"THE GENERAL" TAKES COMMAND
Gavin talks with New Kids On The Block Mentor
MAURICE STARR

JHAN HIBER TALKS QUALITATIVE RESEARCH
MONEY, ELVIS PRESLEY, ANSWERING MACHINES AND MOON MULLINS

ISSUE 1821 AUGUST 24, 1990
"Sense Of Purpose" is one of the most moving songs she's written — and she's written her share of classics." — Musician

"Chrissie & Co. have made a triumphant return." — Music Express

"...one of the great albums of this or any other year." — Boston Globe

Pretenders

"Sense of Purpose"
The New Single

Produced by Mitchell Froom

From the album
Packed!

© 1990 WEA Records Inc.
### Top 40

**Most Added**
- **George Michael**
  - Praying For Time (Columbia)
- **Breathe**
  - Say A Prayer (A&M)
- **Michael Bolton**
  - Georgia On My Mind (Columbia)

**Record To Watch**
- **Candyman**
  - Knockin' Boots (Epic)

### Urban

**Most Added**
- **George Michael**
  - Praying For Time (Columbia)
- **Keith Sweat**
  - Merry Go Round (Elektra)
- **Depeche Mode**
  - Policy Of Truth (Sire/Reprise)

**Record To Watch**
- **Lisa Stansfield**
  - This Is The Right Time (Arista)
- **Santana**
  - Gypsy Woman (Columbia)

### A/C

**Most Added**
- **Michael Bolton**
  - Georgia On My Mind (Columbia)
- **Rod Stewart**
  - I Don't Want To Talk About It (Warner Bros.)
- **Depeche Mode**
  - Policy Of Truth (Sire/Reprise)

**Record To Watch**
- **Phil Sheeran**
  - Breaking Through (SONIC EDGE)
- **Santana**
  - Gypsy Woman (Columbia)

### Country

**Most Added**
- **Exile**
  - Yet (Arista)
- **Verne Gosdin**
  - This Ain't My First Rodeo (Columbia)
- **Marty Stuart**
  - Western Girls (MCA)

**Record To Watch**
- **Reba McEntire**
  - You Lie (MCA)
- **Sonny Southon**
  - Falling Through A Cloud (Charisma)

### Jazz

**Most Added**
- **Bill Warfield Big Band**
  - New York City Jazz (Interplay)
- **Phil Sheeran**
  - Breaking Through (SONIC EDGE)
- **Don Pullen**
  - Random Thoughts (Blue Note)

**Record To Watch**
- **Phil Sheeran**
  - Breaking Through (SONIC EDGE)
- **Branford Marsalis Quartet**
  - Crazy People Music (Columbia)

### Adult Alternative

**Most Added**
- **The Rippingtons**
  - Welcome To The St. James Club (GRP)
- **Steve Erquiaga**
  - Erkiology (Windham Hill Jazz)
- **The Neville Brothers**
  - Brother's Keeper (A&M)

**Record To Watch**
- **Sonny Southon**
  - Falling Through A Cloud (Charisma)
- **Acoustic Alchemy**
  - Point Of Reference (GRP)

### Album

**Most Added**
- **Don Dokken**
  - Mirror Mirror (Geffen)
- **Bob Geldof**
  - "Love Or Something" (Atlantic)
- **Los Lobos**
  - "Down On The Riverbed" (Slash/Warner Bros.)

**Record To Watch**
- **Bob Geldof**
  - "Love Or Something" (Atlantic)
- **The Neville Brothers**
  - Brother's Keeper (A&M)
DE FRANCESCO
KIIS-ES L.A. GOODBYE

After ten years at Gannett Broadcasting, most recently as VP/Programming and VP/Station Manager at KIIS/FM, Gerry De Francesco is leaving the company to join Pyramid Broadcasting. Beginning September 1, De Francesco will be at A/C station WSNI-Philadelphia as VP/Operations Manager. This will be a return home for Gerry, who’s a native Philadelphian and began his career at WFIL.

“Tt was a difficult decision for me to leave Gannett,” De Francesco said. “My experiences there were extremely positive and I worked with a great group of people.” He went on to cite personal reasons to move East. “My wife Carolyn and I feel the need to be near our families. I look forward to working with Rich Balsbaugh, John Madison, Jeffrey Specter and the vibrant new WSNI staff.”

Gerry’s been a very important part of Gannett Radio’s success for over ten years — ever since the merger with Combined Communications, starting in St. Louis, including Los Angeles, Tampa and the assistance he’s given the other stations as Vice President of Programming. We hate very much to lose him,” said Gannett Radio Division President Jay Cook.

Meanwhile, the search is on for De Francesco’s replacement. “We’re looking at those people inside the company who have an interest,” Cook told the Gavin Report. “Once we do that, if we feel the need we’ll start talking to people outside, but I think it’s possible we’ll fill it from inside.”

HUDSON
Z104 PD

Ten-year Z104-Madison, WI veteran Matt Hudson has been named Program Director, replacing Tom Lockwood, who remains on the air as Midday Personality. Hudson commented that Lockwood “will be busier than ever in the day-to-day operations of WTSO (AM)/Z104. Hudson joined Z104 as Music Director/Morning Talent and was most recently Midcontinent Corporate Research Director.

“I’m thrilled to be in the driver’s seat at one of the legendary Top 40 stations in the Midwest,” Hudson told the Gavin Report. “Let the chips fall where they may!” Fletcher Keyes remains as Z104 MD.

King Stations On Block

The Seattle-based King Broadcasting, which includes six TV stations, six radio stations and 13 cable systems, was put up for sale this week by controlling shareholders Priscilla Bullitt Collins and Harriet Stimson Bullitt.

Collins and Bullitt cited age (both are over 65) as a primary reason for wanting to divest themselves of their lucrative broadcasting corporation. It is believed that the sale could bring in $500 million.

There is no pressure to unload the stations quickly. “It is our objective that the new owner of King will be deeply committed to our values of service to the community and respect for employees,” said Collins and Bullitt. “It is our objective that the new owner will be a good employer, a responsible operator and outstanding corporate citizen.”

An interesting—and highly commendable—twist to this development is that Collins and Bullitt will inject funds directly into the Bullitt Foundation, which is committed to preserving environmental quality in the Pacific Northwest.
"COUNT ON US"
ON YOUR DESK
THIS WEEK!

Produced by the Teenage Mutant Ninja Turtles, Keith Forsey, Bob Bejan & Godfrey Nelson
Executive produced by Steven Leber, Bob Bejan for TOUR-TOISHELL Specialties Inc.

MCA RECORDS
HOLMES EXITS COLUMBIA

Eight-year Columbia A&R Black Music veteran Cecil Holmes has handed in his resignation and will soon be working for superhot producer Maurice Starr as Senior Vice President of General Entertainment Management. He will also work closely with Starr's associate Dick Scott at Dick Scott Enterprises. In his A&R capacity, Holmes has been working closely with Starr and his projects, including New Kids On The Block and Perfect Gentleman.

Holmes' diverse and colorful career has to-date included positions at Screen Gems Music, Colpix Dimension Records, Mercury Records, Cameo Parkway and Buddah Records. In 1973, he and Neil Bogart set up an independent label that would become Casablanca Records. He joined Columbia in 1984 as Vice President in charge of A&R Black Music. Along the way Holmes has worked with such familiar—and classic—names as Donna Summer, Cameo, Luther Vandross, Earth, Wind & Fire and Eddie Murphy.

"I'm saying goodbye to eight great years at Columbia Records," Holmes told the Gavin Report. "I'm looking forward to both a new challenge and working more closely with Maurice and Dick."

Fischer Exits WNUA, Joins O'Connor & Associates

WNUA-Chicago OM/MD Mike Fischer has decided to leave the station and move to San Diego, joining Bob O'Connor & Associates as Vice President of Marketing. O'Connor's consultancy works within the Jazz/Adult Alternative formats, and is currently expanding into international consulting and airline in-flight programming.

"I feel wonderful," said Fischer of his decision. "We always did this on the side. The opportunity to do this full time is an opportunity I can't pass up."

Fischer has not yet been replaced at WNUA.

RCA NASHVILLE RESTRUCTURES

There have been big doings at RCA/Nashville lately, with the start up of a new company, NEMO, and an as-yet unnamed label, coupled with Joe Galante's promotion to the RCA presidency and Jack Weston's appointment as RCA/Nashville VP/CM.

Shortly RCA/Nashville will restructure their Promotion Department without adding new staff. According to Weston, he's making the changes to capitalize on the strengths of his existing team.

Manager, National Country Promotion Bruce Shindler, will remain based in Nashville, but his territory will expand to cover the Midwest, taking relieving some of the load on existing regions.

Ginger McFadden will be in charge of promoting Gavin stations, taking over for Manager, National Country Promotion Ken Van Durand, who moves into a supervisory position. Both Van Durand and Director, National Country Promotion Mike Sirls will assume additional duties, but their titles won't change.

Weston told the Gavin Report that RCA/Nashville's new label will not be activated until next spring.

Two Named At Elektra

This week at Elektra Entertainment, Michelle Meisner was upped to National Director, Field Operations and Jon McHugh was hired as National Director, Album.

Meisner has been with the label since 1986 as Promotion and Marketing Manager for both Seattle and San Francisco. Last year she was promoted to Album Director, West Coast and earlier this year was upped to Director, Promotion, West Coast.

"In her four years with Elektra, Michelle Meisner has demonstrated the skills and overview appropriate to Field Operations," said Senior Vice-President, Promotion Rick Alden. "I'm continually impressed with her work and am pleased to announce her promotion."

McHugh comes to Elektra from A&M Records where he's been a Local Promotion Manager since 1988. He's also worked at syndicators London WaveLength, Radio International and D.I.R. Broadcasting.

"Jon McHugh's background has given him a broad perspective on the needs and potential of Album Oriented Radio from local to national to international levels," said Alden. "I'm very happy to have him on board at Elektra."

"Working with A&M and their incredible staff has been a tremendous experience," said McHugh. "I'm really looking forward to an equally rewarding experience with my expanded responsibilities at Elektra."

While out on tour, Public Enemy's Flavor Flav (l) stopped in at WCRX 88.1-Chicago to meet and greet MD Jammin' Jay Dewberry.

The Gavin family joins with our own Lisa Austin in mourning the passing of her beloved father, Robert Carter Austin, who died Tuesday, August 14, of a heart attack. Lisa asks that friends send a donation in Mr. Austin's name to: Greenville Humane Society Animal Shelter, Rural Route, Greenville, TN. The shelter was originally founded and funded by Mr. Austin.

ROTATIONS

Look for A&M Director of National Promotion Steve Resnik to leave the label after a 10 year stay to join Tommy Noonan's New Marketing. This will be the first time in 15 years Steve won't be working with A&M Senior VP Promotion Charlie Minor. Details next week...Jamie Archer has joined her former boss, MCA Records Black Music Division President Ernie Singleton at the label. She'll be Vice President/Special Projects, Black Music Division. She was at Warner Bros. as National Director, Special Projects, Black Music Marketing and Promotion...Last week the Wall St. Journal reported that CBS Records President/CEO Walter Yetnikoff would leave the label at the end of a new, two year contract. Sony issued a statement saying that isn't so and they couldn't be more pleased with Yetnikoff...Gary Davis is Executive/COO of Sisapa Records, and has named David Urso Executive VP of Promotion. Davis and Urso worked together for seven years at Warner Bros.

4 the Gavin Report/August 24, 1990
"TIME FOR LETTING GO"

The New Single

GAVIN A/C: 13*
GAVIN TOP 40: 81*-23*

"POLICY OF TRUTH"

The New Single

GAVIN TOP 40: 35*-25*

"I SHY AWAY"

The New Single

GAVIN A/C: DEBUT-34*
CROSSING TO TOP 40!

106RTB  WWHB  WZLS  WHHT
WZIX  KDOG  KFMC  KKEZ
KLAZ  KTUF  KOZE  KTI
RADI-O-RAMA

Gavin columnist Jhan Hiber has relocated his consultancy to 201 Spindrift Road, Carmel, CA 93923. Phone Jhan toll-free at 1-800-6-BIG-WIN. FAX 408-626-3632. The Triple X-Burlington, VT MD JJ Reilly is out due to the old "philosophical differences." Rob Dawes takes his slot. Both Bill Evans and Steve Amann have left WBZB-Milwaukee and are looking for Adult Alternative/"New A/C" situations. They're a great team, so give them a buzz. You can reach Bill at 414-327-5952 and Steve at 414-225-9769.

Russ Allen, who last week exited WIOQ/FM-Philadelphia has moved in at KSOL-San Francisco as MD. Urban Consultant Lee Michaels has stepped in to work his magic as Program Director at KBXL/ FM-Berkeley /San Francisco. Shirley Maldonado is returning to her native New York as OM at Jazz station WQCD. After seven years at WFNX-Boston, Bruce MacDonald has left his APD/MD position to pursue "a different challenge...preferably A&R or Promotion". WNNH/FM-Concord, NH needs Deejays and Production people. Send T&Rs to Owner/GM, Clark Smith, 501 South Street, Concord, NH 03301. Dave Tardelli moves from weekends at WGOR 92.1 THE APE-Lansing, MI to evenings at WDEK 92.5 DeKalb, IL. Former WJAZ-Stamford, CT Midday Personality Pam Landry is doing weekends for Album station WPLR-New Haven. Leslie Stovall, last holding down Middays at KMEL-San Francisco is now heard 7-Mid on KBLX-Berkeley/San Francisco. New OM at WKQD-Huntsville, AL is Michael Brooks, Jr. who'll also be the station's Morning Zoo-keeper. Adding MD to her existing chores as Promotions Director/News Director/Morning Sidekick is the versatile Wendy Sommers. Former WKQD OM Jay Hastings has headed for parts unknown and former MD Bobby Knight has moved on to Top 40 WXXX-Orlando, FL. KLYK-Longview, WA Part Timer, Mark McCartney moves to full-time, holding down the 2A-6A shift...

BIRTHDAYS

Compiled by Diane Rufer
Our Best Wishes and HAPPY BIRTHDAY To:

Geina Horton, Chrysalis Records 8/26
Harry Harlan, KZOR-Hobbs, NM 8/26
Beverly Farmer, WMDM-Lexington Park, MD 8/26
Harry Levy 8/26
Valerie Simpson 8/26
Mark Gorlick, Atco Records 8/27
Bruce Hix, Polydor Records 8/27
Wes McShay, WFHN/FM-New Bedford, MA 8/27
Jamey Kerr, KACV-Amarillo, TX 8/27
Ralph Cherry, KIXQ-Joplin, MO 8/27
Mac Daniels, KPLX-Dallas, TX 8/27
Kevin Ross, KDKO-Denver, CO 8/27
B.J. Thomas, Jeff Cook (Alabama) 8/27
Diepra Hollars 8/28
Judie Kanui 8/28
Allen Carroll, MCA Records 8/28
Cathy Blythe, KFOR-Lincoln, NE 8/28
Rick Lawrence, KIDX/FM-Billings, MT 8/28
Mark Engler, KKIS-Concord, CA 8/28
Bill Monroe, WDLB-Marshfield, WI 8/28
Bwana, KSND/FM-Eugene, OR 8/29
Kermit Crockett, WTLZ-Saginaw, MI 8/29
Michael Jackson 8/29
Kitty Wells 8/30
Kevin McDonald, MC Promotions 8/31
JJ McKay, KKVW-Wichita Falls, TX 8/31
Van Morrison, Debbie Gibson 8/31
Jeff Wyatt, POWER106-Los Angeles, CA 9/1
Johnny Barbis 9/1
Gloria Estefan, Barry Gibb, Conway Twitty 9/1
Steve Goetzman (Exile), Boxcar Willie 9/1

WEDDINGS

Our WEDDING BELLS rang on August 11th for PAULETTE WILLIAMS, Vice President & General Manager of KMEL-San Francisco, CA and her fiancé, HOWARD GRAFMAN, Founder of Century Broadcasting. Our BEST WISHES and CONGRATULATIONS!!

COLUMBIA UPS LEMBO, BLAIR

Jerry Lembro

It has been officially announced that Columbia Records Director, National Singles, Top 40 Promotion JERRY LEMBO has segued to the label's "AC-tion team" as National Director, AC Promotion.

"Jerry is the perfect choice to bring Columbia's AC Department into the nineties," said VP, Promotion BURT BAUMGARTNER of the move. "Based on his ability to create and execute comprehensive plans, he brings valuable experience in the business and his vast knowledge of music...he will truly maximize our promotional opportunities at this essential format."

Lembo has been with Columbia since 1986, starting as Local Promotion Manager in New York, and moving into his national capacity in 1989. He has also worked at Chrysalis and as a club deejay.

