

the GAVIN REPORT

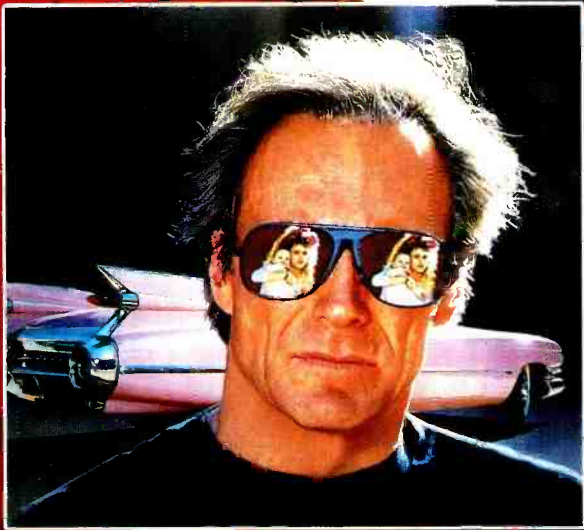
NOW AVAILABLE ON NEWSSTANDS \$5.00

ISSUE 1758, MAY 26, 1989

CAMEO'S LARRY BLACKMON

Soul Survivors of The Weird,
The Wild & The Funky

"PINK CADILLAC"



CLINT EASTWOOD AND WARNER BROS.
TEAM UP FOR A COUNTRY SOUNDTRACK

WJLB-
DETROIT'S VERNA GREEN:
From GM To G.M.

GAVIN SALUTES
BLACK MUSIC MONTH

ERIC NORBERG HELPS
FORMULATE YOUR PLAYLIST

DON'T SETTLE FOR
ANYTHING LESS.

"A Zillion Kisses"

The new single from

Tommy Page

PRODUCED BY MARK KAMINS

Additional Production and Remix by
Phil Harding and Ian Curnow for PWL

From the debut album **TOMMY PAGE**

Management and Direction: Ray Anderson Enterprises



SIRE

© 1988 Sire Records Company



GAVIN AT A GLANCE

TOP 40

MOST ADDED

MADONNA

Express Yourself
(Sire/Wamer Bros.)

BON JOVI

Lay Your Hands On Me
(Mercury/PolyGram)

ROXETTE

Dressed For Success (EMI)

RECORD TO WATCH

KEVIN RALEIGH

Moonlight On Water (Atlantic)

Hot

FINE YOUNG CANNIBALS
Good Thing (IRS/MCA)



JAZZ

MOST ADDED

JOEY DeFRANCESCO

All Of Me (Columbia)

MICHAEL PAULO

One Passion (MCA)

THE RIPPINGTONS

Tourist In Paradise (GRP)

RECORD TO WATCH

RICHARD SOUTHER

Cross Currents
(Narada/Equinox)

Hot

KIRK WHALUM
The Promise (Columbia)



URBAN

MOST ADDED

JODY WATLEY

Friends (MCA)

L.L. COOL J

I'm That Type Of Guy (Def
Jam/Columbia)

AL GREEN

As Long As We're Together (A&M)

RECORD TO WATCH

DAVID PEASTON

Two Wrongs
(Don't Make It Right) (Geffen)

Hot

KARYN WHITE
Secret Rendezvous
(Warner Bros.)



ADULT ALTERNATIVE

MOST ADDED

MICHAEL PAULO

One Passion (MCA)

KIRK WHALUM

The Promise (Columbia)

ACOUSTIC ALCHEMY

Blue Chip (MCA Master Series)

RECORD TO WATCH

MICHAEL PAULO

One Passion (MCA)

Hot

EARL KLUGH
Whispers And Promises
(Warner Bros.)



A/C

MOST ADDED

PAUL McCARTNEY

My Brave Face (Capitol)

DUSTY SPRINGFIELD

Nothing Has Been Proved
(Enigma)

CHRIS REA

On The Beach (Geffen)

RECORD TO WATCH

TIM FINN

How'm I Gonna Sleep (Capitol)

Hot

SIMPLY RED
If You Don't Know
Me By Now (Elektra)



ALBUM

MOST ADDED

JACKSON BROWNE

"World In Motion" (Elektra)

BILLY SQUIER

"Don't Say You Love Me" (Capitol)

ANDERSON, BRUFORD,

WAKEMAN, HOWE

"Brother Of Mine" (Arista)

RECORD TO WATCH

THE CALL

"Let The Day Begin" (MCA)

Hot

TIN MACHINE
tin machine (EMI)



COUNTRY

MOST ADDED

PATTY LOVELESS

Timber I'm Falling In Love (MCA)

VERN GOSDIN

I'm Still Crazy (Columbia)

TIE FOR THIRD...SEE PAGE 26

RECORD TO WATCH

FOSTER & LLOYD

Before The Heartache Rolls In (RCA)

Hot

SHENANDOAH
Sunday In The South
(Columbia)



ALTERNATIVE

MOST ADDED

PERE UBU

Cloudland (Fontana/PolyGram)

MARY MY HOPE

Museum (Silvertone/RCA)

k.d. LANG AND THE RECLINES

Absolute Torch And Twang (Sire)

RECORD TO WATCH

MARY MY HOPE

Museum (Silvertone/RCA)

Hot

PUBLIC IMAGE LTD.
9 (Virgin)



RATINGS 101
with Jhan Hiber

Page 11

NEWS

**GAVIN OFFICES CLOSED ON
MEMORIAL DAY,
MONDAY, MAY 29**

**THE DEBUT OF MURBAN
SIMON SAYS KZHT**

Lou Simon, having apparently resolved his contract dispute with KCPX-Salt Lake City, has landed feet first across town at KZHT, HOT 94.9.

"KCPX has seen fit to allow me to work in the market," said Simon of his former station's decision to grant him a waiver.

KZHT has been on the air since December 31. Simon replaces J.J. Morgan as Program Director, and will take over afternoon drive. "There's a gaping hole in the Salt Lake radio market for a Top 40 that leans dance," said Lou. "We're going to fill it big! I call it Murban—Morman Urban. We're going to have a blast!"

When Simon left KCPX in August of 1988, station management exercised a no-compete clause which was upheld by a county

court hearing as recently as early April (Gavin Report, April 7). KCPX has waived it's option and Lou went right to work. He signed on at Hot 94.9 Tuesday, May 23.

NEW YORK-WASHINGTON-NEW YORK

**CHERNOFF TO
WXRK AS PD**

Mark Chernoff is heading to New York City to replace Pat Evans as Program Director at WXRK. Evans recently left the station to take over as PD at KFOG-San Francisco.

Chernoff has already programmed in Gotham, having worked at WNEW. He was most recently PD at WJFK-Washington, which is owned by WXRK's parent company, Infinity Broadcasting.

JACKSON POLYDOR VP, ALBUM PROMOTION

At Polydor, it has been announced that Wynn Jackson has been promoted to Vice President, Album Promotion, Polydor and Associated Labels. Jackson has been the label's Senior Director since August of 1988 and before that he was Local Promotion Manager, Houston.

"The excitement and enthusiasm Wynn generates with each new project has played an integral role in helping make Polydor a promotion powerhouse in such a short time," said Senior Vice President John Brodey.

Before working at Polydor, Jackson was the head of his own Album Radio Promotion and Marketing firm. He also worked for MCA as Local Promotion Manager in Miami.

