

the GAVIN REPORT

ISSUE 1750, MARCH 31, 1989

THE PROFOUND WORLD OF ROBYN HITCHCOCK

www.americanradiohistory.com

REMEMBER HER NAME.



ELVIS COSTELLO



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FROM THE ALBUM SPIKE PRODUCED BY ELVIS COSTELLO, KEVIN KILLEN AND T BONE BURNETT

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GAVIN AT A GLANCE

TOP 40

MOST ADDED

DEBBIE GIBSON
Electric Youth (Atlantic)
NEW KIDS ON THE BLOCK
I'll Be Loving You (Forever)
(Columbia)
MICHAEL DAMIAN
Rock On (Cypress/A&M)

RECORD TO WATCH

GIPSY KINGS
Bamboleo (Elektra)

Hot

TONE LOC
Funky Cold Medina
(Delicious Vinyl/Island)



URBAN

MOST ADDED

ATLANTIC STARR
My First Love (Warner Bros.)
TONY! TONI! TONE!
For The Love Of You
(Wing/PolyGram)
KIARA
Every Little Time (Arista)

RECORD TO WATCH

MICA PARIS
My One Temptation (Island)

Hot

NATALIE COLE
Miss You Like Crazy (EMI)



A/C

MOST ADDED

NATALIE COLE
Miss You Like Crazy (EMI)
BARBRA STREISAND
What Were We Thinking Of
(Columbia)
**EDIE BRICKELL & THE
NEW BOHEMIANS**
Circle (Geffen)

RECORD TO WATCH

GRAYSON HUGH
Talk It Over (RCA)

Hot

BASIA
Promises (Epic)



COUNTRY

MOST ADDED

PAUL OVERSTREET
Sowin' Love (RCA)
TANYA TUCKER
Call On Me (Capitol)
MERLE HAGGARD
5:01 Blues (Epic)

RECORD TO WATCH

MERLE HAGGARD
5:01 Blues (Epic)

Hot

DESERT ROSE BAND
She Don't Love Nobody
(MCA/Curb)



JAZZ

MOST ADDED

JOE SAMPLE
Spellbound (Warner Bros.)
DAVID MURRAY
Ming's Samba (Portrait)
EDDIE DANIELS
Blackwood (GRP)

RECORD TO WATCH

CHARLES BROWN
One More For The Road (Alligator)

Hot

PAT KELLEY
I'll Stand Up (Nova)
IVAN LINS
Love Dance (Reprise)



ADULT ALTERNATIVE

MOST ADDED

JOE SAMPLE
Spellbound (Warner Bros.)
JEFF RICHMAN
People Like Us (IT1)
ANDREAS VOLLENWEIDER
Dancing With The Lion (Columbia)

RECORD TO WATCH

DOUG MARKLEY
Philly Filet (Visual Musik)

Hot

**ANDREAS
VOLLENWEIDER**
Dancing With The
Lion (Columbia)



ALBUM

MOST ADDED

THE CULT
"Fire Woman" (Sire/Reprise)
TRAVELING WILBURYS
"See The Light"
(Wilbury/Warner Bros.)
THE SANDMEN
Western Blood (A&M)

RECORD TO WATCH

INDIGO GIRLS
Indigo Girls (Epic)

Hot

THE OUTFIELD
Voices Of Babylon
(Columbia)



ALTERNATIVE

MOST ADDED

THE CULT
"Fire Woman" (Sire/Reprise)
PIXIES
"Monkey Gone To Heaven"
(4 A D/Elektra)
DRIVIN' N' CRYIN'
Mystery Road (Island)

RECORD TO WATCH

**DIRTY DOZEN BRASS
BAND**
Voodoo (Columbia)

Hot

FIREHOSE
FROMOHIO (SST)



**ALTERNATIVE PROFILE -
WFIT/MELBOURNE, FL**

see page 49

NEWS

**WHO'S THE MANAGEMENT
GURU OF THE 90's**

see page 18

JOHNSON OUT AT WAPE

After just five months, Tracy Johnson has exited the Program Director position at WAPE-Jacksonville. He assumed the job on October 31 of last year.

"I just got back from Jacksonville," said Evergreen National Program Director Buzz Bennett. "We had philosophical differences. I can tell you that he's not there anymore."

"There are no hard feelings," Johnson agreed, "I wish the best for everyone at Evergreen and WAPE."

Johnson came to WAPE from KCPW-Power 95-Kansas City. He can be reached at 904-223-1931.



Billy Bass has been named Vice President and General Manager of Tabu and Flyte Time Records. For the past eight years Bass has been with Chrysalis Records, where his last position was Vice President of Marketing. The one time air personality has also worked at RCA and Motown. He has helped illuminate the careers of Billy Idol, Pat Benatar, David Bowie and Jefferson Airplane/Starship to name only a few.

ALTSHULER PROMOTED

Robert Altshuler has been appointed to Senior Vice President, Corporate Information, CBS Records Inc. It is a newly created position. Altshuler has been with CBS since 1965, and his most recent position was Vice President, Press and Public Affairs.

The Gavin Report sends Mr. Altshuler special congratulations.

SUTTER STARTS AT RCA

After four years at Chrysalis Records, Kevin Sutter has jumped to RCA, where he's been appointed Senior Director, National Album Promotion.

"I'm really excited!" said Sutter. "I like where RCA/BMG is going. Their roster seems to be leaning toward the 90's, with acts like House of Lords, Sidewinders, the Fixx and Cowboy Junkies."

Before working at Chrysalis, Sutter worked in sales at I.R.S. and promotion at Epic Records. He will be based out of RCA's New York offices.

FIFIELD PRESIDENT/CEO AT EMI MUSIC WORLDWIDE

Current EMI Music Worldwide President and Chief Operating Officer Jim Fifield has been promoted to the company's President and Chief Executive officer. He'll be responsible for the direction of the company, and will have a direct line to Thorn EMI Chairman and Chief

Executive Colin Southgate. Fifield will head the operations of record companies, manufacturing and distributing, record studios and music publishing in the 37 countries in which EMI has a presence.

Bhaskar Menon remains Chairman of EMI Music Worldwide, Capitol-EMI Music, Inc and EMI Music Limited.

RADI-O-RAMA

CALL LETTER CHANGE: KSJQ97-Modesto/Stockton is no longer. New calls are KIZS/FM—the new KISS/FM...Todd Berry is the new PD at WTAK-Huntsville. He crosses town from Power 93 (WKQD). David Sadof has exited KLOL-Houston where he was MD...THEY'RE STILL TALKING ABOUT the Gavin's Peter Standish, who turned in an all-star performance at the SXSW softball game. He went two for two with a fielder's choice and scored three runs. Sign him up, Red Sox!...Charlie Fries is now Asst. PD/MD at KCOL/AM and KIMN/FM-Ft. Collins, CO. Ken Payne is PD at both stations...ADDED DUTIES AT KJOY-Stockton, CA: Scott Thomas is now PD of both the

cont. on next page



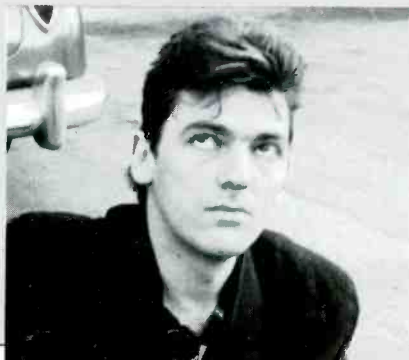
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THE "INAPPROPRIATE"



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HIBER TO VP/WEAZ-WFIL GOAL: BUILD A GROUP

Dear Friends,

Horace Greeley was wrong!

For some the future is brightest in the East. That's why effective April 3, Jhan assumes the position of VP/Marketing & Research for WEAZ FM, Inc., which currently owns WEAZ/WFIL in Philadelphia.

The mission? To try to boost ratings and revenues by serving as in-house consultant/researcher focusing on programming, marketing and sales opportunities.

Why would Jhan go to work long term for a company that has stations in only one market? Can he give up the jet-set existence, more than 2,000,000 miles logged in the U.S. and overseas helping broadcasters during the last decade? Why not go back to Carmel and reopen his consulting firm as his contract with Malrite wound down? Is there a catch?

There is another, more long-term challenge that Hiber is eager to tackle. After helping Jerry Lee, Jim DeCaro and the rest of the team at WEAZ/WFIL grow, Jhan will begin to help build a group. He's been asked to locate, then improve under-performing stations. They have kindly called Hiber "the best turnaround man in America" - and they're offering Jhan equity in the future acquisitions.

The only downside? Stocks of airlines are likely to plummet when they hear Hiber will no longer be doing his annual trek of 200,000 or so miles. Since WEAZ FM, Inc. is paying for 100% of Hiber's time Jhan will no longer be doing outside research/consulting. However, will always be available to his friends and Gavin Readers for brainstorming or to serve as a sounding board.

Please don't be a stranger! Effective April 3 you can reach Hiber at...

Phone: 609-399-8212 (home/office) Fax will be available also
Address "Sea Four", 1617 Wesley Avenue, Ocean City, N.J. 08226

Thanks for the chance to serve so many of you through my writings and consulting during the 80's. Now, here's to the 90's! Looking forward to seeing you in the Gavin every two weeks!!

Best to all,



ENIGMA RESIGNATIONS

Enigma Records announced the resignations of two of its staffers this week. Both Rick Winward, VP National Promotion and Pam Newman, National Director, Album Promotion have left to pursue other interests.

Ralph King, Enigma's General Manager, said that he expects to announce replacements "imminently."

Look for the "official" appointment of Sam Kaiser as Senior VP/Promotion at the label. Full details next week.

DAVIS COMES, COLLINS GOES

Personality Doug Collins is leaving WTBX-Duluth to join Dene Hallam's staff at Power 95-Kansas City to do the 7 to Midnight shift. He'll be known as "The Party Animal." WTBX PD Wayne Coy brings in Chris Davis from KCPI-Albert Lea as a replacement.

BIRTHDAYS

Compiled by Diane Rufer

Our Best Wishes and HAPPY BIRTHDAY To:

- Brad Phillips, LG73-Vancouver, BC 4/2
 Bob Heater, KKJO-St. Joseph, MO 4/2
 Gary Weinstein 4/2
 Emmylou Harris, Leon Russell, Gregory Abbott 4/2
 Ashli Hollars 4/3
 Scott Alan, WZWZ-Kokomo, IN 4/3
 Wayne Newton, Tony Orlando 4/3
 Gail Davies, Steve Gatlin 4/4
 Kimberly Kaye, WFKX-Jackson, TN 4/5
 Frank Miniaci, KVIL-Dallas, TX 4/5
 Eric Burdon, Tommy Cash 4/5
 Don DeFesi, KVYN/FM-Napa, CA 4/6
 Merle Haggard 4/6
 John Oates (Hall & Oates), Bobby Bare 4/7
 Duke DuBois, GRP Records 4/8
 Wayne Cordray, KQWZ-Everette, WA 4/8
 Charlie Turner, WKXE-White River Jct., VT 4/8
 Big John, KGRT-Las Cruces, NM 4/8
 Phil Slash, KUSF-San Francisco, CA 4/8
 Julian Lennon, John Schneider, Steve Howe (Yes) 4/8

WEDDINGS

Our Wedding Bells rang on April 1st in Seattle for STEVE RIVERS, Vice President of Programming for KIIS/FM-Los Angeles, CA, and MAUREEN MATTHEWS, Program Director for Transtar's "Niche 29." ...our Wedding Bells also rang on St. Patrick's Day, March 17th, for MATTHEW KULIG, Music Director of WSIE-Edwardsville, IL, and LAUREN.

CONGRATULATIONS!!

BIRTHS

Our CONGRATULATIONS to JULIE RADER, Radio/Promotion Manager for Blackheart Records, and her husband, DR. ROY SCHONBRUN, on the birth of their daughter, STEPHANIE DANA. Born March 27th, weighing 6 lbs. 10 oz.
 ...CONGRATULATIONS to PAM VIRANDA, Traffic Director for KKOW-Joplin, MO, and her husband, SAM, on the birth of their second child, son, JOSHUA JOE. Born March 19th.
 ...CONGRATULATIONS to MICHAEL OSTIN, Senior Vice President of Warner Bros. Records, and his wife, JOYCE, on the birth of their first child, daughter, ANIKA IRENE. Born February 21st, weighing 5 lbs, 4 1/2 oz. Our BEST WISHES to proud grandfather, MO OSTIN, Board Chairman of Warner Bros.
 ...CONGRATULATIONS to RANDY McDONALD, bassist for Warner Bros. Records recording artists the Dynatoners, and his wife, CHRIS, on the birth of their daughter, SAMANTHA FAYE. Born March 12th, weighing 8 lbs. 6 oz.

RADI-O-RAMA cont.

AM and FM, with Asst. PD Bill Bishofberger taking on the Asst. PD-ship... Former WLHQ-Enterprise, AL PD Roger Harrison is looking. Call him at 205-565-3708...Diana Wheeler is leaving the MD post at KXFM-Santa Maria, CA. She'll surface in Los Angeles...New OM at KKXX/FM-Bakersfield is Bill Knobler. He comes via KKAT-Oklahoma City and KEGL-Dallas...Got a communique from John Gara-

BONGARTEN CLIMBS AT EMMIS

Emmis Regional VP Randy Bongarten has been elevated to the position of Senior VP/Operations. He will be working with Executive VP/Operations Doyle Rose overseeing the company's day-to-day operation, and further solidifying Emmis' growing presence as a major broadcasting force. "I'm delighted to have the opportunity to be working more closely with our stations," he said.

Before joining Emmis, Bongarten was President of the now dissolved NBC Radio Stations.

bedian's Superadio Network. They're in larger quarters and can be reached at 508-485-3500...Harry Harlan has left KVOQ-Lubbock, TX (has the news reached Lubbock?) to be PD at KZOR/FM-Hobbs, NM...Congrats to Merry Green who's the new Advertising and Promotion Director at V-103FM-Chicago...Denny Anderson is now PD at Top 40 KHHT-Minot, ND, having taken the crosstown bus from Album Rock KBQ100. He replaces Luther Frost who recently took a programming post in Germany...Promotion Consultants International in L.A. have cooked up some tours that would make great contest prizes. Destinations include Moscow, Germany (Oktoberfest) and, for all you party animals, the world's most famous zoos. Call Christine Sturgis at 213-394-4295...After three years as night time personality at WKLQ-Grand Rapids, MI, Danny Douglas moves to afternoons. Dan Baker comes from KZ93 to take over the 6-10 slot...WDET-Detroit is beefing up its news coverage with a 4:30PM Metro Report and a 4:45PM State Edition...



After the Gavin Seminar, EMI hosted a dinner for visiting radio VIP's and smash hit group Roxette. Shown waiting for dessert are l-r: KROY's Sean Lynch, EMI's Ron Geslin and Norm Osborne (front), Linda Geslin, EMI's Jack Satter, Roxette's Marie Fredriksson, KDWB's Paul Williams (front), Roxette's Per Gessle and Roxette's manager, WMMS' Gaye Ramstrom and KDWB's Brian Philips.

KUKQ ALTERNATIVE ROCKS ARIZONA

Former Country outlet KUKQ/AM-Tempe, AZ joined the alternative rock music culture last week.

Sister station to KUPD, "KQ" went on the air Monday, March 27, using automated drop-ins. "We're going to have a very aggressive Top 40/Alternative approach, with a fun attitude," said Music Director Jonathon L. Rosen who, along with VP/Operations Ed Hamlin and Director of Programming Ernesto Gladden is developing the station's concept.

Virgin Vinyl, the program Jonathon L. has been broadcasting in Arizona since 1982, will continue to be a KUPD staple. You can reach KUPD by calling 602-838-0400.

LISA LISA AND CULT JAM

LITTLE JACKIE WANTS TO BE A STAR



JAMMING THE STREETS WITH AN INNOCENT DREAM...


"Little Jackie Wants To Be A Star." It's the first hit from LISA LISA AND CULT JAM on their newest smash album, "Straight To The Sky." Columbia Records—Radio's Best Friend!



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All songs written, produced and arranged by FULL FORCE for FULL FORCE Productions. Management: FULL FORCE & E.Z. STEVE SALEM for FULL FORCE Productions

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TOP 40

MOST ADDED

- DEBBIE GIBSON (92)
(Atlantic)
- NEW KIDS ON THE BLOCK (83)
(Columbia)
- MICHAEL DAMIAN (72)
(Cypress/A&M)
- DONNY OSMOND (66)
(Capitol)
- BOBBY BROWN (53)
(MCA)
- WATERFRONT (52)
(Polydor/PolyGram)
- THE OUTFIELD (50)
(Columbia)

CERTIFIED

- MICHAEL DAMIAN
Rock On
(Cypress/A&M)
- STEVE WINWOOD
Hearts On Fire
(Virgin)

TOP TIP

STEVIE B
I Wanna Be The One
(LMR)
It "B" happenin' in San Francisco, San Jose, Sacramento, Fresno, Miami, Phoenix, Hartford and New York. Strong debuts and adds give it a real boost.

RECORD TO WATCH



GIPSY KINGS
Bamboleo
(Musician/Elektra)
Word is spreading about this unique Latin flavored entry. Added at KITY-San Antonio, HOT97-New York and "on" at POWER96-Miami.

2W LW TW

2	2	1	ROXETTE - The Look (EMI)
1	1	2	Bangles - Eternal Flame (Columbia)
6	3	3	FINE YOUNG CANNIBALS - She Drives Me Crazy (IRS/MCA)
21	9	4	MADONNA - Like A Prayer (Sire/Warner Bros.)
8	4	5	Milli Vanilli - Girl You Know It's True (Arista)
11	7	6	R.E.M. - Stand (Warner Bros.)
19	13	7	POISON - Your Mama Don't Dance (Enigma/Capitol)
24	18	8	BON JOVI - I'll Be There For You (Mercury/PolyGram)
18	15	9	KARYN WHITE - Superwoman (Warner Bros.)
9	5	10	Was (Not Was) - Walk The Dinosaur (Chrysalis)
25	22	11	TONE LOC - Funky Cold Medina (Delicious Vinyl/Island)
20	17	12	38 SPECIAL - Second Chance (A&M)
23	21	13	DEON ESTUS - Heaven Help Me (Mika/Polydor)
22	19	14	ANIMOTION - Room To Move (Polydor/PolyGram)
15	14	15	Vanessa Williams - Dreamin' (Wing/PolyGram)
12	12	16	Roy Orbison - You Got It (Virgin)
26	23	17	DEF LEPPARD - Rocket (Mercury/PolyGram)
34	26	18	PAULA ABDUL - Forever Your Girl (Virgin)
33	24	19	CHER & PETER CETERA - After All (Geffen)
5	6	20	Rod Stewart - My Heart Can't Tell You No (Warner Bros.)
3	8	21	Debbie Gibson - Lost In Your Eyes (Atlantic)
4	11	22	Mike + The Mechanics - The Living Years (Atlantic)
31	27	23	JOHNNY KEMP - Birthday Suit (Columbia)
38	30	24	SA-FIRE - Thinking Of You (Cutting/Mercury/PolyGram)
30	29	25	ENYA - Orinoco Flow (Sail Away, Sail Away, Sail Away) (Geffen)
37	33	26	SWEET SENSATION - Sincerely Yours (Atco)
7	10	27	Chicago - You're Not Alone (Full Moon/Reprise)
--	32	28	LIVING COLOUR - Cult Of Personality (Epic)
--	36	29	JODY WATLEY - Real Love (MCA)
--	40	30	HOWARD JONES - Everlasting Love (Elektra)
17	16	31	Martika - More Than You Know (Columbia)
10	20	32	Anita Baker - Just Because (Elektra)
--	--	33	MICHAEL DAMIAN - Rock On (Cypress/A&M)
--	--	34	STEVE WINWOOD - Hearts On Fire (Virgin)
--	39	35	ROBBIE NEVIL - Somebody Like You (EMI)
--	37	36	THE PASADENAS - Tribute (Right On) (Columbia)
39	35	37	Simply Red - It's Only Love (Elektra)
--	--	38	THE BELLE STARS - Iko Iko (Capitol)
--	--	39	DONNY OSMOND - Soldier Of Love (Capitol)
--	--	40	DEBBIE GIBSON - Electric Youth (Atlantic)

Editor: Dave Sholin

CHARTBOUND

ARTIST TITLE LABEL	Reports	Adds	On	Chart	*Debuts in chartbound
THE OUTFIELD - Voices Of Babylon (Columbia)	186	50	105	31	
NEW KIDS ON THE BLOCK - I'll Be Loving You (Forever) (Columbia)	181	83	67	31	
BOBBY BROWN - Every Little Step (MCA)	116	53	25	38	
BETTE MIDLER - Wind Beneath My Wings (Atlantic)	110	18	39	53	
JIMMY HARNEN with SYNCH - Where Are You Now? (WTG/CBS)	109	16	41	52	
TOMMY PAGE - A Shoulder To Cry On (Sire/Warner Bros.)	96	19	29	48	

"Similar Features"



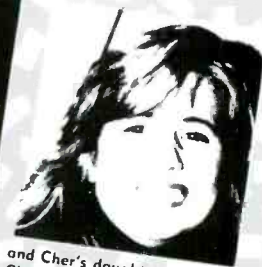
The royal bunch's Sarah Ferguson . . .



and The Brady Bunch's Ann B. Davis?



SPY-obsessed gossip queen Liz Smith . . .



and Cher's daughter Chastity Bono?



Dianne Wiest . . .



and Glenda Jackson?



And sitting in for CBS's Mike Wallace . . .



Jerry Mathers as the Beaver

MELISSA ETHERIDGE



GAVIN TOP 40 UP & COMING!

GAVIN ALBUM 9*!

R&R AOR TRACK 5*!

WMMS D-25 KXXR 27-24

KXYQ 19-16

SALES:

TOTAL SALES: 600,000

TEN DAY: 100,000

BILLBOARD: 34*

MTV: ACTIVE ROTATION

REQUESTS: #2 MOST REQUESTED AT ALBUM RADIO

ON PIRATE RADIO!

ALSO ON:

K104 WROQ

WQUT KATM

KSND 95XIL

WPFM KFMW

KFBQ



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

131	13	51	67	WINGER - Seventeen (Atlantic)
125	36	79	10	U2 (with B.B. KING) - When Love Comes To Town (Island)
123	3	95	25	DURANDURAN - Do You Believe In Shame? (Capitol)
111	13	43	55	LITA FORD (duet with OZZY OSBOURNE) - Close My Eyes Forever (Dreamland/RCA)
102	7	73	22	SAMANTHA FOX - I Only Wanna Be With You (Jive/RCA)
98	4	71	23	ESCAPE CLUB - Walking Through Walls (Atlantic)
88	47	33	8	EDIE BRICKELL & THE NEW BOHEMIANS - Circle (Geffen)
88	21	55	12	INFORMATION SOCIETY - Repetition (Tommy Boy/Reprise)
77	26	43	8	ONE 2 MANY - Downtown (A&M)
74	15	52	7	EASTERHOUSE - Come Out Fighting (Columbia)
72	--	29	43	TIFFANY - Radio Romance (MCA)
72	37	14	21	GUNS N' ROSES - Patience (Geffen)
71	37	16	18	NENEH CHERRY - Buffalo Stance (Virgin)
69	--	27	42	THE FIXX - Driven Out (RCA)
66	4	24	38	MELISSA ETHERIDGE - Similar Features (Island)
63	13	38	12	BOY GEORGE - Don't Take My Mind On A Trip (Virgin)
62	12	5	45	STEVIE B - I Wanna Be The One (LMR)
57	--	40	17	CARLY SIMON - Let The River Run (Arista)
55	5	28	22	CHRIS REA - Working On It (Geffen)
52	52	--	--	* WATERFRONT - Cry (Polydor/PolyGram)
47	24	20	3	REPLACEMENTS - I'll Be You (Sire/Reprise)
45	45	--	--	* GLAMOUR CAMP - She Did It For Love (EMI)
45	8	36	1	BASIA - Promises (Epic)
44	10	25	9	PETER SCHILLING - The Different Story (World Of Lust And Crime) (Elektra)
44	11	30	3	HOUSE OF LORDS - Love Don't Lie (Simmons/RCA)
44	44	--	--	* CINDERELLA - Coming Home (Mercury/PolyGram)
42	18	24	--	ONE NATION - My Commitment (IRS/MCA)
41	7	24	10	SURFACE - Closer Than Friends (Columbia)
37	10	19	8	SAM BROWN - Stop (A&M)
36	19	14	3	* FIGURES ON A BEACH - You Ain't Seen Nothin' Yet (Sire/Warner Bros.)
36	7	24	5	GRAYSON HUGH - Talk It Over (RCA)
35	3	32	--	CRACK THE SKY - Lost In America (Grudge)
35	2	20	13	GLENN FREY - Livin' Right (MCA)
35	20	13	2	* NATALIE COLE - Miss You Like Crazy (EMI)
34	11	13	10	AIRKRAFT - Footsteps (Premiere)
34	4	18	12	EIGHTH WONDER - Baby Baby (WTG/CBS)
33	8	19	6	BAD COMPANY - Shake It Up (Atlantic)
32	32	--	--	* ROACHFORD - Cuddly Toy (Feel For Me) (Epic)
31	6	24	1	GIRLSCHOOL - Fox On The Run (Enigma)
27	1	17	9	LOVE and MONEY - Halleluiah Man (Mercury/PolyGram)
27	5	16	6	PAUL CARRACK & TERRI NUNN - Romance (Love Theme From Sing) (Columbia)
25	3	16	6	WOMACK & WOMACK - Teardrops (Island)
22	11	11	--	* JUDSON SPENCE - Hot And Sweaty (Atlantic)
21	1	6	14	GINA GO-GO - I Can't Face The Fact (Capitol)
21	5	15	1	* TIME GALLERY - Valerie (Atlantic)

DROPPED: #25-Breathe, #28-Bobby Brown (Roni), #31-Dino, #34-Vixen, #38-Guns N' Roses (Paradise), Choirboys, The Traveling Wilburys, Midge Ure, Work Force.