Other activity at Columbia has Jerry Blair taking the position of National Director, Top 40 Singles Promotion. Blair, who is a Doctor of Laws, worked in Columbia's New England offices, first as College Marketing and Promotion Rep and then as Local Promotion Manager.

"Said Baumgartner, "Jerry's energy, enthusiasm and creativity combined with the passion for the music contribute to his role as an integral part of our national team."
EVEN AFTER 4 MONTHS 
IT WON'T GO AWAY...

RETAIL:
OVER HALF A MILLION SOLD
KSMB, STEVE SMALL
“Tested for a week and a half not expecting anything. We got big phones and Top 10 sales. I didn’t believe it, but I do now! Add at 29!”

RESEARCH:
93Q - ADD AT 13-10HOT-6HOT-4HOT
BILL RICHARDS, PD
“90% familiar, all demos, 80% hit potential, 75% positive acceptance factor.”

KIIS - GWEN ROBERTS, Asst. PD
“Instant familiarity and incredible hit potential across the board...tested #1 out of 44 records!”

WCIR - BOB SPENCER
“Tested with females 18-49, 98% familiar, 81% positive. It’s an add!”

KQMQ - KIMO AKANE
“Top 5 for 5 weeks, researched incredibly well with adults and kids of all ages.”

REACTION:
KZHT - SALT LAKE CITY -LOU SIMON
“Our #1 chart record for 3 weeks-in-a-row, Huge phones and sales.”

KHMX - GUY ZAPOLEON/MICHAEL NEWMAN
“It went to #8 for us at KNRJ. Now it’s a RE-ADD at KHMX. Blowing out in callouts 18-34 female. IT WON’T GO AWAY.”

UB40
“The Way You Do The Things You Do”
**TOP 40**

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**RECORD TO WATCH**

**CANDYMAN**
Knockin' Boots
(Epic)

Who can get added early in Detroit, Tampa, San Francisco, Chicago and Sacramento?? The Candyman can!

**CERTIFIED**

AFTER 7
Can't Stop
(Virgin)

JOHNNY GILL
My, My, My
(Motown)

**TOP TIP**

SYDNEY YOUNGBLOOD
I'd Rather Be Blind
(Arista)

Def entry scores a list of impressive top thirty stats in key markets while doubling last week's airplay total.

**CHARTBOUND**

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<td><em>GEORGE MICHAEL</em></td>
<td>Praying For Time</td>
<td>Columbia</td>
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<td>BREATHE</td>
<td>Say A Prayer</td>
<td>(A&amp;M)</td>
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<td>GLENN MEDEIROS/RAY PARKER, JR.</td>
<td>All I'm Missing...</td>
<td>(Amherst/MCA)</td>
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* Indicates debuts in Chartbound.
CHERRY PIE, a rock 'n roll anthem you can sink your teeth into. From Warrant's new album "Cherry Pie."

Grab a slice for yourself!

On Columbia.
Produced and Mixed by Beau Hill.
Management: Tom Hulet & Associates, Tom Hulet/Eddie Wenrick

Columbia — See WARRANT on tour with Poison starting mid-September —
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over the last eight weeks we've helped you delve into the qualitative research available to you. You may have gotten from your Spring Arbitron or Birch. In the not too distant future, however, the quality of your audience may be as—or more—important than the size of your listener base. Why? Because of recent events sponsored by the National Association of Broadcasters. Here's the scoop:

**RESEARCH SUMMIT CONVENED**

Approximately one month ago, Rick Ducey, the NAB's Senior VP for Research & Planning, hosted interested parties in a two-day "Research Summit" at the NAB's Washington, D.C. headquarters. Among those in attendance were members of the NAB's Research Committee, it's Committee on Local Radio Audience Measurement (COLRAM) and Committee on Local TV Audience Measurement (COLTAM), as well as representatives of the Radio Advertising Bureau, the TV Bureau of Advertising, network honchos, interested local broadcasters and research authorities. A coalition of about 30 key people emerged.

The summit participants labored in various brainstorming sessions day one, then the sub-

"Bottom line, we could be looking at a whole new way to keep score in our business."

*groups got together the next day and pooled their thoughts. Your's truly was honored to be involved in this process.*

What were we focusing on? As David Hicks (the NAB's Radio Board Chairman and President/CEO Hicks Broadcasting) put it, "We're trying to develop better research tools to more effectively serve the needs of our clients" (advertisers).

**IMPACT ON YOU**

What difference might such a contab have on you and your career? Well, think about how you might program and promote differently than today if quality, rather than quantity, was the key station audience goal. What if the GM said that being number one among frequent flyers was your major target, rather than having the best TSL in your format? Bottom line, we could be looking at a whole new way to keep score in our business.

**QUALITATIVE SUMMIT BACKGROUND**

Over the last 18 months the NAB commit-

** peasants involved in keeping on top of the research world have been looking closely at the qualitative arena. We met twice with the various vendors of qualitative research—from Arbitron and Birch to International Demographics and Simmons. Such sessions gave us a feel for what was out there for you to choose from, yet also let us with a feeling that more could be done to help broadcasters. Thus, the recent pow-wow. By the way, none of the research firms were invited to attend. This apparently made many of them most anxious, and we will meet with them at a later date, but we wanted to be able to focus on the issues without potential distractions vendors might inadvertently supply.

**SUMMIT OUTCOME**

Literally hundreds of ideas surfaced regarding how qualitative research can better serve the broadcasting and advertising industries (for example, just our brainstorming group of seven folks came up with 175 suggestions).

The key steps NAB will coordinate include:

- Setting a five-year plan to perhaps have qualitative data become the most important criteria used when making decisions regarding which stations should be considered for buys.
- Developing an educational campaign to promote awareness and understanding of research options among broadcasters.
- Find out what research can best serve the needs of the broadcasting and advertising communities.
- Create voluntary guidelines for the use and evaluation of qualitative research.

This last point is crucial. There needs to be a way to separate the wheat from the chaff when it comes to having you invest your research dollar, whether for programming or sales usage (and qualitative applies to both areas). If the NAB effort can develop easy-to-understand information on how to buy and use such research that organization will have served radio in a most effective way.

By the way, if you are planning to attend the NAB's Radio '90 convention in Boston next month, be sure to seek out David Hicks. He'll be making a report to the convention about the Summit's efforts and what lies ahead.

**MOST MARKETS AFFECTED**

If you're in a small or medium market you may be wondering what all this means to you. Glad you asked.

Currently, qualitative research is largely limited to the top 50 markets. Two factors here—cost of the research services, as well as demand from ad agencies.

However, in our brainstorming sessions all of the groups sought to make sure that expansion of the impact and importance of qualitative was not limited to large markets. Indeed, of the radio GMs involved, none were from large radio metros—yet they still wanted all the ammo they could get.

What can we expect in terms of how many markets might see some sort of qualitative data in the near future? Perhaps as many as are rated by Arbitron or Birch. For example, in the case of Birch, markets that receive ratings quarterly also receive—in the ratings book itself—qualitative breakouts on several income, purchase habits and household size categories. Maybe that's a direction in which all this will head. It's too early to tell—but please know that five years from now how radio time is bought may differ notably from the way we know today—no matter the market size.

**BRAVE NEW WORLD AHEAD**

There's so much more to be done before the mandate outlined at the NAB's gathering can be achieved. Input from you and your colleagues, not to mention our friends on the advertiser side of the desk, will be sought and welcomed. And all you programmers remember—even though this movement has sales applications, that will then flow back to you pressures on programmers to reach a certain quality of audience. Thoughtful programmers should begin musing about how to tackle that challenge. Welcome to the '90s!

If you'd like more info on this new research push—or just want to talk about any issue of interest to you—call us free of charge, in California, at 1-800-6-BIG-WIN. And here's to the future!"
<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL</th>
<th>Reports</th>
<th>Adds</th>
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<th>6-10</th>
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<th>21-30</th>
<th>Uncharted Factor</th>
<th>HitFactor Weeks</th>
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<td>132</td>
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<td>14</td>
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<td>1</td>
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<td>93</td>
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<td>DEPECHE MODE - Policy Of Truth (Sire/Reprise)</td>
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<td>3</td>
<td>2</td>
<td>18</td>
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<td>91  11%</td>
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<td>GO WEST - King Of Wistful Thinking (EMI)</td>
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<td>23</td>
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<td>2</td>
<td>—   97%</td>
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<td>3</td>
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<td>3</td>
<td>15</td>
<td>68</td>
<td>65  11%</td>
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<td>AFTER 7 - Can't Stop (Virgin)</td>
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<tr>
<td>ST. PAUL - Stranger To Love (Atlantic)</td>
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<td>1</td>
<td>1</td>
<td>11</td>
<td>42</td>
<td>40</td>
<td>21  46%</td>
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<td>JOHNNY GILL - My, My, My (Motown)</td>
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<td>12</td>
<td>16</td>
<td>33</td>
<td>44  22%</td>
<td>4</td>
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<td>BROTHER BEYOND - The Girl I Used To Know (EMI)</td>
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<td>3</td>
<td>1</td>
<td>16</td>
<td>39</td>
<td>39</td>
<td>11  51%</td>
<td>12</td>
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<tr>
<td>WINGER - Can't Get Enough (Atlantic)</td>
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<td>4</td>
<td>—</td>
<td>4</td>
<td>31</td>
<td>40</td>
<td>53  26%</td>
<td>7</td>
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<tr>
<td>MICHAEL BOLTON - Georgia On My Mind (Columbia)</td>
<td>188</td>
<td>63</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>38</td>
<td>87  —</td>
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<td>JAMES INGRAM - I Don't Have The Heart (Warner Bros.)</td>
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<td>27</td>
<td>2</td>
<td>6</td>
<td>19</td>
<td>30</td>
<td>38  22%</td>
<td>6</td>
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<td>PEBBLES - Giving You The Benefit Of The Doubt (MCA)</td>
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<td>31</td>
<td>—</td>
<td>—</td>
<td>4</td>
<td>43</td>
<td>78  2%</td>
<td>3</td>
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<tr>
<td>FAVORITE ANGEL - Only Women Bleed (Columbia)</td>
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<td>6</td>
<td>41</td>
<td>86  3%</td>
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<tr>
<td>GEORGE MICHAEL - Praying For Time (Columbia)</td>
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<td>237</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—   1</td>
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<tr>
<td>BREATHE - Say A Prayer (A&amp;M)</td>
<td>214</td>
<td>94</td>
<td>—</td>
<td>—</td>
<td>1</td>
<td>17</td>
<td>102 2</td>
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<tr>
<td>GLENN MEDEIROS w/ RAY PARKER, JR. - All I'm Missing..(Amherst/MCA)</td>
<td>151</td>
<td>20</td>
<td>—</td>
<td>—</td>
<td>4</td>
<td>42</td>
<td>85  2%</td>
<td>4</td>
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<tr>
<td>BILLY JOEL - That's Not Her Style (Columbia)</td>
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<td>2</td>
<td>—</td>
<td>3</td>
<td>22</td>
<td>46</td>
<td>43  21%</td>
<td>6</td>
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<tr>
<td>VIXEN - How Much Love (EMI)</td>
<td>110</td>
<td>11</td>
<td>—</td>
<td>—</td>
<td>2</td>
<td>18</td>
<td>79  1%</td>
<td>4</td>
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<tr>
<td>DURAN DURAN - Violence Of Summer (Love's Taking Over) (Capitol)</td>
<td>109</td>
<td>42</td>
<td>—</td>
<td>—</td>
<td>1</td>
<td>7</td>
<td>59  —</td>
<td>2</td>
</tr>
<tr>
<td>GEORGE LAMOND - Look Into My Eyes (Columbia)</td>
<td>97</td>
<td>28</td>
<td>—</td>
<td>1</td>
<td>—</td>
<td>11</td>
<td>57  1%</td>
<td>3</td>
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<tr>
<td>TRICIA LEIGH FISHER - Empty Beach (Atco)</td>
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<td>13</td>
<td>—</td>
<td>—</td>
<td>1</td>
<td>7</td>
<td>69  1%</td>
<td>4</td>
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<tr>
<td>CONCRETE BLONDE - Joey (IRS)</td>
<td>78</td>
<td>14</td>
<td>1</td>
<td>5</td>
<td>15</td>
<td>12</td>
<td>31  26%</td>
<td>6</td>
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<tr>
<td>SLAUGHTER - Fly To The Angels (Chrysalis)</td>
<td>76</td>
<td>21</td>
<td>—</td>
<td>1</td>
<td>8</td>
<td>13</td>
<td>33  11%</td>
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Thanks to Hollywood’s new breed of directors and producers, music has become a more significant part of many films. Whether through original scores or established hit music, some scenes are firmly implanted in our minds due to the perfect match of screen action and song. Sure there are plenty of movies utilizing music, but only a few each year feature a scene so powerful that the audience is left with an indelible impression. Much like certain music video standouts, the visual image changes forever the way we think about that particular song. The latest to come along is the summer box office smash “Ghost,” which pairs Patrick Swayze and Demi Moore in an unforgettable love scene while THE RIGHTEOUS BROTHERS’ “Unchained Melody” spins on a jukebox in their New York City loft. This mid-fifties classic was transformed in 1965 by the blue eyed soul of BILL MEDLEY and BOBBY HATFIELD and for 25 years has conjured up individual memories for millions who grew up listening to it. Now, when all those who have seen “Ghost” hear the song, there’s a shared experience, visualizing Swayze and Moore in sensual, ceramic foreplay. Radio’s challenge continues to be one of creating vivid images strictly through words and sound. Carefully and consistently developing word pictures and attention-getting production elements goes a long way in developing a station personality that listeners can identify with and picture in their mind’s eye. Of course, what makes radio so special is that all of us can draw our own individual pictures. LIONEL CARTWRIGHT said it best in his recent Country hit, “I watched it all on my radio.”

Overshadowing all other Most Added newcomers, GEORGE MICHAEL lands in the Top Ten of Gavin’s all-time out-of-the-box winners, with 80% of our reporters placing it in their add column.

Two artists more than doubled their HIT FACTOR percentages—PHIL COLLINS, who pulled ahead from 30% to 72% and PRINCE blastin’ his way up 33% to 66%.

Los Angeles’ love affair with DEPECHE MODE keeps growing with KIIS, PIRATE and POWER 106 all charting it top twenty and POWER listing it hottest of the three, 18-12. Also performing well at WHYT Detroit 10-6, CKOI Montreal 6-3, 93Q Houston 8-5, Q96 San Antonio 7-5, KISS 108 Boston 17-13, WWCK Flint, M1 11-8, etc. New on KIKY, KQIX, WQGN, WJMX, POWER 99.9 KHI, WBXX, WBIZ, WVAQ, WNNO, KAGO and KLUA.

Highest debuted of the week at WTNY/FM Watertown, NY is LISA STANSFIELD who’s also taking big steps at KHIU 21-12, WNSL 24-

Eight at 8” feature. Top thirty at EAGLE 106 Philadelphia, KUBE Seattle, WPLI New York, KKRL Carroll, LA and WIST Trenton, NJ. New on Z95 Chicago, Z104 Madison, WDFX Detroit, Q96, KSEND Eugene, etc.

At his current pace, SYDNEY YOUNGBLOOD will surpass 100 total reports in the next week or two. In the new believer category this week are KMEI, KBFQ, KSU, KXXR, WZLS, KISS 108, WGLU, WQIQ, 99KG and KAKS. Top thirty at KLC Las Vegas, Q105 Tampa, WCKZ Charlotte, KQRTucson, POWER 99 Atlanta and KITY San Antonio.


Yet another generation is humming “Unchained Melody,” making THE RIGHTEOUS BROTHERS’ ‘60s hit unstoppable! After just one week, it explodes at KISS Albuquerque 26-6! Other massive gains at WYTI Dallas 30-15, KIIS Los Angeles 13-5, Y100 Miami 18-5, KKSW San Jose 23-13, POWER 96 Miami 15-5, Z100 New York 23-12, etc. Added at WDFX, WHYT, KISS, Z95, WBQQ, WNZV, WTCF/FM, Q102, KMEI, KBQK, KHTK and POWER 98 “great phones—all demos.”

Number one request item, heavily teen, at Z104.5 Tulsa is SLAUGHTER climbing 10-7. MD Tim Smith notes that callout is looking better and better with upper demos. Other gains at KOEZ 28-16, WJH 20-17 “top five phones especially strong with males 18-24” and KKEZ 26-22 “two number two requests leaning 18-24.”

Sweet success starting for CANDYMAN, who debuts #29 at Q106 San Diego. Top Ten at KKFR Phoenix 15-8, with adds at K96 Chicago, FM102 Sacramento, WCKZ, KITE, WHYT Detroit, Q105, KROY Sacramento, K106 Beaumont, TX, HOT 97.7 San Jose and KMLE San Francisco.

