

# the GAVIN REPORT

ISSUE 174 APRIL 25, 1988

## PATTY LOVELESS AND KEITH WHITLEY

TWO OF COUNTRY'S MOST  
PROMISING NEW STARS



**OREN HARARI'S RIGHT STUFF**  
**ERIC NORBERG ON THE BARE OF A G**  
**XMOX REAPPEARS FROM THE SHADOWS**

MAKE IT COUNT!

# Depeche Mode

“Everything Counts”

The New Single  
From The New Live Album 101

Produced by Depeche Mode

See Depeche Mode In 101,  
The Feature Length Concert Movie By  
Director D.A. Pennebaker.



# GAVIN AT A GLANCE

TOP 40	URBAN	A/C	COUNTRY
<p><b>MOST ADDED</b>  <b>RICHARD MARX</b>                      Satisfied (EMI)  <b>BANGLES</b>                      Be With You (Columbia)  <b>CYNDI LAUPER</b>                      I Drove All Night (Epic)</p> <p><b>RECORD TO WATCH</b>  <b>BENNY MARDONES</b>                      Into The Night (Polydor/PolyGram)</p>	<p><b>MOST ADDED</b>  <b>DIANA ROSS</b>                      Workin' Overtime (Motown)  <b>PEABO BRYSON</b>                      Show &amp; Tell (Capitol)  <b>MILLI VANILLI</b>                      Baby Don't Forget My Number (Arista)</p> <p><b>RECORD TO WATCH</b>  <b>JAMES INGRAM</b>                      It's Real (Warner Bros.)</p>	<p><b>MOST ADDED</b>  <b>BARRY MANILOW</b>                      Keep Each Other Warm (Arista)  <b>SIMPLY RED</b>                      If You Don't Know Me By Now (Elektra)                      TIE FOR THIRD--SEE PAGE 22</p> <p><b>RECORD TO WATCH</b>  <b>DONNA SUMMER</b>                      This Time I Know It's For Real (Atlantic)</p>	<p><b>MOST ADDED</b>  <b>REBA McENTIRE</b>                      Cathy's Clown (MCA)  <b>RONNIE MILSAP</b>                      Houston Solution (RCA)  <b>NITTY GRITTY DIRT BAND</b>                      Turn Of The Century (Universal)</p> <p><b>RECORD TO WATCH</b>  <b>BELLAMY BROTHERS</b>                      Hillbilly Hell (MCA/Curb)</p>
<p><b>Hot</b> <b>DONNY OSMOND</b>                      Soldier Of Love (Capitol)</p> 	<p><b>Hot</b> <b>ARETHA FRANKLIN &amp; ELTON JOHN</b>                      Through The Storm (Arista)</p> 	<p><b>Hot</b> <b>ROY ORBISON</b>                      She's A Mystery To Me (Virgin)</p> 	<p><b>Hot</b> <b>GEORGE STRAIT</b>                      What's Going On In Your World (MCA)</p> 
JAZZ	ADULT ALTERNATIVE	ALBUM	ALTERNATIVE
<p><b>MOST ADDED</b>  <b>RICARDO SILVEIRA</b>                      Sky Light (Verve Forecast/PolyGram)  <b>FREDDIE HUBBARD</b>                      Times Are Changing (Blue Note)  <b>ERIC MARIENTHAL</b>                      Round Trip (GRP)</p> <p><b>RECORD TO WATCH</b>  <b>ERIC MARIENTHAL</b>                      Round Trip (GRP)</p>	<p><b>MOST ADDED</b>  <b>RICARDO SILVEIRA</b>                      Sky Light (Verve Forecast/PolyGram)  <b>TIM WEISBERG</b>                      Outrageous Temptations (Cypress/A&amp;M)  <b>MR. SPATS</b>                      Dream Patrol (Nova)</p> <p><b>RECORD TO WATCH</b>  <b>SARAH McLACHLAN</b>                      Touch (Nettwerk/Arista)</p>	<p><b>MOST ADDED</b>  <b>TOM PETTY</b>                      Full Moon Fever (MCA)  <b>STEVIE NICKS</b>                      "Rooms On Fire" (Modern/Atlantic)  <b>RICHARD MARX</b>                      "Satisfied" (EMI)</p> <p><b>RECORD TO WATCH</b>  <b>SIMPLE MINDS</b>                      Street Fighting Years (A&amp;M)</p>	<p><b>MOST ADDED</b>  <b>BOB MOULD</b>                      "See A Little Light" (Virgin)  <b>WIRE</b>                      "Eardrum Buzz" (Enigma/Mute)  <b>ADRIAN BELEW</b>                      "Oh Daddy" (Atlantic)</p> <p><b>RECORD TO WATCH</b>  <b>BAND OF SUSANS</b>                      Love Agenda (Blast First/Restless)</p>
<p><b>Hot</b> <b>GEORGE ADAMS</b>                      Nightingale (Blue Note)</p> 	<p><b>Hot</b> <b>T LAVITZ</b>                      T Lavitz &amp; The Bad Habitz (Intima)</p> 	<p><b>Hot</b> <b>TOM PETTY</b>                      Full Moon Fever (MCA)</p> 	<p><b>Hot</b> <b>LOVE AND ROCKETS</b>                      "So Alive" (Beggars Banquet/RCA)</p> 

**JHAN HIBER AT THE NAB CONVENTION**

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**NEWS**

**KENT ZIMMERMAN'S METAL REPORT**

PART III

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**BRODIE KTWV PROGRAM DIRECTOR**

Christine Brodie has been promoted to Program Director at KTWV "The WAVE"-Los Angeles. She succeeds John Sebastian who resigned the post a month ago.

Brodie is a veteran of the Adult Alternative scene. She has been with the station since it changed over from KMET in 1984, beginning as a programming assistant and working up to, most recently, Assistant Program Director. Brodie began her broadcasting career in Sacramento, CA as



**PERUN RESIGNS**

Y-100 Miami VP/Programming Steve Perun has resigned his post.

"Believe me, the decision wasn't easy," said Perun in his short announcement. "This is something I've been thinking about for a long time."

Perun will continue his consulting service. He currently works with KCPW-Kansas City and WXGT-Columbus. He indicated that he's looking for a new position and that "the situation is more important than the place." Call him at 304-944-1956.

music and programming expertise as well as the special relationships she has developed with the artists and labels we regularly feature," said VP/GM Alan Chlowitz.

Brodie will remain a VP of The Wave Network.

**TEIFELD TO ELEKTRA**

Jan Teifeld has moved to Elektra Records where she assumes the title National Director, Top 40 Promotion. She recently left Arista where she was National Director, Singles.

Teifeld said that she has wanted to work for Elektra for a long time. "Their management mindset and the combination of promotion and their innovative marketing style makes for me a very good situation. I'm thrilled to be working with the integrity of the team of Bob Krasnow and Brad Hunt."

Senior Vice President Brad Hunt called Teifeld "a tremendous person. She's tenacious. She's music oriented. We're very happy to have her with the company."

In expressing satisfaction with her new position, Bay Area native Teifeld expressed the request for one perk. "Are Niner tickets part of my deal?" she inquired.

**RICK WINWARD'S A CHAMPION**

As we reported last week, former Enigma VP Promotion Rick Winward has joined Champion Entertainment as Vice President/Marketing.

"I'm excited to be working with an established, winning organization like Champion," Winward said. "It's a dynamic company with a strong artist roster."

"Rick represents the new generation of promotion and marketing representatives," said Champion President John Sykes. "He possesses a complete knowledge of traditional promotion while employing an innovative and aggressive approach to the new Alternative areas of marketing."

Winward previously worked

at College Radio Station KXLU/FM-Los Angeles, and while with Enigma he helped break artists such as Stryper, Poison and the Smithereens. His appointment is effective immediately.

**RADI-O-RAMA**

Top 40 KIMN-Ft. Collins, CO welcomes new overnight personality Dave Collins who comes to the station from his PD position at KVRO-Stillwater, OK...The Crown Broadcasting purchase of KCIO-Houma/New Orleans leaves PD Kevin Bonner on the lookout for a new position. Call him at 504-851-1020...New personalities at WZZU-U93.9/FM-Raleigh/Dur-

cont. on next page



Music Director for KNDE and has since worked with Drake/Chenault, KKDJ (now KIIS-FM), and publications Radio and Records and Goodphone.

"We are delighted that the station will continue to benefit from her unique knowledge of

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Two Of Country's Most Promising Stars



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# DINO

*"I LIKE IT"*

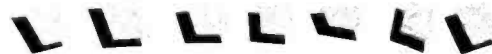


**The follow-up to the  
Top 10 Urban &  
Pop Smash "24/7"**

**EARLY ACTION:**

WHYT, KKHT, KPWR, KROY  
KLUC, KTFM, HOT 97.7, WPGC  
HOT97 AND MORE!

**IMMEDIATE ACTION AT  
URBAN RADIO & CLUBS!**



Produced by DINO



**RADI-O-RAMA CONT.**  
ham/Chapel Hill are **Marilyn LeBlanc** and "**Regular**" **Joe Larson**. LeBlanc comes from **WHQT-HOT 105/Miami** and Larson from **WROK-Rockford, IL**...On April 27 **KJAZ-Alameda, CA** celebrated one year of weekly broadcasting via satellite to her sister station **FM Tokyo**... News Director at **Power 108FM-Cleveland** is **Liz Luke**. Liz comes across town from **WWWE** where she was afternoon talk programming Producer...**KRLS/FM-Santa Cruz/San Jose, CA** has converted to 24 hour satellite. This leaves **PD Mark Hill** without a position. He can be reached at the station, 408-475-1080, or at home 408-688-5604...This week **Jim Carlingi** officially takes over as GM at **WCDB-Albany** with **Jim McNeil** assuming the MD slot. Good luck to the graduat-

ing MD **Josh Rosenthal** who's been a great friend to the Gavin. Josh is a bright star who'll bring a lot of energy to a great situation. Call him at 516-938-1042...**Chuck Evans** has been promoted from nights to mid-days at **WJXL-Jacksonville, AL**. He'll also head up the station's production department...**Karyn Bryant** is the new MD at **Album/Alternative WBRU-Providence**...**Rock 'N Roll** lives at **WKZQ-Myrtle Beach, SC**. They are sporting a new 50,000 watt tower with a lineup to match: 6-10 **Banana Jack Murphy** and **O.J.**; 10A-3P **Mark Jacobs (MD)**; 3-7P **Johnny D. (PD)**; 7-12M "**Rockin'" Rick Hudson**; 12M-6A **Englishman Sir Lawrence Richardson**...

## BIRTHDAYS

Compiled by *Diane Rufer*

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

Joe Grossman, Grossman & Associates 4/30

Willie Nelson 4/30

Tina Galliani, Galliani Bros. 5/1

Kenneth Lane, Chrysalis Records 5/1

Ken Hopkins, KZZU/FM-Spokane, WA 5/1

Brian Wolfe, WGLU-Johnstown, PA 5/1

Judy Collins, Ray Parker Jr., Sonny James, Rita Coolidge 5/1

Skip Davis, K92/FM-Destin, FL 5/2

Larry Gatlin, Lou Gramm (Foreigner) 5/2

Ron Davis, WNSL-Laurel, MS 5/3

Susan Fox, WJST-Panama City, FL 5/3

Bob Seger, Frankie Valli, James Brown, Pete Seeger 5/3

**Dave Sholin, The Gavin Report 5/4**

Lee McCard, WCGQ-Columbus, GA 5/4

Jay McCormick, WELI-New Haven, CT 5/4

Randi Taylor, WWHB-Hampton Bays, NY 5/4

Jackie Jackson, Marilyn Martin, Nick Ashford 5/4

Tony Gray, WRKS/FM-New York, NY 5/5

Tammy Wynette 5/5

Carey Galliani, Galliani Bros. 5/6

Neal Sapper, Global Pacific Records 5/6

Gary DeMaroney, FM104-Modesto, CA 5/6

Joe Riccitelli 5/6

## WEDDINGS

Our **WEDDING BELLS** rang on **MARCH 28th** for **CHRIS ALEXANDER**, Music Director of **KKRL-Carroll, IA** and **KELLY MARIE McGEE**.

...our **WEDDING BELLS** rang on **MARCH 17th** for **STEVE WILLIAMS**, Asst. Program Director and **SUSAN HAWTHORNE**, News Director of **WKMZ-Martinsburg, WV**.

## BIRTHS

**CONGRATULATIONS** to **TERRY ANN** and her husband, **THEODORE (TEDDY) VENTURA** on the birth of their daughter, **CASSIDY KIANA**. Born April 22nd at Maui Memorial Hospital at 9:03 am, weighing 4 lbs, 12 oz. **LEAHI** is tickled pink on the arrival of her new sister, Our **BEST WISHES** to all!

## DWYER EXITS KNBR

**KNBR-San Francisco's Bill Dwyer** is leaving the station after 19 years, 15 as General Manager.

Dwyer's decision to leave comes on the heels of the station's sale to Susquehanna Broadcasting and the expected consolidation of management between **KNBR** and Susquehanna's existing San Francisco property **KFOG**.

During his 19-year tenure, Dwyer has brought his station many honors including recognition of **KNBR's** contribution to saving the Cable Cars, helping the homeless and aiding many community organizations. He acquired the broadcasting rights for San Francisco Giants baseball which has been on the station for ten years.

The sale of **KNBR** signaled the end of parent company **NBC's** involvement in radio.

## KNIX-PHOENIX PIONEERS SATELLITE COUNTRY

Gavin Country Station of the Year **KNIX-Phoenix** has signed an agreement with the **Satellite Music Network** to produce a Traditional Country music format.

The first-of-its-kind offering for Country and potential Country outlets will be available on September 1 of this year.

"Satellite Music Network came to **KNIX** about three months ago and approached us with the idea," said General Program Manager **Larry Daniels**. "They (SMN) apparently have had a lot of requests from radio stations around the country for a Traditional Country format and they apparently felt that **KNIX** could do it better than anyone else, which is exciting."

**SMN Vice President of Programming Robert Hall** agreed with Daniel's observation. "KNIX is the best Country station in the country, in my opinion," he said. "I couldn't think of any better place to start looking for someone to program the network than the top."

While plans call for **KNIX/FM** to stay as it is, **KNIX/AM** will broadcast the new format. Programming will be beamed to participating affiliates from the station's studios. **Doug Brannan**, who has been **KNIX Promotions Director** for four years has been named **PD** of the network and the **KNIX/AM Affiliate**. He has also served as **KNIX MD**. **R.J. Curtis** remains **KNIX/FM's PD**.

Still in the research stages, the new "Traditional Country" will be offered to potential clients shortly.

"It's a great opportunity to provide a service in a format that is years behind being fragmented

like other formats," said Hall. "This is going to be the first major fragmentation of Country since the format began, and we're glad to be doing it with **KNIX**."

"It's really exciting," said **Daniels** in closing. "It'll be quite an adventure—and we love adventure!"



*Gavin Urban Music Director of the Year Lisa Lipps has resigned her position at Music Director at KACE-Los Angeles. She remains at the station as Midday personality.*

## AUSTIN MD IN AUSTIN

**KBTS/FM-Austin, TX** overnight personality **Tracy Austin** has been promoted to Music Director and Noon-3PM personality.

Austin has worked at the station since 1987, and before that she was at **KKFI (K98)-Austin** for a year as news intern and a programming department assistant.

"I'm thrilled," she said. "Music is the reason I got into this business. It's great to be paid to have so much fun!"

Austin replaces the late **Kevin Davenport** who was Gavin Top 40 Medium Market Music Director of the Year.

# SWINGOUTSISTER **Waiting Game**

## The Waiting's Over!

The first single from the new LP **Kaleidoscope World** is ON YOUR DESK!

Produced by Paul Staveland O'Duffy

Management: Stirling Artistes/Matthew Sztumpf

On Fontana Compact Discs, Chrome Cassettes and Records.

It is with great pride, PolyGram Records welcomes the re-launching of the Fontana label, which is once again committed to the discovery and success of exceptional new music.



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

PolyGram



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# TOP 40

## MOST ADDED

- RICHARD MARX (242)  
(EMI)
- BANGLES (141)  
(Columbia)
- CYNDI LAUPER (112)  
(Epic)
- MILLI VANILLI (65)  
(Arista)
- JOHN COUGAR MELLENCAMP (65)  
(Mercury/PolyGram)
- FINE YOUNG CANNIBALS (63)  
(IRS/MCA)
- CHICAGO (61)  
(Full Moon/Reprise)
- STEVIE NICKS (55)  
(Modern/Atlantic)
- DONNA SUMMER (52)  
(Atlantic)

## CERTIFIED

**JOHN COUGAR MELLENCAMP**  
Pop Singer  
(Mercury/PolyGram)

**ONE 2 MANY**  
Downtown  
(A&M)

## TOP TIP

**ELVIS COSTELLO**  
Veronica  
(Warner Bros.)

One of Album and Alternative Radio's heroes is getting his sweetheart lots of Top 40 attention. Hit Factor 8%.

## RECORD TO WATCH

# into the night

**BENNY MARDONES**  
Into The Night  
(Polydor/PolyGram)

Benny's back--following in the footsteps of Sheriff and Jimmy Harnen with Synch, but he hasn't broken up!  
Hit Factor 23%.

Editor: Dave Sholin

Assoc. Editor: Annette M. Lai

## 2W LW TW

1	1	1	<b>MADONNA</b> - Like A Prayer (Sire/Warner Bros.)
4	2	2	<b>BON JOVI</b> - I'll Be There For You (Mercury/PolyGram)
9	4	3	<b>PAULA ABDUL</b> - Forever Your Girl (Virgin)
16	10	4	<b>MICHAEL DAMIAN</b> - Rock On (Cypress/A&M)
15	11	5	<b>JODY WATLEY</b> - Real Love (MCA)
8	6	6	<b>38 SPECIAL</b> - Second Chance (A&M)
22	14	7	<b>DONNY OSMOND</b> - Soldier Of Love (Capitol)
11	9	8	<b>CHER &amp; PETER CETERA</b> - After All (Geffen)
13	12	9	<b>SA-FIRE</b> - Thinking Of You (Cutting/Mercury/PolyGram)
7	7	10	<b>ANIMOTION</b> - Room To Move (Polydor/PolyGram)
5	5	11	<b>DEON ESTUS</b> - Heaven Help Me (Mika/Polydor)
18	15	12	<b>HOWARD JONES</b> - Everlasting Love (Elektra)
2	3	13	<b>FINE YOUNG CANNIBALS</b> - She Drives Me Crazy (IRS/MCA)
21	17	14	<b>DEBBIE GIBSON</b> - Electric Youth (Atlantic)
29	19	15	<b>GUNS N' ROSES</b> - Patience (Geffen)
27	21	16	<b>NEW KIDS ON THE BLOCK</b> - I'll Be Loving You (Forever) (Columbia)
19	18	17	<b>LIVING COLOUR</b> - Cult Of Personality (Epic)
26	20	18	<b>BELLE STARS</b> - Iko Iko (Capitol)
31	24	19	<b>BETTE MIDLER</b> - Wind Beneath My Wings (Atlantic)
30	23	20	<b>THE OUTFIELD</b> - Voices Of Babylon (Columbia)
33	25	21	<b>BOBBY BROWN</b> - Every Little Step (MCA)
23	22	22	<b>SWEET SENSATION</b> - Sincerely Yours (Atco)
35	26	23	<b>JIMMY HARNEN WITH SYNCH</b> - Where Are You Now? (WTG/CBS)
6	16	24	<b>TONE LOC</b> - Funky Cold Medina (Delicious Vinyl/Island)
38	29	25	<b>ARETHA FRANKLIN AND ELTON JOHN</b> - Through The Storm (Arista)
37	28	26	<b>LITA FORD w/OZZY OSBOURNE</b> - Close My Eyes Forever (Dreamland/RCA)
32	27	27	<b>WINGER</b> - Seventeen (Atlantic)
40	32	28	<b>WATERFRONT</b> - Cry (Polydor/PolyGram)
3	8	29	<b>ROXETTE</b> - The Look (EMI)
39	34	30	<b>TOMMY PAGE</b> - A Shoulder To Cry On (Sire/Warner Bros.)
--	35	31	<b>NENEH CHERRY</b> - Buffalo Stance (Virgin)
--	37	32	<b>EDIE BRICKELL &amp; THE NEW BOHEMIANS</b> - Circle (Geffen)
12	13	33	<b>DEF LEPPARD</b> - Rocket (Mercury/PolyGram)
--	39	34	<b>LISA LISA AND CULT JAM</b> - Little Jackie Wants To Be A Star (Columbia)
--	--	35	<b>JOHN COUGAR MELLENCAMP</b> - Pop Singer (Mercury/PolyGram)
--	--	36	<b>ONE 2 MANY</b> - Downtown (A&M)
--	--	37	<b>CINDERELLA</b> - Coming Home (Mercury/PolyGram)
--	--	38	<b>SAMANTHA FOX</b> - I Only Wanna Be With You (Jive/RCA)
--	40	39	<b>STEVIE B</b> - I Wanna Be The One (LMR)
--	--	40	<b>RICK ASTLEY</b> - Giving Up On Love (RCA)

## CHARTBOUND

ARTIST	TITLE	LABEL	Reports	Adds	On	Chart	*Debuts in chartbound
* RICHARD MARX	- Satisfied	(EMI)	242	242	--	--	
ROACHFORD	- Cuddly Toy	(Feel For Me) (Epic)	165	40	93	32	
EDDIE MONEY	- Let Me In	(Columbia)	149	11	93	45	
* BANGLES	- Be With You	(Columbia)	141	141	--	--	





# WAS NOT WAS

## "ANYTHING CAN HAPPEN" THE NEW SINGLE

### CHAPTER 1:

- "Spy In The House Of Love" ... TOP 20.
- ROLLING STONE: Album Of The Year

### CHAPTER 2:

- "Walk The Dinosaur" ... TOP 10 RECORD ...  
Album Approaching Gold.
- 8 Weeks Heavy Rotation On MTV.
- Live Appearances On: MTV Spring Break,  
Arsenio Hall, David Letterman, American  
Band Stand, David Sanborn  
AND MANY MORE.
- Full Page Article In TIME MAGAZINE.

### CHAPTER 3:

- "Anything Can Happen"
- This Is The 3rd Smash Single Off This  
Critically Acclaimed Album.

### GAVIN TOP 40: UP & COMING 54/19

KKRZ ADD	KROY ADD	WHYT ADD
WKLQ ADD	WBNQ ADD	WNCI DEB-28
KCPX DEB-35	KISN DEB-39	SLY/96 DEB-38
EAGLE106	WXKS	WPFM
Y108	KTMT	KSND
95XXX		



# 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	
140	20	99	21	<b>MIKE + THE MECHANICS</b> - Seeing Is Believing (Atlantic)
130	66	40	24	<b>MILLI VANILLI</b> - Baby Don't Forget My Number (Arista)
127	52	55	20	<b>DONNA SUMMER</b> - This Time I Know It's For Real (Atlantic)
113	21	57	35	<b>ELVIS COSTELLO</b> - Veronica (Warner Bros.)
112	112	--	--	* <b>CYNDI LAUPER</b> - I Drove All Night (Epic)
110	18	81	11	<b>VIXEN</b> - Love Made Me (EMI)
101	16	52	33	<b>NATALIE COLE</b> - Miss You Like Crazy (EMI)
92	6	46	40	<b>REPLACEMENTS</b> - I'll Be You (Sire/Reprise)
86	38	41	7	<b>WARRANT</b> - Down Boys (Columbia)
85	24	56	5	<b>MICHAEL MORALES</b> - Who Do You Give Your Love To? (Wing/PolyGram)
81	29	32	20	<b>TOM PETTY</b> - I Won't Back Down (MCA)
71	63	7	1	* <b>FINE YOUNG CANNIBALS</b> - Good Thing (IRS/MCA)
69	9	37	23	<b>SURFACE</b> - Closer Than Friends (Columbia)
66	61	4	1	<b>CHICAGO</b> - We Can Last Forever (Full Moon/Reprise)
64	2	48	14	<b>ONE NATION</b> - My Commitment (IRS/MCA)
60	12	36	12	<b>JULIAN LENNON</b> - Now You're In Heaven (Atlantic)
59	10	41	8	<b>XTC</b> - Mayor Of Simpleton (Geffen)
55	55	--	--	* <b>STEVIE NICKS</b> - Rooms On Fire (Modern/Atlantic)
54	9	38	7	<b>BULLET BOYS</b> - For The Love Of Money (Warner Bros.)
54	19	32	3	<b>WAS (NOT WAS)</b> - Anything Can Happen (Chrysalis)
51	3	34	14	<b>HOUSE OF LORDS</b> - Love Don't Lie (Simmons/RCA)
48	--	40	8	<b>GLAMOUR CAMP</b> - She Did It For Love (EMI)
48	45	1	2	* <b>SIMPLY RED</b> - If You Don't Know Me By Now (Elektra)
41	5	34	2	<b>JOHNNY CLEGG &amp; SAVUKA</b> - Scatterlings Of Africa (Capitol)
41	1	26	14	<b>FIGURES ON A BEACH</b> - You Ain't Seen Nothin' Yet (Sire/Warner Bros.)
41	4	24	13	<b>SAM BROWN</b> - Stop (A&M)
39	1	19	19	<b>PETER SCHILLING</b> - The Different Story (World Of Lust And Crime) (Elektra)
35	3	29	3	<b>PHOEBE SNOW</b> - If I Can Just Get Through The Night (Elektra)
35	2	21	12	<b>RED SIREN</b> - All Is Forgiven (Mercury/PolyGram)
34	11	21	2	<b>JEFF HEALEY BAND</b> - Angel Eyes (Arista)
33	--	24	9	<b>GRAYSON HUGH</b> - Talk It Over (RCA)
32	1	25	6	<b>TANITA TIKARAM</b> - Twist In My Sobriety (Reprise)
31	4	14	13	<b>NEW ORDER</b> - Round And Round (Qwest/Warner Bros.)
27	10	16	1	* <b>MATT BIANCO</b> - Don't Blame It On That Girl (Atlantic)
26	3	21	2	<b>DARYL HALL AND JOHN OATES</b> - Love Train (Sire/Reprise)
26	7	7	12	* <b>BENNY MARDONES</b> - Into The Night (Polydor/PolyGram)
25	4	11	10	<b>GUY</b> - I Like (MCA)
25	25	--	--	* <b>ROD STEWART</b> - Crazy About Her (Warner Bros.)
24	4	20	--	<b>SAM PHILLIPS</b> - Holding On To The Earth (Virgin)
23	9	10	4	* <b>GREAT WHITE</b> - Once Bitten Twice Shy (Capitol)
23	--	16	7	<b>AIRKRAFT</b> - Footsteps (Premiere)
23	--	7	16	<b>MELISSA ETHERIDGE</b> - Similar Features (Island)
23	23	--	--	* <b>BECKETT</b> - How Can The Girl Refuse (Curb)
22	2	20	--	<b>BITE THE BULLET</b> - Finished With Love (Jet/CBS)
22	3	19	--	* <b>ANITA BAKER</b> - Lead Me Into Love (Elektra)
20	--	5	15	<b>BAD COMPANY</b> - Shake It Up (Atlantic)
20	9	9	2	* <b>FREIHEIT</b> - Keeping The Dream Alive (WTG/CBS)
20	2	18	--	<b>QUEENSRYCHE</b> - Eyes Of A Stranger (EMI)

DROPPED: #30-R.E.M., #31-Bangles (Eternal), #33-Poison, #36-Johnny Kemp, #38-Milli Vanilli (Girl), U2 (with B.B. King), Information Society, Escape Club, Easterhouse, Boy George, Breathe, Basia, Nancy Wilson, Time Gallery, Big Bam Boo, Gipsy Kings.