**CHRIS SQUIRE JOINS
GAVIN REPORT**

The Gavin family is happy to welcome Chris Squire who has joined us as Account Executive. Chris most recently worked at WVON-Chicago. He worked as Promotion Director at B103 in Chicago and stayed through the station's transition to WBMX. While there he was in charge of

production and commercial copywriting. Among his awards are Billboard Promotion Director of the Year in 1987, and Dollars and Cents Up and Coming Young Professional Businessmen in 1988. Chris' experience includes booking acts into the Windy City's Regal Theatre.

"It's an excellent opportunity to be back working with Lee Michaels," said Chris. "He is, to me, one of the greatest professional business minds in any business."

Currently Chris is based in Chicago. He can be reached at 312-366-0235.

RADIO-RAMA

Mike Luce replaces Stacie Sommers as MD at WZYQ-Frederick, MD. Mike was air talent at WINX-Rockville. Stacie's burnin' at HOT 97 FM-Big Apple, USA...KNUA-Seattle

WHEN THE END COMES, WILL YOU BE READY?



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The Cameo Appearance
of Larry Blackmon



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KING "IS THIS LOVE?" SWAMP

ENGLISH ROCK MEETS
LOUISIANA ROLL!



GAVIN ALBUM 30*
R&R ALBUM AND TRACK BREAKER.

ADD IT A.S.A.P.

CLOSING IN ON #1



NENEH CHERRY "BUFFALO STANCE"

GAVIN TOP 40 18*-12*
#1 MOST REQUESTED

- | | | |
|--------------|-------------|--------------|
| WTIC/FM | WMJQ | KUBE 26-15 |
| EAGLE106 3-1 | WXKS 8-4 | Q106 10-8 |
| Y108 1-1 | WHLY 3-2 | Y95 D-16 |
| KYNO 3-1 | WHYT 6-5 | KRBE 11-7 |
| WLVE 14-1 | KBQ 16-2 | WKTJ 15-10 |
| WWUF 4-1 | KOY 7-4 | KDWB 14-8 |
| WZIX 5-1 | KZZP 4-3 | Q102 20-15 |
| KRRG 3-1 | FM102 2-2 | WBBQ 28-16 |
| KKMG 1-1 | HOT97.7 7-3 | Q105 D-24 |
| | KROY 5-3 | WNVZ 13-8 |
| | | WAVA 21-14 |
| | | Z100 18-15 |
| | | PRO/FM 24-11 |



ROY ORBISON "SHE'S A MYSTERY TO ME"

Produced by Bono
GAVIN TOP 40 UP & COMING 44/11
GAVIN A/C #4!

- | | | |
|-------------|---------------|------|
| WMMS | WZOU | |
| WPFM | KKRQ | WGBQ |
| 106RTB | WPST | KSND |
| WWHB | KDOG | KAFX |
| KIXS | KIXY | KNIN |
| WOVO | KFMC | KNEN |
| KPXF | AND MANY MORE | |



RADI-O-RAMA *cont.*

needs jazz service from all stations not currently servicing the station. **Paul Nelson** is hosting/producing/coordinating the Sunday morning jazz show that began May 21. Call him at 206-292-8600...New **KRQ**-Tucson morning zoo-ster is newsperson **Lisa McDaniel**, who's been with the station as p/t jock for a year. She joins co-crazy **Mike Elliott**...Alternative Changes: **Rod Moten** is MD at **WUSB**-Stonybrook, NY. **Vic Sewrathan** is PD...**Rich Doran** joins **Chuck Buckley** as co-MD at **WRUV**-Burlington, VT. **Kathy Koller** is PD...Keep an ear on the music programming at **CFNY**-Toronto...All Hits **POWER 93.5** (WSBG-FM)-Stroudsburg, PA welcomes **Charlie Rivers** as MD and 7-Midnight personality. Charlie was AM Driver at **WLSW/FM**-Scottsdale/Pittsburgh... **THAT'S A LOT OF LETTERS**: **Dean Elliott** of **WHFX**-Waycross, GA adds PD and MD to his OM...**HOW QUICKLY THEY FORGET**: Did you see the story in the May 29 issue of *Time* about **WCOD**-Hyannis (Cape Cod), MA stamping out likenesses of no-longer favorite son **Gov. Michael Dukakis**? Seems the gov's car was pulled over for an expired inspection sticker and given a

warning rather than the standard \$50 fine. 'COD's AM Drive jock **Ron Brown** decided that everyone should get the same treatment as their **Duke** (who wasn't in the car, by the way). The prop-up caricatures of our almost-president are available for \$2, and proceeds benefit **Cape Cod Hospital**. Get one, put it in your back seat and drive by Prez Bush's big house up the coast in Kennebunkport!... **Denice Shoenberger** is new to evenings at **KMTN**-Jackson Hole, WY. **John Saloga** is promoted to MD and **Dave Mays** exits...



Fletcher Foster has been appointed Manager, Media CBS Records/Nashville. Foster has been with the label since 1987, and was promoted from his position as Coordinator, Media. Before coming to CBS he worked at the CMA, PolyGram Records and MTM Records.

CALL LETTER, FORMAT CHANGE WTRX NOW WDLZ

Longtime A/C station **WTRX**-Flint, MI has switched to the Z-Rock Satellite format of high-intensity rock 'n' roll. It's now known as **WDLZ**.

Starting on May 23 at Midnight, the station began blasting what new PD/OM **Sean McNeil** calls "high impact rock 'n' roll." New station personnel are being put in place, said McNeil. "Things have changed in that area, shall we say, anywhere between significantly and completely."

Joining McNeil at the new **WDLZ** are Assistant OM **Jeff Holbrook** and production chief **Jim Baade**. "This is a winning opportunity," said McNeil. "It looked like the right thing to do, so here we are."

RCA/JIVE STAFF IN PLACE

RCA Records Vice President, Black Music **Skip Miller** has announced the appointment of **Worthy Patterson** to the position of Vice President Product Development, Black Music. Also joining the label's Black Music Department is **Roland Edison** who will be Director, National Field Promotion, Black Music.

Worthy Patterson is a music industry veteran. He has worked in promotion at **Warner Bros.**, **Casablanca** and **Motown**. **Roland Edison** comes to **RCA** from **Virgin Records** where he was Southwest Regional Promotion Manager. He previously worked at **RCA** as Regional Marketing and Merchandising Manager.

"I am extremely pleased that **Worthy** and **Roland** are joining us," said **Miller** of the appointments. "They bring to their respective positions an especially broad base of experience and success."

ROTATIONS

PUBLICITY PLEASE! **Barbara Shelley** is Director of National Publicity and **John Bitzer** Publicity Department Manager at the **Chameleon Music Group**. **Shelley** comes from **Arista Records** and **Bitzer** from **Westwood One**. **Ron Carter** joins **PolyGram** as Publicist West Coast. He was with **MJJ Productions**...**FREE JAMES BROWN**. **Ron Deuschendorf's** campaign is going strong. For a copy of the record call 818-703-8234...**Ken Baumstein** has been named Marketing Director for the still-new **SBK Records**. He was head of Marketing at **EMI** for three years...On May 10 the *New York Times* reprinted **Lou Reed's** "Hold On" on the Op Ed page under the banner headline "Anarchy In The Streets." The song became a brilliant editorial. Get a copy and read it.



