THE COMEBACK OF SOMETHING REAL:
THE VOICE OF
PHOEBE SNOW

ERIC NORBERG ON
THE STATUS OF AM RADIO

OREN HARARI:
CREATIVITY
"CHERISH"

The New Single
Produced by Madonna and Patrick Leonard
From The Smash Album Like A Prayer

www.americanradiohistory.com
### GAVIN AT A GLANCE

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<td><strong>MOST ADDED</strong>&lt;br&gt;REGINA BELLE&lt;br&gt;Baby Come To Me (Columbia)&lt;br&gt;SOUL II SOUL&lt;br&gt;Back To Life (Virgin)&lt;br&gt;THE TEMPTATIONS&lt;br&gt;All I Want From You (Motown)</td>
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<td><strong>MOST ADDED</strong>&lt;br&gt;ALABAMA&lt;br&gt;High Cotton (RCA)&lt;br&gt;GEORGE STRAIT&lt;br&gt; Ace In The Hole (MCA)&lt;br&gt;KATHY MATTEA&lt;br&gt;Bummin' Old Memories (Mercury)</td>
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<td><strong>RECORD TO WATCH</strong>&lt;br&gt;SEDUCTION&lt;br&gt;(You're My One And Only)&lt;br&gt;True Love (Vendetta/A&amp;M)</td>
<td><strong>RECORD TO WATCH</strong>&lt;br&gt;THE JACKSONS&lt;br&gt;2300 Jackson Street (Epic)</td>
<td><strong>RECORD TO WATCH</strong>&lt;br&gt;BONNIE RAITT&lt;br&gt;Nick Of Time (Capitol)</td>
<td><strong>RECORD TO WATCH</strong>&lt;br&gt;JOHNNY LEE&lt;br&gt;I'm Not Over You (Curb)</td>
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<td><strong>MOST ADDED</strong>&lt;br&gt;GEORGE BENSON&lt;br&gt;Tenderly (Warner Bros.)</td>
<td><strong>MOST ADDED</strong>&lt;br&gt;THE DIED PRETTY&lt;br&gt;Lost (Beggars Banquet/RCA)&lt;br&gt;RECORD TO WATCH&lt;br&gt;YOUSSOU N'DOUR&lt;br&gt;&quot;Shakin' The Tree&quot; (Virgin)</td>
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### August 4, 1989/ THE GAVIN REPORT
KILEY TO PD AT KFAC

Veteran KOST-Los Angeles Assistant Program Director Liz Kiley has been wooed away from the station by Evergreen Media Corporation and will join crosstown KFAC as Program Director on August 14.

"It was a very difficult decision to make because...I've been very happy at KOST," said Kiley of her decision.

When Evergreen purchased KFAC, there was wide speculation as to whether the station would remain a classical outlet or change formats to Top 40. Kiley, who comes from an A/C background would not comment on the direction KFAC would head in. "We're exploring the various options that are open to us, but nothing is set in stone at this point."

Before spending eight years at KOST, Kiley worked as the first female air personality at WABC-New York, as air personality at WPGC-Washington and PD at WiFi-Philadelphia.

"Liz is obviously coming to us with a lot of experience and expertise," said KFAC President and General Manager James DeCastro. "She leaves a terrific station and a great company. We're lucky to have her!"

As a parting thought, Gavin Award Winner Liz had a message for her competition in our yearly presentations. "Gene Knight will be very happy," she said laughing.

91X PROGRAMMING RESTRUCTURES

With the recent departure of former OM Trip Reeb, Alternative station 91X in San Diego has made changes. Reeb left the station to join KROQ-Los Angeles as GM.

Most significantly, Oz Medina has stepped down as Music Director, but will remain as Afternoon Drive personality. Kevin Stapleford steps up to PD and Evening Personality Mike Halloran takes Medina's place as MD.

Station Manager Tom Jimenez praised Medina, calling him the best afternoon jock in the world. "I've created a programming team headed up by Kevin Stapleford who's learned Trip's systems," he said. "Kevin is the best athlete on the staff and we're fortunate to have a bright genius on board. He will team up with Mike Halloran as Music Director and another player to be named shortly."

Jimenez also indicated that a consultant is in 91X's future. "With Trip we didn't need a consultant, but I'm going to be looking into that," he said. "We will have a complete package that will get the station to the level we need to be at."

All appointments take effect immediately.

POLYGRAM BUYS AN ISLAND

As recently speculated, Island Records, the world's best known independent record label, has been sold to PolyGram. In addition to the record company PolyGram has acquired Island Music and Island Visual Arts. The purchase price is a reported $300 million, and rockers U2 have 10% of the label.

Both groups have said that Island will operate as a totally separate entity, with label founder Chris Blackwell remaining as Chief Executive. Speaking of Island's special aura, signified especially by its role in exposing the mass audience to legendary reggae artists, PolyGram President David Fine said, "The unique character of the company and its founder was one of the main interest for our interest. We certainly do not want to dilute its...appeal."

For more than twenty years, Blackwell's label has been instrumental in the success of Bob Marley & The Wailers, Robert Palmer and U2. Its current roster includes Tone Loc and Melissa Etheridge.

TOP 40 TO OLDIES KCPW CHANGES FORMAT AND CALLS

On Friday, July 28, Kansas City Top 40 station KCPW/Power 93 changed its call letters to KCNO and began broadcasting oldies. Their handle is OLDIES 95 FM. "We did extremely well in a young adult demo," said Director of Programming and Operations Rene Hallam in explaining the change, "...but it wasn't enough to make big sales in the Kansas City market. Therefore we decided to go after the number one sales demographic—adults 25-54."

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L.L. COOL J

NEXT WEEK

NEWS-Beverly Mire

www.americanradiohistory.com
This change leaves a two-way Top Forty radio battle in the market between KBEQ and KXXR. OLDIES 95 FM is the only oldies outlet on the FM band in the Kansas City market, so Hallam is assured of making some inroads. The only personality change is the departure of Hurricane Wayne. He can be reached through Dene at the station, 816-753-3695.

**CONTRACT NOT RENEWED**

**BENNETT OUT AT LIVE 105**

Alex Bennett, who brought controversy, abrasiveness and comedy to Morning Drive in San Francisco via Modern Music station LIVE 105 has left the station after management opted not to renew his contract. The station’s decision caught everyone by surprise.

“I think it’s fair to say that the modern rock format has matured to the point that we felt it was time to cut the cord from him and play more of this type of music for the morning drive audience,” said LIVE 105 GM Ed Krampf.

Bennett, though not as controversial as WXRX shockmeister Howard Stern, talked through most of his shift, invited comedians to perform on-air and performed his show in front of a live audience. He frequently came under attack from listeners and minority groups for what they considered to be questionable humor.

Krampf and PD Richard Sands plan to move toward playing more records during Morning Drive (“eight to ten,” said Krampf) and utilizing more fully new person Lori Thompson.

A San Francisco native, Bennett has been a force in the market via stints on KMEL and KQAK. In the late ’60s he held down a talk show in New York. “We were certainly producing, to my way of thinking, a fine show,” said Bennett. “And I don’t have a single damn iron in the fire—it’s too early, I just found out about this on Friday!” Bennett was also quoted as saying that his departure was a way of buying time for some people at LIVE 105.

“We’re doing fine,” counters Krampf. “We’ll still be in a ‘dare to be different’ style.”

**ATLANTIC NASHVILLE STARTS STAFFING**

The staff appointments to Atlantic Records/Nashville are Bob Heatherly and Elroy Kahanek.

Heatherly joins the label from Radio and Records and Kahanek is a twenty-year promotion veteran. Both will hold the title National Promotion Director.

**HELP THE CHILDREN**

Black Entertainment Television recently broadcast a live national telethon for the Coalition For A Free Africa to benefit children in Southern Africa. Shown at the broadcast are CFA Board Member Dick Griffey, PolyGram artist Michelle Shocked and PolyGram’s Harry Anger, who presented CFA a contribution from his label.

**KELLY CONSULTS KSOl**

Don Kelly and Associates has taken over the consulting of urban station KSOl/FM-San Francisco. The company’s J.C. Floyd declined comment on the direction of the station and possible personnel changes. “We’re researching the market, looking for any advantages we can take, and looking to see how the market is receiving the station,” he said.

**WBCN DEBUTS SUNNY JOE WHITE’S RECORD**

What can you do when you’re leaked a record cut by the competition’s Program Director? Anyone familiar with WBCN-Boston afternoon personality Mark Parenteau knows he didn’t think twice before putting WXKS/KISS 108 PD Sunny Joe White’s upcoming Atlantic release “Jackie Lucky” on the air, opening up the phones asking listeners to “love it or shove it.”

“Our audience not only shoved it, they flushed it,” said station Promo Domo David Bieber. In answer to whether or not Parenteau felt any remorse over the response he received Bieber said, “I’m sure that as Mark was pulling the handle to flush it (the record) there were tears in his eyes!”

So far WBCN has gotten any response from WXKS. “Who knows,” reflected Bieber, “Richie (Balsbaugh, Pyramid CEO) may have a spare hundred million dollars in his pocket and will call Mel Karmazin (Infinity CEO) and buy our station!”

Sunny Joe was on vacation and too busy having fun to comment.

**BENSON JOINS WTHT**

102QQ-Saratoga NY PD Ken Benson has decided to depart the station after accepting the Program Director slot at WTHT/FM 103-Portland, ME where he enters a head-to-head battle against crosstown G98.

“In the spring book ‘THBeat G98 by nine-tenths of a point and I’ve been hired to supply the knockout punch, blow G98 out of the water and hopefully convince them to change format,” said Benson enthusiastically. “I thank Pete (Cosenza, departing PD) for giving me some breathing room going into Portland. We’re going to do the job.”

Benson has also worked as Promotion Director and Air Talent at 95XXX-Burlington, VT and cut his teeth at WBAB-Long Island. He takes over for Pete Cosenza who’s heading West to Q106 in San Diego as Promotion Director.

EMI personnel and artists recently celebrated the relocation of their L.A. offices to 1800 North Vine St., Hollywood. Shown admiring the decor are, l-r: Gerry Griffith, Maro Robinson, Cathy Watson, Rob Gordon, Rita D’Albert, Chris Baca, Georgia Wright, Sal Licata, Amy Simon, Mark Kargol, Mary Scott Berry, Angee Jenkins, Hugo Cole, and Ron Fair.
**ROTATIONS**

Stephanie Barsamian, formerly MD at WSNI-Philadelphia has started up an Independent A/C Promotion Service called, appropriately, Stephanie B Promotions. Call her at 215-789-7161. Sue Austin has joined Mike Borchetta at Curbs Records as National Promotion, Country Division. Sue will be talking with Gavin Stations, so give her a friendly "howdy" when she calls. RCA Southwest Prom Allen Butler has joined Arista/Nashville as National Promotion Manager. The Minnesota Black Musician And Artist Awards will be given out on September 23 in Minneapolis. For press information call Yolanda Cox at 612-341-3912. Geffen Records has added Michael Alago to their New York A&R Department. He was VP/A&R at the now defunct Uni Records. New Independent label First Warning Records has signed a Production and Distribution deal with Rough Trade. The label will be based in New York City at 594 Broadway, Suite 1202, NYC 10012. Call 212-925-7220 or FAX 212-925-8921. Peter Standish/Gohome and walk John Sigler's dog. Promotions at GRP: Deborah Lewow to Director of Adult Alternative Promotion from Manager, National Promotion and Erica Linderholm to Manager, National Promotion from Promotion Coordinator. Sue DeBenedette, formerly A&M's Los Angeles/Southwest Promotion Manager has been upped to International Manager.

**BIRTHDAYS**

Compiled by Diane Rufer

Our Best Wishes and HAPPY BIRTHDAY To:

Linda McCoy, MAC Report 8/6
Pearl Cooper 8/6
Hector Hannibal, WNHC-New Haven, CT 8/6
Jodie Shaw, WSTU-Stuart, FL 8/6
Al Parker, WGUD-Pascagoula, MS 8/7
Mike Burns-Gilbert, WCOW/Sparta, WI 8/7
Kevin Morrison, WDKX-Rochester, NY 8/7
Rodney Crowell, B.J. Thomas 8/7
Dave Hunter, KMGZ-Lawton, OK 8/8
Mel Tillis, Dave "The Edge" Evans (U2) 8/8
P.J. Emmerson, KFAT/FM-Covallis, OR 8/9
Whitney Houston, Joe Jackson 8/9
Mark Baumert, KSYZ/FM-Grand Island, NB 8/10
Dave Martin, KBKA/FM-Golden Meadow, LA 8/10
Bruce Gilbert, KTBS-Bryan, TX 8/10
Wayne Norman, WILI-AM-Willimantic, CT 8/10
Ronnie Spector 8/10
Scott Pirsig, KGLO-Mason City, IA 8/11
Darrel Eason, KWTD-Lonoke, AR 8/11
Eric Carmen, John Conlee 8/11
Jenny McClary, WGCR-Lansing, MI (21!) 8/12
Joe Casey, Columbia Records 8/12
Harry O'Neil, KLSS-Mason City, IA 8/12
Don Richardson, WTNY-Watertown, NY 8/12
Pat Metheny, Buck Owens, Mark Knopfler, Porter Wagoner 8/12

**BIRTHS**

Our CONGRATULATIONS to JACK ISQUITH, Director of Alternative Promotion, Epic Records, and his wife, NATALIE, on the birth of their first child, son ELIAS WILLIAM. Born August 2nd at 1:02 PM, weighing 8 lbs, 15 oz, 21 inches long.

...Our CONGRATULATIONS to K.C. ADAMS, Program Director of KUZZ-Bakersfield, CA, and his wife, EVONNE, on the birth of their daughter, LAURIN. Born July 12th.

**WEDDINGS**

Our WEDDING BELLS rang on AUGUST 4th for ROGER DAVIS, Program Director of KWWO-Waterloo, IA, and his fiancee, BONNIE SMITH.

Our CONGRATULATIONS and Best Wishes to both.

...WEDDING BELLS rang on AUGUST 5th for LISA LAMBERT and her fiance, JOHN SELLERS. Our CONGRATULATIONS and Best Wishes to both.