# ELVIS COSTELLO "Veronica"

From The Album Spike. Produced by Elvis Costello, Kevin Killen and T Bone Burnett.

**GAVIN TOP 40: TOP TIP • UP & COMING • 113/21**  
**R&R CHR: 98/17**

<u>ADDS:</u>	<b>WEGX</b>	<b>WLOL</b>	<b>KXYQ</b>	<b>KWSS</b>	WMMS 26-21
WAEB	WLAN	98PXY	Q106	WYCR	SLY96 17-11
WQUT	BJ105	KSAQ	92Q	KLQ	KOZE 23-19
KZZU	Q101	KKXL			KIIS 29-26
<u>DEBUTS AT:</u>	92X	KXXR	KKRZ	KWOD	WPST 30-20
WSPK	WZYP	WLRS	Z102	KTUX	WBCY 30-26
KZIO	KCAQ	KWNZ			K104 19-15
					KATM 25-20
					KSND 34-28
					Z104 18-15
					WBNQ 20-12

ALSO ON: WXKS, WZOU, CKOI, PRO/FM, KEGL, WGH, WNVZ, KROY, KCPX, KPLZ, KUBE

# BULLETBOYS "For The Love Of Money"

The New Single From The Album Bulletboys. Produced by Ted Templeman.

## GAVIN TOP 40: UP & COMING

WROQ 6-2 <i>HOT</i>	OK95 14-10 <i>HOT</i>	WSPK ADD
KXXR 15-13	KLQ ADD	KYRK ADD
WLRS 25-21	KYYA ADD	WGH ON
KPLZ ON	Y97 22-19	KFBQ ADD
WIBW ADD	WQUT 37-31 <i>HOT</i>	ZFUN 34-29



# NEW ORDER "Round And Round"

The New Single From The Album Technique.

## GAVIN TOP 40: UP & COMING

<u>ADDS:</u>	<b>KITY</b>	<b>WKBQ</b>	<b>KROY</b>	<b>KWOD</b>
KXX106	KTUX	KJ103	KCAQ	KWNZ
KEGL 15-13 <i>HOT</i>	KRBE 31-25	KTFM HITBOUND-30		
B97 27-24	92X 30-24	K106 27-22		
WFMF 29-24	KZZB 29-23	K98 30-26		
QV103 31-23	CKOI	PWR99		
KKBQ	KKSS	KKMG	KYNO	KQKQ
KYRK	KKFR	WKZL		KLUC



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# HIT FACTOR

Top 40 Research:  
Keith Zimmerman

Total Reports This Week **325** Last Week **330**

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
MADONNA - Like A Prayer (Sire/Warner Bros.)	293	--	262	24	6	--	1	99%	8
BON JOVI - I'll Be There For You (Mercury/PolyGram)	272	--	202	43	21	4	2	97%	10
PAULA ABDUL - Forever Your Girl (Virgin)	282	3	97	108	56	14	4	92%	9
MICHAEL DAMIAN - Rock On (Cypress/A&M)	298	2	39	75	119	48	15	78%	9
JODY WATLEY - Real Love (MCA)	274	6	37	89	102	33	7	83%	8
38 SPECIAL - Second Chance (A&M)	239	3	120	64	36	11	5	92%	14
DONNY OSMOND - Soldier Of Love (Capitol)	287	10	18	60	132	56	11	73%	7
CHER & PETER CETERA - After All (Geffen)	237	3	53	87	74	14	6	90%	10
SA-FIRE - Thinking Of You (Cutting/Mercury/PolyGram)	232	2	38	86	70	24	12	83%	14
ANIMOTION - Room To Move (Polydor/PolyGram)	208	--	80	80	38	9	1	95%	12
DEON ESTUS - Heaven Help Me (Mika/Polydor)	202	1	97	67	25	8	4	93%	11
HOWARD JONES - Everlasting Love (Elektra)	270	4	16	43	142	52	13	74%	8
DEBBIE GIBSON - Electric Youth (Atlantic)	269	2	10	43	150	53	11	75%	6
GUNS N' ROSES - Patience (Geffen)	253	6	20	27	116	71	13	64%	6
NEW KIDS ON THE BLOCK - I'll Be Loving You (Forever) (Columbia)	266	14	9	17	105	93	28	49%	6
LIVING COLOUR - Cult Of Personality (Epic)	219	4	16	50	103	31	15	77%	9
THE BELLE STARS - Iko Iko (Capitol)	237	8	16	23	93	73	24	55%	10
BETTE MIDLER - Wind Beneath My Wings (Atlantic)	229	7	27	24	67	76	28	51%	10
OUTFIELD - Voices Of Babylon (Columbia)	251	5	5	20	79	112	30	41%	7
BOBBY BROWN - Every Little Step (MCA)	242	9	15	15	65	107	31	39%	7
SWEET SENSATION - Sincerely Yours (Atco)	181	5	10	31	78	39	18	65%	14
JIMMY HARNEN with SYNCH - Where Are You Now? (WTG/CBS)	211	22	20	22	47	64	36	42%	9
ARETHA FRANKLIN AND ELTON JOHN - Through The Storm (Arista)	261	7	--	1	25	140	88	9%	4
LITA FORD (w/OZZY OSBOURNE) - Close My Eyes...(Dreamland/RCA)	183	25	21	19	40	50	28	43%	10
WINGER - Seventeen (Atlantic)	156	1	19	18	36	51	31	46%	12
WATERFRONT - Cry (Polydor/PolyGram)	237	17	--	2	18	92	108	8%	5
TOMMY PAGE - A Shoulder To Cry On (Sire/Warner Bros.)	141	10	5	17	37	50	22	41%	23
NEHEH CHERRY - Buffalo Stance (Virgin)	176	29	2	7	27	50	61	20%	6
EDIE BRICKELL & THE NEW BOHEMIANS - Circle (Geffen)	153	8	4	3	19	49	70	16%	6
LISA LISA AND CULT JAM - Little Jackie Wants...(Columbia)	181	10	--	--	4	64	103	2%	4
JOHN COUGAR MELLENCAMP - Pop Singer (Mercury/PolyGram)	213	65	--	1	5	37	105	2%	2
ONE 2 MANY - Downtown (A&M)	146	19	--	4	9	47	67	8%	7
CINDERELLA - Coming Home (Mercury/PolyGram)	156	26	--	1	7	52	70	5%	5
SAMANTHA FOX - I Only Wanna Be With You (Jive/RCA)	122	11	--	4	24	34	49	22%	8
RICK ASTLEY - Giving Up On Love (RCA)	168	19	--	--	5	39	105	2%	4
RICHARD MARX - Satisfied (EMI)	242	242	--	--	--	--	--	--	1
ROACHFORD - Cuddly Toy (Feel For Me) (Epic)	165	40	1	--	8	23	93	5%	5
EDDIE MONEY - Let Me In (Columbia)	149	11	2	1	9	33	93	8%	4
MIKE + THE MECHANICS - Seeing Is Believing (Atlantic)	140	20	--	1	5	15	99	4%	3
MILLI VANILLI - Baby Don't Forget My Number (Arista)	130	66	--	--	5	19	40	3%	2
DONNA SUMMER - This Time I Know It's For Real (Atlantic)	127	52	1	1	--	18	55	1%	3
ELVIS COSTELLO - Veronica (Warner Bros.)	113	21	--	--	10	25	57	8%	4
VIXEN - Love Made Me (EMI)	110	18	1	--	1	9	81	1%	3
NATALIE COLE - Miss You Like Crazy (EMI)	101	16	--	--	6	27	52	5%	5
REPLACEMENTS - I'll Be You (Sire/Reprise)	92	6	--	4	11	25	46	16%	6

# JOHN COUGAR MELLENCAMP

## "POP SINGER"



**POP SINGER**  
*John Cougar Mellencamp*

**GAVIN TOP 40 DEBUT 35\* 213/65**

### ADDED AT:

KBQ, CFTR, EAGLE106, KC101  
 WMMS D-20 B94 D-28 95XXX D-30 K96 D-9  
 KEGL D-19 WSPK D-27 Y95 D-23  
 WHLY D-28 KBEQ D-26 WNCI D-26

# CINDERELLA



## "COMING HOME"

**GAVIN TOP 40 DEBUT 37\* 156/26**

### ADDED AT:

Q105, WMJQ, Y95, KZZP, WNVZ  
 B94 27-19 WMMS 30-24 OK95 11-9  
 KCPX 33-28 Y97 19-18 WBBQ 32-27

# RED SIREN



## "ALL IS FORGIVEN"

**GAVIN TOP 40 UP & COMING**

KXXR 38-30 KZFN ADD Y97 37-33  
 K104 25-23 KOZE ON WKPE D-30  
 KLBBQ 22-19 KSAQ ON WGBQ ON  
 KZZU 26-21 KPAT ON WSPK ON

# BON JOVI



## "I'LL BE THERE FOR YOU"

**GAVIN TOP 40 #2 97% HIT FACTOR**

**202 TOP FIVE REPORTS INCLUDING:**

Z100 #1	KKBQ #1	EAGLE106 #2	KSAQ #1	WMMS #1
WPLJ #2	KBQ #1	WNVZ #1	Y97 #1	KPLZ #1
B94 #1	KOY #2	Y100 #2	KUBE #2	

# SA-FIRE "THINKING OF YOU"

**GAVIN TOP 40 UP & COMING**

KXXR 38-30 KZFN ADD K104 25-23 KOZE ON KLBBQ 22-19 KSAQ ON KZZU 26-21  
 Y97 37-33 WGBQ ON WKPE D-30 WSPK ON KPAT ON



PolyGram



# INSIDE TOP 40 by Dave Sholin

Tears, laughter, excitement, anger—radio's at its best when it triggers an emotional response. Last week **KMEL**-San Francisco's head zookeeper, **John London**, took a few moments out on his show to editorialize about a subject that's touched everyone in the Bay Area the past few weeks. His comments dealt with the winery worker accused of the savage slaying of seven people, including his wife and two of his three daughters. Following the man's capture in Mexico and his subsequent extradition, **KRON**, the local NBC affiliate, obtained an exclusive interview with him as he was en route back to the U.S. Fighting to pull out of the TV news ratings cellar for years, (they were number one the night the interview aired) the station has been heavily promoting their news coup for over a week. London took them to task, not so much for hyping the accomplishment but for going overboard and doing it to sickening excess. He lambasted **KRON**'s decision makers for using this senseless tragedy to boost ratings. There was never any doubt about John's sincerity regarding the subject. Besides complaining he also offered a suggestion to Channel 4's management: instead of devoting all that time to boasting about scoring an interview with this sleazeball they use it instead to help raise money for his one daughter who survived the brutal attack. At certain times it's appropriate for morning talent to step out of their role as wacky funsters and much like talk show hosts, share their human reaction to events that affect the audience. Those moments can't be artificially contrived, and they don't happen with any regularity, but the lasting impressions they make are part of the bonding process that builds listener loyalty.



Sixteen years after his last top ten hit, **DONNY OSMOND** is back in the winner's circle with a song that's shown remarkable **HIT FACTOR** growth the past three weeks, going 27% to 51% to 73%. **Z100** New York debuts it at #26 along with taking large leaps at **WAVA** 28-15, **WJET** 31-24, **WDJX** 13-7, **WHLY** 28-21, **106RTB** 25-18, **WZOQ** 28-14, **WLZ** 31-20, **WWKF** 31-11, **WIFX** 23-13, **KJJG** 26-13, **KOKZ** 26-16, **KPAT** 25-12, **KQAA** 27-

14, **WIFC** 17-9, **KCPW** 30-24, **K106** 22-13, **Q96** 23-14, **KMON** 25-17, **KITY** 20-14 **KKMG** 15-7, **KMEL** 27-21, **KGOT** 18-9 and **KPXR** 23-15.

Look for a fourth consecutive top tenner from **GUNS N' ROSES**. They nearly double last week's 34% **HIT FACTOR** sliding in this week with 64%! Bolts into the top twenty at **WPLJ** New York 22-16, **EAGLE106** Philadelphia 24-20, **Q105** Tampa 21-17, **WBBQ** Augusta 23-18, **BAM99** 22-18 and **WHYY** Montgomery 23-19, **KIIS/FM** Los Angeles 24-20, **KOY** Phoenix 26-20, **WIBW** Topeka 26-19, etc. Goes number one at **WSPK** Poughkeepsie, NY (2-1) and at **WCIL/FM** Carbondale, IL (13-1) where it's also number one on the phones.

**NENEH CHERRY**, our **RECORD TO WATCH** back on March 24th, takes a hot 31-18 jump at **WRGI** Naples, FL. MD **Sandi Stevens** reports it's top five in requests with a lot of callers asking for the "buffalo song" and strong male response. Hollywood **Harrison, PD** at **93QID** Alexandria, LA confirms "it's a smash" and takes it 21-9. Hollywood says the 12" is sold out at retail and clubs that don't already have it can't get it. On fire at **WTIC/FM** 24-16, **WZIX** 23-15, **B97** 23-18, **KKMG** 27-11, **KWXX** 17-8, **KS104** 24-18, **Y108** 18-12, etc.



Last week **JOHN COUGAR MELLENCAMP** easily dominated new airplay stats in the **MOST ADDED** division. Quick reaction is converting quite a bit of that play into top thirty chart activity with debuts at **B94** Pittsburgh #28, **WSPT** Stevens Point #28, **WKZQ** #17 and **WYAV** Myrtle Beach #27, **WLNZ** Lansing #22, **KDWZ** Des Moines #20, **WNCI** Columbus #26, **Y95** #23 and **KEGL** Dallas #19, **KBEQ** Kansas City #26, **KATM** Colorado Springs #25 and **K100** Chico #22.

Good 25-34 Adult response for **ONE 2 MANY** at **WBNQ**-Bloomington, IL where it heads into the top ten, 14-7. Also top ten at **93Q** Houston 15-9, **KOZE** Lewiston 11-6, **KZFN** Moscow 12-10, etc. Gaining at **CKOI**

20-16, **92X** 22-19, **KYYY** 17-13, **KISN** 22-18, **KGOT** 29-21 and **KSND** 30-26.



**ELVIS COSTELLO** now has his former top three **ALBUM** and **ALTERNATIVE** entry on more than 100 top forty stations. **KIIS/FM** Los Angeles debuts it at #26 as 21 new believers climb on board including **KWSS**, **KZZU**, **EAGLE106**, **WKLQ**, **WQUT**, **Q96**, **KWIN**, **K100**, **KXRA**, **KKXL**, **WLVY**, **WHFN**, etc.

Last week's **TOP TIP** also tops 100 reports for the first time as **NATALIE COLE** joins the playlist at **WRCK**, **WAVA**, **WHSB**, **KKFR**, **KZOR**, **WYBZ**, **KPAT**, **99KG**, **KSYZ**, **KITI**, **KEYZ**, **KBBZ**, **KKXX** and **WIGY**. Excellent midday reaction at **WUVA** Charlottesville, VA where it climbs 20-14 plus moves at **WJLQ** 23-17, **WSTW** 29-23, **PRO/FM** 28-25, **WNCI** 27-23, **KKQV** 29-21, **KMEL** 26-22 and **KISN** 24-16.

Early believer **Y97** Santa Barbara moves **WARRANT** close to top ten territory 14-12. Plenty of reports of hot phone response with top twenty-five debuts at **OK95** #22 and **Y95** #20. New on **KIXY**, **KCPI**, **WQLK**, **Y104**, **KAFX**, **KYYY**, **WQUT**, **100KHI**, **102QQ**, **PRO/FM**, **KNOE**, **WKPE**, etc.

**KKFR** Phoenix debuts **REAL LIFE** at #12 as **93Q** in Houston is not far behind showing a debut at #20! Adds include **Z103** Tallahassee, **X100** San Francisco, **K106** Beaumont and **KDWB** Minneapolis.

**KWSS** San Jose MD **Rich Anhorn** reports #1 requests from Adults 18+ on **BENNY MARDONES**. Rich also mentions it's very solid callout-wise too. Charts number one at **KZZP** and **KOY** Phoenix. Gaining at **WKT1** Milwaukee 16-7, **B94** Pittsburgh 20-13, **WKPE** Cape Cod 30-22, **KS104** Denver 18-14, **KRQ** Tucson 33-27, etc. Adds include **KITY**, **WSPK**, **KDWZ**, **WOVV**, **WQID**, **KEYZ** and **Y95**.

If **Annette Lai** sounds older this week, it's because she is. I won't give away her age, but let's just say "thirtysomething" is now her favorite TV show. She thanks you for all the nice wishes.

# CUTTING CREW



*"BETWEEN A ROCK AND A HARD PLACE"*

**THE NEW SINGLE...  
OUT TODAY!!**

THEIR 1ST RELEASE SINCE  
"DIED IN YOUR ARMS" WENT TO #1!  
From the lp THE SCATTERING

*Virgin*

## NENEH CHERRY "BUFFALO STANCE"

GAVIN TOP 40 35\*-31\* 176/29  
R&R BREAKER 35\*-31\*  
BILLBOARD

**ADDED AT:**

WNVZ Q102  
Z95 Y100  
KOZE KSAQ  
KDWB KISN  
KUBE KBEQ  
Q102



WMJQ 17-11	KRQ 18-16	X100 14-11
WTIC/FM 24-16	KOY 23-16	Q106 20-18
EAGLE106 17-12	KZZP 19-14	POWER106 23-19
WHLY 19-13	KKFR 12-11	KROY 13-11
WHYT D-20	KS104 24-18	KMEL 5-3
KITY 19-12	Y108 18-12	

## PAULA ABDUL "FOREVER YOUR GIRL"

GAVIN TOP 40 4\*-3\*  
92 % HIT FACTOR  
R&R 4\*-3\*  
BILLBOARD 10\*-5\*  
205 TOP TENS!



Z100	KUBE 8-7	KMEL 9-5
KKFR 6-5	KPLZ 7-4	KIIS 11-6
93Q 14-8	X100 8-7	KSAQ 12-6
92X 8-4	B97 10-8	WPFM 6-2
WBBQ 11-6	KROY 5-4	WNVZ 12-6
KOZE 4-1	KISN 14-10	KRBE 4-2
B94 8-5	POWER106 8-6	
EAGLE106 12-5		

ON RATINGS & RESEARCH...

by Jhan Hiber

Have you been to Lost Wages lately? The National Association of Broadcasters' Convention began April 29 in Las Vegas. This week we'll look at some of the more worthwhile learning opportunities that were offered. In our May 12 column we'll offer a recap of these key sessions. So let's roll the dice and see what's up in Vegas.

NEW RADIO LEADERSHIP

As the NAB headed into this get-together, radio was given a chance have a more visible, more vigorous role in the organization. Why? Because starting April 17, Lynn Christian took over as the new Senior VP for Radio. That's good news for all radio folk.

For those of you unfamiliar with Mr. Christian, his most well-known credential is that for years he was head of Century Broadcasting. Century operated at the time in large and medium size markets (L.A. and St. Louis for example) as well as at the firm's home base in Chicago. Everything from Album Rock to Beautiful Music was programmed, depending on the competitive situation in each metro.

Thus Lynn brings experience as an operator, in a variety of formats and noteworthy markets, to the NAB hierarchy. Given the large measure of respect garnered by Lynn during his long tenure at Century, he'll bring

*You don't want to change format just based on what a researcher says across a table.*

new clout to the top radio job at the NAB.

Gavin will interview him as soon as he gets settled in. In the meantime, you may want to call in your congratulations—and offer any ideas you might have. It's not too early to be thinking about the NAB's Radio-only Conference in New Orleans this September.

A personal note, if we may. Yours truly has known Lynn Christian for many years, and in my consulting days had the opportunity to work with him. His coming aboard the NAB gives a real shot in the arm to that group—and to radio's role in the organization.

FREE ADVICE

As for the convention sessions, on Saturday the 29th there were two chances to get free advice. "One-on-One" roundtables are where broadcasters are given the chance to get up close and personal with a variety of consultants and researchers. It offered the chance to sit around a table, discuss your



NAB CONVENTION PREVIEW

station's particular problem or challenge and not have the consultant's meter running. Keeping in mind free advice is worth every penny you pay for it, these face-to-face opportunities are always worthwhile. Let's say you're reconsidering hiring a consultant or researcher. Meeting them in this context can give you a clue as to whether you two are on the same wavelength.

The "Ratings Analysis" session consisted of a series of tables manned (or is it peopled?) by staffers from Arbitron, Birch and other ratings-wise soothsayers such as diary-review consultants or representatives from the Radio Advertising Bureau.

Having been involved over the years in both of these round-table type panels, we can say that they offer you a unique opportunity for free advice and maybe a fresh perspective of your station's situation. You don't want to change format just based on what a researcher says across a table. However, it's possible to glean an idea that bears further thought—and perhaps research. And on the ratings front, they gave a unique opportunity to tackle those sometimes elusive creatures from Arbitron or Birch—your account executive.

PARIKHAL: "NEW AMERICA"

On Sunday the emphasis shifted from day-to-day concerns to a look at the future. Canadian consultant/researcher John Parikhal debuted the highlights and recommendations from his firm's NAB-commissioned study "Radio Programming Strategies for a New America."

*GRP and CPP criteria may be fine for TV - but not for the intelligent buying of radio.*

Parikhal often has intriguing perspectives and we'll share an overview with you in our next column.

EXPLOSIONS, MYTHS

Also on Sunday RAB Research guru Bob Galen ran through his excellent overview on the "Gross Rating Point Tram and the Cost-Per-Point Myth." Essentially, Bob showed how GRP and CPP criteria may be fine for TV—but not for the intelligent buying of radio. He contended that radio is a unique medium—deservedly different from TV.

There's a bold thought. Let's hope it catches on in the ad community.

"The Qualitative Explosion: The 90's Road To Succession" delved into the hot topic of qualitative research. Chaired by CBS' Terry Drucker, this panel featured representatives from Tapscan, Strata, etc. who told what's available—and what's ahead. Valuable stuff for both programmers and sales.

Of course, there was other research done in Vegas—such as seeing how long \$20 lasts in the casinos. We'll report on that—and the convention goings-on when we next meet.

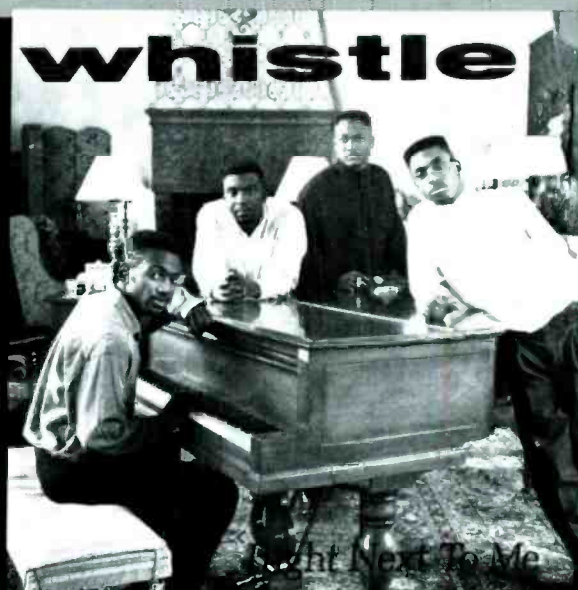
P.S. The response to our Survey Analysis Diary offer was tremendous. Nice to talk to so many of you. We're temporarily out of the SAD's due to the demand already, but we're getting more printed—they'll be available to you in the near future.

Thanks for the response! ●



# whistle

URBAN CONTEMPORARY  
WITH A MILLION SELLING  
HISTORY GOES POP..



## *"RIGHT NEXT TO ME"*

8 62325

"It's a smash. The phones reacted instantly.  
Already a callout record!"  
Kevin Robinson  
KOY/FM (Y95), Phoenix

"During the year there is always one great soul ballad  
that winds up being one of the year's best songs. Last  
year it was "Two Occasions" by The Deele.  
This year it's  
"Right Next To Me" by Whistle... SMASH"  
Guy Zapoleon

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**VIA SEPARATE GAVIN REPORT MAILING**

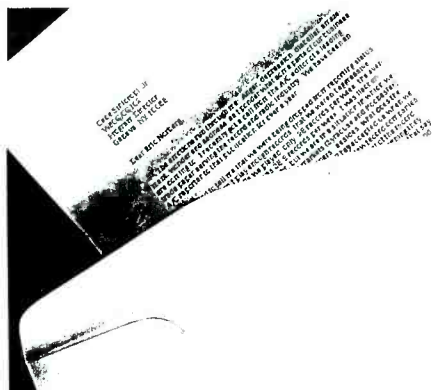


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**P.D. NOTEBOOK**

by Eric Norberg



**THE RAPE OF A/C??**

While covering recent topics in this column, I've gotten a bit behind on the mail I've been receiving from you, so let's get back to opening a few envelopes.

Early this year, I received this letter from Gabe Sinicropi, Jr., the Program Director of WECQ, "CQ102," in Geneva, New York, in response to columns I'd presented containing other letters concerning the relationship between radio and trade publications to which they report; specifically, Gabe was responding to the column of January 20th:

*"The emotions run through me: Anger, depression, disbelief, amazement, wonder and sadness, as I ponder what some parts of our business are coming to. I recently got a call from the A/C editor of a leading trade paper serving the record and radio industry. We have been an A/C reporter to that publication for over a year. He called to tell me that we were being dropped from reporting status. I was told we don't play enough records, that we weren't aggressive enough, and that while we played 'only' 26 records per week, the average of reporting stations was 38.9 records per week. I was flabbergasted; our playlist may be tight, but we are in a situation in which we are just one hour from two medium markets (Syracuse and Rochester), and that's who we compete with for listeners. Besides, what does the trade paper care how many songs we play? ...They accepted us when we played 26 records—and now it's wrong. Why? A few record companies complained to the publication, so we got dropped. Most of the record companies apparently prefer reporters who will play everything they want, or reporters who conform to a certain mold. What does that say about a chart composed of such reports? ...All A/Cs are different, and that should be reflected in any national chart.*

*"I asked the editor what it would take for us to be a reporter again, and he told me that if we decided to play more records, to give him a call. I'm proud to say that our add and playlist policy did not change one bit when we became a reporter, and it won't now, till our research tells us otherwise. Aggressive? There are many records that we played when many other stations weren't. Some of these songs never even made the 'chart' in question...Brydge, Jon Anderson, Cheryl Wheeler, Basia, 10,000 Maniacs, Robbie Robertson, Clap-*

*ton. We started playing Livingston Taylor the second week out. We played Tracy Chapman as long as anyone in the country!*

*"I could go on all day, but why...I'm losing faith in the radio/record relationship. Any suggestions? I'd love anyone's opinion, pro or con."*

So would I. Drop me a line. We've had a surprising number of letters on this subject lately, which suggests to me that a significant problem is coming to light. It appears that at least one trade publication with a minimum number of A/C reporters is seen by some at the record companies as a vehicle of promotion to be manipulated, rather than as a potential source of accurate information on record popularity, or even of radio exposure. The Gavin Report has always been much more difficult to manipulate because of the number of reporters, both large and small, who contribute; although since many A/C stations don't research the new music chart listings may have a "bandwagon" effect for many stations in choosing their adds regardless of the trade publication used.

You might wonder what a record company would have to gain by pushing records on their priority lists that A/C listeners may not care for, while ignoring others they've released that may have strong A/C audience appeal, but which are not on their "work lists." Surely, even if such records do make it to the top 5 of A/C charts, they won't sell to A/C listeners...?