*FREEZE FRAME. Former WBCN-Boston disc jockey and voice of the J. Geils band **Peter Wolf** helped his station celebrate 21 years on the air. Posing left to right are current WBCN personality **Billy West**, Promotion Director **Larry Cha-Chi Loprete**, personality **Tami Heide** and Creative Services Director **David Bieber**. Standing to the lookin' good "Woofers" left is his assistant **Peter Wassying**.*

WAITE TO Z95-DETROIT

After five years at **WHYT**-Detroit, the last two as morning drive personality, **Michael Waite** has cruised across town to **Z-95** to be Assistant Program Director. He'll also do the afternoon drive shift.

"I've worked with **Gary** (PD **Berkowitz**) before," said **Waite**. "I'm ecstatic. It's wonderful to be here. It's only been a week and I feel like I'm home."

THE
END
IS NEAR



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M I C A

MICA PARIS

"MY ONE TEMPTATION"

GAVIN TOP 40: 63/31

GAVIN URBAN: 20*-15*

GAVIN A/C: 23*-20*

Q106 ADD	KITY ADD	WIQQ ADD	KWIN ADD
KSTN ADD	B95 ADD	KMEL 27-24	KDON 29-25
KMGX	KYNO	WGLU	YES97



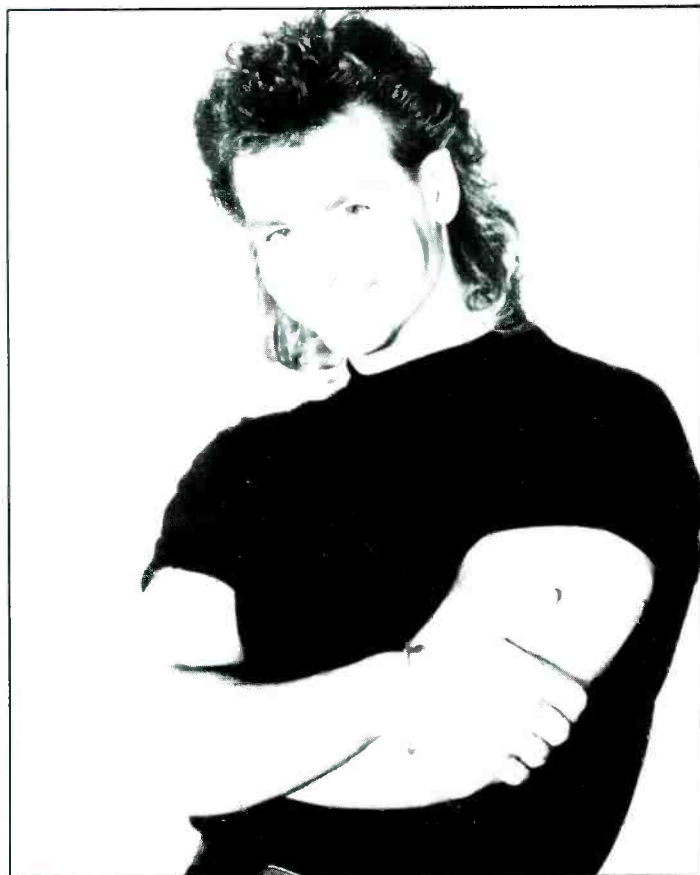
DINO

"I LIKE IT"

GAVIN TOP 40: UP & COMING 139 STATIONS

R&R CHR: 5TH MOST ACTIVE 92 STATIONS

PRO/FM ADD	WSKE ADD	Y95 ADD
WNVZ ADD	WBBQ ADD	WAPE ADD
KZIO ADD	KLQ ADD	Z99 ADD
B97 14-9	KWSS 26-15	KITY 26-19
WL0L DEB-35	Y108 DEB-23	KZZP DEB-29
KRBE 35-32	B96 24-20	92X 33-26
KIIS 30-27	KROY 20-15	KWOD 30-26
Q106 23-19	X100 29-24	KWSS 26-15



D I N O



TOP 40

MOST ADDED

- MADONNA** (178)
(Sire/Warner Bros.)
- BON JOVI** (119)
(Mercury/PolyGram)
- ROXETTE** (84)
(EMI)
- PAUL McCARTNEY** (65)
(Capitol)
- MARTIKA** (61)
(Columbia)
- LOVE AND ROCKETS** (55)
(Beggars Banquet/RCA)

CERTIFIED

- EXPOSE**
What You Don't Know
(Arista)
- MADONNA**
Express Yourself
(Sire/Warner Bros.)

TOP TIP

JEFF HEALEY BAND
Angel Eyes
(Arista)

Highly touted young talent is getting some heavenly Top 40 airplay and starting to chalk up noteworthy chart stats.

RECORD TO WATCH



KEVIN RALEIGH
Moonlight On Water
(Atlantic)

One tough contender that just won't give up. Top five at K104 and WYHT and number one at WKDD-Akron.

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

2W LW TW

2	1	1	MICHAEL DAMIAN - Rock On (Cypress/A&M)
3	3	2	DONNY OSMOND - Soldier Of Love (Capitol)
7	5	3	NEW KIDS ON THE BLOCK - I'll Be Loving You (Forever) (Columbia)
6	4	4	GUNS N' ROSES - Patience (Geffen)
12	6	5	RICHARD MARX - Satisfied (EMI)
1	2	6	PAULA ABDUL - Forever Your Girl (Virgin)
11	8	7	BOBBY BROWN - Every Little Step (MCA)
13	9	8	BETTE MIDLER - Wind Beneath My Wings (Atlantic)
8	7	9	HOWARD JONES - Everlasting Love (Elektra)
19	13	10	WATERFRONT - Cry (Polydor/PolyGram)
16	11	11	JIMMY HARNEN with SYNCH - Where Are You Now? (WTG/CBS)
21	18	12	NENEH CHERRY - Buffalo Stance (Virgin)
23	19	13	JOHN COUGAR MELLENCAMP - Pop Singer (Mercury/PolyGram)
29	20	14	MILLI VANILLI - Baby Don't Forget My Number (Arista)
32	22	15	DONNA SUMMER - This Time I Know It's For Real (Atlantic)
20	16	16	LITA FORD (w/OZZY OSBOURNE) - Close My Eyes Forever (Dreamland/RCA)
36	30	17	FINE YOUNG CANNIBALS - Good Thing (IRS/MCA)
25	21	18	ROACHFORD - Cuddly Toy (Feel For Me) (Epic)
4	10	19	JODY WATLEY - Real Love (MCA)
35	29	20	CYNDI LAUPER - I Drove All Night (Epic)
33	27	21	BANGLES - Be With You (Columbia)
18	17	22	ARETHA FRANKLIN AND ELTON JOHN - Through The Storm (Arista)
--	32	23	DOOBIE BROTHERS - The Doctor (Capitol)
30	25	24	CINDERELLA - Coming Home (Mercury/PolyGram)
--	37	25	SIMPLY RED - If You Don't Know Me By Now (Elektra)
--	36	26	STEVIE NICKS - Rooms On Fire (Modern/Atlantic)
39	33	27	NATALIE COLE - Miss You Like Crazy (EMI)
--	--	28	EXPOSE - If You Don't Know (Arista)
27	26	29	LISA LISA AND CULT JAM - Little Jackie Wants To Be A Star (Columbia)
37	35	30	ELVIS COSTELLO - Veronica (Warner Bros.)
--	40	31	TOM PETTY - I Won't Back Down (MCA)
15	14	32	THE OUTFIELD - Voices Of Babylon (Columbia)
--	38	33	WARRANT - Down Boys (Columbia)
5	12	34	BON JOVI - I'll Be There For You (Mercury/PolyGram)
--	--	35	MADONNA - Express Yourself (Sire/Warner Bros.)
--	--	36	MARTIKA - Toy Soldiers (Columbia)
--	--	37	MICHAEL MORALES - Who Do You Give Your Love To (Wing/PolyGram)
9	15	38	DEBBIE GIBSON - Electric Youth (Atlantic)
--	--	39	ROD STEWART - Crazy About Her (Warner Bros.)
17	24	40	SPECIAL - Second Chance (A&M)

