PATTY LOVELESS AND KEITH WHITLEY
TWO OF COUNTRY'S MOST PROMISING NEW STARS
OREN HARARI'S RIGHT STUFF
ERIC NORBERG ON THE PAPE OF A/C
XYMOX REAPPEARS FROM THE SHADOWS
MAKE IT COUNT!

Depeche Mode

"Everything Counts"
The New Single
From The New Live Album 101
Produced by Depeche Mode
See Depeche Mode In 101,
The Feature Length Concert Movie By
Director D.A. Pennebaker.
### Top 40

**Most Added**
- **Richard Marx** - Satisfied (EMI)
- **Bangles** - Be With You (Columbia)
- **Cyndi Lauper** - I Drove All Night (Epic)

**Record To Watch**
- **Benny Mardones** - Into The Night (Polydor/PolyGram)

### Urban

**Most Added**
- **Diana Ross** - Workin' Overtime (Motown)
- **Peabo Bryson** - Show Me The Way (Capitol)
- **Millie Vanilli** - Baby Don't Forget My Number (Arista)

**Record To Watch**
- **James Ingram** - It's Real (Warner Bros.)

### A/C

**Most Added**
- **Barry Manilow** - Keep Each Other Warm (Arista)
- **Simply Red** - If You Don't Know Me By Now (Elektra)

**Record To Watch**
- **Eric Marienthal** - Round Trip (GRP)

### Country

**Most Added**
- **Reba McEntire** - Cathy's Clown (MCA)
- **Ronnie Milsap** - Houston Solution (RCA)
- **Nitty Gritty Dirt Band** - Turn Of The Century (Universal)

**Record To Watch**
- **Bella Mynbrothers** - Hillbilly Hell (MCA/Curb)

### Jazz

**Most Added**
- **Ricardo Silva** - Sky Light (Verve Forecast/PolyGram)
- **Freddie Hubbard** - Times Are Changing (Blue Note)
- **Eric Marienthal** - Round Trip (GRP)

**Record To Watch**
- **Sarah McLachlan** - Touch (Nettwerk/Arista)

### Adult Alternative

**Most Added**
- **Ricardo Silva** - Sky Light (Verve Forecast/PolyGram)
- **Tim Weisberg** - Outrageous Temptations (Cypress/A&M)
- **Mr. Spats** - Dream Patrol (Nova)

**Record To Watch**
- **Sarah McLachlan** - Touch (Nettwerk/Arista)

### Album

**Most Added**
- **Tom Petty** - Full Moon Fever (MCA)
- **Stevie Nicks** - "Rooms On Fire" (Modern/Atlantic)
- **Richard Marx** - "Satisfied" (EMI)

**Record To Watch**
- **Band Of Susans** - Love Agenda (Blit First/Restless)

### Alternative

**Most Added**
- **Bob Mould** - 'See A Little Light' (Virgin)
- **Wire** - 'Eardrum Buzz' (Enigma/Mute)
- **Adrian Belew** - "Oh Daddy" (Atlantic)

**Record To Watch**
- **Love And Rockets** - "So Alive" (Beggars Banquet/RCA)
BRODIE KTWV PROGRAM DIRECTOR

Christine Brodie has been promoted to Program Director at KTWV “The WAVE”-Los Angeles. She succeeds John Sebastian who resigned in March ago.

Brodie is a veteran of the Adult Alternative scene. She has been with the station since it changed over from KMET in 1984, beginning as a programming assistant and working up to, most recently, Assistant Program Director. Brodie began her broadcasting career in Sacramento, CA as Music Director for KNDE and has since worked with Drake/Chenault, KKDJ (now KIIS-FM), and publications Radio and Records and Goodphone. “We are delighted that the station will continue to benefit from her unique knowledge of music and programming expertise as well as the special relationships she has developed with the artists and labels we regularly feature,” said VP/GM Alan Chlowitz.

Brodie will remain a VP of The Wave Network.

PERUN RESIGNS

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

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

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

TEIFELD TO ELEKTRA

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

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

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

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

RICK WINWARD’S A CHAMPION

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

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

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

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

RADI-O-RAMA


cont. on next page
"I LIKE IT"

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

EARLY ACTION:
WHYT, KKHT, KPWR, KROY, KLUC, KIFM, HOT 97.7, WPGC, HOT97 AND MORE!

IMMEDIATE ACTION AT URBAN RADIO & CLUBS!

Produced by DINO
BIRTHDAYS
Compiled by Diane Rufer
Our Best Wishes and HAPPY BIRTHDAY To:
Willie Nelson 4/30
Tina Galliani, Galliani Bros. 5/1
Kenneth Lane, Chrysalis Records 5/1
Ken Hopkins, KZZU/FM-Spokane, WA 5/1
Brian Wolfe, WGLU-Johnstown, PA 5/1
Judy Collins, Ray Parker Jr., Sonny James, Rita Coolidge 5/1
Skip Davis, K92/FM-Destin, FL 5/2
Larry Gatlin, Lou Gramm (Foreigner) 5/2
Ron Davis, WNSL-Laurel, MS 5/3
Susan Fox, WJST-Panama City, FL 5/3
Bob Seger, Frankie Valli, James Brown, Pete Seeger 5/3
Dave Sholin, The Gavin Report 5/4
Lee McCord, WCQG-Columbus, GA 5/4
Jay McCormick, WELI-New Haven, CT 5/4
Randi Taylor, WWHB-Hampton Bays, NY 5/4
Jackie Jackson, Marilyn Martin, Nick Ashford 5/4
Tony Gray, WRKS/FM-New York, NY 5/5
Tammy Wynette 5/5
Carey Galliani, Galliani Bros. 5/6
Neal Sapper, Global Music Records 5/6
Gary DeMaroney, FM104-Moorestown, CA 5/6
Joe Riccitiello 5/6

WEDDINGS
Our WEDDING BELLS rang on MARCH 28th for CHRIS ALEXANDER, Music Director of KKRL-Casey, IA and KELLY MARIE MC GEE...
...our WEDDING BELLS rang on MARCH 17th for STEVE WILLIAMS, Asst. Program Director and SUSAN HAWTHORNE, News Director of WKMZ-Martinsburg, WV.

BIRTHS
CONGRATULATIONS to TERRY ANN and her husband, THEODORE (TEDDY) VENTURA on the birth of their daughter, CASSIDY KIANA. Born April 22nd at Maui Memorial Hospital at 9:05 am, weighing 4 lbs, 12 oz. LEAHU is tickled pink on the arrival of her new sister, Our BEST WISHES to all!

DWAYER EXITS KNBR
KNBR-San Francisco's Bill Dwyer is leaving the station after 19 years, 15 as General Manager.
Dwyer's decision to leave comes on the heels of the station's sale to Susquehanna Broadcasting and the expected consolidation of management between KNBR and Susquehanna's existing San Francisco property KFOG.
During his 19-year tenure, Dwyer has brought his station many honors including recognition of KNBR's contribution to saving the Cable Cars, helping the homeless and aiding many community organizations. He acquired the broadcasting rights for San Francisco Giants baseball which has been on the station for ten years.
The sale of KNBR signaled the end of parent company NBC's involvement in radio.

KNIX-PHONIX PIONEERS SATELLITE COUNTRY
Gavin Country Station of the Year KNIX-Phoenix has signed an agreement with the Satellite Music Network to produce a Traditional Country music format.
The first-of-its-kind offering for Country and potential Country outlets will be available on September 1 of this year.
"Satellite Music Network came to KNIX about three months ago and approached us with the idea," said General Program Manager Larry Daniels. "They (SMN) apparently have had a lot of requests from radio stations around the country for a Traditional Country format and they apparently felt that KNIX could do it better than anyone else, which is exciting."
SMN Vice President of Programming Robert Hall agreed with Daniel's observation. "KNIX is the best Country station in the country, in my opinion," he said. "I couldn't think of any better place to start looking for someone to program the network than the top."
While plans call for KNIX/FM to stay as it is, KNIX/AM will broadcast the new format. Programming will be beamed to participating affiliates from the station's studios. Doug Brannan, who has been KNIX Promotions Director for four years has been named PD of the network and the KNIX/AM Affiliate. He has also served as KNIX MD. R.J. Curtis remains KNIX/FM's PD.
Still in the research stages, the new "Traditional Country" will be offered to potential clients shortly.
"It's a great opportunity to provide a service in a format that is years behind being fragmented like other formats," said Hall. "This is going to be the first major fragmentation of Country since the format began, and we're glad to be doing it with KNIX."
"It's really exciting," said Daniels in closing. "It will be quite an adventure—and we love adventure!"