One possible answer was blurted out to me by a record promotion man for a major label within the last six months. "You don't understand," he protested. "A/C doesn't sell records. We have to get 'em on Top 40 to sell them. And getting high numbers on A/C helps us get them on Top 40!" In other words, many A/C stations, perhaps, are being duped into playing records not suitable for their format—records which get high A/C chart numbers and as a result are reluctantly added despite, maybe, a seemingly incompatible sound—in order to help some record companies' promotional efforts at the Top 40 level! Or so it would seem.

Comments, anyone?●

**HEAR & THERE**

by Sheila Rene

Atlantic Records has just announced their best first quarter in the 41-year history of the label. From January-March, 1989 they released a record 25 RIAA gold, platinum and multi-platinum certifications (37 including their distributed labels). Their next certifica-



tion will most likely be awarded to Donna Summer for her long-awaited album *Another Time And Place*. It was written, arranged, and produced by the team of Stock Aitken Waterman, with the exception of the first single "This Time I Know It's For Real," which was co-written by the trio and Summer.

Relativity Records is set to release Jet Red's self-titled album by May 26, with the first single "Not The Only One" due any minute. Brian Foraker produced the ten song LP over nearly 18 months of recording. The band will tour nationally this summer...

Anthrax has found time to put together a documentary style video for their song "Who Cares Wins." The video's focus is on the plight of the homeless and at the end of the clip a phone number is shown for viewers who wish to support the cause.

Bits & Pieces: Nile Rodgers is producing the second album for the Dan Reed Network...The most sought-after unsigned band from New Zealand, The Chills, have signed with Slash Records...Ron Howard's new movie "Parenthood" is being scored by Randy Newman...The Jets are working on their third LP at Prince's Paisley Park Studios...Former Eagle Timothy B. Schmit sings back-up harmonies on Stacey Q's third LP *Nights Like This* due for release on May 8th...Paula Abdul's new Hotline number is 1-900-909-1800...Public Image LTD's new LP, 9, is due on May 16th. Steve Hague, known for his work with the Pet Shop Boys, Eric Thorngren and The Talking Heads, produced...Look for the new Island release from the Pogues by June 13...New signings from Island include Phranc who will have a single "I Enjoy Being A Girl" out by June 1st; Heretix from Boston who will have an EP by mid-June titled *AD* and a full album by

the GAVIN REPORT/April 28, 1989

August; **Webb Wilder** from Nashville who was featured in a Gavin New Artists issue a few years ago. By mid-summer look for "Last Of The Full Grown Men" and another release from **Stevie Salas** who played on **Rod Stewart's** last tour and has worked with **Was (Not Was)** and **Bootsy Collins**. A fall release is scheduled for the Salas produced "Out Come The Freaks."...Y&T used **The View's** guitarist **Stef Birnbaum** in their most recent concert. Producer hunting is their favorite pastime these days...Former 707 guitarist **Kevin Russell** has been making the recording rounds, starting with all the tracks on the new **Seahags LP** (before they hired **Frankie Wilsey**), all guitar on **Simon F's** new **Warner Bros. LP**, **Peter Cris's** new album plus some guitarin' work with **Whitesnake**...**Henry Lee Summer's** first single and video from his new LP is "Hey, Baby" (as promised last year).

San Francisco is known for a lot of things, with restaurant faire heading the list. L.A.'s famous **Wolfgang Puck** has opened his new **Postrio Restaurant**, and now S.F.'s own **Julie**, of **Rings** and **Julie's Supper Club**, is set to make the rock n rollers even happier. In June **Miss Pearl's Jam House** will open at the rock n' roll motel—The Phoenix Inn.

They will serve healthy Caribbean food with 150 seats in the **Jam House (bar)** and 50 around the pool.



The first estate-sanctioned U.S. exhibition of the art of **John Lennon** debuts in San Francisco at the **Contract Design Center** in May. In addition to the Lennon-signed lithographs from the original 1968-69 printing of the **Bag One** series, the exhibition will also offer for sale 30 estate signed lithographic prints taken from original John Lennon drawings. The show will also include screen prints of Lennon by **Rolling Stones' guitarist** and artist **Ron Wood**, and 51 hand-signed **Richard Avedon** photographs of Lennon from a sold-out edition. **Yoko Ono** plans to open a gallery museum in New York this fall and on display will be several hundred crystal pieces created from Lennon sketches by **Ditano**

**Amenta** in collaboration with crystal artist **E. Mary Martin**.

**Sammy Hagar** was to be joined by **Eddie Van Halen** and his wife actress **Valerie Bertinelli**, **Alex Van Halen**, **Michael Anthony**, members of the **Starship** and **Huey Lewis** and the **News** (to name a few) for the



*Sammy Hagar*

**Bike-A-Thon** that was being held to benefit his high school, **Mt. Tampais**. The **Marin County fathers** got a little nervous about a troop of rockers blocking traffic across the county, so an indoor facility is being sought. ●

**BIOFEEDBACK**

by *Ron Fell*

•**DONNA SUMMER**

Her recent departure from **Geffen Records** to **Atlantic** means that **Geffen** no longer represents its original roster from 1980. The other charter members were **John Lennon** and **Elton John**.

•**SIMPLY RED**

**IF YOU DON'T KNOW ME BY NOW** was originally a hit for **Harold Melvin & The Blue Notes** in the Fall of 1972 with **Teddy Pendergrass** as the lead vocalist.



•**BLACK**

His real name is **Colin Vearncombe** and he's a native of **Liverpool, England**.

•**ROLLING STONES**

**Bill Wyman** may no longer be a **Rolling Stone**. He did not appear with the band when they were inducted into the **Rock 'n' Roll Hall Of Fame** in January of this year and now we learn that **NRBQ's** **Joey Spampinato** is being courted to replace **Wyman** for the upcoming **Stones** album and tour.

•**NATALIE COLE**

She won her first **Grammy** in 1975 as **Best New Artist** and had her first hit record that year with **THIS WILL BE**.

•**EXILE**

After more than twenty years with the band, **J. P. Pennington** has left the group.

•**MICHELLE SHOCKED**

**Michelle** was truly shocked to learn that more than 8,000 copies of her album were sold in **South Africa** despite a clause in her contract prohibiting distribution of the album in that country. After admitting the error, her label, **PolyGram** has donated all the proceeds of **South African** sales to the **African National Congress**.

•**38 SPECIAL**

Two members of the band are wearing casts these days. **Donny Van Zant** has a broken ankle and guitarist **Danny Chauncey** has a broken leg. Needless to say the remainder of their national tour has been deferred until early **Summer**.



•**ANDERSON, BRUFORD, WAKEMAN & HOWE**

These former **Yes** men have formed a new group and will release their first album in **June** and tour **North America** from late **July** through mid **September**.

•**JOHN COUGAR MELLENCAMP**

His 1982 album, "**American Fool**" was the biggest selling album of that year. Total sales are now well over five million units.

•**AL B SURE!**

**Al B** is one of the musicians featured in **Spin Magazine's** July swimsuit issue.

•**GLENN FREY**

**Glenn Frey** and **Don Henley** are the only members of **The Eagles** to have played on all seven albums in the band's catalogue.

# URBAN CONTEMPORARY

## MOST ADDED

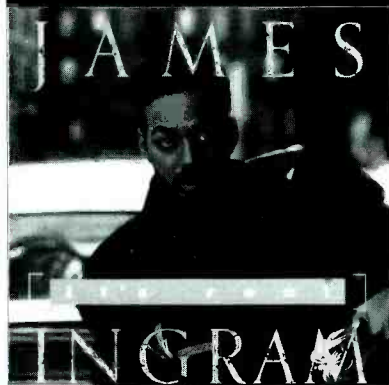
- DIANA ROSS (50)  
(Motown)
- PEABO BRYSON (26)  
(Capitol)
- MILLI VANILLI (23)  
(Arista)
- SURFACE (18)  
(Columbia)
- JAMES INGRAM (17)  
(Warner Bros.)

## TOP TIP

**LEVERT**  
Gotta Get The Money  
(Atlantic)

Levert's gotta get more adds to debut.  
Let's see next week's reaction.

## RECORD TO WATCH



**JAMES INGRAM**  
It's Real  
(Warner Bros.)

Real good.

## 2W LW TW

2	2	1	GUY - I Like (MCA)
5	4	2	SKYY - Start Of A Romance (Atlantic)
1	1	3	JODY WATLEY - Real Love (MCA)
11	5	4	DEON ESTUS - Heaven Help Me (Mika/Polydor)
14	6	5	AL B. SURE! - If I'm Not Your Lover (Warner Bros.)
7	7	6	BOY GEORGE - Don't Take My Mind On A Trip (Virgin)
18	14	7	NATALIE COLE - Miss You Like Crazy (EMI)
16	9	8	EU - Buck Wild (Virgin)
15	13	9	CHAKA KHAN - Baby Me (Warner Bros.)
19	16	10	ATLANTIC STARR - My First Love (Warner Bros.)
22	17	11	MADONNA - Like A Prayer (Sire/Warner Bros.)
8	8	12	ALYSON WILLIAMS - Sleep Talk (OBR/Columbia)
10	10	13	TONE LOC - Funky Cold Medina (Island)
23	18	14	GRADY HARRELL - Sticks & Stones (RCA)
12	11	15	THE PASADENAS - Tribute (Right On) (Columbia)
38	20	16	LISA LISA & CULT JAM - Little Jackie Wants To Be A Star (Columbia)
28	23	17	NEW KIDS ON THE BLOCK - I'll Be Loving You (Forever) (Columbia)
4	3	18	KARYN WHITE - Love Saw It (Warner Bros.)
16	15	19	BOBBY BROWN - Every Little Step (MCA)
27	22	20	ANNE G. - If She Knew (Atlantic)
29	25	21	CHARLIE SINGLETON & MODERN MAN - Good, Bad & Ugly (Epic)
30	24	22	JOYCE "FENDERELLA" IRBY - Mr. D.J. (Motown)
39	27	23	TONY! TONI! TONE! - For The Love Of You (Wing/PolyGram)
--	35	24	O'JAYS - Have You Had Your Love Today (EMI)
--	37	25	ARETHA FRANKLIN & ELTON JOHN - Through The Storm (Arista)
--	28	26	DE LA SOUL - Me, Myself & I (Tommy Boy)
36	30	27	PAULA ABDUL - Forever Your Girl (Virgin)
--	32	28	KIARA - Every Little Time (Arista)
--	33	29	SLICK RICK - Children's Story (Def Jam/Columbia)
--	--	30	LUTHER VANDROSS - For You To Love (Epic)
13	19	31	Z LOOKE - Love Sick (EMI)
--	38	32	DEJA - Made To Be Together (Virgin)
--	39	33	BE BE & CE CE WINANS - Lost Without You (Capitol)
33	29	34	ROBERT BROOKINS - Don't Tease Me (MCA)
--	40	35	ROB BASE & D.J. E-Z ROCK - Joy & Pain (Profile)
3	12	36	NEW EDITION - Crucial (MCA)
32	26	37	BLUE MAGIC - Romeo And Juliet (OBR/Columbia)
--	--	38	MICA PARIS - My One Temptation (Island)
--	--	39	ANITA BAKER - Lead Me Into Love (Elektra)
24	21	40	RENE MOORE - Never Say Goodbye To Love (Polydor/PolyGram)

## CHARTBOUND

ARTIST TITLE LABEL	*Debuts in chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
PEABO BRYSON - Show & Tell (Capitol)		61	26	--	9	26	14%	2
* DIANA ROSS - Workin' Overtime (Motown)		54	50	1	--	3	1%	1
THE CONTROLLERS - Temporary Lovers (MCA)		48	2	2	21	23	47%	6
LA RUE - I Want Your Love (RCA)		47	1	--	22	24	46%	6
MILES JAYE - Objective (Island)		46	7	--	14	25	30%	3
MILLI VANILLI - Baby Don't Forget My Number (Arista)		46	23	--	9	14	19%	2

# UP & COMING

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

## LP CUTS

Reports	Adds	ARTIST TITLE LABEL
45	7	EUGENE WILDE - I Can't Stop (This Feeling) (MCA)
41	11	THE BOYS - A Little Romance (Motown)
41	4	ROBERTA FLACK - Uh-Uh Ooh Ooh Look Out (Here It Comes) (Atlantic)
37	13	VESTA WILLIAMS - Congratulations (A&M)
35	9	ALTON "WOKIE" STEWART - She's So Cold (Epic)
35	5	LEOTIS - On A Mission (Mercury/PolyGram)
34	4	M.C. HAMMER - Turn This Mutha Out (Capitol)
33	2	CHANNEL 2 - Keep It Simple (Wing/PolyGram)
32	4	FINE YOUNG CANNIBALS - She Drives Me Crazy (IRS/MCA)
32	6	MARCUS LEWIS - Searchin' For A Good Time (Aegis/CBS)
31	2	BAR-KAYS - Animal (Mercury/PolyGram)
30	15	* CHUCKII BOOKER - Turned Away (Atlantic)
30	15	VANESSA WILLIAMS - Darlin' I (Wing/PolyGram)
26	13	CHERYL PEPSII RILEY & FULL FORCE - Every Little Thing (Columbia)
25	19	* SURFACE - Shower Me With Your Love (Columbia)
24	17	* JAMES INGRAM - It's Real (Warner Bros.)
21	--	THE NEVILLE BROTHERS - Sister Rosa (A&M)

\*First time listed on this page.

DROPPED: #31-Simply Red (Love), #34-Dino, #36-Kid'N Play, Anquette, Thelma Houston & The Winans, Sweet Obsession.

ANITA BAKER - Good Love  
PAUL LAURENCE - Cut The Crap  
JODY WATLEY - Friends/Everything  
LISA LISA AND CULT JAM - Just Get It Together  
ALYSON WILLIAMS - Our Love Is So Raw  
SHEENA EASTON - 101  
E.U. - Don't Turn Around/Living Large  
AL B. SURE! - Oh This Love Is So  
LUTHER VANDROSS - Second Time Around  
JONATHAN BUTLER - True Love Never Fails  
BOBBY BROWN - Rock Wit'cha/Take It Slow  
GUY - Goodbye To Love/Spend The Night/You Can Call Me Crazy

# INSIDE URBAN



## THE START OF A ROMANCE

Los Angeles welcomed last week's Gavin Profile act, Skyy, with open arms Radio did too, and their single is enjoying the number two spot on this week's Gavin chart. Among Skyy's activities was a live radio interview on KJLH, and pictured at the station are (l-r) Atlantic local rep Rick Nuhn, KJLH PD Cliff Winston, Skyy's Denise Crawford and Solomon Roberts, and air personality David Haywood.



## BOBBY BROWN LP NEARS 4 MILLION MARK

Incredible as it may seem, "Don't Be Cruel" was certified triple platinum earlier this year and it's now nearing the 4,000,000 mark. Celebrating with Bobby at MCA between concert appearances headquarters are (l-r) Sr. VP Promotion Steve Meyer; President Al Teller; VP of Promotion, A.D. Washington; Bobby Brown; Sr. VP of A&R Louil Silas, Jr.; Exec. VP/GM Richard Palmese; and MCA Chairman Irving Azoff.

Our Record To Watch last week, CHUCKII BOOKER, enjoyed a very successful week, grabbing fifteen new stations to add to the fifteen last week, missing our Most Added listing by just one. Rahim Akram, WLIT-Conway, says, "I like the production on it. It seems to have a unique style that catches on immediately—to my liking." We're keeping an eye on the RTW, JAMES INGRAM, expecting it to do great things, too. Since our review last week he's already picked up 17 new adds and a comment from Bridget Denise, KXZZ-Lake Charles, "You can quote me: 'It's Real' and really good!"

LEVERT becomes Top Tip with adds from WKIE, WOWI, WUFO, WABD, WANM, WFKX, WFXA, WFXC, WPDQ, WPEG, WXVI, WZFX, WPZZ, KMJQ, and KJLH. Edd Nelson, WABD-Clarksville, puts it high on his list of records he's watching, and so does Gerald Tookes, WANM-Tallahassee.

P.J. Jackson, WHYZ-Greenville, likes the EUGENE WILDE: "A song that's pleasing to the ear like this one should attract a lot of attention." Earl Boston, WMGL-Charleston, says the MILLI VANILLI grew on him: "After the second listen, I couldn't get enough of it!" Rick Stevens, WCKX-Columbus, says of the RICK JAMES remake, "The Drifters ought to be proud of the fine job Rick does on their song. We're getting calls, 25-44 demos." 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 **115** Last Week **114**

ARTIST TITLE LABEL	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
GUY - I Like (MCA)	87	1	65	16	5	93%	14
SKYY - Start Of A Romance (Atlantic)	76	--	64	10	2	97%	9
DEON ESTUS - Heaven Help Me (Mika/Polydor)	86	1	55	25	5	93%	11
AL B. SURE! - If I'm Not Your Lover (Warner Bros.)	80	2	48	26	4	92%	12
BOY GEORGE - Don't Take My Mind On A Trip (Virgin)	75	--	54	18	3	96%	9
NATALIE COLE - Miss You Like Crazy (EMI)	91	2	28	48	13	83%	6
E.U. - Buck Wild (Virgin)	73	1	43	24	5	91%	9
CHAKA KHAN - Baby Me (Warner Bros.)	72	--	42	21	9	87%	9
ATLANTIC STARR - My First Love (Warner Bros.)	78	--	21	44	13	83%	6
MADONNA - Like A Prayer (Sire/Warner Bros.)	77	--	42	25	10	87%	7
GRADY HARRELL - Sticks & Stones (RCA)	63	3	33	20	7	84%	10
LISA LISA AND CULT JAM - Little Jackie Wants To Be A Star (Columbia)	93	3	4	57	29	65%	4
NEW KIDS ON THE BLOCK - I'll Be Loving You (Forever) (Columbia)	86	3	12	52	19	74%	6
ANNE G. - If She Knew (Atlantic)	63	--	17	35	11	82%	8
CHARLIE SINGLETON & MODERN MAN - Good, Bad & Ugly (Epic)	64	1	11	38	14	76%	6
JOYCE "FENDERELLA" IRBY - Mr. D.J. (Motown)	66	1	10	33	22	65%	6
TONY! TONI! TONE! - For The Love Of You (PolyGram)	63	4	11	29	19	63%	5
O'JAYS - Have You Had Your Love Today (EMI)	66	3	3	37	23	60%	4
ARETHA FRANKLIN & ELTON JOHN - Through The Storm (Arista)	67	3	2	39	23	61%	4
DE LA SOUL - Me, Myself & I (Tommy Boy)	57	3	10	25	19	61%	5
PAULA ABDUL - Forever Your Girl (Virgin)	59	3	27	20	9	79%	5
KIARA - Every Little Time (Arista)	66	1	--	36	29	54%	5
SLICK RICK - Children's Story (Def Jam/Columbia)	58	4	9	26	19	60%	6
LUTHER VANDROSS - For You To Love (Epic)	60	5	4	25	26	48%	3
DEJA - Made To Be Together (Virgin)	51	3	3	26	19	56%	6
BE BE & CE CE WINANS - Lost Without You (Capitol)	54	8	10	24	12	62%	6
ROB BASE & D.J. E-Z ROCK - Joy & Pain (Profile)	53	4	5	25	19	56%	5
MICA PARIS - My One Temptation (Island)	52	4	--	25	23	48%	5
ANITA BAKER - Lead Me Into Love (Elektra)	53	7	--	16	30	30%	3

## NEW RELEASES by Betty Hollars and John Martinucci



### ARETHA FRANKLIN LP - *Through The Storm* (Arista)

The talent on Aretha's new album knows no limits. Her duet with Whitney Houston, "It Isn't, It Wasn't, It Ain't Never Gonna Be" may be the next single, according to sources at Arista. Many of you asked what we were listening to when you called in your reports this week, but you won't realize the full impact of how tight this duet is until you hear it yourself. (The LP is being released on Friday 4/28). Not only is it contemporary for both Pop and Urban formats, there's a segment near the end where Whitney and Aretha do some scat singing followed by a back-and-forth rap (they're fighting over a man) that our format will love. If the 5:37 LP version is edited for Pop, it's their loss! Besides the duet with Elton John that's already

charted at #25, there's a duet with James Brown(!) "Gimme Your Love", that goes back to his roots, a cut written by Siedah Garrett and Glen Ballard called "Mercy", a cut featuring The Four Tops and Kenny G, "If Ever A Love There Was" and a re-make of Aretha's classic "Think (1989)" that's very, very contemporary!



### SURFACE - *Shower Me With Your Love* (Columbia)

What can you say about a Surface ballad that hasn't already been said? Another smooth-surfaced production style from David & David (not the sunflower seeds, Conley & Townsend) and Bernard Jackson rounds out a polished trio. A perfect ballad for those who are "Closer Than Friends" and Rick Lee, WQQK-Nashville, says "For all demos and multi-formats."



### CHUCKII BOOKER - *Turned Away* (Atlantic)

Chuckii changes hats from producer to performer on his debut single, "Turned Away." He's previously worked with Vanessa Williams, Troop, Gerald Albright and Kool & The Gang. Has crossover potential.

### LEVERT - *Gotta Get The Money* (Atlantic)

"Gotta Get The Money" should be re-titled "Still Coolin'" because it's a perfect follow-up to the jammin' "Just Coolin'".

### RAPS TO CHECK OUT:

THREE TIMES DOPE - Funky Dividends (Arista)

SERIOUS-LEE-FINE - It's All About Love (Arista)

# CLASSIFIEDS

## JOBS

**A/C WLKX/FM**-Forest Lake, MN, needs an AM drive person w/experience. Live and work 30 miles North of Twin Cities. T&R: WLKX RADIO, PO Box 177, Forest Lake, MN 55025. [4/28]

**ADULT ALTERNATIVE KSNO**-Aspen, CO, is looking for a smooth, intelligent AT w/production skills. Females encouraged. T&R: OM, 620 E. Hopkins, Aspen, CO 81611. [4/28]

**TOP 40 KBOZ/FM**-Bozeman, MT, needs a midday person w/production skills. Contact Dave Visscher: (406) 586-5466. [4/28]

**TOP 40 HOT102**-Elm Grove, WI, needs p/t AT's who are within driving distance o Milwaukee. T&R&photo&letter: Rick Thomas, 12800 W. Bluemound Road, Elm Grove, WI 53122. [4/28]

**A/C WAFL**-Milford, DE, needs an afternoon driver person w/at least 2 years experience. T&R: Tim Hopkins, PO Box 324, Milford, DE 19963. [4/28]

**COUNTRY WWZD**-Tupelo, MS, needs a Production Director/AT immediately. Females encouraged. T&R: Marc Sebas, PO Box 7128, Tupelo, MS 38802. No calls, please. [4/28]

**A/C KOJM & COUNTRY KPQX**-Havre, MT, seek an experienced AT w/production skills for quality small market sister stations. T&R: Greg Ellendson, PO Box 7000, Havre, MT 59501. [4/28]

**TOP 40 KIKX**-Colorado Springs, CO, needs a hot, phone crazy, bit oriented, night person. Immediate opening. T&R: Ken Richards, 304 S. 8th Street, Colorado Springs, CO 80905. [4/28]

**TOP 40 WCIL**-Carbondale, IL, has a very rare opening for Midnight-6 AM shift. For more information, contact Tony Waitekus at Southern Illinois' #1 station: (618) 457-8114. [4/28]

**A/C Y98**-Corpus Christi, TX area now accepting applications for f/t & p/t talent. T&R: Mike Rodriguez, PO Box 1664, Beeville, TX 78104. [4/28]

**GREAT BUCKS** for a "No Holds Barred" type Morning show - Oldies based A/C. Get my attention! T&R: John Bailey, 5125 S. College, Fort Collins, CO 80525. [4/28]

**K100**-Marysville, CA, seeks a broadcast Engineer w/R.F. & Studio engineering experience. Resumes: K100 RADIO, PO Box 631, Marysville, CA 95901. [4/28]

**100,000 WATT ADULT TOP 40 WHTK/FM** is accepting applications for f/t Sales Representatives. Successful sales experience required. Send typed resume, sales philosophy, references & letter of application to: GM, WHTK RADIO, PO Drawer 22010, Hilton Head Island, SC 29925-2010. [4/28]

**EVENINGS ON THE CENTRAL COAST.** All new, state-of-the-art facility. Strong future for stable, experienced team player. Production/copywriting skill a plus. Also, p/t slot open. T&R&references&photo&salary history: Westcom Communications, John Edwards, 1303 Grand Avenue, Suite 229, Arroyo Grande, CA 93420. [4/28]

**CONTEMPORARY COUNTRY WWZD/FM** if you're humorous, topical and most of all relatable, then the morning shares in Tupelo, MS, are all yours! T&R&salary requirements: PD, WWZD RADIO, PO Box 3300, Tupelo, MS 38803. [4/28]

**HOT A/C IN SE MAJOR MARKET** is searching for an airstaff. Topical, adult entertainers for AM drive, middays & all nights. Also, News Director & possibly PD. All positions available exclusively through Westwood Personalities. T&R: 6201 Sunset Blvd. #8, Hollywood, CA 90028. [4/28]

**PROGRESSIVE WESTERN IOWA TOP 40** is now accepting applications for future openings. Promotion-oriented station looking for enthusiastic team players. Production skills a must. T&R: Craig Keast, KKRL FM, Village Park East, Carroll, IA 51401. [4/28]

**100,000 WATT TOP 40 KJCK/FM**-Tri Cities area, has immediate openings for AT's for all dayparts. T&R: James Phelps, PO Box 789, Junction City, KS 66441. EOE [4/28]

**A/C KGLO**-Mason City, IA, needs a PM drive announcer. T&R: Tim Fleming, PO Box 1300, Mason City, IA 507401. [4/28]

## AVAILABLES

**15 YEARS EXPERIENCE**, AT/Production Director/PD. Prefer Southern CA market. Previously worked Jacksonville market. DON PASCHAL: (213) 964-2328. [4/28]

**BROUGHT NIGHTS TO #1.** Want to move on and up! Love phones and personal appearances. Any interested Top 40 call PAUL: (308) 237-7065. [4/28]

**#1 TOP 40** nighttime personality in market. Hot phones and production. Looking to move up. Any interested Top 40 call MIKE: (308) 234-4227. [4/28]

**NEWLY-FORMED MORNING TEAM** seeks Top 40 opportunity. Everybody needs a little R&R...Ric & Rene. CALL: (606) 573-7450. [4/28]

**DEDICATED, ENTHUSIASTIC, KNOWLEDGEABLE** marketing grad seeks Promotion/Sales/Publicity position at your radio station or record Co. 4 years exp. at Top Collegiate radio station. BILL: (504) 865-6901. [4/28]

**PRODUCTION DIRECTOR/COPYWRITER/AT.** Hot production, demo tape available. Formerly KLRS-Santa Cruz, CA. CHUCK DAVIS: (408) 438-2368. [4/28]

**PD/MD/AT.** A decade of successful programming experience! Former KLRS-Santa Cruz, CA. MARK HILL: (408) 688-5604. [4/28]

**SMALL/MEDIUM MARKET.** Top 40 w/MD & Programming skills. Willing to do weekends & overnights. JOHNNIE ROBERTS: (213) 751-7075. [4/28]

**I COULD GIVE YOU A HAND!** And give you a voice backed w/intelligence, versatility & creativity. Five years experience. LINDA: (612) 571-1759. [4/28]

**7 CREDIT TO SUPPORT!** Multi-talented AT/PD seeks new AOR home in Midwest. Morning team experience as well. D.L.: (816) 665-3460. [4/28]

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**HAVE PHONES, WILL TRAVEL!** With 20 years combined experience, Bzet & West the Breakfast Flakes will get you Top 40 numbers. Medium/Majors only. TIM: (801) 752-7218. [4/28]

## SERVICES

**WLLH:** A/C needs service from RCA. Singles, LPs & CDs. Frank Fitz, PO Box 1818, Lowell, MA 01853. [4/28]

**KSDR:** A/C needs single service from Arista, Atlantic, Elektra & RCA. Randy Grimes, PO Box 1480, Watertown, SD 57201. [4/28]

**WOKD:** Country needs LPs & CDs from all sources. John Canterbury, PO Box 794, Arcadia, FL 33821. [4/28]

**KYTX:** (Y98) Top 40 & A/C product from all labels. Mike Rodriguez, PO Box 1664, Beeville, TX 78104. [4/28]

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# ADULT CONTEMPORARY

## MOST ADDED

**BARRY MANILOW** (49)  
(Arista)

**SIMPLY RED** (30)  
(Elektra)

**WAS (NOT WAS)** (29)  
(Chrysalis)

**ANITA BAKER** (29)  
(Elektra)

**NEIL DIAMOND** (28)  
(Columbia)

**DONNA SUMMER** (28)  
(Atlantic)

## TOP TIP

**BARRY MANILOW**  
Keep Each Other Warm  
(Arista)

In one week Barry has renewed his mutual admiration society membership with A/C radio.