CHARTBOUND

ARTIST TITLE LABEL	Reports	Adds	On	Chart	*Debuts in chartbound
PAUL McCARTNEY - My Brave Face (Capitol)	204	65	113	26	
ROXETTE - Dressed For Success (EMI)	204	84	105	15	
HENRY LEE SUMMER - Hey Baby (CBS Associated)	176	19	121	36	
LOVE AND ROCKETS - So Alive (Beggars Banquet/RCA)	136	55	67	14	
* BON JOVI - Lay Your Hands On Me (Mercury/PolyGram)	130	119	5	6	

HENRY LEE SUMMER

"HEY BABY"

GAVIN TOP 40 CHARTBOUND 176/19
R&R AOR 12*-8* R&R CHR 112 STATIONS

ADDED AT:

KUBE
WNYZ
WKSI
WZOU D-33
KISN D-40

99WAYS
KZIO
Y94
KSND D-36
KZZU D-40

K104
K106
WROQ D-29
Q102 25-23
WBCY D-29

WHOT
WCIL
WBWB 33-23
FM104 D-25
WPXR D-33



CBS ASSOCIATED

CYNDI LAUPER

"I DROVE ALL NIGHT"

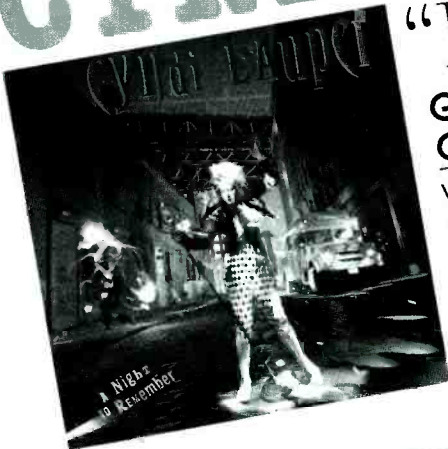
GAVIN A/C DEBUT IN UP & COMING 261/12
GAVIN TOP 40 29*-20* R&R CHR 26*-20*

WXKS 23-15
WNCI D-33
KDWB 21-19
KEGL 21-19
WHYT D-25

92X 24-19
KUBE D-25
KPLZ 25-22
Q105 20-15
WDFX D-24

KIIS/FM 27-24
KUBE D-25
KRBE 20-14
Y108 25-17
KZZP ADD

WZOU 24-18
93Q 16-14
WLOL 28-22
KXYQ 21-17



ROACHFORD

"CUDDLY TOY"

GAVIN TOP 40 21*-18* 44% HIT FACTOR
R&R CHR 29*-25*

94Q
KZZP 25-23
WZOU 33-23
WXKS 11-8

KUBE 24-18
X100 D-29
KISN 32-30
92X 28-23

Y108 22-20
KKRZ 24-20
WGH 18-12
KSND 20-14

KBEQ D-30
KPLZ 26-23
93Q 21-18
WKBQ 19-16

KROY D-32
WDJX D-28
WQUT 14-10
WLOL 23-20



Epic

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

UP & COMING

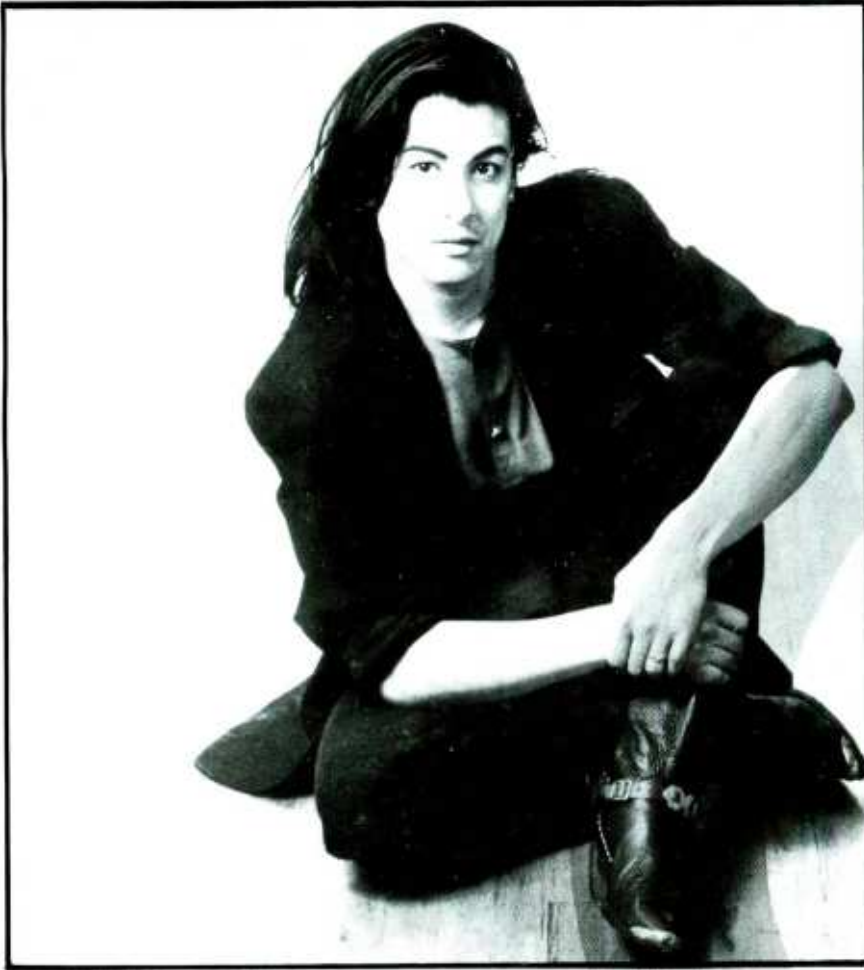
Reports accepted Mondays at
8 AM through 5 PM Tuesdays
Station Reporting Phone (415) 495-1990
Gavin Fax: 415-495-2580