AUSTIN MD IN AUSTIN
KBTS/FM-Austin, TX overnight personality Tracy Austin has been promoted to Music Director and Noon-3PM personality.
Austin has worked at the station since 1987, and before that he was at KKFI (K98)-Austin for a year as news intern and a programming department assistant.
"I'm thrilled," she said. "Music is the reason I got into this business. It's great to be paid to have so much fun!"
Austin replaces the late Kevin Davenport who was Gavin Top 40 Medium Market Music Director of the Year.
The Waiting's Over!
The first single from the new LP Kaleidoscope World is ON YOUR DESK!

Produced by Paul Staveley O'Duffy
Management: Stirling Artistes/Matthew Sztumpf

On Fontana Compact Discs, Chrome Cassettes and Records.

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

www.americanradiohistory.com
## MOST ADDED

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<td>Cyndi Lauper</td>
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<td>Milli Vanilli</td>
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<td>Fine Young Cannibals</td>
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<td>Chicago</td>
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<td>Stevie Nicks</td>
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<td>Donna Summer</td>
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## TOP TIP

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

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

## RECORD TO WATCH into the night

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

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

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

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### CHARTBOUND

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"Anything Can Happen"  
THE NEW SINGLE

CHAPTER 1:
- "Spy In The House Of Love" ... TOP 20.
- ROLLING STONE: Album Of The Year

CHAPTER 2:
- "Walk The Dinosaur" ... TOP 10 RECORD ...
  Album Approaching Gold.
- 8 Weeks Heavy Rotation On MTV.
- Live Appearances On: MTV Spring Break,
  Arsenio Hall, David Letterman, American
  Band Stand, David Sanborn
  AND MANY MORE.
- Full Page Article In TIME MAGAZINE.

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

GAVIN TOP 40: UP & COMING  54/19

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<td>* BECKETT - How Can The Girl Refuse (Curb)</td>
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<td>--</td>
<td>* ANITA BAKER - Lead Me Into Love (Elektra)</td>
</tr>
<tr>
<td>20</td>
<td>--</td>
<td>5</td>
<td>15</td>
<td>BAD COMPANY - Shake It Up (Atlantic)</td>
</tr>
<tr>
<td>20</td>
<td>9</td>
<td>9</td>
<td>2</td>
<td>* FREIHEIT - Keeping The Dream Alive (WTG/CBS)</td>
</tr>
<tr>
<td>20</td>
<td>2</td>
<td>18</td>
<td>--</td>
<td>QUEENSRYCHE - Eyes Of A Stranger (EMI)</td>
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</table>

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

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**ELVIS COSTELLO** "Veronica"
From The Album Spike. Produced by Elvis Costello, Kevin Killen and T Bone Burnett.

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

**ADDS:**
- WEGX
- WLOL
- KXYQ
- KWSS
- WAEB
- WLAN
- Q106
- WYCR
- WQUT
- KSAQ
- 92Q
- KLQ
- KZZU
- KKXL
- 92X
- KKRZ
- KWOD
- WSPK
- WZYP
- WLRS
- Z102
- KZIO
- KCAQ
- KWNZ
- PLUS:
- WXKS
- WZOU
- CKOI
- KROY
- WGH
- WNVZ
- KCPX
- KPLZ
- KUBE

**BULLETBOYS** "For The Love Of Money"

**GAVIN TOP 40: UP & COMING**

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

**NEW ORDER** "Round And Round"
The New Single From The Album Technique.

**GAVIN TOP 40: UP & COMING**

- KITX 15-13
- WKBQ
- KROY
- KWOD
- KFBQ 31-25
- KTVX
- KJ103
- KCAQ
- KWNZ
- KEGL 15-13 HOT
- KRBE 31-25
- KTFM HITBOUND-30
- B97 27-24
- 92X 30-24
- K106 27-22
- WFMF 29-24
- KZZB 29-23
- K98 30-26
- QV103 31-23
- CKOI
- PWR99
- QV103 31-23
- KKBQ
- KRRK
- KMKQ
- KYYO
- KQKQ
- KLUC

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

“POP SINGER”
GAVIN TOP 40 DEBUT 35* 213/65
ADDED AT:
KBQ, CFTR, EAGLE 106, KC 101
WMMS D-20 B94 D-28 95XXX D-30 K96 D-9
KEGL D-19 WSPK D-27 Y95 D-23
WHLY D-28 KBEQ D-26 WNCI D-26

CINDERELLA

“COMING HOME”
GAVIN TOP 40 DEBUT 37* 156/26
ADDED AT:
Q105, WMJQ, Y95, KZZP, WNVZ
B94 27-19 WMMS 30-24 OK95 11-9
KCPX 33-28 Y97 19-18 WBBQ 32-27

RED SIREN

“All Is Forgiven”
GAVIN TOP 40 UP & COMING
KXXR 38-30 KZFN ADD Y97 37-33
K104 25-23 KOZE ON WKPE D-30
KLBQ 22-19 KSAQ ON WGBQ ON
KZZU 26-21 KPAT ON WSPK ON

BON JOVI

“I’ll Be There For You”
GAVIN TOP 40 #2 97% HIT FACTOR
202 TOP FIVE REPORTS INCLUDING:
Z100 #1 KKBQ #1 EAGLE 106 #2 KSAQ #1 WMMS #1
WPLJ #2 KBEQ #1 WNVZ #1 Y97 #1 KPLZ #1
B94 #1 KOY #2 Y100 #2

SA-FIRE

“Thinking of You”
GAVIN TOP 40 UP & COMING
KXXR 38-30 KZFN ADD K104 25-23 KOZE ON KLBQ 22-19 KSAQ ON KZZU 26-21
Y97 37-33 WGBQ ON WKPE D-30 WSPK ON KPAT ON

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

Sixteen years after his last top ten hit, DONNY OSMOND is back in the winner's circle with a song that's shown remarkable HIT FACTOR growth the past three weeks, going 27% to 51% to 73%. Z100 New York debuts it at #26 along with taking large leaps at WAVA 28-15, WJET 31-24, WDXJ 13-7, WHLY 28-21, 106RTB 25-18, WZQK 28-14, WLZ 31-20, WWKQ 31-11, WIFX 23-13, KJGG 26-13, KOKZ 26-16, KPAT 25-12, KQAA 27-14, WIFC 17-9, KCPW 30-24, K106 22-13, Q96 23-14, KMON 25-17, KITY 20-14 KKMG 15-7, KMLM 27-12, KDOT 18-9 and KFXR 23-15.

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

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

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

Last week’s TOP100 also tops 100 reports for the first time as NATHALIE COLE joins the playbook at WRCK, WAVA, WHSB, KKKF, KZOR, WY2B, KPAT, 99KG, KSYZ, KJTT, KEZY, KBZB, KXXX and WGY. Excellent midday reaction at WVUA Charlottesville, VA where it climbs 20-14 plus moves at WILQ 23-17, WSTW 29-23, PRO/FM 28-25, WNCI 27-23, KKQV 29-21, KMLM 26-22 and KISN 24-16.

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

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

KWSS San Jose MD Rich Anhorn reports #1 requests from Adults 18+ on BENNY MARDONES. Rich also mentions it's very solid callout-wise too. Charts number one at KZQZ and KOY Phoenix. Gaining at WKTI Milwaukee 16-7, B94 Pittsburgh 20-13, WKPE Cape Cod 30-22, KSTO Denver 18-14, KIQ Tucson 33-27, etc. Adds include KITY, WSKP, KKDZ, WQVW, WQID, KEZY and Y95.

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

12

the GAVIN REPORT/April 28, 1989
CUTTING CREW

"BETWEEN A ROCK AND A HARD PLACE"

THE NEW SINGLE...
OUT TODAY!!

