	SLICK RICK - Children's Story (Def Jam/Columbia)
32	7	MICA PARIS - My One Temptation (Island)
32	--	ATENSION - Let Me Push It To Ya (Island)
32	11	BE BE & CE CE WINANS - Lost Without You (Capitol)
32	27	* ARETHA FRANKLIN & ELTON JOHN - Through The Storm (Arista)
32	25	* O'JAYS - Have You Had Your Love Today? (EMI)
29	1	M.C. HAMMER - Turn This Mutha Out (Capitol)
26	--	TOO SHORT - Life Is...Too Short (Jive/RCA)
26	8	CHANNEL 2 - Keep It Simple (Wing/PolyGram)
25	--	STETSASONIC featuring FORCE MD's - Float On (Tommy Boy)
22	--	AMY KEYS - Lover's Intuition (Epic)
20	1	THELMA HOUSTON & THE WINANS - Lean On Me (Warner Bros.)
19	3	* ANQUETTE - I Will Always Be There (Luke Skywalker)
17	4	* THE NEVILLE BROTHERS - Sister Rosa (A&M)

DROPPED: #24-Ten City, #26-Christopher Max, #31-James "J.T." Taylor & Regina Belle, #34-The Boys.

INSIDE URBAN



PROMOTE JOYNER?

In Dallas, during a recent K104 Morning Show promotion (Tom Joyner needs promoting?), guests Ashford & Simpson, Tone Loc and Milli Vanilli, broadcast live from the Ramses Exhibit Hall Ballroom in Dallas. Shown here with Tom (right) are Ashford & Simpson.



COVER GUY BUTLER

After his appearance in Chicago, Jonathan Butler (center) was joined backstage by RCA Black Music Promotion Rep Maurice White (left) and labelmate Too Short. The singer/songwriter/guitarist Butler who just two

weeks ago graced the Gavin cover, was in Chicago on his current tour featuring Angela Bofill and Najee.

There were too many major market Urban Radio personnel changes (and rumors of more) this week to start this column with anything else but to bring your attention to the News section in the front of this magazine. The facts are all there about Ray Boyd's leaving Atlanta to go to New York, Jimmy Smith's leaving Dallas to go to Chicago, and News touches on the whereabouts of B.K. Kirkland, and Michael Johnson. Rumor has it that Barbara Prieto may be headed to a warmer climate and who is filling the PD slot at KSOL? News about Jay DuBard is also in our News Section. Check it out.



The most active record of the week has to be the LISA LISA & CULT JAM, which debuts in Chartbound and appears at the top of the Most Added list at the same time, with 42 adds. CHANNEL 2 gets the nod for our Record To Watch based on good reports from WDKX-Rochester, WNHC-New Haven, V103-Atlanta, WGOK-Mobile, with

LP CUTS

EL DEBARGE - Somebody Loves You/
Broken Dreams

Z'LOOKE - Take You Back To My Place

GUY - Goodbye Love/Piece Of My Love

FREDDIE JACKSON - Crazy For Me

ANITA BAKER - Good Love/
Lead Me Into Love

CAMEO - Pretty Girls

GERALD ALSTON - Stay A Little While/
I Can't Tell You Why

READY FOR THE WORLD - Cowboy

SURFACE - Shower Me With Your Love

JACKIE JACKSON - Cruzin'

LUTHER VANDROSS - For You To Love

SIEDAH GARRETT - All The Way To Love
(Lean On Me Soundtrack)

ATENSION - In & Out Of Love

KARYN WHITE - Secret Rendezvous

TEN CITY - Suspicious

BIG DADDY KANE - Lean On Me/
Rap Summary

adds at WKIE-Richmond, WTOY-Roanoke, WFKX-Jackson, WFXA-Augusta, WJIZ-Albany, WLWZ-Greenville, WZFX-Fayetteville, and WVOI-Toledo. Tony Lype, WZFX-Fayetteville, joins us in making it his RTW, although he just added it this week, saying, "This is the one that should have been their debut. It's right on the money and on top of that, it's a really good dance record." If you're surprised to see FINE YOUNG CANNIBALS as our Top Tip, those adds weren't from crossover stations. FYC moves from 3-2 with an underline on our Top 40 chart, and is destined to hit the number one slot. It's added by Gerald Tookes, WANM-Tallahassee, Pete Rhodes, CBLS-Minneapolis, Crockett & Fox, WTLZ-Saginaw, and Paul Brown, WVOI-Toledo. It's in rotation already at OC104/FM-Ocean City, WDKX-Rochester, WLOU-Louisville, WLWZ-Greenville, WLUM-Milwaukee, KSOL/FM-San Francisco, and XHRM-San Diego. Keep your eye on the new O'JAYS single. It had many comments from our programmers: David Dickenson, WNHC-New Haven, says "They're comin' into the 90's with a very different sound." Darrel Eason, KWTD-Little Rock, says "They've been rejuvenated by their offspring Levert, and the influence is a good one. It's a great record!" Rickey Lyles, WRAG-Carrollton, feels the same way: "It's still the O'Jays sound but up-to-date with the latest in semi-rap." Chuck Harrison, KFXZ-Lafayette, agrees, "It's gonna be a monster record." Ciao for now, Betty