Reports Adds On Chart

* Debuts in Up & Coming

149	4	120	25	CUTTING CREW - Between A Rock And A Hard Place (Virgin)
139	15	71	53	DINO - I Like It (4th & Broadway/Island)
138	8	77	53	CHICAGO - We Can Last Forever (Full Moon/Reprise)
127	7	85	35	QUEEN - I Want It All (Capitol)
119	23	48	48	REAL LIFE - Send Me An Angel (Curb/MCA)
105	43	55	7	WANG CHUNG - Praying To A New God (Geffen)
103	24	53	26	JEFF HEALEY BAND - Angel Eyes (Arista)
101	8	40	53	BENNY MARDONES - Into The Night (Polydor/PolyGram)
95	12	41	42	GREAT WHITE - Once Bitten Twice Shy (Capitol)
74	15	44	15	THE CULT - Fire Woman (Sire/Reprise)
74	2	53	19	WAS (NOT WAS) - Anything Can Happen (Chrysalis)
68	21	30	17	KARYN WHITE - Secret Rendezvous (Warner Bros.)
66	11	53	2	SWING OUT SISTER - Waiting Game (Fontana/PolyGram)
64	19	28	17	PETER GABRIEL - In Your Eyes (WTG/CBS)
63	31	29	3	MICA PARIS - My One Temptation (Island)
56	15	28	13	THE CURE - Fascination Street (Elektra)
54	14	40	--	10,000 MANIACS - Trouble Me (Elektra)
48	37	6	5	* WINGER - Headed For A Heartbreak (Atlantic)
48	48	--	--	* SWEET SENSATION - Hooked On You (Atco)
47	6	36	5	X - Wild Thing (Curb)
44	11	30	3	ROY ORBISON - She's A Mystery To Me (Virgin)
44	26	18	--	* PAUL PESCO - The Politics Of Love (Sire/Warner Bros.)
43	10	28	5	THE JACKSONS - Nothin' (that compares 2 U) (Epic)
41	15	22	4	R.E.M. - Pop Song '89 (Warner Bros.)
38	3	18	17	STEVIE B - In My Eyes (LMR)
38	17	10	11	PAJAMA PARTY - Yo No Se' (Atlantic)
37	9	17	11	KEVIN RALEIGH - Moonlight On Water (Atlantic)
33	33	--	--	* ANIMATION - Calling It Love (Polydor/PolyGram)
30	3	9	18	GRAYSON HUGH - Talk It Over (RCA)
30	7	21	2	DEPECHE MODE - Everything Counts (Sire/Reprise)
29	3	23	3	VANESSA WILLIAMS - Darlin' I (Wing/PolyGram)
28	7	20	1	RAIN PEOPLE - A Little Bit Of Time (Epic)
26	--	9	17	NEW ORDER - Round And Round (Qwest/Warner Bros.)
24	11	1	12	* DE LA SOUL - Me, Myself & I (Tommy Boy)
23	--	12	11	SAM BROWN - Stop (A&M)
22	6	16	--	* SCOTT GRIMES - I Don't Even Mind (A&M)
22	2	12	8	BULLETBOYS - For The Love Of Money (Warner Bros.)
22	7	12	3	* CRACK THE SKY - From The Greenhouse (Grudge)
21	6	4	11	* WHISTLE - Right Next To Me (Select)
20	2	6	12	* TKA - You Are The One (Warner Bros.)
20	11	9	--	* 38 SPECIAL - Coming Down Tonight (A&M)

Dropped: #23 Cher & Peter Cetera, #28 One 2 Many, #31 Madonna (Prayer), #34 Rick Astley, #39 The Belle Stars, Beckett, Surface, Atlantic Starr, Julian Lennon, XTC.



“THE
POLITICS
OF
LOVE”

paul

PESCO

GAVIN TOP 40 44/26

ALREADY ON:

WLTV	WKSP	WLNC	WAUC	WRGI
WWUF	WZLS	WAZI	WHKW	WIFX
WOVO	WZMX	WHSY	106RTB	K96
WZWZ	KDOG	KFMC	KHHT	KQAA
KXRA	KZEV	WGBQ	WNNO	KFBD
KJLS	KLBQ	KTUF	KZMC	KAFX
KIXS	KTDR	KMON	KGWY	KPKY
KELY	KKBG	KPSI	KWXX	KHSN
KITI	KQEN			

Produced by Paul Pesco for Jetstream Productions, Inc.
Personal Direction: MAVEN Management
From the album Make It Reality



MAVEN
MANAGEMENT



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HIT FACTOR

Top 40 Research:
Keith Zimmerman

Total Reports This Week **328** Last Week **330**

Hit Factor is a percentage of stations playing a record which also have it Top 20.
ie: 100 stations playing the record — 60 stations have it in their Top 20 — Hit Factor = 60%

ARTIST TITLE LABEL	Reports	Adds	1-5	6-10	11-20	21-30	Uncharted	Hit Factor	Weeks
MICHAEL DAMIAN - Rock On (Cypress/A&M)	260	--	177	62	15	4	2	97%	13
DONNY OSMOND - Soldier Of Love (Capitol)	257	1	174	58	20	1	3	98%	10
NEW KIDS ON THE BLOCK - I'll Be Loving You (Forever) (Columbia)	267	2	136	82	34	7	6	94%	10
GUNS N' ROSES - Patience (Geffen)	250	2	154	72	18	2	2	97%	10
RICHARD MARX - Satisfied (EMI)	296	1	46	109	113	21	6	90%	5
PAULA ABDUL - Forever Your Girl (Virgin)	221	--	157	55	8	1	--	99%	13
BOBBY BROWN - Every Little Step (MCA)	239	2	92	98	35	7	5	94%	11
BETTE MIDLER - Wind Beneath My Wings (Atlantic)	229	5	87	89	36	8	4	92%	14
HOWARD JONES - Everlasting Love (Elektra)	218	--	73	110	27	5	3	96%	12
WATERFRONT - Cry (Polydor/PolyGram)	250	5	12	47	140	36	10	79%	9
JIMMY HARNEN with SYNCH - Where Are You Now? (WTG/CBS)	207	3	52	68	66	14	4	89%	12
NENEH CHERRY - Buffalo Stance (Virgin)	214	3	40	49	80	31	11	78%	10
JOHN COUGAR MELLENCAMP - Pop Singer (Mercury/PolyGram)	236	--	8	29	134	53	12	72%	6
MILLI VANILLI - Baby Don't Forget My Number (Arista)	230	12	6	29	104	57	22	60%	6
DONNA SUMMER - This Time I Know It's For Real (Atlantic)	247	8	6	15	78	94	46	40%	7
LITA FORD (w/OZZY OSBOURNE) - Close My Eyes... (Dreamland/RCA)	182	4	39	61	55	16	7	85%	14
FINE YOUNG CANNIBALS - Good Thing (IRS/MCA)	286	8	--	5	62	148	63	23%	5
ROACHFORD - Cuddly Toy (Feel For Me) (Epic)	233	7	6	17	80	84	39	44%	9
CYNDI LAUPER - I Drove All Night (Epic)	261	12	2	1	68	127	51	27%	5
BANGLES - Be With You (Columbia)	249	3	--	1	59	137	49	24%	5
ARETHA FRANKLIN AND ELTON JOHN - Through The Storm (Arista)	175	--	7	37	93	23	15	78%	8
DOOBIE BROTHERS - The Doctor (Capitol)	240	15	2	7	34	94	88	17%	3
CINDERELLA - Coming Home (Mercury/PolyGram)	186	3	7	14	78	60	24	53%	9
SIMPLY RED - If You Don't Know Me By Now (Elektra)	239	25	2	1	28	85	98	12%	5
STEVIE NICKS - Rooms On Fire (Modern/Atlantic)	228	15	--	5	26	98	84	13%	5
NATALIE COLE - Miss You Like Crazy (EMI)	194	30	2	14	44	51	53	30%	9
EXPOSE - If You Don't Know (Arista)	230	22	--	1	11	64	132	5%	3
LISA LISA AND CULT JAM - Little Jackie Wants To Be A Star (Columbia)	147	--	2	18	71	38	18	61%	8
ELVIS COSTELLO - Veronica (Warner Bros.)	166	20	5	12	38	49	42	33%	8
TOM PETTY - I Won't Back Down (MCA)	187	41	9	12	25	42	58	24%	7
WARRANT - Down Boys (Columbia)	178	14	4	4	28	40	88	20%	6
MADONNA - Express Yourself (Sire/Warner Bros.)	237	178	--	--	9	25	25	3%	2
MARTIKA - Toy Soldiers (Columbia)	216	61	3	4	12	44	92	8%	3
MICHAEL MORALES - Who Do You Give Your Love To (Wing/PolyGram)	173	30	3	1	21	47	71	14%	7
ROD STEWART - Crazy About Her (Warner Bros.)	186	24	--	3	7	36	116	5%	5
ROXETTE - Dressed For Success (EMI)	204	84	--	--	3	12	105	1%	2
PAUL McCARTNEY - My Brave Face (Capitol)	204	65	--	--	2	24	113	--	2
HENRY LEE SUMMER - Hey Baby (CBS Associated)	176	19	--	--	3	33	121	1%	3
CUTTING CREW - Between A Rock And A Hard Place (Virgin)	149	4	--	--	4	21	120	2%	4
DINO - I Like It (4th & Broadway/Island)	139	15	1	1	15	36	71	12%	4
CHICAGO - We Can Last Forever (Full Moon/Reprise)	138	8	--	1	14	38	77	10%	5
LOVE AND ROCKETS - So Alive (Beggars Banquet/RCA)	136	55	1	--	2	11	67	2%	3
BON JOVI - Lay Your Hands On Me (Mercury/PolyGram)	130	119	--	--	--	6	5	--	1
QUEEN - I Want It All (Capitol)	127	7	1	--	14	20	85	11%	4
REAL LIFE - Send Me An Angel (Curb/MCA)	119	23	4	1	14	29	48	15%	4