Nice to go on vacation and leave everything in the capable hands of my trusted Associate Editor, Annette M. Lai. Gee, I returned and thought Annette was shedding tears of joy to see me, but instead it was “Unchained Melody” on the air and she was recalling that “Ghost” movie.
MOONLIGHTING

by Moon Mullins

RANDOM THOUGHTS

MONEY TALKS

Country stations, in competitive situations, have for years fought about which station has concert “presents”/“welcomes” rights in their markets. In past years, panels devoted exclusively to the subject have been held at the Country Radio Seminar.

It’s a precarious position for the record labels. They catch much of the flak, but really have little control over their artists’ concerts.

Typically, the people with the power are the people with the money—in other words, the one who controls the purse controls the concerts. They are the ones who decide which station gets the ad money and the “presents”.

If you have considered controlling the concert scene in your town by controlling the concert bookings, perhaps it’s time you attended the Nashville convention for the influential talent buyers. Now known as SRO ’90, this affair coincides with CMA Week (October 5-7) and brings together the people who set up tours with those that book the artists. If you like the music, there is plenty of it with three showcases and 21 artists. This event is definitely only for those serious about booking shows, and stations there would be too hardy not to attend.

The registration is about $40, and unlike most Country functions usually held at Opryland, SRO ’90 is hosted by Stoner’s downtown hotel. Write CMA Special Projects, Box 222299, Nashville, TN 37202.

THE KING IS GONE. STILL.

August 16 was the thirteenth anniversary of Elvis Presley’s death. Most stations don’t give the day special treatment anymore, but for those that do, you’ll want to know that WDAF-Kansas City, does a promotion in which a week to ten days before the 16th listeners are invited to call and record their favorite Elvis memories. The best are played back prior to the airing of the King’s tunes on the momentous day. It’s a way to be unobtrusive to those that are ambivalent about it.

His birthday is another date Elvis fans like to mark.

If the Elvis promotion appeals to you, give yourself a reminder to give it a try on January 8. For prizes, consider that Buena Vista Home Video introduced “Elvis: The Great Performances”, a two-volume set this month. RCA also has a soundtrack. The compilation includes “My Happiness”, Elvis’ first recording, made in 1953 for his Mom.

YUP COUNTRY

Catherine Darnell is a writer for the Tennessean, Nashville’s morning newspaper. Recently she wrote a humorous piece on Country music song titles. We’ve all heard some of the corny ones, but this time the lyrics were geared toward yuppies.

Her readers submitted several, including:

- In the Shade of the Old Apple III
- I’m Crying in my Beer ‘Cause all the Champagne’s Gone
- Don’t Come Home A-drinnin’ Unless You Bought Me a Lincoln
- Dow Jones - If You Were a Woman
- I Can’t Stop FAXin’ You
- Don’t Come Home A-drinnin’ with Futures on Your Mind
- Harper Valley MBA
- Trial Lawyer’s Daughter
- A Yuppie Boy Can Survive
- Mama, He’s Wealthy
- I Walk the Bottom Line
- Eighteen Holes and a Dozen Blisters
- He Walked on Perrier
- The Cold Hard FAX of Life
- Help Me Make It Through This Audit
- There’s a Tax Man In My House
- On The Other Plan

IF A TAPE ANSWERS, DON’T HANG UP!

In an effort to fill some positions at radio stations I work with, I’ve had the occasion to contact many job applicants. I’m appalled at how many answering machines have long messages and even little “playlets” featuring friends and family members. These force the caller to suffer through a time-wasting process before getting to the really important business. If your personal line is ever used for business purposes, I recommend you keep it brief and to the point. For example, “Hello, you have reached (name or number). At the tone, you know what to do.”

YUP COUNTRY

Let’s set the record straight. I’m biased when it comes to Robert Plant. I have a cat named Zeppelin, and I’ve never missed a show. The first leg of his Manic Nirvana tour, with Alannah Myles opening, came to an end in the Bay Area with two sold-out performances—one at the Shoreline Amphitheater in Mountain View and the other at Cal Expo in Sacramento. Myles put on a very impressive show and is obviously happy to be on the road with RP. The psychedelic staging and dramatic lighting enhanced the tall, cool one. Even though these venues were both outside, the sound was impeccable—a real treat for anyone. And his band! It’s grown stronger since the No. 1 album tour. This is the best band he’s ever played with (please, no letters!). Guitarist Doug Boyle, bassist Charlie Jones, drummer Chris Blackwell and keyboardist Phil Johnstone are consistent and make “the” voice even stronger, if that’s possible. There was just enough Zeppelin mixed in to please the crowd, but both audiences sang along with new standards such as “Nirvana,” “Tall Cool One,” “The Hurdling Kind,” “SSS&Q” and “Liar’s Dance.” After a short rest period in England, the tour will begin again and you shouldn’t miss it. Robert Plant is a legend in his own time and getting better. Until then, I’ll be buming the “Essence of Bliss” incense sold at the concert.

The new Z. Z. Top album from Warner Bros. will be titled Recycler and is due out October 16. Word has it Virgin’s guitar ace Colin James will open for my favorite Texans when the tour gets underway. Meanwhile, ZZ will play their first date in four years on October 20 at the Cotton Bowl in Dallas to benefit the Texas Special Olympics.

In October, Iron Maiden will release their new album with a new guitarist, Janick Gers, and a new label, Epic Records...

Faith No More has been nominated for the Best Metal/Hard Rock Video by the 1990 MTV Video Music Awards committee. The ceremony will be aired on ABC, and Los Angeles. FNM will also perform on the show. Later this month Slash/Reprise Records will release “Faith No More Live At The Brixton Academy: You Fat Bastards,” their first home video release. You can pick it up September 25 at your favorite video store.
Then these unirriged warriors of the word will head out as Billy Idol's special guest stars, beginning September 8 in Clarkson, MI. True sure knows a good thing when he hears it...

"This performance does not feature any pre-recorded music or vocals, or sampled music." These specific words are being printed in hundreds of newspapers across the country in the ads for Dio's forthcoming "Throw 'Em To The Wolves" tour that launched August 1. Ronnie James Dio, leader, vocalist and principal songwriter of the group feels "that the essence of live rock is being diluted by artists who are increasingly utilizing musical/visual musical samples and vocal prerecordings in their live performances. There are no 'ghosts' in our machine," states Dio. Nice going, RJ!

**Country Corner:** Rosanne Cash has just completed *Interiors*, her first studio album for CBS in nearly three years. In addition to writing or co-writing all the songs, she will be credited as producer, although her husband Rodney Crowell co-produced two... Tammy Wynette has become the first female Country star to grace Vogue magazine with a full-page color feature. The story titled "Country Goes To The City" also includes shots of Randy Travis, Shelby Lynne, B.B. King and Bill Monroe. Pick it up!

### P.D. NOTEBOOK
**by Eric Norberg**

**MORE FROM THE MAILBAG**

Usually I don't reprint news releases, but I've received a couple of interesting ones relevant to subjects covered in this column. The source of the first one is unclear; it was forwarded to me through the Gavin Report. Seacoast Sound evidently networks programming by satellite, and they suggest that regularly scheduled satellite feeds can be taped reliably by those stations not already using automation units, or similar devices to start tape recorders, by making use of VCRs, with their digital timers precisely set to the desired times. "Hi Fi" VCRs do not need a picture signal to record audio, and can record several hours' worth on a single videocassette, or digital audio can be recorded on the picture track.

Seacoast Sound is recommending running the decoded satellite audio through a Sony PCM 601 digital encoder, and recording the audio digitally on the VCR, but I have an easier suggestion! Instead of using VHS recorders, use Sony "Hi-Fi" Betamaxes, feeding the audio directly into the stereo audio inputs. No special equipment is necessary between the audio going to the control board and the VCR, the "Hi Fi" stereo audio of the Betamax consists of two discrete FM Channel separation is essentially as good as the original satellite feed, and with frequency modulation employed there is no perceptible increase in hiss or noise over the original source—or distortion, either. The result is indistinguishable from digital to my ear; the system even has the dynamic range of a CD! As a point of interest, Shafter has been offering a complete automation system recently based on the use of Sony Betamaxes. With L-830 videocassettes you can get up to five hours of "perfect" stereo audio on a single cassette (4-1/2 hours on the standard L-750).

And I might add that if you haven't used a Sony Hi-Fi Superbetamax for your own time-shifting and video library recording, you are missing out on professional quality video, too. Most of the people I know in broadcasting either still use Betamaxes, or have VCRs in both systems, simply because of the superior quality of the Beta system. Sony still makes several Beta models, will introduce some new ones this fall, and is committed to support the Beta system for at least another decade. My own guess is that it'll still be around when the VHS system has become the "8-track of video" and is dead and gone!

But anyway, thanks to Seacoast Sound, reachable at (604) 386-1131, or to whoever sent their release, for that useful suggestion about taping multiple satellite feeds for later use.

The other press release is personally addressed to me from someone at Arbitron, a company with which I haven't often corresponded.

It seems they have done a study of "time spent listening" averages by format, with the formats of the stations in the 76 markets involved identified from a radio format database supplied by Billboard magazine. The results of the study conforms with my own observations in over twenty years of ratings analyses, although the study is based on the Fall, 1989, sweeps only. Arbitron states the conclusions of their study as follows:

Radio listeners are selective when it comes to station format preferences. Furthermore, the amount of time they spend listening to these formats varies greatly.

"People who listen to Spanish-format radio comprise a relatively small percentage of the total radio audience (12%). Yet they are loyal listeners who listen for a longer amount of time (11 hours, 21 minutes per average week) than listeners to other formats.

"Listeners to the adult contemporary format, the most popular of the 15 formats classified in the national radio format database, spend only 10 hours and 10 minutes per week with this format. The adult contemporary format ranks number eight in time spent listening.

"The second most popular station format—Top 40, which has a 14.5% share of the listening audience—is ranked only eleventh in time spent listening (TSL), with listeners averaging 7 hours and 22 minutes per week. In fact this particular format showed the largest difference in share standing vs. TSL standing among the 15 radio formats in the analysis.

"The easy listening format ranks seventh in format popularity with 6.5% of radio listeners choosing it. Yet, those who listen are a relatively loyal group. They spend 10 hours and 18 minutes per average week with this format, making it the second most popular in time-spent-listening within Spanish."
**URBAN CONTEMPORARY**

**MOST ADDED**

<table>
<thead>
<tr>
<th>Artist/Label</th>
<th>Charts</th>
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<tr>
<td>GEORGE MICHAEL (18) (Columbia)</td>
<td>6 4</td>
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<tr>
<td>KEITH SWEAT (15) (Elektra)</td>
<td>8 7</td>
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<td>QUINCY JONES with SIEDAH GARRETT (12) (Qwest/Warner Bros.)</td>
<td>13 9</td>
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<td>JOHNNY GILL (11) (Motown)</td>
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<td>M.C. HAMMER</td>
<td>9 8</td>
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<td>BABYFACE - My Kinda Girl (Solar/Epic)</td>
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<td>JANET JACKSON - Come Back To Me (A&amp;M)</td>
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<td>GEORGE HOLLORS (Qwest/Warner Bros.)</td>
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<td>Oops (Atlantic)</td>
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<td>NAJEE - I'll Be Good To You (EMI)</td>
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<td>BEL BIV DeVoe - Do Me (MCA)</td>
<td>20 16</td>
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<td>BLACK BOX - Everybody Everybody (RCA)</td>
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<td>ANITA BAKER - Talk To Me (Elektra)</td>
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<td>TEDDY PENDERGRASS - Glad To Be Alive (Elektra)</td>
<td>29 22</td>
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<td>EARTH, WIND &amp; FIRE/M.C. HAMMER - Wanna Be The Man (Columbia)</td>
<td>34 27</td>
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<td>FATHER MC - Treat Them Like They Want To Be Treated (MCA)</td>
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<td>TRACIE SPENCER - Save Your Love (Capitol)</td>
<td>10 13</td>
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<td>MARIÁH CAREY - Vision Of Love (Columbia)</td>
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**CHARTBOUND**

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<tr>
<th>Artist/Label</th>
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<th>Light</th>
<th>Hit Factor</th>
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<tr>
<td>SAMUELLE - So You Like What You See</td>
<td>So You Like What You See (Atlantic)</td>
<td>41</td>
<td>8</td>
<td>8</td>
<td>1</td>
<td>11</td>
<td>22</td>
<td>26%</td>
<td>26%</td>
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<td>DIANNE REEVES - More To Love</td>
<td>More To Love (EMI)</td>
<td>40</td>
<td>2</td>
<td>2</td>
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<td>11</td>
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<td>DINO - Romeo</td>
<td>Romeo (Island)</td>
<td>40</td>
<td>7</td>
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<td>10%</td>
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</tbody>
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Miki Howard

"COME HOME TO ME"

The new single from the album that has already brought you 3 chart topping hits.

Produced and Arranged by John Nettlesby + Terry Coffey for Mercenary Productions.

Bob Baldwin

"ON OUR OWN"

The brilliant new single from his Atlantic debut album REJOICE. Keyboardist and musician extraordinaire, Bob Baldwin reprises in modern keyboard technology and musical warmth and creativity.

Produced by Bob Baldwin and Danny Weiss.

The Family Stand

"IN SUMMER I FALL"

From the group that broke the sound barrier with the single "Ghetto Heaven."

Produced by V. Jeffrey Smith & Peter Lord for the Neptune Factor.

WBLA KOKS KPRW WYNN
WHUR WMYK KHUL WES
WJMJ WZAK WPEG KTKR

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UP & COMING

Reports  Adds  ARTIST  TITLE  LABEL
38  1  MAC BAND - Someone To Love (MCA)
37  12  QUINCY JONES featuring SIEDAH GARRETT - I Don't Go For That (Qwest/W.B.)
36  4  PERRI - Someone Like You (MCA)
36  1  RANDY CRAWFORD - Cigarette In The Rain (Warner Bros.)
34  9  JONATHAN BUTLER - Heal Our Land (Jive/MCA)
33  1  THE AFROS - Feel It (JMJ/RAL/Columbia)
33  —  MILIRA - Go Outside In The Rain (Motown)
32  3  DIANA BROWN & BARRIE K SHARPE - The Master Plan (Polydor/PolyGram)
32  6  SNAP - Oops Up (Arista)
30  3  THE GOOD GIRLS - I Need Your Love (Motown)
28  2  KLYMAXX - Private Party (MCA)
26  —  SINBAD - I Ain't Lyin' (Wing/PolyGram)
25  1  TIMES DOPE - Weak At The Knees (Arista)
25  2  BRENDA RUSSELL - Stop Running Away (A&M)
23  3  THE ADVENTURES OF STEVIE V. - Dirty Cash (Money Talks) (Mercury)
23  2  MICHAEL FRANKS - The Art Of Love (Reprise)
23  3  SOMETHING SPECIAL - U Can Get Me Anytime (Epic)
23  3  L.L.Cool J - The Boomin' System (Def Jam/Columbia)
22  8  TROOP - That's My Attitude (Atlantic)
21  2  JAMES "J.T." TAYLOR - 8 Days A Week (MCA)
21  3  CAMEO - Close Quarters (Atlanta Artists/PolyGram)
21  15  KEITH SWEAT - Merry Go Round (Elektra)
20  —  WHISTLE - Bad Habit (Select)

DROPPED: #23-Terry Steele, #31-Calloway, #32-Public Enemy, #35-Keith Sweat, #36-Poor Righteous Teachers, #40-After 7, Stevie B.

INSIDE URBAN

HAPPY FACES
The "Glad To Be Alive" video shoot featuring Teddy Pendergrass with Lisa Fisher was directed by Paula Greif. The song is featured on the Elektra soundtrack to "The Adventures Of Ford Fairlane. Shown (l-r) are Director Paula Greif, Lisa Fisher and Teddy Pendergrass.