**RADI-O-rama**

LEAVING RADIO, HITTING THE ROAD: KACV-Amarillo MD Mike Scott's last day is August 18. He's leaving to go on the road with Metal Rose. Carla Whitecott will take his place. Congratulations to WTSO-Evansville, IN PD Barry Witherspoon and MD Cindy Mercer on pulling in a 22.1 in the 12+ demos and a #1 18-34 and 18-49. More congratulations to stations nominated for the NAB's First Annual Marconi Awards to be given at this year's convention in Washington. Nominated for Jazz/New Age Station Of The Year are: WJAZ-Staten Island, NY; KSFS-San Francisco, CA; KLKS-Santa Fe/Albuquerque; KQPT-Sacramento, and The Wave-Los Angeles. Happy First Anniversary to Urban station WLIT-Long Island, NY.

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1. Top 40 station seeks motivated, creative air talent for a.m. drive slot and a production person for swing shift. Our people are given the tools to move up. Our former air talents have moved on to Baltimore, Scranton and Harrisburg. If you've got what it takes, send tape and resume pronto to:

Max Volume, WMME Radio
45 Memorial Circle
Augusta, Maine 04330

EOE

EXPD NEWS PERSON WANTED for a split AM/FM station. T&R: Mike West, KYVA, PO Box 134, Gallup, NM 87305. [8/4]

A/C/KJ104 is accepting applications from exp'd announcers. T&R: Alan Bailey, PO Box 1360, Benld, IL 62010. [8/4]

COUNTRY WIZARD 108 seeks overnight jock w/prod. skills. T&R: Marc Seaborn, PO Box 3300, Tupelo, MS 38803. [8/4]

TOP 40 KOKY seeks an extraordinary talent to replace our afternoon pro. Competitive market, no entry level please. T&R: Mitch Cooley, 225 Central Avenue, Kearney, NE 68847. No calls. [8/4]

URBAN WJIZ has an immediate opening for a Prd. Director/Midday AT & R: Michael Pottier, PO Box 971, Detroit, MI 48217. [8/4]

A/C WYKE is looking for a creative Prod. Director/Midday AT & R: Jack Michauds, PO Box 309, Johnstown, PA 15945. [8/4]

KLAZ-FM is accepting T&R for AM. Adult communicator w/prod. skills. T&R: J. Harvey, Box 1739, Hot Springs, AR 71902. [8/4]

HELP! WVEM seeks Enter Air & Sales Staff. Females & minorities encouraged. T&R: Dan Ron, PO Box 1407, Springfield, IL 62705. No calls. Please. [8/4]

TOP 40 KSTN seeks pt. AT & R: John Hampton, 2171 Ralph Avenue, Stockton, CA 95206. [8/4]

WJAI/FM-WOPR/WM seeks an Assistant Manager/PO, plan, acquire & schedule all programming, BA required, Masters preferred. Broad knowledge of Classical & Jazz, Cover letter & resume: Employment Office, PO Box 870364, University of Alabama, Tuscaloosa, AL 35487-0364. A/E. [8/4]

WJZO/WLIP is seeking future pt. AT: Automation exp. helpful. T&R: Terry Havel, PO Box 659, Kenosha, WI 53141. [8/4]

TOP 40 KELG is looking for the best midday person in America. T&R: Photo: Joe Folger, Box 409397, Dallas, TX 75334. [8/4]

WWUM SEEK S A F/T NEWS REPORTER/ANCHOR for morning drive. The qualified candidate must have broadcast exp. T&R: Brenda Jones, PO Box 38, Sumter, SC 29151. M/F EOE [8/4]

100.00 WATT TOP 40/URBAN KJCK is accepting applications for pt AT w/ prod. Females encouraged. T&R: James Helms, PO Box 789, Junction City, KS 66441. EOE [8/4]

TOP 40 SIDEKICK NEEDED ASAP for hot morning show in the NW. If you can write very funny stuff, love appearances and crazy promotions, and want to work with a real pro, we need to hear from you. Present your best tape to Westwood, 42446 Bob Hope Drive #228, Rancho Mirage, CA 92270. [8/4]

TOP 40 WBE/CFT (LIVE 103.5) Pittsfield, MA needs a #1 overnighter. Excellent opportunity for creative production wiz. T&R: Ryan, PO Box 658, Pittsfield, MA 01201. No calls. Please. [7/28]
MOST ADDED

STILL' (Dave Sholin) (You're RECORD TO A Best week convincing story FINE YOUNG REPORTS
DOOBIE BROTHERS (101) (Capitol) 
MILLI VANILLI (100) (Arista) 
STARBIP (94) (RCA) 
FINE YOUNG CANNIBALS (73) (IRS/MCA) 
BEE GEES (48) (Warner Bros.) 
MILLI VANILLI Girl I'm Gonna Miss You (Arista) 
BEE GEES One (Warner Bros.) 

CERTIFIED

TOP TIP

ADRIAN BELEW Oh Daddy (Atlantic) 
Reports of immediate reaction to this clever entry.

RECORD TO WATCH

SEDUCTION 
(You're My One And Only) True Love (Vendetta/A&M) 
Best week yet for a tune that's built a convincing story in several markets. 
Hit Factor is 27%.

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

CHARTBOUND

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<td>DOOBIE BROTHERS - Need A Little Taste Of Love (Capitol)</td>
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August 4, 1989/the GAVIN REPORT
The Heatwave Continues From Columbia

**MICHAEL BOLTON**

"Soul Provider"

Taken from the album "SOUL PROVIDER" 45012
Produced by Peter Bunetta and Rick Chudacoff for Ripe Productions
Direction: Louis Levin for Louis Levin Management

"It was out of the box for us and we've seen a strong growth of sales from week to week. This guy sings his soul out and pulls you into the song with him."

BOB LaBORDE, M.D. KISN

**GAVIN TOP 40: 27*-24*  
GAVIN A/C: 6*-4*  R&R A/C: 3*  
210 TOP 40's BARE THEIR SOUL WITH 20 NEW INCLUDING:**

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**EDDIE MURPHY**

"Put Your Mouth On Me"

Taken from his forthcoming album "SO HAPPY" 40970
Produced by Narada Michael Walden for Perfect Light Productions

"Eddie Murphy is a future #1 record!" BRIAN PHILIPS, P.D. KDWB 20-15

"The listeners are mouthing-off about this one! Top 5 phones at night."

DAVE SHAES, P.D. WTC/FM ADD@33

"Eddie's getting immediate phone requests. Debuts at 16 in requests and is the #3 requested record for our 18 plus."

KEVIN WEATHERLY, ASST. P.D. KKLQ DEB-28

**GAVIN TOP 40: CHARTBOUND**

GAVIN URBAN: 33*-22*  R&R: U/C 35*-25* CONVERSION FACTOR: +29

NOW ON OVER 120 TOP 40's WITH 23 NEW INCLUDING:

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**DROPPED:** #31-Expose, #36-Fine Young Cannibals (Good), #37-Roxette, #38-Michael Morales (Who), Living In A Box, Dead Or Alive, Living Colour, Pete Townshend, John Farnham, Erasure, Christopher Max, Queen, Andreas Vollenweider.

**UP & COMING**

**Reports accepted Mondays at 8 AM through 5 PM Tuesdays.**

Station Reporting Phone (415) 495-1990

Gavin Fox (415) 495-2580

www.americanradiohistory.com
<table>
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<th>ARTIST TITLE LABEL</th>
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<td>L.L.COOL J - I'm That Type Of Guy (Def Jam/Columbia)</td>
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<td>75</td>
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<td>--</td>
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<td>1</td>
<td>9</td>
<td>63</td>
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Hit Factor is a percentage of stations playing a record which also have it Top 20.
_ie: 100 stations playing the record — 60 stations have it in their Top 20 — Hit Factor = 60%_
Anybody who lived within earshot of WFIL during the period they dominated Philadelphia Top 40 radio is likely to remember two to three members, if not all of the air staff. One of the stars of that now legendary line-up, George Michael, shared some of his views on the current state of programming at the recent Bobby Poe Convention. Today, George hosts the most successful syndicated television sports show in the country, creating the same type of excitement in the sports world that he did behind the mike at "FIL." At the outset of his talk he took exception with those who'd argue that his comments don't apply to 1989's programming philosophies. While the on-air presentation of that era doesn't translate in today's marketplace, George hit the mark when he took radio to task for the lack of relatable personalities who give the impression that if you stop listening you’re gonna miss something hot! As for the "more music" battle, he cited the example of the then-crosstown competitor WIBC running half the spot load of WFIL, but still winding up a runner-up in the ratings. He also finds it incredible that back announcing has become an issue commenting, "It's embarrassing that the record industry has to tell radio to say it when they play it." George told of the many times he would hear a great new song and go on the air exclaiming, "I just heard something brand new and it's sooo good. I'll play it for you in the next twenty minutes." After he played it he'd tell listeners the artist and title adding his own genuine excitement if he loved the song. In fact, he would look forward to playing certain songs that he knew would fire him up to perform that much better. George's message was clear; love what you do and relate that to the audience.

WARRANT shows up as the HOT track for the second straight week. Based on moves and comments from nearly everyone it's safe to predict with near-certainty that it's a future #1.

HIT FACTOR growth for the JEFF HEALEY BAND from 57% to 74% is indicative of the week it had. KZOU Little Rock jumps it 17-10 and reports it #2 on the phones. Dave Allyn, PD at KDLK Del Rio, TX, takes it 2-1 and says it's been the most requested song for the past three weeks. Also top ten for 95XXX 23-9, B94 10-6, WJLK/KK4 13-5, WHTK 22-10, POWER 99 8-5, WSTW 18-10, WNSL 12-8, KBOT 16-7, 106TB4-1, WLRW 17-9, WCIL/ FM 11-8, KFMC 2-1, WZMM 3-1, WDFX 11-10, KNIN 1-1, KHOK 4-1, Z104 15-10, KISN 12-10, KZDK 11-7, KHSN 4-2, etc.

Poised to top their 1987 hit, "Happy," SURFACE is turning into one of the summer's best-researching ballads. Thirty-five adds take it over 200 reports with moves into the top twenty at WAVA 21-17, Z100 22-17, HOT 97 23-15, WQCN 28-18, EAGLE106 22-19, WDJX debut #19, WHYT 25-19, KRIT 28-19, Y105 25-19, KTDY 23-13, KIXY 21-15, K106 22-12, KXXX 22-16 and KYYA 26-19.

What many expect to be MILLI VANILLI's biggest hit yet is off to a great start. Dave Van Stone, PD at KS104 Denver, added it last week and takes it 28-18. Early believers Jamie Hyatt and Rick Sanders at KDON Monterey/ Salinas list it top ten going 19-9 calling it a "huge record momentum." Number one on the phones instantly at KWXX Hilo, HI where it debuts #22. New on KISS108, WNVZ, KCCI01, CKO1, CFTR, KHTT, KBEQ, KZEV, Q102, Y100, 100KHJ, etc.

At the end of June SKID ROW became the RECORD TO WATCH, narrowly making it onto the UP & COMING page with only 24 reports and eight adds! That figure is now closing in on the 150 report mark and the HIT FACTOR is a very healthy 36%. Brian Kelly, PD at KZ95 Chicago, says it's his most requested tune and moves it 24-18. Hot phones also at KXSS St. Cloud, MN where it's top ten with a 16-10 jump. Gains include WZZM 16-14, WGQR 28-18, WQID 21-14, Y106 19-11, WZQO 24-18, KIZY 14-9, KBQ 17-7, Z104 30-25, WJZQ 26-17 and KXXX 12-9. Added at KS104, KEGL, WIBW, WBEC/FM, WYAV, WMMS, KJKR, WHFY, WTBX, KFKY and X100.


ADRIAN BELEW heads into the top ten at KQKY Kearney, NE with PD Mitch Cooley reporting #1 phones in all demos. Added at KISS108 Boston, Y100 Miami, KS15 Salt Lake City ("getting calls already"), KXY San Angelo, WCLF/FM Carbondale, WDFX Detroit, KMOK Lewiston, KNOE Monroe ("great reaction 18-49"), etc.

Airplay more than doubles for BABYFACE, last week's RECORD TO WATCH and CROSSOVER PICK. Keith Naitaly, PD at KMEL San Francisco, says, "It's a very strong, full-time record for us," and predicts it'll be the first of many hits from the album. Also on the move at WFMM 28-23, B95 24-16, KKHT 37-31, etc. New on WAIL, WTIC/FM, WBBQ, WDJX, X100, Y108, KWSS, KDON, KRQ, K106, WRCK and Y106.

Impressive new believer on SEDUCTION which is top ten at B95, KMEJ and KDON, taking a 17-7 move, it's "the monster research record of the summer." Acids include Krq, WRCK, POWER 98, WPFM, 100KHJ, WQH, X100, KATD, KTRS and POWER 105.
We spent the first three articles in the continuing "Ratings 101" series covering the basics—key terms you need to know.

Now it's time to roll up our sleeves and dive into the Spring book results for your market.

We'll look at three key pages—only one of which even contains ratings data—in this issue. When we next get together August 18 more breakthroughs will be shown and discussed.

So, let's dive in!

**HOW REAL IS THE BOOK?**

Inevitably, whenever stations receive their Arbitron or Birch reports—particularly the vital Spring results—the mayhem begins. The goal? Try to find the good news—or at least some way to explain the bad numbers.

Page after page of ratings information is reviewed. May we respectfully suggest that after you've whetted your appetite or even gorged on numbers, that you forget about the ratings data for a few minutes. Heresy, we know, but stay with us. Method to our madness and so on.

Sometimes in the rush to salvage our jobs or celebrate the good news one major aspect of ratings surveys is overlooked. This is: How good, or "real," is the data? Any survey firm will tell you there can be major headaches in obtaining ratings info from the public. Could there have been hassles in collecting cume and QH data in your market? If so, how can you tell? And what possible impact could there be on the numbers—and perhaps your career?

**KEY QUESTIONS**

Here's some food for thought as you ponder what impact survey integrity, or lack thereof, may have had on the latest results...

- Where did the sample (those folks surveyed) come from?
- How does that geographic pattern compare with the Spring Sweep last year?
- How many diaries (or phone calls in the case of Birch) come back usable from your target demographic group (such as Men 18-34 for example)?
- How does the demographic return for his sweep look versus last year's survey?
- How are your numbers trending, compared to previous scorescards (especially last Spring)?
- If you're up, is it due to more listeners (cume growth) or more loyal listeners (QH gains)? Or both?

Let's explore the pages necessary to answer the important questions posed above.

**THREE KEY PAGES**

In the typical Arbitron Radio Market Report (RMR) there are three key pages that can give you a good X-ray of your survey's results. Birch also has pages that correspond to these in Arbitron...