Exceptional Artistry
Personal Commitment
Artist Development

That's what we're all about...
And that is why we want to tell you about one of our new bands-

ROACHFORD

OUT-OF-THE-BOX-
BELIEVERS!

WGH Y108 WXKS

K104	KZZB	KZ106	Z102	KMGX
KYRK	KZZU	95XXX	95XIL	WJMX
WPFM	KIXY	KWTX	KYYY	WBNQ
KLYV	Y94	WAZY	KFMW	Z97
KTRS	ZFUN	KZOZ	Y97	

DAVE SHOLIN PERSONAL PICK 3/24!

The single is

"Cuddly Toy (Feel For Me)"

34-68549

The album is "ROACHFORD" FE 45097.
The Video is in Heavy rotation on MTV

WATCH...LISTEN...



HIT FACTOR

Top 40 Research:
Keith Zimmerman

Total Reports This Week **330** Last Week **331**

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)	312	--	249	43	16	4	--	98%	9
BANGLES - Eternal Flame (Columbia)	283	--	238	37	8	--	--	100%	10
FINE YOUNG CANNIBALS - She Drives Me Crazy (IRS/MCA)	310	3	168	84	43	9	3	95%	10
MADONNA - Like A Prayer (Sire/Warner Bros.)	315	4	50	119	118	21	3	91%	4
MILLI VANILLI - Girl You Know It's True (Arista)	224	1	149	47	18	6	3	95%	16
R.E.M. - Stand (Warner Bros.)	252	4	88	88	60	11	1	93%	13
POISON - Your Mama Don't Dance (Enigma/Capitol)	246	6	29	73	109	21	8	85%	9
BON JOVI - I'll Be There For You (Mercury/PolyGram)	279	5	16	41	140	62	15	70%	6
KARYN WHITE - Superwoman (Warner Bros.)	215	1	28	71	91	21	3	88%	10
WAS (NOT WAS) - Walk The Dinosaur (Chrysalis)	178	1	77	65	26	6	3	94%	11
tone loc - Funky Cold Medina (Delicious Vinyl/Island)	232	10	43	48	87	31	13	76%	7
38 SPECIAL - Second Chance (A&M)	254	8	26	45	104	54	17	69%	10
DEON ESTUS - Heaven Help Me (Mika/Polydor)	272	6	7	29	141	77	12	65%	7
ANIMATION - Room To Move (Polydor/PolyGram)	257	2	13	31	127	68	16	66%	8
VANESSA WILLIAMS - Dreamin' (Wing/PolyGram)	192	1	30	92	43	16	10	86%	13
ROY ORBISON - You Got It (Virgin)	174	5	50	56	43	14	6	86%	10
DEF LEPPARD - Rocket (Mercury/PolyGram)	240	6	9	22	119	67	17	62%	6
PAULA ABDUL - Forever Your Girl (Virgin)	259	13	3	13	58	128	44	28%	5
CHER & PETER CETERA - After All (Geffen)	249	11	--	8	75	116	39	33%	6
JOHNNY KEMP - Birthday Suit (Columbia)	205	11	3	13	62	72	44	38%	8
SA-FIRE - Thinking Of You (Cutting/Mercury/PolyGram)	211	24	10	18	37	74	48	30%	10
ENYA - Orinoco Flow (Geffen)	186	14	12	14	41	69	36	36%	18
SWEET SENSATION - Sincerely Yours (Atco)	179	23	10	15	26	66	39	28%	10
LIVING COLOUR - Cult Of Personality (Epic)	214	17	3	5	32	90	67	18%	5
JODY WATLEY - Real Love (MCA)	247	42	--	2	26	82	95	11%	4
HOWARD JONES - Everlasting Love (Elektra)	244	35	--	1	11	88	109	4%	4
MICHAEL DAMIAN - Rock On (Cypress/A&M)	232	72	1	4	10	55	90	6%	5
STEVE WINWOOD - Hearts On Fire (Virgin)	191	13	--	--	24	65	89	12%	5
ROBBIE NEVIL - Somebody Like You (EMI)	193	11	--	1	21	59	101	11%	5
THE PASADENAS - Tribute (Right On) (Columbia)	167	7	--	4	25	51	80	17%	7
SIMPLY RED - It's Only Love (Elektra)	138	7	--	1	30	59	41	22%	8
THE BELLE STARS - Iko Iko (Capitol)	146	37	5	1	19	39	45	17%	6
DONNY OSMOND - Soldier Of Love (Capitol)	198	66	--	4	9	44	75	6%	3
DEBBIE GIBSON - Electric Youth (Atlantic)	225	92	--	--	6	36	91	2%	2
THE OUTFIELD - Voices Of Babylon (Columbia)	186	50	--	--	3	28	105	1%	3
NEW KIDS ON THE BLOCK - I'll Be Loving You (Forever) (Columbia)	181	83	4	1	7	19	67	6%	2
WINGER - Seventeen (Atlantic)	131	13	1	5	27	34	51	25%	8
U2 (with B.B. KING) - When Love Comes To Town (Island)	125	36	--	--	1	9	79	--	2
DURANDURAN - Do You Believe In Shame? (Capitol)	123	3	--	--	4	21	95	3%	4
BOBBY BROWN - Every Little Step (MCA)	116	53	3	3	8	24	25	12%	3
LITA FORD w/OZZY OSBOURNE - Close My Eyes... (Dreamland/RCA)	111	13	3	9	13	30	43	22%	6
JIMMY HARNEN with SYNCH - Where Are You Now? (WTG/CBS)	109	16	6	4	21	21	41	28%	5
BETTE MIDLER - Wind Beneath My Wings (Atlantic)	110	18	2	5	16	30	39	21%	6
SAMANTHA FOX - I Only Wanna Be With You (Jive/RCA)	102	7	--	1	6	15	73	6%	4
TOMMY PAGE - A Shoulder To Cry On (Sire/Warner Bros.)	96	19	3	8	13	24	29	25%	19

ONE NATION

"My Commitment"

IRS 53617

the first single –
an open vow of respect and devotion.

Strong Enough

IRS 42201

the debut album –
classic midtemp soul... with a new edge.

One Nation

is the band –
passionate and assured performances
honed from six years on the London club scene.

EARLY COMMITMENTS:

WLNC	WHFX	WPFM
WSPW	WZLS	WIFX
WIQQ	WOVO	WWKF
WCLG	WHSB	WZOQ
WDEK	KHRA	WJJH
WNNO	KFBD	KHOK
KJLS	KLAZ	KLBQ
KTUF	KWNQ	KZMC
KDLK	KIXS	KPXI
KMON	KGWY	KPKY
KELY	KXBG	KOWL
KPSI	KREO	SLY96
Y97	KDUX	KFFM
KIII	KQEN	KZZK
G98		

GAVIN TOP 40: 42/18

DAVE SHOLIN PERSONAL PICK
ONE NATION - My Commitment (IRS/MCA) Could this be the wedding song of the future? Couples in the 80's have embraced the term commitment in new or long term relationships, and now they have a tune to call their own. A super pop melody.



INSIDE TOP 40 by Dave Sholin



After years of playing bass for his buddy George Michael, **DEON ESTUS** steps out front and zeros in on top ten territory. Chart gains are reflected by a big 38% to 65% HIT FACTOR increase with top ten stats at Z100 Portland, Y108 Denver, K106 Beaumont, KKMGPueblo/Colorado Springs, KPLZ and KUBE Seattle, WAGQ Athens, etc. New on Z100 New York, Z95 Chicago and WIOQ/FM Philadelphia.

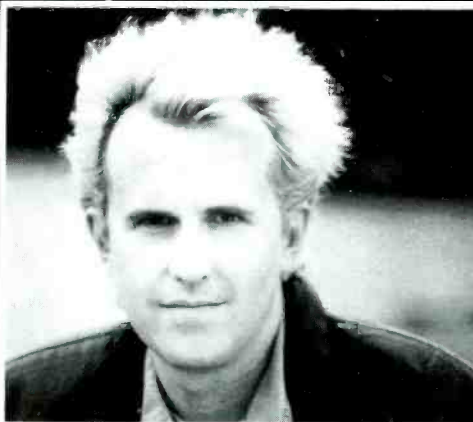
Steve Cruz KZZK Tri-Cities, WA feels there's a lot of great "reaction records out there right now" and reports that "phones are more active than they've been in a long time." Among those he lists as getting good phone response are **CHER & PETER CETTERA** who take a 30-22 leap. Debuts in the top thirty at WGGZ, Q105, POWER 105, WSPT, KZZP, WLZ, WYAV, KGRS, etc.

JOHNNY KEMP

WNKO Newark, OH reports **JOHNNY KEMP** as their #2 request item. HIT FACTOR shows good growth from 25% to 38%. Hot gains at KSND 17-11, Y107 16-8, KDLK 10-6, KIMN/FM 13-10, KKQV 14-8, X102 17-13, KROY 16-12, KGWY 14-6, KDOG 22-17, WAZI 28-16, WUVA 12-8 and SLY96 9-4. Added at KUBE Seattle, K100 Chico, KKRC Sioux Falls, KZ103 Tupelo, WHTK Hilton Head/Savannah, etc.

SA-FIRE rolls well past 200 total reports. KC101 New Haven, CT charts it top five 6-4 and Asst. PD Jim McNeil says it's been in power rotation for six weeks and is still top three on the phones. Biggest gains at KEZY 19-12, KRQ 16-8 ("across the board smash" says MD Roger Scott), KCPX 32-27, KOKZ 26-14, B97 16-7, KCPW 27-23, KIIS/FM 14-10 and Z100 Portland 18-12.

It was a close call for highest-move-of-the-week honors as **TONE LOC's** eleven point gain nudges out **HOWARD JONES'** ten place surge. Howard hauls in top thirty debuts at KDWZ Des Moines #24, WDFX #24 and Z95.5 Detroit #27, WLLI Joliet #29, Y97 Santa Barbara #27, WMMY Melbourne #24, WBIZ Eau Claire #21, KDON Salinas/Monterey #30, etc. New on KKQV, WXXQ,



WKSQ, Q107, B94, WPXR, KRNQ, KKRQ, WLNZ, Q102, KKXX and LG73.

"Rain Man" revives **THE BELLE STARS** who move 7-2 for Dom Testa at Y108 Denver. It's also top ten at WILI/FM Willimantic, CT where PD/MD Jeff Spencer takes it 14-9 saying, "It's been top five on the phones from the first day we played it—all demos." Top twenty at Q105, WHYT, KS104, KSND, KUBE, Z104, Y100, WAVA, WPLJ, KUUB, WKTI, etc.

No **CHARTBOUND** stop necessary for **DONNY OSMOND** who catapults to the top ten at KZZP, WNCI, WZMX and Y108. Second week in the **MOST ADDED** column with new believers including WMJQ, WGLU, WIBW, KYYY, WPXR, WCIL, KZXQ, KLYV, WKLQ, KCIL, KZZU, POWER 106, KSTN, KWIN, KMEL, WXXQ, WCIL, Z95.5, WGGZ and B106. Continues to be a request monster everywhere it goes on.

Off and running with a 12% HIT FACTOR, and what looks like his fourth hit in-a-row, **BOBBY BROWN** more than doubles his airplay base. Added at KCPW and KBEQ Kansas City, 92X Columbus, POWER 104 Houston, WPST Trenton, WBBQ Augusta, KNOE Monroe, KKSS Albuquerque, KIXY San Angelo, KSND Eugene, Z103 Tallahassee, etc.

When March began, **BETTE MIDLER** was our **RECORD TO WATCH** with 37 reports. Over a hundred stations are on it now, including new believers Todd Fisher at WKTI Milwaukee and Steve Perun at Y100 Miami. WSBG Stroudsburg, PA moves it 11-5 and comments that "requests are **INCREDIBLE!**—in hot rotation around the clock and everyone is calling for it." That's the same type of response we've been hearing every week, and echoes Ken McGrail at 102QQ Saratoga Springs/Albany, NY where it also goes top ten with a 11-6 gain. Ken says it is "the most powerful adult record we've ever played. Those asking to hear it get emotional." Hot at WTIC/FM 23-12, WBBQ 13-8, KISS108 26-19, KZOU 20-13, Q106 debut #26 and Q102 31-16.

Nice to see great songs win the airplay battle. There were only two back page "picks" on November 25th last year, **PAULA ABDUL's** "Straight Up" and **TOMMY PAGE.**

Paula of course is already charting with her followup while Tommy has turned the corner. Already a proven winner in a number of markets, he debuts at #14 on WNVZ Norfolk and jumps 22-14 at Y106 Orlando. Adds include Y108, KPLZ, Z104, Q106, KCLD, WZVZ, WMMY, WBPM, WQGN, WYKS, KSTN, KXFM, etc.

Although he's had major success in places like L.A., San Francisco, Miami and New York, **STEVIE B** is still looking to spread his sound across the country and this time around he may just have "the one." HIT FACTOR on this hot entry is 59% including top ten action on Z100 8-5, WTIC/FM 7-7, KKFR 8-5, FM102 11-4, KDON 3-1, KWSS 3-1, etc. New on KS104, POWER 105, WHFX, B97, EAGLE106, KC101 and WIGY.

NENEH CHERRY debuts at #30 on KRQ Tucson where she's been a top ten request track for the past three weeks. Also strong in Philly with a 23-17 move at WIOQ/FM and a debut at #26 for EAGLE106. Added at KISS108, 92X, 93Q, POWER 104, X102, WKTI, KWSS, KYNO, WZZR, WBPR, YES97, WTIC/FM, KTDR, KKBG, KITI, WCLG, KQID, WPST, etc.

When Todd Fisher was at KZZP Phoenix, he uncovered a 1980 release by **BENNY MARDONES** called "Into The Night." According to MD Michelle Santosuosso, it is a "huge testing record and 25-34 smash." It's number six in requests and this week KZZP adds it at—#6!!

Controversial syndicated talk show host **MORTON DOWNEY JR.** takes on drug dealing in his debut as a vocalist. The anti-drug anthem called "Hey Mr. Dealer" should cause a few sparks to fly when it hits the air. Copies available through PPI Dist. at 201-344-0465, contact Shelly Rudin or Joe Porello.

A warm Gavin welcome to our new Top 40 reporters:

Jessica Ettinger, WPLJ, #2 Penn Plaza 17th Floor, New York, NY 10121 (212-613-8900)

Mark Driscoll, WIOQ/FM, 2 Bala Plaza, Bala Cynwyd (Philadelphia), PA 19004 (215-667-8100)

Wes McShay, WFHN/FM, 220 Union St., New Bedford, MA 02740 (508-999-6690)

Barry Richards & Stevie Richards Rocker, WBPR/FM, P.O. Box 40160, Myrtle Beach, SC 29577 (803-236-9800)

Rick Adams & Brian Wolfe, WGLU, 516 Main St., Johnstown, PA 15901 (814-536-7825)

Dan Stone, WMGV, 2333 Bowden St., Oshkosh, WI 54901 (414-426-3239)

Bill Edwards, KFMC, P.O. Box 491, Fairmont, MN 56031 (507-235-5595)

Carey Edwards & Mike Abrams, KSXY (X102), P.O. Box 2271, Reno, NV 89505 (702-356-8000)

Steve Knoll, KPXR, 3700 Woodland Dr. #300, Anchorage, AK 99517 (907-243-3141)

CAPITOL

● **DONNY OSMOND**

"Soldier Of Love"

DONNY IS DONE!

GAVIN TOP 40

ADDS:

POWER95 @30 POWER106
WAVA KOY
WCZY WGH D-10
B96 @33 Y100 30-22
KMEL WKTI 22-12

DAVE SHOLIN PERSONAL PICK 3/24!



● **THE BELLE STARS**

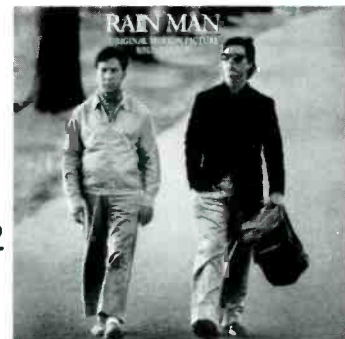
"Iko Iko"

ADDS

HOT97 KMEL KCPX WLOL
WKBQ WTIC 14-5 WAVA 20-16
Q105 16-12 KISN 11-7 Y108 7-2 Y100 7-2

FROM THE SOUNDTRACK TO ACADEMY
AWARD WINNING MOVIE

CHECK OUT THE NEW DANCE MIX



● **DURANDURAN**

"Do You Believe In Shame?"



HAPPENING AT:

KROY
KXXR
WXKS
WEGX
PIRATE RADIO



...ON RATINGS & RESEARCH

by Jhan Hiber

ARBITRON'S REVISED
DIARY:COPING WITH THE NEW RULES
OF THE GAME (PART 2)

So you wanted to be in show biz, eh? Great. 'Cause the Arbitron Spring sweep has just begun. The new diary design we displayed two weeks ago is now being used to decide if you get to keep your job. Good luck.

Other than stocking up on a warehouse full of four-leaf clovers, is there anything you can do to successfully cope with the new rules of the game? Probably. Here are a few thoughts about the major formats that are likely to fare—and some key steps you might take to insure you'll remain among the employed when July (sweeps results time) rolls around.

FORMAT WINNERS

Although Arbitron didn't design the diary to help or hurt any formats, there are several formats that are seeming beneficiaries of the new diary design. Based on looking through diaries at Arbitron's Laurel, Maryland headquarters, we've observed these potential winners:

- ☑ Crossover Country FMs
- ☑ Easy Listening (formerly Beautiful Music)
- ☑ New Age, "Wave" type stations
- ☑ Soft Adult/Contemporary outlets

Why would these formats have a tendency to succeed under the new diary rules? We believe it's because that done well, such sounds are "easy to listen to all day." Especially at work. The "easy..." quote came from a diarykeeper comment we noted and seemed to speak volumes. And as we demonstrated in our last article, the new diary, and its instructions encourage lots of QH recording during the 9AM-4PM hours.

Of course there's a basic issue involved here regarding the ratings advertisers use. If media buyers use Arbitron to place schedules and rely heavily on "background" stations are the commercials likely to be effective? But that's a Pandora's box we'll delve into later.

FORMAT LOSERS

Just as there are formats potentially likely to succeed under the new diary arrangement, there are some sounds not as fortunate. Based on diary observations, here's a partial list of those formats for whom the fickle finger of diary fate may not point in a positive direction:

- ☑ Album Rock (Classic or otherwise)
- ☑ News
- ☑ Talk
- ☑ Top 40
- ☑ Urban

Why might these formats have a tougher time? Basically, either they are foreground, thus not as likely to be a background com-

panion during the workday—or they involve lots of abrupt changes that might jar listeners/diarykeepers, causing them to tune out if they heard a discordant tune or a repetitive news story.

Given that many AM stations now involve some form of News/Talk or Sports, one might say that the new diary is certainly geared toward FM payoff—namely, towards long-span formats unlikely to find a successful niche on the AM dial. The one saving grace might be play-by-play sports broadcasts. Given the two-three hours usually involved, AM stations aiming to thrive under the new diary design might consider signing up the desirable sports franchises in their area.

HOW YOU CAN COPE

Since you are up to your derriere in Spring diaries, you have probably already made some decisions about how you'll play the new diary game. Please allow me to offer a few suggestions for your marketing/programming consideration:

■ Decide whether or not your station really has a chance to attract long-span entries. If there's a way you can garner some workplace QHs (and we know of some Album Rock stations doing that successfully, for example) then set a budget and battle plan. Many stations are aiming direct mail pieces at "the person who controls the radio" in offices. Then again, the telemarketing industry has surged lately, due to the impact of the new diary. Perhaps calling into target offices, inviting folks to listen, is your best bet. It's expensive—but has some powerful advocates. A new Adult Contemporary station on the West coast has recently seen dramatic results using this technique. And who knows—you may have a novel approach that pays Arbitron dividends.

■ If middays are not your forte, maybe concentrate on drive times. The formats noted earlier as having a potentially tough time with the diary have one thing in common—the potential for a dynamite morning show. And don't forget afternoon drive.

Stations with important drive time programs may want to emphasize these assets

by more aggressively marketing such talents as "real radio," not just jukeboxes. One major item to keep in mind though: make sure the station's identity remains upmost, not the reputation of the disc jockey. Air personalities count for a tiny fraction of Arbitron diary entries. Unless you are able to merge in the diarykeeper's mind the unit of station/disc jockey as one entity, you may lose QH credit.

■ Adopt some of the semantics of the new diary design. Are your personalities using the daypart labels on-air ("early morning," "midday," "late afternoon" and "night") in their patter? Do you have a liner to the effect that "Remember, whenever you hear (fill in your format sound) you're listening to WXXX?" And, of course, don't forget to remind diarykeepers, or thank them, for listening "at home, in a car, at work or some other place" (the listening locations listed in the new diary pages).

Using such verbiage will not make your numbers jump overnight. Good semantics doesn't make up for bad programming or marketing. However, by adopting the new diary language you can at least speak to the diarykeepers in a subliminally friendly fashion.

■ Above all, remember that the diarykeeper relies on recall when filling in their booklets. Rarely is the diary filled in moment-by-moment as the listening occurs. Often, the station that is most "top of mind" is the one that gets written—even if the person didn't listen to it that day. As a result, marketing that sticks in people's hearts is crucial.

The marketing battle in your area can vary. Maybe it's being the station at the Friday night high school football games. Possibly it involves "owning" the visibility areas at the key mall in town. Certainly it can involve heavy media expenditures, if that fits your budget.

The bottom line in the new diary is the same as it was for the "Daypart Diary." Be top-of-mind. If the Ozzie & Harriet diarykeeper types can't recall your station—even after they've listened—you'll likely lose deserved credit.

It was great seeing many of you at the Gavin Seminar, talking about this diary issue and other questions. I enjoyed seeing old friends and making new ones. If you'd like to pursue the new diary challenge question further—or want a sounding board for your ratings or research question, don't hesitate to call.

My new phone number on the Jersey shore is 609-399-8212, or try WEAZ/WFIL at 215-667-8400 I look forward to hearing from you—and we'll see you in two weeks. ●

ROYROYROYROYROYROYROYROYROYROYROYR

Roy Orbison

"YOU GOT IT"

ADDED AT:
Z100 #28 • Y100 #28 • 92X
BILLBOARD LP: 5



NENEHNENEHNENEHNENEHNENEHNENE

Neneh Cherry

"BUFFALO STANCE"

GAVIN TOP 40: UP & COMING 71/37
BILLBOARD TOP 40: 83*-70*

FROM THE LP **SLAVES OF NEW YORK**

Y108 ADD	92X ADD	WTKI ADD	KKBQ ADD	WPGC ADD	KRBE ADD
WXKS ADD	WTIC-FM ADD	BJ105 ADD	WPXY ADD	WPST ADD	WAVA
WNOK	FM102 D-8	KMEL 11-8	KKFR 28-20	WIOQ 23-17	HOT97 D-37
KITY D-28	KRQ D-30	KROY D-21	KZZP D-30	X100 30-26	PWR106 D-35

BOYBOYBOYBOYBOYBOYBOYBOYBOYBOYB

Boy George

"DON'T TAKE MY MIND ON A TRIP"

AN R&B SMASH!! 18*-15*

ADDED AT: **KROY & KITY**

ALREADY ON:

WXKS	FM102	KMEL	HOT97.7
KXX106	WNNK	KKXX	KDON
KMGX	KKPT	KZFM	KITY
KKFR	KATD	WFME	KKMG

STEVESTEVESTEVESTEVESTEVESTEVESTE

Steve Winwood

"HEARTS ON FIRE"

GAVIN TOP 40: D-34*
GAVIN A/C: 34*-27*

KXXR ADD	WXKS 20-11	WZOU D-32	B94 30-26	PRO/FM D-34	Y95 18-17
Q102 35-28	WMMS 20-15	WNCI 30-27	WCZY D-29	KKRZ	KXYQ 28-25
KCPX D-38					

PAULAPAULAPAULAPAULAPAULAPAUL

Paula Abdul

"FOREVER YOUR GIRL"

CLOSING UP!!
GAVIN TOP 40: 34*-26*-18*
R&R CHR: 29*-22*

WIOQ 32-9	G105 D-28	B97 13-8	WTKI D-25	KKFR 12-9	KRBE 19-16
KZZP 20-16	KMEL 18-14	PWR106 19-16	KROY 20-11	WMJQ ADD 28	Q102 ADD 31
WBLI ADD 28	KISN	WABB	KRQ	WNCI ADD 30	WDFX ADD 25
WXLK	WZOK				



ON MANAGEMENT

by Oren Harari

**LESSONS FROM EASTERN:
PART II**



Last time we began our story by talking about a key problem in American management: the tendency for managers to focus their time and attention on cost-related matters rather than on revenue-related matters. We noted that a cost control is crucial for any enterprise, but that an overemphasis on cost has, if you will, some very debilitating costs for the firm: an inward rather than external focus, overly cautious strategic thinking, a short-term strategic and financial orientation, and a tendency to elevate the decisions of analysts and controllers to higher status than decisions of those who make, sell and service the "output" of the firm.

For the above reasons, I propose that strategic management at Eastern—or more appropriately, at Texas Air, the holding company which controls Eastern—is a good example of strategic management going down the wrong path. This in turn has resulted in the disastrous financial, public image and labor situation that the company now finds itself in.