WHISPERS gets to number one this week, with 66 stations showing it in heavy rotation, grabbing a 91% Hit Factor. Rickey Lyles, WRAG-Carrollton, is quite taken with KEITH SWEAT's "Merry Go Round." Says Rickey, "We're already getting such good response that we'll be kickin' it to the top like the last single." Larry Carr, WQIC-Meridian, has almost the same reaction. "I know it's going to do extremely well and get him another number one song," was the way Larry put it. Scott Janzen, OCEO/FM-Ocean City, says the GEORGE MICHAEL is his Record To Watch. Roscoe Miller, WXVI-Montgomery, saw PHALON perform live and says, "This is one explosive performer, and 'Dance Floor Of Life' is already a hot item." Madhatter, WGOK-Mobile, agrees, making it his RTW too, saying, "This second single will go top ten, it's great!" Rob Neal, KZZZ-Lake Charles, used three adjectives to describe SAMUELL, our RTW last week: "Super, tremendous, fantastic record!" KJ Holiday, WDY-Salisbury, picks the CARON WHEELER, former member of SOUL II SOUL, who has released "Living In The Lights." Deacon Baker, KKFXX-Seattle, says the CURIO will do well. "For a new group they've got a fun record with a great sound.
Kimberley Kaye, WFKX-Jacksonville, is already getting good reaction to QUINCY JONES with SIEDAH GARRETT. "The man is simply a genius and Siedah is an underrated writer and singer who should get more credit! Great team!" Top Tip, THE SNAP, is getting

QUICK CHANGE
Vesta Williams and Najee's "I'll Be Good To You," from Najee's "Tokyo Blue" album is heading up the Urban charts. The duo appeared on the Arsenio Hall show to perform the hit. Shown after the show are (l-r) actor Bill Murray, who was also a guest on the show, Vesta, and Najee.

good response for Curtis Carter, WKGC-Panama City. "It's a good dance mix," says Curtis. Jackson Brown, KHUL-Memphis, wants to comment on KID SENSATION: "Slammin' sampling of Zapp! Watch out for it!" Van Wilson, WANN-Tallahassee, picks TODAY's "I Got The Feeling" to do really well, and Craig Lewis, WWMG-Charleston, feels the same way about LORENZO SMITH's "Angel." Reggie Jackson, WHYZ-Greenville, predicts BARBARA WEATHERS's "Our Love Will Last Forever" will be bigger than her last. "Nice follow-up to 'Master Key' proves she's here to stay." Carl Conner, WFXA-Augusta, wants us to watch GLENN JONES: "Can We Try Again." Says Carl, "He picked a good one to come back with—already hot." Thanks for all the nice "Congratulations to John" messages we've received this week. He'll be back from his honeymoon on Monday. Ciao for now, Betty.
WHISPERS - Innocent (Capitol) 78
EnVOGUE - Lies (Atlantic) 77
TONY! TONI! TONE! - Feels Good (Wing/PolyGram) 78
PRINCE - Thieves In The Temple (Paisley Park/Warner Bros.) 83
THE BOYS - Crazy (Motown) 74
M.C. HAMMER - Have You Seen Her (Capitol) 78
LALAH HATHAWAY - Heaven Knows (Virgin) 69
MELBA MOORE - Do You Really Want My Love (Capitol) 69
NAJEE - I'll Be Good To You (EMI) 62
BLACK BOX - Everybody Everybody (RCA) 64
THE WINANS - A Friend (Quest/Warner Bros.) 55
PEBBLES - Giving You The Benefit Of The Doubt (MCA) 74
HOWARD HEWITT - If I Could Only Have That Day Back (Elektra) 60
BODY - Touch Me Up (MCA) 56
TEDDY PENDERGRASS - Glad To Be Alive (Elektra) 50
Z'LOOKE - Girl Danz With Me (Orpheus/EMI) 43
EARTH, WIND & FIRE featuring M.C. HAMMER - Wanna Be The Man (Columbia) 50
NAYOBE - I Love The Way You Love Me (WTG/Epic) 48
FORCE M.D.'S - Are You Really Real? (Tommy Boy/Reprise) 50
PERFECT GENTLEMEN - One More Chance (Columbia) 45
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OLETA ADAMS - Rhythm Of Life (Fontana/PolyGram) 43
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FAMILY STAND - In Summer I Fall (Atlantic) 43
JOHNNY GILL - Fairweather Friend (Motown) 49
TRACIE SPENCER - Save Your Love (Capitol) 49

NEW RELEASES by Brian Samson and John Martinucci

MICHAEL BOLTON - Georgia On My Mind (Columbia)
Michael's strong vocal presence accented by his soulful delivery is the reason he's been warmly accepted by Urban listeners. This cover of Ray Charles' '60s classic is a lavish performance showcasing Michael's passionate, captivating vocals. The production pays respect to the original. It contains musical charisma, dramatic delivery, and southern soul. Bolton, backed by a woodwind appearance by Kenny G, once again displays his vocal forte—classic R&B ballads. Michael's carved himself a multi-format niche. BAS

CAMEO - Close Quarters (Atlantic Artists/PolyGram)
Larry Blackmon, the man with the colorful plastic underwear, produces another traditional down-to-the-funk Cameo jam. Formerly known as the "New York City Players," Cameo has kept alive its raw cutting edge funk sound for sixteen years. "Close Quarters" is a downbeat synthesized track that immediately gets you addicted to Larry's religious vocal style. Not your typical dance funk "Word Up" track, which may disappoint Cameo purists. BAS

TEENA MARIE - Here's Looking At You (Epic)
Multi-talented Teena Marie, aka Mary Christine Brockert, is back for a long-awaited return. "Here's Looking At You" keeps the old school funk rhythm and mixes it with today's Hip Hop flavor. By no means is Teena another R&B artist using Hip Hop as a lottery prize. Her slick, sassy soul delivery and powerful rhythm tracks testify to that she ranks in a league of her own. BAS

KEITH SWEAT - Merry Go Round (Elektra/Vintertainment)
It starts off as a remake of "Side Show" at the keyboard intro, but then Keith comes in with his ever-so-seductive voice and pilots you through a 4:55 ride into romantic soul. Vibrant keyboards and a dramatic delivery are the strengths of this self-produced, well-crafted ballad. BAS

HI-FIVE - I Just Can't Handle It (Jive/RCR)
If it's a New Jack thang, you know who's responsible—Teddy Riley. This track opens with a sultry a capella that leads into a slammin' swing beat that escalates into a party asylum. With new and old producers attempting to ride the New Jack Swing bandwagon, Hi-Five and T.R. Brew up a chartbound recipe that can't be forged! Cool "Guy"-like vocals and a relentless groovin' bassline supply the groundwork for this club/radio smash. BAS

RAPS TO CHECK OUT:
ICE CUBE - Who's The Mack (Priority)
FRESHCO & MIZ - We Don't Play (T. Boy)
QUEEN LATIFAH featuring DE LA SOUL - Mama Gave Birth To The Soul Children (Tommy Boy)
PROFESSOR GRIFF & THE L.A.D. - The Verdict (Luke Records)
JUNGLE BROTHERS - Doin' Our Own Thing (Warner Bros./R A.P.)
ALPHA OMEGA - Take The Money And Run (Sound Check/Next Plateau)

August 24, 1990/GA VIN REPORT
Thirty-five years ago the world became acquainted with "The Colonel"—Colonel Tom Parker, the man who directed the career of the biggest selling solo artist of all time, Elvis Presley.

These days the creative genius, street sense and marketing know how of a "General" is behind music's hottest phenomenon of the past year and a half—New Kids On The Block. Maurice Starr is a soft-spoken, confident man who maintains a sense of humor and down to earth attitude in the face of extraordinary success.

After abandoning a career as a singer and musician, Starr turned his attention to writing, producing and searching out talent, resulting in his first major discovery, New Edition. Relying on intuition and hard work, Maurice strives to give the public what it wants and is consistently on target. He's been writing songs since grade school, and possesses the rare ability to zero in on commerciality and get to the core of a hit song. Who is this remarkable presence on the music scene responsible for hooks, hits and teen heros? That's what I wanted to find out during our lengthy and fascinating conversation.
DAVE SHOLIN: You broke into the music business as a performer, right?

MAURICE STARR: I was playing when I was in kindergarten at five years old, but I took it serious at about age ten. I traveled until I was about twenty-five, so for about fifteen-sixteen years I did it myself. I made two albums—one on RCA called 'Flaming Starr' and one on Arista called "Spacey Lady."

DS: At what point did you decide to quit performing?

MS: When I started doing talent shows. I went to a talent show one day—I had been trying to get my career going when I first went with RCA, about the end of '77—beginning of '78—and I did a talent show one Sunday at a lounge in Roxbury, which is a predominantly black section of Boston. I noticed all these kids in there—the place was packed. I was asked to host their talent show. I said, "Ugh, talent show, please!" But I went to that show and that changed my life because there were so many kids there and when I looked at them, they were acting like adults—it was something I had never seen before. In other words, they would be on stage acting like the old-time entertainers. I thought it was unique and it was driving the young people crazy. For instance, you had a group up there acting like they were the O'Jays or the Four Tops—these young kids were dancing and stuff. I said, "Man, this could really be the beginning of something!" It was THERE that I got the ideas for once again having young entertainers like The Jacksons. That idea became New Edition, and the New Kids were a start-up from The Osmonds. I got all these ideas from seeing that show. I said, "Young kids making records again—nobody's doin' it!"

DS: Port of changing your life was a name change. How did that happen?

MS: I changed my name in 1977—just before I was getting ready to go on a tour of France. The guy carrying my equipment said, "Hey listen, you can't go to France with a name like 'Larry Johnson,' people are gonna laugh at ya!"

So I said, "Well, what do you suggest?" He said, "A name like 'Maurice!'" I said, "Hey man, I like that." So I changed my name to "Maurice Johnson," and I wanted a last name but just couldn't come up with one. I said, "Alright, let me go back to the basics. What do I want to be?" And I say, "Star. Hey, Maurice Starr! I like that!" So, I ended up using the name Maurice Starr.

What I did was put a show together so everybody would stop calling me Larry Johnson. I did the show—the Fourth Of July in 1977. I promoted the show and everything—did radio promotion, radio ads saying, "You've got to come see Maurice Starr, yeah!" Nobody knew I was Maurice Starr. After that, in '78 I put a record out called "About Time I Funk You," a really funky record that RCA picked up.

DS: Now, people are calling you "The General?" How did that start?

MS: My brother Calvin gave me that title because I had all the groups. He said, "Man, you should be called 'The General.'" I said, "Why do you say that?"

He said, "You know, you got Rick Wes, who's kind of an Elvis/James Dean-type of fellow. You got the New Kids who are kind of like The Osmonds, you've got the New Edition—you're leading all these groups, you should be called 'The General!'"

I said, "OK!"

DS: Your first major success was with New Edition...

MS: ...that was the first MAJOR success. I had others, but not any where I was noticed like by '81 the only thing I was doing was a show called "The Hollywood Talent Night," which was drawing thousands and thousands of kids. This was where I met New Edition and I knew that was it. I said, "Oh yeah, if I can keep these kids in tune, I'll make a million dollars." I took them to my studio and at first, I didn't make a million dollars, but they've sold millions of records. Somebody made millions of dollars, it wasn't me and New Edition.

DS: Where do you think that relationship took a wrong turn?

MS: I think New Edition made it too fast and when groups do that, a lot of times it can hurt. New Edition was a learning process for me. The greatest thing that happened to New Edition was that their first album flopped. It gave them a chance to see that you just don't go straight to the top every time. Forget about rocketing to the sky—we were on the bottom of the ocean with ankle weights on! I think that New Edition "made it" a little bit too fast—they "made it" in less than a year. I put them together—BANG!—I got the deal, a record out—WHOOSH!—straight to number one!! I remember when the record went to number one, the first thing they said to me was, "Oh, man—we're number one, we're..."
bigger.

DS: What do you believe you could?

MS: Demographics. I felt like it was a wide open hole—there was no one yellow white girls had for musical idols since The Beatles twenty years ago. Deve, it scares me to think about it, but it's even bigger than I imagined. And I realized it being big—real big. I told the Kids and their parents, "I'm going to make you the biggest thing in the world." They say, "How? We've never even walked on a stage or sung before. How are you going to do that? Are you crazy?" I said, "I know what I'm doing, just let me do my thing." They trusted me and here they are.

DS: Do you have any thoughts as to why we've had so few teen acts in comparison to the '50s and '60s?

MS: Sure, because people thought it was over. When I went to record companies with New Edition, a guy told me it was over. He said, "Do you see any teen acts out there?" I said, "No." At that time it was bands like Con-unshun, the Bar-Kays, Cameo, a group called Klee happening or the Black scene and all the companies wouldn't sign any kid acts. The guy just said, "Look out future—look what's out there. Do you see any kid acts?" I went everywhere—everybody turns me down. I Giving around and told them, "Everybody's wrong." That's why I went to a small label.

DS: You knew their success was going to be big. Did it happen faster than you expected?

MS: Slower than I wanted it to, but it was right on time. Good things come to those who wait—boy, was this a good thing. When I look back at it now, it was precise, it was perfect, but when I was inside of it, I wanted it to happen quicker.

DS: What do you look for in undiscovered talent?

MS: Whenever I look for any artist, they have to have a hook—a raw hook. I didn't want that "pretty boy" appearance. I wanted a raw, rough street image, but still a nice looking person, but you know, a street nice looking. The kind the girls say have a rough edge.

DS: Is there someone you can relate to it?

MS: James Dean and Elvis. I wanted The Osmonds, but I wanted them with a rougher edge. A "cool" Osmonds—one that people would say, "Hey, get down." With New Edition, I wanted The Jackson 5 because I love the old Michael Jackson. I was mesmerized by that guy.

DS: What were you trying to accomplish with this latest New Kids album?

MS: I wanted a touch more R&B because I felt we would get the Pop audience. I wanted to grab more of the Black and Hispanic community and I wanted to grab more adults of all colors. I wanted more demographics for the Kids. I wanted to grab everybody—to be honest with you. I brought the strings in to give it more class because the little girls already thought they were cool. I wanted to give it more class, more Soul, more R&B—take the music up another level.

DS: How important is it to guard against overexposure? Is there a precaution you take to make sure that doesn't happen? Especially when the band's that hot right now.

MS: The key is in the song. When a group is like New Kids, the only thing you can do is put out more songs you think is a hit and try to keep the image good and clean and hope the song carries the group because really that's what it takes, especially when a group gets where they are. It takes a good positive role model and good songs. We're selling more and more tickets, we're selling more and more merchandise—everything is only getting bigger at this point, but nothing is going to continue to keep getting bigger—that's just reality—and when that happens I think I'll be ready for it, because I don't sleep now! I think when reality hits, I might be the happiest man in the world! (laughs)

DS: You have such a great feel for straight-ahead Pop. Commercial would be the best way to describe it, but are there any artists, maybe experiences that you've gone through that were major influences on your writing style?

MS: Yes, I would say all the Motown writers—Holland-Dozier and a guy who never really got much credit, Freddie Perren. Kenny Gamble. Leon Huff, Thom Bell, Linda Creed—people like that, there were so many great writers—Phil Spector, I mean Lennon and McCartney-pethui.

DS: They've all written Pop music songs that cross barriers and just create broad-based, mass appeal music. The current emphasis in radio is Dance and rhythm-driven music—do you think the present is the wave of future? Is this the way it's going to be, with less emphasis on the other forms of music?

MS: I'm going to be the wrong season to tell you the wave of the future. Actually, I'll tell you the direction that I'm going in. Anytime a guy site back and starts telling you the waves of the future—I don't know—he can only tell you this future that he'd like to see. I work a lot of radio and talk to radio, but don't necessarily listen to a lot of radio.

DS: But in dealing with the acts that you're handling, you're giving them some direction?

MS: I'm more of a chance person. Rick West is a little more Rock 'n Roll, but Rock 'n' Soul—matter of fact, his music is called Soul Rockin' music—that's a name I came up with to describe a new type of music between a little Rock and a whole lot of Soul.

DS: I've heard you're really a stickler when it comes to the details—handling things some people let slip by. What do you feel are the most important items to make sure you've got covered?

MS: Radio. I think radio girls everything else, but radio first and then you need a plan. You've got to have radio because the plan doesn't occur without that radio. DS: Your schedule is incredibly busy now. Does that mean you've had to delegate a lot more responsibility to other people, or do you still handle just about everything?

MS: Acklaw. Dick Scott has been a tremendous help to me—we're partners, so we're co-managers of New Kids together and he's been a guiding light. In the beginning I was on top of everything—radio, booked all the TV shows, videos —produced them. When I got them to number one I said, "Hey Dick, you in there and give me a hand with this thing!"

DS: The toughest part of the job was...

MS: ... getting them to number one. That was the tough part.

DS: You seem to have an endless supply of hit songs in your brain. Are you constantly thinking up melodies and concepts?

MS: They just appear. I think what helped me, because I was raised in kind of a country town. When I heard a Black song, it was on a white station—now I see why they were on that station because they'd already been up the Black charts and they were the type of Black songs that could crossover. Like the Motown stuff—those songs—the Four tops, that was the type of stuff I heard on Pop radio, which is all we had in our little town of Deland, Florida. Everything I heard had a melody, whether it was Marvin Gaye. The Supremes or whomever, I think that stuff really helped. I mean the Jackson 5, (sings) "A-B-C... It's easy--" hearing all that stuff was what helped me write the type of songs that could be on both stations.