- **Page 2B**, which shows how the diaries were returned on a county-by-county basis.
- **Page 3A**, which shows for your metro how the diaries came back on a sex/age group basis.
- **Page 6**, which is the first page to display trendi ratings information, going back up to four previous surveys.

This week you'll see pictured examples of portions of two of these vital links to ratings analysis. Let's explore both, giving you some thought starters regarding how you might evaluate this material in respect to he latest numbers in your market. We'll deal with the numbers on page six in the August 18 column.

**COUNTY BY COUNTY RETURNS**

**PAGE 2B** of an Arbitron shows the totals of where the usable diaries came from. In Tab you went up, you believe, is that your cume in this book jumped 40%. Congratulations! But what if you got the exact number of diary mentions as in earlier surveys, but your diaries this time came from Philly rather than the suburbs. Cume in the book could jump 40%—while your actual diary count could remain stable.

It all depends on where your diaries come from and what is the value of diaries from each county.

Of course, those of you that have signal strengths—or weaknesses—should pay lots of attention to this page 2B. If there's a poorer (or better) return from a county where your signal strength matters, you can likely see numbers that fluctuate from previous books.

The bottom line on 2B? Trend the county returns, see what changes, if any, there are (anything more than 10% could be notable) and see how the average diary cume values vary by area. That may give you some thoughts regarding where you should target promotions, direct mail, outdoor boards, and so on.

**SEX/AGE RETURNS**

Page 3A shows how many diaries came back from each demo (and ethnic group such as Blacks or Hispanics if pertinent). Why should you care about this page? Because **this is the heart of the X-ray**!

For example, if your station appeals to Blacks
you might be happy about this latest data. Why? Because in this example Arbitron wanted 18.4% of the ideal sample to be Black—but overachieved and got almost 20% (19.9%) of the total usable metro diaries from that ethnic group. \textit{The more diaries in any given demo, the more reliable the data.} Thus, here Arbitron's 584 Black diaries (19.9% of the total usable count of 2942) exceed the number expected or hoped for—potentially leading to reliable ratings feedback for stations appealing to Blacks.

Look at the 18/24 pictures. Among men, Arbitron got back fewer than hoped for, only 5.4% of the total sample, just 159 diaries. If you're an Album station depending on that demo, it could be touchy.

Album stations often have a tough time in Arbitron and the data here shows why. Dividing the 159 usable diary tally into the population of almost 258,000 for the demo, we find that each of these elusive young men counts as 1600 come persons.

Meanwhile, Top 40 stations are doing fine, with a more reliable data base for reading the ratings tea leaves. How so? Look at Women 18/24. Arbitron wanted 6.1% of the total returns back from those ladies but over-achieved, obtaining 7.1%. Thus, even though there are fewer women 18/24 than men in that demo (at least in Philly) Arbitron got more diaries back from the ladies. And how about the reliability of those female booklets? Dividing the 208 diaries into the population of just about 251,000 results in each of these carrying an average cume value of around 1,200.

Since the lower the diary value or cume value of each diarist the more reliable the numbers it can be said that Top 40 programmers are able to have more confidence in these numbers. The album radio folks, or whoever target Men 18/24, have less useful data to work with.

Bottom line? Look at your station's key demos and see how Arbitron fared in getting back usable diaries from your key sex/age cell. Look to see how the returns compare with previous books. We've seen many cases where changes in the numbers are due to flux in the information found on 3A from survey to survey.

Delve into these two pages in your market reports and see what they tell you—or cause you to question. If we can help, you can reach me at 609-399-8212 (FAX 399-9504).

Then, on the 18th, we'll turn into those trends and see what they can tell you.

In the meantime, keep up the good fight! **

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**Hear & There**

by Sheila Rene

The Lone Wolf is howlin' again! Z.Z. Top and Bill Ham & Co. are moving toward 20 years together with the 1990 album, currently being recorded in Houston at Ham's new state-of-the-art studio, almost finished. The band is getting ready for a banner year of great music and a long tour. Adding to the excitement, Lone Wolf Productions has signed a management deal with The Law, featuring Paul Rodgers of Bad Co. and film fame as vocalist, ex-Who Kenney Jones on drums, Austin's great new guitarist John Stahley and George Hawkins on bass. Atlantic Records will be releasing The Law's self-produced album soon. Can't wait...

RCA's Mary My Hope approached sold-out crowds at their recent four dates in Los Angeles. Celebs in attendance included David Bowie, members of Jane's Addiction and Love & Rockets. After all the excitement and a 22 hour drive to the next show in Seattle the band was awakened by the hotel manager who reported their van and $25,000 worth of equipment including guitarist Clinton Steele's 1963 orange Gretsch Nashville. The band's management is offering a $5,000 "no questions asked" reward for the return of those precious items and Steele is personally offering $1,000 for the Gretsch he bought when he was 14, and learned on...

Bits & Pieces: RCA artist Rick Astley stopped by the Gavin recently on a brief "talking" tour before the real tour kicks off August 13 in Poughkeepsie, New York. The tour (30 cities, 34 shows) will promote his new album \textit{Hold Me In Your Arms} LP which has already produced the hits "It Would Take A Strong Strong Man" and "She Wants To Dance With Me." ...Virgin's Ryuchi Sakamoto will release his new album in October. He's been working in several international studios and this will be the first time he'll be singing in both English and Japanese...Capitol Records won't be releasing the new Dave Edmunds album until September. It's called \textit{Closer To The Flame}...A&M Records will release the new album \textit{So Much Water, So Close To Home} from Paul Kelly and the Messengers in August. They are currently touring New Zealand and their homeland Australia...One of my favorite drummers—former Pretender Martin Chambers—is back. His band is called Committee and they're working on their first album...Another familiar name is emerging—Cindy Bullens, a veteran of Elton John's mid-seventies lineup. In August MCA Records will release her first album in 10 years. Bryan Adams will guest on one cut. Cindy's LP was co-produced by Bob Clearmountain and David Mansfield, who used to play with Bruce Hornsby...PolyGram's L.A. Guns changed the title of their new album from Sex, Booze And Tattoos to Coked And Loaded. Either way the album gets released worldwide August 22 and an 18 month tour begins in September. The music is marvelous and the artwork is great! Columba's Deacon Blue hits San Francisco this week on their first American tour. Their album entered the British charts at Number One...Julian Lennon is heading your way. The tour moved into Texas this week and then it's on to Arizona and California with a date set for Tijuana, Mexico sometime in the middle. For you note-takers, the lineup will be Justin Clayton and John McCarry on guitars; Schuyler Deale, bass; Jeffrey Jacobs, keyboards; David Beal, drums; and Crystal Taliefero on back-up vocals and percussion...Bay Area rockers Mordred are planning a summer tour in support of their new Noise International album, \textit{Fools Game}. The band got started in high school in 1985 and has settled into the happy line-up of vocalist Scott Holderby, guitarist Danny White, guitarist Jim Sanguinetti, bassist Art Libson and drummer Mark Hall. Look out!...The Outfield returned to America with a new member: 24 year-old drummer Paul Read from Ipswich, England. After a brief club tour, the band joined up with Mike + The Mechanics as special guests. This is one show you won't want to miss...Walter Becker is producing the new Rickie Lee Jones album due out on Geffen in September...The Tom Tom Club's performance at the Ritz during the New Music Seminar produced a reunion of The Talking Heads with Jerry Harrison and David Byrne joining in on "Under The Boardwalk" and "Psycho Killer." Byrne is writing material for a new album...With Chuck Leavell traveling with The Rolling Stones this summer, The Allman Brothers keyboard player on their current tour is Johnny Neel from the Dickey Betts Band...Joe Jackson's first tour in three years is underway. Jackson and his 10-piece band are booked into 19 cities and his set will include tunes from his current Bound For Glory album...The Texture's bassist, Jesse Sublet has released his new book \textit{The Rock Critic's Murderers for Viking Press}. The novel is based on his years of playing the Austin, Texas club scene...

The first single "Something To Hold On To" from guitarist Trevor Rabin new album is also the first video. Jeff Stein produced the clip in Los Angeles on actress Shelly Duvall's "Faerie Tale Theater" soundstage. Rabin played all the instruments on the album except drums which came from Lou Molino, formerly of Cock Robin. This is the first "talking/listening" tour Rabin has ever done. At the Elektra listening party he confessed that he would be a lot more comfortable just playing his guitar, but that he was having a good time. Yes, all those guitars are real and yes, songs are being written for the new Yes album...
ON MANAGEMENT
by Oren Harari
CREATIVITY

Weyerhaeuser Company, the giant lumber and wood pulp firm, is concerned about creativity. As firms get larger, they become more bureaucratic, and as you know, bureaucracy usually stifles creativity. Weyerhaeuser, therefore, is taking pains to get the message out to all hands that creativity is good, desirable, and absolutely necessary. I don’t know much about Weyerhaeuser, but I know that what they’re doing is very sensible. Without a constant stream of creative ideas, any business is doomed nowadays. In fact, Weyerhaeuser has hired Roger von Oech, a creative thinking consultant to help managers and employees become more creative. I thought you might be interested in a few of his suggestions, so I’ve summarized ten of them:

1. **Work smart.**
   Many of us fall into habits and ruts. Analyze your work methods regularly. Ask yourself what you’re doing that wastes time. Ask yourself how you can make what you do less energy-draining, more fun.

2. **Be persistent.**
   Creativity doesn’t yield results easily. Expect hurdles and failures along the way. Don’t give up.

3. **Build on others.**
   Take existing ideas and improve on them. Roll-on deodorants followed from ball-point pens. Drive-in banks followed from drive-in restaurants. Bunts and singles get you further than swinging for grand-slam homers.

4. **Destroy.**
   “Every act of creation is first of all an act of destruction,” said economist-philosopher Joseph Schumpeter. Challenge, discard, and destroy your own personal rules and habits whenever you can. Challenge the rules around you when you can. Challenge the system whenever you see opportunities for improvement.

5. **Ask “what if.”**
   Start exercising and developing your creative-intuitive muscles by asking unorthodox questions that will stretch your imaginative abilities. Examples: “What if animals became more intelligent than people?” “What if men had babies?”

6. **Find quality problems.**
   You’re much more likely to have creative solutions if you focus on problems that ache for quality solutions. Look for current gaps. Tackle the obvious problems; you’re more likely to come up with improvements.

7. **Look for lots of ideas.**
   Don’t stop with one idea. Don’t stop with the first solution that might work. Says Nobel chemist Linus Pauling: “The best way to get a good idea is to get lots of ideas.”

8. **Flex your risk muscle.**
   Creativity involves risk, and risk involves the possibility of failure. If you don’t exercise your risk muscles, they’ll atrophy. If you always avoid risk, you’re not suddenly going to start taking it. Start small. Try a recipe a different way. Try a new route as you drive to work. Try a new approach to handling that difficult co-worker.

9. **Expect resistance.**
   Interesting paradox: Everyone loves the concept of creativity; yet any creative idea is going to elicit resistance. Any new idea is going to threaten somebody. Expect resistance. Don’t be disillusioned when it comes. Be prepared for it. Be flexible as needed, but don’t give up.

10. **Break out.**
    Break out of your rut by varying your routine. Wear white socks. Write poetry at five in the morning. Let secretaries run staff meetings. Do just something differently to get your psyche out of the “prison of familiarity.”

   Good ideas. Certainly worth pursuing for our own personal development. But think about this: If we want to make any organization (or division or department or workteam) more creative, we must make certain that we reinforce the above suggestions to the people below us in the organizational hierarchy. As I often advise executives, for example, all these suggestions aren’t worth a hoot if the organization lops off the heads of managers or employees who point out quality problems, challenge the system, take risks that fail, let secretaries run staff meetings, or, for that matter, wear white socks. Organizations are notorious for trumpeting “We must be more creative” while simultaneously punishing those that are and rewarding those that play the “don’t-rock-the-boat/don’t-make-waves/go-by-the-book” game.

   If we want a creative business, let’s get creative. Von Oech’s suggestions are good ones. But let’s also make sure that those who are creative are encouraged, protected, and rewarded. And remember: You don’t have to be a senior executive to provide that sort of support for your department or workteam. If you haven’t provided that sort of support for your own people thus far, start. If that sounds scary, don’t fret. Start by re-reading the ten suggestions above.

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August 4, 1989/the GAVIN REPORT

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P.D. NOTEBOOK
by Eric Norberg

STATUS OF AM SOUND

In last week’s column we saw how the FCC’s new decision to require all AM stations to implement the NRSC-2 audio standard—which will require stations to limit all sideband emissions to a maximum of 10 kHz, meaning that there will be no audio transmitted higher than 10,000 Hz, and no “splatter” generated further out from the main carrier wave than 10 kHz—to clear up some of the interference between stations that modern modulation techniques have caused. And we saw how the Commission’s decision to allow AM stations to meet NRSC-2 by using the NRSC-1 audio pre-emphasis curve and 10 kHz “brick wall” filter, until June 30, 1994, will probably result in an industry which is virtually in 100% compliance with the NRSC-1 audio curve. But we realized that since this inexpensive method of meeting NRSC-2 is still officially “optional,” many manufacturers who otherwise would have started manufacturing high-fidelity AM receiver sections using the NRSC standard may still use this turn of events as an excuse not to.

Since the FCC found the only possible way of getting U.S. AM stations to use the “NRSC curve” without encouraging manufacturers to make the curve a part of AM receiver design, probably the best thing AM has going for it, for now, is still the efforts of the Motorola company, which in the course of promoting its own AM stereo system (now virtually the world AM stereo standard), has been building AM stereo receivers for most major automobile manufacturers, and apparently is now making available a receiver chip which incorporates both its own C-Quam AM stereo circuit and the NRSC de-emphasis curve, with 10 kHz band width.

The latest figures suggest that upwards of 20 million AM stereo receivers are now navigating the roads and highways in the United States in cars and trucks (all “C-Quam”); and Chrysler Corporation, which was slower in adding AM stereo to its vehicles than GM and Ford, is now leading the way by making every AM receiver in every car or truck, whether optional or standard, C-Quam AM stereo as a matter of policy.

By the way, despite these receiver statistics, and the presence of hardly any Kahn-Hazeltine AM stereo receivers in consumers’ hands, the legend seems to persist that there still is a competitive situation between these two dissimilar methods of transmitting AM stereo. Incredibly, this column seems still to be the only voice pointing out that “The Emperor Has No Clothes”: Not only has the Kahn-Hazeltine system never exceeded the “about 100 stations” still attributed to it, but as first pointed out here many months ago, hardly any

CONT. ON PAGE 18
**URBAN CONTEMPORARY**

**2W LW TW**

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<td>SURFACE - Shower Me With Your Love (Columbia)</td>
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**RECORD TO WATCH**

**SYBIL**

Don't Make Me Over (Next Plateau)

She makes it over and the remake is excellent!