## RECORD TO WATCH



**DONNA SUMMER**  
This Time I Know It's For Real  
(Atlantic)

After a long winter, Summer springs out with no fall this time.

Editor: Ron Fell

Assoc. Editor: Diane Rufer

## 2W LW TW

1	1	1	<b>CHER &amp; PETER CETERA</b> - After All (Geffen)
4	3	2	38 <b>SPECIAL</b> - Second Chance (A&M)
12	7	3	<b>NATALIE COLE</b> - Miss You Like Crazy (EMI)
6	5	4	<b>ENYA</b> - Orinoco Flow (Sail Away, Sail Away, Sail Away) (Geffen)
2	2	5	<b>BETTE MIDLER</b> - Wind Beneath My Wings (Atlantic)
3	4	6	<b>DEON ESTUS</b> - Heaven Help Me (Mika/Polydor)
8	8	7	<b>BASIA</b> - Promises (Epic)
7	6	8	<b>MADONNA</b> - Like A Prayer (Sire/Warner Bros.)
17	11	9	<b>HOWARD JONES</b> - Everlasting Love (Elektra)
13	10	10	<b>PAUL CARRACK &amp; TERRI NUNN</b> - Romance (Theme/"Sing") (Columbia)
14	13	11	<b>KARYN WHITE</b> - Superwoman (Warner Bros.)
16	14	12	<b>STEVE WINWOOD</b> - Hearts On Fire (Virgin)
20	16	13	<b>SOUTHERN PACIFIC</b> - All Is Lost (Warner Bros.)
5	9	14	<b>BANGLES</b> - Eternal Flame (Columbia)
25	20	15	<b>CAROLE KING</b> - City Streets (Capitol)
22	18	16	<b>EDIE BRICKELL &amp; NEW BOHEMIANS</b> - Circle (Geffen)
35	25	17	<b>ROY ORBISON</b> - She's A Mystery To Me (Virgin)
36	24	18	<b>ARETHA FRANKLIN &amp; ELTON JOHN</b> - Through The Storm (Arista)
23	19	19	<b>GLENN FREY</b> - Livin' Right (MCA)
29	21	20	<b>PHOEBE SNOW</b> - If I Can Just Get Through The Night (Elektra)
30	27	21	<b>ONE 2 MANY</b> - Downtown (A&M)
31	26	22	<b>BARBRA STREISAND</b> - What Were We Thinking Of (Columbia)
9	15	23	<b>VANESSA WILLIAMS</b> - Dreamin' (Wing/PolyGram)
11	12	24	<b>PETER NOONE</b> - I'm Into Something Good (Cypress/A&M)
--	35	25	<b>RICK ASTLEY</b> - Giving Up On Love (RCA)
37	32	26	<b>GRAYSON HUGH</b> - Talk It Over (RCA)
21	22	27	<b>CARLY SIMON</b> - Let The River Run (Arista)
33	30	28	<b>MICA PARIS</b> - My One Temptation (Island)
10	17	29	<b>KENNY G</b> (vocal w/Smokey Robinson) - We've Saved The Best... (Arista)
--	36	30	<b>SA-FIRE</b> - Thinking Of You (Cutting/Mercury/PolyGram)
32	31	31	<b>JULIA FORDHAM</b> - Happy Ever After (Virgin)
--	--	32	<b>NEIL DIAMOND</b> - The Best Years Of Our Lives (Columbia)
15	23	33	<b>ROY ORBISON</b> - You Got It (Virgin)
--	37	34	<b>PAULA ABDUL</b> - Forever Your Girl (Virgin)
--	40	35	<b>DONNY OSMOND</b> - Soldier Of Love (Capitol)
--	39	36	<b>JIM CAPALDI</b> - Some Come Running (Island)
26	34	37	<b>MIKE + THE MECHANICS</b> - The Living Years (Atlantic)
18	28	38	<b>BREATHE</b> - Don't Tell Me Lies (A&M)
24	33	39	<b>DEBBIE GIBSON</b> - Lost In Your Eyes (Atlantic)
--	--	40	<b>MARILYN SCOTT</b> - I Only Have Eyes For You (WTG/CBS)

## CHARTBOUND

ARTIST TITLE LABEL	*Debuts in chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
<b>WATERFRONT</b> - Cry (Polydor/PolyGram)		64	16	3	28	17	48%	4
<b>ATLANTIC STARR</b> - My First Love (Warner Bros.)		57	12	4	15	26	33%	3
<b>THE BELLE STARS</b> - Iko Iko (Capitol)		56	13	7	26	10	58%	4
<b>ANITA BAKER</b> - Lead Me Into Love (Elektra)		54	29	--	12	13	22%	2
<b>BUSTER POINDEXTER</b> - Hit The Road Jack (RCA)		53	5	4	29	15	62%	6
* <b>BARRY MANILOW</b> - Keep Each Other Warm (Arista)		49	49	--	--	--	--	1
<b>BREATHE</b> - All This I Should Have Known (A&M)		48	16	1	11	20	25%	3
<b>DONNA SUMMER</b> - This Time I Know It's For Real (Atlantic)		46	28	--	7	11	15%	2



★  
**MICA  
PARIS**

★  
**MY ONE  
TEMPTATION**

**MARCH 3, 1989**

**GAVIN A/C REVIEW:**

"There's a smokey, seductive soulfulness in this song that is brought to the surface by this relatively unknown chanteuse."

**MARCH 24, 1989**

**GAVIN A/C:**

**RECORD TO WATCH**

*"Look out for  
PARIS IN APRIL."*

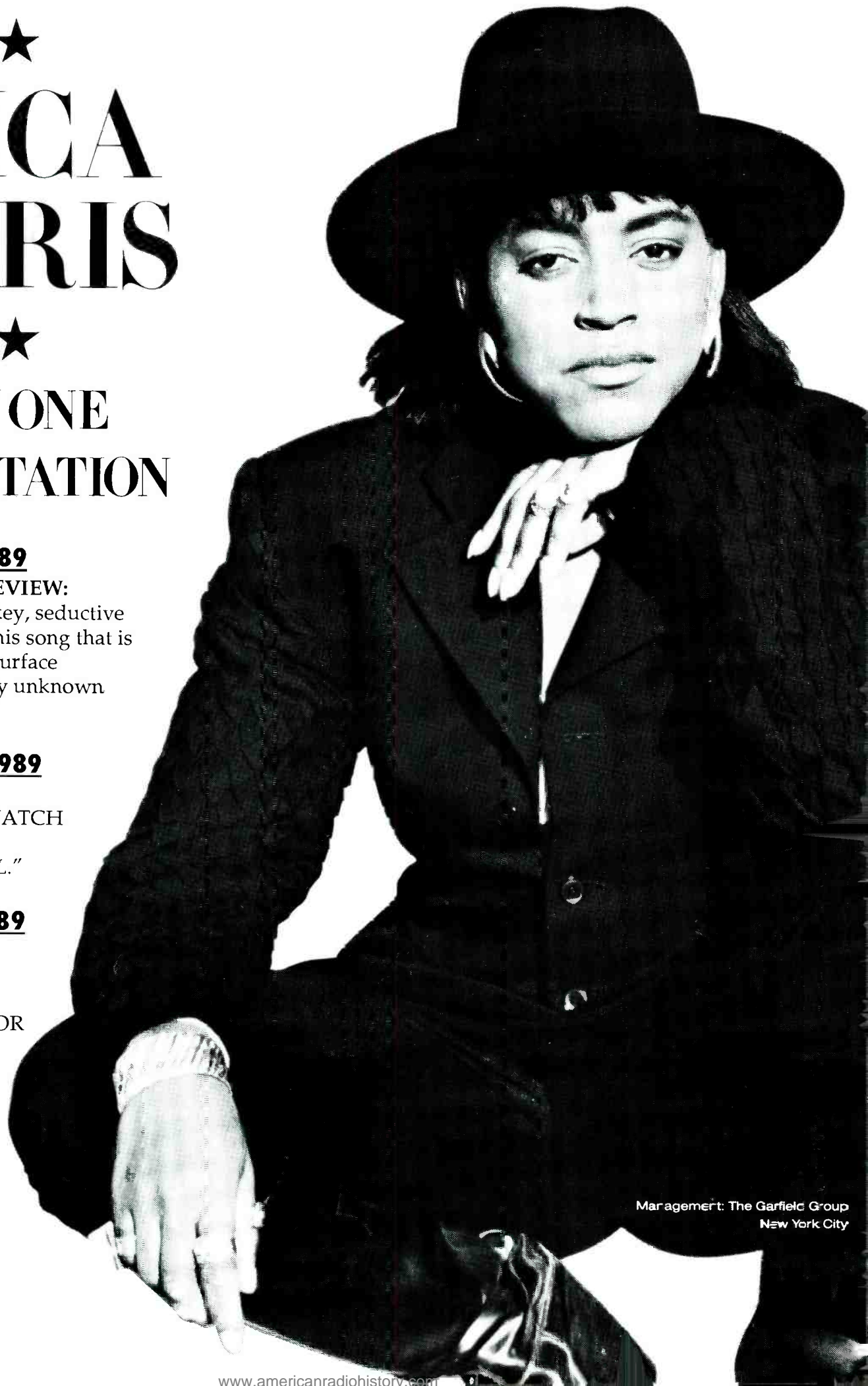
**APRIL 28, 1989**

**GAVIN A/C:**

**CHART 28\***

**100 STATIONS**

**68% HIT FACTOR**



Management: The Garfield Group  
New York City



# UP & COMING

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

## REVIEWS

Reports Adds ARTIST TITLE LABEL

Reports	Adds	ARTIST	TITLE	LABEL
42	13	NEW KIDS ON THE BLOCK	- I'll Be Loving You (Forever)	(Columbia)
42	3	RESTLESS HEART	- Big Dreams In A Small Town	(RCA)
40	6	JIMMY HARNEN with SYNCH	- Where Are You Now?	(WTG/CBS)
35	3	MIRAGE	- Can't Stop Now	(Jarrard)
34	19	* AL JARREAU	- All Or Nothing At All	(Reprise)
33	30	* SIMPLY RED	- If You Don't Know Me By Now	(Elektra)
32	5	TANITA TIKARAM	- Twist In My Sobriety	(Reprise)
32	29	WAS (NOT WAS)	- Anything Can Happen	(Chrysalis)
31	4	MIKE RENO	- Whenever There's A Night	(Cypress/A&M)
31	6	JOHN KILZER	- Memory In The Making	(Geffen)
30	7	FREIHEIT	- Keeping The Dream Alive	(WTG/CBS)
30	6	SCOTT GRIMES	- I Don't Even Mind	(A&M)
28	27	* CHICAGO	- We Can Last Forever	(Full Moon/Reprise)
26	16	* TIFFANY	- Hold An Old Friend's Hand	(MCA)
22	5	ANIMOTION	- Room To Move	(Polydor/PolyGram)
20	4	* CANDI	- Love Makes No Promises	(IRS/MCA)

Dropped: Chicago, Crosby, Stills, Nash & Young, Gardner Cole.

## INSIDE A/C

by Ron Fell & Diane Rufer

CHER and PETER CETERA are number one for the fourth week. With only 67 stations in HEAVY rotation behind them, NATALIE COLE is the logical successor to CHER & PETER.

Expect a major shake-out in the top eight next week as half have lost their underlines (an editor's projection for upward growth). HOWARD JONES should make the biggest gain next issue. There is enough airplay now to expect more than 100 HEAVY mentions next week.

Chart tag continues between the ARETHA/ELTON and ROY ORBISON. This week ROY wins in new stations 25 to 16 while ARETHA and ELTON leaps 19% in HIT FACTOR, as ROY scores a 10% increase. Both should be top ten in two weeks.

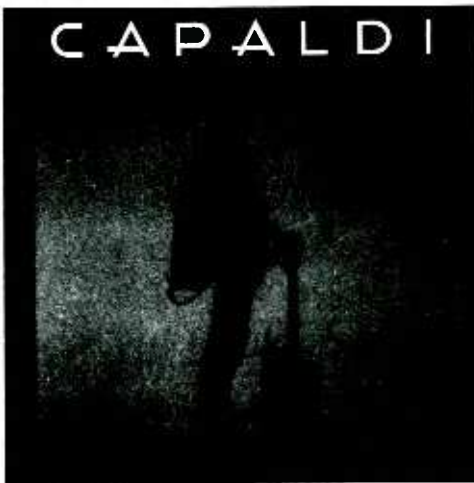
With a 26% increase in HIT FACTOR (second biggest in PLUS FACTOR) RICK ASTLEY is making impressive strides on the chart. New this week for KTSR, WWDE, KDES, WTNY, WZNY, KYLT and WJBR.



GRAYSON HUGH is now HIT FACTORED by nearly two-thirds of his players and continues to rack-up impressive calls. This week's new ones include KSTP/FM, KLIT/FM, WAEB and KTKS.

NEIL DIAMOND's "The Best Years Of Our Lives" is this week's highest chart debut

at 32. It is once again a MOST ADDED with 28 new A/C's, but more importantly it debuts in PLUS FACTOR with 50% of its airplay already in quality rotations.



JIM CAPALDI's comeback song, "Some Come Running" is now comfortably over the 50% mark in HIT FACTOR with rotation commitments from WSKY, KYJC, KSAL, WKYE, KLDI, WKST, WJTW etc.

BARRY MANILOW makes an impressive re-debut in the A/C mainstream with "Keep Each Other Warm." By a wide margin it takes MOST ADDED thanks to WMT AM & FM, KOST, WTRX, WEBE/FM, KVIL, WJON, WKCX, WAFL, WMYX and 39 others.

Our RECORD TO WATCH last week, THE BELLE STARS' "Iko Iko," picked up WLAM, WBTH, WFEB, WGCD, WUVU, WDAY/AM, WLKX/FM, WMRN, KORT, KSNN/FM, KKRK, KXRO and KRKO. Adding a little more history to the record,

### 10,000 MANIACS

Trouble Me (Elektra)

If you can't appreciate the lyrics in this song the record will fall on deaf ears. Natalie Merchant has written a strong friendship record in which rhyme is sacrificed for reason.

### KENNY G

Against Doctor's Orders (Arista)

So much for saving the best for last! This is a rhythmic production piece co-produced and co-arranged by Preston Glass.

### STEVIE NICKS

Rooms On Fire (Modern/Atlantic)

Producer Rupert Hine brings a new bass line to back the familiar Nicks knack for hypnotic vocals.

### DAN HILL

Unborn Child (Columbia)

A wonderful song about the priceless sensation of hearing the beating heart of one's unborn child. Should have special appeal to those who've experienced such a special moment.

### CROSBY, STILLS, NASH & YOUNG

Clear Blues Skies (Atlantic)

Graham Nash takes the lead vocals on this new release and has a softer sound. This is definitely for the ecology minded. A/C had nice results with their last two releases and should have no problem with this one.

### LOVE and MONEY

Strange Kind Of Love (Mercury/PolyGram)

James Grant, the breadwinner in this family, writes in mixed metaphors creating a swirling, jazzy pastel mosaic which comes out a minute shorter than the album version.

### IVAN LINS

You Moved Me To This (Reprise)

Ian teams with singer/songwriter Brenda Russell for a moving love song tinged with a hint of his Brazilian musical roots.

### DUSTY SPRINGFIELD

Nothing Has Been Proved (Enigma)

Once again working with The Pet Shop Boys, Dusty is now singing the "guilty 'til proven innocent" theme from the movie, "Scandal."

we mentioned it was recorded by Dr. John and The Dixie Cups but THE BELLE STARS released this song in Europe during the summer of 1982. Certain things are better the second time around.

DONNA SUMMER's "This Time I Know It's For Real" is the RECORD TO WATCH for this week. Her single doubled its ADDS this week with noteworthy mentions from KDES/FM, WAEB, WMTR, WAFL, WCVQ, WRFC, KLSS, 3WM, WJTW/FM, KITZ and K101. DONNA has been in Top 40's MOST ADDED column two weeks now. Certainly this former Disco Queen is on the comeback path.

# HIT FACTOR

A/C Research:  
Diane Rufer/Ron Fell

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

Total Reports This Week **229** Last Week **230**

ARTIST TITLE LABEL	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
CHER & PETER CETERA - After All (Geffen)	221	1	207	9	4	97%	9
38 SPECIAL - Second Chance (A&M)	194	4	167	19	4	95%	13
NATALIE COLE - Miss You Like Crazy (EMI)	205	7	130	59	9	92%	6
ENYA - Orinoco Flow (Sail Away, Sail Away) (Geffen)	188	5	149	28	6	94%	14
BETTE MIDLER - Wind Beneath My Wings (Atlantic)	187	1	146	34	6	96%	14
DEON ESTUS - Heaven Help Me (Mika/Polydor)	179	1	136	34	8	94%	9
BASIA - Promises (Epic)	177	2	118	47	10	93%	8
MADONNA - Like A Prayer (Sire/Warner Bros.)	171	2	139	24	6	95%	8
HOWARD JONES - Everlasting Love (Elektra)	174	11	79	76	8	89%	7
PAUL CARRACK & TERRI NUNN - Romance (Theme/"Sing") (Columbia)	156	5	105	37	9	91%	10
KARYN WHITE - Superwoman (Warner Bros.)	149	4	87	50	8	91%	9
STEVE WINWOOD - Hearts On Fire (Virgin)	138	--	63	67	8	94%	7
SOUTHERN PACIFIC - All Is Lost (Warner Bros.)	150	6	45	81	18	84%	8
BANGLES - Eternal Flame (Columbia)	139	--	64	57	18	87%	14
CAROLE KING - City Streets (Capitol)	154	9	31	92	22	79%	7
EDIE BRICKELL & NEW BOHEMIANS - Circle (Geffen)	148	5	43	70	30	76%	7
ROY ORBISON - She's A Mystery To Me (Virgin)	168	25	15	95	33	65%	4
ARETHA FRANKLIN & ELTON JOHN - Through The Storm (Arista)	150	16	32	76	26	72%	4
GLENN FREY - Livin' Right (MCA)	128	1	36	76	15	87%	8
PHOEBE SNOW - If I Can Just Get Through The Night (Elektra)	136	15	22	82	17	76%	7
ONE 2 MANY - Downtown (A&M)	123	8	19	73	23	74%	7
BARBRA STREISAND - What Were We Thinking Of (Columbia)	133	15	10	75	33	63%	4
VANESSA WILLIAMS - Dreamin' (Wing/PolyGram)	108	--	46	43	19	82%	16
PETER NOONE - I'm Into Something Good (Cypress/A&M)	108	--	33	62	13	87%	12
RICK ASTLEY - Giving Up On Love (RCA)	121	20	5	66	30	58%	4
GRAYSON HUGH - Talk It Over (RCA)	102	15	26	41	20	65%	7
CARLY SIMON - Let The River Run (Arista)	90	1	40	29	20	76%	14
MICA PARIS - My One Temptation (Island)	100	6	14	54	26	68%	7
KENNY G (Vocal w/Smokey Robinson) - We've Saved The Best For Last (Arista)	97	--	22	51	24	75%	13
SA-FIRE - Thinking Of You (Cutting/Mercury/PolyGram)	102	21	18	45	18	61%	5
JULIA FORDHAM - Happy Ever After (Virgin)	82	3	20	44	15	78%	9
NEIL DIAMOND - The Best Years Of Our Lives (Columbia)	111	28	5	51	27	50%	3
ROY ORBISON - You Got It (Virgin)	80	--	19	38	23	71%	15
PAULA ABDUL - Forever Your Girl (Virgin)	84	16	14	34	20	57%	5
DONNY OSMOND - Soldier Of Love (Capitol)	85	21	12	33	19	52%	4
JIM CAPALDI - Some Come Running (Island)	70	8	5	34	23	55%	5
MIKE + THE MECHANICS - The Living Years (Atlantic)	66	--	15	32	19	71%	17
BREATHE - Don't Tell Me Lies (A&M)	68	--	17	30	21	69%	16
DEBBIE GIBSON - Lost In Your Eyes (Atlantic)	64	--	10	39	15	76%	16
MARILYN SCOTT - I Only Have Eyes For You (WTG/CBS)	67	10	3	24	30	40%	4

# PLUS FACTOR

Records which received the greatest increase in HIT FACTOR.

ARTIST TITLE LABEL	LW	TW	Increase
NEIL DIAMOND - The Best Years Of Our Lives (Columbia)	17	50	33%
RICK ASTLEY - Giving Up On Love (RCA)	32	58	26%
ANITA BAKER - Lead Me Into Love (Elektra)	--	22	22%
ARETHA FRANKLIN AND ELTON JOHN - Through The Storm (Arista)	53	72	19%
ATLANTIC STARR - My First Love (Warner Bros.)	16	33	17%
WATERFRONT - Cry (Polydor/PolyGram)	31	48	17%
ONE 2 MANY - Downtown (A&M)	58	74	16%
MARILYN SCOTT - I Only Have Eyes For You (WTG/CBS)	24	40	16%
MIKE RENO - Whenever There's A Night (Cypress/A&M)	14	29	15%
DONNA SUMMER - This Time I Know It's For Real (Atlantic)	--	15	15%
DONNY OSMOND - Solider Of Love (Capitol)	38	52	14%
JIMMY HARNEN with SYNCH - Where Are You Now? (WTG/CBS)	41	55	14%



# KEITH WHITLEY



## TWO OF COUNTRY'S MOST

A year ago, though they both had years of experience, Patty Loveless and Keith Whitley were still called country everything they release goes Top 5. Here

by Lisa Smith

Keith Whitley's first appearance in the Gavin Report was back in 1986 when he was featured in our "New Artists" issue as part of a stellar group that included Randy Travis and Dwight Yoakam. While he had already experienced a lot more success than his two compatriots, his star didn't take off as quickly as theirs.

After spending the late '70s and early '80s enjoying a successful bluegrass career, Keith was in the middle of a career change. Starting at age 14 he spent years playing with Ricky Skaggs, Ralph Stanley and J.D. Crowe and the New South. After his second album with the New South, he got enough positive feedback from Nashville record executives to make him consider following his real dream—a solo career singing traditional country music.

His first mini-lp on RCA received critical acclaim but little radio airplay. It wasn't until his "Miami to L.A." album that Keith's talents really started to shine. That release yielded four top ten hits and included two songs that became smashes for two of Keith's peers: "On The Other Hand" for Randy Travis and "Nobody In His Right Mind Would Have Left Her" for George Strait.

Keith's was progressing at a steady pace, but he was ready for more. When 1988 rolled around Keith decided to take control of his career. The result: "Don't Close Your Eyes," an album that he co-produced that has yielded him those smash #1 singles he's longed for.

LISA SMITH: I know you started in this business at a very young age.

KEITH WHITLEY: I sure did. I was entering talent contests and as far back as four years old. I was singing a cappella then—I hadn't started playing an instrument—and I would enter the local 4-H talent contests at school. When I was about five years old, I won a talent contest, and one of the judges told my dad that he ought to get me a guitar. He did that within a month or so, and that's when I started playing.

LS: Who were your influences back then?

KW: Like a lot of people in my generation, I was influenced by records. I never had the opportunity to see a lot of the people that I really admired in person. I never saw Lefty Frizzell in person, I never even saw him on T.V. Yet he was the biggest influence on me musically, and it all came by way of records. My mom had some of his records, and some Hank Williams' records. As I got older, and started buying records myself, Lefty had stopped recording—at least there weren't very many of his records coming out—so I was influenced by people like Merle Haggard and George Jones.

LS: Did you listen to other types of music? While I was in school I went through the period that I think most of us go through—being influenced by rock n roll. Although at the time, it was more rockabilly. So I have quite a range of musical tastes. When I'm on the bus traveling, I listen to a lot of different kinds of things. But my first love is, and always has been, the traditional type of Country music. That's what I started out playing. A lot of people have the misconception—because of my association with Ricky (Skaggs)—that I started out in bluegrass. It was really the other way around. I had probably seven or eight years of performing expe-

rience before I became interested in bluegrass music. I did that when I was 14 as a way to get in a band.

LS: Tell us how you hooked up with Ricky Skaggs.

KW: My brother and I were in a bluegrass band together when Ricky and I met at a talent show. Our band was performing and he was there as a contestant in the fiddler's contest. We struck up a conversation, and within a month he joined our band. What's really ironic, looking back on it, is that I didn't know Ricky sang until a couple of weeks after he joined the band. He just played fiddle and mandolin with us. I was the lead singer and my brother sang harmony. One night when we were rehearsing, Ricky mentioned a song that my brother didn't know, but I did. I started singing and when I got to the chorus, Ricky came in with the harmony and just blew my mind. Ricky and I had a blend and it was almost like we were brothers. Our harmonies were very close. I believe this is the first time I ever told that story!

LS: I'm glad you remembered it! When did you join the Ralph Stanley Band?

KW: Three or four months after Ricky joined the band. We heard that Ralph was going to be in Fort Gay, West Virginia, so we made plans for Ricky's father to take us to the concert. Ralph had bus trouble or something and was late getting to the show. The crowd was getting restless, and the guy who ran the club knew that we played. He asked us to get up and do a few songs. The next thing I knew, Ralph was sitting there at the front table requesting songs and within a month, we were touring with his band. It all happened rather quickly, and for me it was odd to be in a music form that was not my first

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# AND PATTY LOVELESS

## THE MOST PROMISING NEW STARS



performing and recording under their hats, considered new Country artists. This year practically to two of Country's most promising new stars...

By Cyndi Hoelzle

**T**hough she is considered one of the "New Country" pack, Patty Loveless's roots are definitely downhome. She's an eastern Kentucky girl, a coal-miner's daughter like her distant cousin Loretta Lynn. Inspired by Dolly Parton, she began writing songs in her teens, and when she was 14 she made her first trip to Nashville determined to show her songs to Porter Wagoner. She marched right in and met with Porter and Dolly, who recognized her talent and introduced her around Music Row.

When she was 16 The Wilburn Brothers spotted her on a local TV show and hired her to replace their departing "girl singer" Loretta Lynn. She also signed on as a staff songwriter to the Wilburn's publishing company, Sure Fire. From then on she commuted between Nashville and high school in Louisville.