HIT FACTOR

Urban Research:
Betty Hollars/John Martinucci

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

Total Reports This Week **110** Last Week **107**

ARTIST TITLE LABEL	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
JODY WATLEY - Real Love (MCA)	105	--	57	43	5	95%	8
NEW EDITION - Crucial (MCA)	79	--	60	16	3	96%	8
KARYN WHITE - Love Saw It (Warner Bros.)	79	--	64	12	3	96%	11
SKYY - Start Of A Romance (Atlantic)	71	--	41	24	6	91%	6
GUY - I Like (MCA)	83	3	50	19	11	83%	11
BOY GEORGE - Don't Take My Mind On A Trip (Virgin)	79	1	32	38	8	88%	6
DINO - 24/7 (4th & Broadway)	68	1	44	19	4	92%	10
ALYSON WILLIAMS - Sleep Talk (OBR/Columbia)	66	--	48	14	4	93%	8
JOHNNY KEMP - Birthday Suit (Columbia)	70	1	22	36	11	82%	12
THE PASADENAS - Tribute (Right On) (Columbia)	80	1	17	47	15	80%	8
DEON ESTUS - Heaven Help Me (Mika/Polydor)	88	2	18	49	19	76%	8
Z'LOOKE - Love Sick (Orpheus/EMI)	58	--	19	29	10	82%	7
tone loc - Funky Cold Medina (Delicious Vinyl/Island)	84	2	41	29	12	83%	9
AL B. SURE! - If I'm Not Your Lover (Warner Bros.)	69	2	22	36	9	84%	10
CHAKA KHAN - Baby Me (Warner Bros.)	66	1	13	35	17	72%	6
WENDY & LISA - Are You My Baby (Columbia)	61	--	17	34	10	83%	8
KID'N PLAY - Rollin' With Kid'N Play (Select)	58	--	28	22	8	86%	10
E.U. - Buck Wild (Virgin)	64	3	12	42	7	84%	6
SHEENA EASTON - Days Like This (MCA)	65	--	10	43	12	81%	5
RENE MOORE - Never Say Goodbye To Love (Polydor)	51	--	7	30	14	72%	8
GRADY HARRELL - Sticks & Stones (RCA)	57	4	11	33	9	77%	7
MADONNA - Like A Prayer (Sire/Warner Bros.)	73	5	27	27	14	73%	4
GERALD ALSTON - You Laid Your Love On Me (Motown)	48	--	4	31	13	72%	8
NATALIE COLE - Miss You Like Crazy (EMI)	75	7	4	31	33	46%	3
ATLANTIC STARR - My First Love (Warner Bros.)	66	9	1	26	30	40%	3
SIMPLY RED - It's Only Love (Elektra)	50	1	4	30	15	68%	7
ANNE G. - If She Knew (Atlantic)	58	4	2	31	21	56%	5
BLUE MAGIC - Romeo And Juliet (OBR/Columbia)	48	1	3	26	18	60%	6
CHARLIE SINGLETON - Good, Bad & Ugly (Epic)	52	5	1	22	24	44%	4
JACKIE JACKSON - Stay (Polydor)	43	2	3	22	16	58%	7

NEW RELEASES by Betty Hollars and John Martinucci



LYNCH - *Magic Spell* (Capitol)

This is the debut single for a seasoned veteran, Roger Troutman, Jr., at the ripe age of 18. It's not hard to believe if you're the son of Roger Troutman of Zapp fame.

GEORGIO - *Romantic Love* (Motown)

Local Bay Area talent Georgio picks up the pace on this self-produced single. Listen closely to the rhythm track and keyboard samples, very reminiscent of a RFTW/Flyte Tyme sound. Don't let the title fool you—it's danceable!



LEOTIS - *On A Mission* (Mercury/PolyGram)

Its contemporary feel makes it appealing on first listen. Then when you listen a second time you try to sing the hook as the lyrics become familiar. What's mystifying about this sound is that the vocals are so good it sounds like someone who's been around for a long time—but who? It's the title track from the upcoming album. Your mission, should you decide to accept it, will be to add it to your playlist.

RAPS TO CHECK OUT

ROXANNE'S *On A Roll*



THE REAL ROXANNE - *Roxanne's On A Roll* (Select)

WHIZ KID - *Kick The Bass* (Nastymix)

ALBUM

MOST ADDED

1. "I WON'T BACK DOWN" - TOM PETTY (MCA)
2. "NINETEEN FOREVER" - JOE JACKSON (A&M)
3. "FIRE WOMAN" - THE CULT (SIRE/REPRISE)
4. "FASCINATION STREET" - THE CURE (ELEKTRA)
5. "PICTURE OF THE FUTURE" - TREAT HER RIGHT (RCA)
6. "PUT DOWN THE GUN" - PETER CASE (Geffen)

TOP TIP

TOM PETTY
"I WON'T BACK DOWN"
(MCA)

One of the Most Added records in
Gavin Album history. Debuts at #11!

RECORD TO WATCH



SARAYA
(POLYDOR)

Alongside the Cult, my guess is that
Saraya is the new runaway hard
rock act of 1989.