**TOP TIP**

SOUL II SOUL

Back To Life (Virgin)

Programmers are predicting back to back hits.

**EDITORIALS**

**CHARTBOUND**

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"PRISONER · OF · LOVE"

THE CAPTIVATING SINGLE

(AND VIDEO)

BY

Geoffrey Williams

One of England’s most arresting young singers has made a record with great conviction!

FROM HIS FORTHCOMING ALBUM

“PRISONER OF LOVE”

[1998]

Produced by The System:
David Frank & Michael Murphy for Science Lab Productions

On Atlantic Records
**UP & COMING**

Reports occupied Mondays at
8 AM through 4 PM Tuesdays
Station Reporting Phone (415) 495-1990
Govan Fox 415-495-2580

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<td>SLICK RICK</td>
<td>Hey Young World (Def Jam/Columbia)</td>
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DROPPED: #16-Al Green, #28-Mikki Bleu, #32-Foster & McElroy, #35-Dino, Midnight Star, Robert Palmer, Tyren Perry, Special Ed, Paul Laurence, Nicole.

**INSIDE URBAN**

BENSON AN ATLANTA FAVORITE
The City Of Atlanta recently proclaimed “George Benson Day” when the artist appeared with the Atlanta Symphony Orchestra. Showed are (l-r) Brenda Smith, Warner Bros. Promotion, Atlanta City Councilmen Rob Pitts, Tom Caffee, Bill Campbell, Benson, Councilmen Morris Finley and Dozier Smith. Warner’s Co-National Director of Promotion, Black Music, Ted Astin, looks on.

Most Added was a runaway for REGINA BELLE’s “Baby Come To Me,” grabbing 39 adds its first week out and a quote from Kermit Crockett, WTLZ-Saginaw, “Great record for summertime and we’re already getting young adults calling in for it.” Steve Crumbley, WOWO-Norfolk, called it “My favorite song of the week.” Chris Clay, KQXL-Baton Rouge, tells us “This one is comin’ out smokin’! Instant phones!” Also making it their RTW were Tom Collins, WTOP-Roanoke, David Dickerson, WNHC-New Haven, and Chuck Harrison, KFXZ-Maurice/Lafayette, who incidentally, just weathered the recent hurricane. Rick Stevens, WCKX-Columbus, likes the new TEEN TREND saying, “They’re back with a funky one again.” Pete Rhodes, CBLJ-Minneapolis, says the FLAME (with TONY TERRY) is “...going to the top!” Costee McNair, WBIL - Tuskegee, says the MAZE is going to be a big one. Mad Hatter, WOGK-Mobile, makes TERRY TATE his RTW and says, “Moving unusually fast,” and Rob Morris, WWKO-Columbus, does the same saying, “Great message, male and females are calling for it.” We received correspondence from The King Center (The Martin Luther King, Jr. Center For Nonvio-

lent Social Change) regarding the TERRY TATE “Babies Having Babies,” commending the song for raising the consciousness of the community to educate our youth. “LIVING in a music oriented society (particularly among our youth), this message should be carried loud and clear across the country.” It goes on to say, “...the growing numbers of babies born to unwed teens (too many of them unwanted) can only increase the violence of poverty in our nation.” Signed by Center President Dexter Scott King, the letter congratulates Trumpet Records for a job well done. If you need a copy, call the label at (201) 889-8844. SYBIL’s new rendition of “Don’t Make Me Over” gained respect from eleven new stations this week so we made it Record To Watch. Tottling 42 reports the adds came from OC104/FM-Ocean City, WHUR-Washington, WOUV - Ocean View, WOWI-Norfolk, WTOP-Roanoke, KRUS-Ruston, WLIT-Conway, WPDO-Jacksonville, WQKJ-Philadelphia, WYNF-Florence, WCRX-Chicago, WPZZ - Indianapolis, WTLI-Indianapolis, KNON-Dallas, and KSOL-San Francisco. Top Tip SOUL II SOUL gets this from Rosson Vance, WQIM-Montgomery, “Just as big, if not bigger than ‘Keep On Movin’ is my prediction.” Also making it their RTW are KJ Holiday, WJNY-Salisbury, Eric Mychaels, WPZP-Indianapolis, Art Crenshaw, KDKO-Denver, Andy Henderson, WQKI-St. Matthews, and L.D. McCollum, XHMR-San Diego. Ciao for now, Betty.

the GAVIN REPORT/August 4, 1989
NEW RELEASES by Betty Hollars and John Martinucci

L.L. COOL J - Big Ole Butt
(Def Jam/Columbia)
Before you come unglued, you need to realize that in 1983 Prince’s “Little Red Corvette” sweetie had a nice — and in 1979 Queen sang of “Fat Bottomed Girls.” Well thought-out verses should make Cool J’s a chart contender.

PERRI - Feels So Good (Motown)
Another release from Spike Lee’s “Do The Right Thing” soundtrack. These ladies sang back-up on the recent Anita Baker tour. After listening to this single you might hear some of that influence.

SOUL II SOUL - Back To Life (Virgin)
Soul II Soul, back-to-back, from beginning to end — this will extend their current popularity on the radio.

RAPS TO CHECK OUT:
BIG DADDY KANE - Smooth Operator (Warner Bros.)
DOCTOR ICE - Sue Me (Jive/RCA)

August 4, 1989 the GAVIN REPORT
The Comeback Of Something Real

By Ron Fell

Don't try to pin down Phoebe Snow as a singer of just one kind of song. Influenced by a variety of musical styles and possessed with a voice capable of clarity in multiple octaves, she can, and has, done it all.

She began her career with a subtle folk/pop ballad, POETRY MAN. Ironically that song, recorded fifteen years ago, with Bob James on keyboards and Zoot Sims on saxophone, is by far the most successful song of her career to date. But Phoebe, though somewhat shy and insecure, has always been a fighter.

After the success of POETRY MAN, the trappings of stardom began to affect Phoebe and those around her. Phoebe's unwillingness to be categorized and the nature of a music business in its late seventies adolescence, blurred her vision. Lack of artistic focus and the hex of the "sophomore jinx" took Phoebe's career into a tailspin. All this at a time when she was trying valiantly to nurture daughter Valerie, born with hydrocephalus (a buildup of fluid in the brain which inhibits normal brain development).

Phoebe disappeared from the star circuit, doing occasional TV commercials and low budget tours while caring for her daughter. But she resurfaced on record last year in a duet with Dave Mason, DREAMS I DREAM and soon thereafter she signed with Elektra for one more shot—the critically acclaimed album "Something Real."

The album captures the essence of her vocal versatility and it's a revealing, introspective lyrical set which eloquently displays a confessional, emotional desperation.

To launch her comeback in style, Phoebe showcased at New York's legendary nightclub, The Bottom Line, with a Friday night, two-show set in mid-April. I was in New York and witnessed the second show. Her voice sounded better than ever and seemed to be scaling heights few singers could reach.
A conversation with Phoebe Snow

RF: This is the first Phoebe Snow album in eight years—what were you doing in the time between albums?
PS: It was a complete miscommunication with a lot of A&R people in the industry, and they weren’t sure how to market me. I think there’s a problem when you don’t settle on one direction. I don’t think there should be, but maybe for the sake of convenience people have to have formats and categories to call music. I still don’t feel that I should do one kind of music. That’s static, and boring. I don’t just like one kind of music, I don’t enjoy singing just one kind of music.

RF: The last album, “Rock Away,” was pretty much a rock and roll album.
PS: Yeah, we took a shot at that. If you look at the time frame, that was the Pat Benatar era. That was when she was the queen of rock and roll, and people said, “well anyone who can do that ought to do it.” Rock n’ roll is a kind of music that I like, but it was a very disorganized time in my life, and I don’t think it was well planned. I think the material we chose was good, and if things had been more tight and more organized it might have been a better record.

RF: I read about a “low-budget” tour that you did, without label support...
PS: Yes, the invisible circuit. In 1983 and ’84, we’d run into people like Tina Turner who, at the time wasn’t signed either. It’s pretty frustrating but boy, do you get your performance chops up. There’s nothing like throwing yourself out and saying “Me and my band are gonna work.”

RF: You’ve done some successful commercials, like the AT & T spot...
PS: That was ten years ago. It was a campaign that had a lot of other people

ID’ing, Jose Feliciano and Tammy Wynette. I’ve done General Foods coffee, Exxon—yes, I’m the Exxon girl! I also sang the theme song for “Different World.” I did the theme that they used for the first year.

RF: Then you re-emerged on vinyl with Dave Mason on “Dreams I Dream.” How did that come about?
PS: Dave and I have known each other since 1973. The entire time we’ve been talking about doing something together. He got a deal and found the song. It was just something we always knew we were going to do—it just took us fifteen years to do it.

RF: Wasn’t he on the Poetry Man album?
PS: Yeah, he was on my first album.

RF: I’ve often wondered about performers whose first album produces such a monumental hit as “Poetry Man.” What kind of a head trip does that put on someone, were you struggling to live up to something?
PS: Yes, they call it the “sophomore jinx.” I’m still struggling with some of the psychological issues of that, to sort them out. To figure out what hit me. It was quite unexpected, it was quite devastating and I wouldn’t recommend it to a new artist although I know that’s what people fantasize about. But it’s not the ideal way to launch your career.

RF: Was it too fast and overwhelming?
PS: Totally overwhelming. I was in my early twenties and it seemed like only minutes before I had been on the other side of the footlights clapping for other bands. Then suddenly it’s me up there and I had a total identity crisis. I had not formed a strong enough identity to be secure in who I was. It just blows my mind that there are performers now who in their teens—Debbie Gibson, Tiffany, Bobby Brown—I wonder what they’re going through. Although a lot of those people had prior experience in the industry, they had cut their teeth. But still I know where my head was at when I was 16 and I gotta give them credit if they’re even getting through this thing in one piece.

RF: Who were you emulating when you cut that first album? You’ve got blues, r&b and rock in you...
PS: I think I’ve tried to pay homage to everyone I believe helped me get my style together and I think my most profound influence is American roots music—blues, gospel, r&b, funk and soul. That remains to this day what I’m most excited about hearing and being involved with. Some people would say there’s a bit of a dearth of that on the new album, but it’s still in me and I’m still working it out. Besides that when I first started out playing an acoustic guitar and writing songs, people like Joni Mitchell were influencing me. I had a romantic, passing phase with Billie Holiday, Bessie Smith, Sam Cooke—I could go on for hours.

August 4, 1989/ the GAVIN REPORT

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www.americanradiohistory.com
### Advertorial Content

#### Chartbound

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**MOST ADDED**

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**TOP TIP**

- Richard Elliot w/Bobby Caldwell - In The Name Of Love (Intima/Enigma)

Second MOST ADDED this week - will debut high on the chart next week.

**Record to Watch**

- Bonnie Raitt - Nick Of Time (Capitol)

Tickin' like a time bomb!

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<tr>
<td>Jackson Browne</td>
<td>Anything Can Happen</td>
<td>Elektra</td>
<td>57</td>
<td>30</td>
<td>-</td>
<td>10</td>
<td>17</td>
<td>17%</td>
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<tr>
<td>Edie Brickell &amp; New Bohemians</td>
<td>Love Like We Do</td>
<td>Geffen</td>
<td>56</td>
<td>21</td>
<td>-</td>
<td>15</td>
<td>20</td>
<td>26%</td>
<td>2</td>
</tr>
</tbody>
</table>
EMERGING IN A BIG WAY

10,000 MANIACS
"Trouble Me"
from the GOLD BLIND MAN'S ZOO album.

GAVIN A/C: #7
FIVE WEEKS IN THE TOP 10
94% HIT FACTOR
129 HEAVY
ROTATION REPORTS

R&R A/C: 6*-5*
BB A/C: 11-9*

KOST ADD
WMXC ADD

10,000 MANIACS
"Trouble Me"
from the GOLD BLIND MAN'S ZOO album.

PHOEBE SNOW
"Something Real"
from the SOMETHING REAL album.

GAVIN A/C: 33*
80% HIT FACTOR
R&R A/C: 21*-18*
BB A/C: 42*-39*

KFDR ADD
KYMG ADD
WKRW ADD
WELW HEAVY
KTID HEAVY
KCRE HEAVY
KWSI HEAVY

PHOEBE SNOW
"Something Real"
from the SOMETHING REAL album.

JACKSON BROWNE
"Anything Can Happen"
from the WORLD IN MOTION album.

GAVIN A/C: CHARTBOUND
A MOST ADDED
57/30
R&R A/C: 41/10

HAPPENING AT:

WNLT KLSY WSKY WRFC
WKCB WCRY WHAI WEBE
WAFI KSAL KWEB WMT/FM
WJON 3WM WJTW WLIP
WTWR KTSR KAAG KBLQ
KIDX KBIG KFMB KYCX
KYJC AND MANY MORE...

When you play it, say it!

TIME'S ON OUR SIDE...
AT ELEKTRA CASSETTES, COMPACT DISCS AND RECORDS.

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RICHARD MARX scores a near-perfect profile on his way to the top of a tough top three. Of his 212 reports 96% are in HEAVY rotation. MARX is so strong that he replaces DON HENLEY despite HENLEY increasing by 16 HEAVY rotation reports. MARX also holds at bay, at least momentarily, the GLORIA ESTEFAN which is four stations short of a perfect 100% HIT FACTOR.

Next up will be MICHAEL BOLTON and DONNY OSMOND. BOLTON’s HIT FACTOR is up to 95% of his 180 players, while DONNY’s is up to 91%.

The BEE GEES have tallied 116 ADDs in the past two weeks and sit at number 18 on the chart in just three weeks since its release. It’s new for KEZK, WZST, WAEB, KBOI, KXLK, WTIC/AM, WZNY, KSTP/ FM, KFEM and K101.

The CUTTING CREW is rippin’ through the chart (Debut-31-21). HIT FACTOR is up to 62% (actually 72% from those on it move up a week. New for WKMI, KLIT, K103, KCMJ/ FM and KOFY/FM etc.