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

NENEH CHERRY

"BUFFALO STANCE"
GAVIN TOP 40 35*-31* 176/29
R&R BREAKER 35*-31*
BILLBOARD

ADDED AT:
WNVZ Q102
Z95 Y100
KOZE KSAQ
KDWB KISN
KUBE KBEQ
Q102
WMJQ 17-11
WTIC/FM 24-16
EAGLE106 17-12
WHLY 19-13
WHYT D-20
KITY 19-12
KRQ 18-16
KOY 23-16
KZZP 19-14
KKFR 12-11
KS104 24-18
X100 14-11
Q106 20-18
POWER106 23-19
KROY 13-11
KMEL 5-3
Y108 18-12

PAULA ABDUL

"FOREVER YOUR GIRL"
GAVIN TOP 40 4*-3*
92 % HIT FACTOR
R&R 4*-3*
BILLBOARD 10*-5*
205 TOP TENS!

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

GAVIN TOP 40 35*-31* 176/29
R&R BREAKER 35*-31*
Have you been to Lost Wages lately? The National Association of Broadcasters' Convention began April 29 in Las Vegas. This week we'll look at some of the more worthwhile learning opportunities that were offered. In our May 12 column we'll offer a recap of these key sessions. So let's roll the dice and see what's up in Vegas.

NEW RADIO LEADERSHIP

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

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

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

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

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

FREE ADVICE

As for the convention sessions, on Saturday the 29th there were two chances to get free advice. "One-on-One" roundtables are where broadcasters are given the chance to get up close and personal with a variety of consultants and researchers. It offered the chance to sit around a table, discuss your station's particular problem or challenge and not have the consultant's meter running. Keeping in mind free advice is worth every penny you pay for it, these face-to-face opportunities are always worthwhile. Let's say you're considering hiring a consultant or researcher. Meeting them in this context can give you a clue as to whether you two are on the same wavelength.

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

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

NAB CONVENTION PREVIEW

PARIKHAL: "NEW AMERICA"

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

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

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

EXPLOSIONS, MYTHS

Also on Sunday RAB Research guru Bob Calen ran through his excellent overview on the "Gross Rating Point Tram and the Cost-Per-Point Myth."

Essentially, Bob showed how GRP and CPP criteria may be fine for TV—but not for the intelligent buying of radio. He contended that radio is a unique medium—deservedly different from TV.

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

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

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

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

Thanks for the response!
URBAN CONTEMPORARY
WITH A MILLION SELLING
HISTORY GOES POP..

"RIGHT NEXT TO ME"

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

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

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

Early this year, I received this letter from Gabe Sinicropi, Jr., the Program Director of WECQ, "CQ 102," in Geneva, New York, in response to columns I'd presented containing other letters concerning the relationship between radio and trade publications to which they report; specifically, Gabe was responding to the column of January 20th:

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

"I asked the editor what it would take for us to be a reported again, and he told me that if we decided to play more records, to give him a call. I'm proud to say that our add and playlist policy did not change one bit when we became a reporter, and it won't now, till our research tells us otherwise. Aggressive? There are many records that we played when many other stations weren't. Some of these songs never even made the 'chart' in question...Bridge, Jon Anderson, Cheryl Wheeler, Basia, 10,000 Maniacs, Robbie Robertson, Clapton. We started playing Livingston Taylor the second week out. We played Tracy Chapman as long as anyone in the country!

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

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

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

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

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

San Francisco is known for a lot of things, with restaurant fare heading the list. L.A.'s famous Wolfgang Puck has opened his new Postrio Restaurant, and now S.F.'s own Julie, of Rings and Julie's Supper Club, is set to make the rock ‘n' rollers even happier. In June Miss Pearl's Jam House will open at the rock 'n' roll motel—The Phoenix Inn. They will serve healthy Caribbean food with 150 seats in the Jam House (bar) and 50 around the pool.

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

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

**BIOFEEDBACK**

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

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

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

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

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

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

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

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

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

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

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

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

**Most Added**

- **Diana Ross** (50) (Motown)
- **Peabo Bryson** (26) (Capitol)
- **Milli Vanilli** (23) (Arista)
- **Surface** (18) (Columbia)
- **James Ingram** (17) (Warner Bros.)

**Top Tip**

- Levert
  - Gotta Get The Money (Atlantic)
  - Levert’s gotta get more adds to debut. Let’s see next week’s reaction.

**Record to Watch**

- James Ingram
  - It’s Real (Warner Bros.)
  - Real good.

**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>
</tr>
</thead>
<tbody>
<tr>
<td>Peabo Bryson - Show &amp; Tell (Capitol)</td>
<td></td>
<td>61</td>
<td>26</td>
<td>--</td>
<td>9</td>
<td>26</td>
<td>14%</td>
<td>2</td>
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<tr>
<td>*Diana Ross - Workin’ Overtime (Motown)</td>
<td></td>
<td>54</td>
<td>50</td>
<td>1</td>
<td>--</td>
<td>3</td>
<td>1%</td>
<td>1</td>
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<tr>
<td>The Controllers - Temporary Lovers (MCA)</td>
<td></td>
<td>48</td>
<td>2</td>
<td>21</td>
<td>23</td>
<td>47%</td>
<td>6</td>
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<tr>
<td>La Rue - I Want Your Love (RCA)</td>
<td></td>
<td>47</td>
<td>1</td>
<td>--</td>
<td>22</td>
<td>24</td>
<td>46%</td>
<td>6</td>
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<tr>
<td>Miles Jaye - Objective (Island)</td>
<td></td>
<td>46</td>
<td>7</td>
<td>--</td>
<td>14</td>
<td>25</td>
<td>30%</td>
<td>3</td>
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<tr>
<td>Milli Vanilli - Baby Don’t Forget My Number (Arista)</td>
<td></td>
<td>46</td>
<td>23</td>
<td>--</td>
<td>9</td>
<td>14</td>
<td>19%</td>
<td>2</td>
</tr>
</tbody>
</table>
INSIDE URBAN

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

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

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

LEVERT becomes Top Tip with adds from WKIE, WOWI, WUFO, WABD, WATM, WFXK, WFXA, WFXC, WPDPQ, WPEC, WXVI, WZFX, WPZZ, KMJQ, and KJLH. Edd Nelson, WABD-Clarksville, puts it high on his list of records he’s watching, and so does Gerald Tokes, WATM-Tallahassee.

P.J. Jackson, WHYZ-Greenville, likes the EUGENE WILDE: “A song that’s pleasing to the ear like this one should attract a lot of attention.” Earl Boston, WMGL-Charleston, says the MILLI VANILLI grew on him: “After the second listen, I couldn’t get enough of it!” Rick Stevens, WCKX-Columbus, says of the RICK JAMES remake, “The drifters ought to be proud of the fine job Rick does on their song. We’re getting calls, 25-44 demos.” Ciao for now, Betty.
HIT FACTOR

Artist Title Label

Reports Adds Heavy Medium Light Hit Factor Weeks

Guy - I Like (MCA)
87 1 65 16 5 93% 14

Skyy - Start Of A Romance (Atlantic)
76 -- 64 10 2 97% 9

Deon Estus - Heaven Help Me (Mika/Polydor)
86 1 55 25 5 93% 11

Al B. Sure! - If I'm Not Your Lover (Warner Bros.)
80 2 48 26 4 92% 12

Boy George - Don't Take My Mind On A Trip (Virgin)
75 -- 54 18 3 96% 9

Natalie Cole - Miss You Like Crazy (EMI)
91 2 28 48 13 83% 6

E.U. - Buck Wild (Virgin)
73 1 43 24 5 91% 9

Chaka Khan - Baby Me (Warner Bros.)
72 -- 42 21 9 87% 9

Atlantic Starr - My First Love (Warner Bros.)
78 -- 21 44 13 83% 6

Madonna - Like A Prayer (Sire/Warner Bros.)
77 -- 42 25 10 87% 7

Grady Harrell - Sticks & Stones (RCA)
63 3 33 20 7 84% 10

Lisa Lisa & Cult Jam - Little Jackie Wants To Be A Star (Columbia)
93 3 4 57 29 65% 4

New Kids On The Block - I'll Be Loving You (Forever) (Columbia)
86 3 12 52 19 74% 6