ON RATINGS & RESEARCH...

by Jhan Hiber

RATINGS
101

A
COURSE FOR
BROADCASTERS



In the beginning there were *ratings*. And then the Gods at Arbitron created *shares*. And *turnover*. And *TSL* (time spent listening).

And *confusion!*

Sometimes we get confused about how the ratings work—or don't work. Some of the terminology is Greek—if we understand it that well. But what's a broadcaster to do? No one wants to admit they don't know all there is to know about the vital topic of ratings—but how do you get the straight scoop? In *English!* Stay tuned.

Ratings 101 Begins

Since this column began in February, we've heard from dozens of you. It's become apparent that many of you want to learn or learn more—about the radio ratings game.

For example:

- What are the key terms—and what do they mean?
- How do Arbitron and Birch surveys actually work?
- How can stations *improve* their showing in the ratings race?

So, "On Ratings and Research" to the rescue!

Beginning with this column "Professor Hiber" offers you a multi-part series we'll call "Ratings 101," aimed at helping with the basics. We'll touch on the areas noted above, plus others you may have wondered about. You *may* even want to *keep* these columns for future reference. So here goes—attention, class!

Ratings and Shares:
The Confusion

In our first session of "Ratings 101" we'll try

to clear up some of the most basic, yet sometimes confusing terms you hear bandied about. These are...

- Ratings
- Shares

These terms *are not interchangeable*, yet sometimes you'll hear folks use them as though they are. Let's see if we can clear up the confusion.

Ratings

In our business "ratings" has two uses. It's often used generically as in "The ratings are in today—how'd we do?" That's the most broad interpretation and usage.

The more technical context for "ratings" is as a *percentage of the population*. For example, if a station has rating of 10 for its morning show, that means that during an average quarter hour in the daypart *10% of the total population* is listening. Thus, if there's 500,000 people 12+ in your metro, for example, a 10 rating would mean 50,000 are tuned in to your morning show (during any given 15 minute period).

To recap: A rating is a percentage of the metro's population.

The *ratings* are more important to sales departments than to programmers. That's because many advertisers use as a buying criterion *Gross Rating Points*. Take our 10.A client buying 5 spots in the morning show (10 rating) would be buying 50 *Gross Rating Points*.

Shares

Shares are typically more useful as a programming yardstick. Perhaps that's because *shares* are a *percentage of actual radio listeners*. In

essence, shares are slices of the radio listening pie.

Take our morning show with 50,000 listeners. Let's say that 250,000 people 12+ (half the total 12+ population in this imaginary market) listen to the radio 6-10AM. The station's share would thus be a 20—or 50,000 out of the 250,000 actual morning listeners.

Definition Difference

- Shares are percentages of actual *listeners*
- Ratings are a percentage of *total population* (some of whom aren't listening to radio).

How To Use

Generally shares are the industry's yardstick. We see those rankers in the trades, measure careers by them ("I pulled a 12 share during my shift") and use them to track trends.

But, as noted earlier, the sales people and ad agencies usually don't care much about shares—it's rating points they need. Thus, if you are a programmer looking to advance—and want to better understand the sales equation—it wouldn't hurt to be conversant about ratings points too.

Hopefully the next time someone mixes the terms "ratings/shares" you'll know better. And of course we're *all* anticipating the release of the Spring ratings (the generic usage).

Here's hoping your ratings—and shares—are healthy!

See you soon for the next session of "Ratings 101." ●

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INSIDE TOP 40 by Dave Sholin

At any given moment opinions regarding the current state of music elicit a wide range of responses. I was reminded of that the other day when an MD mentioned how poor he felt product is right now. The very next programmer I spoke to saw things quite differently. He went as far as to say he feels music hasn't been this good in years. While generalities are difficult to defend, these two comments point out the subjectivity that's involved, and impossible to ignore, when discussing something as emotional as music. Entertainment moguls like Disney's Michael Eisner and NBC's Brandon Tartikoff readily admit to relying on that intuitive emotional trigger as one criteria in their decision-making process. The trick is to harness those emotional responses and use them advantageously in an overall objective assessment. Surely at any given time there's a stockpile of mediocre releases, but there are also plenty of gems among the Top 40. Anyone passionate and dedicated enough to soak up information and devote the time necessary to listen will find a lot of damn good music every year.

Massive sales and request activity on **FINE YOUNG CANNIBALS** propel them to a heavy 9% to 23% **HIT FACTOR** surge. Ranks number two in overall airplay with huge gains at KPAT 26-16, Y107 28-21, WGBQ 24-16, 102QQ 28-18, KISS 108 20-11, WBBQ 29-18, WGLU 34-22, WDJX 27-20, WDEK 25-12, ZFUN 27-19, KZZK 25-15, KPXR 20-14, KLYK 24-17 and KUBE 30-23.



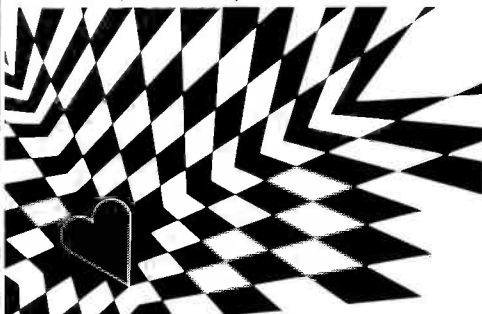
It didn't take long for **STEVIE NICKS** to move inside the top thirty with early believers generating some noteworthy moves, especially at rock oriented stations. Top twenty **KEGL** 20-15 and **Y95 Dallas** 20-17, **KPXI Mt. Pleasant, TX** 17-13, **K104 Erie** 22-8, **WDFX Detroit** 12-10, **WSPK Poughkeepsie** 24-19, **Y97 Santa Barbara** 22-19, **FM104 Modesto/Stockton** 19-15, etc.

When a hot ballad kicks in, lookout! That's exactly what's happening to **NATALIE COLE** who's closing in on 200 reports. **Bob Steele MD** at **100KHI Ocean City, MD** takes it 19-9 and says "phones are real good, across the board...particularly adult females." New on **WHFN, KBIU, 106RTB, WLHQ, Y106, WSTO, KJCK, KWNQ, KQKY, Z104, WLRW, KXRA, KROC, KHHT, KZLS, KFTZ, KIQY, KDUX, WAWV, WVAQ**, etc.