Successful firms, as we noted last time, are very alert to cost, but they see growth and financial health as dependent primarily on garnering more revenues. Hence, their strategic thinking reflects the revenue side of the picture, which means that they have an unyielding obsession with two priorities: total customer responsiveness and constant innovation.

How did Eastern stack up on those dimensions? Not well.

Because of his narrow financial orientation, Frank Lorenzo, Chairman of Texas Air, saw two means of growing his company: acquisitions (like Eastern, Continental, People Express, Frontier) and cut-rate ticket prices. There is a time and place for acquisitions and cut-rate pricing. But as a dominant growth strategy, it's full of holes.

The acquisition approach focuses the firm's attention on financial wizardry and creative asset management rather than on improving quality of goods and services. It also appeals to detached short-term-oriented managers: in order to grow via acquisition, one doesn't have to go through the slow process of growing a customer base via quality and innovation. One simply consolidates balance sheets.

This approach is undoubtedly rewarding to the analysts, lawyers and controllers—the heroes in a cost-oriented environment. But for Texas Air it did nothing for the customers or for the service-providers (revenue-gatherers) like reservation clerks, baggage handlers, and flight attendants. On the contrary, because of the huge debt that Texas Air had to service after the acquisitions, even more short-term cost-cutting pressure was placed on service-providers. And investment and thinking in quality and (non-financial) inno-

vation petered out as well.

The results? Talk to the travel agents. They'll tell you a lot of their customers (especially the lucrative ones, the full-fare business travelers) refused to fly on Continental or Eastern unless absolutely necessary. Why? Delays, lost bags, lost reservations, inefficiency, rudeness, safety concerns, no hot food, and a myriad of other things that lead to customer dissatisfaction. In December of 1987, *Fortune* magazine ran a little article called "Companies That Serve You Worst." Here's an excerpt:

"Everyone has a special horror story about customer service. The most infuriating these days probably concern air travel....The worst offender is Texas Air, the union-busting holding company that absorbed Continental, Eastern, and People Express."

Unsurprisingly, once the lawyers and merger specialists collected their fees, the fallout remained. Eastern alone has lost a total of \$650 million over the past three years, and was losing about \$1.5 million per day before the strike. This does not even include the interest payments on the \$2.5 billion debt.

Basically, an increasing number of customers stayed away, despite the low ticket prices. Lorenzo, like most cost-oriented managers, assumed that the primary determinant of customer purchase decisions is price. Research indicates that customers are indeed price-sensitive, but they will pay more if they believe they are getting added value in terms of quality and service. In fact, the majority of successful fast-growing firms in the U.S. are growing market share in addition to charging price premiums. The low quality/lowest price approach will always attract some people, but that small niche is less likely to yield lucrative returns or significant market share growth. As many successful managers have found, the real trick is to be able to figure out how to add value via

quality and innovation so that you can grow market share while charging competitive or premium prices.

By and large, this is what the two most financially healthy U.S. airlines—Delta and American—have done; and in the process, they have eschewed Lorenzo's quick-fix, big-acquisition, cheese-slicer cost-cutting approaches.

Even more dramatic are the turnaround stories such as British Airways (BA) and Scandinavian Airlines System (SAS). In 1979 and 1980, SAS posted losses of \$30 million on less than \$2 billion in revenue. By December 31, 1987, the airline had posted earnings of \$291 million on over \$5 billion in revenue, and in the meantime had won numerous awards and accolades as the "businessperson's airline." British Airways posted losses of nearly \$1 billion by 1981 and had to endure the humiliation of jokes like: "What does BA stand for? Bloody Awful!" Yet by March of 1988, BA's numbers were more impressive: \$284 million profit on \$7 billion in revenue. On top of that, BA's total passenger volume became #1 world wide, with an average revenue per passenger among the highest in the industry. (By the way, neither SAS nor BA is known for cut-rate ticket prices.)

Obviously, numerous factors contribute to any turnaround, but what do Chairman Jan Carlzon (SAS) and CEO Colin Marshall (BA) unabashedly point to as the bar-none far-and-away #1 determinant? Same dull old story: obsessive, uncompromising attention, time, and financial investment in passenger service: reliability, convenience, comfort, amenities, courtesy, empathy, responsiveness; and constant improvement in all the aforementioned.

It's a story the managers at Eastern apparently never learned.

TO BE CONTINUED ●

An Open Letter To Programmers:

As you read this, "**Rain Man**" will have swept the Academy Awards and will become the #1 entertainment phenomenon of the year. Already, the movie has been seen by four out of ten people in your target audience and this number is sure to grow in the next two months. "Rain Man" is a special movie because of its treatment of a special group of people, the autistic, but also because of its treatment of a special relationship -- brotherly love.

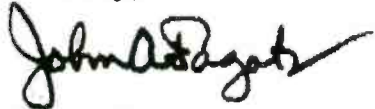
Capitol Records obtained the soundtrack not because of the **Belle Stars "Iko Iko,"** which is rapidly becoming a huge hit record, but because **Johnny Clegg** was included in the album and the movie. Johnny is an international, multiplatinum superstar who enjoyed both the #1 and #2 album in Europe last year at the same time. Clegg sings of the special relationship we enjoy with all human beings, the brotherhood of man.

During these times of change, many special records that defy format, research and the artificial barriers of radio programming credo have become major hit records, accepted by the mass audience you serve. Examples include **Suzanne Vega's "Luka," Tracy Chapman's "Fast Car," Edie Brickell's "What I Am," Enya's "Orinoco Flow"** and others. **Johnny Clegg's** music and message encompasses the appeal of all of these and, more importantly, is a hit record.

I personally guarantee that "**Scatterlings Of Afrika**" is a hit record, that Capitol Records is committed to breaking this song and this artist, and that we will support any programmer willing to join us in proving that **Johnny Clegg** is a major hit artist for 1990 and beyond.

Just listen to the grooves . . .

Sincerely,



John A. Fagot
Vice President
National Promotion



P.D. NOTEBOOK

by Eric Norberg

MORE FROM
TOM PETERS

"Management visionary" Tom Peters, in his keynote address to this year's Gavin Seminar For Media Professionals, pointed out that competition in broadcasting is expanding not only due to the increasing number of radio stations competing in each market, but also due to continuing increase in the other types of things competing for listener attention: "Don't think of yourself versus seven other stations, think of yourself versus all the other things that have the possibility of attracting and engaging people on a regular basis over time...I drive around a lot, and I now listen to radio probably less than 5% of the time, and listen to something I pop into my cassette recorder the other 95% of the time." The challenge is to compete effectively against all other "media," none of which can match radio's immediacy and pervasiveness.

Peters continued, "everything we have so painstakingly learned about management since the advent of modern management at the turn of the century is really predicated on one single idea: That tomorrow will be pretty much the same as today...There is not one tried and true management principle to deal with what is going on around us today...Now, I don't think that's all bad news. Frankly, what that means is that all of us are in the business of experimenting with any damn thing we can figure out to do, as long as we do something! You better be experimenting with new stuff, whether people want you to or not!" He added, "We have got to learn to love change, and welcome change...and that's really a major message of today."

Peters quoted Paul McCartney, who he said is "the only potential management guru for the 1990's" (apparently on the basis of this comment): "I used to think that anyone doing anything weird was weird. I suddenly realized that anyone doing anything weird wasn't weird at all, and it was the people who said they were weird who were weird."

In a concept especially apt for radio, Peters discussed "Total Product Concept," which he attributed to a Harvard Marketing professor named Ted Levitt, adding "every damn thing I read about radio says format, format, format. There's gotta be something more than that" behind success stories in radio.

Peters illustrated the concept with Levitt's series of four concentric rings, somewhat resembling a target. The smallest inner ring, by far the smallest part of the diagram, was labeled "generic product" (in radio—the format; the nuts and bolts of the station). The

next largest ring represented "expected product" (in radio, what the audience expects). The larger ring around those was "augmented product" (exceeding audience expectations), and the fourth and by far largest ring was designated "potential product" (that magic situation when the whole ex-



"I used to think that anyone doing anything weird was weird. I suddenly realized that anyone doing anything weird wasn't weird at all, and it was the people who said they were weird who were weird."

ceeds the sum of its parts, and the station slams into overdrive, both for the staff and for the listeners...something that only the best Program Directors can put together).

What Peters said he'd found not only in radio, but in retailing, fast food, computers, semiconductors, steel, and so forth, "is that the winners, rather than emphasizing that little center circle, emphasize the outer circles...and they transform the nature of the product itself." The creative use of structural and production elements, the right music, the right air talent, and the right mixture of enhancements, lead to dominant, often legendary, radio stations...you know your own examples of this at work. In radio, format is only the starting point! Stations fearing innovation—ruling out jingles and sounders and production elements that other stations don't use, stopping with what "research" says and not seeking to find the new ways that research can only afterward confirm—are the ones who are doomed to mediocrity and failure. (I have seen station situations in which the owner was not even moved by rising ratings—the station was unorthodox, and must be made orthodox even at the cost of loser ratings!) Peters underlined the point by saying "in a crazy world, a company can't afford not to have crazy people on the staff!" The moral: To succeed—innovate! ●

HEAR & THERE

by Sheila Rene

This year marks The Blues Foundation's 10th Anniversary of keeping the blues alive worldwide. Their on-going objectives are to introduce the musical form to all people, to teach the heritage of the art form, and to develop economic and career opportunities for blues artists. They have established a toll-free National Blues Music Hotline toward that goal. For everything you ever wanted to know about the blues and didn't know who to ask, call 1-800-727-0641.

The Doobie Brothers will release the first single from their debut Capitol LP *Cycles* on May 3rd. Their world-wide tour will begin June 9 in Denver, CO and will continue until 1990...Also, the Doobie family's crossover members Southern Pacific have an album out, produced by Jim Ed Norman. The band is featured on two cuts on the soundtrack LP for the Clint Eastwood/Bernadette Peters movie, "Pink Cadillac."

The Virus is coming! That is three Virus Records acts who are out with new product and will be hitting the road. Alice Donut will be touring the East Coast and the Southeast in April and May in support of their *Bucket-fuls of Sickness and Horror In An Otherwise Meaningless Life* (Virus 73); Tragic Mulatto will also be touring extensively in April and May; Nomeansno (Virus 63) is headed for Europe in support of their new album *Small Parts Isolated And Destroyed*. In June they'll hit the East Coast, and are open for dates.

Sly Dunbar and Robbie Shakespeare are recording their new Island album in New York this month, with rapper KRS-One producing. He's the leader of the rap group Boogie Down Productions, and spokesman/producer of the "Stop The Violence" movement based in NYC. The project will be a mixture of rap and reggae music. In addition to producing, KRS-One will rap on one of the tracks, and the project will launch a new artist (an unnamed member of the Boogie Down Productions posse), who will be featured rapping on the bulk of the album.

The producers of Universal Studios new film, "The Dream Team" will feature Buster Poindexter's version of "Hit The Road Jack" in the movie which is directed by Ron Howard and stars Michael Keaton and Christopher Lloyd. No soundtrack expected; but, the song will be on Buster's new LP, due April 20.

Bits & Pieces: RCA recording artist Tom Cochrane has picked up a Juno Award and has received five nominations in the Boston Music Awards. A new album, titled *Tied To The Tracks*, and will be available April 18...Another Juno winner is k.d. lang, who picked up Best Female Vocalist/Country and Best Female Vocalist. Her new LP *Absolute Torch And Twang* is due early May...Barry Manilow returns to pop music with his next 20th album to be released on May 2...Narada Michael Walden has written, scored and produced the theme song for the next James

BIOFEEDBACK

by Ron Fell

Bond film...Richard Marx's first single "Satisfied" will be out in April, with the LP *Repeat Offender* to follow May 1. Touring begins the end of June in Australia, then hits Japan before our shores this summer...Camper Van Beethoven is recording at Capitol Studios with producer Don Haring and are hoping for an August release...Jim Horn is nearing completion of his second LP for Warner Bros. and is creating with Steve Cropper, Paul Shaffer, Anton Fig and members of Toto...Randy Travis' total number of awards is 38 counting his latest—the annual Menswear Golden Button Award. Some of the other recipients included Elton John, Michael Jackson, Bryan Ferry and Ahmad Rashad. Look for his upcoming American Express print ad with photograph by Annie Leibovitz...The new Kingdom Come PolyGram LP *In Your Face* will hit the stores April 17...Skid Roper, Mojo Nixon's percussionist, sings and performs his own songs on his Triple X Records release *Trails Plowed Under* which is due out on April 7. On this album Skid plays guitar and shares the vocals with Jayne Robson, who is a full-time high school English teacher. His San Diego-based band *The Whirlin' Spurs* will do only a few dates with Roper since he's currently planning the next Mojo Nixon /Skid Roper tour...Pete Anderson, guitarist with Dwight Yoakam and Michelle Shocked will be producing Darden Smith's next LP...Aerosmith members Steven Tyler, Joe Perry, Tom Hamilton and Joey Kramer play on the new album *Alice Cooper* is recording for Epic. The Boston boys are nominated in five categories in the Boston Music Awards...Showtime will telecast the *Grateful Dead's* June 21st show from the Shoreline Amphitheater as a pay-per-view event...Vince Clark of Erasure mixed the last cut, "Road For Luck," on *Happy Mondays'* new CD. The track is not available on the album...The Movie Channel host/columnist Joe Bob Briggs has been cast in the role of legendary DJ, Dewey "Daddy-O" Phillips, in the upcoming movie on the life of Jerry Lee Lewis, "Great Balls Of Fire" due this summer... PolyGram's British recording group the Oyster Band has begun a two week tour supporting their latest album *Wild Blue Yonder*...Kenny Loggins was recently in San Francisco working on an LP with Will Ackerman. While shopping at the Sutter Street Rainbow Records store he asked for "everything that wasn't played on the radio in 1988...a lot of blues."...Chris Slade from *The Firm* has taken over the drumming duties in Gary Moore's band. Powell played on Moore's new album but is joining Black Sabbath...Robbie Krieger of *The Doors* is working on an album for I.R.S. Records...Tom Petty's solo album *Full Moon Fever* will finally be released in April for MCA Records...Run-D.M.C. will perform a special rap titled "Wrestlemania Rap" April 2 at the Trump Plaza Hotel and Casino. ●

●**MADONNA**

She began her singing career in Paris as a backup singer on the international club hit, *BORN TO BE ALIVE* by Patrick Hernandez.

●**LESLIE DRAYTON**

In the early seventies he played sax on the first Earth Wind & Fire albums and then became Marvin Gaye's musical director. His solo recording career includes six albums released between 1979 and 1987. His current album, *Midnight Rendezvous*, on Island Records, is his first for a major label.

●**SHERRY WINSTON**

When she graduated from Howard University's College of Fine Arts she put together her first band. The pianist was then unknown Roberta Flack.



●**WOMACK & WOMACK**

Cecil Womack, once married to singer Mary Wells, is the brother of singer/songwriter Bobby Womack. Linda Womack is the daughter of the legendary Sam Cooke. Cecil and Linda have been married to each other since 1976.

●**ROBERT PALMER**

He grew up on the island of Malta in the Mediterranean where his only exposure to English language popular music was by listening to the American Armed Forces Radio Network.

●**STEVE WINWOOD**

Growing up in Birmingham, England, Steve regularly sang in a youth choir with older brother Muff and a guy who would later become a member of *The Moody Blues*, Ray Thomas.

●**ROY ORBISON**

There was enough material left over from the recording sessions of Roy's *Mystery Girl* album that Virgin Records plans to release another volume later this year. But before that the label will also release the soundtrack to his 1988 HBO Special.

●**PAULA ABDUL**

The first video she choreographed was for *TORTURE* by the Jacksons. She recalls, "My only problem was how to tell the Jacksons how to dance. Imagine me telling them what routines to do."

●**DEBORAH HARRY**

HEART OF GLASS by her group *Blondie* was number one in *The Gavin Report* in April of 1979.

●**BARRY MANILOW**

April will be a big month for Barry. He will soon release his 20th album and begin a month-long engagement on Broadway at *The Gershwin Theatre*.

●**PILGRIM SOULS**

This New York City band is fronted by Danny Yetnikoff, son of CBS Records chairman Walter Yetnikoff.

●**PETER NOONE**

The popular legend surrounding the musicianship on early Herman's Hermits albums insists that the Hermits didn't play on the albums, but that most instruments were handled by John Paul Jones and Jimmy Page who would later form the nucleus of *Led Zeppelin*.

●**PETER GABRIEL**

A two-record set of Gabriel's instrumentals originally composed for the Martin Scorsese film "The Last Temptation of Christ" will be released in late May. When Scorsese first contracted Peter for the soundtrack project, the working title of the film was "The Passion." Gabriel's album will be known as "The Passion."



●**MICKEY THOMAS**

It was ten years ago this month that Mickey left *The Elvin Bishop Group* to join the *Jefferson Starship*.

●**EVERLY BROTHERS**

April 10 will mark the 30th anniversary of their reaching number one in *The Gavin Report* with *TAKE A MESSAGE TO MARY*.

the "inappropriate"

ROBYN HITCHCOCK

By Peter Standish
with special assistance by David Beran

Given the opportunity to describe Robyn Hitchcock, I'd venture this—Robyn Hitchcock is a twentieth century rocker trapped in the mind and body of Owsley Stanley, Oscar Wilde and Buddy Holly. He first made his mark over a decade ago fronting the Soft Boys, who may have been ahead of their time leading a psychedelic revival.



Sharing guitar duties with Kimberly Rew, who later went on to form Katrina and the Waves, Hitchcock eventually embarked on a solo career in the early 80's. Over that period he's proven himself to be a prolific, surprisingly straight ahead rock writer of intelligent, and at times absurd lyrical concepts.

In his latest release and tenth (!) solo project, *Queen Elvis*, he appears to be subtly shifting the emphasis of his songwriting from the lyrics to the music itself. Sonically, it's hard to classify Hitchcock as a modern musician. In a lot of ways, he's a throwback to another decade, perhaps another era. At the same time he's shedding his undiscovered cult-status cape, ready to step, even if reluctantly, to the forefront. His current tour, opening for REM, will undoubtedly help increase his legion of devoted followers as well as endearing his profile to an audience of music lovers with a taste for the whimsical and the hallucinogenic.

PS: Tell me about your method of making a record.

RH: We do it piece by piece. It's never good to work more than two days running in the studio because you put too much effort into it. If you're in there for a long period you start to get routine. We generally do sessions that don't last more than two days, at least for the basic songs, and then we go in and overdub once or twice a week. Sometimes there are great big gaps of two or three weeks when we don't know what goes on at all because we're not all in the country at the same time. We started this record in May and didn't actually finish until November or December.

PS: Who are some of the additional musicians on *Queen Elvis*? I know Pete Buck of REM contributes some guitar.

RH: Peter's on four tracks. Dave Woodhead, who plays trumpet with Billy Bragg sometimes, is on a track. And there's a string quartet on a few songs.

PS: Adding outside musicians is new for you.

RH: We can afford to do it now. In the past we never really sold many records, so I really tried to keep expenses down. I wouldn't even like it if Andy would go out and hire a tambourine for the day—I'd think "let's find one that's free." I was very wary of spending too much time experimenting in the studio. Now we pay to hire a string quartet and if it doesn't work—tough.

PS: Is it strictly just a matter of economics?

RH: Yes. Now we have the money to enhance the dynamics of the record with. We can even afford to fly Peter over to record. Last year he had to pay for himself.

PS: Have you thought about adding another guitarist to the band?

RH: No, I hate other guitarists. If I had another guitarist in the band the first thing I'd do would be to have him taken off the bus, blindfolded and shot. The thing about Peter is that he's got his own band and so there's no danger of him joining us. But it's nice to have him playing occasionally.

PS: Why do you have such wild feelings toward other guitarists?

RH: They get on my nerves. They have since 1972.

the GAVIN REPORT/March 31, 1989

The only time I liked other guitarists was when I was a kid and we'd sit around a table with some acoustics—I miss that. But onstage it's just a drag it becomes competitive. If I had another guitarist I probably wouldn't even play myself.

PS: Much of your music has a regal theme. Your album is titled *Queen Elvis*.

RH: Queen Elvis is a representation of something where the overall effect is completely wrong—it's at odds with itself. It runs off the tongue but it's totally inappropriate. Everyone knows Elvis is the King not the Queen. Everyone knows it's Queen Elizabeth, not Queen Elvis. But you stick them together and it sounds fine. It's like one of those games where you used to match the tops and tails of cards. A donkey's head on maybe an otter's body. It's like Madonna of the Wasps. She's human down to the navel and then below she's a wasp. It's a mismatch. I've always been into the inappropriate and it's just that now we make it sound as appropriate as we can. We play it as straight as we possibly can. So if there's any contrast it's simply between the idea and the execution. That's why my hand is turning into a turnip in the phone booth.

PS: Let's talk about the single "Madonna Of The Wasps." What's that all about?

RH: She's half insect. She's a very beautiful and at the same time very destructive person. She has this guy tied up and he's waiting for her to sting him and she does. She leaves his body outside the castle. He's given a sponge dipped in vinegar by some local peasants and he recovers. He has some potato chips and he makes a phone call. Then he wanders back on the highway and sees the carcass of the Madonna crashed sort of like a plane, crashed out of the sky. She's dying because it's nearly Autumn, which is when wasps die. So he has the last laugh.

PS: Does this stem from a personal experience?

RH: Very much. Most of these things happened to me.

PS: "Knife," seems to have a bitterness to it.

RH: It's not really a bitter song. It's about when you know that you have a certain amount of control over other people's destiny. It's about a threatening situation.

PS: I find some of your songs to be fatalistic. Do you feel you have control of your own destiny, or are we just blowing in the wind?

RH: Control over your destiny is a mismatch of words because destiny is fate and control automatically belies fate. Fatalists believe that the inevitable will happen anyway so you can't control your destiny, whatever it will be. You may control your life and that becomes your destiny, but if you believe in destiny you can't believe in control. You could say "It doesn't really matter what happens, eventually I'm going to wind up on a wharf in San Francisco. Then I can spend my whole life in a little village in England and one day I'll get chloroformed by someone and wake up in a crate on that wharf. Or I can flee to Bombay and thieves will come in the night, package me up and I'll wind up back on that wharf again." Or you can just take a plane to San Francisco and just get there first.

PS: Which do you believe?

RH: I believe very strongly in fate and destiny. I don't know how much control there is. My palm was read and I was told I'd live a long time. The Palmist told me this seventeen years ago. She checked up again last month and it was still going the way it was supposed to. The lines were still the same. I'm pretty passive as a rule. I know that I'm drawn to certain things—everybody is. Like a fish to the light.

PS: In "Knife" you make a reference to dreams which is common in many of your songs. Are dreams a source for your music?

RH: No, absolutely not. I keep well away. I use the

same part of the brain, in as much as you examine your problems whether you want to or not in your dreams. People talk about dreams as if they were some kind of wispy, pre-Raphaelite, Autumn dawn things. I think that's an implication of dreams, but dreams can be terrifying. Generally, I think you're either examining a problem or telling yourself some kind of psychological truth in your dreams. I would say I'm basically doing the same thing with songs. I don't use a lot of conscious judgment when I'm writing.

PS: So your songwriting is an outlet, as dreams might be for other people?

RH: Yeah, if you like. I think there's a certain honesty in that. Every so often you have to shove in a little spar of intelligence here and there to direct what's flowing. Otherwise you'll wind up writing other people's tunes. You have to adjust it and that's an external intellectual decision. I'm not a neurologist so I can't go into this too deeply.

PS: You use a lot of water images.

RH: That's all supposed to go in with the subconscious. The water and the sea is your mother and all the rest of it. The rain is your father. You are the iceberg.

PS: Sounds like you don't really buy that.

RH: Well, I don't really mind as long as I'm not insulted. It doesn't bother me much what people say. Certainly how they interpret it doesn't really bother me. I'm probably drawn to water, but I wouldn't know why.

PS: What's your gut feeling? Do you like the ocean?

RH: Sure, very much. I drink water and tea all the time. I like to pass fluids through my body and I like being by streams, lakes and the sea.

PS: Did you grow up near the ocean?

RH: I never really grew up at all. I spend more time by it now than I did. I used to dream about being dipped into the sea. Actually, it was quite scary. A beach would get steeper and steeper and I'd wind up just being tipped into the water. Every so often, sometimes in the Autumn, I'm on a beach and the sunlight is falling on the cliffs in a certain way just like in one of my dreams. I also used to dream of a Victorian red brick English schoolhouse out in the middle of the ocean. Like an oil rig with dark green windows. You'd get in there at dusk and it would be going down into the water. It would be an empty classroom with a blackboard and an open window. And then down below there's just the sea and there's nothing—it's gonna get dark.

PS: Tell me about "Autumn Sea"?