Anne G. - If She Knew (Atlantic)
63 -- 17 35 11 82% 8

Charlie Singleton & Modern Man - Good, Bad & Ugly (Epic)
64 1 11 38 14 76% 6

Joyce "Fenderella" Irby - Mr. D.J. (Motown)
66 1 10 33 22 65% 6

Tony! Toni! TONE! - For The Love Of You (PolyGram)
63 4 11 29 19 63% 5

O'Jays - Have You Had Your Love Today (EMI)
66 3 3 37 23 60% 4

Aretha Franklin & Elton John - Through The Storm (Arista)
67 3 2 39 23 61% 4

De La Soul - Me, Myself & I (Tommy Boy)
57 3 10 25 19 61% 5

Paula Abdul - Forever Your Girl (Virgin)
59 3 27 20 9 79% 5

Kiara - Every Little Time (Arista)
66 1 -- 36 29 54% 5

Slick Rick - Children's Story (Def Jam/Columbia)
58 4 9 26 19 60% 6

Luther Vandross - For You To Love (Epic)
60 5 4 25 26 48% 3

Deja - Made To Be Together (Virgin)
51 3 3 26 19 56% 6

Be Be & Ce Ce Winans - Lost Without You (Capitol)
54 8 10 24 12 62% 6

Rob Base & D.J. E-Z Rock - Joy & Pain (Profile)
53 4 5 25 19 56% 5

Mica Paris - My One Temptation (Island)
52 4 -- 25 23 48% 5

Anita Baker - Lead Me Into Love (Elektra)
53 7 -- 16 30 30% 3

NEW RELEASES by Betty Hollars and John Martinucci

Aretha Franklin LP - Through The Storm (Arista)
The talent on Aretha's new album knows no limits. Her duet with Whitney Houston, "It Isn't, It Wasn't, It Ain't Never Gonna Be" may be the next single, according to sources at Arista. Many of you asked what we were listening to when you called in your reports this week, but you won't realize the full impact of how tight this duet is until you hear it yourself. (The LP is being released on Friday 4/28.) Not only is it contemporary for both Pop and Urban formats, there's a segment near the end where Whitney and Aretha do some scat singing followed by a back-and-forth rap (they're fighting over a man) that our format will love. If the 5:37 LP version is edited for Pop, it's their loss! Besides the duet with Elton John that's already charted at #25, there's a duet with James Brown() "Gimme Your Love", that goes back to his roots, a cut written by Siedah Garrett and Glen Ballard called "Mercy", a cut featuring The Four Tops and Kenny G, "If Ever A Love There Was" and a re-make of Aretha's classic "Think (1989)" that's very, very contemporary!

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

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

Raps To Check Out:
Three Times Dope - Funky Dividends
(Arista)
Serious-Lee-Fine - It's All About Love
(Arista)

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

The GAVIN REPORT/April 28, 1989
JOBS

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

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

TOP 40 KB0Z/FM- Bozeman, MT, needs a midday personality w/production skills. Contact Dave Visscher: (406) 586-5466. [4/28]

TOP 40 HOT102- Elm Grove, WI, needs a midday personality w/production skills. Contact Dave Visscher: (406) 586-5466. [4/28]

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

COUNTRY WWZD- Tupelo, MS, needs a Production Director/DJ immediately. Females encouraged. T&R: Marc Sebas, PO Box F128, Tupelo, MS 38802. No calls, please. [4/28]

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


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

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

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

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

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


CLASSIFIEDS

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

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

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

100,000 WATT TOP 40 KICK/FM- Tri Cities area, has immediate openings for ATs for all dayparts. T&R: James Phelps, PO Box 789, Junction City, KS 66441. EOE (4/28)

A/C KGLD- Mason City, IA, needs a PM drive personality. T&R: Tim Fleming, PO Box 1300, Mason City, IA 50401. [4/28]

AVAILABLES


BROUGHT NIGHTS TO #1. Want to move on and up! Love phones and personal appearances. Any interested Top 40 call PAUL: (305) 237-7065. [4/28]

#1 TOP 40 nighttime personality in market. Hot phones and production. Looking to move up. Any interested Top 40 call MIKE: (305) 234-4227. [4/28]

NEWLY-FORMED MORNING TEAM seeks Top 40 opportunity. Everybody needs a little R&R... & René. CALL: (906) 973-7450. [4/28]

DEDICATED, ENTHUSIASTIC, KNOWLEDGEABLE marketer. Marketing grad seeks Promotion/Sales/Publicity position at your radio station or record Co. 4 years exp. at Top Collegiate radio station. BILL: (506) 865-6191. [4/28]

PRODUCTION DIRECTOR/COPYWRITER/AT. Hot production, demo tape available. Former KKL-R/Santa Cruz, CA. CHUCK DAVIS: (408) 438-2388. [4/28]

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

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

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

7 CREDIT TO SUPPORT! Multi-talented AT/PO seeks new AOR home in Midwest. Morning team experience as well. D.L.: (815) 665-3460. [4/28]

CONTEMPORARY CHRISTIAN MUSIC. Only 10 years A/C & Top 40 FM/D is looking for a team leader and player, call me. CHRISTOPHER KNIGHT: (503) 773-3200. [4/28]

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

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

KYXT: (928) Top 40 & A/C product from all labels. Mike Rodriguez, PO Box 1664, Beeville, TX 78104. [4/28]

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April 28, 1989; the GAVIN REPORT
### Most Added

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<th>#</th>
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<td>CHER &amp; PETER CETERA - After All</td>
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<td>2</td>
<td>38 SPECIAL - Second Chance</td>
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<td>3</td>
<td>NATALIE COLE - Miss You Like Crazy</td>
<td>EMI</td>
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<td>4</td>
<td>ENYA - Orinoco Flow</td>
<td>(Sail Away, Sail Away, Sail Away)</td>
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<td>5</td>
<td>BETTE MIDLER - Wind Beneath My Wings</td>
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<td>DEON ESTUS - Heaven Help Me</td>
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<td>BASIA - Promises</td>
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<td>HOWARD JONES - Everlasting Love</td>
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<td>10</td>
<td>PAUL CARRACK &amp; TERRI NUNN - Romance</td>
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<td>15</td>
<td>MANILOW (28) - KEEP EACH</td>
<td>Atlantic</td>
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### Top Tip

**BARRY MANILOW**

Keep Each Other Warm (Arista)

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

### Record to Watch

**DONNA SUMMER**

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

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

**Editor:** Ron Fell  
**Assoc. Editor:** Diane Rufer

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### Chartbound

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<tr>
<td>WATERFRONT - Cry</td>
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<td>ATLANTIC STARR - My First Love</td>
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<tr>
<td>THE BELLE STARS - iko iko</td>
<td>(Capitol)</td>
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<tr>
<td>ANITA BAKER - Lead Me Into Love</td>
<td>(Elektra)</td>
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<tr>
<td>BUSTER POINDEXTER - Hit The Road Jack</td>
<td>(RCA)</td>
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<tr>
<td>BARRY MANILOW - Keep Each Other Warm</td>
<td>(Arista)</td>
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<tr>
<td>BREATHE - All This I Should Have Known</td>
<td>(A&amp;M)</td>
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<tr>
<td>DONNA SUMMER - This Time I Know It's For Real</td>
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<th>Chartbound Reports</th>
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<td>WATERFRONT - Cry</td>
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<tr>
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<td>49</td>
<td>49</td>
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<tr>
<td>BREATHE - All This I Should Have Known</td>
<td>48</td>
<td>16</td>
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The GAVIN REPORT/April 28, 1989
MARCH 3, 1989
GAVIN A/C REVIEW:
"There's a smokey, seductive soulfulness in this song that is brought to the surface by this relatively unknown chanteuse."

MARCH 24, 1989
GAVIN A/C:
RECORD TO WATCH
"Look out for PARIS IN APRIL."

APRIL 28, 1989
GAVIN A/C:
CHART 28*
100 STATIONS
68% HIT FACTOR
INSIDE A/C  by Ron Fell & Diane Rufer

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

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

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

With a 26% increase in HIT FACTOR (second biggest in PLUS FACTOR) RICK ASTLEY is making impressive strides on the chart. New this week for KT5R, WWDE, KDES, WTNY, WZNY, KVLT and WJBR.