DS: Is there a point in your writing process that you know you've got the winning hook? Is there something that snaps and says, "Yes, that's it?"

MS: I'm very critical of myself. I try to make every part of the song sound good like when I did "Please Don't Go Girl." (sings) "Please don't go girl..." put a nice melody on it. "You a world and the whole," then when you go to the next part, "I love you... I guess I always will." I try to make every part of a song a hook. What a lot of people don't do is say, "Well, let me just put something here where people want notice it and I'll just make a great hook." When I write a song, I try to make all of it a hook. If I don't hook you here, you hook yourself or I hook you there—that's what I try to do.

DS: I guess the biggest controversy over the last couple of weeks has been lip synching at concerts—they've mentioned New Kids, Madonna, Janet Jackson and everybody else who is in it and it's doing this. What are your feelings about it?

MS: For anyone to even think about trying to stop lip synching a bit much because there's a lot of things they need to look out. Back in the old days when they made movies, not only did they have people lip synching, but they had people singing for people. When Bing Crosby sang me biggest Christmas song ever in the history of music, (sings) "I'm dreaming of a White Christmas..." he was lip synching. When Gene Kelly sang, "Singin' In The Rain," (singing) "Singin' in the rain..." one of the biggest musicals ever—he was in synching.

DS: ... but if Bing Crosby or Kelly went out on the road to sing in...
BY POPULAR DEMAND!

“I Don’t Want To Talk About It” (The New Version)

The New Track From The Gold Album Downtown Train Produced by Rod Stewart and Bernard Edwards

GAVIN A/C: #2 MOST ADDED!! 51 ADDS CHARTBOUND

WMT/FM  WEBE/FM  WFAS/FM  WSUL  WNMB  WTCB  WZNY
KWLO  WFRO  WJTW/FM  KAEZ/FM  KBLQ  KIDX/FM  KFMB
KSRF  KWSI/FM  and many more . . .

SELECTIONS FROM THE STORYTELLER ANTHOLOGY
## ADULT CONTEMPORARY

**2W** | **LW** | **TW**
---|---|---
2 | 2 | 1 | **PAUL YOUNG** - Oh Girl (Columbia)
1 | 1 | 2 | **WILSON PHILLIPS** - Release Me (SBK)
5 | 3 | 3 | **JANET JACKSON** - Come Back To Me (A&M)
8 | 4 | 4 | **FLEETWOOD MAG** - Skies The Limit (Warner Bros.)
7 | 5 | 5 | **JAMES INGRAM** - I Don't Have The Heart (Warner Bros.)
17 | 11 | 6 | **PHIL COLLINS** - Something Happened On The Way To Heaven (Atlantic)
9 | 9 | 7 | **BILLY JOEL** - And So It Goes (Columbia)
18 | 13 | 8 | **LINDA RONSTADT** - Adios (Elektra)
14 | 14 | 9 | **SWEET SENSATION** - If Wishes Came True (Atco)
4 | 6 | 10 | **MARIAH CAREY** - Vision Of Love (Columbia)
11 | 10 | 11 | **DION** - Sea Cruise (Elektra)
12 | 12 | 12 | **PROPAGANDA** - Heaven Give Me Words (Charisma)
16 | 15 | 13 | **JUDE COLE** - Time For Letting Go (Reprise)
3 | 7 | 14 | **ANITA BAKER** - Talk To Me (Elektra)
6 | 8 | 15 | **BRUCE HORNSBY AND THE RANGE** - Across The River (RCA)
26 | 19 | 16 | **TAYLOR DAYNE** - Heart Of Stone (Arista)
22 | 18 | 17 | **EVERYTHING BUT THE GIRL** - Take Me (Atlantic)
13 | 16 | 18 | **GO WEST** - King Of Wishful Thinking (EMI)
37 | 24 | 19 | **SANTANA** - Gypsy Woman (Columbia)
25 | 21 | 20 | **BEACH BOYS** - Problem Child (RCA)
33 | 23 | 21 | **BRENDA RUSSELL** - Stop Running Away (A&M)
23 | 22 | 22 | **SEDUCTION** - Could This Be Love (Vendetta/A&M)
--- | 28 | 23 | **OLETA ADAMS** - Rhythm Of Life (Fontana/PolyGram)
28 | 25 | 24 | **MAXI PRIEST** - Close To You (Charisma)
10 | 17 | 25 | **GLORIA ESTEFAN** - Cuts Both Ways (Epic)
29 | 26 | 26 | **UB40** - The Way You Do The Things You Do (Virgin)
--- | 27 | 27 | **MICHAEL BOLTON** - Georgia On My Mind (Columbia)
32 | 29 | 28 | **CHRIS REA** - Let's Dance (Geffen)
36 | 31 | 29 | **KIM CARNES** - Everybody Needs Someone (Ossum Possum)
40 | 32 | 30 | **JIMMY RYSER** - Same Old Look (Arista)
--- | 34 | 31 | **PAUL COTTON** - Heart Of The Night (Sisapa)
--- | 36 | 32 | **ALANNAH MYLES** - Lover Of Mine (Atlantic)
--- | 35 | 33 | **SLYCE** - Just In Love (4PM)
--- | 34 | 34 | **VONDA SHEPARD** - I Shy Away (Reprise)
--- | 35 | 35 | **SMOKEY ROBINSON** - Take Me Through The Night (Motown)
15 | 20 | 36 | **NIKKI** - Notice Me (Geffen)
--- | 39 | 37 | **TOMMY JAMES** - Go (Aegis)
--- | 38 | 38 | **BASIA** - Until You Come Back To Me (Epic)
--- | 39 | 39 | **M.C. HAMMER** - Have You Seen Her (Capitol)
20 | 27 | 40 | **MICHAEL BOLTON** - When I'm Back On My Feet Again (Columbia)

### RECORD TO WATCH

**TEDDY PENDERGRASS & LISA FISHER**
Glad To Be Alive
(Elektra)
Could be Teddy's biggest A/C record ever.

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### CHARTBOUND

<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL</th>
<th>*Debuts in Chartbound</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<tbody>
<tr>
<td>BREATHE - Say A Prayer (A&amp;M)</td>
<td>82</td>
<td>48</td>
<td>—</td>
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<td>21</td>
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<td>THE RIGHTEOUS BROTHERS - Unchained Melody (Verve/Polydor)</td>
<td>64</td>
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<tr>
<td>CROSBY, STILLS &amp; NASH - If Anyone Had A Heart (Atlantic)</td>
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<td>MARK EDWARDS - Just Having Touched (R&amp;A)</td>
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<td>SARA HICKMAN - Blue Eyes Are Sensitive To The Light (Hollywood)</td>
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<td>20</td>
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<td>20</td>
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<tr>
<td>*ROD STEWART - I Don't Want To Talk About It (Warner Bros.)</td>
<td>51</td>
<td>51</td>
<td>—</td>
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<td>—</td>
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FULL MOON/Epic heralds the long-awaited return of Dan Fogelberg with the release of his unmistakable rendition of the classic "Rhythm of the Rain," the first single from the forthcoming release "The Wild Places."

DAN FOGELBERG
UP & COMING

<table>
<thead>
<tr>
<th>Reports</th>
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<td>42</td>
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**ARTIST** | **TITLE** | **LABEL**
-------------|-------------|-------------
TEDDY PENDERGRASS & LISA FISHER | Glad To Be Alive (Elektra) |
*GEORGE MICHAEL* | Praying For Time (Columbia) |
PATTI AUSTIN | Love Is Gonna Getcha (GRP) |
MODERN ENGLISH | I Met With You (TVT) |
BRENT BOURGEOIS | Can’t Feel The Pain (Charisma) |
AFTER 7 | Can’t Stop (Virgin) |
JOSE FELICIANO | Lovers’ Vows (Optimism) |
*SMITHEREENS* | Blue Period (Capitol) |
*JOHNNY GILL* | My, My, My (Motown) |
*LAURA BRANIGAN* | Never In A Million Years (Atlantic) |

Dropped: Poco, Sally Moore, Basia (Baby), Michael McDonald, Lisa Stansfield (Deny), Lightning Seeds, Don Henley, Timothy B. Schmit, Everyday People, New Kids On The Block.

**INSIDE A/C** by Diane Rufer & Ron Fell

Please check out our HANDBOOK GUIDE for full information on our new ADULT CONTEMPORARY correspondents. We WELCOME:

KATW/FM-Lewiston, ID
KESZ-Phoenix, AZ
KKBJ-Bemidji, MN
KKOS-Carlsbad, CA
KLTA-Fargo, ND
KQAQ-Austin, MN
KSJM-Jamestown, ND

KAEZ/FM, KBOL, JOY99, KSNN and KKRB. For the second week in a row MIGUEL BOLTON’s “Georgia On My Mind” is our number one MOST ADDED. Among its 62 new entries this week are WFSU/FM, CKFM, WMXC, WMX, WFFX/FM, KS, KBOI, WOKZ, WFMK/FM, WFBG, KIDX/FM, KSKO and WIXW. The song also debuts with a huge 37% first-week HIT FACTOR.

Last week’s TOP TIP, VONDA SHEPARD’s “I Shy Away” boldly steps onto the chart at number 34, and almost one out of every four stations on it did so this week including WAHR, WJFS/FM, KTH, WCCD, KOKO and KESZ.

Our TOP TIP for this issue is BREATHE’s new single, “Say A Prayer.” It’s this week’s third MOST ADDED with 48 including KBIG, KFM, WMT/FM, WVUD, KESR, WEBB/FM, WGAD, WJLK/FM and WFFP.

RECORD TO WATCH last week, M.C. HAMMER’S “Have You Seen Her” nailed a spot on our chart at 39 in its second week. It gathered another 33 ADDs bringing M.C.’s total to 81. From the Canadian border to the Hawaiian Islands, radio is asking that question “Have You Seen Her.” New for CKFM, WBLG/FM, WFX, WMSQ, KEZA, KQLS, KXLY/FM, WDLB, KBMG, KWUN and WXXI.

**REVIEWS**

by Diane Rufer & Ron Fell

**DAN FOGELBERG**

_Rhythm Of The Rain/Rain_ (Full Moon/Epic)
The 27-year-old Cascade’s hit is re-worked for the nineties and it’s tagged with a brief reprise of the Beatles’ “Rain.” This single should be huge.

**LISA STANSFIELD**

_This Is The Right Time_ (Arista)
Her third single in six months from her solo debut album. “Affection.” Should get considerable A/C play from any station that leans contemporary.

**BILL MEDLEY**

_Don’t You Love Me Anymore?_ (Curb)
Just a few bars into this track and you recognize the distinctive voice of Mr. Medley. This Diane Warren and Albert Hammond song is an A/C natural.

**DANNY O’KEEFE**

_Someday_ (Beachwood/Chameleon)
Wouldn’t it be nice? “Someday, someday soon, love’s gonna change the way of the world.” An easy Calypso medley with a pleasant and meaningful lyric line.

**MARIA McKee**

_Show Me Heaven_ (Gettien)
One of pop music’s most underrated voices is due to break wide open. If there’s any justice left, Ms. McKee will get the play she deserves.
JEFF LYNNE
"LIFT ME UP"

The New Track and Video

From The Album Armchair Theatre Produced by JEFF LYNNE
Management: Craig Fruin ©1990 Reprise Records
# HIT FACTOR

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

## Reports

<table>
<thead>
<tr>
<th>Artist/Song Title</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor Weeks</th>
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<tr>
<td>Paul Young - Oh Girl (Columbia)</td>
<td>235</td>
<td>218</td>
<td>11</td>
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<td>97%</td>
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<td>Wilson Phillips - Release Me (SBK)</td>
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<td>210</td>
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<td>Janet Jackson - Come Back To Me (A&amp;M)</td>
<td>216</td>
<td>201</td>
<td>13</td>
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<td>Fleetwood Mac - Skies The Limit (Warner Bros.)</td>
<td>211</td>
<td>180</td>
<td>24</td>
<td>96%</td>
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<td>James Ingram - I Don't Have The Heart (Warner Bros.)</td>
<td>208</td>
<td>166</td>
<td>28</td>
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<td>Phil Collins - Something Happened On The Way To Heaven (Atlantic)</td>
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<td>117</td>
<td>69</td>
<td>90%</td>
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<td>Billy Joel - And So It Goes (Columbia)</td>
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<td>132</td>
<td>46</td>
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<tr>
<td>Linda Ronstadt - Adios (Elektra)</td>
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<td>97</td>
<td>87%</td>
<td>5</td>
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<tr>
<td>Sweet Sensation - If Wishes Came True (Atco)</td>
<td>177</td>
<td>98</td>
<td>62</td>
<td>90%</td>
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<tr>
<td>Mariah Carey - Vision Of Love (Columbia)</td>
<td>160</td>
<td>103</td>
<td>63</td>
<td>92%</td>
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<td>Dion - Sea Cruise (Elektra)</td>
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<td>106</td>
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<td>166</td>
<td>83</td>
<td>71</td>
<td>92%</td>
<td>11</td>
<td></td>
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<tr>
<td>Jude Cole - Time For Letting Go (Reprise)</td>
<td>166</td>
<td>7</td>
<td>77</td>
<td>87%</td>
<td>7</td>
<td></td>
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<tr>
<td>Anita Baker - Talk To Me (Elektra)</td>
<td>172</td>
<td>7</td>
<td>88</td>
<td>93%</td>
<td>11</td>
<td></td>
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<tr>
<td>Bruce Hornsby and the Range - Across The River (RCA)</td>
<td>165</td>
<td>77</td>
<td>65</td>
<td>86%</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Taylor Dayne - Heart Of Stone (Anita)</td>
<td>172</td>
<td>18</td>
<td>101</td>
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<td></td>
</tr>
<tr>
<td>Everything But The Girl - Take Me (Atlantic)</td>
<td>153</td>
<td>8</td>
<td>36</td>
<td>82%</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Go West - King Of Wishful Thinking (EMI)</td>
<td>130</td>
<td>3</td>
<td>61</td>
<td>82%</td>
<td>14</td>
<td></td>
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<tr>
<td>Santana - Gypsy Woman (Columbia)</td>
<td>143</td>
<td>14</td>
<td>10</td>
<td>67%</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Beach Boys - Problem Child (RCA)</td>
<td>138</td>
<td>16</td>
<td>15</td>
<td>71%</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Brenda Russell - Stop Running Away (A&amp;M)</td>
<td>134</td>
<td>19</td>
<td>16</td>
<td>67%</td>
<td>7</td>
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<tr>
<td>Seduction - Could This Be Love (Vendetta/A&amp;M)</td>
<td>119</td>
<td>9</td>
<td>28</td>
<td>67%</td>
<td>11</td>
<td></td>
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<tr>
<td>Oleta Adams - Rhythm Of Life (Fontana/PolyGram)</td>
<td>117</td>
<td>17</td>
<td>16</td>
<td>61%</td>
<td>6</td>
<td></td>
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<tr>
<td>Maxi Priest - Close To You (Charisma)</td>
<td>101</td>
<td>4</td>
<td>16</td>
<td>79%</td>
<td>8</td>
<td></td>
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<tr>
<td>Gloria Estefan - Cuts Both Ways (Epic)</td>
<td>121</td>
<td>32</td>
<td>57</td>
<td>73%</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>UB40 - The Way You Do The Things You Do (Virgin)</td>
<td>102</td>
<td>4</td>
<td>12</td>
<td>69%</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Michael Bolton - Georgia On My Mind (Columbia)</td>
<td>140</td>
<td>62</td>
<td>3</td>
<td>37%</td>
<td>2</td>
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</tr>
<tr>
<td>Chris Rea - Let's Dance (Geffen)</td>
<td>85</td>
<td>1</td>
<td>15</td>
<td>75%</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Kim Carnes - Everybody Needs Someone (Ossum Possum)</td>
<td>85</td>
<td>4</td>
<td>11</td>
<td>67%</td>
<td>10</td>
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<tr>
<td>Jimmy Rysler - Same Old Look (Arista)</td>
<td>86</td>
<td>8</td>
<td>14</td>
<td>63%</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Paul Cotton - Heart Of The Night (Sisapa)</td>
<td>85</td>
<td>10</td>
<td>12</td>
<td>58%</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Alannah Myles - Lover Of Mine (Atlantic)</td>
<td>82</td>
<td>6</td>
<td>3</td>
<td>60%</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Sylce - Just In Love (4PM)</td>
<td>76</td>
<td>6</td>
<td>12</td>
<td>65%</td>
<td>10</td>
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</tr>
<tr>
<td>Vonda Shepard - I Shy Away (Reprise)</td>
<td>101</td>
<td>25</td>
<td>1</td>
<td>34%</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Smokey Robinson - Take Me Through The Night (Motown)</td>
<td>94</td>
<td>30</td>
<td>2</td>
<td>35%</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Nikki - Notice Me (Geffen)</td>
<td>82</td>
<td>1</td>
<td>9</td>
<td>63%</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Tommy James - Go (Aegis)</td>
<td>67</td>
<td>12</td>
<td>4</td>
<td>55%</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Basia - Until You Come Back To Me (Epic)</td>
<td>91</td>
<td>40</td>
<td>2</td>
<td>26%</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>M.C. Hammer - Have You Seen Her (Capitol)</td>
<td>81</td>
<td>33</td>
<td>4</td>
<td>27%</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Michael Bolton - When I'm Back On My Feet Again (Columbia)</td>
<td>66</td>
<td>9</td>
<td>27</td>
<td>54%</td>
<td>15</td>
<td></td>
</tr>
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</table>

## PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

<table>
<thead>
<tr>
<th>Artist/Song Title</th>
<th>LW</th>
<th>TW</th>
<th>Increase</th>
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<tbody>
<tr>
<td>Michael Bolton - Georgia On My Mind (Columbia)</td>
<td>---</td>
<td>37</td>
<td>37%</td>
</tr>
<tr>
<td>M.C. Hammer - Have You Seen Her (Capitol)</td>
<td>---</td>
<td>27</td>
<td>27%</td>
</tr>
<tr>
<td>Basia - Until You Come Back To Me (Epic)</td>
<td>---</td>
<td>26</td>
<td>26%</td>
</tr>
<tr>
<td>The Righteous Brothers - Unchained Melody (Verve/Polydor)</td>
<td>---</td>
<td>25</td>
<td>25%</td>
</tr>
<tr>
<td>Jose Feliciano - Lovers' Vows (Optimism)</td>
<td>9</td>
<td>30</td>
<td>21%</td>
</tr>
<tr>
<td>Taylor Dayne - Heart Of Stone (Arista)</td>
<td>61</td>
<td>80</td>
<td>19%</td>
</tr>
<tr>
<td>Santana - Gypsy Woman (Columbia)</td>
<td>48</td>
<td>67</td>
<td>19%</td>
</tr>
<tr>
<td>Phil Collins - Something Happened On The Way To Heaven (Atlantic)</td>
<td>73</td>
<td>90</td>
<td>17%</td>
</tr>
<tr>
<td>Brent Bourgeois - Can't Feel The Pain (Charisma)</td>
<td>---</td>
<td>16</td>
<td>16%</td>
</tr>
<tr>
<td>Mark Edwards - Just Having Touched (R&amp;A)</td>
<td>23</td>
<td>38</td>
<td>15%</td>
</tr>
<tr>
<td>Smokey Robinson - Take Me Through The Night (Motown)</td>
<td>20</td>
<td>35</td>
<td>15%</td>
</tr>
<tr>
<td>Breathe - Say A Prayer (A&amp;M)</td>
<td>---</td>
<td>15</td>
<td>15%</td>
</tr>
</tbody>
</table>

*Note: 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: 239  
Last Week: 234
A Great Voice + A Great Song = Great Radio

BILL MEDLEY

Don't You Love Me Anymore?

Written by Diane Warren & Albert Hammond
Produced by Bill Medley & Marc Hugenberger

The brand new track from his forthcoming album, Blue-Eyed Singer

Representation:
David Cohen Management
**MOST ADDED**

EXILE (56)  
(Arista)

VERN GODDIN (50)  
(Columbia)

MARTY STUART (45)  
(MCA)

RICKY SKAGGS (44)  
(Epic)

HOLLY DUNN (43)  
(Warner Bros.)

**TOP REQUESTS**

GARTH BROOKS  
ALABAMA  
CARLENE CARTER  
ALAN JACKSON  
KEITH WHITLEY & LORRIE MORGAN

**RECORD TO WATCH**

NITTY GRITTY DIRT BAND  
You Made Life Good Again  
(MCA)

A strong second week for the Dirt Band, with 37 adds including KASE, KIIF, WSIX, WTOR, KEEN, KROP, KVOS, KZNN, etc.

Editor: Lisa Smith  
Assoc. Editor: Cyndi Hoetzel

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**CHARTBOUND**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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</thead>
<tbody>
<tr>
<td>MATRACA BERG</td>
<td>The Things You Left Undone</td>
<td>RCA</td>
<td>135</td>
<td>38</td>
<td>—</td>
<td>19</td>
<td>78</td>
<td>14%</td>
<td>2</td>
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<tr>
<td>HANK WILLIAMS JR.</td>
<td>Man To Man</td>
<td>Warner Bros./Curb</td>
<td>125</td>
<td>40</td>
<td>3</td>
<td>15</td>
<td>67</td>
<td>14%</td>
<td>2</td>
</tr>
<tr>
<td>MARTY STUART</td>
<td>Western Girls</td>
<td>MCA</td>
<td>124</td>
<td>45</td>
<td>1</td>
<td>14</td>
<td>65</td>
<td>12%</td>
<td>2</td>
</tr>
<tr>
<td>GIRLS NEXT DOOR</td>
<td>How 'Bout Us</td>
<td>Atlantic</td>
<td>121</td>
<td>9</td>
<td>—</td>
<td>27</td>
<td>85</td>
<td>22%</td>
<td>3</td>
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</tbody>
</table>
#1 ONE YEAR AGO TODAY
Rodney Crowell - Above And Beyond

#1 FIVE YEARS AGO TODAY
Forester Sisters - I Fell In Love Again Last Night

#1 TEN YEARS AGO TODAY
Johnny Lee - Lookin' For Love


NASHVILLE HAPPENINGS...Lots of changes underway in Music City. Special Gavin congratulations to two of the best in the business: RCA’s Joe Galante on his promotion to President of RCA Records and Jack Weston on his promotion to VP/General Manager of RCA/Nashville. Mike Sirls is Director of National Promotion and Ken Van Durand is Manager of National Promotion. Manager of National Promotion Bruce Shindler has expanded his duties to include the Midwest region and will still work out of the Nashville office. Ginger McFadden will now be the day-to-day contact for all the Gavins stations...Epic Records V.P. (and birthday boy) Jack Lantier has his promotional staff in place. Rob Dalton stays in Nashville as the Central Regional, Chris Michaels is the Southeast Regional, Michael Moore is the West Coast Regional, David Williams is the Southwest Regional and Cindy Cunningham is the Manager of Secondary Promotion in Nashville.

NEW RELEASES

by Lisa Smith & Cyndi Hoelzel

RANDY TRAVIS & GEORGE JONES - A Few Ole Country Boys/Warners Bros.

Our first taste of Randy’s upcoming “Heroes” album is a slice of Country heaven. The interplay between the two is terrific, and the lyrics speak for themselves. Superb!

MARK COLLIE - Hardin County Line/MCA

Collie shows his dangerous side with a tale of a perilous car race. The popular album cut has been re-mixed for single release.

DON WILLIAMS - Back In My Younger Days/RCA

Certainly not your typical Don Williams record, this pleasant up-tempo song will appeal to baby boomers with its “look how far we’ve come” theme.

BILLYJOE ROYAL - A King Where A Ring Used To Be/Atlantic

Royal achieves a difficult goal by taking this song above the realm of a cute play on words, to actually capturing the mood of those who have been recently separated. Royal’s lovely voice should further endear it to women listeners.

DALE WATSON - One Year At A Time/Curb

Watson is the latest export from the California honky tonk circuit, (doing time in Texas along the way.) His self-written debut is produced by the Desert Rose Band’s John Jorgenson, who also lends a few guitar licks.

GARY STEWART - Let’s Go Jokin’/HighTone

Stewart turns up the tempo on this ode to Saturday Night honky-tonkin’. He puts all this into short, fierce song he cowrote with Dickey Betts. How can you lose with a line like, “’C’mon good lookin’, let’s go jokin’.”

ALBUM CUTS

Doug Stone - We Always Agree On Love Alabama - Moonlight Lounge/Down Home/Here We Are

Patty Loveless - I’m That Kind Of Girl George Strait - Someone Had To Teach You

August 24, 1990/the GAVIN REPORT
**HIT FACTOR**

Country Research:
Lisa Smith/Elma Greer/Cyndi Hoehle

### TOP SELLING ALBUMS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Album</th>
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<tr>
<td>1</td>
<td>CLINT BLACK</td>
<td>Killin' Time (RCA)</td>
</tr>
<tr>
<td>2</td>
<td>GARTH BROOKS</td>
<td>Garth Brooks (Capitol)</td>
</tr>
<tr>
<td>3</td>
<td>KENTUCKY HEADHUNTERS</td>
<td>Pickin' On Nashville (Mercury)</td>
</tr>
<tr>
<td>4</td>
<td>GEORGE STRAIT</td>
<td>Livin' It Up (MCA)</td>
</tr>
<tr>
<td>5</td>
<td>VINCE GILL</td>
<td>When I Call Your Name (MCA)</td>
</tr>
<tr>
<td>6</td>
<td>ALABAMA</td>
<td>Pass It On Down (RCA)</td>
</tr>
<tr>
<td>7</td>
<td>ALAN JACKSON</td>
<td>Here In The Real World (Arista)</td>
</tr>
<tr>
<td>8</td>
<td>TRAVIS TRITT</td>
<td>Country Club (Warner Bros.)</td>
</tr>
<tr>
<td>9</td>
<td>KEITH WHITLEY</td>
<td>Greatest Hits (RCA)</td>
</tr>
<tr>
<td>10</td>
<td>RICKY VAN SHELTON</td>
<td>RVS III (Columbia)</td>
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</table>

### TOP TEN VIDEOS

<table>
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<tr>
<th>Rank</th>
<th>Artist</th>
<th>Video</th>
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<tbody>
<tr>
<td>1</td>
<td>CARLENE CARTER</td>
<td>I Fell In Love (Warner Bros.)</td>
</tr>
<tr>
<td>2</td>
<td>KENTUCKY HEADHUNTERS</td>
<td>Oh Lonesome Me (Mercury)</td>
</tr>
<tr>
<td>3</td>
<td>MARK COLLIE</td>
<td>Looks Aren't Everything (MCA)</td>
</tr>
<tr>
<td>4</td>
<td>ALAN JACKSON</td>
<td>Wanted (Arista)</td>
</tr>
<tr>
<td>5</td>
<td>KEVIN WELCH</td>
<td>'Til I See You Again (Reprise)</td>
</tr>
<tr>
<td>6</td>
<td>RICKY VAN SHELTON</td>
<td>'Til I See You Again (Reprise)</td>
</tr>
<tr>
<td>7</td>
<td>HELEN CORNELIUS</td>
<td>Ask Any Woman (Independent)</td>
</tr>
<tr>
<td>8</td>
<td>SHENANDOAH</td>
<td>Next To You, Next To Me (Columbia)</td>
</tr>
<tr>
<td>9</td>
<td>JANN BROWNE</td>
<td>Mexican Wind (Curb)</td>
</tr>
<tr>
<td>10</td>
<td>ALABAMA</td>
<td>Pass It On Down (RCA)</td>
</tr>
</tbody>
</table>
**CLASSIFIEDS**

**JOB OPENINGS**

A/C KJIM-COUNTRY KPDQ seeks an experienced A/C with Production to work music information format. T&R: Greg Ellendson, PO Box 7000, Havre, MT 59501. [8/24]

**WYRY/FM IN NEW ENGLAND** is expanding its staff! A personality is needed for the mornings. Must have recent experience. Contact Mike Parry, 1014 Central Avenue, Middletown, CT 06457. [8/24]

**MIDWEST LEADING A/C KEDO 92.5FM seeks an experienced A/C to handle Morning Drive duties. Must have a positive attitude, hard-working, loyal, and willing to sweat! Experience in mornings preferred.**

**THE FASTEST GROWING RADIO STATION IN NORTHEAST ARKANSAS** seeks an experienced A/C for future openings. Experience in production and marketing is required. Send resume to: James Phillips, PO Box 369, Jonesboro, AR 72403. [8/24]

**TOP 40 KLAZ/HOT 106 Seek experienced A/C. Must have previous experience and be willing to relocate.**

**OLDIES-HOT A/C WEBZ needs an experienced Morning Personality with news and pop. APA: Waldo, PO Box 1209, Calhoun, GA 30701. [8/24]

**THE FASTEST GROWING RADIO STATION IN SOUTH-CENTRAL ARKANSAS** seeks an experienced A/C for future openings. Experience in production and marketing is required. Send resume to: James Phillips, PO Box 369, Jonesboro, AR 72403. [8/24]

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**THE FASTEST GROWING RADIO STATION IN NORTH- EAST ARKANSAS** seeks an experienced A/C for future openings. Experience in production and marketing is required. Send resume to: James Phillips, PO Box 369, Jonesboro, AR 72403. [8/24]

**TOP 40 KLAZ/HOT 106 Seek experienced A/C. Must have previous experience and be willing to relocate.**

**OLDIES-HOT A/C WEBZ needs an experienced Morning Personality with news and pop. APA: Waldo, PO Box 1209, Calhoun, GA 30701. [8/24]
**MOST ADDED**

1. NEW YORK CITY JAZZ - BILL WARFIELD BIG BAND (INTERPLAY)
2. BREAKING THROUGH - PHIL SHEERAN (SONIC EDGE)
3. RANDOM THOUGHTS - DON PULLEN (BLUE NOTE)
4. WEAVER OF DREAMS - DON GROLNICK (BLUE NOTE)
5. ERIKOLOGY - STEVE ERQUIAGA (WINDHAM HILL JAZZ)
6. WELCOME TO THE ST. JAMES CLUB - THE RIPPINGTONS (GRP)

**TOP TIP**

ACOUSTIC ALCHEMY

**POINT OF REFERENCE** (GRP)

These two British lads are genuine Jazz/AA airplay heavyweights without being overly trendy and cosmo.

**RECORD TO WATCH**

PHIL SHEERAN

BREAKING THROUGH (SONIC EDGE)

A homegrown Northwest talent, Sheeran’s music communicates to all schools of Jazz radio programming.

Co-Editors: Keith Zimmerman/Kent Zimmerman

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**CHARTBOUND**

*DON PULLEN (BLUE NOTE)
*DON GROLNICK (BLUE NOTE)
BEN SIDRARAN/CLEMENTINE (ORANGE BLUE)
*PHIL SHEERAN (SONIC EDGE)
*BILL WARFIELD BIG BAND (INTERPLAY)
POLYHEDRA (DARK HORSE)
VINCENT HENRY (JIVE/RCA)

**Dwight Sills** (COLUMBIA)
**MONTY ALEXANDER TRIO** (CONCORD JAZZ)
**BIRDWIRE** (VERVE/POLYGRAM)
**RANDY WESTON** (VERVE/POLYGRAM)
**WIND MACHINE** (SILVER WAVE)
**EMIL PALAME** (CHASE MUSIC GROUP)
**ABBY LINCOLN** (ENJA)

**Howard Alden Trio** (CONCORD JAZZ)
*STEVE ERQUIAGA (WINDHAM HILL JAZZ)
*RIPPINGTONS (GRP)
*TOMMY SMITH (BLUE NOTE)

Dropped: #45 Jonathan Butler (Deliverance), #46 Steve Hobb, #47 La rry Vuckovich, Larry Carlton, Terry Gibbs, Gonzagauha.
Like most of the finer things in life, Jazz gets better with age.

NINO TEMPO'S

Jazz and pop roots run deep. And nowhere is this more evident than on his new album

TENOR SAXOPHONE

(R142)

Featuring vocal/sax duets with Roberta Flack and Rachele Cappelli, the album also highlights Tempo's brilliantly sweet melodic improvisations.

Produced by Ahmet Ertegun

MOST ADDED

1. WELCOME TO ST JAMES CLUB - THE RIPPINGTONS (GRP)
2. ERKIOLOGY - STEVE ERGUIAGA (WINDHAM HILL JAZZ)
3. BROTHER'S KEEPER - NEVILLE BROTHERS (A&M)
4. BREAKING THROUGH - PHIL SHEERAN (SONIC EDGE)
5. DEVONIAN BOYS - GONTITI (EPIC)

WELCOME

Already this week's Most Added (EPIC)

PHIL SHEERAN (SONIC EDGE)

FALLING THROUGH

It all changes. Already sneaking ten fits a few weeks time. Already this week's Most Added (A&M)

JAMES SPARR (WINDHAM HILL JAZZ)

TOP TIP

THE RIPPINGTONS

WELCOME TO ST JAMES CLUB (GRP)

Should make a bee line for the Top Ten in a few weeks time. Already this week's Most Added and highest debut at #38.

RECORD TO WATCH

SONNY SOUTHON

FALLING THROUGH A CLOUD (CHARISMA)

It all fits for Adult Alternative success — progressive female vocal style, hip instrumentals, beautiful chord changes. Already sneaking onto the chart at #49.