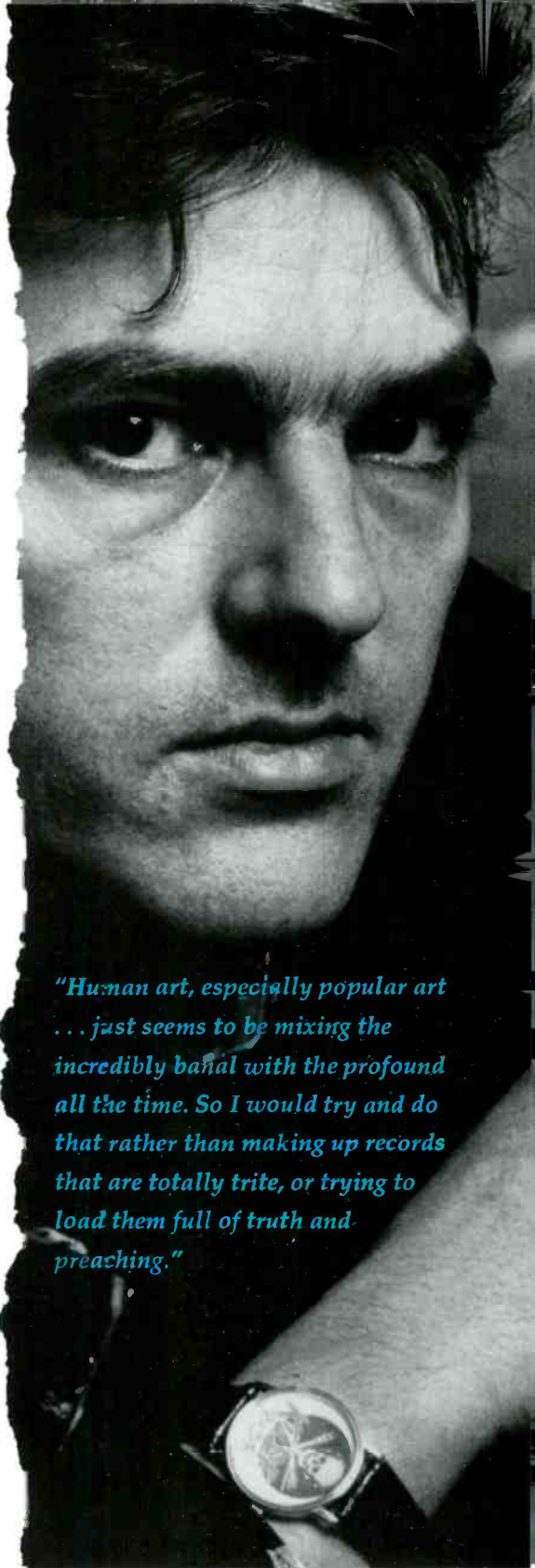
RH: The point is that the people in the story and the singer reach the same conclusion. The singer is left with the ghost of an abandoned relationship, and the three men by the fire. As one guy gets drunk the other two people disappear. He's left just helplessly drinking, so that he's abandoned too, but abandoned in a different way. The guy in the story might be the singer in thirty years time, or it might be the singer's uncle, or what the singer's father was like. So they're linked in a way.

PS: "The Devil's Coachman" touches on the fate we talked about. For example, the lyrics "The universe is based on sullen entropy, it falls apart as it goes on."

RH: It's just about how things fall apart. Again, the singer in that one is not doomed himself, but he has all these things that he can't deal with cause the devil crops up all the time in the most banal places. Temptation, in the form of downfall and disaster crop up. The devil represents unacceptable truths to people. The consequences, not necessarily of human weakness, but sometimes just the colliding of human currents.

PS: Maybe the honest side people don't want to face up to?

RH: You don't want to face it so it comes out of your unconscious or out into your food. It's



"Human art, especially popular art ... just seems to be mixing the incredibly banal with the profound all the time. So I would try and do that rather than making up records that are totally trite, or trying to load them full of truth and preaching."

whatever you can't really repress. He's trying to repress a lot of things to sustain a relationship, and when he can't—Bang!—it goes out the window.

PS: What's your favorite song on Queen Elvis?

RH: "Wax Doll" maybe. I like the way it flows. It's quite simple, but the words didn't have to be interfered with. I didn't have to make any rhymes.

PS: You say the line "The English say we must not grumble in the end" in the third person, as if you're not English.

RH: I come from England, and I'm sure my traits

CONT. ON PAGE 51

URBAN CONTEMPORARY

MOST ADDED

- ATLANTIC STARR (24)
(Warner Bros.)
- TONY! TONI! TONE! (21)
(Wing/PolyGram)
- KIARA (20)
(Arista)
- NEW KIDS ON THE BLOCK (18)
(Columbia)
- JOYCE "FENDERELLA" IRBY (17)
(Motown)

TOP TIP

DE LA SOUL
Me Myself & I
(Tommy Boy)

De La Hit!

RECORD TO WATCH



MICA PARIS
My One Temptation
(Island)

It would be a sin not to play this.

Editor: Betty Hollars
Assoc. Editor: John Martinucci

2W LW TW

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

CHARTBOUND

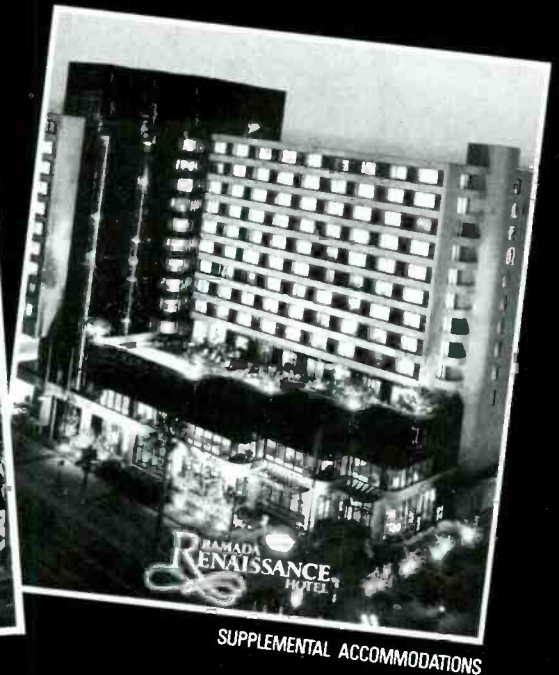
ARTIST TITLE LABEL	*Debuts in chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
ATLANTIC STARR - My First Love (Warner Bros.)		56	24	--	9	24	16%	2
CHARLIE SINGLETON - Good, Bad & Ugly (Epic)		47	8	1	12	26	27%	3
NEW KIDS ON THE BLOCK - I'll Be Loving You (Forever) (Columbia)		44	18	1	11	15	27%	2
* PAULA ABDUL - Forever Your Girl (Virgin)		44	6	5	25	8	68%	1
ROBERT BROOKINS - Don't Tease Me (MCA)		44	5	3	9	27	27%	3

BRE

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Conference Hotline 1-800-446-4BRE

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	*First time listed on this page.
39	17	JOYCE "FENDERELLA" IRBY - Mr. D.J. (Motown)	
37	4	AL JARREAU - All Or Nothing At All (Reprise)	
35	6	ROBERTA FLACK - Uh-Uh Ooh Ooh Look Out (Here It Comes) (Atlantic)	
33	7	THE CONTROLLERS - Temporary Lovers (MCA)	
33	10	SLICK RICK - Children's Story (Def Jam/Columbia)	
32	9	ATENSION - Let Me Push It To Ya (Island)	
31	10*	DE LA SOUL - Me Myself And I (Tommy Boy)	
31	8	LA RUE - I Want Your Love (RCA)	
31	--	ALEESE SIMMONS - I Want It (Orpheus/EMI)	
31	12	DEJA - Made To Be Together (Virgin)	
30	4	TOO SHORT - Life Is...Too Short (Jive/RCA)	
30	1	STETSASONIC featuring FORCE MD's - Float On (Tommy Boy)	
28	14*	ROB BASE & D.J. E-Z ROCK - Joy & Pain (Profile)	
28	3	M.C. HAMMER - Turn This Mutha Out (Capitol)	
27	10	MICA PARIS - My One Temptation (Island)	
25	21*	TONY! TONI! TONE! - For The Love Of You (Wing/PolyGram)	
22	20*	KIARA - Every Little Time (Arista)	
21	3*	AMY KEYS - Lover's Intuition (Epic)	
20	3	BE BE & CE CE WINANS - Lost Without You (Capitol)	
19	7*	THELMA HOUSTON & THE WINANS - Lean On Me (Warner Bros.)	
18	12*	CHANNEL 2 - Keep It Simple (Wing/PolyGram)	

DROPPED: #25-Surface, #31-Freddie Jackson, #32-Milli Vanilli, #37-Tracie Spencer, #38-Donna Allen, Stop The Violence Movement, Alexander O'Neal, Paul Laurence, Gerald Albright.

INSIDE URBAN



LANDRYLAND

K104-FM-Dallas was a staunch supporter of Carter High School as it marched to the 1988-89 Texas State Football championship. During the playoffs the station supplied buses for underprivileged students sending along air talent Stanley T. as a rider. Shown displaying the Cowboys Championship T-shirts are (l-r) Stanley T., Carter High Principal Clarence Russeau, and K104-FM's Baby DJ.



CASANOVA CASH IN

Atlantic Records took the opportunity to present LeVert with their gold certification by the R.I.A.A. when they appeared at Madison Square Garden. Shown at the party are (l-r) Atlantic President Doug Morris, Atlantic Sr. VP Sylvia Rhone, Atlantic Chairman Ahmet M. Ertegun, Atlantic VP A&R/Black Music Merlin Bobb, Atlantic VP National Promotion/Black Music Richard Nash, LeVert's Marc Gordon, Gerald LeVert and Sean LeVert.

WELCOME to new correspondent Chris Bailey, 102JAMZ (WJMH) in Greensboro, NC, who joined us this week as a reporter. His address is 4002-E Spring Garden Street, Greensboro, NC 27407, and his phone number is 919-855-6500. Speaking of new reporters, Barry Richards surfaced yesterday by way of a Crossover station. He'll be reporting to Top 40 in Gavin and will also be included in the Urban Crossover section. He can be reached at POWER98 (WBPR),

LP CUTS

- GUY - Goodbye Love/Piece Of My Love
- ANITA BAKER - Good Love/Lead Me Into Love
- READY FOR THE WORLD - Cowboy
- JACKIE JACKSON - Cruizin'
- SIEDAH GARRETT - All The Way To Love (Lean On Me Soundtrack)
- KARYN WHITE - Secret Rendezvous
- BIG DADDY KANE - Lean On Me/Rap Summary
- TEN CITY - Suspicious
- ATENSION - In & Out Of Love
- LUTHER VANDROSS - For You To Love
- SURFACE - Shower Me With Your Love
- CAMEO - Pretty Girls
- FREDDIE JACKSON - Crazy For Me
- Z'LOOKE - Take You Back To My Place

301 Wesley Drive, P.O.Box 40160, Myrtle Beach, SC 29577; phone number: 803-236-9800. Welcome to our family of reporters. We're glad to have you!

MICA PARIS adds ten stations: WHUR-Washington, D.C., WFXA-Augusta, WQIM-Montgomery, WTMP-Tampa, WXOK-Baton Rouge, WGCI-Chicago, KACE and KJLH in Los Angeles, KRIZ-Seattle, XHRM-San Diego, and KMEL-San Francisco. We made it Record To Watch, and other formats are reporting interest in it too. DE LA SOUL gets Top Tip recognition and Rocky Valentine, WHYZ-Greenville, had this to say: "I'm a Clinton fanatic and you put some rap to it and I'll eat it up." It was also added at WHUR -Washington, WXYV-Baltimore/Washington, WHYZ-Greenville, WQIM-Montgomery, KACE-Los Angeles, and it's already in heavy rotation for Patrice Carey, KNON-Dallas, and Lisa Canning, KDAY-Los Angeles. Cedric Hollywood, WJHM-Orlando, had to mention the NU GIRLS as a "super strong part-rap, part-singing, well-constructed song that's great!" Roshon Vance, WQIM -Montgomery, thinks the new SLICK RICK will do even better than the old one: "It's a very good mix of rap that will not drive your adults away." Chris Bailey, WJMH/102JAMZ-Greensboro, is hot on the trail of ANQUETTE, saying, "Early phones here, and the young teens like it as well as New Kids On The Block. I have to play it eight times a day!" 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 **107** Last Week **106**

ARTIST TITLE LABEL	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
BOBBY BROWN - Every Little Step (MCA)	95	4	73	8	--	96%	7
JODY WATLEY - Real Love (MCA)	104	--	41	58	5	96%	7
NEW EDITION - Crucial (MCA)	79	12	53	22	3	97%	7
KARYN WHITE - Love Saw It (Warner Bros.)	77	1	58	17	1	98%	10
SKYY - Start Of A Romance (Atlantic)	70	--	29	34	7	91%	5
ALYSON WILLIAMS - Sleep Talk (OBR/Columbia)	66	--	40	24	2	98%	7
JOHNNY KEMP - Birthday Suit (Columbia)	66	1	19	32	14	79%	11
GUY - I Like (MCA)	78	3	34	29	12	82%	10
DINO - 24/7 (4th & Broadway/Island)	77	1	42	28	6	92%	9
BOY GEORGE - Don't Take My Mind On A Trip (Virgin)	75	6	22	38	9	81%	5
THE PASADENAS - Tribute (Right On) (Columbia)	78	2	11	43	22	70%	7
Z'LOOKE - Love Sick (Orpheus/EMI)	59	--	13	35	11	82%	6
TONE LOC - Funky Cold Medina (Delicious Vinyl/Island)	80	1	30	32	17	78%	8
WENDY & LISA - Are You My Baby (Columbia)	62	--	9	41	12	80%	7
AL B. SURE! - If I'm Not Your Lover (Warner Bros.)	67	4	14	35	14	73%	9
DEON ESTUS - Heaven Help Me (Mika/Polydor)	82	6	8	50	18	71%	7
CHAKA KHAN - Baby Me (Warner Bros.)	62	--	7	33	22	65%	5
KID'N PLAY - Rollin' With Kid'N Play (Select)	58	2	24	24	8	84%	9
SHEENA EASTON - Days Like This (MCA)	62	3	9	41	9	81%	5
E.U. - Buck Wild (Virgin)	65	4	5	35	21	63%	4
GERALD ALSTON - You Laid Your Love On Me (Motown)	57	2	3	31	21	60%	7
RENE MOORE - Never Say Goodbye To Love (Polydor)	54	--	4	27	23	58%	7
GRADY HARRELL - Sticks & Stones (RCA)	48	3	6	25	14	65%	6
SIMPLY RED - It's Only Love (Elektra)	54	5	5	27	17	60%	6
MADONNA - Like A Prayer (Sire/Warner Bros.)	67	6	19	23	19	63%	3
NATALIE COLE - Miss You Like Crazy (EMI)	65	11	3	14	38	25%	2
ANNE G. - If She Knew (Atlantic)	51	9	1	23	18	47%	4
BLUE MAGIC - Romeo And Juliet (GBR/Columbia)	45	4	1	22	18	51%	5
JACKIE JACKSON - Stay (Polydor)	42	4	1	20	17	50%	6
CONSTINA - Are You Lonely Tonight (Columbia)	43	4	--	11	28	25%	4

NEW RELEASES by Betty Hollars and John Martinucci



DE LA SOUL - *Me Myself & I* (Tommy Boy)
This is the third single from De La Soul's highly talked-about debut album, "3 Feet High And Rising." Plug 1 thru 3 have created a whole bank of songs that are atypical to the hip-hop beat that is used in so many current songs. "Me Myself & I" is just another one of their fresh approaches to hip-hop.



MARCUS LEWIS - *Searchin' For A Good Time* (Aegis/CBS)
Wrong—it's not the ballad you were

expecting to be released as his second single from this album. Instead we get one that cooks from the first beat of the "Thriller"-type intro. The Club's mid-chart success is only an Nth of a degree of what this one will do.



THE NEVILLE BROTHERS - *Sister Rosa* (Re-Mix) (A&M)

Some of you are already playing the 7-inch version of "Sister Rosa", but we're recommending you get your hands on the CD re-mix, which carries post-production

and additional music by Hank Shocklee, Eric Sadler, and Keith Shocklee. The gentlemen who give Public Enemy their music injections do the same for the brothers Neville. It's quite different.



LISA LISA & CULT JAM - *Little Jackie Wants To Be A Star* (Columbia)

Speaking of stars, Lisa Lisa and Cult Jam are already orbiting. If this single is any indication of the strong product to come from this talented trio—LOOK OUT! We're in for another string of hits!

ADULT CONTEMPORARY

MOST ADDED

- NATALIE COLE (67)
(EMI)
- BARBRA STREISAND (33)
(Columbia)
- EDIE BRICKELL & THE NEW
BOHEMIANS (31)
(Geffen)
- KARYN WHITE (25)
(Warner Bros.)
- CAROLE KING (25)
(Capitol)

TOP TIP

PHOEBE SNOW
If I Can Just Get Through The Night
(Elektra)

Phoebe is launching a real comeback
one night at a time.

RECORD TO WATCH



GRAYSON HUGH
Talk It Over
(RCA)

Watch It. Talk it over. But play it.

Editor: Ron Fell

Assoc. Editor: Dione Rufer

2W LW TW

4	2	1	BANGLES - Eternal Flame (Columbia)
3	3	2	Kenny G (Vocal by Smokey Robinson) - We've Saved The Best..(Arista)
16	10	3	CHER & PETER CETERA - After All (Geffen)
9	7	4	BETTE MIDLER - Wind Beneath My Wings (Atlantic)
1	1	5	Roy Orbison - You Got It (Virgin)
6	4	6	Crosby, Stills, Nash & Young - Got It Made (Atlantic)
11	8	7	VANESSA WILLIAMS - Dreamin' (Wing/PolyGram)
14	13	8	38 SPECIAL - Second Chance (A&M)
8	6	9	Breathe - Don't Tell Me Lies (A&M)
26	16	10	DEON ESTUS - Heaven Help Me (Mika/Polydor)
13	12	11	Chicago - You're Not Alone (Full Moon/Reprise)
2	5	12	Debbie Gibson - Lost In Your Eyes (Atlantic)
19	15	13	Simply Red - It's Only Love (Elektra)
5	9	14	Anita Baker - Just Because (Elektra)
7	14	15	Mike + The Mechanics - The Living Years (Atlantic)
10	11	16	The Traveling Wilburys - End Of The Line (Wilbury/Warner Bros.)
20	18	17	PETER NOONE - I'm Into Something Good (Cypress/A&M)
33	24	18	MADONNA - Like A Prayer (Sire/Warner Bros.)
24	22	19	ENYA - Orinoco Flow (Sail Away, Sail Away, Sail Away) (Geffen)
18	20	20	Carly Simon - Let The River Run (Arista)
31	26	21	PAUL CARRACK & TERRI NUNN - Romance (Theme/"Sing") (Columbia)
40	28	22	BASIA - Promises (Epic)
17	19	23	Livingston Taylor - City Lights (Critique/Atlantic)
34	27	24	KARYN WHITE - Superwoman (Warner Bros.)
27	25	25	Roberta Flack - Uh-Uh Ooh Ooh Look Out (Here It Comes) (Atlantic)
12	17	26	Survivor - Across The Miles (Scotti Bros./CBS)
--	34	27	STEVE WINWOOD - Hearts On Fire (Virgin)
21	23	28	Luther Vandross - She Won't Talk To Me (Epic)
36	30	29	DINO - 24/7 (4th & Broadway/Island)
--	37	30	SOUTHERN PACIFIC - All Is Lost (Warner Bros.)
--	36	31	GLENN FREY - Livin' Right (MCA)
--	40	32	HOWARD JONES - Everlasting Love (Elektra)
--	--	33	EDIE BRICKELL & THE NEW BOHEMIANS - Circle (Geffen)
37	32	34	Boys Club - The Loneliest Heart (MCA)
23	29	35	Rod Stewart - My Heart Can't Tell You No (Warner Bros.)
15	21	36	Boy Meets Girl - Bring Down The Moon (RCA)
38	35	37	Love & Money - Halleluiah Man (Mercury/PolyGram)
--	--	38	NATALIE COLE - Miss You Like Crazy (EMI)
29	31	39	Robert Palmer - She Makes My Day (EMI)
--	--	40	CAROLE KING - City Streets (Capitol)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
PHOEBE SNOW - If I Can Just Get Through The Night (Elektra)		73	20	3	28	22	42%	3
JULIA FORDHAM - Happy Ever After (Virgin)		54	6	12	21	15	61%	5
MICA PARIS - My One Temptation (Island)		54	18	1	13	22	25%	3

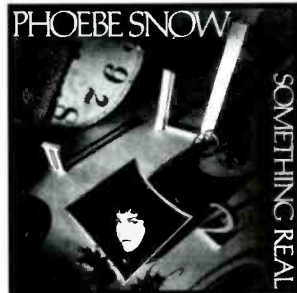


PETE ROSE SAYS: "2-1 THESE'LL BE BIGGER HITS THAN I'VE EVER HAD!"



SIMPLY RED
 "It's Only Love"
 from the *A NEW FLAME* album.

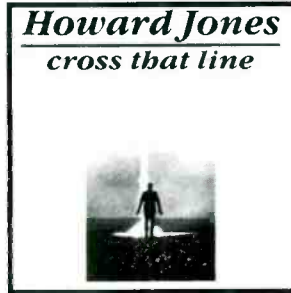
GAVIN A/C:
15-13
87% HIT FACTOR



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

GAVIN A/C:
TOP TIP
CHARTBOUND 73/20

R&R A/C:
DEBUT-27*
VH1 HEAVY ROTATION



Howard Jones
 "Everlasting Love"
 from the *CROSS THAT LINE* album.

GAVIN A/C:
40*-32*
103/21

MTV ACTIVE ROTATION



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

WAFB	KYJC	WTRX
WKCX	WFBG	WSKI
WHA1	WBTH	WJON
3WM	WMRN	KCYX
KBLQ	KWSI	WMT/FM

When you play it, say it!

**WE ROSE TO THE TOP BY TAKING A LOT OF GAMBLER...AT ELEKTRA
 CASSETTES, COMPACT DISCS AND RECORDS.**

DAN QUAYLE COUNTDOWN:

1391 days to go

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ELEKTRA

UP & COMING

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REVIEWS



BARBRA STREISAND

What Were We Thinking Of (Columbia)

Despite ending her sentence in a preposition and mailing our review copy to 114 Sansome Street, Barbra has done allright with this song. She even left ex-beau Don Johnson in the final mix.

ROY ORBISON

She's A Mystery To Me (Virgin)

Written by The Edge and Bono of U2, this declaration on dependence on an enigmatic madame captures Roy at his broken-hearted best.

SCOTT GRIMES

I Don't Even Mind (A&M)

It's amazing how many teenagers have done well in our supposedly adult form. Scott's been visable for most of his teen years as an actor (Charles In Charge, Who's The Boss etc) and actually debuted as a singer on Richard Carpenter's recent solo album. Now Richard produces Scott for Scott's sake and they win.

RICK ASTLEY

Giving Up On Love (RCA)

There's no way we could mistake this song for Delbert McClinton's "Giving It Up For Your Love." Rick's song is a confectionary ditty with high-calorie production. The track should liven up many a ballad-laden playlist.



ARETHA FRANKLIN & ELTON JOHN

Though The Storm (Arista)

Can lightning strike twice for Aretha in duets with an Englishman? Elton John, nearly as venerable as Lady Soul herself, has a lotta soul to share and this Diane Warren/Albert Hammond composition is an effective meeting of four inspirational minds.

Reports	Adds	ARTIST	TITLE	LABEL	*Debuts In Up & Coming
48	10	ONE 2 MANY	- Downtown	(A&M)	
45	14	GRAYSON HUGH	- Talk It Over	(RCA)	
40	33	* BARBRA STREISAND	- What Were We Thinking Of	(Columbia)	
31	9	PM	- Say It Again	(Warner Bros.)	
28	7	BUSTER POINDEXTER	- Hit The Road Jack	(RCA)	
22	5	* MIRAGE	- Can't Stop Now	(Jarrard)	
22	11	* PAULA ABDUL	- Forever Your Girl	(Virgin)	
21	4	* SA-FIRE	- Thinking Of You	(Mercury/PolyGram)	
21	18	* JIM CAPALDI	- Some Come Running	(Island)	

Dropped: Nylons, Sheriff, Karla Bonoff

INSIDE A/C by Ron Fell & Diane Rufer

Before we begin, a reminder: **The new deadline for ALL A/C reports is now 4:00 PM PST each Tuesday.** Faxed or phoned reports received after 4 PM will not be included in research.

A new number one, as the **BANGLES** take their place on top with 90% of their play in **HEAVY** rotation.

In a mere five weeks, the **CHER & PETER CETERA** has pulled in 218 stations and a 90% **HIT FACTOR**. It's unquestionably the next number one.

Since it was picked here on February 17th, the **DEON ESTUS** has gone top ten. Its 85% **HIT FACTOR** and nearly 50% of all play in **HEAVY** makes an impressive profile. New this week for 14 more A/C's including **WWNK**, **K103**, **KGLO**, **WIRL**, **KLWN** and **WMMG**.

MADONNA, now top twenty with "Like A Prayer," is **HIT FACTOR**ed by 78% of her 155 players. She wins **PLUS FACTOR** for the second consecutive week - this week climbing 27%.

PAUL CARRACK & TERRI NUNN's "Romance" is blossoming with Spring airplay. With 68% now in solid rotations, the duet has shown a ten-point, two-week leap. New this week for **KJOY**, **WJMQ**, **KAAC**, **KSNN** etc.

KARYN WHITE's "Superman" picked up 25% more airplay this week including **ADDs** from **WZNY**, **KWIZ**, **KIDX**, **KRKO**, **WIHN**, **WFBG**, **WGAD**, **KLLY**, **WMTR**, **WFAS**, **WWNK** etc.

Last week's **TOP TIP**, **EDIE BRICKELL & THE NEW BOHEMIANS** second single, "Circle" is coming a lot easier than their first. In just three weeks this new one is debuting at 33. It also comes in third **MOST ADDED** thanks to **WGOL/FM**, **KOFY/FM**,

WTRX, **KDES**, **WKIO**, **WRFC**, **KFYR** and 24 others.