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

NEIL DIAMOND's "The Best Years Of Our Lives" is this week's highest chart debut at 32. It is once again a MOST ADDED with 28 new A/C's, but more importantly it debuts in PLUS FACTOR with 50% of its airplay already in quality rotations.

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

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

Our RECORD TO WATCH last week, THE BELLE STARS, "Iko Iko," picked up WLAM, WBTH, W费F, WGCD, WDUU, WDAY/AM, WLKX/AM, WMRN, KORT, KSNN/AM, KKR, KXRO and KRKO. Adding a little more history to the record, we mentioned it was recorded by Dr. John and The Dixie Cups but THE BELLE STARS released this song in Europe during the summer of 1982. Certain things are better the second time around.

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

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

### PLUS FACTOR

**ARTIST** | **TITLE** | **LABEL** | **LW** | **TW** | **Increase**
---|---|---|---|---|---
NEIL DIAMOND - The Best Years Of Our Lives (Columbia) | 17 | 50 | 33%
RICK ASTLEY - Giving Up On Love (Columbia) | 32 | 58 | 26%
ANITA BAKER - Lead Me Into Love (Elektra) | 22 | 22 | 22%
ARETHA FRANKLIN & ELTON JOHN - Through The Storm (Arista) | 53 | 72 | 19%
ATLANTIC STARR - My First Love (Warner Bros.) | 16 | 33 | 17%
WATERFRONT - Cry (Polydor/PolyGram) | 31 | 48 | 17%
ONE 2 MANY - Downtown (A&M) | 58 | 74 | 16%
Marilyn Scott - I Only Have Eyes For You (WTG/CBS) | 24 | 40 | 16%
MIKE RENO - Whenever There's A Night (Capitol) | 14 | 29 | 15%
DONNA SUMMER - This Time I Know It's For Real (Atlantic) | 15 | 15 | 15%
DONNY OSMOND - Soldier Of Love (Capitol) | 38 | 52 | 14%
JIMMY HARNEN with SYNCH - Where Are You Now? (WTG/CBS) | 41 | 55 | 14%
Keith Whitley’s first appearance in the Gavin Report was back in 1986 when he was featured in our “New Artists” issue as part of a stellar group that included Randy Travis and Dwight Yoakam. While he had already experienced a lot more success than his two compatriots, his star didn’t take off as quickly as theirs.

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

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

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

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

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

LS: Did you listen to other types of music? While I was in school I went through the period that I think most of us go through—being influenced by rock n roll. Although at the time, it was more rockabilly. So I have quite a range of musical tastes. When I’m on the bus traveling, I listen to a lot of different kinds of things. But my first love is, and always been, the traditional type of Country music. That’s what I started out playing. A lot of people have the misconception—because of my association with Ricky (Skaggs)—that I started out in bluegrass. It was really the other way around. I had probably seven or eight years of performing experience before I became interested in bluegrass music. I did that when I was 14 as a way to get in a band.
LS: Tell us how you hooked up with Ricky Skaggs.
KW: My brother and I were in a bluegrass band together when Ricky and I met at a talent show. Our band was performing and he was there as a contestant in the fiddler’s contest. We struck up a conversation, and within a month he joined our band. What’s really ironic, looking back on it, is that I didn’t know Ricky sang until a couple of weeks after he joined the band. He just played fiddle and mandolin with us. I was the lead singer and my brother sang harmony. One night when we were rehearsing, Ricky mentioned a song that my brother didn’t know, but I did. I started singing and when I got to the chorus, Ricky came in with the harmony and just blew my mind. Ricky and I had a blend and it was almost like we were brothers. Our harmonies were very close. I believe this is the first time I ever told that story!
LS: I’m glad you remembered it! When did you join the Ralph Stanley Band?
KW: Three or four months after Ricky joined the band. We heard that Ralph was going to be in Fort Gaye, West Virginia, so we made plans for Ricky’s father to take us to the concert. Ralph had bus trouble or something and was late getting to the show. The crowd was getting restless, and the guy who ran the club knew that we played. He asked us to get up and do a few songs. The next thing I knew, Ralph was sitting there at the front table requesting songs and within a month, we were touring with his band. It all happened rather quickly, and for me it was odd to be in a music form that was not my first

The GAVIN REPORT / April 28, 1989
Though she is considered one of the “New Country” pack, Patty Loveless’s roots are definitely downhome. She’s an eastern Kentucky girl, a coalminer’s daughter like her distant cousin Loretta Lynn. Inspired by Dolly Parton, she began writing songs in her teens, and when she was 14 she made her first trip to Nashville determined to show her songs to Porter Wagoner. She marched right in and met with Porter and Dolly, who recognized her talent and introduced her around Music Row.

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

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

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

April 28, 1989 | the GAVIN REPORT

BY CYNDI HOELZLE

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

CH: The listener can’t tell the difference between a number one and a number two song?

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

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

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

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

CH: How long did it take?

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

CH: Did you approach the second album differently?

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

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

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

CONT. ON PAGE 29
KEITH WHITLEY

CONT. FROM PAGE 26

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

LS: Did you and Ricky ever release an album together?
KW: Two. We released one duet album when we were 16 and one when we were 17. The first one was on a small independent label in Dayton, Ohio called Jayllyn Records, and the second was on the label that Ralph still records for, Rebel.

LS: How did you land a contract with Rounder Records?
KW: That happened when I left Ralph Stanley and went to work with J.D. Crowe and the couple of hits and opened a lot of doors, but I felt that I was at the point in my career where I was under a microscope. I felt that this album was going to be or die as far as getting total support from the label. I knew it was going to take the right kind of product, and I just didn’t feel that we had delivered that yet. I don’t think I would have been able to get to the point where I was ready to put out that kind of album if it hadn’t been for the hectic touring schedule we maintained over the last couple of years. That put me more in touch with myself musically than anything ever has.

LS: How did that happen?
KW: After we started having hit records—after “My Amy, My Amy” hit, we started touring. I was in constant contact with my fans, working more than I ever had in my life. My voice got stronger and I became aware of who I was musically and what I could and couldn’t do. I learned that the fans could care less about the producers, but the music is valuable even more that I needed to do something. I think all those things led up to me getting the courage to go in and ask Joc if I could produce. Much to my surprise, he sat there with a smile. He said, “I’ve known for a long time that you were capable of producing, and that’s probably what you should do. But that’s one of those decisions that nobody can make for you.”

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

LS: What did you do with the 16 songs that you had already recorded? Did you just wipe the slate clean and start from scratch, or did you redo what you already had in the can?
KW: We only recut one song that I wrote called, “It’s All Coming Back To Me Now.” Other than that, none of the songs were redone. I wanted to start fresh.

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

“I was under the impression that in order to be a big star . . . you had to be about as handy with a bottle as you were with a song.

Hank, Lefty, George . . . did, so I did too.”

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

LS: I’ve heard that the “Don’t Close Your Eyes” was a crucial album for you. Both of your previous albums were very successful. Why was this one so important?
KW: While the two previous albums did well, I knew I hadn’t done the kind of record I was capable of. The second album had a very important to them. I got to the point where I was ready to go in and say “I’d like to produce my own records.”

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

LS: It must have been pretty intimidating to walk into his office and say “I know I’ve already cut an album but I’d like to do it over.”
KW: It really was. I had to muster up all the courage I could, and if there were other circumstances I might not have been able to do it. We were on a roll—most of our records were going to hit. But we did have a record stall on us nationally, and that made me re-

the GAVIN REPORT/April 28, 1989

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felt that music into the music. I was singing rock and roll and pop music, and I did that for about seven years. By that time I wanted to get away from it for awhile, and just took a job working in a restaurant. From time to time I'd go into clubs. About a year later, a guy called up looking for a girl singer to play in his club. I'd been thinking about going back to school, but I went back into the clubs and got bitten again. I was doing Bonnie Raitt, Linda Ronstadt, Loretta Lynn, Dolly Parton songs. People would come up to me and say, "I thought they were joking. I'd never heard of the Judys."