2W LW TW

1	1	1	THE REPLACEMENTS (SIRE/REPRISE) "I'LL" "TALENT"
2	2	2	XTC (VIRGIN) "MAYOR" "LOVING"
3	3	3	ELVIS COSTELLO (WARNER BROS.) "VERONICA" "TOWN"
6	4	4	U2 (ISLAND) "TOWN" "BAREFOOT"
9	5	5	JULIAN LENNON (ATLANTIC) "HEAVEN"
4	6	6	REM (WARNER BROS.) "TURN" "STAND" "POP"
14	12	7	38 SPECIAL (A&M) "SECOND" "HOTLANTA"
7	7	8	The Radiators (Epic) "Confidential"
10	9	9	MELISSA ETHERIDGE (ISLAND) "SIMILAR" "HEART"
18	10	10	BONNIE RAITT (CAPITOL) "THING"
--	--	11	TOM PETTY (MCA) "WON'T"
27	13	12	THE OUTFIELD (COLUMBIA) "VOICES"
8	11	13	Roy Orbison (Virgin) "Mystery"
20	16	14	FINE YOUNG CANNIBALS (IRS/MCA) "CRAZY" "GOOD"
16	21	15	TRAVELING WILBURYS (WILBURY/WARNER BROS.) "LIGHT"
5	8	16	Easterhouse (Columbia) "Fighting"
--	42	17	THE CULT (SIRE/REPRISE) "FIRE"
11	15	18	Lou Reed (Sire/Warner Bros.) "Dirty" "Busload" "Sick"
23	19	19	STRAY CATS (EMI) "BRING"
21	20	20	Little America (Geffen) "Where"
41	40	21	EDIE BRICKELL & NEW BOHEMIANS (Geffen) "CIRCLE"
43	34	22	STEVE WINWOOD (VIRGIN) "FIRE"
28	24	23	DEF LEPPARD (MERCURY/POLYGRAM) "ROCKET"
24	23	24	Guadalcanal Diary (Elektra) "Saturday"
13	18	25	The Fixx (RCA) "Driven" "Precious"
32	28	26	SIREN (MERCURY/POLYGRAM) "FORGIVEN"
12	14	27	Chris Rea (Geffen) "Working"
42	38	28	MIKE + THE MECHANICS (ATLANTIC) "SEEING" "LIVING"
30	30	29	TANITA TIKARAM (REPRISE) "TWIST"
26	26	30	Fire Town (Atlantic) "Good"
35	31	31	JON BUTCHER (PASHA) "MIGHT" "SEND"
37	32	32	GLAMOUR CAMP (EMI) "DID"
34	33	33	GARY MOORE (VIRGIN) "READY" "CLONES"
19	17	34	Crosby, Stills, Nash & Young (Atlantic) "That" "Got"
40	39	35	CRUEL STORY OF YOUTH (COLUMBIA) "YOU'RE"
36	36	36	Howard Jones (Elektra) "Everlasting"
17	25	37	Cowboy Junkies (RCA) "Sweet"
31	29	38	Robyn Hitchcock (A&M) "Madonna"
22	22	39	Bad Company (Atlantic) "Shake"
29	37	40	Bon Jovi (Mercury/PolyGram) "I'll"
25	35	41	Guns N' Roses (Geffen) "Patience"
--	43	42	BIG BAM BOO (UNI/MCA) "SHOOTING"
47	45	43	JEFF HEALEY BAND (ARISTA) "ANGEL"
--	--	44	SARAYA (POLYDOR/POLYGRAM) "TOLL"
45	50	45	WARRANT (COLUMBIA) "DOWN"
--	--	46	GREAT WHITE (CAPITOL) "BITTEN"
--	47	47	THE CONNELLS (TVT) "SOMETHING"
--	--	48	INDIGO GIRLS (EPIC) "FEARS"
46	44	49	Skid Row (Atlantic) "Youth"
48	46	50	Sam Phillips (Virgin) "Earth"

CHARTBOUND

- | | | |
|-----------------------------------|--|--|
| * JOE JACKSON (A&M) "NINETEEN" | NEVILLE BROTHERS (A&M) "FIRE" | GRAHAM PARKER (RCA) "SOUL" "WHITE" |
| * TREAT HER RIGHT (RCA) "FUTURE" | SIDEWINDERS (MAMMOTH/RCA) "WITCHDOCTOR" | COLIN JAMES (VIRGIN) "LIE" |
| * LIVING COLOUR (EPIC) "LANDLORD" | MOJO NIXON & SKID ROPER (ENIGMA) "ELVIS" | WASHINGTON SQUARES (GOLD CASTLE) "KNOWS" |
| * SANDMEN (A&M) "HOUSE" | * HOUSE OF FREAKS (RHINO) "SUN" | * EXTREME (A&M) "EGO" |
| CINDERELLA (MERCURY) "HOME" | * DRIVIN' N' CRYIN' (ISLAND) "BLUE" | MORRISSEY (SIRE/REPRISE) "PLAYBOYS" |

Dropped: #27 Midge Ure, #41 David Crosby, #48 Bulletboys, #49 Tesla, Wonder Stuff, Rush, Lyle Lovett.

A big welcome to our latest Alternative beacon, KUKQ in Phoenix, AZ who just started reporting last week. Ernesto Gladden is the PD and Jonathan Rosen is the MD and their address is 1900 W. Carmen, Tempe, 85283. Phone them at (602) 838-0400. We've missed talking with Jonathan since his KEYX Alternative days. At the moment we have an Alternative photo drought. Please send them to my attention on a regular basis, we'll try to run as many as possible. Next time you speak with John Souchack (AKA Archie) with Island ask him about his combative conversation with Atlanta Hawks star Dominique Wilkens and Detroit Pistons loudmouth Dennis Rodman at an Atlanta bar. Can you imagine Dennis Rodman and Archie Souchack together? Someone should make a TV series based on the new "Odd Couple." And don't forget to ask him and RCA's John Sigler about their good buddy Don Sutton.

NEW RELEASES

BAND OF

SUSANS

"Hard Light" - BAND OF SUSANS
(Enigma/Blast First-12")

No, the Band of Susans aren't another folk group of sugar-coated vocalists strumming acoustic guitars, as the name implies. They're sort of an inverse of 10,000 Maniacs, who sound much more melodic than their name. This song has a very abrasive edge slashing guitars and it's backed by a melodic hook and outstanding vocals. One of the best songs I've heard in weeks. Keep an eye on this band. PS

Compilation - BASEBALL'S GREATEST HITS (Rhino)

This is a fantastic collection of a few of the greatest baseball songs and moments recorded. Staples include, Abbott & Costello's "Who's On First," "The Willie Mays Song," "Joltin' Joe DiMaggio," "Lou Gehrig's Farewell Speech," "Tommy Lasorda Talkin' About Dave Kingman," "Bobby Thompson's Shot," "Casey At The Bat" and "A Dying Cubs Fan's Last Request." One of the wilder cuts includes a Mel Allen rap song "Baseball Dreams" that is definitely dope.