For the second week in a row **NATALIE COLE**'s "Miss You Like Crazy" wins our **MOST ADDED** ribbon. This week she doubles her closest competitor. That hasn't happened since October 14th when **STREISAND & JOHNSON** had a 92 to 44 advantage over **JOHNNY HATES JAZZ**. Ironically, **NATALIE** beats another **STREISAND/JOHNSON** effort this week.



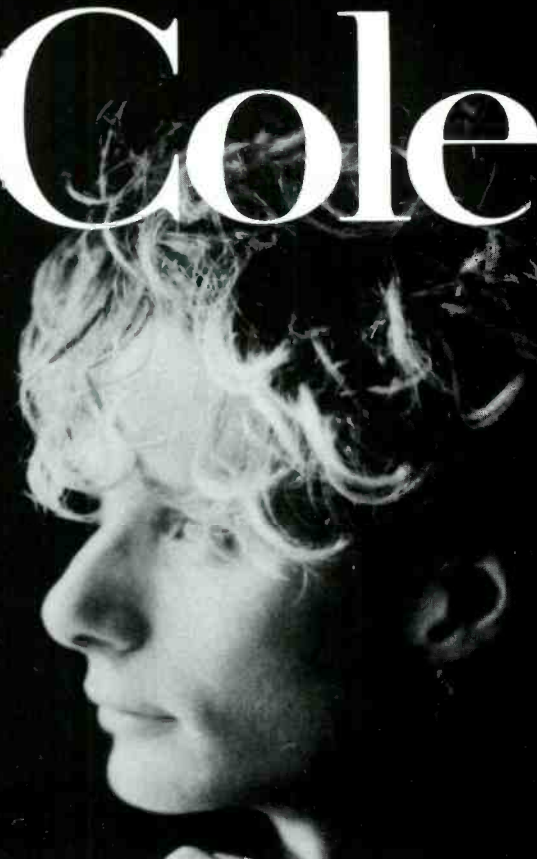
PHOEBE SNOW is on the verge of charting big in A/C. **HIT FACTOR** is up to 42% and she registered 20 **ADDs** this week including **WOKZ**, **KSAL**, **KOKO**, **KFYR**, **WBLG**, **WBTH** and **WCEM/FM**.

MICA PARIS's "My One Temptation," last week's **RECORD TO WATCH**, lured 18 new adds. **KMCQ**, **KBMG**, **WTRX**, **WILI/AM**, **WCHV**, **WDND**, **WRFC** to mention a few. In **CHARTBOUND** this week with a strong chance of debuting next issue.

RECORD TO WATCH this week, **GRAYSON HUGH**'s "Talk It Over." A soulful ballad with a sound that reminds some of us of the late great Sam Cooke. Picked here on February 24th it has gathered 45 total reports. Adding it this week are **KSCT**, **KBIG**, **WTNY**, **WAHR**, **WEOW**, **KKMK**, **WEBC** and **KOFY/FM**.

Gardner Cole

"IN A BIG WAY"



OUT-OF-THE-BOX-ADDS

KSAL WJTW WBTH WBLG KCRE
WHIZ KUKI KCBF KSCR WGCD KORT



Southern PACIFIC

GAVIN A/C 37*-30* 111/20

ADDS THIS WEEK INCLUDE:

WOOD WAEB 3WM WSKY
WGOL KNOX KFOR WCHV
KOKO KLOG WVUD

PM "Say It Again"

GAVIN A/C UP & COMING

ADDED AT: KOFY/FM, WKYE, WRFC, KLKC, KWUN,
3WM, KSCR, KWSI, WGCD, KMCQ

ON: WSKI, WAFL, KSGT, WEBE, WKCX, KYJC, KBMG,
WTRX, WJON, KBLQ



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HIT FACTOR

A/C Research:
Diane Rufer/Ron Fell

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

Total Reports This Week **232** Last Week **234**

ARTIST TITLE LABEL	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
BANGLES - Eternal Flame (Columbia)	210	3	188	14	5	96%	10
KENNY G (Vocal by Smokey Robinson) - We've Saved The Best... (Arista)	211	1	168	34	7	95%	10
CHER & PETER CETERA - After All (Geffen)	218	7	127	71	13	90%	5
BETTE MIDLER - Wind Beneath My Wings (Atlantic)	200	10	150	34	6	92%	10
ROY ORBISON - You Got It (Virgin)	199	--	156	37	6	96%	12
CROSBY, STILLS, NASH & YOUNG - Got It Made (Atlantic)	185	3	134	39	9	93%	11
VANESSA WILLIAMS - Dreamin' (Wing/PolyGram)	170	4	130	30	5	94%	12
38 SPECIAL - Second Chance (A&M)	178	6	103	60	8	91%	9
BREATHE - Don't Tell Me Lies (A&M)	168	2	122	34	10	92%	12
DEON ESTUS - Heaven Help Me (Mika/Polydor)	175	14	86	63	12	85%	5
CHICAGO - You're Not Alone (Full Moon/Reprise)	150	--	97	47	6	96%	12
DEBBIE GIBSON - Lost In Your Eyes (Atlantic)	169	--	100	48	21	87%	12
SIMPLY RED - It's Only Love (Elektra)	152	3	59	74	16	87%	8
ANITA BAKER - Just Because (Elektra)	153	--	64	64	24	83%	13
MIKE + THE MECHANICS - The Living Years (Atlantic)	153	--	62	60	31	79%	13
THE TRAVELING WILBURYS - End Of The Line (Wilbury/Warner Bros.)	144	3	70	53	17	85%	10
PETER NOONE - I'm Into Something Good (Cypress/A&M)	161	8	40	93	20	82%	8
MADONNA - Like A Prayer (Sire/Warner Bros.)	155	9	45	77	24	87%	4
ENYA - Orinoco Flow (Sail Away, Sail Away, Sail Away) (Geffen)	156	22	42	79	13	77%	10
CARLY SIMON - Let The River Run (Arista)	131	5	32	77	17	83%	10
PAUL CARRACK & TERRI NUNN - Romance (Theme from Sing) (Columbia)	132	9	18	73	32	68%	6
BASIA - Promises (Epic)	147	24	12	75	36	59%	4
LIVINGSTON TAYLOR - City Lights (Critique/Atlantic)	109	1	36	55	17	83%	23
KARYN WHITE - Superwoman (Warner Bros.)	126	25	20	56	25	60%	5
ROBERTA FLACK - Uh-Uh Ooh Ooh Look Out (Here It Comes) (Atlantic)	116	3	16	65	32	69%	6
SURVIVOR - Across The Miles (Scotti Bros./CBS)	104	--	33	50	21	79%	12
STEVE WINWOOD - Hearts On Fire (Virgin)	129	21	9	60	38	53%	3
LUTHER VANDROSS - She Won't Talk To Me (Epic)	92	--	27	51	13	84%	10
DINO - 24/7 (4th & Broadway/Island)	91	4	12	51	24	69%	8
SOUTHERN PACIFIC - All Is Lost (Warner Bros.)	111	20	2	46	43	43%	4
GLENN FREY - Livin' Right (MCA)	100	24	2	50	24	52%	4
HOWARD JONES - Everlasting Love (Elektra)	103	21	9	35	38	42%	3
EDIE BRICKELL & THE NEW BOHEMIANS - Circle (Geffen)	109	31	5	39	34	40%	3
BOYS CLUB - The Loneliest Heart (MCA)	84	7	8	41	27	58%	6
ROD STEWART - My Heart Can't Tell You No (Warner Bros.)	69	--	21	28	19	71%	18
BOY MEETS GIRL - Bring Down The Moon (RCA)	73	--	17	45	11	84%	13
LOVE & MONEY - Halleluiah Man (Mercury/PolyGram)	76	5	7	39	25	60%	7
NATALIE COLE - Miss You Like Crazy (EMI)	119	67	1	24	27	21%	2
ROBERT PALMER - She Makes My Day (EMI)	66	--	8	39	19	71%	8
CAROLE KING - City Streets (Capitol)	81	25	2	28	25	37%	3

PLUS FACTOR

Records which received the greatest increase in HIT FACTOR.

ARTIST TITLE LABEL	LW	TW	Increase
MADONNA - Like A Prayer (Sire/Warner Bros.)	51	78	27%
EDIE BRICKELL & THE NEW BOHEMIANS - Circle (Geffen)	16	40	24%
HOWARD JONES - Everlasting Love (Elektra)	21	42	21%
NATALIE COLE - Miss You Like Crazy (EMI)	--	21	21%
BASIA - Promises (Epic)	40	59	19%
STEVE WINWOOD - Hearts On Fire (Virgin)	35	53	18%
CAROLE KING - City Streets (Capitol)	20	37	17%
PHOEBE SNOW - If I Can Just Get Through The Night (Elektra)	26	42	16%
DEON ESTUS - Heaven Help Me (Mika/Polydor)	72	85	13%
DINO - 24/7 (4th & Broadway/Island)	58	69	11%
ENYA - Orinoco Flow (Sail Away, Sail Away, Sail Away) (Geffen)	67	77	10%
SOUTHERN PACIFIC - All Is Lost (Warner Bros.)	33	43	10%

PHOTO FILE



GRAMMY GLIMPSE ◀
Randy Travis, winner of Best Country Male Vocalist, and the legendary Dr. John compares suits at a recent post-Grammy party.

ROGER AND THE BECKAROO ▼
KEYB-Altus, OK recently welcomed Becky Hobbs to town with two sold-out shows. Shown posing for the camera are Hobbs and PD Roger Lewis.



COUNTRY'S BRIGHTEST ▲
Accepting their Gavin awards are (l to r) PD of the Year Eric Marshall, WSIX-Nashville; Associate Promotion Director of the Year Ted Wagner, RCA; National Promotion Director Jack Lameier, CBS; and Jack Weston from RCA, our Label of the Year.

GAVIN'S COUNTRY FAMILY ▶
Seen chatting at our Country session are: (l to r) James Schuh of WNAM/WAHC-Appleton, WI, HighTone's Darrell Anderson, and Sylvia Josephson of KTRB-Modesto, CA.



HANGING WITH THE STARS AT THE CRS ▶
(l to r) Universal's Jay Jensen, Eddie Rabbitt, Lacy J. Dalton, Jim Asker of WFLS-Fredericksburg, Universal's Bill Catino, and Allan Gibbs of WITL-Lansing.



Care to be "Photo Filed" by the Gavin Report? Send your favorite photo of yourself or anyone else to Betty and Lisa, c/o Gavin, 140 Second St. S.F., CA 94105

COUNTRY

MOST ADDED

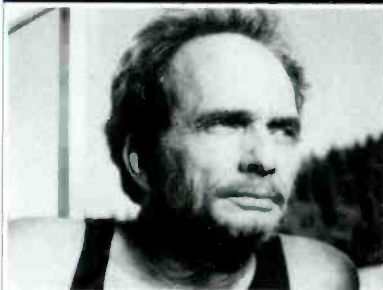
- PAUL OVERSTREET (49)
(RCA)
- TANYA TUCKER (45)
(Capitol)
- MERLE HAGGARD (41)
(Epic)
- OAK RIDGE BOYS (40)
(MCA)
- SWEETHEARTS OF THE RODEO (34)
(Columbia)

TOP TIP

PAUL OVERSTREET
Sowin' Love
(RCA)

Paul's debut RCA single is reaping quick airplay. Already up to 94 reports and earns this week's Most Added honors.

RECORD TO WATCH



MERLE HAGGARD
5:01 Blues
(Epic)

Out-of-the-box response to this one has been great. Adds include KASE, WBGH, WLBB, KUUY, KYAK, KUAD/FM, KROW, etc.

2W LW TW

3	1	1	SHENANDOAH - Church On Cumberland Road (Columbia)
15	7	2	THE JUDDS - Young Love (Curb/RCA)
11	4	3	K.T. OSLIN - Hey Bobby (RCA)
12	6	4	BILLY JOE ROYAL - Tell It Like It Is (Atlantic America)
10	5	5	FOSTER & LLOYD - Fair Shake (RCA)
6	3	6	Vern Gosdin - Who You Gonna Blame It On This Time (Columbia)
21	12	7	RANDY TRAVIS - Is It Still Over? (Warner Bros.)
16	10	8	ROY ORBISON - You Got It (Virgin)
18	11	9	HIGHWAY 101 - Settin' Me Up (Warner Bros.)
14	9	10	Don Williams - Old Coyote Town (Capitol)
20	13	11	BAILLIE AND THE BOYS - She Deserves You (RCA)
22	17	12	PATTY LOVELESS - Don't Toss Us Away (MCA)
25	20	13	ALABAMA - If I Had You (RCA)
1	2	14	Keith Whitley - I'm No Stranger To The Rain (RCA)
23	18	15	RESTLESS HEART - Big Dreams In A Small Town (RCA)
19	16	16	LACY J. DALTON - The Heart (Universal)
27	24	17	RODNEY CROWELL - After All This Time (Columbia)
29	26	18	STEVE WARINER - Where Did I Go Wrong (MCA)
26	25	19	FORESTER SISTERS - Love Will (Warner Bros.)
32	29	20	DWIGHT YOAKAM - I Got You (Reprise)
31	27	21	CLINT BLACK - Better Man (RCA)
24	23	22	Lee Greenwood - I'll Be Lovin' You (MCA)
8	8	23	Hank Williams Jr./Hank Sr. - There's A Tear... (Warner Bros./Curb)
38	33	24	SKIP EWING - The Gospel According To Luke (MCA)
--	35	25	EARL THOMAS CONLEY - Love Out Loud (RCA)
2	14	26	George Strait - Baby's Gotten Good At Goodbye (MCA)
--	38	27	DESERT ROSE BAND - She Don't Love Nobody (MCA/Curb)
37	34	28	THE SHOOTERS - If I Ever Go Crazy (Epic)
4	15	29	Michael Martin Murphey - From The Word Go (Warner Bros.)
40	36	30	LIONEL CARTWRIGHT - Like Father, Like Son (MCA)
28	30	31	Lonesome Strangers - Goodbye Lonesome, Hello Baby Doll (HighTone)
--	--	32	ROSANNE CASH - I Don't Want To Spoil The Party (Columbia)
--	40	33	DAN SEALS - They Rage On (Capitol)
30	31	34	Barbara Mandrell - My Train Of Thought (Capitol)
39	37	35	MOE BANDY - Many Mansions (Curb)
9	21	36	Bellamy Brothers - Big Love (MCA/Curb)
--	--	37	GENE WATSON - Back In The Fire (Warner Bros.)
5	19	38	Nitty Gritty Dirt Band - Down That Road Tonight (Warner Bros.)
7	22	39	Emmylou Harris - Heartbreak Hill (Reprise)
--	--	40	SUZY BOGGUSS - Somewhere Between (Capitol)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
TANYA TUCKER - Call On Me (Capitol)		129	45	--	26	58	19%	3
OAK RIDGE BOYS - Beyond Those Years (MCA)		129	40	1	25	63	19%	3
J.C. CROWLEY - I Know What I've Got (RCA)		103	27	--	20	56	18%	4
LARRY BOONE - Wine Me Up (Mercury)		102	20	--	16	66	14%	4

THANKS

FOR SHENANDOAH'S FIRST
#1 SINGLE

“THE CHURCH ON CUMBERLAND ROAD”



#1 GAVIN COUNTRY CHART
2 WEEKS IN A ROW!
R&R #1 3/31

• CBS RECORDS HAS ALL THE HOT ONES! •

VERN GOSDIN “WHO YOU GONNA BLAME IT ON THIS TIME”
GAVIN 6 BILLBOARD 3 R&R 3*

RODNEY CROWELL “AFTER ALL THIS TIME”
GAVIN 17* BILLBOARD 20* R&R 17*

THE SHOOTERS “IF I EVER GO CRAZY”
GAVIN 28* BILLBOARD 40* R&R 38* BREAKER

ROSANNE CASH “I DON'T WANT TO SPOIL THE PARTY”
GAVIN 32* BILLBOARD 53* R&R SA 41/9

MERLE HAGGARD “5:01 BLUES”
GAVIN UP & COMING 69/41 BILLBOARD 57* N R&R SA 39/25

NOW KEEP YOUR EARS OPEN FOR THESE NEW HITS

TIM MENSY “HOMETOWN ADVANTAGE”

MARY CHAPIN CARPENTER “HOW DO”

SWEETHEARTS OF THE RODEO “IF I NEVER SEE MIDNIGHT AGAIN”

Columbia



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UP & COMING

Reports accepted Mondays at
8 AM through 10 AM Wednesdays
Station Reporting Phone (415) 495-1990
Gavin Fax: 415-495-2580

Reports	Adds	Weeks	ARTIST TITLE LABEL
94	49	2	PAUL OVERSTREET - Sowin' Love (RCA)
79	22	3	CHRIS AUSTIN - Blues Stay Away From Me (Warner Bros.)
78	19	5	JONI HARMS - I Need A Wife (Universal)
77	21	4	JAMES HOUSE - Don't Quit Me Now (MCA)
69	41	2	MERLE HAGGARD - 5:01 Blues (Epic)
59	15	3	RONNIE McDOWELL - Sea Of Heartbreak (Curb)
58	27	2	MICKEY GILLEY - You've Still Got A Way With My Heart (Airborne)
54	2	5	GAIL DAVIES - Waiting Here For You (MCA)
52	4	7	MASON DIXON - Exception To The Rule (Capitol)
50	3	7	JOHNNY CASH - Ballad Of A Teenage Queen (Mercury)
48	20	3	RUSSELL SMITH - Wonder What She's Doing Tonight (Epic)
47	18	2	TIM MENSY - Hometown Advantage (Columbia)
43	5	4	STELLA PARTON - I Don't Miss You Like I Used To (Airborne)
38	34	1	* SWEETHEARTS OF THE RODEO - If I Never See Midnight Again (Columbia)
34	2	7	SAWYER BROWN - Old Pair Of Shoes (Capitol/Curb)
34	16	2	BURCH SISTERS - Old Flame, New Fire (Mercury)
34	28	1	* RICKY SKAGGS - Lovin' Only Me (Epic)
33	30	1	* KATHY MATTEA - Come From The Heart (Mercury)
31	1	8	CHARLEY PRIDE - White Houses (16th Ave.)
31	8	2	ANNE MURRAY - Who But You (Capitol)
31	13	1	* JOHN CONLEE - Fellow Traveler (16th Ave.)
31	31	1	* THE McCARTERS - Up And Gone (Warner Bros.)
29	6	2	GARTH BROOKS - Much Too Young (To Feel This Damn Old) (Capitol)
29	2	3	ASLEEP AT THE WHEEL - Chattanooga Choo Choo (Epic)
27	2	8	GATLIN BROTHERS - When She Holds Me (Universal)
27	23	1	* LORRIE MORGAN - Dear Me (RCA)
26	16	1	* CEE CEE CHAPMAN - Frontier Justice (Curb)
21	--	9	MEL McDANIEL - Walk That Way (Capitol)
20	6	1	* EDDIE PRESTON - When Did You Stop (Platinum)
20	4	1	* BERTIE HIGGINS/ROY ORBISON - Leah (Southern Tracks)

Dropped: #28-G.Jones, #32-Reba McEntire, #39-Statlers, G.Stewart, C.Daniels Band, T.Wynette, T.Perez.

* Debuts in Up & Coming.

TOP REQUESTS

K.T. OSLIN
SHENANDOAH
HANK JR./HANK SR.
THE JUDDS
RANDY TRAVIS

LP CUTS

Ricky Van Shelton - Hole In My Pocket
Alabama - High Cotton/Barefootin'
Ronnie Milsap - A Woman In Love
George Strait - Ace In The Hole
Restless Heart - Jenny Come Back
Say What's In Your Heart
Lacy J. Dalton - Hard Luck Ace

INSIDE COUNTRY



The Desert Rose Band recently filmed a video for this week's "Hot" Country Record (see Gavin At A Glance) "She Don't Love Nobody." Shown during the filming are (from left) DRB's Chris Hillman, Chuck Morris Entertainment's Alan Hopper, DRB's Bill Bryson, Herb Pedersen, MCA's Bruce Hinton and DRB's Steve Duncan, Jay Dee Maness and John Jorgenson.

CHANGES & CONGRATS...Steve Martin is the new Music Director at WVMJ -Biloxi...Changes underway at WKWT-Union City. Stewart Byars has been

promoted to Operations Manager, and the new Program Director is Jamie Richards, who joins the station from WSTO-Owensboro...Congratulations to KYCK-Grand Fork's Jacki Anderson, who surprised everyone at the station by coming home from her vacation married to longtime boyfriend Mark Edevold...KEYB's Roger Lewis proudly told us that he and wife Kris are expecting their first child in December...Scott Winston announced that "One of the biggest fools in Fargo is getting hitched April Fool's Day." Gavin congrats to Scott and Roberta Winston.

PROGRAMMERS ARE TALKING ABOUT...Chip Mosley at WTNT-Tallahassee says they started getting requests for Alabama's "High Cotton" the day after the album was released...Carl Brown at KSAN-Oakland/San Francisco says, "Listeners love Pinkard & Bowden's "Libyan On A Jet Plane. It's our biggest request record since "Spelling On The Stone."

Paul Fredericks at KMPS-Seattle concurs, saying that requests are strong in the Seattle area...Dave Dorn at KASH-Anchorage told us he hasn't seen a record by an unknown artist get the response that Joni Harms has in many an Alaskan moon...Cowboy at KSJB-Jamestown says his listeners can't get enough of the new Rosanne Cash single..."Chris Austin is one of our strongest requests," reports Carolyn Creemens at WRAJ-Anna...John Nichols at KJCF-Festus tell us, "They're lighting up the phones in Festus for Lacy J.'s "Hard Luck Ace"..."P.J. Emmerson at KFAT/FM-Corvallis tells us that one listener drove 15 miles off the interstate to the KFAT studios just to find out the name of the new Russell Smith single...Russ Schaefer at WKSU-Urbana is getting good calls for Alabama's "Barefootin'"...

Talk with you next week.

The Gavin Country Crew

HIT FACTOR

Country Research:
Lisa Smith/Elma Greer

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

Total Reports This Week **198** Last Week **208**

ARTIST TITLE LABEL	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
SHENANDOAH - Church On Cumberland Road (Columbia)	190	1	170	18	1	98%	11
THE JUDDS - Young Love (Curb/RCA)	196	1	135	58	2	98%	8
K.T. OSLIN - Hey Bobby (RCA)	187	2	152	31	2	97%	10
BILLY JOE ROYAL - Tell It Like It Is (Atlantic America)	187	--	142	36	9	95%	11
FOSTER & LLOYD - Fair Shake (RCA)	183	1	132	42	8	95%	12
VERN GOSDIN - Who You Gonna Blame It On This Time (Columbia)	178	2	147	19	10	93%	13
RANDY TRAVIS - Is It Still Over (Warner Bros.)	195	1	92	98	4	97%	6
ROY ORBISON - You Got It (Virgin)	179	1	116	57	5	96%	11
HIGHWAY 101 - Settin' Me Up (Warner Bros.)	185	2	100	75	8	94%	10
BAILLIE AND THE BOYS - She Deserves You (RCA)	187	2	80	94	11	93%	11
PATTY LOVELESS - Don't Toss Us Away (MCA)	181	2	78	89	12	92%	11
ALABAMA - If I Had You (RCA)	192	1	44	138	9	94%	6
RESTLESS HEART - Big Dreams In A Small Town (RCA)	188	1	44	133	10	94%	8
LACY J. DALTON - The Heart (Universal)	170	2	73	82	13	91%	12
RODNEY CROWELL - After All This Time (Columbia)	186	6	18	139	23	83%	7
STEVE WARINER - Where Did I Go Wrong (MCA)	190	4	9	140	37	77%	7
FORESTER SISTERS - Love Will (Warner Bros.)	181	1	13	139	28	83%	9
DWIGHT YOAKAM - I Got You (Reprise)	182	6	8	136	32	78%	6
CLINT BLACK - Better Man (RCA)	176	1	10	126	39	77%	8
LEE GREENWOOD - I'll Be Lovin' You (MCA)	161	1	33	108	19	86%	12
SKIP EWING - The Gospel According To Luke (MCA)	167	11	4	110	42	68%	7
EARL THOMAS CONLEY - Love Out Loud (RCA)	173	15	4	97	57	57%	5
DESERT ROSE BAND - She Don't Love Nobody (MCA/Curb)	170	15	5	83	67	51%	5
THE SHOOTERS - If I Ever Go Crazy (Epic)	158	8	6	91	53	60%	7
LIONEL CARTWRIGHT - Like Father, Like Son (MCA)	158	15	3	84	56	55%	7
ROSANNE CASH - I Don't Want To Spoil The Party (Columbia)	164	24	3	67	70	42%	4
DAN SEALS - They Rage On (Capitol)	160	22	1	64	73	40%	4
MOE BANDY - Many Mansions (Curb)	134	13	6	73	42	58%	8
GENE WATSON - Back In The Fire (Warner Bros.)	144	21	1	51	71	35%	5
SUZY BOGGUSS - Somewhere Between (Capitol)	114	17	2	28	67	25%	6

NEW RELEASES by Lisa Smith & Cyndi Hoelzle



KATHY MATTEA - *Come From The Heart* (Mercury)

Once again Kathy has found an excellent song to interpret, this time a gem by Susanna Clark and Richard Leigh. Years of singing demos have given Kathy the special ability to make a song her own. She is accompanied by some serious mandolin playing on this first single off her upcoming "Willow In The Wind" album.



RICKY SKAGGS - *Lovin' Only Me* (Epic)

The buzz was burning on this record last week, with stations like KMPS-Seattle, WAMZ-Louisville and WSM-Nashville jumping on it out-of-the-box. After just one listen it's easy to see why. With a combination of great harmonies, great pickin' and a great hook, you've got what is obviously no less than a GREAT record!