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

CH: Where do you hope to be five years from now?
PL: Rich! Truthfully, I really want to see my albums kick in and sell. I want to reach that point Linda Ronstadt has—the exposure, the household name. That's when I'll consider myself successful. When I'm putting an album together, I try to pick ten songs that I think are great—that will make it worthwhile to go out and spend that $10,98. I know, I'm a record buyer. I don't go to the labels and try to pick up the albums. If I'm a fan, I'll buy the album myself.

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

COUNTRY

MOST ADDED

REBA McENTIRE (54)  (MCA)
RONNIE MILSAP (35)  (RCA)
NITTY GRITY DIRT BAND (34)  (Universal)
EDDIE RABBITT (33)  (RCA)
DOLLY PARTON (32)  (Columbia)

TOP TIP

T. GRAHAM BROWN
Never Say Never  (Capitol)
His 'T-ness' picks up 22 more adds his second week out, including WWJO, WTNT, WNAX, WGBE, WWZD, KLIK, KWPC, WFLS, etc.

RECORD TO WATCH

BELLAMY BROTHERS
Hillbilly Hell  (MCA/Curb)
The Bellamy's trip to Hillbilly Hell is making a heavenly trip to the charts. 25 more adds take it to 60 reports.

CHARTBOUND

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

**Attribute 1: Knowledge**

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

**Attribute 2: General Competence**

The most important attributes were: "Has customer rapport," "Dresses sharp," "Solves problems well." Among the least important attributes were: "Forecasts accurately" and "Plans sales calls."

**Attribute 3: Communication Skills**

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

**Attribute 4: Personal and Professional Traits and Abilities**

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

Now that we've summarized the results, what can we conclude? I think the most potent conclusion is that many sales forces emphasize the wrong things. By "wrong" I mean things that customers value less. Frequently, for example, salespeople (and students in business schools) are told about the importance of using the state-of-the-art technology, of dressing sharp ("power dressing"), of having networks throughout the industry, of having the right college degree, of learning how to do good planning and forecasting, of being able to expound on market trends, and so on. These attributes are no doubt desirable and important, but according to customers, they are of less value than more mundane attributes like integrity, trustworthiness, responsiveness, accessibility, rapport, product knowledge, and understanding customer needs.

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

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

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<td>STATLER BROTHERS</td>
<td>More Than A Name On The Wall (Mercury)</td>
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Dropped: #32-R. Orbison, #33-S. Bogguss, #35-M. Bandy, #37-Foster & Lloyd, David Lee/Rockers, Gail Davies.

*Debut in Up & Coming.

### INSIDE COUNTRY

**A GIFT FOR GOOD LUCK**

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

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

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

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

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

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

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

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

**PROGRAMMERS ARE TALKING ABOUT...**

Jim Quinton at WCHK/FM-Canton, GA is changing his air shift and will now be taking music calls from 3-4 PM Monday thru Friday... Susan Fox called to let us know that WJST- Panama City changed to a Heavy Metal format as of April 24th. Can “Country Metal” be far off?... Tim Scott at KWPC-Muscatine tells us they cut “Two Dozen Roses” gets more than a dozen calls each week... Congratulations to Wayne Cordray, who’s starting his 10th year at KWYZ - Everett, WA... Trish Hennesssey at WAWW- Vero Beach says Jeff Stevens & the Bullets are really taking off there... Roger Hammer at KZPR-Minot says his listeners and his staff are wild about the new Clint Black album... On the weekend of April 28-30th, KNIX-Phoenix will be presenting a huge Country jam. More details on this monster event in next week’s Gavin... Wayne Raye at WYII-Williamsport says his station is giving away tickets for the Pennsylvania State Lottery, and the phones just won’t stop ringing!... Can Raye bought a few tickets for himself, so if he’s not at the station next week, we’ll know what happened...

**Talk with you next week!**

The Gavin Country Crew
**NEW RELEASES** by Lisa Smith & Cyndy Hoelze

**DOLLY PARTON - Why'd You Come In Here Lookin' Like That** (Columbia)
Dolly's back with a short and sassy Country romp. The song, from her upcoming White Limozen album, fits Dolly perfectly. It's good to have her back on our side of the fence, with Ricky Skaggs behind the mixing board. Fans have already seen the video on TNN and CMT, and might have caught a rhinestone-studded Parton perform this on Saturday Night Live.

**JIMMIE D. DALE - Honky Tonk Sing** (HighTone)
Here's another case of matching the song to the artist. Jimmie Dale, a longtime member of Joe Ely's band and a favorite Texas songwriter, rocks this 1957 Webb Pierce hit. Watch out for the smokin' guitar. This is the first single from Gilmore's sophomore HighTone album.

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

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

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**HIT FACTOR**
Country Research: Lisa Smith/Elmo Greer

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<td>After All This Time</td>
<td>Columbia</td>
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<td>Big Dreams In A Small Town</td>
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<td>I Got You</td>
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<td>She Don't Love Nobody</td>
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Hit Factor is a percentage of stations which have it in Heavy or Medium rotation. ie: 100 stations playing the record — 60 stations have it in Heavy or Medium rotation — Hit Factor = 60%

**Total Reports** This Week 200 **Last Week** 196

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April 28, 1989 / the GAVIN REPORT
The Blitz Begins!
The Follow-Up to Deep Breakfast Is Here!!

JAZZ NEW RELEASES

No Blue Thing

RAY LYNCH

Deep Breakfast is the first New Age album to receive national CHR exposure and become a crossover hit...it has also been certified gold!

Ray Lynch

Consistently a #1 artist in the alternative market for over three years.

Ray Lynch

Holding steady in the top three of Billboard's New Age chart for over six months.

CD ON YOUR DESK TODAY!!

For Immediate Service Call
Kenny Altman
415-925-9800

Music-West Records

The Big Picture - Michael Shrieve and David Beal (Fortuna)
Here's a real gem worth seeking out. Michael Shrieve, hot on the heels of the release of his solo, Stiletto, plus his session work on

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

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

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

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

ROUND TRIP-ERIC MARIENTHAL (GRP)

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

LARRY CARLTON IS BACK
ON SOLID GROUND

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

Featuring Bubble Shuffle, "The Philosopher and Josie.

ON SOLID GROUND

For Helping Us Break SOVIET JAZZ!
**2W LW TW**

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<th>1. ANDREAS VOLLENWEIDER - Dancing With The Lion (Columbia)</th>
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<td>2. SCOTT COSSU - Switchback (Windham Hill)</td>
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<td>14. JOHN PATITUCCI - The Searcher (GRP)</td>
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**ADULT ALTERNATIVE**

**MOST ADDED**

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

**TOP TIP**

DAVID BENIOIT

**RECORD TO WATCH**

**SARAH McLACHLAN**

Touch (NETTWERK/ARISTA)

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

**CHARTBOUND**

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

*SARAH McLACHLAN (ARISTA)
**ERIC MARIENTHAL (GRP)
**PIERRE BENJUSAN (CBS-FM)
**GLENN ALEXANDER (SOS)

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

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

*Debuts in chartbound

the GAVIN REPORT/April 28, 1989

www.americanradiohistory.com
E/P/A HAS IT ALL...
FROM REAL JAZZ TO THE FRESHEST IN PROGRESSIVE ADULT MUSIC.

HIROSHIMA
A deep album with several stations playing 6 and 7 tracks. Their most commercial effort yet!

#1 MAC JAZZ
#2 R&R NAC
#2 Billboard Jazz
#4 Gavin Adult Alternative

The Single, "COME TO ME"
In Your Hands
May 8th
HEAVY SELL-THROUGH

INDIGO GIRLS
GAVIN 39*-33*
ONE OF MOST ADDED,
R&R NAC
R&R NAC NEW & ACTIVE VIDEO ON VH1

"HISTORY OF US"
"CLOSER TO FINE"
Drawing major phones everywhere. Breakout sales in Boston, Detroit, Atlanta, Charlotte, New York, Seattle, Albany, Austin and several others!

Don't allow yourself to get beat in your market.
INDIGO GIRLS FRESH AND FINE!

OREGON
45TH PARALLEL
A most unique piece of music, great jazz with hip progressive tracks.

DEBUT #13
Billboard Traditional Jazz
HOT JAZZ!