She eventually married the Wilburn Brother's drummer, Terry Lovelace (Patty's stage name is a variation on her ex-husband's last name) and moved to North Carolina, where she began singing pop and rock and roll in club bands. It wasn't until she began to hear the New Traditional sounds coming out of Nashville in 1983 that Patty got the urge to come back to Music City and try again.

Honky Tonk Angel is Patty's third album for MCA, and it showcases Patty's unique sound which she describes as "traditional—with an edge." The merging of old and new is illustrated by the song selection on the album: She does the Stanley Brother's "I'll Never Grow Tired Of You" right after a cover of Lone Justice's "Don't Toss Us Away."

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**CYNDIHOELZLE:** You've gone from being called a "girl singer" to a "female artist."

**PATTY LOVELESS:** I think that shows a lot of recognition, being called a female artist rather than just "this new girl singer." It means you're being recognized by your peers, and being recognized by radio. I'm really so happy about the way things are happening. Even when my records don't go to number one, I understand the fact that the charts get crowded up. Sometimes it's discouraging, but the fact is that people are hearing the song. The points may not be getting there, but still I know that they're playing the record.

**CH:** The listener can't tell the difference between a number one and a number two song.

**PL:** And sometimes the listener only knows that the song went number one on *their* radio station.

**CH:** Do you agree with the critics that this is your strongest album?

**PL:** Well, to tell you the truth I felt that the first album was really good, I was really pleased with a lot of the material on that album. I think what happened was that I was a new artist. I had two singles out prior to the album—I signed with MCA, in July of 1985 as a singles artist. The second single, "I Did," really started to take off and radio started loving it but MCA was trying to be fair to some other new artists that were coming along on the label—you know how sometimes the charts get so crowded. Jimmy Bowen called me in and told me he was going to pull the record, but that he was going to give me an album with it. Radio started arguing about it, saying, "What happened? Why was this record pulled?" and I had to explain as well as I could, because I didn't want them to think that

MCA stopped believing in me. They didn't, but it was just going to take some time before they presented me.

**CH:** How long *did* it take?

**PL:** Eight months after all that happened, there was no sign of Patty Loveless on record or radio. I kind of got lost in the shuffle. And I think that hurt the first album. Even now, "After All" gets as much recognition as anything. "Slow Healing Heart" was another song that I thought was wonderful. But I don't think radio was ready to accept it and take a chance, because the material was different, and it was new. A lot of other new artists were happening at that time, too.

**CH:** Did you approach the second album differently?

**PL:** The second album got me recognition. I was trying to make records that were pleasing to the audience, pleasing to radio and pleasing to myself. I felt like I had so many different people to please. I kept thinking "golly what do I do? I just want to give them something that I know that they'll play." So it was kind of an experiment album for me. I think you'll find that some of the songs on there are very different.

**CH:** So how much say do you have in the song selection on your albums?

**PL:** I have a lot of input. Tony Brown, my producer, got with me on this third album and we shuffled through a lot of songs. I always like an outsider's input—of course Tony's a very important outsider. I'd pick the songs, and we'd narrow it down to about 25. Then I'd go over to his house and take my guitar player with me. We'd do a little pre-production thing of taking the song and singing it with guitar and keyboards—just singing it out and letting Tony hear me sing it. He's the extra pair of ears, and he gives me

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# KEITH WHITLEY

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love and to have that much success with it. My bluegrass career really snowballed. It was hard for me to get out of it and get back to what I wanted to do. But I enjoyed it and learned a lot during the time I spent playing bluegrass music.

**LS:** Did you and Ricky ever release an album together?

**KW:** Two. We released one duet album when we were 16 and one when we were 17. The first one was on a small independent label in Dayton, Ohio called Jaylynn Records, and the second was on the label that Ralph still records for, Rebel.

**LS:** How did you land a contract with Rounder Records?

**KW:** That happened when I left Ralph Stanley and went to work with J.D. Crowe and the

couple of hits and opened a lot of doors, but I felt that I was at the point in my career where I was under a microscope. I felt that this album was going to be do or die as far as getting total support from the label. I knew it was going to take the right kind of product, and I just didn't feel that we had delivered that yet. I don't think I would have been able to get to the point where I was ready to put out that kind of album if it hadn't been for the hectic touring schedule we maintained over the last couple of years. That put me more in touch with myself musically than anything ever has.

**LS:** How did that happen?

**KW:** After we started having hit records—after “Miami, My Amy” hit, we started touring. I was in constant contact with my fans, working more than I ever had in my life. My voice got stronger and I became aware of who I was musically and what I could and couldn't do. I learned that the fans could care less about the producers, but the music is

do it. We were on a roll—most of our records were going top ten. But we did have a record stall on us nationally, and that made me re-

**“I was under the impression that in order to be a big star . . . you had to be about as handy with a bottle as you were with a song. Hank, Lefty, George . . . did, so I did too.”**



New South. They were already recording for Rounder. I did two albums with The New South, and then Rounder made it possible for me to come to Nashville. The second album I did with Crowe was a Country album instead of a bluegrass album. It came to the attention of some folks in Nashville and I started getting calls from some record labels. I decided that there was enough interest in me to move down here. The next move was to figure out a way to support myself. Rounder and I worked out a production agreement in which they'd pay me enough money to live on and pay for the cost of doing a spec session with the hopes of me signing a record deal, in which of course they would be involved.

**LS:** I've heard that you thought “Don't Close Your Eyes” was a crucial album for you. Both of your previous albums were very successful. Why was this one so important?

**KW:** While the two previous albums did well, I knew I hadn't done the kind of record I was capable of. The second album had a

very important to them. I got to the point where I was ready to go in and say “I'd like to produce my own records.”

**LS:** Hadn't you already cut an album before you reached the decision that you wanted to co-produce the album?

**KW:** We had sixteen sides cut, which is more than an album. I had written four or five songs that I wanted to record. The cover was shot, the release date was set. I knew it wasn't a bad album—it was a very good album—I play some of that stuff now and listen to it and it's very enjoyable. But I knew that it wasn't the musical statement that I needed to make. I was aware of that even before I finally got enough courage to go into Joe Galante's office.

**LS:** It must have been pretty intimidating to walk into his office and say “I know I've already cut an album but I'd like to do it over.”

**KW:** It really was. I had to muster up all the courage I could, and if there were other circumstances I might not have been able to

alike even more that I needed to do something. I think all those things led up to me getting up the courage to go in and ask Joe if I could produce. Much to my surprise, he sat there with a smile. He said, “I've known for a long time that you were capable of producing, and that's probably what you should do. But that's one of those decisions that nobody can make for you.”

**LS:** Did you and your old producer part on good terms?

**KW:** Oh yeah, we're very good friends. He was a very important part of the success that we've had prior to this. You probably recall the first mini-LP that I did. It was six songs, and while the critics loved it, we didn't have any radio success with it. That project was produced by Norro Wilson. So when Blake Mevis took over he was working with an act that already had one strike against it as far as radio was concerned. We had to do something to convince radio to play us, and Blake did that with the L.A. to Miami album. But I discovered so much about myself out there on the road that I just got to the point where I outgrew that relationship. It worked in its time, but I outgrew it. It had nothing to do with Blake's ability as a producer—I have a lot of confidence in him and think he's an excellent producer. He did a great job with me at the right time. I just think our time came and went.

**LS:** What did you do with the 16 songs that you had already recorded? Did you just wipe the slate clean and start from scratch, or did you redo what you already had in the can?

**KW:** We only recut one song that I wrote called, “It's All Coming Back To Me Now.” Other than that, none of the songs were redone. I wanted to start fresh.

**LS:** Do you have any favorite cuts on the album?

**KW:** My favorite cut is “I Never Go Around Mirrors” for a lot of different reasons. I had been singing that song since the first time I heard it. I think that record came out by Lefty in 1970 or 1971. I recorded it once before on Rounder Records when I was with J.D. Crowe and the New South on an album that was released in 1980. It was a much different version than the current one, and it's a song that I'd always wanted to record again. The new verse added a lot to it. The song originally just had one verse and chorus and was

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rather short, and I talked to Whitey Shafter, who had co-written the song, about the possibility of adding another verse, and he did. To top it all off Allen Frizzell sang harmony with me. Allen sounds a lot like Lefty anyway, but he sounds so much like Lefty on this cut that you get an eerie feeling when you hear it. It sounds like Lefty's singing with me. It's my favorite thing that I have ever recorded, because Lefty was such a big influence on me, and it was neat to get to do my tribute to him, and to be able to add my own touches to the song as well.

**LS: I read in an interview in which you said you went through some tough times before you married Lorrie (Morgan).**

**KW: It's no secret—in the music business anyway—that I was pretty wild for a long time. I grew up in a rural area of Eastern Kentucky where our hobbies were drinking**

## PATTY LOVELESS

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input on what he thinks my voice sounds like on the song. Sometimes a song just doesn't work for me. I think that you've got to match the song with the artist. I've always admired the Judds because they're so successful at finding material that suits radio. Mama Judd once told me "just go with your own heart, with what you feel is right. Then it's more believable to people, because you'll go out there and perform it, and they'll believe what you're singing about." And that's what I found out down through the years. When I was playing clubs, every time I chose material, I tried to choose stuff that I got off on, because if I felt that I was performing it well, and I could do the song justice, then the audience would feel it too.

**CH: Who chose the Lone Justice song, "Don't Toss Us Away?"**

**PL: When I first signed with MCA, Tony, my**



brother and I celebrated. We went out together, and Tony put on a tape of this group. I hadn't heard them yet—this was their first album, in 1985. I think everybody knows the whole story on Lone Justice—at the time

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and fast cars. That carried over into my adult life a lot more than it should have. Also, I was under the impression that in order to be a big star in my chosen profession you had to be about as handy with a bottle as you were with a song. Hank, Lefty, George—all my idols did, so I did too. It got to the point where it almost cost me my career and my life. Fortunately I was able to pull out of a nosedive about the time I met Lorrie. She was that missing ingredient that made it possible for me to straighten out and make it stick.

**LS: And you're healthy now?**

**KW: My life has really turned around and I think that's another reason I've discovered so much about my music in the last couple of years. I'm just more aware of everything. When you're clear-headed, things come back that you never knew you'd forgotten. ●**

nobody knew how to categorize them. Pop and rock radio didn't want 'em, and Country didn't seem to want them either. It was sad, because they did have a unique sound. When I heard "Don't Toss Us Away" I fell in love with it and I've been wanting to cut it ever since I heard it.

**CH: Have you met (Lone Justice's) Maria McKee?**

**PL: I've been a fan of Maria's for some time. I love her voice and the energy that comes across. We were in the studio and mixing "Don't Toss Us Away" and she was working with Steve Earle in Memphis. Steve brought her into town, and they surprised me. Here I was, just like a fan. She came in and listened to the song, and of course I kept trying to tell her that it was not the final mix. She was very quiet, she was up against the board, and I was up against the wall chewing my fingernails. She turned around and said "You did it just like my brother wanted it done." That pleased me more than anything.**

**CH: What was it that caused you to come**

**back to singing Country music?**

**PL: By the time I was 19 I was still doing Country, but I moved to North Carolina from Nashville and started playing clubs. My husband was a drummer and that kept**

me into the music. I was singing rock and roll and pop music, and I did that for about seven years. By that time I wanted to get away from it for awhile, and just took a job working in a restaurant. From time to time I did club gigs. About a year later, a guy called up looking for a girl singer to play in his club. I'd been thinking about going back to school, but I went back into the clubs and got bitten again. I was doing Bonnie Raitt, Linda Ronstadt, Loretta Lynn, Dolly Parton songs. People started coming up to me and asking me to do "Mama He's Crazy." I thought they were joking, I'd never heard of the Judds. But then I heard it on the jukebox. I went out and bought the album, and started getting turned on. So I called up my brother, Roger Ramey, in Chicago. I told him I really liked what I was hearing out of Nashville. The next thing I know he called back saying, "How'd you like to come back to Nashville and give it another shot?" We went in April of 1985 and did a five song demo, two of which I had written when I was 16. Roger introduced the demo to Tony Brown in May, and Tony asked him not to take it anywhere else.

**CH: What role did Dolly Parton play in your early career?**

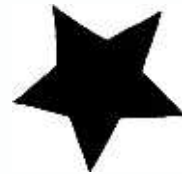
**PL: Dolly was always an influence. She was like a sister and a friend. I've always loved her. I was 14 years old when I met her. I used to watch her on TV a lot and say that she was probably one sweet lady. One day, after I walked up to Porter's office, he invited me down to watch the taping of the ("Porter Wagoner") show. Meeting her was the thrill of my life. Meeting Loretta (Lynn) was also a thrill—I met her when I was 12. But to get with Dolly, that was a big thing. There's times I wish I could pick up the phone and talk to her. I hearing her talk about her songs and how she came to write them inspired me to write. She's always such a positive thinker, and I wish that someday I could reach that point.**

**CH: Where do you hope to be five years from now?**

**PL: Rich! Truthfully, I really want to see my albums kick in and sell. I want to reach the point Linda Ronstadt has—the exposure, a household name. That's when I'll consider myself successful. When I'm putting an album together, I try to pick ten songs that I think are great—that will make it worthwhile to go out and spend that \$10.98. I know, I'm a record buyer. I don't go to the labels and try to pick up the albums. If I'm a fan, I'll buy the album myself.**

**CH: How would you describe your music?**

**PL: I think it's a traditional sound with a bit of an edge. That comes from the experience I had from the pop/rock field, and from the musicians that we use on the sessions—players like Albert Lee, Leland Sklar and John Jarvis, who have played in the rock and roll era. I can get in there and give it my best with my vocals, but the musicians have a lot to do with the sound. It's not just Patty Loveless. Some people label the sound "L.A.," and I tend to think maybe it does have a touch of what Emmylou Harris had back in the seventies, a little bit of country/rock. Really, as long as my fans buy it, it makes them happy, it tickles their fancy and they can feel my music, they can call it anything they want! ●**



# COUNTRY

## MOST ADDED

- REBA McENTIRE (64)  
(MCA)
- RONNIE MILSAP (35)  
(RCA)
- NITTY GRITTY DIRT BAND (34)  
(Universal)
- EDDIE RABBITT (33)  
(RCA)
- DOLLY PARTON (32)  
(Columbia)

## TOP TIP

**T. GRAHAM BROWN**  
Never Say Never  
(Capitol)

His "T-ness" picks up 22 more adds his second week out, including WWJO, WTNT, WNAX, WQBE, WWZD, KLIK, KWPC, WFLS, etc.

## RECORD TO WATCH



**BELLAMY BROTHERS**  
Hillbilly Hell  
(MCA/Curb)

The Bellamy's trip to Hillbilly Hell is making a heavenly trip to the charts. 25 more adds take it to 60 reports.

## 2W LW TW

9	3	1	<b>RODNEY CROWELL</b> - After All This Time (Columbia)
3	1	2	ALABAMA - If I Had You (RCA)
10	5	3	<b>STEVE WARINER</b> - Where Did I Go Wrong (MCA)
7	4	4	<b>RESTLESS HEART</b> - Big Dreams In A Small Town (RCA)
14	11	5	<b>CLINT BLACK</b> - Better Man (RCA)
1	2	6	RANDY TRAVIS - Is It Still Over? (Warner Bros.)
12	10	7	<b>FORESTER SISTERS</b> - Love Will (Warner Bros.)
16	13	8	<b>EARL THOMAS CONLEY</b> - Love Out Loud (RCA)
13	12	9	<b>DWIGHT YOAKAM</b> - I Got You (Reprise)
17	14	10	<b>DESERT ROSE BAND</b> - She Don't Love Nobody (MCA/Curb)
18	15	11	<b>ROSANNE CASH</b> - I Don't Want To Spoil The Party (Columbia)
19	16	12	<b>SKIP EWING</b> - The Gospel According To Luke (MCA)
6	6	13	PATTY LOVELESS - Don't Toss Us Away (MCA)
2	9	14	JUDDS - Young Love (Curb/RCA)
22	17	15	<b>DAN SEALS</b> - They Rage On (Capitol)
26	19	16	<b>TANYA TUCKER</b> - Call On Me (Capitol)
23	18	17	<b>THE SHOOTERS</b> - If I Ever Go Crazy (Epic)
5	8	18	BAILLIE AND THE BOYS - She Deserves You (RCA)
24	20	19	<b>LIONEL CARTWRIGHT</b> - Like Father, Like Son (MCA)
25	21	20	<b>GENE WATSON</b> - Back In The Fire (Warner Bros.)
4	7	21	HIGHWAY 101 - Settin' Me Up (Warner Bros.)
28	24	22	<b>OAK RIDGE BOYS</b> - Beyond Those Years (MCA)
30	26	23	<b>PAUL OVERSTREET</b> - Sowin' Love (RCA)
39	30	24	<b>KATHY MATTEA</b> - Come From The Heart (Mercury/PolyGram)
35	27	25	<b>MERLE HAGGARD</b> - 5:01 Blues (Epic)
--	31	26	<b>RICKY SKAGGS</b> - Lovin' Only Me (Epic)
--	34	27	<b>RICKY VAN SHELTON</b> - Hole In My Pocket (Columbia)
31	28	28	<b>LARRY BOONE</b> - Wine Me Up (Mercury/PolyGram)
29	29	29	<b>J.C. CROWLEY</b> - I Know What I've Got (RCA)
--	38	30	<b>EDDY RAVEN</b> - In A Letter To You (Universal)
11	22	31	K.T.OSLIN - Hey Bobby (RCA)
38	36	32	<b>JAMES HOUSE</b> - Don't Quit Me Now (MCA)
--	--	33	<b>GEORGE STRAIT</b> - What's Going On In Your World (MCA)
--	--	34	<b>THE McCARTERS</b> - Up And Gone (Warner Bros.)
8	23	35	BILLY JOE ROYAL - Tell It Like It Is (Atlantic America)
--	39	36	<b>SWEETHEARTS OF THE RODEO</b> - If I Never See Midnight Again (Columbia)
15	25	37	SHENANDOAH - The Church On Cumberland Road (Columbia)
40	40	38	<b>CHRIS AUSTIN</b> - Blues Stay Away From Me (Warner Bros.)
--	--	39	<b>RONNIE MILSAP</b> - Houston Solution (RCA)
--	--	40	<b>LORRIE MORGAN</b> - Dear Me (RCA)

## CHARTBOUND

ARTIST TITLE LABEL	*Debuts in chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
<b>CONWAY TWITTY</b> - She's Got A Single Thing In Mind (MCA)		136	30	--	27	79	19%	4
<b>RUSSELL SMITH</b> - Wonder What She's Doing Tonight (Epic)		95	10	--	36	49	37%	7
<b>DON WILLIAMS</b> - One Good Well (RCA)		91	19	2	15	55	18%	4
<b>EMMYLOU HARRIS</b> - Heaven Only Knows (Reprise)		90	30	3	9	48	13%	3



**MARKETING**

by Oren Harari

**THE RIGHT STUFF**

The guts of nearly every business involves making something and selling something—that “something” being a product or service. Since selling is half the equation, it is worth knowing what customers would like from salespeople. I recently came across an unpublished research study which may shed some light on the subject. The research was conducted by a prestigious business school. It sampled corporate customers of manufacturing hardware such as computer technology and electronic equipment. The research assessed an interesting question: What do these tough customers in tough industries want from salespeople? In other words, what attributes of salespeople are most likely to influence these customers? Even if you’re not selling to manufacturers, I think the results may not only surprise you, but also give you some tips on improving your own sales efforts.

• Attribute 1: *Knowledge*

The two most important attributes were: “Has practical, current product knowledge,” and “Understands customer’s requirements.” Less important were: “Has good educational background” and “Knows market trends.”

• Attribute 2: *General Competence*

The most important attributes were: “Has customer rapport,” “Gives service after sales,” and “Solves problems well.” Among the least important attributes were: “Forecasts accurately” and “Plans sales calls.”

• Attribute 3: *Communication Skills*

The most important attributes were: “Is responsive and timely” (the solid #1) and “Is accessible.” Moderately important was “Speaks and presents well.” Less important was “Writes well.” Least important were: “Uses state-of-the-art communications systems (FAX, TWX, etc.)” and “Uses computers.”

• Attribute 4 *Personal and Professional Traits and Abilities*

The most important attributes were: “Possesses honesty and integrity” and “Is trustworthy.” Also important were: “Has a positive attitude” and “Listens well.” Moderately important were: “Has a good physical appearance” and “Has a proven track record.” The least important were: “Is active member of trade association” and “Is prominent and respected in industry.”

Now that we’ve summarized the results, what can we conclude? I think the most potent conclusion is that many sales forces emphasize the wrong things. By “wrong” I mean things that customers value less. Frequently, for example, salespeople (and students in business schools) are told about the importance of using the state-of-the-art tech-

nology, of dressing sharp (“power dressing”), of having networks throughout the industry, of having the right college degree, of learning how to do good planning and forecasting, of being able to expound on market trends, and so on. These attributes are no doubt desirable and important, but according to customers, they are of less value than more mundane attributes like integrity, trustworthiness, responsiveness, accessibility, rapport, product knowledge, and understanding customer needs.

In short, customers are saying that they’re more influenced by a sales person who is available, honest, in tune with the customer and provides after-sale service than someone who does not have those attributes but instead is nattily dressed, has a high profile in the industry, is a technological whiz, and has an impressive degree.

The researchers also asked the customers to rate the effectiveness of the salespeople who currently call on them. On all the important attributes cited above, salespeople as a whole were rated only moderate in performance. This suggests that there is much room for improvement. It also suggests that those sales people who start focusing on the right stuff are going to make those sales a lot easier than their competitors will. ●

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Reports	Adds	Weeks	ARTIST	TITLE	LABEL
79	6	5	JOHN CONLEE	- Fellow Travelers (16th Ave.)	
77	28	3	CHRIS HILLMAN/ROGER McGUIINN	- You Ain't Going Nowhere (Universal)	
74	--	6	MICKY GILLEY	- You've Still Got A Way With My Heart (Airborne)	
71	7	6	TIM MENSY	- Hometown Advantage (Columbia)	
70	64	1	* REBA McENTIRE	- Cathy's Clown (MCA)	
70	3	7	RONNIE McDOWELL	- Sea Of Heartbreak (Curb)	
70	13	4	MARY CHAPIN CARPENTER	- How Do (Columbia)	
63	22	2	T. GRAHAM BROWN	- Never Say Never (Capitol)	
62	24	2	JUICE NEWTON	- When Love Comes Around The Bend (RCA)	
60	25	2	BELLAMY BROTHERS	- Hillbilly Hell (MCA/Curb)	
58	6	5	CEE CEE CHAPMAN	- Frontier Justice (Curb)	
55	1	4	TIM MALCHAK	- Not Like This (Universal)	
53	6	6	GARTH BROOKS	- Much Too Young (To Feel This Damn Old) (Capitol)	
51	1	9	JONI HARMS	- I Need A Wife (Universal)	
49	18	2	GEORGE JONES	- Ya Ba Da Ba Do (So Are You) (Epic)	
45	14	2	KEVIN WELCH	- I Came Straight To You (Warner Bros.)	
43	20	2	LACY J. DALTON	- I'm A Survivor (Universal)	
40	4	5	BERTIE HIGGINS/ROY ORBISON	- Leah (Southern Tracks)	
39	5	4	JERRY LANSDOWNE	- She Had Every Right To Do You Wrong (SOR)	
39	12	2	CHARLIE DANIELS BAND	- Midnight Train (Epic)	
39	3	6	BURCH SISTERS	- Old Flame, New Fire (Mercury)	
37	5	3	MEL McDANIEL	- Blue Suede Blues (Capitol)	
36	32	1	* DOLLY PARTON	- Why'd You Come In Here Lookin' Like That (Columbia)	
36	34	1	* NITTY GRITTY DIRT BAND	- Turn Of The Century (Universal)	
34	20	1	* JO-EL SONNIER	- (Blue Blue Blue) Blue Blue (RCA)	
33	16	1	* THE GATLINS	- I Might Be What You're Lookin' For (Universal)	
33	33	1	* EDDIE RABBITT	- That's The Way I Fell In Love With You (RCA)	
31	6	3	FRANK BURGESS	- What It Boils Down To (True)	
30	--	4	BUCK OWENS	- Put A Quarter In The Jukebox (Capitol)	
26	8	1	* CANYON	- Right Track, Wrong Train (16th Ave.)	
22	20	1	* STATLER BROTHERS	- More Than A Name On The Wall (Mercury)	

Dropped: #32-R.Orbison, #33-S.Bogguss, #35-M.Bandy,  
#37-Foster&Lloyd, David Lee/H'rockers, Gail Davies.

\*Debuts In Up & Coming.

## TOP REQUESTS

ALABAMA  
RANDY TRAVIS  
THE JUDDS  
RODNEY CROWELL  
CLINT BLACK

## LP CUTS

Ronnie Milsap - A Woman In Love  
Alabama -  
High Cotton/She Can/Barefootin'  
George Strait - Ace In The Hole  
Southern Pacific - All Is Lost  
Clint Black -  
Straight From The Factory  
Lionel Cartwright -  
Give Me His Last Chance

# INSIDE COUNTRY



### A GIFT FOR GOOD LUCK

KSAN-Oakland/San Francisco's overnight personality, P.J. Ballard, presented Reba McEntire with a good luck KSAN bear just before Reba stepped on stage at the Circle Star Theater. Reviews of the show were great, so the bear must have worked!

HEARTY WELCOMES! We're very pleased to announce these additions to our family of Gavin Country correspondents.

K.C. Adams & Scot Michaels,  
KUZZ Radio - 3223 Sillect Ave.,  
Bakersfield, CA 93308 (805-326-1011)

Ted Bilodeau & Rick Walts,  
WNCQ Radio - Rd. 2 Gifford Road,  
Watertown, NY 13601 (315-782-6540)

Bruce Collins, WXCX Radio -  
P.O. Box 269, Havre De Grace,  
MD 21078 (301-939-1100)

Ken Williams, KLEE Radio -  
212 1/2 East Main St., Ottumwa,  
IA 52501 (515-682-8711)

Ken Bethany, WEPM Radio -  
P.O. Box 767, Martinsburg,  
WV 25401 (304-263-8869)

Dan Dobson, KLQL Radio - PO Box H,  
Luverne, MN 56156 (507-283-4444)

PROGRAMMERS ARE TALKING ABOUT...Jim Quinton at WCHK/FM-Canton, GA is changing his air shift and will now be taking music calls from 3-4 PM Monday thru Friday...Susan Fox called to let us know that WJST-Panama City changed to a Heavy Metal format as of

April 24th. Can "Country Metal" be far off?...Tim Scott at KWPC-Muscataine tells us the Shenandoah lp cut "Two Dozen Roses" gets more than a dozen calls with each play... Congratulations to Wayne Cordray, who's starting his 10th year at KWYZ - Everett, WA... Trish Hennessey at WAVW-Vero Beach says Jeff Stevens & the Bullets are really taking off there... Roger Hammer at KZPR-Minot says his listeners and his staff are wild about the new Clint Black album... On the weekend of April 28-30th, KNIX-Phoenix will be presenting a huge Country jam. More details on this monster event in next week's Gavin... Wayne Raye at WYII-Williamsport says his station is giving away tickets for the Pennsylvania State Lottery, and the phones just won't stop ringing! Wayne bought a few tickets for himself, so if he's not at the station next week, we'll know what happened...