Compilation—DOCTOR DEATH'S VOLUME III (C'est la Mort)

In the past most of the music on this label has been somewhat ethereal. This particular album, compiled by C'est la Mort's Woodrow Dumas a.k.a. Dr. Death, has a distinct edge. Dumas arranged the tracks on the LP as if he "were doing a radio show," alternating between the industrial and the light. The opening track by Drowning Pool is a fine example of the raw edge that continues throughout this piece of vinyl. Controlled Bleeding, Clair Obscur, Die Bunker and Bill Pritchard are a few of the eleven groups that show the alternative side of this Louisiana label.

ROBERT BARONE

Cadillac Daddy: Memphis Recordings—1952—HOWLIN' WOLF (Rounder)

Born Chester Burnett, Howlin' Wolf began singing his tales of darkness and pain in mid-1951. His songs are part of the foundation of blues music presently being revived in this country. According to another blues legend, Willie Dixon, "the wisdom of the blues is the true facts of life." Howlin' Wolf was one of the most adept at expressing this pain. Key tracks: "Cadillac Daddy (Mr. Highway Man)," "Bluebird Blues," "My Love Affair" and the heart-wrenching "Decoration Blues." Blues at it's deepest roots! RB

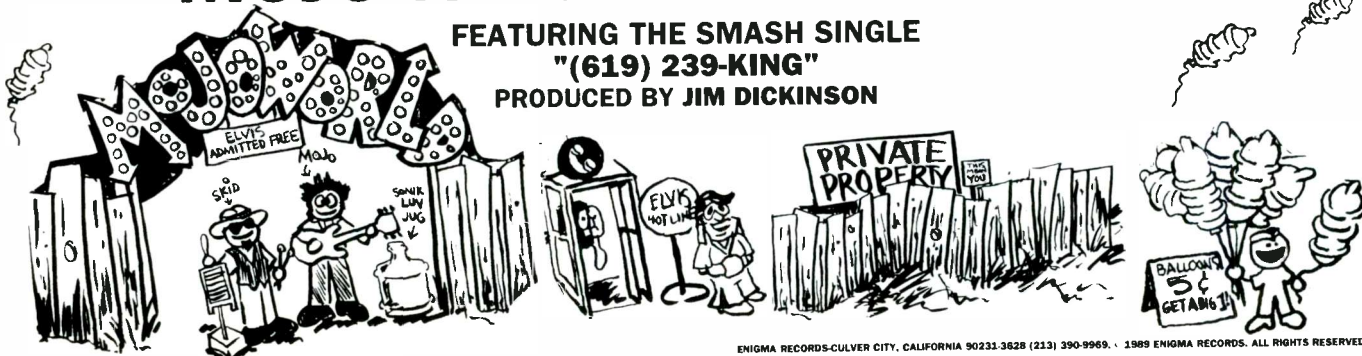
With baseball season beginning it's only appropriate that we ask for everyone's predictions for the upcoming 1989 season. We asked for World Series opponents and big disappointments from each league. Set this issue aside and pull out these predictions in October. Phil Manning-WOXY, Jack Isquith-Epic, Harry Levy-Capitol, Dave Gottlieb-KFJC, Mike Thomas-WMDK, Robbie Fung-KFSR, Kent & Keith Zimmerman (they drive like Jose Canseco too), Mike Mena-A&M, Tim Hyde-PolyGram, Andy Miller-WUOG, Dave Mills-WPRB, Glen Boothe-WXYC, Bill Evans-KTAO and John Sigler-RCA chose the Oakland Athletics to be the American League champs. The mighty Boston Red Sox have a legion of believers in Joe Iannello-Atlantic, Mark Kates-Geffen, Marcia Woytaszek-WSMU and Gary Downs-KUCI. Those over-confident New Yorkers still believe in the Yankees, Josh Rosenthal-WCDB (they look like a bunch of broken eggs now!), Jackie Tesman-Atlantic and John Rosenfelder-Free Agent. The critics choice (e.g. Peter Gammons), the Toronto Blue Jays, have the support of Tim Ziegler-KUSF, Brian Davis-WDCR and yours truly. Three lone soldiers are Ann Delisi-WDET who likes the Tigers (how can you like them after they let Jim Walewander go?), Steve Balcom-Mammoth who's behind the Texas Rangers and Rich Robinson-WHTG roots for the Minnesota Twinkies. Not surprisingly, the National League was dominated by the Mets. Even some non-New Yorkers bit including: Harry Levy, John Souchack, Sean Coakley, John Rosenfelder, Dave Mills, Bill Evans Kent & Keith Zimmerman (no they don't take steroids!), Phil Manning, Jack Isquith, Mike Mena, Rich Robinson and John Sigler. The Dodgers are favored by Ann Delisi, Mark Kates and Marcia Woytaszek (and you thought Mike Scioscia's name was hard to spell). The San Francisco Giants are dark horse picks by

CONTINUED TO PAGE 46

MOJOMANIA!

ROOT HOG OR DIE THE FABULOUS NEW ALBUM FROM MOJO NIXON & SKID ROPER

FEATURING THE SMASH SINGLE
"(619) 239-KING"
PRODUCED BY JIM DICKINSON



ALTERNATIVE

MOST ADDED

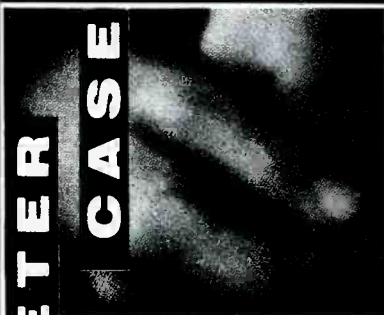
1. "FASCINATION" - CURE (ELEKTRA-12")
2. BOOM BOOM CHI BOOM BOOM-TOM TOM CLUB (SIRE/REPRISE)
3. "NINETEEN FOREVER" - JOE JACKSON (A&M-12")
4. "PUT DOWN THE GUN" - PETER CASE (GEFFEN-12")
5. MYSTERY ROAD - DRIVIN' N' CRYIN' (ISLAND)

TOP TIP

THE CULT
"FIRE WOMEN"
(SIRE/REPRISE-12")

An Alternative inferno that should be one of 1989's biggest albums.