LORRIE MORGAN - *Dear Me* (RCA)

When RCA's Ted "The Man" Wagner predicted this would be THE ballad of the year, we were skeptical. But after a few listens, we think he's on to something. This is a beautiful song that really sticks with you, and it's given a fine vocal rendering by Ms. Morgan. Well done!

TIM MALCHAK - *Not Like This* (Universal)

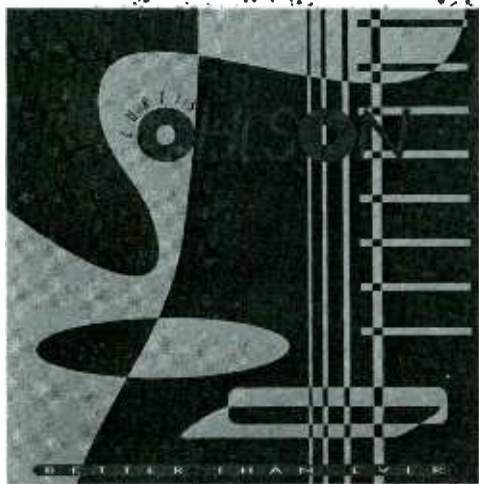
Malchak's first single for Universal is a Contemporary rocker which he co-wrote with Austin Gardner. From the opening verse, Tim's voice is strong and confident; he sounds at home with this style.

They're Here . . .



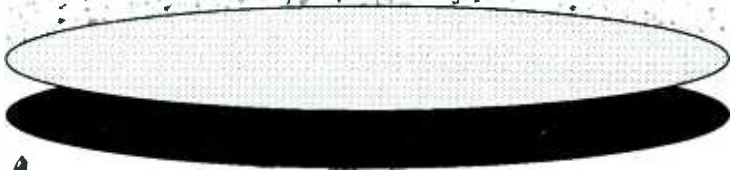
T LAVITZ

T Lavitz and the Bad Habitz



CURTIS OHLSON
Better Than Ever

Beam 'Em Up!!



JAZZ NEW RELEASES

MING'S SAMBA - DAVID MURRAY (PORTRAIT)

Another nice trend to surface among serious Jazz players is the return to blues/swing innovation. We've seen Jazz chart acceptance for the latest projects by Marcus Roberts, Ornette Coleman and Dirty Dozen Brass Band. Add David Murray's fine new US release to the list. Murray has been long known as a New York loft "Free Jazz" stylist even though he was born and educated on the West Coast. Like Roberts' fine LP, the musicianship here is prime and serious while the overall mood of MS is a bit more good-time carnival. It's high brow loft-style technique presented on easier and safer compositional terms. "Nowhere Everafter" is a short piece that threatens to go off the edge but never does. "Spooning" is Bley-esque upbeat and crazy. The title track swings like hell.

ON THE CORNER - JOHN PATITUCCI (GRP)

John Patitucci's fine playing on the latest Chick Corea sessions merits serious attention for *On The Corner*. Yet sometimes we wonder why releases collide with players appearing on many projects simultaneously, i.e. Eric Gale, Ron Carter, Patitucci/Corea and Milt Jackson. Most notably, OTC's distinction is Patitucci's role as bandleader although tracks like "Vaya Con Dios" and "Strength To The Week" offer expressive solo moments. Corea cameos on "Venetian Moonlight" (good for both Jazz and AA) and on "Bertha's Bop." The trio concept is recalled with Al Foster replacing Dave Weckl on drums. The title track, "A Better Mousetrap" and "Flatbush Ave." rate multi-format consideration.

BETTER THAN EVER - CURTIS OHLSON (INTIMA)

Unlike Patitucci's latest, bassist Curtis Ohlson colorizes his music with multi-tracks of 5-string, piccolo, fretless, synth and plain old electric four string bass. "It's No Surprise" utilizes piccolo bass on melody and solo portions of the tune, in addition to five-string on the rest of the arrangement. Two tracks are adorned by two fine soloists; the heartfelt "One More Try" with Yellowjacket Marc Russo and "Still Life," with steel drums by Andy Narell. Ohlson's solo on the closer "Why" is crystalline and melodic and the arrangement is characterized by some tasteful and careful layering of the accompanying instruments.

"WONDERFUL LIFE" - BLACK (A&M)

For all those Adult Alternative programmers who have burnt Tracy Chapman's music to a crisp coal, grab a copy of the CD single by Black. There are two versions, one marked "New Recording" and the other "Original Recording." Truthfully, we can't tell the difference. Still, it's a strong melody, superb vocal performance and the mood is unquestionably apropos. Back it up after some Greenidge/Utley or Curtis Ohlson's "Still Life" and watch the sparks fly and the phones ring.

YELLOW MOON - THE NEVILLE BROTHERS (A&M)

The debate continues. Is Adult Alternative a "feel good" format? Should we stay away from lyrics that are "too negative?" Here's something to fuel the issue: on the latest Neville Brothers album is a fine a capella treatment of Dylan's "With God On Our Side" by Aaron "Tell It Like It Is" Neville. The demographic connection is obvious as are the political ramifications, when you turn on your television and see characters like Oliver North pleading their cases in our nation's highest courts. Who's on whose side? This is the Nevilles' finest hour of music produced by Daniel Lanois (Peter Gabriel, U2 and Robbie Robertson).

GLENN ALEXANDER (SOS)

If you think Randy Brecker's participation means that this is strictly a Jazz effort, Adult Alternatives may miss out on something good. A long time ago there lurked a band called the Jerry Hahn Brotherhood. Their one and only Columbia LP was a rock effort that experimented with Jazz players, including guitarist Hahn, an original rock/Jazz fusion pioneer. After the album went nowhere (except at my favorite station) Hahn cut a path back to Kansas. Guitarist

the GAVIN REPORT/March 31, 1989



JAZZ NEW RELEASES

Alexander became one of his prized pupils. This effort, cut live-direct-to-digital a few years ago, is without a lot of the tension you would expect to hear recording under such on-the-spot circumstances. In fact, some of the more subtle moments, like "Those Closest," definitely sound overdubbed. To achieve such an ambience means that everyone did their homework. "Westfield" is a pleasant opener.

INDIGO GIRLS (EPIC)

One of the joys of working at Gavin is watching music appeal to radically different listening audiences simultaneously. The Indigo Girls come from the Southeastern corner of the U.S. where homegrown rock n roll is a very progressive pastime. Sure, you can hear the REM connection here. Singer Michael Stipe appears on "Kid Fears" and producer Scott Litt twiddled the dials for some of REM's best work. But when Adult/ Alternative listeners hear this on the air, they needn't make any such connection. What they'll hear is two intertwining voices, lots of full-sounding acoustic guitar work and a wonderful folk sensibility. This is a mood that is right for some A/A programming. Give a listen and get accidentally hip. Trax: "Closer To One" and "Secure Yourself." P.S. Yes, these are the same Indigo Girls who appeared in that beautiful wood paneled room at the Gavin Seminar.

SOMETHING REAL - PHOEBE SNOW (ELEKTRA)

The voice is back. You know—the one that brought us "Poetry Man." It would seem that during the years that Phoebe Snow was laying back, a cool album was welling up inside her psyche. After the emergence of young women like Melissa Etheridge, Tracy Chapman and Edie Brickell, maybe it's time for the master teacher to surface. Phoebe Snow has the same spark that a lot of respected Jazz vocalists possess—that is, the skill of playing her voice like an instrument plus she can also follow a successful pop direction with enough technical ability to deserve a high notch on our A/A chart. It's one thing to have a persona familiar to adults, but to be able to break new sonic ground is a bonus that our format can't afford to ignore. Something Real is real, and if our format stands for something, it's real music. Trax: "Something Real," "Touch Your Soul" and ethereal "We Might Never Feel This Way Again."

THE RUNAWAY - BOOKER T. JONES (MCA MASTER SERIES)

In the field of rock and soul, one man in my mind owns the Hammond B-3 sound and that's Booker T. Jones. His instrumental "concept" effort (the best type of "concept" album to have to wade through) creates a series of different moods. My favorite by far

is "The Cool Dude." Depending on how loud and aggressive you want to go, you can move toward the guitar "The Fox" and "The Hitchhiker" if you're looking for edge. "Never Gonna Leave Again" is a clean mid-tempo strut. Players like Yellowjacket Mark Russo, Paul Jackson, Jr., David T. Walker, Phil Upchurch as well as rock players like Steve Lukather and the News' Chris Hayes make an interesting line-up. The only thing missing is a funky drummer.

BELEZA TROPICAL - BRAZIL CLASSICS 1 (FLY/SIRE/WARNER BROS.)

Having interviewed him during the last Heads LP, I can attest to that Talking Head David Byrne is indeed obsessed with a world concept of music. He's the type that seeks out obscure international record storefronts, plundering the bins in search of his next international conquest. In a withdrawn, timid way, the man is a maniac when it comes to untested ground. Beleza Tropical is a heartfelt anthology. Artist selections like Caetano Veloso, Gilberto Gil, Jorge Ben and Nascimento seem to be made on merits of rootsy innovation. Depending on how modern your station needs to sound, if you give any of the aforementioned artists a spin you'll find yourself leading your audience into a tropical paradise. See if you can bend the rules on this collection.



If you have one melodically captivating, harmonically breathtaking, brilliantly textured new EP to pick up and put on your play list, pick up the one new EP that's been picked up by WNUA, KLRS, KUNC, KAZU, KQPT, KSNO, KDAB, KCLC, KCSS, WSKY, KVNO, KEYV, KOAI, WBZN, WFBE, KBSU, KEWU, WOTB, KCND, WDXZ, The Breeze Network, and Satellite Music Network already—

15
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JAZZ

MOST ADDED

1. SPELLBOUND - JOE SAMPLE (WARNER BROS.)
2. MING'S SAMBA - DAVID MURRAY (PORTRAIT)
3. BLACKWOOD - EDDIE DANIELS (GRP)
4. DANCING WITH THE LION - ANDREAS VOLLENWEIDER (COLUMBIA)
5. SPHINX - ALLEGRO JAZZ ENSEMBLE (MOBILE FIDELITY)
6. THE RUNAWAY - BOOKER T. JONES (MCA MASTER SERIES)

TOP TIP

DAVID MURRAY
MING'S SAMBA
(PORTRAIT)

Free Jazz saxman and force behind the World Saxophone Quartet bambas with some sambas.

RECORD TO WATCH



CHARLES BROWN
ONE MORE FOR THE ROAD
(ALLIGATOR)

Charles' fine Jazz/Blues combination is making a comeback thanks to a careful repackaging onto the CD format. Twenty-two stations already on board.

Co-Editors: Keith Zimmerman/Kent Zimmerman

2W LW TW

1	1	1	MARTIN TAYLOR - SARABANDA (GAIA)
3	3	2	BOBBY LYLE - IVORY DREAMS (ATLANTIC)
8	4	3	TERRI LYNE CARRINGTON - REAL LIFE STORY (VERVE FORECAST/POLYGRAM)
2	2	4	Steps Ahead - N.Y.C. (Intuition/Capitol)
5	5	5	Free Flight - Slice Of Life (CBS-FM)
6	6	6	Turtle Island String Quartet - Metropolis (Windham Hill Jazz)
11	11	7	MARCUS ROBERTS - THE TRUTH IS SPOKEN HERE (NOVUS/RCA)
4	8	8	Steve Bach - More Than A Dream (Soundwings)
7	7	9	Traut/Rodby - The Great Lawn (Columbia)
13	12	10	SPECIAL EFX - CONFIDENTIAL (GRP)
19	15	11	SHERRY WINSTON - LOVE MADNESS (HEADFIRST/K-TEL)
9	9	12	David Mann - Insight (Antilles New Direction/Island)
15	13	13	PASSPORT - TALK BACK (ATLANTIC)
12	10	14	Windows - The French Laundry (Cypress/A&M)
10	14	15	Keiko Matsui - Under Northern Lights (MCA)
41	18	16	HIROSHIMA - EAST (EPIC)
--	24	17	KEVIN EUBANKS - THE SEARCHER (GRP)
20	16	18	Eric Gale - In A Jazz Tradition (EmArcy/PolyGram)
26	22	19	MCCOY TYNER - REVELATIONS (BLUE NOTE)
--	30	20	CHICK COREA ACOUSTIC BAND (GRP)
21	21	21	Mulgrew Miller - The Countdown (Landmark)
45	26	22	SCOTT COSSU - SWITCHBACK (WINDHAM HILL)
17	17	23	Buddy Montgomery - So Why Not? (Landmark)
--	29	24	OREGON - 45TH PARALLEL (PORTRAIT)
23	19	25	Gary Dial and Dick Oatts (DMP)
27	20	26	Deborah Henson-Conant - On The Rise (GRP)
29	25	27	Bob Berg - Cycles (Denon)
32	31	28	ALEX BUGNON - LOVE SEASON (ORPHEUS/EMI)
--	34	29	DIRTY DOZEN BRASS BAND - VOODOO (COLUMBIA)
--	41	30	PAT KELLEY - I'LL STAND UP (NOVA)
39	32	31	SUPERBLUE (BLUE NOTE)
--	--	32	JOE SAMPLE - SPELLBOUND (WARNER BROS.)
37	35	33	JAMES WILLIAMS - MAGICAL TRIO 2 (EMARCY/POLYGRAM)
--	45	34	IVAN LINS - LOVE DANCE (REPRISE)
30	37	35	Ray Bryant - Golden Earrings (EmArcy/PolyGram)
16	23	36	Jimmy McGriff - Blue To The Bone (Milestone)
--	40	37	RALPH PETERSON QUINTET - V (BLUE NOTE)
34	33	38	Masahiko Satoh - Amorphism (Portrait)
14	27	39	Bireli Lagrene - Foreign Affairs (Blue Note)
18	42	40	Robin Eubanks - Different Perspectives (JMT/PolyGram)
25	28	41	Michael Hayes - I Vibe (STA/RBI)
43	39	42	Benny Carter - My Kind Of Trouble (Pablo)
38	44	43	Maynard Ferguson - High Voltage (Intima)
36	43	44	Manteca - No Heroes (Soundwings)
33	46	45	Dave McKenna Quartet - No More Ouzo For Puzo (Concord Jazz)
48	47	46	Jorge Dalto - Rendez-vous (Cheetah)
28	38	47	Charles Earland - Front Burner (Milestone)
--	--	48	ANDREAS VOLLENWEIDER - DANCING WITH THE LION (COLUMBIA)
47	48	49	Ernie Watts With Gamalon - Project:Activation Earth (Amherst)
31	36	50	Dan Balmer - Becoming Became (Chase Music Group)

CHARTBOUND

MICHELLE HENDRICKS (MUSE)
* CHARLES BROWN (ALLIGATOR)
WALLACE RONEY (MUSE)
PONCHO SANCHEZ (CONCORD JAZZ)
BRUCE FORMAN QUARTET (CONCORD JAZZ)

JACK WALRATH (BLUE NOTE)
DAVID ARKENSTONE (NARADA/EQUINOX)
HOUSTON PERSON (MUSE)
ERIC GALE (ARTFUL BALANCE)
* DAVID MURRAY (PORTRAIT)

MEMBERS ONLY (MUSE)
DAN MARKLEY (VISUAL MUSIC)
CHAKA KHAN (WARNER BROS.)
BILL GABLE (PRIVATE MUSIC)
DAVID PETERSON (NEBULA)

Dropped: #49 Joe Beck, #50 Sadao Watanabe, John Lewis, Torch Song Trilogy, Bill King, Ralf Illenberger.

*Debuts in chartbound

SAMPLE

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MICHAEL FRANKS AND GRAMMY WINNERS TAKE 6.



MANAGEMENT: PATRICK CARP & ASSOCIATES, LOS ANGELES © 1996 WARNER BROS. RECORDS INC.

ADULT ALTERNATIVE

MOST ADDED

1. SPELLBOUND - JOE SAMPLE (WARNER BROS.)
2. PEOPLE LIKE US - JEFF RICHMAN (ITI)
3. DANCING WITH THE LION - ANDREAS VOLLENWEIDER (COLUMBIA)
4. BLACKWOOD - EDDIE DANIELS (GRP)
5. PHILLY FILLET - DOUG MARKLEY (VISUAL MUSIK)
6. 45TH PARALLEL - OREGON (PORTRAIT)

TOP TIP

PAT KELLEY
I'LL STAND UP
(NOVA)

KEVIN EUBANKS
THE SEARCHER
(GRP)

An example of two fine guitarists on the A/A menu.

RECORD TO WATCH



DOUG MARKLEY
PHILLY FILET
(VISUAL MUSIK)

The week of the guitar! Another converted rocker takes it easy and ponders the melodic side of electric playing.

Co-Editors: Keith Zimmerman/Kent Zimmerman

2W LW TW

4	1	1	WINDOWS - THE FRENCH LAUNDRY (CYPRESS/A&M)
6	3	2	SPECIAL EFX - CONFIDENTIAL (GRP)
1	2	3	Martin Taylor - Sarabanda (GAIA)
22	13	4	SCOTT COSSU - SWITCHBACK (WINDHAM HILL)
3	4	5	Free Flight - Slice Of Life (CBS-FM)
26	15	6	HIROSHIMA - EAST (EPIC)
2	5	7	Enya - Watermark (Geffen)
11	7	8	David Mann - Insight (Antilles New Directions/Island)
10	10	9	Bobby Lyle - Ivory Dreams (Atlantic)
8	9	10	Tanita Tikaram - Ancient Heart (Reprise)
5	11	11	Steve Bach - More Than A Dream (Soundwings)
15	14	12	DEBORAH HENSON-CONANT - ON THE RISE (GRP)
12	12	13	Steps Ahead - N.Y.C. (Intuition/Capitol)
7	6	14	Keiko Matsui - Under Northern Lights (MCA)
19	16	15	SHERRY WINSTON - LOVE MADNESS (HEADFIRST/K-TEL)
9	8	16	Traut/Rodby - The Great Lawn (Columbia)
20	17	17	CHRIS REA - NEW LIGHT THROUGH OLD WINDOWS (Geffen)
--	37	18	ANDREAS VOLLENWEIDER - DANCING WITH THE LION (COLUMBIA)
43	23	19	IVAN LINS - LOVE DANCE (REPRISE)
33	21	20	TERRI LYNE CARRINGTON - REAL LIFE STORY (VERVE FORECAST/ POLYGRAM)
24	22	21	ALEX BUGNON - LOVE SEASON (ORPHEUS/EMI)
14	18	22	David Arkenstone - Island (Narada/Equinox)
44	38	23	KEVIN EUBANKS - THE SEARCHER (GRP)
46	32	24	PAT KELLEY - I'LL STAND UP (NOVA)
45	33	25	BILL GABLE - THERE WERE SIGNS (PRIVATE MUSIC)
47	31	26	PASSPORT - TALK BACK (ATLANTIC)
28	27	27	KERSTIN ALLVIN - ORIGINS (JBX)
32	29	28	NIGHTINGALE - LIGHTDANCE (HIGHER OCTAVE)
30	24	29	Ralf Illenberger - Circle (Narada/Equinox)
13	20	30	Kim Pensyl - Pensyl Sketches #1 (Optimism)
16	26	31	Al Jarreau - Heart's Horizon (Reprise)
17	28	32	Bireli Lagrene - Foreign Affairs (Blue Note)
23	25	33	Ric Flauding - Refuge (Spindletop)
21	30	34	Dan Balmer - Becoming Became (Chase Music Group)
18	19	35	Freeway Philharmonic (Spindletop)
--	47	36	OREGON - 45TH PARALLEL (PORTRAIT)
--	--	37	JOE SAMPLE - SPELLBOUND (WARNER BROS.)
--	48	38	SHOW OF HANDS (IRS/MCA)
--	45	39	JAMES LEE STANLEY - SIMPATICO (BEACHWOOD/CHAMELEON)
34	39	40	Julia Fordham (Virgin)
--	--	41	MEMBERS ONLY - ...TOO! THE WAY YOU MAKE ME FEEL (MUSE)
50	44	42	ERNIE WATTS WITH GAMALON - PROJECT: ACTIVATION EARTH (AMHERST)
37	40	43	Michael Hayes - I Vibe (STA/RBI)
35	42	44	Gipsy Kings (Musician/Elektra)
--	--	45	DAVID CROSBY - OH YES I CAN (A&M)
--	50	46	PETER KATER - ANTHEM (GAIA)
25	35	47	Gerald Albright - Bermuda Nights (Atlantic)
39	43	48	Tequila Sunrise Soundtrack (Capitol)
27	34	49	Danny Heines - Every Island (Silver Wave/Optimism)
41	46	50	Turtle Island String Quartet - Metropolis (Windham Hill Jazz)

CHARTBOUND

DOUG MARKLEY (VISUAL MUSIK)
ERIC GALE (ARTFUL BALANCE)
MICHAEL DEEP (HIGHER OCTAVE)
GLENN ALEXANDER (SOS RECORDS)
BRUCE COCKBURN (GOLD CASTLE)

CHAKA KHAN (WARNER BROS.)
DIZRHYTHMIA (ANTILLES/ISLAND)
* CHICK COREA (GRP)
* RAIN MAN/HANS ZIMMER (CAPITOL)
* JEFF RICHMAN (ITI)

* PIERRE BENSUSAN (CBS-FM)
* DAVID PETERSON (NEBULA)
* ANDY SUMMERS (PRIVATE MUSIC)
SFO (ASSOCIATED)
* BRAZIL CLASSICS 1 (SIRE/WARNER BROS.)

Dropped: #36 Don Harriss, #41 Joe Beck, #49 Do'ah, Gontiti, Simply Red, Bill King, Rick Kellis.

*Debuts in chartbound

JOBS

OLDIES/AC KTRR-Ft. Collins, CO, needs an experienced, entertaining morning talent. T&R: John Bailey, Tri 102, 5122 South College, Ft. Collins, CO 80525. [3/31]

POWER 98/WHKW has immediate opening for an experienced Salesperson. We're moving our 100,000 watt signal into the Tuscaloosa & Birmingham markets! Contact Mark Shands or Jim Mauldin, WHKW, PO Box 97, Kennedy, AL 35574, or call: (205) 932-6761. EOE [3/31]

OLDIES WAYY-Chippewa Falls, WI, looking for a midday personality who knows music. T&R: Mike Cook, PO Box 41, Chippewa Falls, WI 54729. EOE [3/31]

FULL SERVICE CONTEMPORARY COUNTRY KTGR has future openings for talent. T&R: Tom Colt, PO Box 459, Columbia, MO 65205. EOE [3/31]

AM/FM COMBO looking for future News/Sports Director. T&R: Dean Wood, KLDI RADIO, 409 S. 4th Street, Laramie, WY 82070. EOE [3/31]

TOP 40 STATION in Arizona has an opening for AM drive. Good phone skills & top notch production a must. Also need strong News Anchor for same shift. T&R in confidence to: Westwood Personalities, 6201 Sunset Blvd. #8, Hollywood, CA 90028, or call: (818) 848-1209. EOE [3/31]

OLDIES KPUG/TOP 40 KNWR has two open positions: 1) Immediate opening for a News Director to work both stations. 2) Future opening for morning air personality to work KPUG. T&R: Joe Bates, PO Box 1170, Bellingham, WA 98227, or call (206) 734-1170. [3/31]

TOP 40 KXFM-Santa Monica, CA, has an opening for PM drive. Live on the central California coast. T&R&photo: Andy Morris, PO Box 1964, Santa Monica, CA 93456. [3/31]

TOP 40/URBAN WZLS-Valdosta, GA, has openings for f/t & p/t dayparts. Paid live appearances. T&R&photo: Rob Taylor, 704 N. Ashley Street, Valdosta, GA 31603. No calls, please. [3/31]

CLASSIFIEDS

COUNTRY AM SPORTS RADIO looking for Sports p-b-p announcer w/ boardshift responsibilities. Desire to do in depth coverage of area high school a must! Three years p-b-p experience including hockey & a knowledge of Country music. T&R: Jeff Cannon, WXCO RADIO, PO Box 778, Wausau, WI 54402. No calls, please. [3/24]

PRODUCTION DIRECTOR NEEDED. Creative, fast paced, congenial person to work with AM/FM operation in the beautiful Napa Valley. T&R: George Carl, KVON/KVYN RADIO, 1124 Foster Road, Napa, CA 94558. EOE [3/24]

TOP 40 KHSN-Coos Bay, OR, has an immediate opening for a daytime on-air person w/MD exp. Heavy production skills & ability to do remotes. T&R: Dick Byrd, PO Box 180, Coos Bay, OR 97420. No calls, please. [3/24]

TOP 40 K100-Marysville/Chico, CA, seeking applicants for future f/t & p/t positions. T&R: Dave McKie, PO Box 631, Marysville, CA 95901. No calls, please. [3/24]

SOUTHERN 100,000 WATT FM soon to be part of Nashville market. Looking for energetic ATs for all dayparts. F/t & p/t Production Director also needed. Experience necessary. T&R: POWER BROADCASTING, 333 Murphy Road, #26, Bowling Green, KY 42101. [3/24]

OLDIES 96.9 KAML-Gillette, WY, needs a morning person ASAP. T&R: Dennis Switzer, PO Box 1009, Gillette, WY 82717. EOE [3/24]

A/C KFIV-Modesto, CA, needs an afternoon drive person. Adult, fun loving approach. T&R: Paul Peterson, 2437 E. Orangeburg, Modesto, CA 95350. [3/24]

WPGC/FM-Greenbelt, MD, has an opening for a PD. Prior major market experience a must. Send Resume: Benjamin Hill, 6301 Ivy Lane, Suite 800, Greenbelt, MD 20770. EOE [3/24]