Co-Editors : Keith Zimmerman/ Kent Zimmerman

CHARTBOUND

*PHIL SHEERAN (SONIC EDGE)
PETER GORDON (POSITIVE MUSIC)
BLUESIANA TRIANGLE (WINDHAM HILL JAZZ)
*STEVE ERGUIAGA (WINDHAM HILL JAZZ)
TANIA MARIA (WORLD PACIFIC)
*SANTANA (COLUMBIA)

EAST OF EDEN (CAPITOL)
BRIAN KENNEDY (RC)
BERNARDO RUBAJA (NARADA)
PETER MAUNU (NARADA)
JIMMY McGriff (HEADFIRST/K-TEL)
*JONATHAN BUTLER "HEAL" (JIVE/RC)

*BOB BERG (DENON)
*PERI (MCA)

Dropped: #36 Bruce Beccar, #41 Tom Grant, #140 Rob Mullins, #45 Eric Johnson, #46 Michael Dowdle, #48 Special EFX, #50 Max Groove, Clarke/Duke, Larry Cansler.

Co-Editors : Keith Zimmerman/ Kent Zimmerman
TH E J O U R N E Y  B O B B Y  L Y L E

THIS IS ONE JOURNEY YOU’LL NEVER FORGET.

Bobby Lyle (81138)

Bobby Lyle demonstrates true genius on his new album featuring the single “Love Eyes.” Other tracks include “Swing Jack,” “Blues for Dexter” and “Viva Mandela/The Journey” from which the album takes its name.

Produced by Bobby Lyle for Genie Productions.
JAZZ NEW RELEASES

ON THE OTHER HAND - MICHEL CAMILO (COLUMBIA/EPIC)

Some efforts bop. Some soothe. Some challenge. This one dances, even though some of the time signatures make for tricky choreography. Maybe I mean "dance" more as a metaphor. Michel Camilo is a very special modern jazz artist. His Dominican heritage mixes well with eight years on the competitive New York scene. On his first two CBS albums, Michel proved himself a volcanic trio leader, filling any possible sound gaps with lightning note and chord work. On the other hand, there's the arrangement side of Camilo's work, something he's put off until album number three, choosing first to establish his trio. On The Other Hand shows Camilo still in frantick, two-fisted form. The opening title track is a burner with a Salsamericano horn front line. Immediately following, on "City Of Angels," the soprano sax work solidifies Camilo's OTOH as a bona fide departure. "Angels," incidentally, is a Jaco Pastorius piece (never recorded) Camilo arranged from a transcription in Jaco's own hand. It comes to us in virgin form after much haggling with the estate. In light of the bassist's tragic demise, it's all the more beautiful and timely. Staunch Camilo fans will notice that the deeper you delve, the thicker and more aggressively the disc flows. Coltrane's "Impressions" ("My impression of 'Impressions' is wonderfully unrecognizable. "SuiteSandrine" returns with "Part III," an eight minute tour-de-force, showing just how much compositional Camilo side. Whether Michel is writing, arranging, soloing or interpreting the masters, he never fails to burn in his own personal, rhythmic signature, bringing life not only to classic Jazz composers and original compositions, but adding a dance element to pure acoustic Jazz. On The Other Hand is a sound synthesis of serious homage, acoustic elegance and Jazz as high entertainment—three elements that are rarely found together on the same disc.

WELCOME TO THE ST. JAMES CLUB - THE RIPPINGTONS (GRP)

It's an automatic club and AA add, but it's still basically Russ Freeman's show, from the feature billing to the production to the compositions to each song's breakdown. What it sounds like to me is that St. James Club is a combination of compositions that Freeman prepares from the ground up maintaining control of the drums, bass, keyboards and guitar. As the rhythm basses are set, contributors like Kirk Whalum, Brandon Fields and Jeff Kashiwa embellish track like "Welcome To The St. James' Club," "Wednesday's Child" and "I Watched Her Walk Away" with shadowy sax leads. Meanwhile tracks like "Tropic Of Capricorn," (the Jazziest moment here), "Who's Holding Her Now?" and "Passion Fruit" seem looser, more spontaneous and band-like. Those are your choices, a wide collection of moods and tempo. That's Joe Sample guest starring on "Passion Fruit."

TAPROOT - MICHAEL HEDGES (WINCHESTER HILL)

Underneath his cosmic mythology, Michael Hedges is a fierce innovator, one of the few players who will never be satisfied with traditional recording techniques or basic guitar technology. Instead, Hedges is a tinkerer, pushing on the envelope, constantly rethinking conventional approaches to both acoustic and electric guitar playing. Don't be deceived by the sedate intro entitled "The Naked Stalk." There is motion and energy dispensed by Michael Hedges as heard on the majestic "The Jealous Tunnel/About Face." Since fidelity is an AA staple, guitar fans can't help but admire the clarity and full-bodied resonance of Hedges' guitar work, particularly his twelve-string strum. For those intimidated by the more contemplative solo work (which I personally find quite beautiful and introspective as heard on "Point A"), there are the fuller instrumental sounds of the aforementioned "Jealous Tunnel" and "I Carry Your Heart," which features Hedges on vocals backed by David Crosby and Graham Nash. It is a poignant performance that recalls C&N's vital, earlier works.

RANDOM THOUGHTS - DON PULLEN (BLUE NOTE)

Don Pullen is conveniently labeled "an avant garde pianist" because when he throws out...
JAZZ NEW RELEASES

those note clusters in the middle of a break he resembles Cecil Taylor. Yet Pullen's "Jana's Delight" was one of the most fragile, innocent melodies to come out last year. Pullen is not as jerky and didactic as Taylor; he has much more lineage and swing to his style. On Random Thoughts, first try Pullen's sensitive side with "Ode To Life," "Dancer" and "Indio Gitano." Yeah, I know. It all works up to a frenzy by the end anyway. But the players who reach for the clouds do so after they've fully experienced life on the ground. Pullen is drifting away from avant garde categorizations. His technique might get spacey, but his chops are earthy. Brilliant stuff.

SOLDIERS ON THE MOON -
DAVID LASLEY (AGENDA)
David Lasley is a vocal craftsman who has put out a couple of solo projects in the past, and has been backup vocalist during quite a few sessions. Luther Vandross arranges some of the vocals here, and David Benoit appears on every track. Lasley's extraordinarily wide range led him writing "You Bring Me Joy," which was covered and popularized by Anita Baker. Check out Lasley's version of "Joy" plus the Carole King standard "It's Too Late" and the torchy, smoldering Billie Holiday ballad "God Bless The Child." Nice jazz chord changes for nighttime Adult Alternative programming. Soldiers On The Moon is the debut release from Agenda, a progressive label distributed by BMG.

ESSENTIAL TRI ATMA -
TRI ATMA (HIGHER OCTAVE)
Much of Tri Atma's music has only penetrated the United States on import, hence Higher Octave's decision to put out this compilation of past recordings. Their engaging blend of sweetly percussive electronic music is penetrated with elegant but vigorous undercurrents of Indian percussion. Don't prejudge Tri Atma as overly blissful, pastoral egghead music, and never underestimate the potency of German recorded synthesizers. Indian percussionist Asim Saha and German guitarist Jens Fischer put World Beat into a celestial blender and the results will dazzle any Adult Alternative listener. When you audition this disc, crank the volume on such lunar faves as "Taschi Delek," "Namaskar" and "Blue Caravan." Haven't heard anything as gripping since the last Exchange release. If you're tired of hukey-dukey electronic records that spiral into pointlessness and want one with bite and force, grab Tri Atma. Can't wait for a brand new one. Highly recommended.

RHYTHM PEOPLE - STEVE COLEMAN AND FIVE ELEMENTS (NOVUS/RC)
Steve Coleman, along with Greg Osby, is currently the most noted sax player in Brooklyn's M Base movement. Like Osby and Cassandra Wilson's most recent efforts, Rhythm People is a quirky hi-tech set of somewhat vorrisome-mood progressions and melodic compositions that borrow James Brown beats and what Coleman calls "21st Century of multi-layered thought." Tracks like "Step n'" and "Ice Moves" swing closest to airplay potential. Coleman is a searching and virile soloist, splashing his frenzy of rounded and cool notes generously like a jazz Jackson Pollock. "Armageddon" is highlighted by Cassandra Wilson's scatting.

KOSEN RUFU - BILLY SKINNER DOUBLE JAZZ QUARTET (ACCURATE)
Trumpet player Billy Skinner plays some pretty uncompromising, single-take stylid bop. A product of the Boston area, Skinner learned his bow-notes with James Brown and Otis Redding before gigging in smaller groups with Jimmy McGriff and Roy Haynes and recording with Jackie McLean. Skinner plays some painful, serious solos. His style is unlike many of the latest flashy youngsters. He slurs and slides his way into the notes and his attack is ragged. Sometimes the notes die before completion. Kosen Rufu is for serious acoustic jazz fans only. Recording a first solo effort after playing in bands for twenty-five years is bound to bring out a lot of suppressed angst and pain. Skinner's solos can be downright scary and a bit downcast.

ERKIOLOGY - STEVE ERQUIAGA (WINDHAM HILL JAZZ)
The big difference between guitarist Steve Erquiaga (ER-KEY-AH-GA) and his counterparts on the charts is that Steve concentrates on a more rhythmic presentation. The solos that emanate from power tracks like "Pick It Up" and "San Sebastian" are built exclusively fromamped up guitar string grooves. Steve's notoriously funky jangle guitar riffs on the bridge of "Pick It Up" usher in some snappy steel drum solos by co-producer Andy Narell. Another cooking percussive number titled "Euzkadi" compositionally structured more toward hard jazz. Even though he switches over to his nylon string axe, Steve E performs some scaring duets with flautist Bob Shepard, complemented by the bustling fusion drumming of Peter Erskine. Chalk up Erkiology as another double format delight.

TECHNICOLOUR - POLYHEDRA (DARK HORSE PRODUCTIONS)
Polyhedra wears polyfacets. This electric Southern California unit takes a stylistic chance at every turn. Technicolour is a mixture of electric ballads ("Full Circle") funk (the opening "Bonedard") Salsa ("Baile Caliente") and more excursions that fuse big band with electric energy. The core of Polyhedra is a frontline horn section playing off guitars, keys and an aggressive rhythm section. Try to imagine the power of this band live.
**MOST ADDED**

1. "MIRROR, MIRROR" - DOKKEN (GEFFEN)
2. "DOWN ON THE RIVERBED" - LOS LOBOS (SLASH/WARNER BROS.)
3. "LOVIN' YOU'S A DIRTY JOB" - BOB GELDOF (ATLANTIC)
4. "CAN'T FIND MY WAY HOME" - HOUSE OF LORDS (SIMMONS/RCA)
5. "RIVER OF LIFE" - NEVILLE BROTHERS (A&M)

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**TOP TIP**

**LOS LOBOS**

"DOWN ON THE RIVERBED" (SLASH/WARNER BROS.)

**JELLYFISH**

"THE KING IS HALF UNDRESSED" (CHARISMA)


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**RECORD TO WATCH**

**BOB GELDOF**

"LOVE OR SOMETHING"

True stream of consciousness rock n roll. Co-written by David A. Stewart the majority of this beautiful album was recorded, conceived and performed spontaneously.

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**ALBUM**

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**CHARTBOUND**

- AIR AMERICA SOUNDTRACK (MCA) "AEROSMITH"
- DON DOKKEN (GEFFEN) "MIRROR"
- MOTLEY CRUE (ELEKTRA) "SITUATION"
- BOB GELDOF (ATLANTIC) "SOMETHING"
- COMPANY OF WOLVES (MERCURY) "HANGIN"
- JANE'S ADDICTION (WARNER BROS.) "STOP"
- ENERGY ORCHARD (MCA) "BELFAST"
- STEVE VAU (RELATIVITY) "WIND"
- TOY MATINEE (WARNER BROS.) "PLANE"
- WIRE TRAIN (MCA) "SHOULD"
- KIMM RUGGS (ISLAND) "RIGHT"
- JOHN MAYALL (ISLAND) "JACKSONBORO"
- HEART THREADS (ELEKTRA) "TOSSED"
- CHARLATANS UK (BEGGARS BANQUET/RCA) "ONLY"
- BOB MOULD (VIRGIN) "LATE"
- DREAD ZEPPELIN (IRS) "HOTEL"
- BLUES TRAVELLER (A&M) "ANYWAY"
- LOWEN/NAVARRO (CHAMELEON) "WIRE"
- MARSHALL TUCKER BAND (S/SA) "STAY"
TUNE up! TURN out! DROP in!
Get Eco-involved with the brand new album from
ECOTOUR WEEKEND GURU
(D748331) Produced by Shel Talmy
TITLE TRACK CDPRO
ON YOUR DESK NOW!
CHAMELEON RECORDS
“TYPE” - LIVING COLOUR (EPIC)
In this era of rapid fire information, when you have a lot on your mind with only five minutes to get it out, you tend to deluge your audience. Everybody does it, whether you’re selling skin cream or socially correct politics. Living Colour finds both fault and purpose in this modern information age. But there’s an interesting paradox at work here, as they find themselves using the same communication networks to get their point across that the “enemy” does to sell war and skateboards/rollerblades to an al—consuming public. Being the exception to a lot of rules, L.C. indeed has the luxury to sit on the sidelines with a certain objectivity. Still, they’re right there in the pot, boiling with us. Musically, the first thing you’ll notice is that the Living Colour sound is more rounded and vocally harmonic, less harsh. Expect a big first work. Only this time, as the new believers line up, they’ll have to take the message along with the peas, pot roast and potatoes. That’s the latest Living Colour bargain.

“SUICIDE BLONDE” - INXS (ATLANTIC)
Sometimes half the battle is the right title. Looks like INXS found one. There’s a lot of ingredients listed here. First is smashing multi-hit record with guitar and big beat. Second is protein, water, methylparaben, benzalkonium chloride and propylparaben. Pour it on...swirl it through...now rinse and shampoo...the song that is, not the hair dye.

“HIPPYCHICK” - SOHO (ATCO)
Bo knows. Bo Diddley that is. Actually it’s Johnny Marr of the Smiths. That’s his patented tremolo riff that’s borrowed for this song that layers dance, psychedelia, soul and rock n roll. Soho scored a Top Ten UK indy with “Hippychick.” It’s already been picked up as an import by Live 105, 91X, KROQ, WDRE, KTW, WOXY as well as by commercial alternative and college stations not afraid to have a little groove fun.

RITUAL DE LO HABITUAL - JANE’S ADDICTION (WARNER BROS.)
You’re gonna kill me for saying this but I’ll say it anyway. Every new music generation needs their own Led Zeppelin, their very own loud, complex, raga-rhythmic, obscure yet popular rock n roll beacon. They need their own group that teeters on the brink of sobriety. Maybe it’s Guns N’ Roses, but then again, just maybe it’s Jane’s Addiction. This is Jane’s Addiction’s third album—their second on a major after the slow growing blockbuster Nothing’s Shocking. It’s as hard rock, as left of center structures utilizing Gypsy/Arabic influences make this big time stuff. Now you’re really gonna kill me. The absolute center of the album is “Three Days” (though there’s argument around here for “Been Caught Stealing” and “Step!”), a ten minute meandering of moods and power. Jimmy Page was always fond of describing his band not as heavy metal but as “light and shade.” On Ritual De Lo Habitual, you hear the same creative jackhammer theatrical presentation. While singer Perry Farrell usually takes the forefront, I say listen to Dave Navarro. He’s a monster guitarist.

APPLE - MOTHER LOVE BONE (POLYDOR)
An eerie waste of a great career. Before his death (allegedly a drug overdose), vocalist/lyricist Andrew Wood was just about ready to brand a permanent mark on rock n roll. Instead we get another notch on the pistol. Mother Love Bone’s Apple is thirteen songs, just under an hour of cutloose, astounding, elegant hard rock. What’s particularly scary are the cryptic death and drug references that precluded all of the tragedy, i.e. “I’m the football who is who/ I don’t believe in smack so don’t you die on me/cause love is all good people need/music sets the sick ones free,” or else “stargazer you call the shots and I take um/stargazer won’t ya kick with me.” Also dealing with shades of Zep, Mother Love Bone was on their way toward being one of the premier progressive hard rock bands in the vein of Guns and Jane’s Addiction, two other outfits known for their destructive bent. (A disturbing trend, no?) Maybe somehow, someway this music will serve as a dark reminder. Rock and live. Don’t junk and die. Starter trax, “This Is Shangrilala,” “Stargazer” and “Come Bite The Apple.”