DAVID MURRAY
MING'S SAMBA
A member of the World Saxophone Quartet; His most accessible album yet!!

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

www.americanradiohistory.com
MOST ADDED

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

TOP TIP

RICARDO SILVEIRA
SKY LIGHT
(VERVE FORECAST/POLYGRAM)

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

RECORD TO WATCH

ERIC MARIENTHAL
ROUND TRIP
(GRP)

Big ticket release for this workhorse alto player.

CoEditors: Keith Zimmerman/Kent Zimmerman

JAZZ

2W LW TW

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

CHARTBOUND

* RICARDO SILVEIRA (VERVE FORECAST/POLYGRAM)
* LARRY CARLTON (MCA)
* DAVID BENOT (GRP)
* FREDDE HUBBARD (BLUE NOTE)
* CHET BAKER (NOVUS/RCA)
* ERIC MARIENTHAL (GRP)
* HILTON RUIZ (NOVUS/RCA)
* SHIRLEY HORN (VERVE/POLYGRAM)
* ALLEGRO JAZZ ENSEMBLE (MOBILE FIDELITY)
* CURTIS DILSON (INTIMA)
* JEANNE & JIMMY CHEATHAM (CONCORD JAZZ)
* CORBELL ELLIS/RED MITCHELL (CONCORD JAZZ)
* MR. SPATS (NOVA)


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

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

NO BLUE THING - RAY LYNCH (MUSIC-WEST RECORDS)
Lynch’s previous project, Deep Breakfast (now certified gold), was an early classic for progressive adult stations in the days when the term New Age wasn’t a dirty word. Lynch’s musical philosophy seems identical to William Ackerman’s penchant for meticulous performance and sound. Every sonic detail has been seen to, which will excite many of the purists who have waited four years for his next project. Lynch has maintained his underground reputation and this set should cling to many Adult Alternative playlists for quite a while. Every track is worth your attention, but check out the climactic final track “The True Spirit of Mom & Dad.”

CHUCK MANGIONE

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

April 28, 1989/the GAVIN REPORT
STREET FIGHTING YEARS - SIMPLE MINDS (VIRGIN/A&M)
Trimmed down to a trio (vocalist Jim Kerr, keyboardist Michael Macneil and guitarist Charlie Burchill), Simple Minds resurface after almost four years of no studio output. Co-produced by Steve Lispen and Trevor Horn, Street Fighting Years slightly resembles the producers' cinematic soundworks with Frankie Goes To Hollywood and Grace Jones in that this album could be thought of as two side-long suites. Yet, trax like "Wall Of Love," "Take A Step Back," "This Is Your Land" and the title track could easily be extracted for airplay. Still the context and flow of one song into another makes this ambitious effort an awesome audio showcase. Instead of decadance or nightlife themes found with Frankie and Grace, Kerr and company pay homage to such international heroes as Nelson Mandela, Stephen Bishop and Victor Jara, the Chilean folk singer who literally lost his hands during the coup that replaced the experimental socialist Allende regime. In many ways Simple Minds have returned to the textures of the New Gold Dream days. Yet it can also be said that the slate has been wiped clean as the band breaks ground into a bold new direction. Guest list includes Stewart Copeland, Manu Katche, Lou Reed and Mellen-camp violinist Lisa Germano.

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

ROAD HOUSE SOUNDTRACK (ARISTA)
Good news for those who need more hard blues to fortify those T-Bird trax. Road House (starring road hunk Patrick Swayze) features four new Jeff Healey renditions including the opening title track/standard "Roadhouse Blues." Besides "Roadhouse," "I'm Tore Down" is close-to-the-nail, this will come to No. 1. Bob Seger tries his hand at Fats Domino's "Blue Monday" while Little Feat offer some junkyard "Rad Gumbo." But it's still Healey that steals the show with his guitar heroics.

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

FULL MOON FEVER - TOM PETTY (MCA)
Minus the responsibilities of being a bandleader, Tom Petty and Jeff Lynne construct a bottom line, and Album Radio, You can't get any hotter than a number one debut. Most of the album's key moments like the opening "Free Fallin'," "A Face In The Crowd, I and "I Won't Back Down" are acoustic-based compositions with emphasis on vocal arrangements rather than dynamics and band reinforcement. Like the George Harrison or the Wilbury albums, technology is used to cover the bases rhythmically. After that, it's an adventure in harmonies and revealing lyrics. Also included is a faithful cover of the early Byrd classic, "Feel A Whole Lot Better."

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

MAJOR LEAGUE SOUNDTRACK (CURB/MCA)
With baseball having its hottest resurgence ever, I'll bet (sorry, Pete) the Major League movie sees a bevy of box office reaction from all age groups. This silly comedy features Charlie Sheen as the hilarious relief pitcher dubbed "Wild Thing." And X's years-old rendition is perfectly resurrected as Charlie's theme song. Rock 'n roll plays a key role in the movie's energy level. Instead of the old Wurlitzer organ, we've got X, the Beat Farmers and a cool tune called "Walkaway" by the Snakes. "BETWEEN A ROCK AND A HARD PLACE" - CUTTING CREW (VIRGIN)
Cutting Crew first made their mark by performing hook-oriented mainstream jammers like those heard on their gold debut. Taking their sweet time firing up number two, the Crew keep it slick, reaching plateaus with some key changes and short solos. This is up-tempo rock n roll programming that's pure, simple and effective. KZ
it's about people

mosquitos

the new album from

stan ridgway

his geffen debut featuring

"goin' southbound"

and that little itch

in the soul

more sounds to scratch that itch...

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

Oranges & Lemons From XTC Is Growing Out Of Control.

MOST ADDED

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

TOP TIP

TOM PETTY
FULL MOON FEVER
(MCA)

The album debuts at #11 Will clock on as one of 1989's biggest albums.

RECORD TO WATCH

SIMPLE MINDS
STREET FIGHTING YEARS
(A&M)

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

Editor: Kent Zimmerman

CHARTBOUND

* BOB MOULD (VIRGIN) 'LIGHT'
* EDDIE MONEY (COLUMBIA) 'LET'
* TOM TOM CLUB (SIRE/REPRISE) 'SUBLIMEANIA'
* HOUSE OF FREAKS (RHINO) 'SUN'
* CRACK THE SKY (GRUDGE) 'GREENHOUSE'
* DRIVIN' N' CRYIN' (ISLAND) 'HONEYDROPPED'

#26 Stray Cats, #34 Steve Winwood, #41 Jon Butcher, #44 Tanita Tikaram, #33 Fire Town, Marchello, Sam Phillips.
MELISSA ETHERIDGE

CLOSING IN ON PLATINUM
AND ONE YEAR LATER . . .

ALREADY ON:
WBAG WKLS KTXW KZEW
KLOL WNOR WXRT WFBQ
KUPD Wpyx WDHA WTPA
WPlR WAQY KKEG WKQQ
WQBZ KR lx WRDU WRUF
WONE WTUE WLAV KILO
KEZE KBOY WRUF WRKI
WPCX WGIR

SHIPS THIS WEEK!
## Most Added

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

### Top Tip

**RAMONES**

"Pet Sematary" (Sire)

The grandfathers of Alternative sounds are back and they're a prime mover for Brett Greene-KUNV, and Bruce McDonald-WNUR (#1 airplay).

## Record To Watch

**BAND OF SUSANS**

Love Agenda (Blast First/Restless)

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

## Import/Indie

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

## Chartbound

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Label</th>
<th>Record</th>
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<tbody>
<tr>
<td>STAN RIGDEWAY</td>
<td>(Geffen) Southbound</td>
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<tr>
<td>BOB MOULD</td>
<td>(Virgin) &quot;Light&quot;</td>
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<tr>
<td>WIRE</td>
<td>(Enigma/Mute) &quot;Buzz&quot;</td>
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<tr>
<td>ADRIAN BELEW</td>
<td>(Atlantic) &quot;Daddy&quot;</td>
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<tr>
<td>SWANS</td>
<td>(UNI/MCA) &quot;Saved&quot;</td>
<td></td>
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<tr>
<td>BAND OF SUSANS</td>
<td>(Blast First/Restless)</td>
<td>&quot;Hard&quot; Locked</td>
</tr>
<tr>
<td>EDDELWEISS</td>
<td>(Atlantic) &quot;Bring&quot;</td>
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<tr>
<td>CONCRETE BLONDE</td>
<td>(IRS) &quot;God&quot;</td>
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Dropped: #36 Proclaimers, #38 L. Skull, #42 M. Bloody V., #45 T. Muses, #48 Gaye BOA.