RECORD TO WATCH



PETER CASE

PETER CASE
"PUT DOWN THAT GUN"
(GEFFEN-12")

Unsung hero is finally getting the attention he's long deserved.

IMPORT/INDIE

- DHARMA BUMS (POPLAMA/FRONTIER)
"TIMEYARD"
KEITH LeBLANC (ENIGMA)
"BUT"
LOOP (ROUGH TRADE) "BLACK"
BEL CANTO (NETTWERK)
"BLANK"
FRONT LINE ASSEMBLY (WAX TRAX) "TENSION"
GOO GOO DOLLS (ENIGMA/DEATH) "OUT"
LEGENDARY PINK D. (WAX TRAX) "MANIAC"
BLACK SUN ENSEMBLE (RECKLESS) "CORNERSTONE"
RUN WESTY RUN (SST) "MOP"
...THRILL KILL KULT (WAX TRAX) "DEVIL"

2W LW TW

2W	LW	TW	Artist	Album
1	1	1	XTC (GEFFEN)	"MAYOR" "KING" "GARDEN" "SCARECROW" "DADDY" "SKELETONS"
4	2	2	ROBYN HITCHCOCK 'N' THE EGYPTIANS (A&M)	"WASPS" "DEVILS" "EYES" "KNIFE"
2	3	3	Elvis Costello (Warner Bros.)	"Veronica" "Town" "Pads" "Dangle" "Gum"
7	5	4	GUADALCANAL DIARY (ELEKTRA)	"GOOD" "CRAZY" "MAN" "TELL" "FALLEN" "BACK"
17	12	5	THE CONNELLS (TVT)	"SOMETHING" "FUN" "HEY" "HEAD"
5	6	6	Fine Young Cannibals (IRS/MCA)	"Good" "Crazy" "Man" "Tell" "Fallen" "Back"
3	4	7	The Replacements (Sire/Reprise)	"Be" "Talent" "Earth" "Anywhere" "Asking"
18	8	8	FIREHOSE (SST)	"TIME" "WHISPERIN'" "80'S" "IF'N"
16	13	9	INDIGO GIRLS (EPIC)	"KID" "CLOSE" "TRUE"
23	17	10	SIDEWINDERS (MAMMOTH/RCA)	"WITCHDOCTOR" "SOLITARY" "WHAT" "CIGARETTE"
8	10	11	Throwing Muses (Sire)	"Dizzy" "Roof" "Fall" "Be" "Dragonhead"
9	9	12	Morrissey (Sire/Reprise-12")	"Playboys" "Lucky" "Bones"
15	15	13	DE LA SOUL (TOMMY BOY)	"JENIFA" "MAGIC" "KNOW"
11	11	14	New Order (Qwest)	"Round" "Love" "Run" "All" "Disco" "Fine"
--	48	15	PIXIES (4 A D/ELEKTRA-12")	"MONKEY"
6	7	16	Lou Reed (Sire)	"Whale" "Dirty" "Time" "Strawman" "Good" "Faith"
27	20	17	CATERWAUL (IRS/MCA)	"WOLF" "HEAR" "DIZZY" "REST"
13	18	18	Thelonious Monster (Relativity)	"What" "Hagar" "Lover" "Colorblind"
38	28	19	NEVILLE BROTHERS (A&M)	"YELLOW" "FIRE" "SISTER" "VOODOO" "WILD"
--	36	20	HOUSE OF FREAKS (RHINO)	"SUN"
--	--	21	THE CULT (SIRE/REPRISE-12")	"FIRE"
14	14	22	The Proclaimers (Chrysalis)	"500" "Met" "Way" "Jean" "Cap"
29	23	23	THE BUCK PETS (ISLAND)	"MURDER" "IRON" "INAMORATA" "PERFECT"
22	22	24	Fire Town (Atlantic)	"Good" "Shadows" "Miles"
--	41	25	NEW MODEL ARMY (CAPITOL)	"STUPID" "225" "FAMILY" "WORLD" "VAGABOND"
12	19	26	Violent Femmes (Slash/Warner Bros.)	"Fat" "World" "Fool"
33	27	27	YELLO (MERCURY)	"TIED" "LYING" "RACE"
--	29	28	SANDMEN (A&M)	"HOUSE" "500" "HATE" "HEART" "ANGRY"
--	50	29	XYMOX (WING/POLYGRAM-12")	"OBSESSION"
37	30	30	GRAHAM PARKER (RCA)	"SOUL" "WHITE" "LUNCH" "PROTECTION"
--	31	31	WASHINGTON SQUARES (GOLD CASTLE)	"KNOWS"
39	33	32	MY BLOODY VALENTINE (RELATIVITY)	"FEED" "SNOW" "KISS" "BREATH"
--	44	33	LIVE SKULL (CAROLINE)	"SAW" "DEMON" "CALLED" "HOUSE" "SAFE"
10	16	34	Wonderstuff (Polydor)	"Give" "Money" "Wish" "Unbearable" "13th"
--	--	35	DRIVIN' N' CRYIN' (ISLAND)	"BLUE" "STRANGE" "TOY" "HELL" "HOUSE"
45	37	36	FLAMING LIPS (RESTLESS)	"REDNECK" "DRUG" "RIGHT"
--	45	37	DEPECHE MODE (MUTE/SIRE)	"COUNTS" "STRANGELOVE" "RUMORS" "SHAKE" "BLACK"
34	35	38	REM (Warner Bros.)	"Inside" "Stand" "World" "Everything"
26	26	39	Miracle Legion (Rough Trade)	"Ladies" "Better" "Old"
--	--	40	HAPPY MONDAYS (ELEKTRA)	"WROTE" "COUNTRY" "BRAINDEAD" "LAZY"
19	21	41	Thrashing Doves (A&M)	"Angel" "Reprobate's" "Deadly" "Lorelei"
31	38	42	Love Tractor (DB)	"Broke" "Venus" "Wave" "Mess"
--	--	43	DIRTY DOZEN BRASS BAND (COLUMBIA)	"OVER" "VOODOO" "DRIVE"
25	25	44	Tommy Keene (Geffen)	"Car" "Happy"
47	47	45	GAYE BYKERS ON ACID (CAROLINE)	"HOT" "IS"
21	40	46	Full Fathom Five (Link)	"Hour" "Four" "Smoke" "Paingiver"
--	--	47	GOVERNMENT ISSUE (GIANT)	"STUDIO"
--	--	48	YO LA TENGO (COYOTE)	"BARNABY"
20	24	49	Easterhouse (Columbia)	"Come" "Redbird" "Stay"
--	--	50	NIXON & ROPER (ENIGMA-EP)	"KING"