TOM PETTY checks in as the number one track at **WMMS Cleveland** for the second week with a load of other top ten listings including **KFMW** 12-7, **KBQ** 25-5, **KEGL** 4-2, **K100** 5-4, **WKZQ** 2-2, **WJRZ** 2-2, **WKOR** 8-5, **WYNU92FM, Z107** 14-10, **WSPT** 13-9, **Z104** 14-10, **KPXI** 14-8, **Y97** 9-7, **FM104** 17-9 and **OK95** 12-10. Added at **WNCI, Z103, KKRC, KZZP, KZZK, LG73, KWSS, EAGLE** 106, **Q102, WHHY, Q105**, etc.

Plenty of initial LP play gives **MADONNA** a jump off the starting line, skipping right over a stop at **CHARTBOUND**. Top twenty for **Brian Kelly Z95 Chicago** #17, **Chris Baker** and **Ray Kalusa KCPX Salt Lake City** #19, **Robert St. John** and **Brian Anderson KQIX Grand Junction, CO** #18, plus **KBQ St. Louis** #20, **Q107 Washington D.C.** #19, **KCIL Houma/New Orleans** #15, **WHKW Fayette** #12 and **KGGI San Bernardino** #19.

MARTIKA is on her way to collecting one of the year's big hits as this **TOP TIP** of two weeks ago gets hotter every week. More and more programmers are figuring that out as she picks up 61 new believers and tops 200 total reports. Newlywed **Kevin Chase** at **KMOK Lewiston** says the "the single hit the stores and went straight to number two and it's number one in requests" as he moves it 37-29. Other gains at **HOT97.7** 24-17, **KRQ** 19-14, **X100** 30-6, **KDWB** 27-21, **KKFR** 20-12, **Y108** 10-3, **Y95** 15-10, etc.



Top ten action at **ALBUM** and **ALTERNATIVE** radio for **LOVE AND ROCKETS** who make it into the **MOST ADDED** column for the first time. So strong at Alternative stations, the album charts number one for a solid month. New on **WAVA, Y108, KZOU, WTBX, KWES, X102, KSWB, WRGI, CKOI, KC101, WJMX, WAGQ, WMMY, WIQQ, WDJX, KHHT, KYA** and **KROY**.

Expect to hear more and more about the **JEFF HEALEY BAND**, whose music is featured on the soundtrack to the new **Patrick Swayze** film "Road House." The song "Angel Eyes" isn't part of that package, but it is on his debut album and picking up more airplay each week. **HIT FACTOR** is 13% with 24 adds moving it to over 100 reports. Gaining at **WKZQ** 21-13, **WPFM** 9-6, **WNNO** 21-12, **KWYR** 26-18, **KDOG** 24-18, **WQLK** 26-18, **KFBD** 16-11, etc.



Top thirty stats on **THE CULT** who rock ahead ten places at **KXXR** 23-13. Also hot at **Y104** 7-3, **Z104.5** 27-23, **CKOC** 36-22 and **WKZQ** 26-7. Adds include **KOY Phoenix, WIFC Wausau, WKLQ Grand Rapids, KIXY San Angelo, KGWY Gillette, PRO/FM Providence** and **KEGL Dallas**.

K106 Beaumont gives **THE CURE** a giant 17-6 move and **93Q Houston** takes it top five, going 8-5. Also doing well at **Y106 Orlando** 22-17. Added at **KISS** 108, **KCPX, WPST, 102QQ, KZEV, KFMW, WCLG, WLNC, WRCK, WKLQ**, etc.

Seventeen adds for **PAJAMA PARTY**, which goes to number one at **HOT 97** and climbs 22-17 at **WPLJ** and 20-17 at **Z100 New York**. **KROY Sacramento** sends it top ten 18-9. New on **KLBQ, WBSS, WZLS, KRQ, KAGO, KKBC, ISLE95, WIQQ, WAZI, WKSP** and **WJMX**.

John Raymond at **KIXY San Angelo, TX** reports that **SAM BROWN** is his number three request item with adults and teens, male and female and moves it 21-11. **John** says "believe me, this is a hit record." Also climbs 13-11 at **Z104 Madison**.

Persistence is paying off for **KEVIN RALEIGH** who is number one again at **WKDD Akron**. Listener demand forced this track back on some stations and it's now doing big things at **WYHT** 6-5, **K104** 10-5, **WLTV** 29-22 etc. Added at **WNVZ Norfolk, Y106 Orlando, Y94 Fargo/Moorhead**, etc.

Congratulations to **Gavin Medium Market Program Director** of **Year Clarke Ingram** and his staff at **KRQ Tucson** on the 23 share they racked up in the winter sweep. It makes them the highest rated top 40 in the country. **Clarke** reports **EDELWEISS** at number two on the phones after only two plays.

FEATURES

BIOFEEDBACK

by Ron Fell

•ROLLING STONES

June 2nd marks the twenty-fifth anniversary of their first live performance in the USA. The show took place at a high school football stadium in Lynn, Massachusetts.

•PAUL PESCO

Paul was a member of Madonna's first backup band which also included Stephen Bray (a member of Breakfast Club and one of her producers). Another member of that first band was David Frank, now half of the group The System.

•MICHAEL JACKSON

His next album may actually be a two-record Greatest Hits collection with three new songs included.

•RALPH ILLENBERGER

This veteran German guitarist has performed live in more than forty countries on six continents. His most bizarre experience came in 1986 when he performed in the courtyard of an open-air market in Addis Ababa, Ethiopia.

•RICHARD MARX

Royalties from CHILDREN OF THE NIGHT, a song on his new album Repeat Offender, are to be donated to a Southern California charity which provides shelter for homeless children. Among the chorus of background singers on the track are The Gatlin Brothers, Kevin Cronin of REO, Richard Marx's wife Cynthia Rhodes and twenty kids from the shelter.

•HOLLY JOHNSON

Holly, the former lead singer in Frankie Goes To Hollywood, was born with the first name of William, but he says he adopted the first name of Holly after a character in Lou Reed's song WALK ON THE WILD SIDE.

•E.U.

Spike Lee directed the video for the group's new single BUCK WILD.

•RONNIE McDOWELL

Ronnie began his recording career with a song celebrating the life of Elvis Presley, THE KING IS GONE. Now Elvis' widow Priscilla, who's producing an ABC pilot called Elvis: The Younger Years, has hired Ronnie to record songs for the soundtrack.

•PAUL McCARTNEY

Paul wrote the Peter & Gordon hit WOMAN for his then-girlfriend Jane Asher. Jane was the sister of Peter Asher who is now a successful producer of artists such as Linda Ronstadt, James Taylor and 10,000 Maniacs.

•KARYN WHITE

Karyn says she spells her first name with "y" instead of an "e" because when she first saw her birth certificate the name had been misspelled with a "y".

•CAROLE KING

A few years before she recorded her famous Tapestry album she was in a group called The City. The group included Danny Kortchmar and her second husband Charles Larkey. They recorded one album for Ode Records which included the song HI DE HO, later to become a hit for Blood, Sweat & Tears. The album also included the original version of her classic ballad YOU'VE GOT A FRIEND.

May 26, 1989/the GAVIN REPORT



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FROM THE FORTHCOMING ALBUM
"STEPPIN' OUT"



"I SECOND THAT EMOTION"

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"I SECOND THAT EMOTION":

GAVIN CHARTBOUND Urban Contemporary
R&R BREAKERS within the first 2 weeks of release!