DION’s return to radio and pop music is proving to be a big A/C hit. After two weeks on the chart it’s at number 22 with 58% of its play in quality rotation. Among the new are WTIC/AM, KLOG, KTWR, KRKO, KDES, WJZM and WIZE. Among the HEAVY rotations are WLIP, KSAL, WYMT, WAFL, WAHR, KYJC, KSNN and WKYE.

NATALIE COLE and FREDDIE JACKSON debut as at number 30 after being last week’s TOP TIP. Nineteen ADDs this week including KBOI, WTIC, WBLC/ FM, KSTP/FM, WAHR and WZST.

POHHEB SNOW, this week’s cover subject, is now HIT FACTORED by 80% of her players including WEBE/FM, 3WM, KYJC, WMT/ FM, WTWR, WMTR, KWEB, WZNY, WKXJ, WJON, WKIT and KOFY/FM.

The chart will probably allow six records to debut next week and the appropriately titled sextet known as CHARTBOUND have the early line. Interesting (we think) to note that all six are two-week old records.

MACDONNELL

This should be the easiest A/C play from the entire album. It’s a straight-ahead, moderately-paced love song.

B.J. THOMAS

Don’t Leave Love (Out There All Alone) (Reprise)

Don’t think B.J. has ever sounded better. This ballad demands power and clarity and B.J. delivers!

VAN MORRISON

Have I Told You Lately
(Mercury/PolyGram)

Van The Man brings AC a beautiful medley and lyrics we should adhere to. This single will also bring Van to the video world with his first ever.

EXPOSE

When I Looked At Him (Arista)

This trio of hitmakers release a single that could go as far in A/C as their “Seasons Chang.” Jeanette Jurado takes lead vocals with Ann and Giaio adding icing to this cake.

REGINA BELLE

Baby Come To Me (Capitol)

An amazing voice, a strong song and brilliant production. Could it be too much for one single? Hope not!

STEVE NICKS w/ BRUCE HORNSBY

Two Kinds Of Love (Modern/Atlantic)

A boy and girl at the edge of lover’s lane dangle particiles over the cliff.

PAUL McCARTNEY

This One (Capitol)

This one has all the same possibilities in AC as that one did. This one is a throwback to his earlier solo sound -- even before the egg.

DOOBIE BROTHERS

Need A Little Taste Of Love (Capitol)

The group’s pre-McDonald sound is revived once again as though it never went away. They sound like happy campers.

The RICHARD ELLIOTT featuring BOBBY CALDWELL, RECORD TO WATCH last week, takes second MOST ADDED and TOP TIP honors this week. “In The Name Of Love” nearly double their first week total. A few of the new ADDs came from WHAI, WKYE, WKLJ, KGLR, WMTM, WMYX, KCMJ/ FM, KJOY etc. HEAVY for WCHV, KOEL, KOKO, KWUN and KTDI/ FM.

This week’s RECORD TO WATCH is BONNIE RAITT’S “Nick Of Time,” which more AC should give special attention. Debuts in UP & COMING with KJTC, WSLI, WFTO, WMTM, WKTJ and WHAI to list a few. Brian Lee at WKBY- Asheville, NC has this single in the right rotation, HEAVY.
RF: How many octaves are you capable of?
PS: On a dry day, when the air is not humid and I don’t have a lot on my mind, I can hit five octaves. I’ve hit C sharp above high C sharp before. I’m sitting here in my voice coach’s office so let’s ask her...

RF: Why do you need a voice coach?
PS: I’ve been taking rigorous voice training for four years. My voice is trained to perform in adverse situations. When you saw me at the Bottom Line in April I had full-blown bronchitis.
RF: Unbelievable.
PS: There’s your answer. That’s why I take voice lessons.
RF: How would you compare your voice now to where it was when you started your career?
PS; Totally different. It’s a trained voice now which I’m very proud of.

“I’m the Exxon Girl.”

It’s got more depth and it’s got more range. I came into this business with about three and a half octaves and now I’m at four and a half.

RF: Was this album hard to make, emotionally, or was it a release?
PS: It was both those things, and it also ran the gamut of feelings. I had been hearing all that, “you’ve been away a long time, the business has changed” stuff, and I had psyched myself into thinking it would be outrageously difficult. It was very hard work, but it wasn’t so terribly different. I was thrilled to be there, I was frightened to be there and it was stressful, there were a lot of emotions running around.

RF: Particularly with the lyrics—you’re not singing about stars in the sky, you’re singing about things that seem to be very close to you. It’s a very personal album.
PS: I just seem to gravitate toward having this confessional thing and I don’t know if that’s good. The deeply personal nature of my songs gets to be overwhelming for some people. For me it’s just like, well I’m writing a song here and it’s what I’m thinking about. I don’t get as heavy with all this stuff as other people do.

RF: What can we expect from you in the future?
PS: I’m already working on pre-production of my next record. “Something Real” is the current single, but there’s going to be a third single, which will blow everybody’s mind. It will turn around the image of me as the confessional, sorrowful, folk singer. I’ve had enough of that bloody stuff. I love powerful, aggressive music, I always have. I have a pretty good idea of where I’m going to go musically with this next record. I have a bunch of songs that are almost finished. I think things are going to turn around a little.●

Editorial Assistance from Cyndi Hoelzle

August 4, 1989/ the GAVIN REPORT
### HIT FACTOR

**ARTIST** | **TITLE** | **LABEL** | **Reports** | **Add** | **Heavy** | **Medium** | **Light** | **Hit Factor Weeks**
--- | --- | --- | --- | --- | --- | --- | --- | ---
**RICHARD MARX** - Right Here Waiting (EMI) | 212 | 2 | 202 | 8 | -- | 99% | 6
**DON HENLEY** - The End Of The Innocence (Geffen) | 207 | 1 | 194 | 8 | 4 | 85% | 8
**GLORIA ESTEFAN** - Don't Wanna Lose You (Epic) | 202 | 2 | 160 | 18 | 2 | 85% | 6
**MICHAEL BOLTON** - Soul Provider (Columbia) | 180 | 5 | 126 | 45 | 4 | 95% | 8
**CHRIS REA** - On The Beach (Geffen) | 171 | 3 | 129 | 34 | 5 | 95% | 11
**DONNY OSMOND** - Sacred Emotion (Capitol) | 181 | 8 | 108 | 58 | 7 | 91% | 9
**10.000 MANIACS** - Trouble Me (Elektra) | 167 | 3 | 129 | 28 | 7 | 94% | 13
**DEBBIE GIBSON** - No More Rhyme (Atlantic) | 168 | 6 | 102 | 49 | 11 | 89% | 9
**SWING OUT SISTER** - Waiting Game (Fontana/PolyGram) | 150 | 2 | 95 | 41 | 12 | 90% | 13
**MIKE + THE MECHANICS** - Nobody Knows (Atlantic) | 142 | 1 | 60 | 62 | 19 | 85% | 9
**TIM FINN** - How'm I Gonna Sleep (Capitol) | 142 | 8 | 60 | 63 | 11 | 86% | 11
**CHER** - If I Could Turn Back Time (Geffen) | 152 | 15 | 37 | 84 | 16 | 79% | 6
**SIMPLY RED** - If You Don't Know Me By Now (Elektra) | 138 | -- | 67 | 47 | 24 | 82% | 15
**JOHN COUGAR MELLENCAMP** - Jacki Brown (Mercury/PolyGram) | 137 | 7 | 36 | 76 | 18 | 81% | 6
**DEON ESTUS** - Spell (Mika/Polydor) | 124 | 15 | 52 | 48 | 9 | 80% | 10
**DONNA SUMMER** - This Time I Know It's For Real (Atlantic) | 115 | 1 | 51 | 47 | 16 | 85% | 16
**VANESSA WILLIAMS** - Darlin' (Wing/PolyGram) | 115 | 6 | 48 | 46 | 15 | 81% | 11
**BEE GEES** - One (Warner Bros.) | 161 | 45 | 11 | 78 | 27 | 55% | 3
**PAUL McCARTNEY** - My Brave Face (Capitol) | 117 | 1 | 34 | 59 | 23 | 79% | 12
**ROY ORBISON** - California Blue (Virgin) | 113 | 7 | 15 | 69 | 22 | 74% | 7
**CUTTING CREW** - Everything But My Pride (Virgin) | 128 | 19 | 9 | 71 | 29 | 62% | 5
**INDIGO GIRLS** - Closer To Fine (Epic) | 108 | 10 | 18 | 61 | 19 | 73% | 7
**DION** - And The Night Stood Still (Arista) | 116 | 17 | 18 | 50 | 31 | 58% | 5
**MICHAEL TOMLINSON** - Gettin' Gone (Cypress/A&M) | 115 | 15 | 12 | 64 | 24 | 66% | 6
**MICA PARIS** - My One Temptation (Island) | 87 | 2 | 45 | 31 | 9 | 87% | 21
**STEVIE NICKS** - Rooms On Fire (Modern/Atlantic) | 92 | -- | 26 | 53 | 13 | 85% | 14
**SOUTHSIDE JOHNNY** - Your Precious Love (Cypress/A&M) | 92 | 10 | 12 | 39 | 31 | 55% | 10
**MADONNA** - Express Yourself (Sire/Warner Bros.) | 84 | 1 | 24 | 42 | 17 | 78% | 11
**MARTIKA** - Toy Soldiers (Columbia) | 77 | 4 | 19 | 37 | 17 | 72% | 9
**NATALIE COLE Duet w/FREDDIE JACKSON** - I Do (EMI) | 99 | 19 | 6 | 39 | 35 | 45% | 3
**CHICAGO** - We Can Last Forever (Reprise) | 80 | -- | 18 | 42 | 20 | 75% | 15
**BENNY MARDONES** - Into The Night (Polydor/PolyGram) | 75 | 1 | 18 | 40 | 16 | 77% | 12
**PHOEBE SNOW** - Something Real (Elektra) | 75 | 6 | 8 | 52 | 9 | 80% | 8
**ANDREAS VOLLLENWEIDER** - Dancing With The Lion (Columbia) | 75 | 13 | 10 | 35 | 17 | 60% | 7
**GLADYS KNIGHT** - Licence To Kill (MCA) | 64 | 9 | 17 | 30 | 8 | 73% | 5
**DAN HILL** - Unborn Heart (Columbia) | 68 | -- | 16 | 35 | 17 | 75% | 14
**PETER CETERA** - Holding Out (Warner Bros.) | 68 | 3 | 15 | 29 | 21 | 64% | 8
**NEW KIDS ON THE BLOCK** - I'll Be Loving You (Forever) (Columbia) | 57 | -- | 16 | 30 | 11 | 80% | 15
**ONE 2 MANY** - Writing On The Wall (A&M) | 68 | 10 | 3 | 30 | 25 | 48% | 3
**FINE YOUNG CANNIBALS** - Good Thing (IRS/MCA) | 56 | 1 | 16 | 22 | 17 | 67% | 11

### PLUS FACTOR

Records which received the greatest increase in HIT FACTOR.

**ARTIST** | **TITLE** | **LABEL** | **LW** | **TW** | **Increase**
--- | --- | --- | --- | --- | ---
**BEE GEES** - One (Warner Bros.) | 23 | 55 | 32%
**JIMMY BUFFETT** - Take Another Road (MCA) | 20 | 50 | 30%
**KENNY ROGERS** - (Something Inside) So Strong (Reprise) | 14 | 42 | 28%
**CHER** - If I Could Turn Back Time (Geffen) | 55 | 79 | 24%
**CUTTING CREW** - Everything But My Pride (Virgin) | 41 | 62 | 21%
**RICK ASTLEY** - Ain't Too Proud To Beg (RCA) | 17 | 38 | 21%
**DION** - And The Night Stood Still (Arista) | 41 | 58 | 17%
**JACKSON BROWNE** - Anything Can Happen (Elektra) | - | 17 | 17%
**PHOEBE SNOW** - Something Real (Elektra) | 65 | 80 | 15%
**EDIE BRICKELL & NEW BOHEMIANS** - Love Like We Do (Geffen) | 11 | 26 | 15%
**DANNY WILSON** - If Everything You Said Was True (Virgin) | - | 15 | 15%
**NATALIE COLE duet with FREDDIE JACKSON** - I Do (EMI) | 31 | 45 | 14%
**INDIGO GIRLS** - Closer To Fine (Epic) | 60 | 73 | 13%
GEORGE HARRISON
"CHEER DOWN"

5 CHARTED PROJECTS
FROM HIS SOLO ALBUM & THE TRAVELING WILBURYS
• #1
• TOP 5
• TOP 10
• TOP 15
• TOP 20
• AND ON YOUR DESK NOW - THE 6TH

PRODUCED BY GEORGE HARRISON AND JEFF LYNNE
FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK AND WARNER BROS. FILM LETHAL WEAPON 2
### COUNTRY

#### MOST ADDED

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>ALABAMA</td>
<td>(77)</td>
<td>RCA</td>
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<tr>
<td>GEORGE STRAIT</td>
<td>(67)</td>
<td>MCA</td>
</tr>
<tr>
<td>KATHY MATTEA</td>
<td>(41)</td>
<td>Mercury</td>
</tr>
<tr>
<td>OAK RIDGE BOYS</td>
<td>(38)</td>
<td>MCA</td>
</tr>
<tr>
<td>EDDY RAVEN</td>
<td>(37)</td>
<td>Universal</td>
</tr>
</tbody>
</table>

#### TOP TIP

**BECKY HOBBS**

Do You Feel The Same Way Too? (RCA)

Becky makes a smooth transition from last week's Record To Watch to this week's Top Tip. 21 more adds take it to 77 reports.

#### RECORD TO WATCH

**JOHNNY LEE**

I'm Not Over You (Curb)

Johnny's anxious to get back to those hit-making ways. Early believers include KUUY, WDAF, K92/FM, WLAS, KAFF, WSLR, WWIC, WYII, etc.

### CHARTBOUND

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</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>GEORGE STRAIT</td>
<td>Ace In The Hole (MCA)</td>
<td>129</td>
<td>67</td>
<td>4</td>
<td>18</td>
<td>40</td>
<td>17%</td>
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<tr>
<td>J.C. CROWLEY</td>
<td>Beneath A Texas Moon (RCA)</td>
<td>95</td>
<td>13</td>
<td>-</td>
<td>18</td>
<td>64</td>
<td>18%</td>
<td>5</td>
</tr>
<tr>
<td>RICKY SKAGGS</td>
<td>Let It Be You (Epic)</td>
<td>90</td>
<td>32</td>
<td>1</td>
<td>12</td>
<td>45</td>
<td>14%</td>
<td>3</td>
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<tr>
<td>LARRY BOONE</td>
<td>Fool's Paradise (Mercury)</td>
<td>86</td>
<td>12</td>
<td>-</td>
<td>26</td>
<td>48</td>
<td>30%</td>
<td>6</td>
</tr>
</tbody>
</table>
Dedicated to anyone who's ever had a dream!