CHARTBOUND

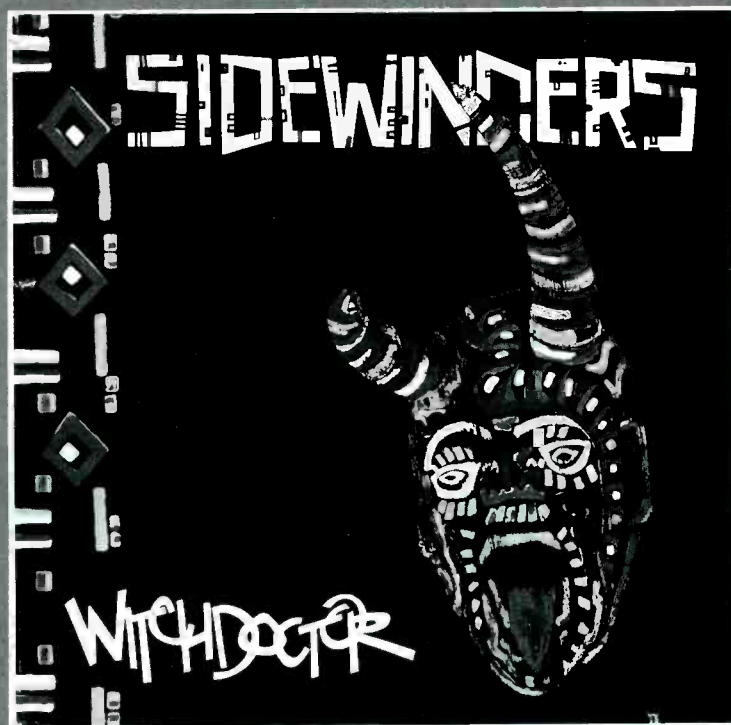
CURE (ELEKTRA-12")	"FASCINATION"	JOE JACKSON (A&M)	"NINETEEN"
GREEN ON RED (RESTLESS)	"KEITH"	PETER CASE (GEFFEN-12")	"GUN"
TIM FINN (CAPITOL)	"CRESCENDO"	SARA McLACHLAN (ARISTA)	"VOX"
TOM TOM CLUB (SIRE/REPRISE)	"SUBOCEANA"	BONNIE RAITT (CAPITOL)	"THING"
Dropped: #32 L.Lovett, #34 Reivers, #39 He Said #42 B.Cockburn, #43 Love & Rockets, #46 B.Ritchie, #49 P.Turner.			

SIDEWINDERS

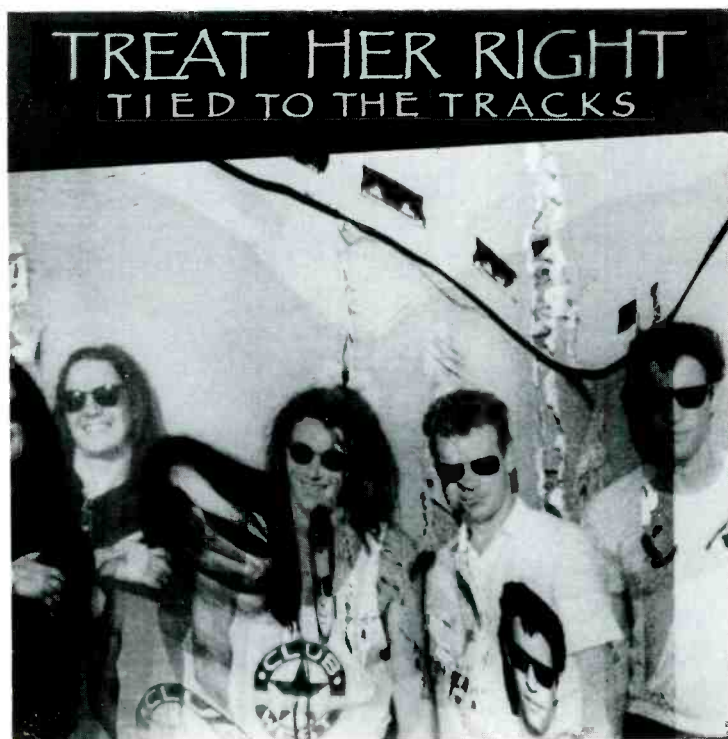
WITCHDOCTOR

- April 11 Nashville, TN
- 12 New York, NY
- 13 Washington, DC
- 15 Neptune, NJ
- 16 Albany, NY
- 18 New York, NY
- 20 Boston, MA
- 23 Madison, WI
- 24 Minneapolis, MN
- 26 Boulder, CO