LIBERTY - DURAN DURAN (CAPITOL)
I admit to being a Duran Duran fan since Ragged And The Seven Tigers. When each album comes out, I dutifully find a favorite. Why? Because these guys know their way around a recording studio. They also know how to blend all the international rock dance trends (house, rap and beyond) that go on all over the world, and incorporating them into a new Duran Duran swing. Thus, every album is new and different, and Liberty is no exception. Songs like “Hothead” into “Serious” make for some great machine-driven action.

“MIRROR MIRROR” - DON DOKKEN (GEFFEN)
Hard rock week. While Don Dokken may not have the dangerous artsy mystique of a Jane’s Addiction, Mother Love Bone or Guns, at least he’s healthy and well organized with a new crisp-sounding brand of commercial crunch. As he sings on his “solo” bounceback, “Mirror mirror/I’m still here/I survived it all/ seven years I survived them all.”
COCTEAU TWINS

Iceblink Luck

The first single and video from Heaven Or Las Vegas.

Available with two non-LP tracks on 4AD/Capitol cassette single, 12" and CD5.

U.S. Tour starts in mid-November

Written and produced by Cocteau Twins
Management: Raymond Coffer

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THE SMASH SINGLE
"I'M FREE"

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YOUR FREEDOM

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WAPS WDET WXY KACV KCRW KFSR KQON
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KTAO KROQ 91X KCMU

© 1992 POOL SOUPRECORDS INC.
Yo party posse in the States! THE CURE are up with "brand new song" shock! “Never Enough” (Fiction) is as gruff, gruesome and scruffy as the band themselves.

The same could never be said of THAT PETROL EMOTION who attempt another chart assault from their yummy “Chemically.” “Hey Venus” is available in various mixes, the best of the bunch being the aptly-titled “Mad Thatcher Disease Mix.” Utterly transformed from the album version, it comes complete with scratching, speech samples, and a heavy emphasis on dub. Will they elude the UK charts forever? Unfortunately, it looks likely.

Personal faves this month are a couple of dance-with-a-difference 45s from the happening house of Wax Trax. Autobahn-crusin' Hamburg hottentots KMFDM deliver the well-titled “Godlike” — a mix of sampled metal guitars and electro dancebeats. Labelmates Paul Lemus and Chris Moriarty of CONTROLLED BLEEDING fame, meanwhile, deliver an EP under the JOINED AT THE HEAD moniker. “Consecrations Will” is a shattering brainburst epic from deep in the Chicago dancecore.

Be on the lookout for the Dublin-based WHIPPING BOY and their eponymous EP (Cherel). The titles—"Switchblade Smile," "Valentine 69" and "Sugar I Swear"—should give you a good idea where they're coming from—VALENTINE and TELESCOPES territory. Still there are enough indie purists out there to eagerly lap this up, drone guitars and all.

More guitar-based than of late, it comes laced with crotch-thrusting riffs and extended soloing over sturdy dance dynamics. Do I detect a wah-wah pedal at work here? I'm sure you can guess the answer! "Harold & Joe" on the flip is perhaps more delightful—very much in the “Catch” mold and no bad thing, that! Other versions also include a mega-groovy "Milk Mix" of “Let's Go To Bed,” which will doubtless be included on a soon-to-come double remix LP of The Cure's past and present flirtations with dance. We British are, at the moment, suckers for anything with "remix" written on it. Is Robert Smith ripping us off, and whatever happened to his solo album? We deserve an answer. Robert?

There's nothing to tell you what the weird and wonderful THE GRID are getting up to, but whatever it is it's bound to be good. For now, test drive their second 45, "A Boat Called Love" (East West)—all purred female vocals over a curious disco interface. With any luck it should further establish them as one of the more inventive and original dance acts of the '90s. Rave on.

While less originally musical (although they do hold the claim of being THE original "scally band"), THE FARM are also deserving of success. They follow their cover of "Stepping Stone" with their own "Groovy Train" (produced). Also attempting a crossover hit in a dance style are polite the Brighton trio FRAZIER CHORUS with "Nothing" (Virgin). House piano and string sections backing this gentle, whispered track don't save it from verging on the soporific.

Keep your ears pinned back, also, for THE CRANES, straight outta naval seaside town, Portsmouth. Recently signed to RCA offshoot label Dedicated, they've just issued the "Inescapable EP"—four tracks of smouldering obsession that doff their caps to the likes of CAVE, FEOUS, and the COCTEAUS (who're also back soon!). "All you have to do is do it from your own point of view, then it's going to be different," declares vocalist Alison. She is, of course, right. Inescapably so.

Coming soon is the return of HOUSE OF LOVE's estranged lead guitarist TERRY BICKERS with a new band LEVITATION who will release their first single in November. So what's it gonna be like, Terry? "It's very different from The House Of Love," qualifies the guitarist with ten fingers on each hand! "I can only liken it in a vague way to a twisted SHADOWS with a really heavy backbeat." More literally "back from the grave" is Peter Perret from legendary '70s band THE ONLY ONES. After years of inactivity Perret has produced a single by upcoming London outfit LOVE'S YOUNG NIGHTMARE titled "Dream On." Peter's ex-sidekick John Perry is reportedly now working with THE SISTERS OF MERCY. Pinch me!

People to watch in the next few weeks include ADAMSKI with a brand new 45 "Space Jungle," which is apparently a radical version of ELVIST-PRESLEY'S "All Shook Up."

And who could forget THE CHARLATANS UK (as you know them)? The happening five-piece have just finished recording their debut LP, and it's gonna be big—so remember where you read about them first.

Well, that just about rounds it up. Peace.

ANDY COWAN

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The following content is in a format designed for visual display on a music television channel:

**120 MINUTES**

**1. SONIC YOUTH - KOOL THING**
**2. AZTEC CAMERA - THE CRYING SCENE**
**3. IGGY POP - HOME**
**4. DEPECHE MODE - POLICY OF TRUTH**
**5. SOUP DRAGONS - MOTHER UNIVERSE**
**6. DAVID J - I'LL BE YOUR CHAUFFEUR**
**7. HAPPY MONDAYS - STEP ON**
**8. THE CHARLATANS U.K. - THE ONLY ONE I KNOW**
**9. THE RAILWAY CHILDREN - EVERY BEAT OF THE HEART**
**10. DEVO - POST POST-MODERN MAN**

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`GAVIN REPORT | August 24, 1990`
MAURICE STARR

CONT. FROM PAGE 22

concert, they would sing the song. MS: You’re absolutely right, if they were out on the road, it would be singing for real. But with all the types of dancing that a group like a New Kids On The Block does, there is no way you can’t lip synch. People, in my view, come to be entertained. I’ve seen millions of their fans—I’ve never heard a fan argue! Nobody really cares but the critics. Look at wrestling men—we know what the deal is on that, but it’s the biggest sporting event around! Do you think those people care? No, they’re being entertained, I think it’s all about entertainment, especially when you’re doing all the dancing and stuff like that. This is what a kid wants to do when they come to a New Kids On The Block concert. First of all, they want to be in the same atmosphere as New Kids On The Block. Second of all, they want to see their idols. Third of all, they want to hear their favorite songs and man, they’re so busy screaming and hollering, I don’t even think they can hear them anyway! Man, half the people I meet wear earplugs—I’m going to tell you—I used to go to all their shows—it’s even hard for me to sit in the audience because the kids are screaming so loud, I know they can’t tell what these kids are singing.

DS: Give us a little insight on some of your newer acts.

MS: Rick Wes is my James Dean, but hipper. He plays the guitar and has that Elvis look touch to it. He’s got a new album out called, NORTH, SOUTH, EAST, WEST, and I think he’s hot—his fan mail says he’s hot, even though the record’s not on the radio yet; he’s selling thousands of records every week, so something’s telling me that this kid is hot. He’s on the cover of teen magazines now and I put him out less than nine months ago. I’ve just seen one of the teen magazines I got him in and he’s on about nine pages and all the other pages have New Kids On The Block and Perfect Gentlemen on them—it should be a ‘Maurice Starr Teen Magazine’! Rick’s a hunk for the girls, he’s the teen solo artist that the world is missing—there’s not one out there but him.

DS: How about Perfect Gentlemen? I guess you’re not afraid to keep your son out of the business at this point?

MS: True, but especially since I’m managing him. As long as I know I’m on top of him it’s OK. It would’ve been hard for me to put him in somebody else’s hands. I don’t know if I would’ve trusted them because I know how tickle the business is and he knows not to second guess his Daddy.

DS: Now, what’s the story on Chris Pitman?

MS: Chris is a young fellow who sang background with the Perfect Gentlemen on the album. I’m doing a solo album on him and he’s going to be my first Black solo artist that’s a kid—he’s fourteen, so once again, I’m up for what I think is missing, then I go and try to get everybody to the punch and so far, that’s what I’ve been doing.

DS: And at this stage of the game, you’re not afraid of taking on more and more acts and projects? Maybe you’re spreading yourself too thin? MS: First of all, I have been waiting so long for this chance and have so many thousands of songs—New Edition did songs I did when I was about nine years old. I’m still on songs from before I was fifteen, so I got so long to go as far as songs until I don’t know. It’s just like New Kids—I don’t take stuff for granted, that’s why I put strings into this latest album and I like to keep going up to the next step. I could have easily said, “Oh, people will buy anything now,” because I didn’t put strings on the HANGIN’ TOUGH album. A lot of people would just say, “Well, let’s go with what’s just working.” I didn’t do that. Let me give these people some classy stuff—some Beatles’ stuff with nice strings. I went the next step and I’m going the next step on the third album. I have a chain of people that help me, that I call on the telephone. For instance, I made three songs this morning before I even came here. Last night, I was probably working on about five songs and I go like that all through the night. I normally do business during the day and every night I carry a studio on the road with me and every night I go in the studio, so it’s an everyday thing for me. I record at least two songs myself everyday of my life and I record with other people on the phone probably about four or five a day. So, I can physically do an album in almost a week.

Editorial Assistance by Annette M. Lai.

THE CAVIN REPORT

BIOFEEDBACK

by Ron Fell

• MILCHEN BOLTON

Michael’s current single, GORIZIA ON MY MIND, was released in 1987 by Ray Charles, but the song was written 29 years earlier than that and was a hit three times before 1941 by other artists, including Anita O’Day.

• THE PARTY

The five members of The Party met in 1988 as cast members of the Disney Channel’s revival of The Mickey Mouse Club.

• WARRANT

The forthcoming album from Warrant, “Cherry Pie”, will include a one minute montage of four-letter outtakes from the group’s 1989 tour. Titled ODE TO TIPPER GORE, the track is described by Columbia Records press release as a “four-letter salute to P.M.R.C.”

• RIGHTEOUS BROTHERS

In 1965, when The Righteous Brothers scored with their version of UNCHAINED MELODY, their fourth the song had been a hit. Previously Les Baxter, Roy Hamilton and Al Hibbler had hits with the song in 1955.

• DURANDURAN

The newest lineup of DuranDuran includes two new members: Sterling Campbell and Warren Cuccurullo, who’ve officially replaced Roger Taylor and Andy Taylor.

• KENNY ROGERS & DOLLY PARTON

Kenny and Dolly’s duet, ISLANDS IN THE STREAM, was one of only two singles to be certified Platinum in 1983. The other single was MICKY by Toni Basil. One of the reasons they were so few Platinum certifications was that records had to sell two million units to become

Platinum in 1983, while today’s requirement is just one million units sold.

• JANET JACKSON

In September 1977, at the age of eleven, Janet Jackson began her role as Penny Gordon Woods in the television sitcom Good Times.

• DWIGHT YOAKAM

The John Cougar Mellencamp film, Souvenirs, currently in production, will include songs recorded by Dwight Yoakam, Janis Ian and Mellencamp.

• WAS (NOT WAS)

G Love E, the young rapper on the Was (N ot Was) version of PAPA WAS A ROLLIN’ STONE, has completed his first album and it’s scheduled for release next month.

• RONNIE MILSAP

Ronnie Milsap has recorded the theme for the new CBS Television sitcom, Uncle Buck.

• BREATHE

Breathe’s current single, SAY A PRAYER, the first single from their new album, “Peace Of Mind”, was actually scheduled to be part of the group’s 1988 first album, “All That Jazz”.

• PIA ZADORA

Pia was born Pia Alfreda Schipani. Zadora is derived from her Polish mother’s maiden name, Zadorowski.

• TKA

The group TKA takes its name from the first initials of the trio’s names: Tony, Kayel and Angel.

• NEW KIDS ON THE BLOCK

Columbia Pictures is developing a feature length movie starring The New Kids On The Block and has retained screenwriter Michael Schiffer (Lean On Me) to create a script.

August 24, 1990/the CAVIN REPORT
PERSONAL PICKS

SINGLES by Dave Sholin

INXS - 'Suicide Blonde' (Atlantic)
Guess this answers the question—"Doblonde have more fun?" Their recent hit compilation, serviced to radio only, testifies to the Rock greatness of Michael Hutchence and his Australian cohorts. This highly anticipated release weaves, bops and motors ahead with a non-stop frenzy that's devilishly delicious.

SOHO - 'Hippychick' (Atco)
Hipper than hip, and if you haven't hipped yourself to this exceptional production yet do it right away. A brilliant and unusual Pop outing that totes in an acid House click track for good measure. 93Q Houston took it to #3 playing the import and this week it's added at WTIC/FM, WDFX, POWER 99, WCKZ plus WHYT adds it at #12!

JANET JACKSON - 'Black Cat' (A&M)
On the attack with a rockin' rhythmic vengeance, Janet sinks her teeth into this sixth release from "Rhythm Nation 1814." Yes, it really was nearly a year ago, September 22, 1989 to be exact, that Ron Fell reviewed the album and said, "If there aren't five hit singles out of the twelve tracks, I'm getting out of the biz." Well, his gig's secure. Top Three at Y108 Denver, who was first to add it.

WARRANT - 'Cherry Pie' (Columbia)
Last year's phenomenal debut by Jani Lane and the guys in Warrant got everyone's attention real fast. Now for Act II they serve up a tasty, let it blast, action-packed rocker that delivers an inescapable hook almost immediately. Dig in—it's irresistible.

SNAP - 'Oops Up' (Arista)
Reaching into The Gap Band songbook, this powerhouse outfit comes up with the perfect remake, giving it a glowing nineties treatment. They had the audience slammin' and jammin' when they performed at this month's KMET "Summer Jam" and this track was a highlight.

ALBUMS by Ron Fell

PRINCE-Music From Graffiti Bridge
(Paisley Park/Warner Bros.)
As was the case with his Purple Rain anthology, Prince's Graffiti Bridge music will prove to be a bountiful compilation. Not only do we get ten tracks with Prince on vocals, but also another eight featuring performances from the young Tevin Campbell, the funky George Clinton, the legendary Mavis Staples and of course the inimitable Morris Day and The Time. It's sixty eight minutes and more of hot trackin', hit music that could easily stand alone without a film. How does "seven hit singles" sound? It's possible with Tevin's ROUND AND ROUND, Mavis' MELODY COOL, The Time's SHAKE and future Prince hits like THE QUESTION OF U and NEW POWER GENERATION along with the already hit-certified THIEVES IN THE TEMPLE. This seventeen-track disc was probably going 2B two discs, but the fact that it's all on one makes it all the more enjoyable and consistent.

ALIAS - 'More Than Words Can Say' (EMI)
Teaming singer Freddy Curci and guitarist Steve DeMarchi of Sheriff fame with three original members of Heart not only is impressive on paper, it more importantly results in some fine music. This fivesome synchronize their individual talent, meshing it in mesmerizing fashion on a power ballad extraordinaire.

MARIA McKEE - 'Show Me Heaven' (Geffen)
There aren't many singers on the planet who can outdo Maria's remarkable vocal range. It was her voice that first endeared me to her band Lone Justice. Now as a soloist, she puts all that special ability to the test on the heart-stopping love theme from the Tom Cruise film, "Days Of Thunder." A couple of listeners won me over.

VANILLA ICE - 'Ice Ice Baby' (SBK)
Television's Video Jukebox Network has been instrumental in creating the buzz for this cool and innovative rapper. Jumping 25-15 at KMET San Francisco and charting #28 at Y95 Dallas, it's poised to scoop up more and more new fans every week.
A Hit Film.

A Gold Album.

A Smash Single.

This Is Heaven.

MARIA MCKEE

"Show Me Heaven"

The New Geffen Single

Music from the
Motion Picture Soundtrack,
DAYS OF Thunder

on DGC Compact Discs,
Cassettes and Records.
SUICIDE BLONDE

ULTRA LIGHT BLONDE 1

HAIRCOLOR INGREDIENTS:
PROTEIN, WATER, METHYLPARABEN, BENZALKONIUM CHLORIDE, PROPYLPARABEN

DO NOT SHAKE