Label:
PLATINUM INTERNATIONAL MUSIC™
(206) 624-4425
Management:
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William Morris Agency
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Gary/Gurley Public Relations
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(615) 242-3157
### Up & Coming

**Reports** | **Adds** | **Weeks** | **Artist** | **Title** | **Label** | ***Debuts In Up & Coming.**
---|---|---|---|---|---|---
86 | 17 | 3 | GEORGE JONES | Writing On The Wall | (Epic) | 
82 | 18 | 5 | JERRY LANDSDOWNE | Who'll Give This Heart A Home | (SOR) | 
61 | 21 | 4 | RUSSELL SMITH | Anger And Tears | (Epic) | 
77 | 21 | 3 | BECKY HOBBS | Do You Feel The Same Way Too? | (RCA) | 
76 | 18 | 3 | BILLY "CRASH" CRADDOCK | Just Another Miserable Day | (Atlantic) | 
75 | 9 | 5 | JAMES HOUSE | That'll Be The Last Thing | (MCA) | 
71 | 8 | 8 | JANN BROWNE | You Ain't Down Home | (Curb) | 
59 | -- | 11 | NEW GRASS REVIVAL | Callin' Baton Rouge | (Capitol) | 
59 | 41 | 1* | KATHY MATTEA | Burnin' Old Memories | (Mercury) | 
55 | 8 | 4 | CEE CEE CHAPMAN | Twist Of Fate | (Curb) | 
53 | 3 | 5 | JOE BARNHILL | Old Flame's Going Out Tonight | (Mercury) | 
47 | -- | 9 | ROY ORBISON | California Blue | (Virgin) | 
41 | 37 | 1* | EDDY RAVEN | Bayou Boys | (Universal) | 
40 | 5 | 4 | SUSAN LEDFORD | Ancient History | (Project One) | 
40 | 38 | 1* | OAK RIDGE BOYS | An American Family | (MCA) | 
32 | -- | 7 | BARBARA MANDRELL | Mirror Mirror | (Capitol) | 
31 | 6 | 2 | TIM MALCHAK | If You Had A Heart | (Universal) | 
31 | 6 | 2 | SCOTT MCQUAIG | Honky Tonk Amnesia | (Universal) | 
31 | 11 | 1* | JOHNNY LEE | I'm Not Over You | (Curb) | 
28 | 7 | 1* | BOBBY VINTON | Please Tell Her I Said Hello | (Curb) | 
27 | -- | 8 | JONI HARMS | The Only Thing Bluer Than His Eyes | (Universal) | 
27 | 20 | 1* | TIM MENSY | Stone By Stone | (Columbia) | 
26 | -- | 7 | RONNIE McDOWELL | Who'll Turn Out The Lights | (Curb) | 
26 | 8 | 2 | MICKEY GILLEY | There I Said It Again | (Airborne) | 
26 | 8 | 1* | T. C. BRANDON | You Belong To Me | (Bear) | 
25 | 25 | 1* | FOSTER & LLOYD | Suzette | (RCA) | 
23 | 3 | 1* | DANIELLE ALEXANDER | She's There | (Mercury) | 
21 | 3 | 1* | CHARLY McClAIN | You Got The Job | (Mercury) | 
21 | 8 | 1* | CANYON | Hot Nights | (16th Ave.) | 

**Dropped:** #29-Don Williams, #36-Reba McEntire, #37-Garth Brooks, Burch Sisters, Jerry Jeff Walker, Diane Davis.

---

### Inside Country

Mike Curb, chairman of Curb Records (right) was in Music City recently for the opening of the label’s new Nashville office. Helping him celebrate are Moe Bandby and Curb’s newly appointed National Promotion Director/Country Division, Sue Austin.

**End of Summer Guarantees.** It’s nice to be able to round out summer playlists with records that are guaranteed to be the biggest smashes you can get. All these records have already had good success as album cuts, and are having terrific starts with their single life. It also helps to have the biggest superstarrs in Country doing the singing. Ricky Van Shelton’s “Living Proof” is our Hot record of the week, moving from #34 to #26 and no slowdown in sight. Alabama’s “High Cotton” has been the Most Added record for the last two weeks, debuting at #40 on the chart its second weekout. George Strait’s “Ace In The Hole” is another record appearing in the Most Added category for the last two weeks, and is already up to 129 reports. Ricky Skaggs’ “Let It Be You” adds 32 more reports this week to take it up to 90 reports, and Kathy Mattea’s “Burnin’ Old Memories” is having a great first week showing with 41 adds.

**Programmers Are Talking About...** Tom Sherry called to tell us about an address and phone number change at KTRW. The address is now KTRW Radio, South 140 Arthur, Suite 505, Spokane, WA 99202. The phone is now 509-536-9700, and their FAX number is 509-536-7622...Congratulations to a couple of Gavin Country stations who have exceptional books. The spring 1989 Arbitrons show that WKML-Fayetteville is number one with a 17.8 share 12+, and KMDL-Lafayette went from a .9 to a 11.0 25-54, making them the number one Country station in the market...WHNYP-McComb would appreciate gold product from all labels...Scott Stewart has left WHMA/FM -Anniston to go to sister station, WTSH/AM-FM in Rome, GA, as Program Director. They are a 50,000 watt combo in need of CD service. Get in touch with Stewart and MD Jeff Summers at 20 John Davenport Dr., Rome, GA 30161, or at 404-291-9496...The bluegrass world breathed a sigh of relief when it was learned that Peter Wernick and his wife survived the Sioux City plane crash. Wernick is a member of the group Hot Rize and president of the International Bluegrass Music Association...Congratulations to K.C. Adams, PD of KUZZ-Bakersfield, and his wife Evonne on the birth of their daughter Lauren on July 12th...T.C. Webster has left WGMR-State College, PA, to take a position with J.D. Haas Promotions in Nashville. Watch out Nashville! Talk with you next week! The Gavin Country Crew

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**TOP REQUESTS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Top Requests</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEITH WHITLEY</td>
<td>BILLY JOE ROYAL</td>
</tr>
<tr>
<td>PATSY LOVELESS</td>
<td>SOUTHERN PACIFIC</td>
</tr>
<tr>
<td>K.T. OSLIN</td>
<td></td>
</tr>
</tbody>
</table>

**LP Cuts**

- Pink Cadillac - Card Carryin' Fou (Travis)
- The Judds - Sleepless Nights
- Nitty Gritty Dirt Band - The Valley Road
- Ronnie Milsap - A Woman In Love
- Garth Brooks - The Dance
- Dolly Parton - Time For Me To Fly
HI T FACTOR
Country Research:
Lisa Smith/Elmo Greer

REPORTS Adds Heavy Medium Light Hit Factor Weeks
KEITH WHITLEY - I Wonder Do You Ever Think Of Me (RCA) 203 2 159 39 3 97% 9
BILLY JOE ROYAL - Love Has No Right (Atlantic America) 195 2 167 23 3 97% 14
SOUTHERN PACIFIC - Any Way The Wind Blows (Warner Bros.) 193 -- 168 21 4 97% 13
WILLIE NELSON - Nothing I Can Do About It Now (Columbia) 201 1 150 43 7 96% 11
VERN GOSDIN - I'm Still Crazy (Columbia) 196 4 148 34 10 92% 13
K.T. OSLIN - This Woman (RCA) 190 1 150 33 6 96% 11
HIGHWAY 101 - Honky Tonk Heart (Warner Bros.) 198 -- 114 78 6 96% 10
JUDDS - Let Me Tell You About Love (Curb/RCA) 203 -- 94 102 7 96% 7
RODNEY CROWELL - Above And Beyond (Columbia) 201 2 86 109 4 97% 8
STEVE WARNER - I Got Dreams (MCA) 195 -- 60 129 6 96% 8
LIONEL CARTWRIGHT - Give Me His Last Chance (MCA) 196 4 57 128 7 94% 10
RANDY TRAVIS - Promises (Warner Bros.) 189 -- 53 120 16 91% 8
CLINT BLACK - Killin' Time (RCA) 197 2 26 152 17 90% 6
FORESTER SISTERS - Don't You (Warner Bros.) 189 3 48 119 19 88% 9
DESERT ROSE BAND - Hello Trouble (MCA/Curb) 194 8 10 143 33 78% 7
BAILLIE AND THE BOYS - Wish I Had A Heart Of Stone (RCA) 182 4 13 141 24 84% 8
SUZY BOGGUSS - Cross My Broken Heart (Capitol) 169 5 43 99 22 84% 11
HANK WILLIAMS JR. - Finders Are Keepers (Curb/Warner Bros) 186 8 10 134 34 77% 7
SKIP EWING - Coast Of Colorado (MCA) 172 4 11 125 32 79% 10
BUCK OWENS & RINGO STARR - Act Naturally (Capitol) 167 5 3 118 40 72% 7
RICKY VAN SHELTON - Living Proof (Columbia) 180 20 -- 91 69 50% 4
RESTLESS HEART - Say What's In Your Heart (RCA) 170 16 1 100 53 59% 4
BELLA MYS - You'll Never Be Sorry (MCA/Curb) 168 18 3 97 50 59% 7
THE SHOOTERS - You Just Can't Lose 'Em All (Epic) 145 9 4 101 31 72% 7
GEO MAC WATSON - The Jukebox Played Along (Warner Bros.) 151 16 3 81 51 55% 6
BILLY HILL - Too Much Month At The End Of The Money (Reprise) 140 19 3 67 51 50% 7
TANYA TUCKER - Daddy And Home (Capitol) 146 24 3 50 69 36% 4
k.d. lang - Full Moon Full Of Love (Sire/Warner Bros.) 133 16 4 54 59 43% 7
MERLE HAGGARD - A Better Love Next Time (Epic) 150 36 1 47 66 32% 4
SHELBY LYNE - The Hurtin' Side (Epic) 120 8 1 43 68 36% 5

NEW RELEASES by Lisa Smith & Cyndi Hoelzle

FOSTER & LLOYD - Suzette (RCA)
Bill Lloyd brings his pop influence to the table and the result is this rockin' single. The boys have made their sound instantly recognizable on Country radio—who says we ain't hip?

EDDY RAVEN - Bayou Boys (Universal)
The party starts when Raven serves up his version of Cajun Country Pop. This has been a favorite album cut and its easy to see why, with its early John Cougar Mellencamp groove and good time sing-along chorus. MARIE OSMOND - Steppin' Stone (Capitol)
This is the best thing Marie's released in awhile. It's the title cut from her upcoming album, and her voice appears stronger on this rockin' cut. As she awaits the "any-day-now" birth of her baby, she can just sit back and watch the adds roll in.

DEAN DILLON - It's Love That Makes You Sexy (Capitol)
Here's another sweet, catchy love song from Mr. Dillon that will add a little romance to your playlist. Are you sure this is the same Dean Dillon who had such a rowdy reputation just a few years back?

Favorit album cut and its easy to see why, with its early John Cougar Mellencamp groove and good time sing-along chorus. MARIE OSMOND - Steppin' Stone (Capitol)
This is the best thing Marie's released in awhile. It's the title cut from her upcoming album, and her voice appears stronger on this rockin' cut. As she awaits the "any-day-now" birth of her baby, she can just sit back and watch the adds roll in.
### MOST ADDED

1. THE SPIN - YELLOWJACKETS (MCA)
2. OTHER TIMES OTHER PLACES - DAVID FRIESEN (GLOBAL PACIFIC/CBS)
3. WESTERN WORLD - LEO GANDELMAN (VERVE FORECAST/POLYGRAM)
4. LA PLACE - STANLEY TURRENTINE (BLUE NOTE)
5. LET THEM SAY - MONTREUX (WINDBAMH HILL)

### TOP TIP

YELLOWJACKETS
THE SPIN (MCA)

NEIL LARSEN
SMOOTH TALK (MCA)

### RECORD TO WATCH

DAVID FRIESEN
OTHER TIMES OTHER PLACES (GLOBAL PACIFIC/CBS)

Bass-ic expressions drifting over to Adult/Alternative. Fifteen reports:
- KAZU, WBNZ, THE BREEZE, KUNC,
- WMT, KCDU, WUTC, KTAQ, KIFM,
- WINN, KLCC, KLSK, KCKX,
- KTID and KERA.

**Co-Editors Keith Zimmerman/Kent Zimmerman**

### JAZZ

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<td>LOU RAWLS - At Last (Blue Note)</td>
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<td>ELIANE ELIAS - So Far So Close (Blue Note)</td>
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<td>CHRISTOPHER HOLLYDAY - Christopher Hollyday (Novus/RCA)</td>
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<td>JOE WILLIAMS - In Good Company (Verve/PolyGram)</td>
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<td>DR. JOHN - In A Sentimental Mood (Warner Bros.)</td>
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<td>DICK BAUERLE GROUP - &quot;...Measure For Measure.&quot; (Atlantic)</td>
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<td>MONTREUX - Let Them Say (Windham Hill)</td>
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<td>EMIKO KAI - Crystal Echo (CBS-FM)</td>
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### CHARTBOUND

- **DAVID FRIESEN** (GLOBAL PACIFIC/CBS)
- **OCEANS** (PROJAZZ)
- **MIKE GARNER** (CBS-FM)
- **NEW YORK VOICES** (GRP)
- **HOLLIS GENTRY** (NOVA)
- **ELEMENTS** (NOVUS/RCA)

- **STANLEY TURRENTINE** (BLUE NOTE)
- **JANIS SIEGEL & FRED HERSCH** (ATLANTIC)
- **ERIC BIKALES** (MOODTAPES)
- **TELL ME TELL ME** (IMAGINE)
- **KIT WALKER** (WINDBAMH HILL JAZZ)

- **AZYMUTH** (INTIMA)
- **SCOTT DUNCAN** (VISUAL MUSIK)
- **PETER GABRIEL** (GEFFEN)
- **NONA HENDRYX** (PRIVATE MUSIC)
- **CAPERCAILLE** (GREEN LINNETT)

Dropped: #37 Leo Kotke, #47 Davol, Michael Lee Thomas.