mamm6th
RECORDS



TREAT HER RIGHT



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TIED TO
THE TRACKS

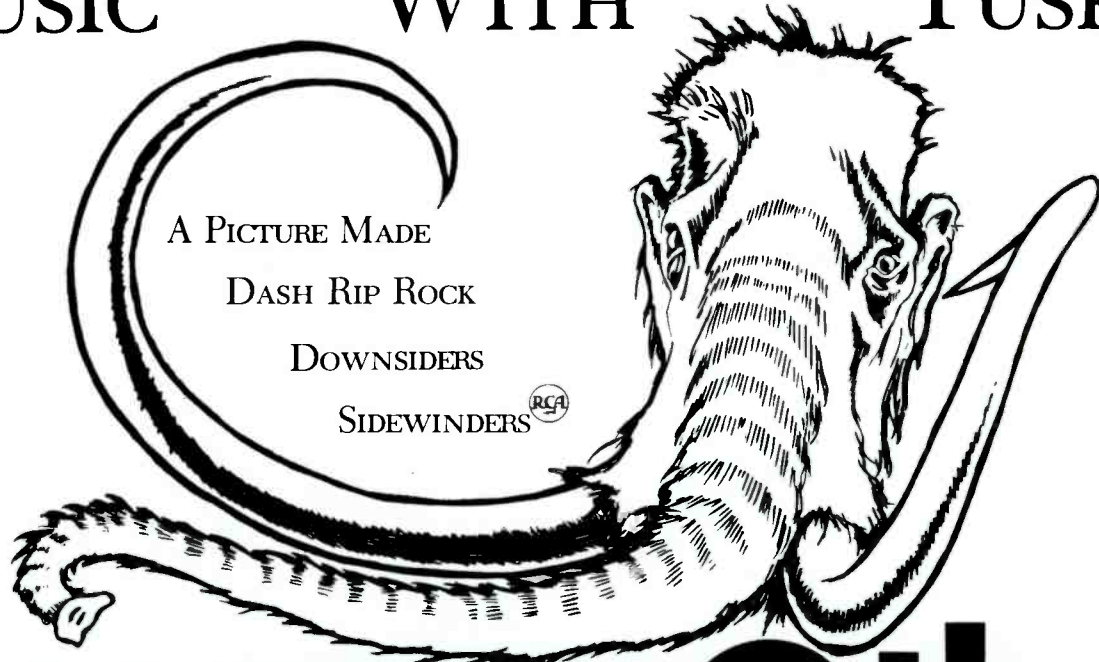
- April 14 Saratoga Springs, NY
- 15 Baltimore, MD
- 16 Harrisburg, VA
- 17 Montclair, NJ
- 18 Worcester, MA
- 20 Hershey, PA
- 21 Pittsburgh, PA
- 22 Lexington, VA
- 23 Norfolk, VA




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| WBTY | WCCR | WCDB | WDPS |
| WFMU | WGTB | WRTC | WRUW |
| WSYC | WTUL | WVCW | KFJC |
| WTSR | KCPR | WWVU | WXYC |
| WYCE | WRAS | WXRT | KUSF |
| WDST | WRSI | WNCS | WKXE |
| WMDK | WKXL | WDET | KFMU |
| KABL | KBLE | KTAO | KZYR |
| KOTR | KVRE | | |

AND PETER STANDISH!

INSIDE ALTERNATIVE RADIO

CONTINUED FROM PAGE 43

Diane Rufer, Peter Standish, Josh Rosenthal, Joe Ianello ("Matt Williams will be big"), Robbie Fung and Jackie Tesman. Tim Zeigler and Gary Downs like the Expos, while Dave Gottlieb thinks this is the year for the Pirates. Single predictions include: Tim Hyde for the St. Louis Cardinals, Steve Balcom for the San Diego Padres, Andy Miller for the Atlanta Braves, Glen Boothe for the Houston Astros. The Cincinnati Reds have two loyal believers in David (Remember the Bengals) Beran and Brian Davis. Big Busts and Disappointments? The majority feel that the combination of Dallas Green and George will be about as successful as that oil tanker in Alaska. Yankee bashers include John Sigler, Tim Hyde, Bill Evans, Rich Robinson, Gary Downs, Mike Mena, Robbie Fung, Marcia Woytaszek, Mark Kates, Joe Ianello, Mike Thomas, Harry Levy and me. You may have noticed a pattern of Red Sox or Mets fans listed there. Ann Delisi, Brian Davis and Josh Rosenthal feel that the Red Sox will fold, while Jackie Tesman and Tim Zeigler feel that the A's will suffer a let-down this year. Dave Gottlieb sees the Royals dumping and Dave Mills thinks the Twins will suffocate in the Metrodome. Keith Z. and Andy Miller believe that Detroit stands a better chance of winning the Stanley Cup than the pennant. Kent Z., John Souchack and Sean Coakley don't buy that story about the Blue Jays'

attitude changing. Back over in the NL New York and L.A. are such easy targets. Give the bust edge to the Mets for Robbie Fung, ("Strawberry and Hernandez will be fighting again"), Tim Hyde, Andy Miller, Brian Davis, Marcia Woytaszek, Ann Delisi, Dave Gottlieb, Mike Thomas and myself. The Dodgers are firmly disliked by Kent Z., Diane Rufer, Bill Evans, Jack Isquith, Jackie Tesman and Gary Downs (Hey you're in L.A.!). Those additions to the Padres are all a bunch of hype according to Tim Zeigler, John Rosenfelder, Keith Z. and Mark Kates. Harry Levy doesn't agree with Dave Gottlieb about the Pirates and the Cardinals are out of it from the start if Josh Rosenthal and Sean Coakley are right (Hear that Andy Allen?). The Astros division championship is in a lunar orbit according to Rich Robinson, and unless Don Zimmer comes out of retirement to play, Mike Mena figures the Cubs are through (see if Lin Brehmer takes your calls anymore!). These bettors won't put their money on Cincinnati: Phil Manning ("Will lose first 15 of 20 games"—and he lives there!), Joe Ianello, John Souchack and John Sigler. Dave Mills sees the Giants in the cellar. Player projections? Sue McAulley-Mushroom Records in Australia phoned to say she thinks Dave Righetti will bounce back to have a career season. Good one on you Sue! Jack Isquith looks into crystal ball and sees Wade Boggs hitting under .300.