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 **200** Last Week **196**

ARTIST TITLE LABEL	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
RODNEY CROWELL - After All This Time (Columbia)	197	--	167	27	3	98%	11
STEVE WARINER - Where Did I Go Wrong (MCA)	196	--	149	42	5	97%	11
RESTLESS HEART - Big Dreams In A Small Town (RCA)	186	--	160	21	5	97%	12
CLINT BLACK - A Better Man (RCA)	190	1	124	58	7	95%	12
FORESTER SISTERS - Love Will (Warner Bros.)	186	1	120	60	5	96%	13
EARL THOMAS CONLEY - Love Out Loud (RCA)	193	2	102	84	5	96%	9
DWIGHT YOAKAM - I Got You (Reprise)	184	1	106	68	9	94%	10
DESERT ROSE BAND - She Don't Love Nobody (MCA/Curb)	187	--	91	91	5	97%	9
ROSANNE CASH - I Don't Want To Spoil The Party (Columbia)	191	2	67	114	8	94%	8
SKIP EWING - The Gospel According To Luke (MCA)	188	3	61	110	14	90%	11
DAN SEALS - They Rage On (Capitol)	182	1	40	128	13	92%	8
TANYA TUCKER - Call On Me (Capitol)	180	2	28	130	20	87%	7
THE SHOOTERS - If I Ever Go Crazy (Epic)	171	2	48	103	18	88%	11
LIONEL CARTWRIGHT - Like Father, Like Son (MCA)	173	1	26	126	20	87%	11
GENE WATSON - Back In The Fire (Warner Bros.)	173	1	20	128	24	85%	9
OAK RIDGE BOYS - Beyond Those Years (MCA)	169	8	12	120	29	78%	7
PAUL OVERSTREET - Sowin' Love (RCA)	169	14	13	116	26	76%	6
KATHY MATTEA - Come From The Heart (Mercury)	174	14	10	99	51	62%	5
MERLE HAGGARD - 5:01 Blues (Epic)	168	13	9	106	40	68%	6
RICKY SKAGGS - Lovin' Only Me (Epic)	171	13	6	99	53	61%	5
RICKY VAN SHELTON - Hole In My Pocket (Columbia)	166	12	2	96	56	59%	4
LARRY BOONE - Wine Me Up (Mercury)	143	3	10	96	34	74%	8
J.C. CROWLEY - I Know What I've Got (RCA)	144	6	4	100	34	72%	8
EDDY RAVEN - In A Letter To You (Universal)	169	25	4	74	66	46%	4
JAMES HOUSE - Don't Quit Me Now (MCA)	132	7	3	78	44	61%	8
GEORGE STRAIT - What's Going On In Your World (MCA)	145	24	6	54	61	41%	3
MCCARTERS - Up And Gone (Warner Bros.)	141	19	2	56	64	41%	5
SWEETHEARTS OF THE RODEO - If I Never See Midnight Again (Columbia)	129	5	1	60	63	47%	5
CHRIS AUSTIN - Blues Stay Away From Me (Warner Bros.)	104	--	--	58	46	55%	7
RONNIE MILSAP - Houston Solution (RCA)	137	35	2	39	61	29%	3

## NEW RELEASES by Lisa Smith & Cyndi Hoelzle

### DOLLY PARTON - Why'd You Come In Here Lookin' Like That (Columbia)

Dolly's back with a short and sassy Country romp. The song, from her upcoming White Limozeen album, fits Dolly perfectly. It's good to have her back on our side of the fence, with Ricky Skaggs behind the mixing board. Fans have already seen the video on TNN and CMT, and might have caught a rhinestone-studded Parton perform this on Saturday Night Live.



### STATLER BROTHERS - More Than A Name On The Wall (Mercury)

A moving tribute to the men lost in Vietnam, the song works especially well because of the personal narrative. The Statlers sound like they really believe what they are singing.

### JOE BARNHILL - Becky Morgan (Cotton Pickin' Time) (Universal)

Here's a new artist whose claim-to-fame is that he replaced Randy Travis as the headline act at The Nashville Palace. It will be interesting to see if the club's Cinderella story will be repeated. Barnhill's first single for Universal, written by Paul Overstreet and Even Stevens, is a cute country love story that includes a little skinny dippin', a little cotton pickin' and a lot of fun.



### JIMMIE DALE GILMORE - Honky Tonk Sing (HighTone)

Here's another case of matching the song to

the artist. Jimmie Dale, a longtime member of Joe Ely's band and a favorite Texas songwriter, rocks this 1957 Webb Pierce hit. Watch out for the smokin' guitar. This is the first single from Gilmore's sophomore HighTone album.



### JASON D. WILLIAMS - Where There's Smoke (RCA)

Well, it looks like Jason D. is going to live up to all the rumors. His crazy style is transported into his music on "Where There's Smoke," a great debut single with a lot of Jerry Lee-style keyboard playing. Sounds like another new artist is on his way.

# THE BLITZ BEGINS!

*The Follow-Up to Deep Breakfast Is Here!!!*

RAY LYNCH



No Blue Thing

RAY LYNCH

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RAY LYNCH

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RAY LYNCH

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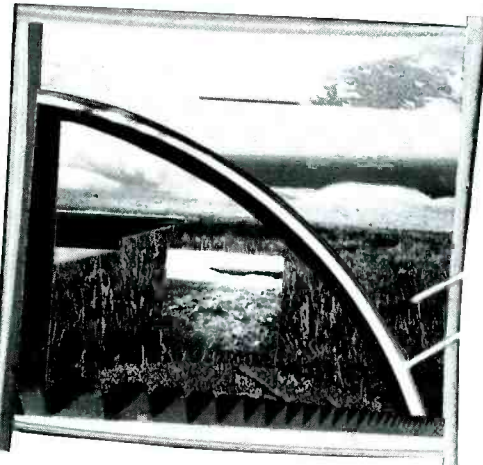
NO BLUE THING

# JAZZ NEW RELEASES



**TOMORROW'S RAINBOW - BUD SHANK (CONTEMPORARY/FANTASY)**

Bud Shank's latest on Contemporary is a revelation. Recorded in the Northwest where the sixty-two year-old altoist spends large portion of his time, Tomorrow's Rainbow represents a mid-life rebirth. Abandoning his flute-playing after a mad wrestling match with an impossibly high musical standard, Shank's current alto work is beautifully second-natured and modern. We admire Tomorrow's Rainbow not so much as a homage to the current Brazilian wave, but more as a meld of modern instrumentation and classic Jazz values. For us, Shank's exploration on the famous label spiritually recalls the fluid alto genius of former Kenton sax-mate and Contemporary label mate Art Pepper. Unlike the peace of mind Pepper, sadly, never achieved, wailing numbers like "Drum Song" and "The Railroad" exemplify an artist who HAS succeeded in his quest toward both artistic freedom and reaching an impressive creative summit.



**THE BIG PICTURE - MICHAEL SHRIEVE AND DAVID BEAL (FORTUNA)**

Here's a real gem worth seeking out. Michael Shrieve, hot on the heels of the release of his solo, Stiletto, plus his session work on

the Freddie Hubbard, releases a thrilling theater of the mind collection. This is genuine movie concept music (hence its title The Big Picture) that could translate well for Adult Alternative. Synthesist David Beal worked with Michael on a previous motion picture assignment, and soon after both decided to work on a project where the music would come from triggered sampled sounds activated by pressure sensitive pads. Rather than the human touch of a keyboard, the notes would instead emanate from the contact of a drumstick. Then both percussionists grabbed a pair of sticks and went to work. The Big Picture is panoramic in its full range glory. All that's missing is Jack Nicholson or Robert DeNiro walking across the silver screen. The overall concept was a success and the recording is state-of-the-art. If you're interested, phone Fortuna's Ethan Edgecomb at 602-326-4400 and tell him Gavin is ravin'.



**TIMES ARE CHANGING - FREDDIE HUBBARD (BLUE NOTE)**

The times are a-changing as Freddie Hubbard again decides to retreat to a more experimental approach. Well liked as a hard bop player, Freddie will cause a small bit of controversy with the electronics on this one. But fear not. Start backwards and work your way up with Sting's "Fragile," "Sabrosa," "Times 'R Changin'" and "Corazon Amplio." Michael Shrieve, one busy chap with two other projects of his own, helps out with the synthesized percussion.

**URBAN DAYDREAMS - DAVID BENOIT (GRP)**

Would it be safe to label David Benoit as the Dave Brubeck of 1989? His playing is so flamboyant he puts everything on a grand scale, even resorting to self-arranged symphony orchestras to garnish his compositions. There's an overriding lushness to almost every track on Urban Daydreams. With songs like "Sailing Through The City," "Snow Dancing" and the title track there's a strong reliance on romantic (almost cinematic) sentimentality, complete with cascading piano accompaniments. Jennifer Warnes is a guest vocalist on "When The Winter's Gone," backed by Benoit, Don

the GAVIN REPORT/April 28, 1989

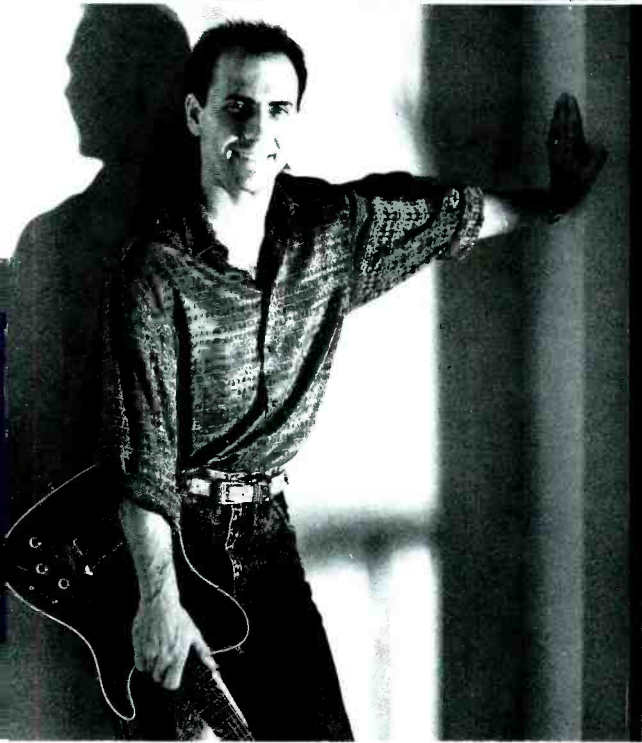
# JAZZ NEW RELEASES

Grusin, Abraham Laboriel and Alex Acuna. Urban Daydreams is without exception a pretty and polished jewel. The music radiates rather than burns. It creates a congenial soundscape of "feel good" and will kill your listeners with kindness rather than urgency.

**ROUNDRIP-ERIC MARIENTHAL (GRP)**  
On first listen Round Trip's most stimulating tracks are the more exotic flavored pieces. "Afrique" is a lively uptempo number, borrowing slightly from the geographics of its namesake. "Serengeti" is a soprano sax rave-up that's both edgy and aggressive. The ballad-y "It's Better Than Nothing" (co-written



CONT. ON PAGE 39



## LARRY CARLTON IS BACK ON SOLID GROUND

Electrifying the airwaves with **On Solid Ground**, his first electric studio recording in six years.

Featuring Bubble Shuffle, The Philosopher and Josie.

► 29 A/A

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# ADULT ALTERNATIVE

## MOST ADDED

1. SKY LIGHT - RICARDO SILVEIRA (VERVE FORECAST/POLYGRAM)
2. OUTRAGEOUS TEMPTATIONS - TIM WEISBERG (CYPRESS/A&M)
3. DREAM PATROL - MR. SPATS (NOVA)
4. ROUND TRIP - ERIC MARIENTHAL (GRP)
5. ON SOLID GROUND - LARRY CARLTON (MCA)
6. URBAN DAYDREAMS - DAVID BENOIT (GRP)

## TOP TIP

**DAVID BENOIT**  
URBAN DAYDREAMS (GRP)

Don't overlook Jennifer Warnes' beautiful vocal on "When The Winter's Gone (Song For A Stranger)."

## RECORD TO WATCH



**SARAH MCLACHLAN**  
TOUCH (NETTWERK/ARISTA)

Vancouver songstress re-touches her independent release with new artwork and a brighter studio shine.

Co-Editors: Keith Zimmerman/Kent Zimmerman

## 2W LW TW

1	1	1	ANDREAS VOLLENWEIDER - Dancing With The Lion (Columbia)
2	2	2	SCOTT COSSU - Switchback (Windham Hill)
9	4	3	JOE SAMPLE - Spellbound (Warner Bros.)
3	3	4	HIROSHIMA - East (Portrait)
6	6	5	IVAN LINS - Love Dance (Reprise)
4	7	6	SPECIAL EFX - Confidential (GRP)
10	8	7	TERRI LYNE CARRINGTON - Real Life Story (Verve Forecast/PolyGram)
24	13	8	BILL GABLE - There Were Signs (Private Music)
7	12	9	SHERRY WINSTON - Love Madness (Headfirst/K-tel)
16	10	10	PAT KELLEY - I'll Stand Up (Nova)
14	9	11	CHRIS REA - New Light Through Old Windows (Geffen)
5	5	12	WINDOWS - The French Laundry (Cypress/A&M)
20	16	13	KEVIN EUBANKS - The Searcher (GRP)
27	15	14	RALF ILLENBERGER - Circle (Narada)
37	25	15	EDDIE DANIELS - Blackwood (GRP)
15	14	16	ALEX BUGNON - Love Season (Orpheus/EMI)
19	17	17	DAVID ARKENSTONE - Island (Narada)
18	18	18	DEBORAH HENSON CONANT - On The Rise (GRP)
8	11	19	FREEFLIGHT - Slice Of Life (CBS-FM)
--	--	20	DAVID BENOIT - Urban Daydreams (GRP)
11	20	21	BOBBY LYLE - Ivory Dreams (Atlantic)
--	37	22	T LAVITZ - T Lavitz And The Bad Habitz (Intima)
42	35	23	PHOEBE SNOW - Something Real (Elektra)
17	22	24	KEIKO MATSUI - Under Northern Lights (MCA)
21	21	25	STEPS AHEAD - N.Y.C. (Intuition/Capitol)
12	19	26	DAVID MANN - Insight (New Directions Antilles/Island)
23	27	27	ENYA - Watermark (Geffen)
--	38	28	MICHAEL MANRING - Towards The Center Of The Night (Windham Hill)
--	--	29	LARRY CARLTON - On Solid Ground (MCA)
28	28	30	PASSPORT - Talk Back (Atlantic)
25	24	31	TANITA TIKARAM - Twist (Reprise)
13	26	32	MARTIN TAYLOR - Sarabanda (GAIA)
--	39	33	INDIGO GIRLS - Kid, Close, True (Epic)
30	30	34	OREGON - 45th Parallel (Portrait)
22	23	35	STEVE BACH - Fast Break (Soundwings)
--	--	36	RAY OBIEDO - Perfect Crime (Windham Hill)
43	40	37	BOOKER T. JONES - The Runaway (MCA Master Series)
46	42	38	DOUG MARKLEY - Philly Fillet (Visual Musik)
--	--	39	PETER BUFFETT - One By One (Narada)
36	34	40	PETER KATER - Anthem (GAIA)
29	29	41	NIGHTINGALE - Lightdance (Higher Octave)
--	44	42	BLACK - Wonderful Life (A&M)
32	32	43	MEMBERS ONLY - ...Too! The Way You Make Me Feel (Muse)
34	33	44	DAVID CROSBY - Oh Yes I Can (A&M)
26	31	45	TRAUT/RODBY - The Great Lawn (Columbia)
--	50	46	CURTIS OHLSON - Better Than Ever (Intima)
41	46	47	CHICK COREA - Chick Corea Akoustic Band (GRP)
--	47	48	RAIN MAN SOUNDTRACK - Rain Man Soundtrack (Capitol)
--	45	49	DAVID PETERSON - After Image (Nebula)
45	41	50	CHAKA KHAN - C.K. (Warner Bros.)

## CHARTBOUND

\*RICARDO SILVEIRA (VERVE FORECAST/POLYGRAM)  
\*TIM WEISBERG (CYPRESS/A&M)  
\*MR. SPATS (NOVA)  
JOHN WEIDER (GOLD CASTLE)  
SPENCER NILSEN (AMERICAN GRAMAPHONE)

SARAH MCLACHLAN (ARISTA)  
\*ERIC MARIENTHAL (GRP)  
PIERRE BENSUSAN (CBS-FM)  
GLENN ALEXANDER (SOS)  
JOHN PATITUCCI (GRP)

\*JOAN BAEZ (GOLD CASTLE)  
\*ANDY SUMMERS (PRIVATE MUSIC)  
BRAZIL CLASSICS 1 (FLY/SIRE/W.B.)  
\*JUSTO ALMARIO (MCA)  
\*LA WORKSHOP (DENON)

Dropped: #36 Show Of Hands, #48 Kerstin Allvin, #49 James Lee Stanley, Turtle Island String Quartet, SFO, Don Robertson.

\*Debuts in chartbound

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#2 R&R NAC  
#2 Billboard Jazz  
#4 Gavin Adult Alternative

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In Your Hands  
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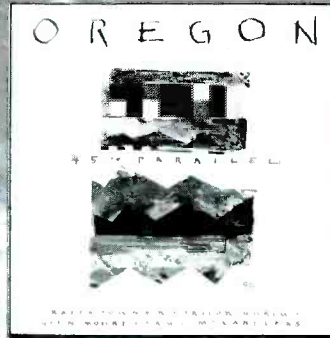
"HISTORY OF US"  
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**Billboard Traditional Jazz**

**HOT JAZZ!**

**DAN SIEGEL'S**  
**"LATE ONE NIGHT"**  
**COMING IN MAY...**

# JAZZ

## MOST ADDED

1. SKY LIGHT - RICARDO SILVEIRA (VERVE FORECAST/POLYGRAM)
2. TIMES ARE CHANGING - FREDDIE HUBBARD (BLUE NOTE)
3. ROUND TRIP - ERIC MARIENTHAL (GRP)
4. ON SOLID GROUND - LARRY CARLTON (MCA)
5. CLOSE ENOUGH FOR LOVE - SHIRLEY HORN (VERVE/POLYGRAM)
6. TOMORROW'S RAINBOWS - BUD SHANK (CONTEMPORARY)
7. NIGHT BEAT - HANK CRAWFORD (MILESTONE)

## TOP TIP

**RICARDO SILVEIRA**  
SKY LIGHT  
(VERVE FORECAST/POLYGRAM)

Destined to hit the sky...  
through the roof!

## RECORD TO WATCH



**ERIC MARIENTHAL**  
ROUND TRIP  
(GRP)

Big ticket release for this workhorse  
alto player.

Co-Editors: Keith Zimmerman/Kent Zimmerman

## 2W LW TW

7	1	1	JOE SAMPLE - Spellbound (Warner Bros.)
3	3	2	KEVIN EUBANKS - The Searcher (GRP)
9	6	3	CHICK COREA - Chick Corea Akoustic Band (GRP)
1	2	4	TERRI LYNE CARRINGTON - Real Life Story (Verve Forecast/PolyGram)
29	9	5	EDDIE DANIELS - Blackwood (GRP)
6	7	6	SHERRY WINSTON - Love Madness (Headfirst/K-tel)
2	4	7	BOBBY LYLE - Ivory Dreams (Atlantic)
12	8	8	SCOTT COSSU - Switchback (Windham Hill)
15	12	9	MCCOY TYNER - Revelations (Blue Note)
14	10	10	HIROSHIMA - East (Portrait)
4	5	11	MARCUS ROBERTS - The Truth Is Spoken Here (Novus/RCA)
36	19	12	JOHN PATITUCCI - On The Corner (GRP)
8	11	13	SPECIAL EFX - Confidential (GRP)
23	15	14	DIRTY DOZEN BRASS BAND - Voodoo (Columbia)
17	13	15	OREGON - 45th Parallel (Portrait)
32	24	16	ANDREAS VOLLENWEIDER - Dancing With The Lion (Columbia)
25	23	17	SUPERBLUE - Superblue (Blue Note)
10	14	18	PASSPORT - Talk Back (Atlantic)
30	--	19	IVAN LINS - Love Dance (Reprise)
22	22	20	ERIC GALE - In A Jazz Tradition (EmArcy/PolyGram)
5	18	21	MARTIN TAYLOR - Sarabanda (GAIA)
--	50	22	GEORGE ADAMS - Nightingale (Blue Note)
27	29	23	PAT KELLEY - I'll Stand Up (Nova)
--	47	24	RAY OBIEDO - Perfect Crime (Windham Hill)
33	34	25	RALPH PETERSON QUINTET - V (Blue Note)
24	26	26	MULGREW MILLER - The Countdown (Landmark)
34	33	27	BRUCE FORMAN QUARTET - Pardon Me! (Concord Jazz)
37	35	28	PONCHO SANCHEZ - La Familia (Concord Jazz)
--	39	29	BOOKER T. JONES - The Runaway (MCA Master Series)
19	20	30	WINDOWS - The French Laundry (Cypress/A&M)
39	36	31	CHARLES BROWN - One More For The Road (Alligator)
20	30	32	TRAUT/RODBY - The Great Lawn (Columbia)
--	--	33	T LAVITZ - T Lavitz And The Bad Habitz (Intima)
11	16	34	TURTLE ISLAND STRING QUARTET - Metropolis (Windham Hill Jazz)
18	21	35	STEVE BACH - Fast Break (Soundwings)
31	28	36	BOB BERG - Cycles (Denon)
16	25	37	STEPS AHEAD - N.Y.C. (Intuition/Capitol)
13	17	38	FREEFLIGHT - Slice Of Life (CBS-FM)
38	38	39	ALEX BUGNON - Love Season (Orpheus/EMI)
21	31	40	DAVID MANN - Insight (New Directions Antilles/Island)
26	32	41	KEIKO MATSUI - Under Northern Lights (MCA)
44	44	42	JACK WALRATH - Neohippus (Blue Note)
42	42	43	MICHELE HENDRICKS - Keeping Me Satisfied (Muse)
40	40	44	HOUSTON PERSON - Basics (Muse)
50	43	45	DAVID MURRAY - Ming's Samba (Portrait)
28	37	46	BUDDY MONTGOMERY - So Why Not? (Landmark)
--	48	47	BRAZIL CLASSICS 1 - Beleza Tropical (Sire/Warner Bros.)
--	46	48	DOUG MARKLEY - Philly Fillet (Visual Musik)
46	45	49	CHAKA KHAN - C.K. (Warner Bros.)
35	41	50	DEBORAH HENSON CONANT - On The Rise (GRP)

## CHARTBOUND

* RICARDO SILVEIRA (VERVE FORECAST/POLYGRAM)	HILTON RUIZ (NOVUS/RCA)	MICHAEL MANRING (WINDHAM HILL)
* LARRY CARLTON (MCA)	* SHIRLEY HORN (VERVE/POLYGRAM)	PETER KATER (GAIA)
* DAVID BENOIT (GRP)	ALLEGRO JAZZ ENSEMBLE (MOBILE FIDELITY)	* GEORGE SHEARING/HANK JONES (CONCORD JAZZ)
* FREDDIE HUBBARD (BLUE NOTE)	CURTIS OHLSON (INTIMA)	* HANK CRAWFORD (MILESTONE)
* CHET BAKER (NOVUS/RCA)	JEANNIE & JIMMY CHEATHAM (CONCORD JAZZ)	* BUD SHANK (CONTEMPORARY)
* ERIC MARIENTHAL (GRP)	HERB ELLIS/RED MITCHELL (CONCORD JAZZ)	* MR. SPATS (NOVA)

Dropped: #49 Benny Carter, Ralf Illenberger, James Van Buren, Les Hooper, Sarah McCorkle, Andy Summers, Michael Pedicin Jr.

\*Debuts in chartbound



# JAZZ NEW RELEASES

CONT. FROM PAGE 35

with Chick Corea) could please both formats. John Patitucci, the co-producer and resident bassist on all tracks, recruits current-scene players like drummer Dave Weckl whose playing fills the holes with power as opposed to laying back and fitting into the groove.

## PLEASE... - TOM HIEL (ECHO BAY MUSIC)

Twin Cities talent Tom Hiel releases his first complete CD on his own label. Please... is a series of ten short Steinway solo compositions. Each are melodic, expressive and minimal. It's expressive without being flowery, melodic without sounding corny and minimal without being too artsy. Tracks like "I Always Wonder Why," "In The Morning" and "Remembering The Summer" recall Hiel's early Keith Jarrett influences, i.e. Jarrett's great Koln days before his improvising got taken too seriously. Call Echo Bay at 612-378-1870.

## NO BLUE THING - RAY LYNCH (MUSIC-WEST RECORDS)

Lynch's previous project, Deep Breakfast (now certified gold), was an early classic for progressive adult stations in the days when the term New Age wasn't a dirty word. Lynch's musical philosophy seems identical to William Ackerman's penchant for meticulous performance and sound. Every sonic detail has been seen to, which will excite many of the purists who have waited four years for his next project. Lynch has maintained his underground reputation and this set should cling to many Adult Alternative playlists for quite a while. Every track is worth your attention, but check out the climactic final track "The True Spirit of Mom & Dad."



## LIVE AT THE VILLAGE GATE - CHUCK MANGIONE (FEELS SO GOOD / INTERSOUND)

Chuck Mangione makes a major commitment with Intersound (Pro-Jazz, ProArte, etc.) by launching his new label Feels So Good Records with this Atlanta based distributors. Mangione will be releasing two of his albums on Intersound each year, beginning with this double live CD set. The five track radio sampler features new versions of "Feels So Good," "Once Upon A Time" and "Bellavia" recorded before a houseful of responsive fans. As many times as we've heard "Feels So Good," the live atmosphere on Village Gate injects vitality into the performance. Like Doc Severinsen, Chuck has been able to enjoy high visibility with the public but still keep his creative situation intact. Now with his own label, expect to see a steady supply of new Mangione projects all year round. Contact Intersound at 404-664-9262 for details.