*Debut in chartbound*
HERE'S WHAT PROGRAMMERS ARE SAYING ABOUT

"NOBODY'S CHILD"

by

MARIA McKEE

"Want to stand out on the dial? Consider this uniquely beautiful, haunting song - reminiscent of another Geffen gift, Robbie Robertson's 'Broken Arrow'."
Steve Feinstein, PD
KKSF, San Francisco

"Anyone looking for vocals has no excuse not to play this. Give your listeners the opportunity to embrace this immediately unforgettable new talent - continuous phone response has shown that ours certainly has."
Rob Moore, MD
The BREEZE

NOW PLAYING ON:
KCBO Denver
KKSF San Francisco
WHRL Albany
KDAB Salt Lake City
WBZB Milwaukee
KLZS Wichita
KQPT Sacramento
WFAE Charlotte
KSNO Aspen
KWVS Corpus Christi

www.americanradiohistory.com
## Adult Alternative

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<td>MICHAEL TOMLINSON - Face Up In The Rain (Cypress/A&amp;M)</td>
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<td>JIM CHAPPELL - Living The Northern Summer (Music West)</td>
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<td>WILLIAM AURA AND FRIENDS - World Keeps Turning (Higher Octave)</td>
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<td>RICHARD SOUTHER - Cross Currents (Nara/MCA)</td>
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<td>DICK BAUERLE GROUP - &quot;... Measure For Measure.&quot; (Atlantic)</td>
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<td>YELLOWJACKETS - The Spin (MCA)</td>
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### Chartbound

- **YELLOWJACKETS** (MCA)
- **DAVID FREISEN** (GLOBAL PACIFIC/CBS)
- **AZYMUTH** (INTIMA)
- **ROB MULLINS** (NOVA)
- **WILLIAM AURA & FRIENDS** (HIGHER OCTAVE)
- **NEIL LARSEN** (MCA)

Dropped: #37 Michal Urbaniak, #42 Tim Weisberg, #47 Sun Ra, #50 Frank Mantooth, Casino Lights, Don Pullen.

*Debut in chartbound*
ART FOR MUSIC LOVERS

PRODUCER: WALLY BARAROU  EXECUTIVE PRODUCER: CHRIS BLACKWELL
AVAILABLE ON ISLAND COMPACT DISCS, CASSETTES AND Records

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JAZZ NEW RELEASES

TWILIGHT IS UPON US - BILLY CHILDS
(WINDHAM HILL JAZZ)
This is Billy Childs' coming-of-age record. After having seen most of this line-up live, we think the jazz diversity on this disc shows an extension of scope from last year's debut. Three examples: The opening "Mount Olympus" is an arrangement showpiece. Based on a Herbie Hancock theme, five men sound like ten. Another side, "Stay" is an expressive ballad and an effective vehicle for altoist Bob Sheppard. Then there's "Jazzmania" with its Brazilian Flora/Airto-type samba. This time Sheppard moves over to flute, playing unison parts with two vocalists. AA's should check out this one out. Otherwise, Jazz programmers will have lots of territory to choose from on the seven remaining tracks. Billy Childs is upon us.

FOR MY FRIENDS - GREG MATHIESON (HEADFIRST/K-Tel)
Like so many of the musicians we hear, Greg Mathieson spent many years propping up the stars in the studio and on the road. Mathieson has had production and arrangement credits with heavy-hitters as diverse as Barbra Streisand, Donna Summer, Manhattan Transfer, Lee Ritenour and Laura Branigan. On his own, Mathieson makes a few personal statements. The emotional "Song For My Grandfather" is the standout. Guitarist Michael Landau interprets the song beautifully as Mathieson's keyboards add drama that builds with each layer. The sidemen, too, are top notch, especially bassist Abraham Laboriel, who slips and slides all over the bottom realm of Mathieson's commercial compositions.

CALIFORNIA REGGAE - SHILOH (HIPPODROME)
As the title implies, Shiloh play a brand of reggae that mixes with the Adult Alternative concept in that it's melodic, well-recorded and relaxed. Shiloh vocalist Quino has an authentic Caribbean ring while the production straddles the needs of American adult radio. When you hear "Hopelessly" I think you'll get the picture. Shiloh uses keyboard string lines, electronic percussion and Quino's even-tempered soul singing to give their brand of "California" reggae a friendly appeal.

JAZZ JAZZ - ROB MULLINS (NOVA)
This is Jazz Jazz with the emphasis on Jazz. Those of you who think of Rob Mullins as a free electric player will be surprised to hear his latest acoustic treatments. Backed by other well-known electric accompanists (Brian Bromberg, Brandon Fields among them), Rob Mullins leaves his body and glides through acoustic hyperspace. If "Jazz Jazz" doesn't convince you that his intentions are honorable, then stick with your reissues. Frankly, I was surprised at the dexterity that went along with the purity of the Jazz Jazz concept. Bromberg is an absolute bass monster on this disc, slicing things up with drummer Joel Taylor. Long live the complicated side of Rob Mullins! It took guts and talent to put it on the line for Jazz Jazz.

GUITAR WORKSHOP IN LA. (IVC)
I love it when its sounds like the musicians are having fun burning. This Guitar Workshop features Doobie/Steyl Danist Jeff Baxter, Buzzy Feiten (who played with early Paul Butterfield and Rickie Lee Jones), Teddy Castellucci and James Harrah on separate showcases. Teddy gets the first wail on "Take It All." And everybody brought all of their tones. Feiten is the first to keep things low and smoldering on "Donna." That's Brandon Fields playing the pretty sax head. Feiten's solo is clean and expressive. The sparks really fly on the loose jam, "Blues For Ronnie," when all four take turns. By the end of the disc all four personalities begin to take shape and we see who are the hot dogs and who are the veterans. I'd put Feiten and Baxter in the lastier camp, while Castellucci and Harrah love to crank things up to the hot side. Certainly not rocket science, but it sounds like the players enjoyed the opportunity.

RAIN MAIDEN - WIND MACHINE (SILVER WAVE)
One aspect of music that distinguishes Jazz and AA from other radio formats is the innovation the musicians take on when it comes to their instruments. Colorado's Wind Machine invented the "Guio" which is a six, seven or eight string deviation of the acoustic guitar tuned "Nashville style," using only light gauge strings instead of sturdier bass strings. And this innovation gives Wind Machine a unique, almost autocarp sound. My favorite is the most instrumental (another AA innovation) called "Nuestros Hermanos El Salvador." Its Spanish flavor has some tremendously intricate picking patterns. Wind Machine are the rage of Colorado acoustic aficionados, including the Denver Post Music Poll who voted their previous two records as "best of" 1986 and 1988. Call 303-443-5617 for your copy.

WESTERN WORLD - LEO GANDELMAN (VERVE FORECAST/POLYGRAM)
If electricity freaks you out, reach for your nitro pills. Popular Brazilian saxophonist Leo Gandelman makes an aggressive pano- ramic debut. Actually, Western World is a mix of modern instrumentals, themes and ballads. Things can go as slow and expressive as "Think Of You" or a high tech as "Techno-Macumba." Our favorite is the opening "Easy Rider," the theme song for a Brazilian TV show. "Riot Shuffle" is a soaring winner. I expect Jeff Beck to pop up any minute, though Gandelman chooses a much more sedate path. Ricardo Silveria does pop up on "Radio Sux," a calculated play toward the hearts and minds of AA. Don't let the programs and the samples deter you. Your listeners are going to perceive this as easy and well-executed. Incidentally, "Leo" is pronounced "Lay-o."

REFLECTIONS - FRANK MORGAN (ALLSTARS (CONTEMPORARY)
While it's enjoyable to hear Bird's music immortalized by many current Jazz players, nobody captures the zen essence of Charlie Parker like Frank Morgan. Aside from the convenient Parker tie-ins, his fluidity and melodic charisma on alto is unbeatable, particularly in live situations. The last three times we've seen Morgan perform onstage it was under three very different circumstances:

With a quartet, backed by a full orchestra and in collaboration with Art Farmer. Frank's previous album, Yardbird Suite, was actually a warm-up session for this newly released all-star package entitled Reflections. The players were assembled by super producer Orrin Keepnews and his strong supporting cast—Ron Carter, Al Foster and Mulgrew Miller—was undeniably impressive. If you're comparing this to Morgan's previous disc, you'll notice that Bobby Hutherson and Joe Henderson add color and spice. While Frank's past collaborations have been intriguing, Reflections is the one that matches those awe-inspiring live shows.

Please Welcome A New Jazz Reporter

WDCB/FM, 22nd Street & Lambert, Glen Ellyn, IL 60137. Phone 312-858-5196.
Contact: Carolyn Wilson (MD) and Mary Pat LaRue (PD).
INSIDE ALBUM

WOODSTOCK

Twenty years after...
REMEMBERING THE WOODSTOCK NATION

by Kent Zimmerman

In an interview with Gavin, Rod Stewart admitted that one of his big regrets in life is that Jeff Beck didn’t allow him, Ronnie Wood and the rest of the Jeff Beck Group to play Woodstock. As a result, he felt the band then had to take the long way around in establishing themselves, never quite making their mark. I guess that sums up the power of Woodstock.

Summer of ‘89, specifically August 15, 16 and 17, marks the twentieth anniversary of the Woodstock Festival of Peace and Music. Named after the small upstate New York artist community where it was originally slated to be held, you had to understand the times to understand the last minute shifts of locale and talent, for Woodstock, like many of the festivals that followed, had to be flexible. Yeah, kind of like the music.

One reason was that large rock music gatherings were somewhat unprecedented. Jazz and folk festivals in Newport, Rhode Island and Monterey, California had always attracted a college-aged, well-behaved clientele with relatively little friction. Those events even tried to incorporate British and American rock and blues bands like Jethro Tull, Canned Heat, Ten Years After, Jeff Beck and Fleetwood Mac to the horror of most longtime attendees. That was because rock n’ roll was well outside the mainstream. Save for a few soft melodies by Crosby, Stills and Nash, adults hated it and besides, most of the music and artists tended to isolate themselves, preferring to cater to a young audience groomed on disagreement and parental dispute. Being a West Coaster back in that golden age, I can only remember the festival promotion of the line-ups that were announced and updated on a weekly basis. Not long after the Woodstock phenomenon, I did attempt to “feel the vibe” by attending the Rolling Stones’ Altamont concert. But as history and the Maserly Brothers’ horrifying film, Gimme Shelter, later told us, that performance was quite another dose of rock n’ roll reality that I could get into on yet another yuppie anniversary.

So Woodstock actually started out as a pay for play attraction. It was the snowballing (emphasis on “balling”) crowd and the overwhelming mixed-media response that tore down the gates, turning Woodstock into a “free” festival, much to the chagrin of organizer/manager/entrepreneur Michael Lang (whose name ironically is deleted from the press hype sheets). As documented on the film, Lang took everything in a crazed stride, possibly aware that he had just made history, certainly aware to the point that a film camera crew was already well assembled, further testimony that Woodstock wasn’t as spontaneous as happening as it was a blossoming historic event.

I still remember all of the mud-soaked news coverage. Frontpage headlines and gray-tplayed news anchors delivered details in a “look what the kids are up to now” tone. Secretly inside, I was rejoicing. Not because all of my favorite performers were drawn to one site, but because it was already a local Bay Area philosophy to combine the most unlikely rock performers together for one show. Here was this concept finally legitimized as folk singers like Joan Baez, Joni Mitchell, John Sebastian and Richie Havens crossed with rockers like Ten Years After, Jimi Hendrix and the Who. We heard all of the stories through our “underground stations” and by word-of-mouth. Was it true that Joni Mitchell actually cried over the unattentive crowd? Were the Who given a fifty percent cash advance in a suitcase before they stepped onstage and once onstage, did Pete Townshend really bash Yippie Abbie Hoffman in the head with a guitar stock? Did four hundred thousand people really spill out F-U-C-K in unison with Country Joe McDonald? Did Hendrix blaspheme the national anthem? Did Sly Stone actually show up? Did Grace Slick take off her top? Did Ten Years After actually play that goddamn “Goin’ Home” for twenty minutes? Was Santana’s career meant to explode after that electrifying performance? Were Crosby, Stills and Nash really petrified, since it was one of their very early live shows?

CONT. ON PAGE 44

INSIDE ALTERNATIVE RADIO

By Linda Ryan

The really big news this week is that I’m working on a Retail Chart. It’s been a long time coming, but it will hopefully be here by next week. Of those of you who fax in playlists, include the top five sellers along with your chart. I can’t emphasize enough the importance retail tracking for a college station. Are you making an impact in your market? How, how? Retail tracking provides a unit of measure. It’s also a perfect way to introduce your station to the retailers in your area if you are not already acquainted. The idea then would be to get playlists and displays into the stores that you get in our on-air promotions. Your station’s visibility is increased, and an important relationship is created. It will soon become your reporting policy (in the Alternative pages) to do retail tracking. If you don’t have a report, you can have someone reliable in the music department to help you out. (An excellent task for a new student come September!) I’ll expect retail reports from EVERYONE next week. I think we’ve laid a solid foundation. ‘Til next week.

NEW RELEASES

VARIOUS ARTISTS - THE BRIDGE COMPILATION (CAROLINE)

No way this record can miss. Not only does it feature such chart-toppers as The Pogues, The Sonic Youth, Dinosaur Jr., The Flaming Lips, Soul Asylum, Nikki Sudden and Nick Cave, it’s also a record with a cause. All proceeds from the album go to San Francisco’s Bridge School For Cerebral Palsy—a school that Neil Young’s wife runs. Did I mention that this record is a collection of Neil Young songs? This will be the connection. There is a good cross section of Neil Young songs here, ranging from the well known to the more obscure. For me, the songs that work best are the ones where the artists incorporate their own style into the songs. A fun album with a good cause behind it and lots of talent to back it up. Sounds like a winning combination.

August 4, 1989:the GAVIN REPORT 37
NEW RELEASES

ZIGGY MARLEY
LITTLE FEAT / ROADHOUSE
TREVOR RABIN
B-52s
WINTER HOURS
HOODOO GURUS

BRENDAN CROKER
AND THE 5 O’CLOCK SHADOWS
BRENDAN CROKER & THE 5 O’CLOCK SHADOWS (SILVERTONE/RCA)

Not much to look at, but this is my favorite of the week. Drawing from a pub rocking, real-drums, real-guitars, real-voices approach, this is my album of the week. Like early Graham Parker, Brendan Croker fronts the band with a satchel full of mature Brit rock songs and an acoustic guitar-fulla soul. Guest players and singers the caliber of Mark Knopfler, Eric Clapton and Tanita Tikaram attest to the project’s integrity.