AVAILABLE

FORMER PD is looking for an AT position w/possible MD. PAUL: (205) 565-3708. [3/31]

I'M ENGLISH, sarcastic & egotistical, yet charming, witty & loveable. Who's got the guts to hire me? Will consider co-host sidekick! RICHARD: (213) 969-4944. [3/31]

HIGH ENERGY, tight, well structured Top 40, Rock, Crossover 13 year vet. Not a screamer! SE only. CALL: (803) 457-4556. [3/31]

HOT, NEW, TALENTED & yours if you call now! Personality looking for a start & warm climate. Prefer A/C, Top 40, AOR, Oldies. My bags are packed. DAN: (612) 591-1672 or 546-8032. [3/31]

MAJOR MARKET EXPERIENCE at affordable price. All formats, all shifts. Best at mornings. ROB: (912) 265-0632. [3/31]

HOT, YOUNG AT w/P1 experience seeks new Top 40 challenge. Willing to relocate. RANDY: (916) 784-6393. [3/31]

TOP 40 AT w/4 years experience. Have worked all shifts including MD/Manager. DIANECORTEZ: (209) 578-3168. [3/24]

19 YEARS EXPERIENCE in radio. Country programmer or announcer available now. MIKE: (517) 368-5332. [3/24]

AT SEEKS AIRSHIFT. TONY: (415) 755-4520. [3/24]

PRODUCTION DIRECTOR, one of the South's best is looking for a new challenge w/station that demands quality. Multi track experience, hard worker. Leave message. (205) 471-4420. [3/24]

12 YEAR PRO wants work in AOR. RICK ALLEN: (501) 444-0089. [3/24]

FUNNY MORNING SHOW. Husband & wife team guaranteed to generate publicity. CALL: (203) 877-8432. [3/24]

CLASSIC ROCK AM TEAMSTER needs bigger market. Six years PD/Promotions experience. Relocation okay. D.L.: (816) 665-3460. [3/24]

TIRED OF BABYSITTING? You can't trust them! 13 year Top 40, rock & crossover. SE only. CALL: (803) 457-4556. [3/24]

HARDWORKING, SKILLED Brown graduate eager to be part of a rock operation as AT/Production. Personable voice, unlimited potential. TODD: (612) 420-2197. Willing to relocate. [3/24]

PROGRAMMING OR ON AIR. All formats. DARRELL LYNN JONES: (901) 377-3742 or 377-5611. [3/24]

EXPERIENCED PD/MD/AT/Production Director seeks supervisory position w/stable company. 22 years experience in all markets. Excellent skills. SE preferred. JOHN: (404) 725-5096. [3/24]

SERVICE

KRMS: Country needs LPs for Ricky Van Shelton (Columbia), Gene Watson (Warner Bros.). Jim Heath, Osage Beach, MO 65065. [3/31]

KKBJ: A/C & Top 40 product from all labels. Allen Bailey, PO Box 1360, Bemidji, MN 65501. [3/31]

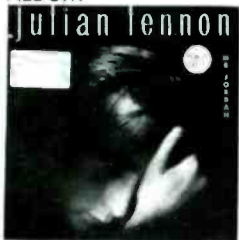
KTDR: Top 40 needs singles & LPs from Elektra. J.C. Crisp, 307 East 8th Street, Del Rio, TX 78840, or call (512) 775-6291. [3/31]

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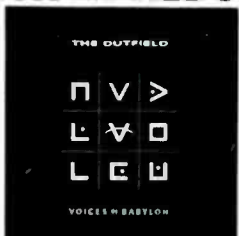
ALBUM



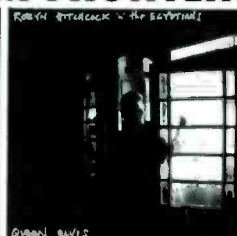
JULIAN LENNON



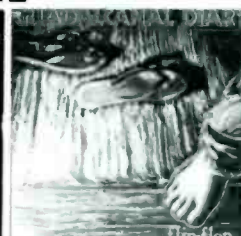
BONNIE RAITT



OUTFIELD



ROBYN HITCHCOCK



GUADALCANAL DIARY



FIREHOSE

ALTERNATIVE

GAVIN ALBUM FRONTLINE

TOUCH - SARAH McLACHLAN (ARISTA)

Previously reviewed inside these pages just as 1988 was winding down, Sarah McLachlan's fine Nettwerk Canadian import is now available for concentrated domestic airplay starting now. Sonically spruced up for American release, McLachlan's electric/acoustic songs retain their tranceful qualities. Though it's strange to sometimes consider Canadian music as imported sounds, Sarah's *Touch* LP indeed seems like a collection from far away. The music is tinged with European sophistication, or is it North American depth? I guess this is what the current term, "world music" connotes. Like performers Julia Fordham and Jane Siberry (along with European studiophiles like Kate Bush and Enya), McLachlan's concepts could stretch the boundaries of Album Radio with elegance and texture. Turn it up. Trax: "Vox," "Out Of The Shadows," "Steaming" and "Sad Clown."



"SOMETHING TO LIVE FOR" - BARNEY BENTALL & LEGENDARY HEARTS (COLUMBIA)

Yet another savvy Canadian talent. After taking Canadian reports on Barney Bentall for well over a year, finally the music appears in the flesh, and it's no wonder BB has been winning awards north of the Dakotas. Bentall's rock n roll is natural and flowing, starting with the 12-string acoustic intro. As the song builds with keyboards and vocals, there's a seventies base of honesty that gives this song a convincing sing-along appeal.

"PUT DOWN THE GUN" - PETER CASE (Geffen)

Lately Album Radio has been about finding an empty niche and filling it. Peter Case has developed his folk style to incorporate the necessary honest and social concerns the genre seems to demand. Unlike the Washington Squares, who rock in a folk mode, Peter Case stays in an acoustic mood that could also conceivably turn a young audience onto the folkier side of music. Given long-term attention and patient care, I believe this project will be one of 1989's surprise success stories. Now put down your gun and listen.

RELEASES



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

A couple of significant observations. Produced by Jeff Lynne, Tom Petty and Mike Campbell, absent is the Heartbreakers on the label credit. Very much a sonic trip back to Wilburyland, "I Won't Back Down" shows just what kind of effect the TW's had on ole TP.

"FASCINATION STREET" - THE CURE (ELEKTRA)

The Cure is one of the most consistent touring and recording bands to ever set foot inside our fifty states. Their brand of dark English rock n roll follows a path all of its own, to the delight of the black-clad hordes who make up a large percentage of their following. Like label mates Metallica, the Cure have easily sold a few million long players in the United States alone. Yet outside of Alternative radio, they've been outsiders on the radio circuit (probably only showing up on retail reports). Don't expect "Fascination Street" to be any kind of overt airplay concession. Like Metallica, this is one act radio will have to meet way past the halfway mark in order to tap into their large and active audience.

FROM OHIO - FIREHOSE (SST)

From the ashes of the Minutemen rose FIREHOSE. Like this week's Peter Case and Joe Grushecky records, FIREHOSE shakes you from your eighties/nineties digitally-mixed rock n roll dream back to the reality of bass, drums and guitars. Oh, it may sound old fashioned without all the synclaviers and sampling, but the music of FIREHOSE sure brings back the art of taking a guitar, brightening up the tone and chunking out rhythms of real rock n roll. Without any cheap tricks, FIREHOSE mixes ingredients of Led Zepplin and Captain Beefheart with elements of modern anti-music. Long live FIREHOSE! Starter trax: "In My Mind" and "Riddle Of The Eighties."

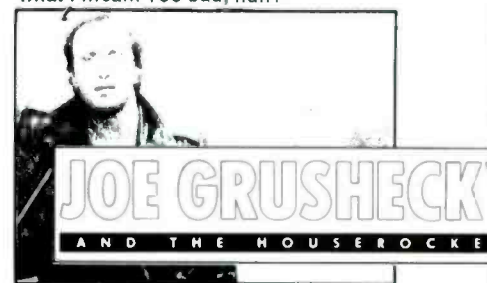
"LOVE IS" - ALANNAH MYLES (ATLANTIC)

Love is what you want it to be. Alannah Myles and her band kick it in right about the fifty-eight second mark. Hailing from Toronto, she sounds like one tough cookie. In between the verses and chorus is a keen sense of mainstream power. Tough stuff with a loooooow bass.



THE HEADLESS CHILDREN - W.A.S.P. (CAPITOL)

During the last few weeks I've heard lots of metal, a lot of it formula and half-baked. Then there's the real stuff. Blackie Lawless's version of the Who's quadraphenic "The Real Me" is sure to upset a few purists. Though his vocals aren't anywhere near Roger Daltrey's original, the rage is nonetheless reproduced with note-for-note dexterity and anger. The biggest pity of The Headless Children is that my favorite track, "Mean Man," is unplayable on the patrolled airwaves. Give a listen and see what I mean. Too bad, huh?



ROCK AND REAL - JOE GRUSHECKY & THE HOUSEROCKERS (ROUNDER)

Maybe I'm prejudiced because I originally come from the Pittsburgh area, but Joe Grushecky's music reflects the blue collar survival persona of the area. Though I understand ole Steel Town's changed since those days, the music on Rock And Real makes me want to hit a few Iron City night-clubs near the Three Rivers that form the Golden Triangle. Specifically, "How Long" and "The Biddle Mine" shows how much in common good rock n roll (the likes that fired up a young E Street Band) has with political/social realism. Those two songs were a strong jolt and reality check recalling the power of song and how it reproduces the American Working Class Dream splintered by eight years of Ronnie. KZ



THE WISHING WALL

MAYBE

Includes the songs: Don't Try to Change Me/Ransom/Big White House/Maybe

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Promotions

MOST ADDED

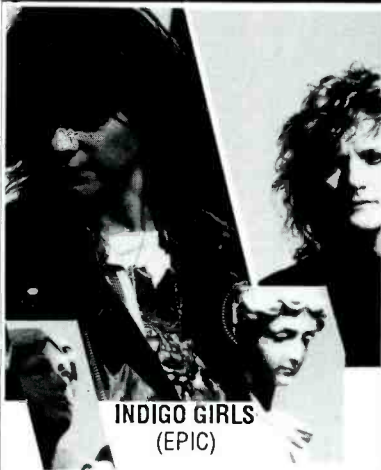
1. "FIRE WOMAN" - THE CULT (SIRE/REPRISE)
2. "SEE THE LIGHT" - TRAVELING WILBURYS (WILBURY/WARNER BROS.)
3. WESTERN BLOOD - THE SANDMEN (A&M)
4. "LOVE HAS TAKEN ITS TOLL" - SARAYA (POLYDOR/POLYGRAM)
5. "ONCE BITTEN, TWICE SHY" - GREAT WHITE (CAPITOL)
6. MYSTERY ROAD - DRIVIN' N' CRYIN' (ISLAND)
7. FUN, FAITH & FAIRNESS - BIG BAM BOO (UNI/MCA)

TOP TIP

THE CULT
"FIRE WOMAN"
(SIRE/REPRISE)

Grabbing out-of-the-box attention from both hard rockers and Alternative programmers.

RECORD TO WATCH



INDIGO GIRLS
(EPIC)

The Indigo Girls have that multi-format acoustic appeal. REM's Michael Stipe guest sings on "Kid Fears."

Editor: Kent Zimmerman

ALBUM

2W LW TW

1	1	1	THE REPLACEMENTS (SIRE/REPRISE) "I'LL" "TALENT"
3	2	2	XTC (Geffen) "MAYOR"
2	3	3	Elvis Costello (Warner Bros.) "Veronica" "Gum" "Town"
10	6	4	U2 (ISLAND) "GOD" "TOWN" "HAWKMOON"
20	9	5	JULIAN LENNON (ATLANTIC) "HEAVEN" "MARY"
4	4	6	REM (Warner Bros.) "Turn" "Stand" "Pop"
13	7	7	RADIATORS (EPIC) "CONFIDENTIAL"
7	5	8	Easterhouse (Columbia) "Fighting"
11	10	9	MELISSA ETHERIDGE (ISLAND) "SIMILAR" "HEART"
32	18	10	BONNIE RAITT (CAPITOL) "THING" "NICK"
6	8	11	Roy Orbison (Virgin) "Mystery"
19	14	12	38 SPECIAL (A&M) "SECOND" "HOTLANTA"
48	27	13	THE OUTFIELD (COLUMBIA) "VOICES"
14	12	14	Chris Rea (Geffen) "Working"
5	11	15	Lou Reed (Sire/Warner Bros.) "Dirty" "Busload"
15	20	16	FINE YOUNG CANNIBALS (IRS/MCA) "CRAZY" "GOOO"
16	19	17	CROSBY, STILLS, NASH & YOUNG (ATLANTIC) "THAT" "GOT"
8	13	18	The Fixx (RCA) "Driven" "Precious"
34	23	19	STRAY CATS (EMI) "BRING"
22	21	20	LITTLE AMERICA (Geffen) "WHERE"
12	16	21	Traveling Wilburys (Wilbury/Warner Bros.) "End" "Light"
17	22	22	Bad Company (Atlantic) "Shake"
24	24	23	GUADALCANAL DIARY (ELEKTRA) "SATURDAY"
29	28	24	DEF LEPPARD (MERCURY/POLYGRAM) "ROCKET"
18	17	25	Cowboy Junkies (RCA) "Sweet"
25	26	26	FIRE TOWN (ATLANTIC) "GOOD"
9	15	27	Midge Ure (Chrysalis) "God"
--	32	28	SIREN (MERCURY/POLYGRAM) "FORGIVEN"
31	31	29	ROBYN HITCHCOCK 'N' THE EGYPTIANS (A&M) "MADONNA"
30	30	30	Tanita Tikaram (Reprise) "Twist"
23	35	31	JON BUTCHER (PASHA/CAPITOL) "MIGHT" "SEND"
40	37	32	GLAMOUR CAMP (EMI) "DID"
36	34	33	GARY MOORE (VIRGIN) "READY" "CLONES"
--	43	34	STEVE WINWOOD (VIRGIN) "FIRE"
27	25	35	Guns 'N Roses (Geffen) "Patience"
--	36	36	HOWARD JONES (ELEKTRA) "EVERLASTING"
33	29	37	Bon Jovi (Mercury/PolyGram) "I'll"
28	42	38	MIKE + THE MECHANICS (ATLANTIC) "SEEING" "LIVING"
--	40	39	CRUEL STORY OF YOUTH (COLUMBIA) "YOU'RE"
45	41	40	EDIE BRICKELL & NEW BOHEMIANS (Geffen) "CIRCLE"
21	33	41	David Crosby (A&M) "Drive" "Monkey"
--	--	42	THE CULT (SIRE/REPRISE) "FIRE"
--	--	43	BIG BAM BOO (UNI/MCA) "SHOOTING"
--	46	44	SKID ROW (ATLANTIC) "YOUTH"
--	47	45	JEFF HEALEY BAND (ARISTA) "ANGEL"
--	48	46	SAM PHILLIPS (VIRGIN) "EARTH"
--	--	47	THE CONNELLS (TVT) "SOMETHING"
--	49	48	Bulletboys (Warner Bros) "For"
41	44	49	Tesla (Geffen) "Heaven's"
47	45	50	Warrant (Columbia) "Down"

CHARTBOUND

* SARAYA (POLYDOR/POLYGRAM) "TOLL"	LYLE LOVETT (CURB/MCA) "HERE"	SIDEWINDERS (MAMMOTH/RCA) "WITCHDOCTOR"
INDIGO GIRLS (EPIC) "FEARS"	MOJO NIXON & SKID ROPER (ENIGMA) "ELVIS"	* WONDER STUFF (POLYDOR/POLYGRAM) "GIVE"
GREAT WHITE (CAPITOL) "SHY"	* WASHINGTON SQUARES (GOLD CASTLE) "KNOWS"	RUSH (MERCURY/POLYGRAM) "MISSION"
GRAHAM PARKER (RCA) "SOUL" "WHITE"	NEVILLE BROTHERS (A&M) "FIRE"	COLIN JAMES (VIRGIN) "LIE"
* MORRISSEY (SIRE/REPRISE) "PLAYBOYS"	* CINDERELLA (MERCURY/POLYGRAM) "HOME"	

Dropped: #50 Thrasing Doves, #39 Bruce Cockburn, #38 New Order, Joe Henry, Crack The Sky, Choir Boys, Proclaimers.

Get The Big Picture.



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THE FIRST SINGLE FROM THE FORTHCOMING RELEASE

TIED TO THE TRACKS

PRODUCED BY DON GEHMAN



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ALTERNATIVE

MOST ADDED

1. "FIRE WOMAN" - THE CULT (SIRE/REPRISE-12")
2. "MONKEY GONE TO HEAVEN" - PIXIES (4 AD/ELEKTRA-12")
3. MYSTERY ROAD - DRIVIN' N' CRYIN' (ISLAND)

TOP TIP

SANDMEN
WESTERN BLOOD (A&M)

Dutch blood invades Alternative radio in America. Pre-Christmas import release helped pave the way for this album.

RECORD TO WATCH



DIRTY DOZEN BRASS BAND
VOODOO (COLUMBIA)

Don't think this is "Alternative?" Just ask Lin Brehmer-WXRT, Bill Evans-KTAO, Gil Creel-WTUL, Maggie McCabe-KCMU (#1 airplay) and Kim Saade-WRAS.

IMPORT/INDIE

GREEN ON RED (RESTLESS) "KEITH"
KEITH LeBLANC (ENIGMA) "BUT"
RED TEMPLE SPIRITS (NATE STARKMAN) "DARK"
LEGENDARY PINK D. (WAX TRAX) "MANIAC"
YO LA TENGO (COYOTE) "BARNABY"
THE CLEAN (HOMESTEAD) "BILLY"
LOOP (ROUGH TRADE) "BLACK"
TOO MUCH JOY (ALIAS) "KICKING"
BLACK SUN ENSEMBLE (RECKLESS) "CORNERSTONE"
NEW MARINES (CHAMELEON) "RIDE"

2W LW TW

1	1	1	XTC (Geffen) "MAYOR" "KING" "GARDEN" "SCARECROW" "DADDY" "SKELETONS"
4	4	2	ROBYN HITCHCOCK 'N' THE EGYPTIANS (A&M) "WASPS" "DEVILS" "EYES" "KNIFE"
2	2	3	Elvis Costello (Warner Bros.) "Veronica" "Town" "Pads" "Dangle" "Gum"
3	3	4	The Replacements (Sire/Reprise) "Be" "Talent" "Earth" "Anywhere" "Asking"
7	7	5	GUADALCANAL DIARY (ELEKTRA) "GOOD" "CRAZY" "MAN" "TELL" "FALLEN" "BACK"
5	5	6	Fine Young Cannibals (IRS/MCA) "Good" "Crazy" "Man" "Tell" "Fallen" "Back"
6	6	7	Lou Reed (Sire) "Whale" "Dirty" "Time" "Strawman" "Good" "Faith"
24	18	8	FIREHOSE (SST) "TIME" "WHISPERIN'" "80'S" "IF'N"
12	9	9	MORRISSEY (SIRE/REPRISE-12") "PLAYBOYS" "LUCKY" "BONES"
8	8	10	Throwing Muses (Sire) "Dizzy" "Roof" "Fall" "Be" "Dragonhead"
11	11	11	NEW ORDER (QWEST) "ROUND" "LOVE" "RUN" "ALL" "DISCO" "FINE"
28	17	12	THE CONNELLS (TVT) "SOMETHING" "FUN" "HEY" "HEAD"
20	16	13	INDIGO GIRLS (EPIC) "KID" "CLOSE" "TRUE"
14	14	14	THE PROCLAIMERS (CHRYSALIS) "500" "MET" "WAY" "JEAN" "CAP" "TEARDROPS"
15	15	15	De La Soul (Tommy Boy) "Jenifa" "Magic" "Know"
10	10	16	Wonderstuff (Polydor) "Give" "Money" "Wish" "Unbearable" "13th" "Ruby"
--	23	17	SIDEWINDERS (MAMMOTH/RCA) "WITCHDOCTOR" "SOLITARY" "WHAT" "CIGARETTE"
13	13	18	Thelouious Monster (Relativity) "What" "Hagar" "Lover" "Colorblind"
9	12	19	Violent Femmes (Slash/Warner Bros.) "Nightmares" "World" "Fool" "Fat"
--	27	20	CATERWAUL (IRS/MCA) "WOLF" "HEAR" "DIZZY" "REST"
17	19	21	Thrashing Doves (A&M) "Angel" "Reprobate's" "Deadly" "Lorelei"
22	22	22	FIRE TOWN (ATLANTIC) "GOOD" "SHADOWS" "MILES"
38	29	23	THE BUCK PETS (ISLAND) "MURDER" "IRON" "INAMORATA" "PERFECT"
16	20	24	Easterhouse (Columbia) "Come" "Redbird" "Stay"
30	25	25	TOMMY KEENE (Geffen) "CAR" "HAPPY"
35	26	26	MIRACLE LEGION (ROUGH TRADE) "LADIES" "BETTER" "OLD"
36	33	27	YELLOW (MERCURY) "TIED" "LYING" "RACE"
--	38	28	NEVILLE BROTHERS (A&M) "YELLOW" "FIRE" "SISTER" "VOODOO" "WILD"
--	--	29	SANDMEN (A&M) "HOUSE" "500" "HATE" "HEART" "ANGRY"
42	37	30	GRAHAM PARKER (RCA) "SOUL" "WHITE" "LUNCH" "PROTECTION"
--	--	31	WASHINGTON SQUARES (GOLD CASTLE) "KNOWS"
23	28	32	Lyle Lovett (Curb/MCA) "Here" "Stand" "Blues" "Nobody" "Know"
39	39	33	MY BLOODY VALENTINE (RELATIVITY) "FEED" "SNOW" "KISS" "BREATH"
18	24	34	The Reivers (Capitol) "Time" "Home" "Lazy" "Secrets" "Winter"
34	34	35	REM (Warner Bros.) "Inside" "Stand" "World" "Everything"
--	--	36	HOUSE OF FREAKS (RHINO) "SUN"
--	45	37	FLAMING LIPS (RESTLESS) "REDNECK" "DRUG" "RIGHT"
31	31	38	Love Tractor (DB) "Broke" "Venus" "Wave" "Mess"
32	30	39	He Said (Enigma/Mute) "Could" "Watch" "Dicks"
19	21	40	Full Fathom Five (Link) "Hour" "Four" "Smoke" "Paingiver"
--	--	41	NEW MODEL ARMY (CAPITOL) "STUPID"
40	40	42	Bruce Cockburn (Gold Castle) "Tree" "Gift" "Shipwrecked" "Death"
25	43	43	Love & Rockets (Beggars Banquet-UK) "Motorcycle" "Speed" "Bike"
--	--	44	LIVE SKULL (CAROLINE) "SAW"
--	--	45	DEPECHE MODE (MUTE/SIRE) "COUNTS"
48	46	46	Brian Ritchie (SST) "Sun" "America"
--	47	47	GAYE BYKERS ON ACID (CAROLINE) "HOT" "IS"
--	--	48	PIXIES (4 A D/ELEKTRA-12") "MONKEY"
33	35	49	Pierce Turner (Beggars Banquet/RCA) "Sky" "Time" "Shakes"
--	--	50	XYMOX (WING/POLYGRAM-12") "OBSESSION"

CHARTBOUND

DIRTY DOZEN BRASS BAND (COLUMBIA) "OVER"
THE CULT (SIRE/REPRISE-12") "FIRE"
DHARMA BUMS (POPLAMA/FONTIER) "TIMEYARD"
HAPPY MONDAYS (ELEKTRA) "WROTE"
Dropped: #32 Untouchables, #36 Cowboy J., #41 M.Ure, #42 Christmas, #44 M. Sweet, #48 Pogues, #49 TMB Giants, #50 R.Orbison.

DRIVIN' N' CRYIN' (ISLAND) "BLUE"
NIXON & ROPER (ENIGMA-EP) "KING"
SARA McLACHLAN (ARISTA-12") "VOX"
... **THRILL KILL KULT** (WAX TRAX) "DEVIL"

THE OTHERS FROM A BROTHER PLANET . .

DE LA SOUL 3 FEET HIGH AND RISING

Gavin Alternative 21-15*
CMJ College Radio 69-21*
Rockpool College Chart 46-11* #4 Breakout
Rockpool Power Radio Debut 22*
Album Network Expando Radio Debut 21*
Hard Report Debut 48*

Top 5:
KUNV, Las Vegas
KUSF, San Francisco
KXLU, Los Angeles
KLA, Los Angeles
KALX, Berkeley

Over 200,000 albums sold in 4 weeks!



tommy
BOY



XTC holds a 10% lead over a bursting Robyn Hitchcock who is obviously benefiting from his current tour with REM. Check out our interview with Mr. Hitchcock on page 20. FIREHOSE is a five-alarm blaze with their entry into the top ten. They have always been huge with college stations, but FROMOHIO represents a big breakthrough with commercial programmers like Mike Thomas-WMDK. The Connells, Indigo Girls, Sidewinders and Caterwaul are all Top Ten contenders. The Buck Pets have taken time to build and are hot now, especially for Phil "I'm not Pete Rose" Manning-WOXY. The Neville Brothers jump ten positions and are potential Top Ten achievers. "Yellow Moon" is enlightening Ann Delisi-WDET, Josh "Wavelength" Rosenthal-WCDB ("Top Ten") and Kim Saade-WRAS. The Sandmen, Washington Squares, House of Freaks and New Model Army are all debuts that are generating requests. The Dirty Dozen Brass Band, our Record To Watch, should debut next week as they gain both commercial and college airplay. The Cult is Most Added and it will be no surprise when that record demolishes a number of Gavin charts like dominos. Be sure to read this week's Station Profile on one of the most influential Alternative stations in the country, WFIT-Melbourne, FL. It's on page 49. David Sadof, former MD of KLOL-Houston, is seeking an opportunity in radio or with a label. David was an original Alternative reporter when we started the section over six years ago, before taking on the position at the Album Rock station. His phone # is (713) 780-8420.