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**the GAVIN REPORT**

Editor: Peter Standish
The Man In The Elevator

HEINER GOEBBELS
THE MAN IN THE ELEVATOR
Text by Heiner Müller from the play "The Mission"

featuring ARTO LINDSAY • FRED FRITH • NED ROTHENBERG • DON CHERRY • GEORGE LEWIS • ERNST STOTZNER • CHARLES HAYWARD
ECM 837 110-1/2/4

Available on LP, cassette and compact disc
Arto Lindsay appears by kind permission of Virgin Records

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

I have been summoned to the Boss.

Wild speculations
Compassion in Peru
Caked mud with ve
Homesick for the e
Something like ser
This woman is the "
What is my crime?
It concerns a task:
Five minutes to ear
It concerns a task:
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ECM
PROMOTING HARD ROCK ONTO THE AIRWAVES

IS VIDEO GAINING AN IMPORTANT FOOTHOLD?

by Kent Zimmerman

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

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

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

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

"It's almost 1990," he continues, "and we're seeing tremendous success with bands like White Lion, Winger and Skid Row. I don't buy into the fact that 25+ audiences are drifting into an Adult/Contemporary mode. To think that a thirty-year-old isn't interested in rock 'n' roll is a misconception, in my opinion, like themselves with active listeners. They didn't become successful by programming to either Madison Avenue or solely to 25+ demographics. They succeeded because they maintain a hip street identity."

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

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

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

Though they're almost as hesitant as radio in admitting it, MTV has heavily embraced hard rock into its programming core. Using standard rotation patterns and specialty programs like Headbangers Ball, MTV has inherited the position of power broker when it comes to the breaking of hard rock acts, even though the music channel was historically hesitant to add such early blockbusters as Guns N' Roses.

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

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

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

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

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

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

CONTINUED ON PAGE 48 ➤
There's nothing better than new Belew to listen to. Legendary instrumentalist/guitar genius/songwriter Adrian Belew makes his Atlantic debut with MR. MUSIC HEAD, his most intriguing, inventive, accomplished album ever.

"Oh Daddy"
(PR 2704)

the first 12" by
ADRIAN BELEW

from his new album
MR. MUSIC HEAD (8/1989)
Produced by Adrian Belew
Management by Umbrella Genius

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

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

"It hurts us," admits Allen. "People at the helm of these newly purchased stations are naturally going to be much more conservative, which makes it harder and harder to get music like hard rock played on those limited slots."

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

CONTINUED FROM PAGE 46

the GAVIN REPORT
INSIDE ALTERNATIVE RADIO by Peter Standish

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

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

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

swans: the burning world
powerful...stark...hauntingly beautiful
includes the tracks "saved" and "can't find my way home"
produced by Bill Laswell and Michael R. Gira
management: music business agency

SAY IT WHEN YOU PLAY IT

www.americanradiohistory.com
INSIDE ALTERNATIVE RADIO

PETER STANDISH

rector, I might add. You can call Josh at (316) 938-1042, but hurry! We predict he'll land a big job in the near future.

NEW RELEASES

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

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

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

Youngest In Charge - SPECIAL ED (Profile)

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

[Image of the Buzz Buzz Buzz of Wire]

EARDRUM BUZZ THE NEW SINGLE FROM WIRE

CS 775520.4 12" 775520.0 CD3 775520.3

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The Walkabouts dive into alternative radio.

Cataract - THE WALKABOUTS (SUB POP)

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

coming may 15th.
RONNY MOORINGS' MYSTERIOUS OBSESSIONS

By Robert Barone

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

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

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

RB: Did the group meet and form in Amsterdam?

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

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

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

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

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

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

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

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

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

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

RM: I don't think we'll ever get into the mainstream. We don't really want to be in the mainstream. If stations play our record that's wonderful. What counts for us the most is that we are able to make records. If the radio stations and public buy our records then that's what we want to achieve. We'd like people to enjoy to our music the way it is. We don't want to have to make more commercial or acceptable in a way that we have to alter our style. We wouldn't do that. I think a lot of people appreciate what we are doing now. The way we write our music now is the way we want to sound. The most interesting thing for me is that we are able to do what we want to do.

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

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

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

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

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

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

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

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

RB: What are your favorite tracks on the album?

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

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

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

the GAVIN REPORT/April 28, 1989
Great Music With No Limits.

**SIDEWINDERS**

"What Am I Supposed To Do"

Produced by Rich Hopkins and Dave Slutes.
THE NEXT HIT!
GAVIN ALTERNATIVE: 7*-5*

**LOVE AND ROCKETS**

"So Alive"

Produced by LOVE AND ROCKETS and John Fryer.
GAVIN ALTERNATIVE: 34*-10*

**COWBOY JUNKIES**

"Misguided Angel"

Produced by Peter Moore.
FROM THEIR BRAND NEW EP
ALSO FEATURING 4 LIVE TRACKS!
See the COWBOY JUNKIES Live on The Tonight Show this Thursday, May 4th!

**TREAT HER RIGHT**

"Picture Of The Future"

The follow-up release from TIED TO THE TRACKS
Produced by Don Gehman
NOW ON TOUR!
GAVIN ALTERNATIVE: DEB-46*
PERSONAL PICKS

SINGLES by Dave Sholin

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

ALBUMS by Ron Fell

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

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

DR. JOHN
In A Sentimental Mood (Warner Bros.)
I guess if Linda Ronstadt can record old chestnuts like these then the good doctor can take a poke at ’em as well. That’s where the similarity ends though. Dr. J shys away from the moonbeams and strings that Ronstadt and Riddle perfected. His kit bag is filled with prescription blues sung from a piano beach in front of an acoustic piano with a small band of hot-to-trot nostalgics on drums, bass, guitar and sax. When you go back as far as Dr. John has gone to select songs for this album, you look for truly classical songs - durable, interpretable songs - much like those chosen by Ray Charles for his Modern Sounds In Country and Western Music, or by Willie Nelson for Stardust or by Ronstadt and Riddle for their two brilliant albums. Dr. John’s selections, all pre-pop and pre-1960, are wonderful to hear again. The collective mood of the LP is stylish, timeless and emotional. My favorites are the brilliant duet with Rickie Lee Jones on MAKIN’ WHOOPEE, the black and blue DON’T LET THE SUN CATCH YOU CRYIN’, the cool mint of CANDY, the swagger and stagger of ACCENTUATE THE POSITIVE and the melancholy serenade of IN A SENTIMENTAL MOOD. And in closing, I’d like to acknowledge on my favorite all-time producers of quality music - the producer of this album and probably 30 others I’ve reviewed in this space in fourteen years, Tommy LiPuma. It has often been the genius of Tommy LiPuma which frosted the cake of many a thoughtful album project.
THE FIRST SINGLE AND VIDEO FROM THE FORTHCOMING BLIND MAN'S ZOO ALBUM...
ON YOUR DESK NOW!

10,000 MANIACS TROUBLE ME

PRODUCED BY PETER ASHER
MANAGEMENT: PETER LEAK

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"ROOMS ON FIRE"

(7-99216) (PRCO 2691)

the first single by

STEVIE NICKS

from her new album

THE OTHER SIDE OF THE MIRROR

(91245)

All songs arranged and produced by Rupert Hine
Management—East End Management Company
Tony Dimitriades with Alex Scott and Glen Parrish

On Modern Records.
Cassettes and Compact Discs
Distributed by Atlantic Recording Corporation
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LP in store now!
2nd single at radio May 22

DOOBIE BROTHERS

Single at radio May 3
LP in store May 23

PEABO BRYSON

Single at radio May 17
LP in store May 23

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...I Want It Now!

QUEEN
I WANT IT ALL

It Now!
I Want It All...
May Is National Capitol Records Month.

QUEEN

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PAUL McCARTNEY

Single at radio May 10
LP in store June 6

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Single at radio late May
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