April 28, 1989/the GAVIN REPORT

THE MARKLEY BAND



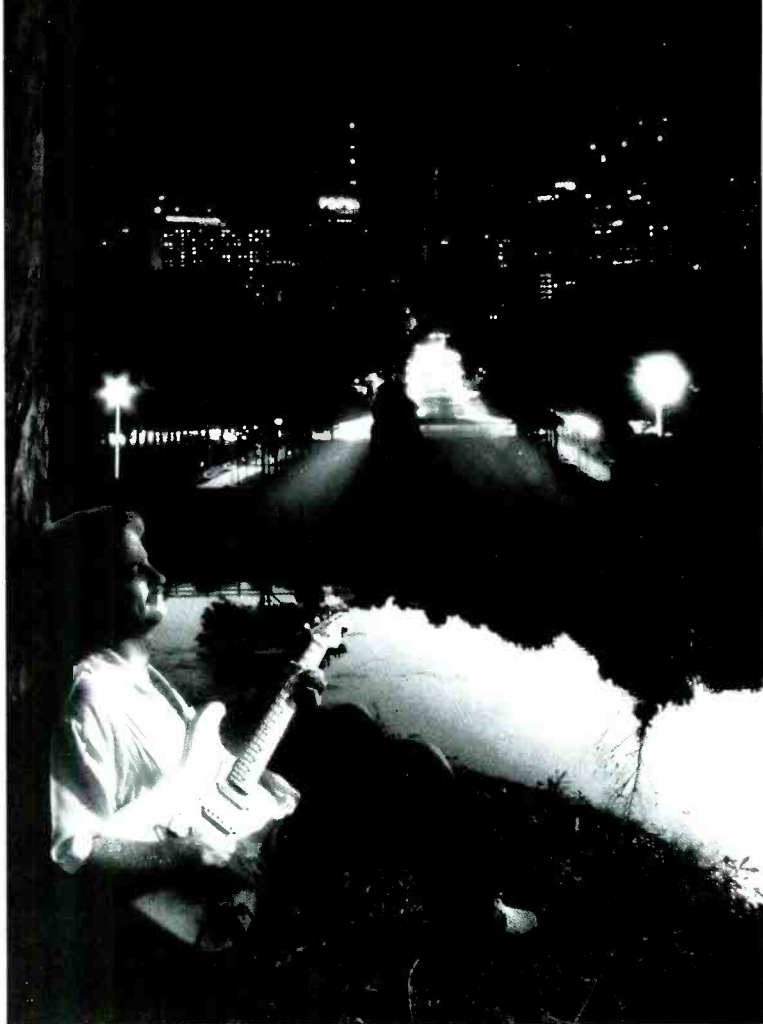
# PHILLY

*fillet* DOUG MARKLEY

**Steamy, sensuous solos coupled with brilliant driving runs. Doug Markley's guitar work ranges from Benson to Beck. He is quite indescribable with his jazz-rock-funk fusion Philadelphia band.**

**This is definitely 'must play' music . . . from the record label that brings you music so visual, you can almost see it!**

**For more information contact Tom Garrett or DeDe Whiteside in LA at 818-968-7666.**



# ALBUM/ALTERNATIVE

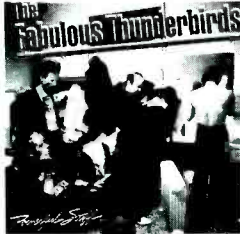
ALBUM

## GAVIN ALBUM FRONTLINE

ALTERNATIVE



**FULL MOON FEVER**  
TOM PETTY



**FABULOUS THUNDERBIRDS**



**JOHN COUGAR MELLENCAMP**



**PIXIES**



**SIDEWINDERS**



**SONIC TEMPLE**  
THE CULT

# SIMPLE MINDS

### STREET FIGHTING YEARS - SIMPLE MINDS (VIRGIN/A&M)

Trimmed down to a trio (vocalist **Jim Kerr**, keyboardist **Michael Macneil** and guitarist **Charles Burchill**), **Simple Minds** resurface after almost four years of no studio output. Co-produced by **Steve Lipson** and **Trevor Horn**, *Street Fighting Years* slightly resembles the producers' cinematic soundworks with **Frankie Goes To Hollywood** and **Grace Jones** in that SFY could be thought of as two side-long suites. Yet trax like "Wall Of Love," "Take A Step Back," "This Is Your Land" and the title track could easily be extracted for airplay. Still the context and flow of one song into another makes this ambitious effort an awesome audio showcase. Instead of decadence or nightlife themes found with **Frankie** and **Grace**, **Kerr** and company pay homage to such international heroes as **Nelson Mandela**, **Stephen Biko** and **Victor Jara**, the Chilean folksinger who literally lost his hands during the coup that replaced the experimental socialist **Allende** regime. In many ways **Simple Minds** have returned to the textures of the New Gold Dream days. Yet it can also be said that the slate has been wiped clean as the band breaks ground into a bold new direction. Guest list includes **Stewart Copeland**, **Manu Katche**, **Lou Reed** and **Mellen-camp** violinist **Lisa Germano**.



### "MISGUIDED ANGEL" - COWBOY JUNKIES (RCA)

Having spent very little making the successful *Trinity Sessions* debut, the **Junkies** can certainly afford to make some of their recent live recordings available. "Misguided Angel" in its edited studio form most effectively previews the band's mystic live approach. Additionally, "Sweet Jane" and "Me And The Devil" are memorable slices from the **Junkies'** sold-out mini tour.

## NEW RELEASES

### ROAD HOUSE SOUNDTRACK (ARISTA)

Good news for those who need more hard blues to fortify those **T-Bird** trax. *Road House* (starring road hunk **Patrick Swayze**) features four new **Jeff Healey** renditions including the opening title track/standard "Roadhouse Blues." Besides "Roadhouse," "I'm Tore Down" is close-to-the-nail, downhome boogie. **Bob Seger** tries his hand at **Fats'** "Blue Monday" while **Little Feat** offer some junkyard "Rad Gumbo." But it's still **Healey** that steals the show with his guitar heroics.



### 10,000 MANIACS TROUBLE ME

### "TROUBLE ME" - 10,000 MANIACS (ELEKTRA)

With **Stevie Nicks** and now **10,000 Maniacs**, it's veteran versus new blood. Both explore a mid-tempo mood to express themselves. "Trouble Me" is a clearly-enunciated heartfelt song. Bet that there will be more aggressive music on the album to complement this sensitive ballad piece.



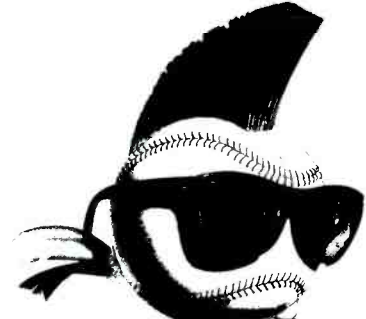
### FULL MOON FEVER - TOM PETTY (MCA)

Minus the responsibilities of being a bandleader, **Tom Petty** and **Jeff Lynne** construct a bottom line, basics album of songs that are going over huge on *Album Radio*. You can't get any hotter than a number one debut. Most of the album's key moments like the opening "Free Fallin'," "A Face In The Crowd," and "I Won't Back Down" are acoustic-based compositions with emphasis on vocal arrangements rather than dynamics and band rearrangement. Like the **George Harrison** or the **Wilbury** albums, technology is used to cover the bases rhythmically. After that, it's an adventure in

harmonies and revealing lyrics. Also included is a faithful cover of the early **Byrd** classic, "Feel A Whole Lot Better."

### YO FRANKIE - DION (ARISTA)

Whoever coined the phrase on the accompanying sticker, "the man who invented the rock n roll attitude" hit it right on the head. In my dictionary, if you look up cool, there's a picture of **Dion**. Yet in my collection of his music, **Dion** has emotionally spanned many styles of music including his vital early **Belmonts** and solo work, his seventies folk music, his stint as a gospeler and now this tremendous comeback. Just as the early "Your Own Backyard" helped me keep my younger days straight, a similar lesson of arrogance is present on "King Of The New York Streets." "Written On The Subway Wall" features a cameo verse by **Paul Simon**. Produced by **Dave Edmunds**, many of the celebrities seem to channel their awe into solid support work. It's great to have the **King Of The Street Corner** back in the groove.



### MAJOR LEAGUE SOUNDTRACK (CURB/MCA)

With baseball having its hottest resurgence ever, I'll bet (sorry, **Pete**) the *Major League* movie sees a bevy of box office reaction from all age groups. This silly comedy features **Charlie Sheen** as the hilarious relief pitcher dubbed "Wild Thing." And **X's** years-old rendition is perfectly resurrected as **Charlie's** theme song. Rock n roll plays a key role in the movie's energy level. Instead of the ole **Wurlitzer** organ, we've got **X**, the **Beat Farmers** and a cool tune called "Walkaway" by the **Snakes**.

### "BETWEEN A ROCK AND A HARD PLACE" - CUTTING CREW (VIRGIN)

**Cutting Crew** first made their mark by performing hook-oriented mainstream jammers like those heard on their gold debut. Taking their sweet time firing up number two, the **Crew** keep it slick, reaching plateaus with some key changes and short solos. This is up-tempo rock n roll programming that's pure, simple and effective. **KZ**

it's about people



mosquitos

the new album from

stan ridgway

his geffen debut featuring

"goin' southbound"

and that little itch

in the soul

more sounds to scratch that itch...

Peter Case, the man with the Blue  
postmodern fragmented neo-traditionalist  
Guitar, Is Everywhere.

Oranges & Lemons From XTC  
Is Growing Out  
Of Control.

Can't Live Without "Hearts and Minds,"  
The New 12" And Video From Nitzer Ebb.  
On Tour Now.



© 1989 the david geffen company

GEFFEN  
RECORDS

**MOST ADDED**

**ALBUM**

1. FULL MOON FEVER - TOM PETTY (MCA)
2. "ROOM ON FIRE" - STEVIE NICKS (MODERN/ATLANTIC)
3. "SATISFIED" - RICHARD MARX (EMI)
4. "SEE A LITTLE LIGHT" - BOB MOULD (VIRGIN)
5. "O DADDY!" - ADRIAN BELEW (ATLANTIC)

**2W LW TW**

3	1	1	<b>TOM PETTY</b> - Back, Free, Dream, Feel, Face, Depending (MCA)
1	2	2	<b>JULIAN LENNON</b> - Heaven (Atlantic)
--	22	3	<b>JOHN COUGAR MELLENCAMP</b> - Pop (Mercury/PolyGram)
5	4	4	<b>BONNIE RAITT</b> - Thing, Nick (Capitol)
37	13	5	<b>JOE JACKSON</b> - Nineteen (A&M)
12	7	6	<b>THE CULT</b> - Fire, Edie, Horse, Sun (Sire/Reprise)
2	5	7	XTC - Mayor, King, Loving (Geffen)
4	3	8	OUTFIELD - Voices, Part (Columbia)
9	6	9	REM - Turn, Pop, Stand (Warner Bros.)
14	12	10	<b>THE TRAVELING WILBURYS</b> - Heading, End (Warner Bros.)
6	8	11	ELVIS COSTELLO - Veronica, Town (Warner Bros.)
7	10	12	REPLACEMENTS - Back, Be, Talent (Sire/Reprise)
26	21	13	<b>BIG BAM BOO</b> - Shooting (Uni/MCA)
24	19	14	<b>RED SIREN</b> - Forgiven, One (Mercury/PolyGram)
17	16	15	<b>EDIE BRICKELL &amp; NEW BOHEMIANS</b> - Circle (Geffen)
--	42	16	<b>FABULOUS THUNDERBIRDS</b> - Rock (Epic)
27	23	17	<b>SARAYA</b> - Toll (PolyGram)
16	14	18	LOU REED - Busload, Dirty (Sire/Warner Bros.)
22	20	19	<b>MIKE + THE MECHANICS</b> - Seeing, Living (Atlantic)
13	15	20	FINE YOUNG CANNIBALS - Good, Crazy (IRS)
15	17	21	NEW ORLEANS RADIATORS - Confidential It's (Epic)
36	29	22	<b>GREAT WHITE</b> - Bitten (Capitol)
8	9	23	U2 - God, Town, Barefoot (Island)
25	27	24	<b>THE FIXX</b> - Precious, Driven (RCA)
50	31	25	<b>THE CURE</b> - Fascination (Elektra)
33	28	26	<b>JEFF HEALEY</b> - Angel (Arista)
21	30	27	<b>MELISSA ETHERIDGE</b> - Chrome, Similar (Island)
30	25	28	CRUEL STORY OF YOUTH - You're (Columbia)
39	38	29	<b>LIVING COLOUR</b> - Open (Epic)
10	18	30	38 SPECIAL - Second, Hotlanta (A&M)
43	43	31	<b>WARRANT</b> - Down (Columbia)
39	38	32	<b>INDIGO GIRLS</b> - Indigo Girls (Epic)
28	24	33	GARY MOORE - Ready, Led (Virgin)
47	39	34	<b>BAD COMPANY</b> - Bad (Atlantic)
41	40	35	<b>THE CONNELLS</b> - Something (TVT)
--	50	36	<b>TREAT HER RIGHT</b> - Future, Junkyard (RCA)
34	32	37	HOWARD JONES - Love, Prisoner, Supper (Elektra)
11	11	38	ROY ORBISON - Mystery (Virgin)
20	35	39	GUADALCANAL DIARY - Saturday, Pretty, Look, Whiskey, Vista (Elektra)
--	48	40	<b>SIDEWINDERS</b> - Witchdoctor, Solitary, What (Mammoth/RCA)
--	--	41	<b>RICHARD MARX</b> - Satisfied (EMI)
--	--	42	<b>STEVIE NICKS</b> - Room (Modern/Atlantic)
--	46	43	<b>NEVILLE BROS.</b> - Yellow (A&M)
--	49	44	<b>CINDERELLA</b> - Coming (Mercury/PolyGram)
38	36	45	GUNS & ROSES - Patience (Geffen)
48	47	46	<b>SANDMEN</b> - House (A&M)
--	--	47	<b>LOVE AND ROCKETS</b> - Alive (Beggars Banquet/RCA)
--	--	48	<b>SAY ANYTHING SOUNDTRACK</b> - One, All (WTG/CBS)
--	--	49	<b>KINGDOM COME</b> - Like (PolyGram)
--	45	50	NIXON & ROPER - Gibson, King, Louisiana (Enigma)

**TOP TIP**

**TOM PETTY**  
FULL MOON FEVER  
(MCA)

The album debuts at #1! Will clock on as one of 1989's biggest albums.

**RECORD TO WATCH**



**SIMPLE MINDS**  
STREET FIGHTING YEARS  
(A&M)

After nearly a four year studio layout, Simple Minds teams with Steve Lipson and Trevor Horn for a spectacular cinematic release.

Editor: Kent Zimmerman

**CHARTBOUND**

* <b>BOB MOULD</b> (VIRGIN) "LIGHT"	* <b>SIMPLE MINDS</b> (A&M) "LAND"	* <b>VIXEN</b> (EMI) "MADE"
<b>EDDIE MONEY</b> (COLUMBIA) "LET"	<b>MICHAEL THOMPSON BAND</b> (Geffen) "MISS"	<b>EXTREME</b> (A&M) "EGO"
<b>TOM TOM CLUB</b> (SIRE/REPRISE) "SUBOCEANA"	* <b>KING SWAMP</b> (VIRGIN) "LOVE"	<b>PETER CASE</b> (Geffen) "GUN"
<b>HOUSE OF FREAKS</b> (RHINO) "SUN"	<b>MIDGE URE</b> (CHRYSALIS) "ANSWERS"	<b>GODFATHERS</b> (EPIC) "GIVES"
<b>CRACK THE SKY</b> (GRUDGE) "GREENHOUSE"	<b>CONCRETE BLONDE</b> (IRS) "BULLET"	* <b>STAN RIDGWAY</b> (Geffen) "SOUTHBOUND"
<b>DRIVIN' N' CRYIN'</b> (ISLAND) "HONEYBUCKLE"		
<b>Dropped:</b> #26 Stray Cats, #34 Steve Winwood, #41 Jon Butcher, #44 Tanita Tikaram, #33 Fire Town, Marchello, Sam Phillips.		

# MELISSA ETHERIDGE

## CHROME PLATED HEART

**CLOSING IN  
ON PLATINUM  
AND ONE YEAR LATER . . .**

ALREADY ON:

WBAB	WKLS	KTXW	KZEW
KLOL	WNOR	WXRT	WFBQ
KUPD	WPYX	WDHA	WTPA
WPLR	WAQY	KKEG	WKQQ
WQBZ	KRIX	WRDU	WRUF
WONE	WTUE	WLAV	KILO
KEZE	KBOY	WRUF	WRKI
WPXC	WGIR		

**SHIPS THIS WEEK!**



# ALTERNATIVE

## MOST ADDED

1. "See A Little Light" - **BOB MOULD** (Virgin)
2. "Eardrum Buzz" - **WIRE** (Enigma/Mute)
3. "Oh Daddy" - **ADRIAN BELEW** (Atlantic)
4. Clam Dip And Other Delights - **SOUL ASYLUM** (Twin/Tone)
5. Buzz Factory - **SCREAMING TREES** (SST)
6. "So Alive" - **LOVE AND ROCKETS** (Beggars Banquet/RCA)

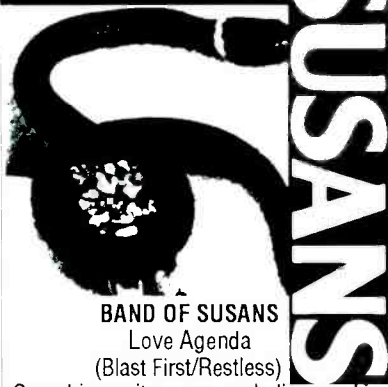
## TOP TIP

### RAMONES

"Pet Sematary"  
(Sire)

The grandfathers of Alternative sounds are back and they're a prime mover for Brett Greene-KUNV, and Bruce McDonald-WFNX ("#3 requested").

## RECORD TO WATCH



**BAND OF SUSANS**  
Love Agenda  
(Blast First/Restless)

Crunching guitars over melodic sound is the right formula for Alternative programmers including Pam Konkol-WNUR ("#1 airplay").

## IMPORT/INDIE

- ZULUS** (Slash) "Never"  
**SOUL ASYLUM** (Twin/Tone) "Evil"  
**SCREAMING TREES** (SST) "Twain"  
**LARD** (Alter.Tentacles) "Melt"  
**MR. T EXPER.** (Rough Trade) "Supersonic"  
**DESCENDENTS** (SST)  
**POI DOG PONDERING** (Texas Hotel) "Circle"  
**DESSAU** (Carlyle) "Never"  
**JAMMS** (TVT) "Need"  
**SPEED THE PLOUGH** (Coyote) "River"

## 2W LW TW

2	1	1	<b>XTC</b> - Man, Mayor, Garden, Scarecrow, Daddy, Skeletons (Geffen)
6	3	2	<b>PIXIES</b> - Monkey, Manta, Weird (Elektra)
1	2	3	<b>ROBYN HITCHCOCK</b> - Wasps, Devils, Eyes, Knife (A&M)
11	4	4	<b>THE CURE</b> - Fascination (Elektra)
10	7	5	<b>SIDEWINDERS</b> - Witchdoctor, Solitary, What (Mammoth/RCA)
20	8	6	<b>THE CULT</b> - Fire, York, Asylum, Edie, Horse, Sweet (Sire/Reprise)
5	5	7	<b>THE CONNELLS</b> - Something, Fun, Hey, Head (TVT)
3	6	8	<b>ELVIS COSTELLO</b> - Veronica, Town, Pads, Dangle, Gum (Warner Bros.)
9	9	9	<b>INDIGO GIRLS</b> - Kid, Close, True (Epic)
--	34	10	<b>LOVE AND ROCKETS</b> - Alive (Beggars Banquet/RCA)
14	14	11	<b>HOUSE OF FREAKS</b> - Sun, Hammer, Big, Broken, Answers (Rhino)
12	12	12	<b>DE LA SOUL</b> - Jenifa, Magic, Know (Tommy Boy)
8	10	13	<b>FIREHOSE</b> - Time, Whisperin', '80's, If'n (SST)
31	21	14	<b>TOM TOM CLUB</b> - Suboceana, Confess (Sire/Reprise)
4	13	15	<b>GUADALCANAL DIARY</b> - Saturday, Pretty, Look, Whiskey, Vista (Elektra)
17	16	16	<b>NEW MODEL ARMY</b> - Stupid, 225, Family, World, Vagabond (Capitol)
24	17	17	<b>NIXON &amp; ROOPER</b> - Gibson, King, Louisiana (Enigma)
18	18	18	<b>NEVILLE BROS.</b> - Yellow, Fire, Sister, Voodoo, Wild (A&M)
19	19	19	<b>DRIVIN' N' CRYIN'</b> - Blue, Strange, Toy, Hell, House (Island)
7	11	20	<b>FINE YOUNG CANNIBALS</b> - Good, Crazy, Man, Tell, Fallen, Back (IRS)
--	29	21	<b>JOE JACKSON</b> - Nineteen (A&M)
27	22	22	<b>HAPPY MONDAYS</b> - Wrote, Country, Braindead, Lazy (Elektra)
15	15	23	<b>CATERWAUL</b> - Wolf, Hear, Dizzy, Rest (IRS)
29	25	24	<b>XYMOX</b> - Obsession (PolyGram)
--	29	25	<b>PETER CASE</b> - Gun, Charlie, Rise, Old, Riot (Geffen)
16	24	26	<b>NEW ORDER</b> - Round, Love, Run, All, Disco, Fine (Qwest)
13	20	27	<b>REPLACEMENTS</b> - Back, Talent, Earth, Anywhere, Be (Sire/Reprise)
28	28	28	<b>SANDMEN</b> - House, 500, Hate, Heart, Angry (A&M)
26	26	29	<b>LOU REED</b> - Faith, Whale, Dirty, Strawman, Good (Sire/Warner Bros.)
--	--	30	<b>RAMONES</b> - Pet (Sire/Warner Bros.)
21	30	31	<b>THELONIOUS MONSTER</b> - What, Hagar, Lover, Colorblind (Relativity)
--	32	32	<b>DICKIES</b> - Hair (Enigma)
42	33	33	<b>DIRTY DOZEN BRASS BAND</b> - Over, Voodoo, Drive (Columbia)
--	--	34	<b>GODFATHERS</b> - Gives (Epic)
32	35	35	<b>DEPECHE MODE</b> - Counts, Strangelove, Rumors, Shake (Sire/Warner Bros.)
22	23	36	<b>MORRISSEY</b> - Playboys, Lucky, Bones (Sire/Reprise)
37	37	37	<b>FLAMING LIPS</b> - Redneck, Drug, Right (Restless)
43	43	38	<b>LOOP</b> - Black, Fade, Pulse, Fever (Rough Trade)
--	39	39	<b>LEAVING TRAINS</b> - Dude (SST)
--	40	40	<b>TIM FINN</b> - Crescendo, Birds, Young, Sleep (Capitol)
41	41	41	<b>YO LA TENGO</b> - Barnaby, Drug, Evil (Coyote)
--	50	42	<b>BONNIE RAITT</b> - Thing, Nick (Capitol)
30	31	43	<b>WASHINGTON SQUARES</b> - Knows (Gold Castle)
--	--	44	<b>OPHELIA</b> - Leah (Rough Trade)
--	45	45	<b>U2</b> - God, Town, Barefoot (Island)
--	--	46	<b>TREAT HER RIGHT</b> - Picture, Marie, Junkyard, Back, King (RCA)
--	47	47	<b>SARAH McLACHLAN</b> - Vox (Arista)
--	--	48	<b>MARTIN STEPHENSON &amp; THE DAINTEES</b> - Heart, Boat, Crocodile, Tribute, (Capitol)
50	49	49	<b>GREEN ON RED</b> - Keith, Change, Disease, Zombie (Restless)
44	44	50	<b>DHARMA BUMS</b> - Boots, Timeyard, Hope, Jet (Frontier)

## CHARTBOUND

- STAN RIDGEWAY** (Geffen) "Southbound" **SWANS** (UNI/MCA) "Saved"  
**BOB MOULD** (Virgin) "Light" **BAND OF SUSANS** (Blast First/Restless) "Hard" "Locked"  
**WIRE** (Enigma/Mute) "Buzz" **EDELWEISS** (Atlantic) "Bring"  
**ADRIAN BELEW** (Atlantic) "Daddy" **CONCRETE BLONDE** (IRS) "God"

Dropped: #36 Proclaimers, #38 L. Skull, #42 M. Bloody V., #46 T. Muses, #48 Gaye BOA.

# The Man In The Elevator

Heiner Goebbels



HEINER GOEBBELS  
THE MAN IN THE ELEVATOR

Text by Heiner Müller from  
the play "The Mission"

featuring ARTO LINDSAY • FRED FRITH •  
NED ROTHENBERG • DON CHERRY • GEORGE LEWIS  
ERNST STÖTZNER • CHARLES HAYWARD

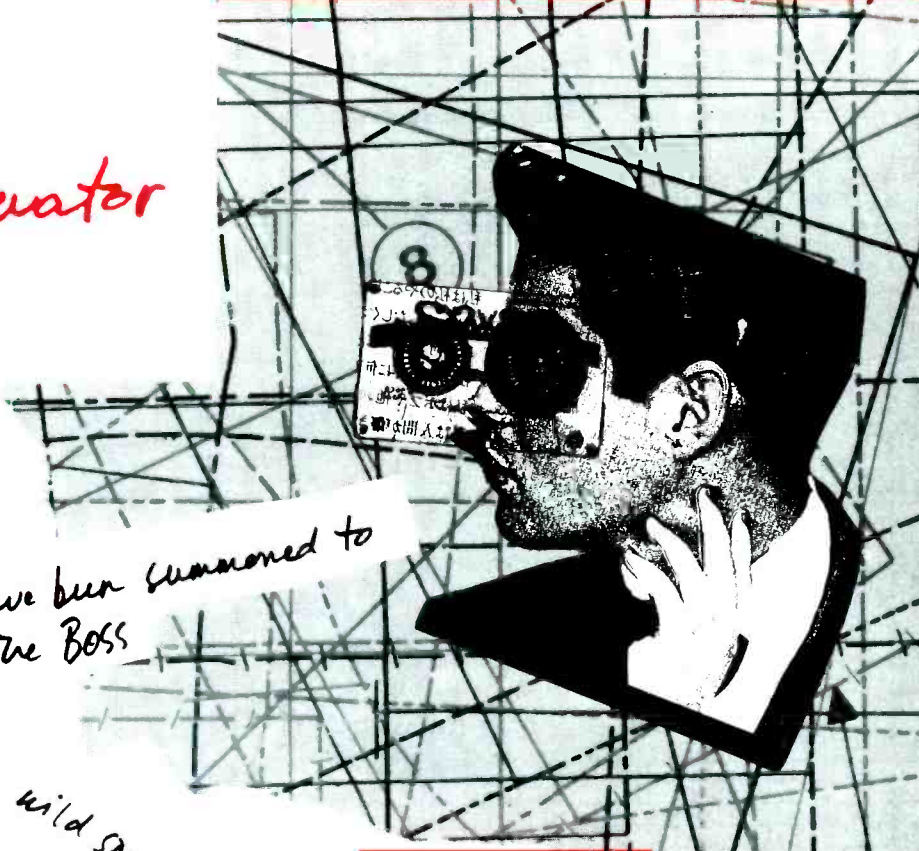
ECM 837 110-1/2/4

Available on LP, cassette and compact disc

Arto Lindsay appears by kind permission of Virgin Records

"...will reward adventurous DJs with a dramatic departure  
that's at once truly alternative and genuinely thrilling."

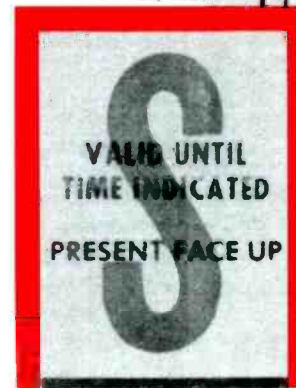
—CMJ New Music Report



*I have been summoned to  
The Boss*

*wild speculations*

*Why didn't I pay attention in school*



EA SIDE B

Wild speculations  
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*What is my crime*



*Compassion in Peru*

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**ECM**

## ALBUM PROFILE

ALBUM RADIO AND HARD ROCK • PART THREE OF A THREE PART SERIES

# PROMOTING HARD ROCK ONTO THE AIRWAVES

## IS VIDEO GAINING AN IMPORTANT FOOHOLD?

by Kent Zimmerman

*(Editor's Note: This is the last of a three part series on Album Radio and Hard Rock. Part one dealt with an upcoming hard rock album and the producer's personal stake in grinding out the music. Part two took an Album Radio airplay philosophy perspective. This week represents the promotional side of how hard rock appears on the airwaves and whether this popular music is indeed moving onto friendlier mediums like television video.)*

It's happened to great rock n roll of the past and it's happening now with hard rock. It's the bastard child that nobody quite wants to officially claim. Like a hot potato, neither mainstream Album Radio nor MTV can hold on to hard rock long enough to forge a long relationship. Yet both mediums are recipients of the heat that hard rock is now generating. Heat, that is, in the form of an active (and passive, some argue) following that likes it loud and hard.