But, on “This Kind Of Life,” Eric Clapton hasn’t sung better in a long time. Plus Clapton doesn’t touch a guitar. As a name like 5 O’Clock Shadows might hint at, sometimes the gruffness and flaws are left intact, giving you the listener a rare shot of reality. Fans of early Dave Edmunds and the aforementioned Parker will rejoice in this debut. Charm exudes on such unlikely songs as “My Government” and “No Money At All.” But don’t, by any means, stop there. Here’s the cue for the techno blues, and I’m not just pointing a finger at dance music, either.

LOVE AMONG THE CANNIBALS - STARSHIP
(RCA)

And the race is on. In this corner is a sleek moving Starship variety. Love Among The Cannibals is a huge improvement over No Protection, the last of the Airplane affiliations. With that burden lifted, perhaps the band was in more of a rock melodic mood. Anyway, that sounds like it’s the case as the band works smoothly with a combination of production technicians like Mike Shipley & Larry Klein, Tom Lord-Alge and adds good old-fashioned self-production. Mickey Thomas is in fine voice and Craig Chaquico’s guitar work fits in bravely with the high-tech keyboard support. Amid the rock love songs is a “troy horse” message to Thomas’ former Airplane partners on the title track, obviously a communication that was important enough to merit naming the album after. Beyond the bad feelings (which ALWAYS makes good rock’n’roll) are hot moments like “Trouble In Mind,” the spacey “Dream Sequence/We Dream In Color,” the familiar “Wild Again” (from the Cocktail soundtrack) and of course the new single “It’s Not Enough.”

“LET’S SHAKE IT UP - TEN YEARS AFTER” (CHRYSLIS)

This is the real line-up kiddies. Alvin Lee, Ric Lee (no relation), Leo Lyons and Chick Churchill were the same four-piece that tore it up on the Undead album with a live version of Woody Herman’s “W-W-W-Woodchopper’s Ball.” Back when I was a schoolkid, all the devout Claptoners and Hendrixites were abuzz about this guy Alvin Lee who used to spit out notes like a gattling gun. Of course it all sounds so innocent now, but those were Tyla’s blues days. “Let’s Shake It Up” sounds more like the seventies Chrysalis rock days. That makes this reunion a homecoming of sorts. Sure would be nice to see these guys brave the club scene just like the old Klook’s Klee Club. Whaddayassay?

“KNOCK ME DOWN” - RED HOT CHILI PEPPERS (EMI)

“If you see me getting high, knock me down.” After some bad experiences with drugs in the RHCP camp, this band goes beyond just saying no. We’re talking about some hard discipline here. The Red Hot Chili Peppers always walk the edge. I mean, wearing just their underpants constitutes conservative behavior. Yet with the recklessness, there’s always a groove and a reverence to a black sound, although the Peppers rock like twisters. Good stuff with heart. Check out the speed version of Hendrix’s “Fire” on the CD single only!

CAN’T LOOK AWAY - TREVOR RABIN
(ELEKTRA)

Before joining Yes, Trevor Rabin held a fascination for dense, elaborate guitar orchestral passages. That’s evident when he opens his new solo album with a seven minute multi-movement title track. With only the help of a couple of drummers (including Yes’ Alan White) and a few background vocalists, this is still Trevor thrashing away with his concept of a one-man orchestra. As heard on the single, “Something To Hold On To,” all is not serious and intricately arranged. Nor is all electric as heard on the acoustic African-flavored “Sorrow.” Nor is all vocal pieces, as a few instrumentals lurk between the lyric trax. Producer Bob Ezrin and Rabin create a cavernous rock work that reverently retains a serious commitment to emotional big-sounding rock as exemplified on my favorite track, “Promises.”

WIND TO THE WORLD - THE QUESTIONAIRES (EMI)

A young band from Nashville journeys to England to record their debut. The Questionaires (as opposed to the Jordanares?) ride the melodies of Singer/Songwriter Tom Littlefield. Producer Pat Moran, who worked his share of magic with Edie Brickell, gives the Questionaires a much different, grander sound with a cloudy digital texture as opposed to tight drums. As on the opening title track, the guitar chords hover more like toulley fog. Just when you feel yourself fully elsewhere, the band cracks down with a hot cover of the Flamin’ Groovies’ “Teenage Head,” a nice exposition of roots and taste.

“SWEET GUY” - PAUL KELLY & THE MESSENGERS (A&M)

Ya know, in Australia it used to be Paul Kelly & The Coloured Girls. Now can you imagine how that would go over on Album Radio here in the States on Album Radio? As many have noticed, Kelly is one outstanding songwriter who crams his work on his frequent offerings. Yet as prolific as he appears to be, his work is intricate, clever and extremely detailed. Using Dylan-esque accompaniment, Kelly spins a krafty yarn, this one about a sweet guy who is a mean, mean person. The descriptions are apt. I can see him standing right here, clear as day—the mark of a great writer. In fact, I hear a hint of Randy Newman, don’t you?
Lieutenant Stitchie

Reggae That Ranks With The Best!

Winner of countless reggae music awards in Jamaica, Britain and Canada; hailed as Jamaica's Most Popular Performer; and one of the founders of dance hall reggae, Lieutenant Stitchie's powerful style and universal message have enabled him to cross many cultural barriers. Now launching a full-fledged musical assault on American shores, Lieutenant Stitchie proves that in the front lines of today's reggae, he ranks with the very best.

The Governor Rules!

Featuring the mesmerizing first single "Body Body"

Producers: Danny Browne & Clevie Browne
Management: Dave Rodney/Clarier

On Atlantic Records, Cassettes and Compact Discs
## MOST ADDED

1. "CHEER DOWN" - GEORGE HARRISON (DARK HORSE/WARNER BROS.)
2. "WHEN THE NIGHT COMES" - JOE COCKER (CAPITOL)
3. "SOMETHING TO HOLD ON TO" - TREVOR RABIN (ELEKTRA)
4. "I JUST WANNA HOLD" - MICK JONES (ATLANTIC)
5. "SWEET GUY" - PAUL KELLY & MESSENGERS (A&M)

## TOP TIP

**LITTLE FEAT**
- "RAD GUMBO" (ARISTA)
- TREVOR RABIN
  - "SOMETHING TO HOLD ON TO" (ELEKTRA)
- **STARSHIP**
  - "IT'S NOT ENOUGH" (RCA)

## RECORD TO WATCH

**YOUSSOU N'DOUR**
- "SHAKIN' THE TREE" (VIRGIN)

> Like Peter Gabriel, radio is appreciating this fine African talent. Those already beating the drum include KBCO, WMVY, KOTR, WNCX, KTCZ, 91X, KSPN, KT AO and more.

Editor: Kent Zimmerman

## CHARTBOUND

| *JOE COCKER* (CAPITOL) - "NIGHT" | LITA FORD (RCAP) - "FALLING" | DIESEL PARK WEST (EMI) - "HOODOO"
| *MICK JONES* (ATLANTIC) - "HOLD" | GUNS N' ROSES (GEFFEN) - "NIGHTRAIN" | THE GRACES (A&M) - "ARMS"
| KINSEY REPORT (ALLIGATOR) - "MIDNIGHT" | PAUL KELLY & MESSENGERS (A&M) - "SWEET" | MR. BIG (ATLANTIC) - "ADDICTED"
| OCEAN BLUE (SIRE/REPRISE) - "BETWEEN" | FETCHIN' BONES (CAPITOL) - "CRUSHING" | POUGES (ISLAND) - "LORELEI"
| YOUSSOU N'DOUR (VIRGIN) - "SHAKIN'" | *WINTER HOURS* (CHRYSLIS) - "SMOKE" | BADDLANDS (ATLANTIC) - "DREAM"
| KATRINA & THE WAVES (SBK) - "THAT'S" | | |

Dropped: #28 XTC, #43 Fine Young Cannibals, #50 Bullet Boys, House Of Freaks, Andrew Cash.
UND ERW ORLD

the new album

CHANGE THE WEATHER

produced by Rick Smith

featuring the first single and video “Stand Up”

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Martin L Gore. Counterfeit e.p.

The New Six-Track Mini-LP

featuring the song “In A Manner Of Speaking”

Produced by Martin L Gore and Rico Conning
# The Gavin Report

## Most Added

1. **Lost - The Died Pretty** (Beggars Banquet/RCA)
2. **“Knock Me Down” - The Red Hot Chili Peppers** (EMI)
3. **The Stone Roses - The Stone Roses** (Silvertone/RCA)
4. **Peace And Love - The Pogues** (Island)
5. **“Shakin’ The Tree” - Youssou N’Dour** (Virgin)
6. **“One Little Girl” - Toad The Wet Sprocket** (Columbia)

## Top Tip

**The Pogues**

Peace And Love (Island)

Everybody loves these guys. Last week they were Most Added, this week they debut at 28!

## Record To Watch

**Youssou N’Dour**

“Shakin’ The Tree” (Virgin)

Youssou is shakin’ his way up the chart with a little help from his friend Peter Gabriel. Early believers include: WRAS, WDE, WHFS, WDET & 91X.

## Import/Indie

- **Nirvana** - Love Buzz (Sub Pop)
- **Mudhoney** - You Got It (Sub Pop)
- **Skunk** - Hoss (Twin Tone)
- **Trotsky Icepick** - Conveniences Of Life (SST)
- **Bevis Frond** - Foreign Laugh (Reckless)
- **Tar Babies** - Rockhead (SST)
- **Swell Maps** - Seymour (Mute/Restless)
- **Die Kreuzen** - Gone Away (Touch And Go)
- **Front Line Assembly** - No Limit (Wax Trax)

## Alternative

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## Chartbound

**The Stone Roses** - She Bangs The Drums (Silvertone/RCA)
**Red Hot Chili Peppers** - “Knock Me Down” (EMI)
**The Died Pretty** - Lost (Beggars Banquet/RCA)
**Bauhaus** - Swing The Heartache (Beggars Banquet/RCA)
**Jason And The Scorchers** - Find You (A&M)
**John Moore & The Expressway** - Something About You Girl (Polydor)

Dropped: #41 XTC, #44 Godfathers, #49 Simple Minds

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**www.americanradiohistory.com**

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*Editor: Linda Ryan*
"I hadn't intended to bend the rules but whiskey don't make liars it just makes fools so I didn't mean to say it but I meant what I said too long in the wasteland must've gone to my head"

James McMurtry

The Debut Album "Too Long in the Wasteland"

Once You Listen, You'll Want To Stay.

On Columbia Cassettes, Compact Discs and Records.
**PERSONAL PICKS**

**SINGLES** by Dave Sholin

**MADONNA - Cherish** (Sire/Warner Bros.)
Merrily skipping along as a happy, carefree lady in "True Blue" love, Madonna is already charted top thirty with this track at a handful of stations. Must be something about the name "Cherish" since this is the third time it's been used in the title of different songs. (The Association in '66 and Kool & The Gang in '85 were the other two.)

**EXPOSE - When I Looked At Him** (Arista)
Ann, Jeanette and Gioia's steady stream of top ten winners puts them among the real Top 40 success stories of the past several years. Lewis Martineau's expertise as writer, producer and arranger has provided the trio with excellent material and this superb ballad rates right alongside their biggest hit to date "Seasons Change."

**ALBUMS** by Ron Fell

**DANNY WILSON**

Bebop Mogtop (Virgin)

This trio of Scotsmen, Gary Clark, Kit Clark and Ged Grimes, have some of the animation and a lot of the spirit of my favorite pop trio, Crowded House. The best example I could give would be the acoustic rump through THE SECOND SUMMER OF LOVE which recalls the best and worst of the first summer of love—paisley haze and the first acid reign. The advanced single, IF EVERYTHING YOU SAID WAS TRUE, will draw plenty of consumer interest to the album as it links their previous hit, MARY'S PRAYER, with the more current production effects and higher hook values found throughout the new album. In the same vein is the rhythmic confessional, I WAS WRONG and the impatient I CAN'T WAIT. The most exotic and artful track of the set is a soliloquy called LONELINESS. The song questions the roots of and cures for too many softs and not enough duets. As long as they make records like this Danny Wilson will be here to stay.

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**the GAVIN REPORT**

**WOODSTOCK**

CONT. FROM PAGE 37

performance? Did a tie-dyed Joe Cocker sing for his life like a crazed Ray Charles? These were the myths of Woodstock, stories I know I authoritatively repeated to classmates and musical brothers and sisters in arms. Rock 'n roll was more synonymous with wood, electricity and mud than it was with songs and computer programs.

I started this piece hellbound not to turn disgustingly nostalgic, but I must admit that such a musical experience did change my perspective of music, just as watching the gray dankness of Altamont changed the feel of the Rolling Stones' music forever. All in all, minus the VH-Inness of it all, Woodstock is a period worth looking back on, perhaps asking yourself a few questions. I value the time I saw Sly Stone play to an integrated audience singing "wanna take you higher" because deep inside, I was trying to recreate the spark of Woodstock. And for a second I was there. It was the bands and who they were and what they stood for that mattered much more than the song. And as the bands either fell or soared and some continue to perform when maybe they shouldn't any more, such a naive concept of Woodstock Nation still creates that twinge of concern you feel when your favorite guitarist does a beer commercial. It was tribal and it was corny, and without the instantaneous age of information, maybe some of it was hokey mythology, but it certainly built a line of music that still rules the airwaves today, which, incidently both angers and gives me the heebie-jeebies. A little advice for the next-in-lines: Somebody go out and do a modern Woodstock. The city councils will freak. Politicians will try to undermine it with ordinances and lawsuits. Insurance companies will try to interfere with outrageous rates. A beer company will try to co-present it. But resist all that and do it. As the eighties gasp and cough into the nineties, rock 'n roll runs in some need of defining itself with one humongous gathering that thumbs its nose at the stale rock establishment. There are hundreds of Alternative bands that could headline and a hundred young bands whose careers could be cemented with the right social standing performance. Go out there and do it. Film it, document it, and make it mean much more than even the music itself. Jerchistsakes, the only recent festival that gathered the media's eye was sponsored by a bunch of skinhead nazis! Like it or not, no musical generation is complete without a Woodstock. ●
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- Author of comic book episodes of Batman, Daredevil and the Incredible Hulk.
- Served as creative consultant for the revival of The Twilight Zone on CBS-TV.
"LOOK WHO'S DANCING"
THE FIRST
SINGLE FROM
THE ALBUM
"ONE BRIGHT DAY"

ON TOUR NOW
CHECK YOUR STORES... IT'S BLOWING OUT!