NEW RELEASES

Bummed - HAPPY MONDAYS (Elektra)
Although they don't conjure up happy moods with their music, Happy Mondays shake up the complacency that sometimes settles into the minds of us folks supposedly out there on music's "cutting edge." There's a chilling feel to its jarring guitars, stark keyboards and distant vocals on cuts like "Country Song," "Fat Lady Wrestlers," "Brain Dead" and my two favorites "Mad Cyril" and the single "Wrote For Luck." Producer Martin Hannett is a fine choice, especially considering his experience working with Joy Division, Magazine, New Order, early Easterhouse and Section 25. PS

Four Mile Road - MYRA HOLDER (Coyote)
It's no secret that for the past decade the Southeastern seaboard has been fertile soil for new artists. I would bet that few groups migrate because of the reasonable cost of living in a pleasant area that makes it an attractive alternative to overcrowded and overpriced megalopolises. Ironically, despite stacked odds, Myra Holder moved from her native North Carolina to the Big Apple earlier this decade. Four Mile Road is a sleeper that showcases Myra's precious vocals. The songs are consistent, with musical direction coming from backing musicians, Mitch Easter and Faye Hunter, and producer Chris Stamey. Cuts; "Billy," "Rosa," "Jellybean," "Four Mile Road" and "3000 Nights." PS



"Obsession" — XYMOX
(Wing/PolyGram - 12")

After two years of silence, this Dutch quartet re-surfaces with a teaser single, "Obsession," a gothic dance track that's sure to be a radio/club sensation. I prefer the unedited version and wait until you hear Xymox's haunting new album, *Twist Of Shadows*. ROBERT BARONE

Compilation - THE GREAT FIRE OF LONDON (Restless/Fire)

Ten artists that originally appeared on London's Fire Records label comprise this compilation. The majority of tracks were previously unreleased, or only released as 12" singles. Key cuts include Blue Aeroplanes' "Gunning The Works '87" and The Royal Assassins' "Open Up The Rivers." The Rose Of Avalanche's "L.A. Rain" is similar to an Iggy Pop-type ballad—full of pain and heart ache—and Close Lobsters muster up some great pop guitar on both of their tracks. RB

CONT. FROM PAGE 21



are all British, but I don't really feel part of England. I never felt like I particularly belonged there. I like being in America because you're regarded as a stranger anyway and they can just explain you away by saying that you're a foreigner or tourist. I like that. The main thing is you're not from around "here" and that's fine.

PS: The music on the song "Freeze" is out of character from the rest of the album. It's chaotic. RH: It should have been more so. It didn't come out sounding quite heavy enough. Peter Buck's on that. We put his guitar through some wah wah effect. By and large I think the music has done very well, and this is, perhaps, one of the first of my records that people are going to take some notice of the music as much as the words.

PS: Compared to music, how important are lyrics?

RH: They should never be more than fifty percent, otherwise you might as well just write a poem. I don't think lyrics are particularly important. As time goes on and I write more songs the lyrics get less and less important to me. Obviously the overall effect is the important thing. It's like saying "What's more important, air or water?" You need both. What are you going to champion? We spent a lot more time on this and I suppose because we had more money to do things. Andy and Morris have trouble with things. Andy is there for all the sessions, while Morris lives in Gloucester so he isn't around much. But we take a lot of time listening to stuff and thinking it over. A lot of the money and time is spent trying out different options. If you do your album in three weeks and then mix it, you've got to make all your decisions straightaway. Whereas if you have tracks lying around they evolve with you. They begin to change shape even out of the studio. So we'd think about whether to have trumpets or shove in an acoustic guitar. "Freeze" was pretty fast—it was a song ▶

ALTERNATIVE PROFILE

A PROPHET SHARES ITS VISION

The words college radio and profit usually don't go together, but if Alternative music continues to grow, the situation at WFIT/FM-Melbourne, FL may be prophetic. The 5,000 watt college station has been Alternative since 1981 and is based at the Florida Institute Of Technology. Although the local market is relatively small, WFIT thinks big.

Program/Music director, Helen Urriola says "It's inevitable. I cringe at the thought that Alternative music equals money, but the bottom line here is that if we don't use what we have somebody else will. And this way everybody benefits." "This way" is what makes WFIT unique among college stations.

To begin with, the station plays an integral role in its community. In February of 1986 Miller Beer worked together with WFIT to promote the Del Fuegos' campus concert. Since then the station has graduated to promoting off campus shows featuring Modern English, the Psychedelic Furs, and The Call. For the last year and a half they have worked with local promoters Tropical Productions to regularly present reggae performances. The station's role goes far beyond promotion—Helen runs security for some shows. "DJ's push equipment, sell sodas, and keep people from diving on the stage," she says. The money made from these shows is reinvested into the non-commercial station. In 1987 alone, WFIT made \$80,000 promoting Tuesday dance nights with the local Hilton hotel, and raised \$40,000 during last year's annual fund drive. Profits from the drive go toward bringing in more live shows, increasing the station's signal, and upgrading the studio. Recently \$50,000 was spent on studio equipment. As the station's coffer grows so does their impact and service in the community.

John Pernick was largely responsible for defining and expanding WFIT's role. Three years ago, the Grad Student/GM came up with the idea to have the station produce concerts. The knowledge he gained as a business management major helped him bring the level of fund raising to professional status. A year after he started, Pernick was able to devote himself to the station full time and create a paid position for himself. It was then that WFIT's community involvement began to grow.

"The radio station is more than a jukebox—it isn't something you just hear, it's something you almost live", says Urriola. Visuals are another of WFIT's priorities. Bumper sticker campaigns, DJ's appearing at fund raising events and spinning records at local clubs, projects such as beach parties—these all serve to put the station right in the listener's face. License plate frames, mugs, and beverage holders add personal touches to promotions. Not surprisingly, most of the listeners are from the Melbourne area. Students from the Institute compose a minority of the station's audience. A membership



By David A. Beran

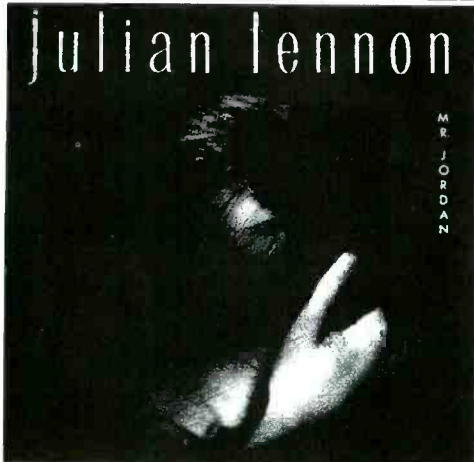
program called Drastic Plastic (credit cards embossed with WFIT's call letters), gives special benefits and discounts at participating local businesses. This underlines the station's businesslike approach to things. As Helen points out, "We want to look good. We have the attitude that if we're going to do this we have to do it right." In this respect WFIT may be a step ahead of most college radio stations. Who says that because you're a college station you can't be a success within the community AND profitable? Discjockey Jim Wasil devotes forty hours of weekly (mostly morning) programming to jazz, and with the exception of a few specialty (blues, new age) shows the rest is Alternative programming. Because it's the only local station that's catering to the Alternative crowd, WFIT has a corner on the market. Some stations become complacent without competition, but WFIT's unique situation has worked to its advantage. They are not only achieving their potential, but constantly redefining it.

As Helen says, "I didn't realize how we compared to other college stations. We always thought that all stations do the things we do to get out and promote the music. Since then, I've found that most people don't."

The station continues to evolve and involve itself in the community. This year's fund drive slogan is "Expose Yourself To Music," which is a variation on the "Expose Yourself To Art" poster. WFIT will create its own poster as a visual aid.

John Pernick recently moved on to begin work at Spin Magazine in New York, but his vision remains intact and is being built upon. The station has submitted paperwork to the FCC to change its frequency from 89.5 to 93.5 so it can plan for future expansion. WFIT's long time goal has been to broadcast into the Orlando area. As Helen says "We want to grow, we want to move forward. After I leave here I want to be able to come back and say 'Wow, I helped start this!'" ●

INSIDE ALBUM by Kent Zimmerman



EXCORCIZING THE SOPHOMORE GHOST: THE OUTFIELD AND JULIAN LENNON RELEASE THE ALL-IMPORTANT THIRD LP

by Kent Zimmerman

This week marks the explosion of two acts that have altered their artistic paths dramatically with airplay-friendly results. As Julian Lennon enters the Gavin Album Top Five, the Outfield are averaging seventeen point jumps since the release of their *Voices Of Babylon* album, easily on their way toward the Top Ten. Yet as musically different as both seem, the more we analyze their situations, the more common ground both seem to share when it comes to radio airplay development.

Here's a Gavin trivia question. Can you name the very first artist to grace the cover of a Gavin? It was October of 1984 when a twenty-one year-old Julian Lennon had finished his *Valotte* album. On a whirlwind media tour of New York, Julian's first worldwide exposure came via American television. In fact, it was Bryant Gumbel's *Today*

Show interviewette with Julian that spurred the idea to put artists on the Gavin cover. After a call to Judy Libow and Perry Cooper, a slot was arranged. I distinctly remember our chat. We talked via telephone as Julian watched himself on *Entertainment Tonight*. He seemed to be enjoying his breakthrough as a rock n roll curiosity. Hanging up the phone, I remember feeling old, impressed with Julian's almost naive vision of his potential and distressed by the fact that he admitted to listening to Van Halen "ages ago" while just a school boy.

Needless to say, the *Valotte* album was a platinum success. A successful tour followed and before he knew it, Julian became entrenched in a rut that sometimes befalls those who enjoy tremendous success out-of-the-gate. Record. Tour. Record. Tour. Hence after quite a few hit singles on the *Valotte* album, the follow-up *Secret Value Of Daydreaming* was perceived as somewhat of a flop. Yet, if you look back, it was an RIAA Certified Gold flop. The point is, we in the broadcast music end of the creative spectrum should reevaluate the success standards that we foist upon the lucky rookie artist.

After his sophomore album ran its course, Julian rethought his musical and personal direction.

He explains, "I just said, 'I've got to have some time, goodbye' and disappeared. I traveled, I thought, I met new people, I got new ideas. After a year I started working again. I tried to stay away from the piano, but there came a point when I saw one, I thought, 'I have to sit there.'"

The end result was *Mr. Jordan*, an effort which shows that all the time, travel, new people and new ideas resulted in Julian's rebirth as a singer and composer. It's a deep album with songs like "You're The One," "Angillette" and the single, "Now You're In Heaven" showing an artist's growth that's

particularly audible on the Album Radio airwaves.

THE ^{OUT}FIELD

The Outfield's first 45 was a grand slam into the seats. I won't overdo the baseball analogies, but it's funny because here's a band of British EastEnders who, according to Amy Strauss, an Associate Director of Product Marketing, had never even been to a baseball game in their lives.

"Play Deep went double platinum just as the band was on a roll. It was their first album, the single hit big as well, and they backed it up with tons of touring," explained Strauss.

"They then entered a fast cycle when it came to touring and recording the follow-up. It's an unfortunate perception that the second album could be thought of as a failure, because it quickly went gold. But that can happen when fame comes fast and early."

According to Strauss, the band took the next two years to do a little "growing up." What resulted was a collaboration (logistically difficult at first) with producer David Kahne.

"David's experience with the Bangles and Fishbone added an edge to the Outfield's sound that both parties were happy with. I think the deep breather between the second and third album made the difference. This is a very solid album, although I realize that's for radio and the consumer to decide."

Julian Lennon and the Outfield are enjoying a special kind of airplay success. Yet this time it's based much more on the merit of the music than following an impossible standard.



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that had just been written and only very recently stuck together. In fact, they hardly knew how to play it.

PS: Have you always emphasized the music this much?

RH: There's always been an emphasis on the music. If you go back to the Soft Boys' days we took a lot of trouble over the music, to the point where both the music and the lyrics tended to be very impenetrable, very dense. We didn't think about making it easier for people to listen to. Whereas now we're very concerned with dynamics. How it builds, how you keep the listener interested. Do you shove a tambourine here? All the little things that make someone want to hear the track rather than just, bang!

PS: It sounds as though that's a new development for you.

RH: It's developed more and more. I was pretty oblivious to production until the very early eighties, when I listened to Roxy Music a lot and heard the effects. I began to think about texture. Also listening to Eno and Ferry in their parallel ways affected me. That's about getting older and less abrasive—you want to produce something that's more subtle or dynamic—more listenable. Someone might say, "Yeah, more bland too," which I hope not, but I'm sure that charge could always be leveled.

PS: How do you sound more textured without being bland.

RH: By taking out the unnecessary overdubs. If you put a load of keyboards over everything you will immediately make it blander. If you take the keyboards out you'll get a much more primal kind of track. So there's not keyboards on songs like "Freeze," "Superman" or "The Devil's Coachman." But there are keyboards on things like "Autumn Sea," "Swirling" and "Madonna,"—the slightly more elegant ones if you like.

PS: As people come to expect unique stories have your lyrics become a burden?

RH: There's nothing wrong with having a standard to live up to. If you say they're unique then that's good. That's a flattering thing to say and I take that as a compliment. I think sometimes it's being represented as more of a freak show than it really is. Would you say David Lynch made freak show movies or is there some truth in there? In other words, is your only virtue being exotic, bizarre or odd? Are you basically dealing in the currency of emotions? We've never wanted to define ourselves so people have stuck me with the image of "There's wacky old Robyn Hitchcock rattling on about fish, light bulb heads, and dead wives," people are stupefied by these far out scenarios.

PS: I think that people are intrigued by your insight.

RH: I'm not aware of having much insight. By and large, if there's a simple rule, it's to try to juxtapose the banal and the profound. Just look in the newspaper, there's going to be a decapitation next to somebody who won a million dollars or found their long lost brother after forty-three years. Or a prophecy that there will be an increase in deaths from cancer. The effects of the Greenhouse Effect is maybe shoved down at the bottom of the newspaper while there's a photo of a girl on the beach at the top. Human art, especially popular art, and I include things like the Manhattan skyline in that, just seems to be mixing the incredibly banal with the profound all the time. So I would try and do that rather than making up records that are totally trite, or trying to load them full of truth and preaching.

PS: What do you think about the current state of popular art and music?

RH: I think what's happened in the late eighties is quite like what happened in the late sixties, the sort of mix and match thing. It's in graphics and music through sampling and things like that.

You'll get a poster advertising a bank, at least in England, and it will have an etching of something from the Eighteenth Century and a photograph of a xerox of somebody from the Fifties with a big grin and a tie on. Then there'll be a couple of people from the 1930's enjoying a cup of cocoa. This will all be stuck over a Daguerreotype of Venice or something like that. It's the same thing with music—they've been sticking bits and pieces from previous years. Maybe it's nearing Judgment Day and the graves are starting to open. As for popular art or pop music as art, that was a phenomenon that self consciously evolved in the sixties. Suddenly pop music became respectable to the middle class and listened to by culture college professors. People were interpreting Dylan and so forth. I grew up in that era. I didn't grow up listening to the Bay City Rollers, Cliff Richard, the 1910 Fruit Gum Company, the Five Satins or whatever. I grew up during a time when rock music was supposed to be perceptive, so I resent the way it's just show business now. But I guess it took itself far too seriously and the old god had to be led away and drowned.

PS: I've heard that to you songs are simply pictures and that you want that picture to be as intense as possible and that, "ideally one glimpse would detonate the spectator permanently, but inevitably things are lost in the translation." Isn't the translation what it's all about?

RH: You are an organic person and the idea is that you will see pictures in your mind. I don't want to make it sound too psychedelic or anything, but you should get mental images and pictures of these songs. When I said that I was talking more about, my last album, the Frogs record. I feel different now and I'm more interested in generating an emotion as opposed to just a vision. I'm going to bring my own perspective to songwriting, but I don't see why I shouldn't be regarded as an emotional songwriter the same way that Lionel Richie is.

PS: So things are changing for you.

RH: The gap is narrowing between me and the outside world at a pretty rapid rate. I'm just another lump of plasma and I have my own perspective, my own perceptions and they're not that different from anyone else's really. We have the same feelings. I'm tired of being seen as the property of an elite, or that only an elite can understand what I'm all about. I mean I know that I'm from the Middle Class, educated, the same sort of

environment as REM or somebody. But I think a good song is a good song and I don't think that popular culture is anything to sneer at. It's just that it gets devalued the whole time. There has been great stuff done in the name of pop and that's basically the field I'm working in.

PS: How do you feel about becoming more popular?

RH: Only a certain number of people know about the records. They just weren't there for everybody to hear. Who knows how many people would like them if they knew about them? That's the promotional game—how to alert that particular number of people to the presence of something.

PS: Would you ever be disappointed to become really popular?

RH: No, I wouldn't think I'd failed. The only thing is that if you have one hit, you've gotta have two. Otherwise you're just remembered as a one hit phenomenon. You lose your base audience by pouring a little bit of hot water into a basin of cold water. It just dissipates. You could drown yourself in mass success unless you've got a solid platform. It's like having a peak without a mountain underneath it. You gotta make sure that people like you for the right reasons. They're not all coming to the gig just to hear one song and they don't know what you're all about. That's to deal with later. I'm still a visual songwriter, that's my angle.

PS: You also have a solo record you're working on and isn't there a song called "Flesh Cartoons" on it about Linda Ryan (Program Coordinator at KUSF-San Francisco)?

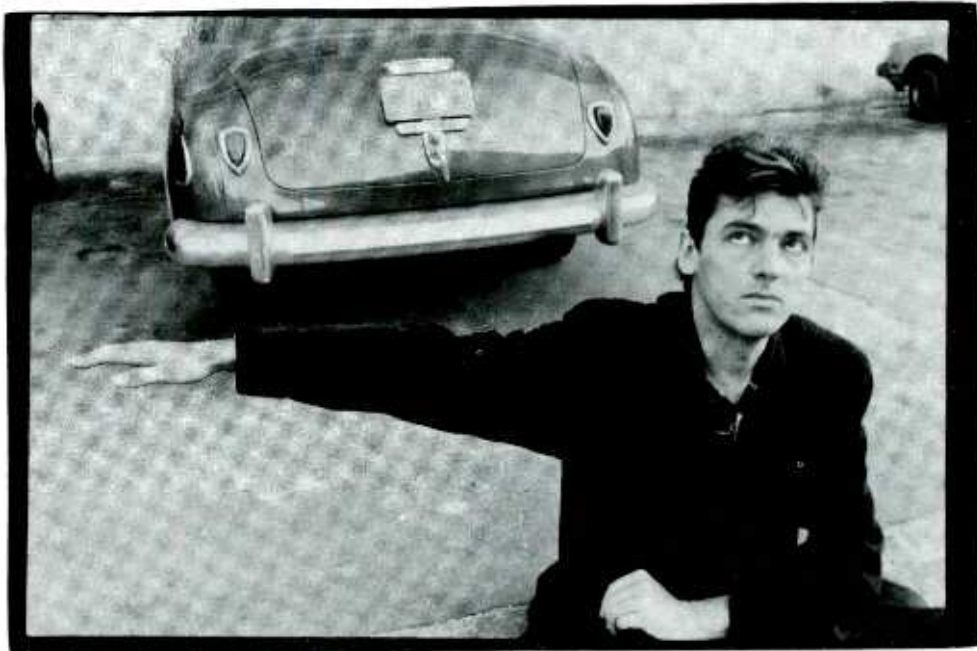
RH: I hope to put it on there, as long as she doesn't mind. The record will be out in September, October or next January.

PS: How did Linda become the subject of one of your songs?

RH: She was just featured in it. People just crop up suddenly, don't they? I use some people from the outside world and some people from the inside world and I mix them all together.

PS: Is she part of the outside or inside world?

RH: Well, after a while you make your way across, don't you? After all, by the time you're eighty and you look back on your life, half of what you're looking back on may actually be things you dreamt and not things that happened to you. It's how you feel about things and what you take with you, not what actually happened. ●



PERSONAL PICKS

SINGLES by Dave Sholin

LISA LISA AND CULT JAM -

Little Jackie Wants To Be A Star (Columbia)

No one's been able to get out of my office without hearing this hook-laden tale of young hopes and dreams. Understated production and vocals that harken back to early Diana Ross mesh beautifully with a melody that screams Spring and Summer.

GUNS N' ROSES - *Patience* (Geffen)

Millions of albums after they exploded onto Top 40 radio with "Sweet Child," Axel and the gang surprise us by moving to the quieter corner of the jungle. Five minutes after the video premiered on MTV, KMOK Lewiston was flooded with calls and MD Kevin Chase told me he hasn't seen "that kind of response in years." An exceptional love ballad.

FREIHEIT - *Keeping The Dream Alive* (WTG/CBS)

Pronounced FRY-HEIGHT, this German group bears resemblance to another famous band (no hints). Produced at Abbey Road Studios in London (still no hints) with the London Symphony Orchestra, it features an uplifting and inspirational lyric. It's also the theme to the new film "Say Anything," directed by James (Broadcast News, Big and Terms Of Endearment) Brooks.

TANITA TIKARAM - *Twist In My Sobriety* (Reprise)

A sultry mood permeates this introspective study of romance's after effects. An exceptional debut for this nineteen year old singer/songwriter, which finds Rod Argent in the producer's chair.

ARETHA FRANKLIN AND ELTON JOHN - *Through The Storm* (Arista)

Songwriters extraordinaire Albert Hammond and Diane Warren team up again and conceive a perfect vehicle for two of the generation's great singers. Along with producer Narada Michael Walden, who knows just how to highlight the captivating chorus, it all makes for a potent combination.

ELVIS COSTELLO - *Veronica* (Warner Bros.)

Outside of his 1983 effort "Everyday I Write The Book," Top 40 success has eluded this "new wave" pioneer, even though some of his early tracks have become classics of the modern rock genre. Here's an uptempo entry that's hip and full of originality and pop appeal.

ALBUMS by Ron Fell

CAROLE KING - *City Streets* (Capitol)

As a metaphoric album, City Streets speaks of gridlock, potholes, sidewalks, dead ends, alleys, boulevards of broken dreams and aimless traffic metered by arterial stop and go signals. On first impression, City Streets is an album of efficient rock n roll - not hellbent but still purposeful. When you get Eric Clapton, Max Weinberg, Michael Brecker, Branford Marsalis and Omar Hakim you're more likely to make music than Muzak. Her brilliance as a lyricist is not in the often cleverly turned phrase, but in the gathering of images which reflect, magnify and sometimes colorize the black and white of passion and pathos. The lead single, CITY STREETS, with a noticeably E Street arrangement, sets a sudden contemporary adult mode which, for the most part is followed by choice cuts of prime rock n roll. AIN'T THAT THE WAY, with Carole at a Hammond B-3 and Clapton on guitar has the feel of her classic YOU'VE GOT A FRIEND. LEGACY is a fair warning to someone whose life-to-date has been pointless. HOMELESS HEART, co-written with John Bettis, departs from the

normal melodic King approach, yet is none the less lyrically chilling. But my favorite is buried at the back of the set. SOMEONE WHO BELIEVES IN ME (co-written by her legendary partner Gerry Goffin) is a classic example of a soon-to-be standard.

BONNIE RAITT - *Nick Of Time* (Capitol)

No time wasted gettin' to the meat of the matter as Bonnie rates an A-plus with the title track opener. Produced by Don Was, the Was in Was (Not Was), the track sails on frothy waves of rhythmic instruments. That track is followed by John Hiatt's THING CALLED LOVE which is its own roof-raiser complete with a BR slide solo on the bridge. Later on there is a wonderful Mike Reid spotlight song, TOO SOON TO TELL. If you loved her BABY MINE from the Disney songs project "Stay Awake" you'll love this one. Real rhythm & blues, an inappropriate label for most Urban radio, is not lost on Bonnie as she gits down lowballin' blue on tracks like THE ROAD'S MY MIDDLE NAME, I WILL NOT BE DENIED and REAL MAN. Bonnie takes care of lotsa business and it's just in the nick of time.



the GAVIN REPORT

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TANITA TIKARAM

 twist in my sobriety

ancient heart
the current story:

- u.s. sales of tanita's debut album are rapidly approaching the 200,000 mark. ancient heart has already sold more than two million copies in europe.
- the video for "twist in my sobriety" is in five-star rotation at vh-1. mtv has moved it from medium to active rotation after just one week.
- the single "twist in my sobriety" has now reached no. 1 in every european country and is ready to make its move in the u.s.

"twist in my sobriety"
the remarkable new single
from the smash debut album, ancient heart.



produced by peter van hooke and rod argent
representation: paul charles, asgard
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RICK ASTLEY

GIVING UP ON LOVE



Whenever Rick Astley releases a new single, it goes Top 10. Every single time.

"NEVER GONNA GIVE YOU UP"

"IT WOULD TAKE A STRONG STRONG MAN"

"TOGETHER FOREVER"

"SHE WANTS TO DANCE WITH ME"

Now, comes his new single, "GIVING UP ON LOVE"


from his already-gold album, "HOLD ME IN YOUR ARMS" 8589-1-R

Look for it. Right at the top of the charts. And watch Rick Astley achieve even greater heights as his national tour heats up this summer.

On RCA cassettes, compact discs and records.

WHEN YOU
PLAY IT
SAY IT!



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