With the recent debut of Scott Shannon's Pirate Radio plus a collection of rocking Top Forties, there is speculation that hard rock's impact is now being felt on the Top Forty portions of the dial. But the supposition that Top Forty is breaking more hard rock than Album Radio is something that Atlantic's Danny Buch vehemently denies.

"I look at the Top Forty charts and see Living Colour, Winger and Guns. That's it. In my opinion, when it comes to rock n roll, the listener goes first and foremost to Album Radio. Album Radio needs to come to terms with that fact. In every market, like it or not, it's our niche," cites Buch.

"It's almost 1990," he continues, "and we're seeing tremendous success with bands like White Lion, Winger and Skid Row. I don't buy into the fact that 25+ audiences are drifting into an Adult/Contemporary mode. To think that a thirty year-old isn't interested in rock n roll is a misconception, in my opinion. Like themselves with active listeners. They



*Anthrax has a completely gold catalogue, an MTV-sponsored headlining tour and virtually no Album Radio airplay.*

didn't become successful by programming to either Madison Avenue or solely to 25+ demographics. They succeeded because they maintain a hip street identity."

According to Buch, hard rock is a music that caters to a passionate audience. The everyday housewife (if such a creature exists) now vacuuming to Def Leppard instead of Al Martino is evidence of its widespread appeal. And although one may dispute Buch's observations, it's hard to argue with the sales figures. White Lion—double platinum. Winger platinum. Ratt—platinum. Skid Row—passing gold, zeroing in on platinum.

"Believe me, promoting hard rock isn't an easy job. Here at Atlantic, we could take the easy way out. We have an extensive classic rock catalogue. We could sell millions of records that way. But we believe in taking the risk. We also believe that people are always listening for great new songs.

"Hard rock is a weapon to fight your Classic Rock competitor. Plus there are creative ways to program besides constructing dayparts. I like it when I hear about radio stations like WSHE segueing The Who's 'My Generation' into Skid Row's 'Youth Gone Wild.'"

Though they're almost as hesitant as radio in admitting it, MTV has heavily embraced hard rock into its programming core. Using standard rotation patterns and specialty programs like Headbangers Ball, MTV has inherited the position of power broker when it

comes to the breaking of hard rock acts, even though the music channel was historically hesitant to add such early blockbusters as Guns N' Roses.

"I think it's interesting that MTV counts down their requests between the hours of five and seven PM. Invariably the most requested are bands like Guns N' Roses, Winger, White Lion and Skid Row. That gives these bands exposure during the dinner hours. Has MTV replaced the six o'clock news for many families?"

Andy Allen over at Island sees MTV as a major factor in breaking bands like Anthrax, whose last three albums have gone gold and whose new album is approaching platinum status.

"Many times if we feel music is too hard for radio, we have to decide to make a commitment toward producing a quality video, putting the band on a big tour, working the four-color metal fanzines and relying on word of mouth. True, it's expensive, but with hard rock bands like Anthrax or Leatherwolf, the return can be spectacular.

"Besides the MTV connection, we're finding an intense market for pre-recorded video. I believe Metallica's video shipped gold as did Anthrax's 'Oidivnikufesin' video, which represents 27,000 of each out of the gate. It's funny. When we work a record like Julian Cope and sell 100,000 copies, we feel great. But if a metal band sold that amount, they'd probably find themselves dropped."

Along with the radio connections at Z-Rock and KNAC in Long Beach, Allen finds the competition fierce when it comes to vying for the five or six weekly slots generally available on Album Radio. The hard rock spectrum can be comprised of Album Radio hard rock bands like Whitesnake or Great White on one extreme and with speed/thrash on the other extreme. Bridging that gap can be risky for a developed hard rock act already catering to a strict metal crowd. Selling a million units without airplay means maintaining integrity for a hardcore following. Gunning for the three or four million plateau might mean risking that precious core base that thrives on the concept of no compromise. Like Alternative music, hard rock is more than a simple pastime. Many times it's a rabid lifestyle of the anonymous and the disenfranchised radio listener.

So as MTV increases its commitment by sponsoring and promoting (!) hard rock tours such as the one with Anthrax, Exodus and Helloween, radio still seems to be deciding about how hard it should rock. Will Los Angeles' Pirate Radio become a kick-in factor?

CONTINUED ON PAGE 48 ►

the GAVIN REPORT/April 28, 1989



# True Belew.

There's nothing better than new Belew to listen to. Legendary instrumentalist/guitar genius/songwriter Adrian Belew makes his Atlantic debut with *MR. MUSIC HEAD*, his most intriguing, inventive, accomplished album ever.

## "Oh Daddy" (PR 2704)

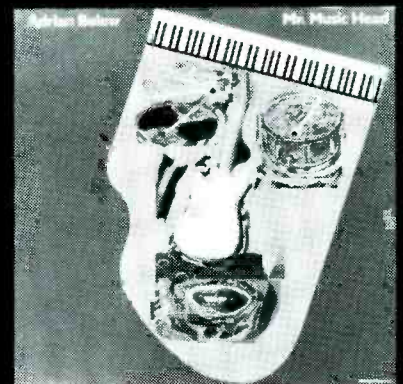
the first 12" by

**ADRIAN BELEW**

from his new album

**MR. MUSIC HEAD** (81959)

Produced by Adrian Belew  
Management by Umbrella/Genius



On Atlantic Records, Cassettes and Compact Discs

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CONTINUED FROM PAGE 46

"It depends on who listens. If it's basically a teen audience, Album Radio probably won't respond. If they get an older audience, things could change. Hopefully Album Radio reacts. I like the fact that Pirate Radio, like other forms of Top Forty, creates a mind set that says you can win by playing a large percentage of currents. I see stations like KLOL in Houston and John Edwards at KBER playing way over fifty percent currents, and it seems to be working," speculates Allen.

Both Andy Allen and Danny Buch see FCC deregulation and the rash of high stakes radio purchases as having a huge effect on what music gets played. It's a matter of simple arithmetic. The higher the monthly debt service on major market stations going for wild dollars, the more conservative the musical approach becomes.

"It hurts us," admits Allen. "People at the helm of these newly purchased stations are naturally going to be much more conservative, which makes it harder and harder to get

music like hard rock played on those limited slots."

Hence MTV's prime time or dinner hour programming looks all the more attractive, which could mean the difference between bands being broken via the radio airwaves or on the competing television outlets. Is that a front that radio can afford to forfeit to music television? ●

# INSIDE ALTERNATIVE RADIO by Peter Standish



Josh Rosenthal with his musical hero Elvis Costello in the studios of WCDB in Albany. Costello had just been interviewed by the former M.D.

The Pixies, Sidewinders and Cult continue to surge inside the top ten, while the Cure takes a brief pause before resuming their climb. A full LP will undoubtedly be the remedy for them. Love & Rockets make a HOT leap and will certainly be a #1 contender. House of Freaks has quietly grown into one of the bigger records on the chart and on the playlists of Jamey Karr-KACV and Will Kahler-WUSC. Tom Tom Club is another mover in the shadows and a big request item for Mike Thomas-WMDK. Joe Jackson is back while the Ramones are our

Certified highest debut. This is already a big reaction record for Bill Garbarini-WTSR, Rich Robinson-WHTG and Robbie Funk-KFSR. The Godfathers are the second highest debut and are burning up the playlists of Brian Davis-WDCR (who has a new FAX machine #603-643-7655) and Patrick Ferisse-WWVU. Record To Watchs from the past two weeks, the Ophelias and Martin Stephenson & The Daintees both debut. Another sleeper debut is Treat Her Right's hot new one. The chart competition is heating up with chartbound containing records that could all debut next week, including our Record To Watch, Band of Susans. Wire should explode behind the avid support of Debbie Klayman-WICB and Paul Kriegler-KRCK. Import/Indie records that could bypass Chartbound and debut next week include the Zulus and Soul Asylum. Screaming Trees is already a big mover for Andy Miller-WUOG, Gil Creel-WTUL and Glen Boothe-WXYC. It's that time of year when many college Music Director's graduate and one of the best ones I've ever worked with, Josh Rosenthal-WCDB, is moving on. Josh sez, "The energy and sick humor of many have inspired me to approach the job of Music Director with tenacity and enthusiasm, and have prevented me from becoming too jaded or cynical over the years." A good description of what makes a great Music Di-

## swans: the burning world

powerful...stark...hauntingly beautiful includes the tracks "saved" and "can't find my way home"

produced by bill laswell and michael r. gira  
management: music business agency

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calls by robert mapplethorpe © 1987

# INSIDE ALTERNATIVE RADIO

PETER STANDISH

rector, I might add. You can call Josh at (516) 938-1042, but hurry! We predict he'll land a big job in the near future.

## NEW RELEASES

**Also Used And Recommended By...** - Compilation (White Label/Mushroom-Australia)

This potent compilation of high grade music was assembled by Mushroom Records, independent label giant in Australia and 3RRR/FM (aka Three Triple R) in Melbourne, one of the most adventurous radio stations in the world. Key cuts are contributed by **The Church**, **The Triffids** and **The Stems**, bands that are familiar to Alternative followers in this country. Some lesser known artists that shine here include **Weddings**, **Parties**, **Anything** (this cut was lifted from the album

Kent Zimmerman reviewed last June), **The Everys**, **The Sparklers**, **Steve Hoy** and **Gondwanaland** (who were unjustly shut out of opening **Midnight Oil's** American tour last summer because of U.S. immigration red-tape). The liner notes are especially helpful in educating yourself about the less familiar bands. Call **Michelle Higgins** at (212) 334-9260 for more info. PS

**Youngest In Charge - SPECIAL ED** (Profile)

**Special Ed** is a 16 year old New York high schooler with a flair for intelligent lyrical content that is not antagonistic, but to the point. His music and rhyme is imaginative and creative. For starters try "**Club Scene**," "**Hoedown**" and "**Heds And Dreds**," then move on to "**Taxing**," "**I'm The Magnificent**" and "**Think About It**." Politically correct! **ROBERT BARONE**

**Cataract - THE WALKABOUTS** (SUBPOP)

More of the best from the Pacific Northwest. Trying to categorize Seattle's **Walkabouts** diversity is about as easy as pinning the tail on a donkey. Each time you try you'll probably come up with a different conclusion. Here are a few stabs: "**Whiskey XXX**," "**Drille Terriers**" and "**End-In-Tow**" rely on guitars, vocals and a minimalistic rhythm section not unlike the **Feelies**. "**Whereabouts Unknown**" has more of the folk sense that many seem to tag on the group. The **Walkabouts** soar when they combine all these elements into one song like "**Smokestack**," "**Long Black Veil**" and, my favorite, "**Hell's Soup Kitchen**" (the precious ending is priceless). PS

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ALTERNATIVE PROFILE



**RONNY MOORINGS' MYSTERIOUS OBSESSIONS**

By Robert Barone

**W**ith two previous albums to their credit (*Clan Of Xymox* has released their most accessible album to date. Many of the tracks are destined for dance clubs across the country. The group's Ronny Moorings gave us some insights into the band and some of the tracks from their new album *"Twist Of Shadows."*

**ROBERT BARONE:** I was under the impression that the group was a quartet.

**RONNY MOORINGS:** Three people make up the group: Anke Wolbert, Pieter Nooten and myself. But in concert there are five of us.

**RB:** Did the group meet and form in Amsterdam?

**RM:** No, we met in a small college town in Holland and have known each other since about 1984. We've been performing together since 1985 when we made the first album, but we actually formed the band in 1984. The personnel has remained the same.

**RB:** When you started out you called yourselves *Clan Of Xymox*. Now you've changed your name to *Xymox*. Why *Xymox* and what does it mean?

**RM:** What *Xymox* means is "the band." It really has no meaning. It's an original name from an original group—a bunch of letters thrown together that spell x-y-m-o-x. We just decided to drop the word *clan*, because we got bored with it.

**RB:** Throughout *"Twist Of Shadows,"* there's a quiet, mysterious persona. You don't really reveal yourself, you just let us peek at you. The track "Evelyn" is a prime example.

**RM:** "Evelyn" reminds me of something but Evelyn is not a person. It's a fictional thing—I don't know a person Evelyn. I write about my personal life which I'm trying to involve in the lyrics. They're like abstract paintings. But, we don't have any messages really. I don't like to weave a story into a lyric. It's a blur—again an abstract painting. If one of us writes the lyrics then the same person writes the music. But we get together and put the finishing touches on it.

**RB:** In the single, "Obsession," the chorus keeps repeating "it has a hold on me." What are you referring to?

**RM:** The process of the night and day having a hold on me. The situation or the process of the night. It's a partner song wherein there are good and bad nights.

**RB:** How do you feel about me referring to your sound as Gothic?

**RM:** I think it sounds a bit negative. I think Gothic is a nasty word. If you try to describe a feeling, Gothic in England is kind of a negative word—it's dark and gloomy and I wouldn't consider this album as being dark and gloomy.

**RB:** No, but it does have that sense of darkness about it though not in a negative way. Do you ever consider crossing over into the mainstream?

**RM:** I don't think we'll ever get into the mainstream. We don't really want to be in the mainstream. If stations play our record that's wonderful. What counts for us the most is that we are able to make records. If the radio

stations and public buy our records then that's what we want to achieve. We'd like people to enjoy to our music the way it is. We don't want to change to be more commercial or acceptable in a way that we have to alter our style. We wouldn't do that. I think a lot of people appreciate what we are doing now. The way we write our music now is the way we want to sound. The most interesting thing for me is that we are able to do what we want to do.

**RB:** On the track "Blind Hearts" what is meant by the refrain "deep in our hearts we are all alone, deep in our blind hearts skin and bone?"

**RM:** We are all individuals, and everything you see and experience you are able to talk about, but the way you feel deep in your heart you can't really share. In the end you will be alone, you die alone. You're born alone. You have to do it yourself. It's a song about somebody that wants to gain my heart. Trying to get involved and share everything with me, but I don't really want to, I've got enough on my own.

**RB:** Do you think you can really share everything with someone?

**RM:** I don't think so. It's like when you go on holiday and you say "I wish I could share this," or, "I wish he or she could see this." Unfortunately she or he is not there. It's all those little things you can't share and you make up your own impressions. You have to do everything yourself. That's the meaning of what's behind it. "You" are there and "you" are the center of your whole life.

**RB:** Many people interpret a river as a part of the flow of life. Is that the meaning of the track "The River?"

**RM:** It's a short sad love ballad. It helps define a kind of love. I was in a certain mood when I wrote it and to get rid of the feelings I put them to music.

**RB:** How did the track "Clementine" come about?

**RM:** In 1987, Pieter Nooten collaborated with Michael Brook and released a solo album entitled "Sleeps With The Fishes." He had more than enough material for the album. "Clementine" is one of his songs.

**RB:** What are your favorite tracks on the album?

**RM:** "Obsession," "Evelyn", and, of course, "Imagination." We may put out one as another single or a remix in the future—nothing's definite yet.

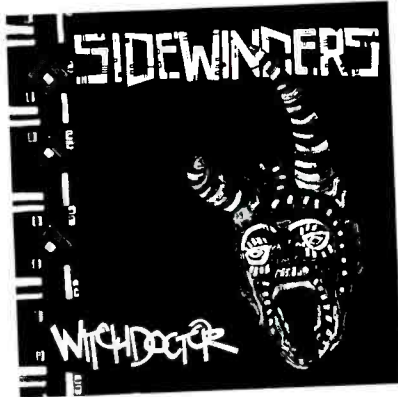
**RB:** It's as if "Evelyn" is the beginning and "Clementine" is an ending. Does the entire album tell a story?

**RM:** The only story, I would say, is that it's an impression of one year in our lifetime, a year's worth of writing, and that's the general atmosphere. We had some other songs but I think we'll record them later. I think it's a total atmosphere...a completed painting. ●

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"What Am I Supposed To Do"



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## LOVE AND ROCKETS

"So Alive"



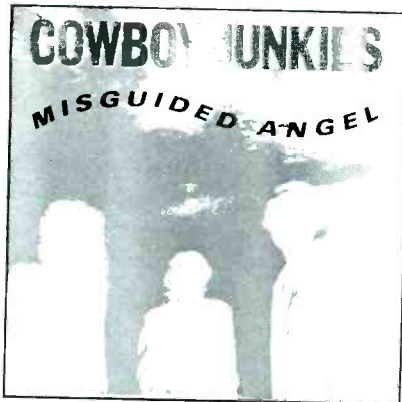
Produced by LOVE AND ROCKETS  
and John Fryer.

**GAVIN ALTERNATIVE: 34\*-10\***

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## COWBOY JUNKIES

"Misguided Angel"



Produced by Peter Moore.

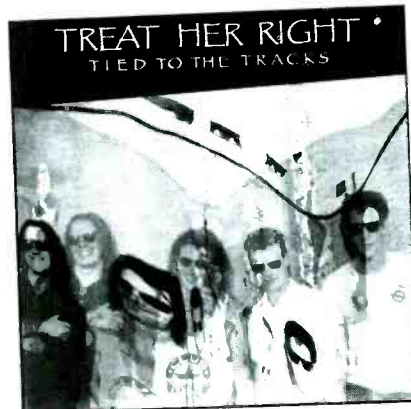
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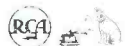
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# PERSONAL PICKS

## SINGLES by Dave Sholin

**SWING OUT SISTER** - *Waiting Game*  
(Mercury/PolyGram)

Time to swing into spring with a group who first went to bat two years ago when they were a trio. This follow-up effort features Corrin Drewery and Andy Connell as a dazzling duo. Together they deliver a bright and breezy pop delight adding their unique touch of sophistication. In the mold of their first and biggest hit to date "Breakout."

# SWING OUT SISTER



ANDREAS VOLLENWEIDER

NEXT WEEK

## ALBUMS by Ron Fell

**DONNY OSMOND**  
*Donny Osmond* (Capitol)

There are many people in our business who are happy to see Donny make such a bold comeback. After sharing the teen marketplace with the Jackson five from 1971 to '78, Donny was burned to a crisp from over-exposure and the super-hype of adolescent adulation. How much of his absence since then was intentional and how much due to his irrelevance to a new generation will be left to musical historians to decide. But the "break" in his career allows for a fresh re-evaluation. He's gone from superdog to underdog as is now being championed by the same patrons of hipness who would have discounted him a decade ago. The lead single, SOLDIER OF LOVE, is so hot that it's gone top ten in Top 40 in just seven weeks. But the bounty will be compounded by future successes like the secular tower of gospel power, SACREDEMOTION and a lushly simple ballad, I'M IN IT FOR LOVE. The album is a varietal blend of dance and pop.

Donny takes nothing for granted. He's still a young man with a calculating wisdom toughened by his recent reality check. Having met him during his recent visit to Gavin headquarters, I can attest to the fact that he's a genuinely nice guy who is a bit humbled by the warm welcome he's receiving from pop radio. Now that the album is out, I imagine that any remaining doubt that SOLDIER OF LOVE is a fluke will be dispelled.

**DR. JOHN**  
*In A Sentimental Mood* (Warner Bros.)

I guess if Linda Ronstadt can record old chestnuts like these then the good doctor can take a poke at 'em as well. That's where the similarity ends though. Dr. J shys away from the moonbeams and strings that Ronstadt and Riddle perfected. His kit bag is filled with prescription blues sung from a piano beach in front of an acoustic piano with a small band of hot-to-trot nostalgics on drums, bass, guitar and sax. When you go back as far as Dr. John has gone to select songs for this

album, you look for truly classical songs - durable, interpretable songs - much like those chosen by Ray Charles for his Modern Sounds In Country and Western Music, or by Willie Nelson for Stardust or by Ronstadt and Riddle for their two brilliant albums. Dr. John's selections, all pre-pop and pre-1960, are wonderful to hear again. The collective mood of the LP is stylistic, timeless and emotional. My favorites are the brilliant duet with Rickie Lee Jones on MAKIN' WHOOPEE, the black and blue DON'T LET THE SUN CATCH YOU CRYIN', the cool mint of CANDY, the swagger and stagger of ACCENTUATE THE POSITIVE and the melancholy serenade of IN A SENTIMENTAL MOOD. And in closing, I'd like to acknowledge on of my favorite all-time producers of quality music - the producer of this album and probably 30 others I've reviewed in this space in fourteen years, Tommy LiPuma. It has often been the genius of Tommy LiPuma which frosted the cake of many a thoughtful album project.

## the GAVIN REPORT

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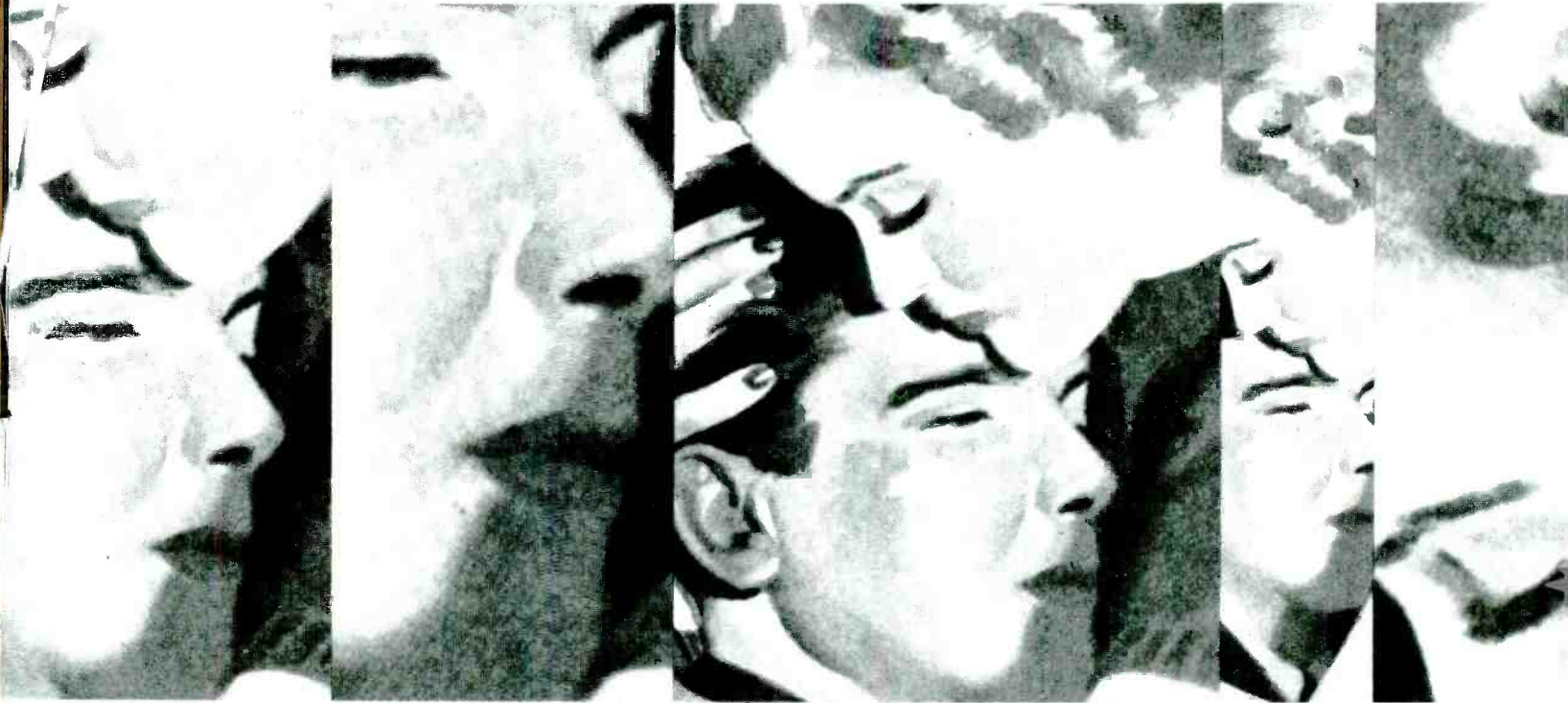
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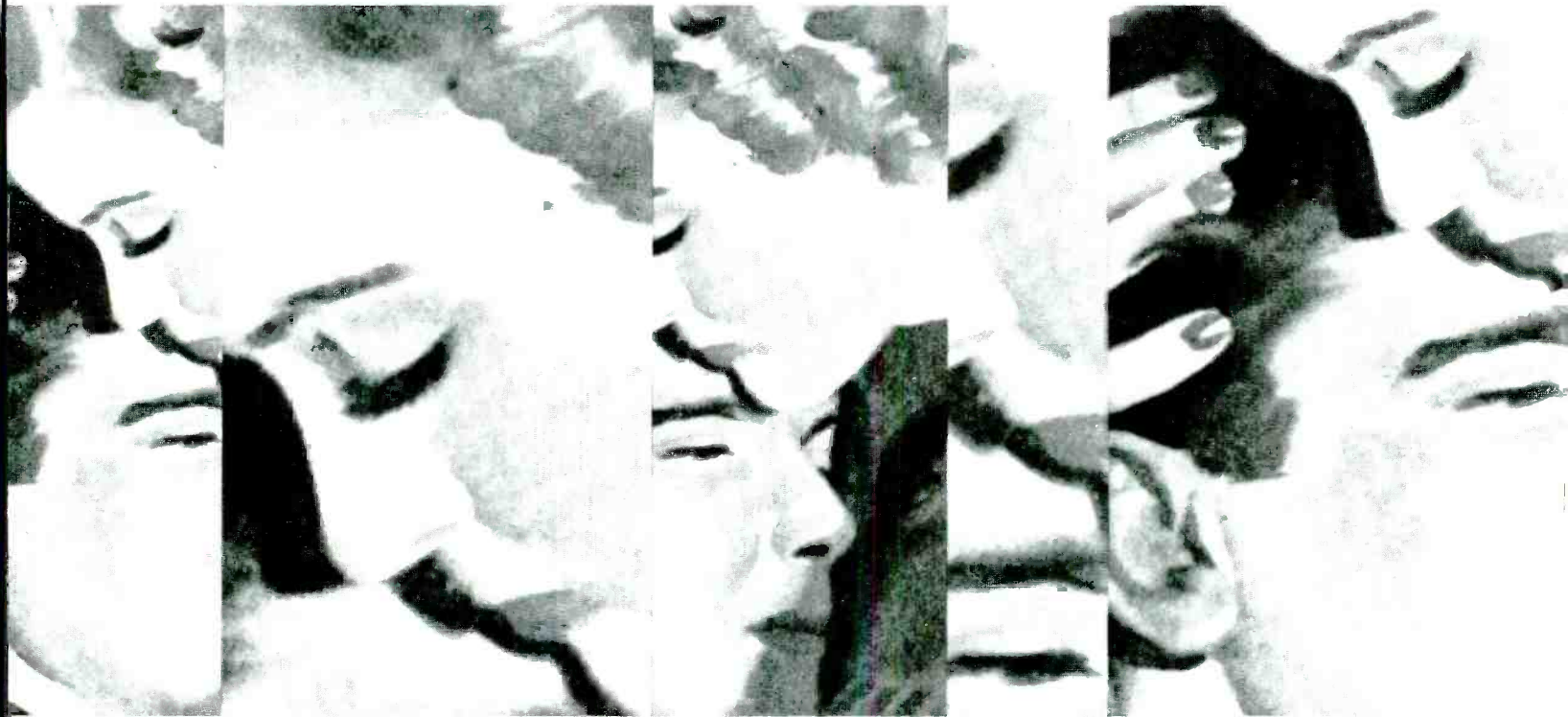
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