What do all these bands have in common?

Apollo Smile

Toni Childs

The Cure

Happy Mondays

The Pogues

Raheem

The Royal Court Of China

Soul Asylum

Soundgarden



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PERSONAL PICKS

SINGLES by Dave Sholin

EDDIE MONEY - *Let Me In* (Columbia)
From the ear-catching chant skillfully woven throughout the song, to its danceable beat, Eddie offers up a totally delectable treat that's impossible to resist. No surprise this is a track that had a lot of folks talking from the moment the album was released.



JOHNNY CLEGG & SAVUKA - *Scatterlings Of Africa* (Capitol)
Hard to believe it was seven years ago I

picked this song by Johnny Clegg's old group JULUKA. This version is even hotter, and it's now part of the "Rain Man" soundtrack. Those who have seen him perform testify that Johnny is one of the most exciting acts in the world today and it's impossible to imagine this inventive tune getting by on the air unnoticed.

XTC - *The Mayor Of Simpleton* (Geffen)
There's book learnin' and there's street smarts, but a degree can't instill emotion. This cleverly written, tight production is the lead track from an album that's been number one on the Alternative chart since March 10th!! Andy Partridge and company seem poised to crack Top 40 this time around.



SIREN - *All Is Forgiven* (Mercury/PolyGram)
A foursome from Chicago put plenty of muscle into a melodic rocker that features a choirlike chorus. The album is stickered with a mention that notes it's "the first entire rock album recorded without tape." Instead the LP was digitally recorded right onto discs, using the new synclaviar tapeless recording studio. Technology triumphs once again.

ALBUMS by Ron Fell

PHOEBE SNOW - *Something Real* (Elektra)
As with Spring's renewal of life, Phoebe's musical career has emerged from the bitter winter chill of personal crisis to blossom into radiant full color. The songs of *Something Real*, though heartfelt, are generic songs of romance—the peaks and pits of love's topography, not real life docudramas. Her Yellow Brick road to Oz is full of it's and maybe's. Having seen and experienced yesterday, she's gonna deal with today and tomorrow—a theme best represented in the album's lead single, IF I CAN JUST GET THROUGH THE NIGHT, a song with an extraordinary emotional tension which some would call soul. Other tracks of special merit run the gamut of jazz, pop and rock. The title track, SOMETHING REAL, is a delicate, jazzy blues song which attempts to make the intangible tolerable. MR. WONDERING may have the LP's best groove to it and Phoebe "sells" it on the backend. Her command of multiple octaves is best heard on WE MIGHT NEVER FEEL THIS WAY AGAIN. Further on down the road you'll hear her groovin' with a track called SOOTHIN' and later still, rockin' at heart attack pace on a Stone cold track, CARDIAC ARREST. Phoebe's back at last and better than ever!!



BIRTHDAYS

Compiled by Diane Rufer

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

- Rick Roberts, WIAL-Eau Claire, WI 4/9
 - Carl Perkins, Dave Innis (Restless Heart), Margo Smith 4/9
 - Clark Novak, KKOS/FM-Carlsbad, CA 4/10
 - Ken Boehm, WRDB-Reedsburg, WI 4/10
 - Tom Aldrich, KVDB-Sioux City, IA 4/10
 - Jon Holiday, G98-Portland, ME 4/10
 - Brian Setzer (Stray Cats) 4/10
 - Ric Lippincott, Z95-Chicago, IL 4/11
 - Stacie Sommers, WZYQ/FM-Frederick, MD 4/11
 - Stewart Adamson (Big Country), Chris Difford (Squeeze) 4/11
 - Skip Phillips, WWIT-Canton, NC 4/12
 - Pat Travers, Herbie Hancock, Lionel Hampton 4/12
 - Lisa Smith, **The Gavin Report** 4/13
 - Joel Muller, KROW-Reno, NV 4/13
 - David Leeds, KOJM-Havre, MT 4/13
 - Mikki Spencer, WKIE-Richmond, VA 4/13
 - Sharon White, RCA Records 4/13
 - Al Green, Peabo Bryson 4/13
 - Bill Anthony, WKMI-Kalamazoo, MI 4/14
 - Craig Keast, KKRL/FM-Carroll, IA 4/14
 - Ritchie Blackmore, Loretta Lynn, Roy Clark 4/14
 - Betty Hollars, **The Gavin Report** 4/15
 - John Gatlin, WKNZ-Collins, MS 4/15
 - Brett Richards, WCOD-Hyannis, MA 4/15
 - Dave Edmunds 4/15
- Our Belated Birthday Wishes To:
- Gregg Feldman, Arista Records 4/3

BIRTHS

Our CONGRATULATIONS to CHRIS BAILEY, Program Director of WJMH- Greensboro, NC, and his wife, CONNIE, on the birth of their first child, son, KEVIN EARL. Born April 3rd, weighing 6 lbs. 11 oz.

...CONGRATULATIONS to TIM MOORE, Program Director/Air Talent of WKSQ-Bangor, ME, and his wife, PEGGY, on the birth of their son, JOHN PATRICK. Born March 10th, weighing 10 lbs. 9 oz.

WEDDINGS

Our WEDDING BELLS are ringing on APRIL 15th for JACK SILVER, Co-Producer of the Rick Dees morning show, and his bride, KAREN SOBEL, National Singles Promotion/Video for Geffen Records. CONGRATULATIONS and Best Wishes to Jack and Karen.

N E X T W E E K



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Produced by: Roy Thomas Baker and Michael Morales
Management: Shannon Vale for Benson/Vale Management, Inc.

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