R&R DEBUT-37* Urban Contemporary

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WENN WBLX WEDR KPRS KHYS
WZAK WTLC KDIA XHRM
WQOK WEKS WGPR WBLZ



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The



Appearance Of Larry Blackmon

BY BETTY HOLLARS

The beginnings of a twelve piece band once called New York City Players go back to 1977 and are deeply entwined with the beginnings of another innovation in the music business, Neil Bogart and Cecil Holmes' Casablanca Records. Struggling to make ends meet, Larry Blackmon was literally on his knees waiting on a customer in a New York City men's clothing store when his "big break" came. A disc jockey's voice on legendary radio station WBLS came over the speakers, announcing the spotlight song of the week: "Rigor Mortis," from Cameo's first album "Cardiac Arrest." Blackmon laid down his chalk, excused himself, asked a co-worker to take over for him, walked over to his locker, picked up his belongings, and left the store before the record had finished playing.

Twelve years and 13 albums later, Larry Blackmon is part of Atlanta Artists' music, production, video and film companies' success. He lives in Atlanta and shuttles between there, Miami and New York to write, produce, record and fulfill a lifetime dream that began with the late Neil Bogart's belief in Cameo's unique style. Ironically, Larry has just completed an Eddie Murphy album for Cecil Holmes who is now Vice President of A&R at Columbia Records. Larry is in Florida now, and we begin this interview with his start in 1977.

Betty Hollars: How did you meet Neil Bogart and Cecil Holmes?

Larry Blackmon: At the time Casablanca Records formed we were The New York City Players and had recorded a disco song by a songwriter named Johnny Melfi called "Find My Way." We performed in various clubs around New York City and he heard us and was excited about the group. We recorded the song—the first song that I produced professionally—and it was submitted to Casablanca Records. Neil Bogart loved it and we signed a contract to do the single with an album pending. The single was released and went 99 with an anchor, but Neil really believed in the song and the act, so we wanted a chance to record a different type of record. Cecil Holmes said he would come to New York and take a listen to see if it would be worth going for it. Before he arrived we prepared our material, and then we performed it

for him live in the rehearsal studio. Cecil loved the stuff and said, "I'm going to give the go-ahead because I think you've got something."

BH: Chocolate City was Cecil's label and a subsidiary of Casablanca?

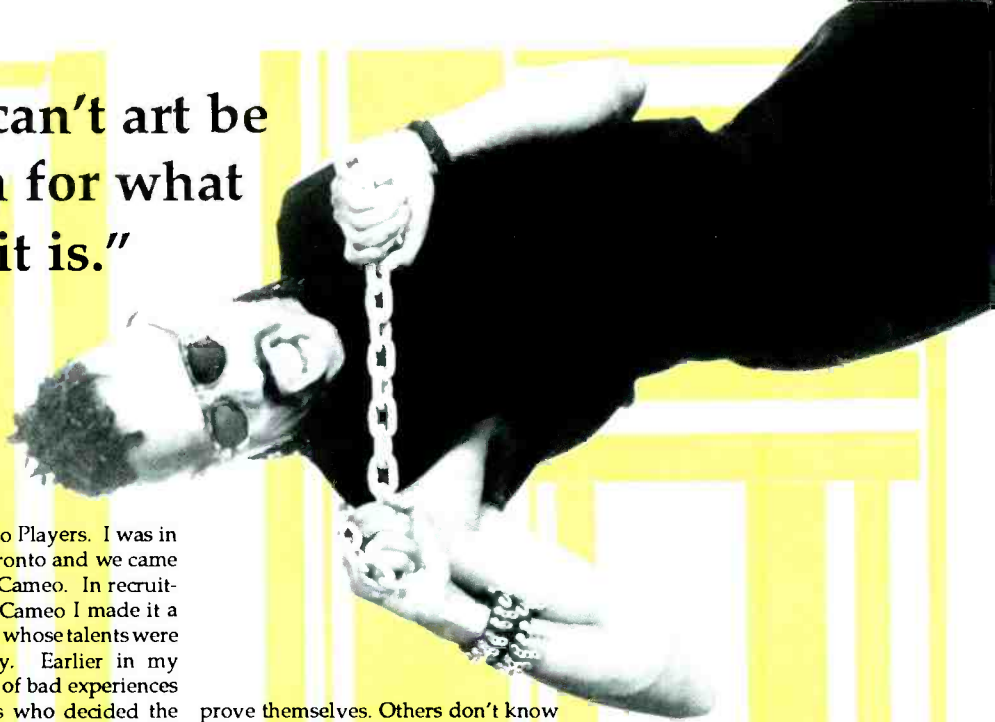
LB: That's true. When Neil Bogart found out we were black we became Chocolate City. He didn't know we were black because you couldn't tell from the first song, "Find My Way." At that point we recorded a song called "Rigor Mortis" that I wrote along with Nathan Leftenant and his brother Arnette. It was released in New York and sold 40,000 copies in two weeks. It broke around the country and the rest is history.

BH: I read about your tough times. You were in a clothing store measuring someone when you heard your song played on the radio.

LB: When the first single didn't happen, we were very disappointed and

the GAVIN REPORT/May 26, 1989

"Why can't art be taken for what it is."



had to do other things to support ourselves, as well as play whenever we could. We decided it wasn't cost-effective to play with the size of the act we had and the much money we needed to do engagements. So I had a job as a clothes salesman at a Wall Street haberdashery. The owners used to play the Holy Koran early in the day. One day as I was fitting a gentleman for a suit I heard one of these segments they had on WBLS where they would feature certain songs with a disc jockey's voice saying "World Premier." And then I heard our record, "Rigor Mortis." WBLS's "World Premier" songs were played six times a day. At that point, I knew it was time to pursue my purpose in life. I asked the gentleman to excuse me for a moment, went downstairs and told another salesman to wait on him. Then I went to my locker, got my things and happily marched out the door as the song played on the radio.

BH: That's priceless!

LB: I adjusted my life to be able to devote all my time to take advantage of that success, bring the guys back together and move on. There were six or seven of us when we recorded the album "Cardiac Arrest." The first single "Find My Way" was on it, too. Neil Bogart just would not give up (laughs). As a matter of fact, three years later we recorded it again because Neil really wanted it to happen. It was exciting to try it differently after we made it over the hump.

BH: Why did the New York City Players change their name to Cameo?

LB: Cecil Holmes received a letter from Phonogram, which is PolyGram—the company we're with now ironically—(Casablanca was sold to PolyGram) saying that they objected to that name

because of The Ohio Players. I was in a hotel room in Toronto and we came up with the name Cameo. In recruiting the people for Cameo I made it a point to find people whose talents were strong individually. Earlier in my career I'd had a lot of bad experiences with lead vocalists who decided the band depended on them and they became very temperamental. I hated depending on that volatile aspect. The concept of the group was to have several strong individuals making a cameo performance.

BH: I was reading about a car sale at your house during more of the "tough times" and it sounded odd that you all had to resort to selling your cars because by that time you were selling albums.

LB: I'm happy I can clear that up. It was just a joke Nathan would tell. We were switching accountants and were having a meeting at my house in Atlanta. When the accountant pulled up in the driveway he saw a Ferrari, two Mercedes, a Cadillac—a lot of different cars. He said, "I know what the problem is—all these cars."

BH: The group went from a 10-man band to a trio including you, Nathan Leftenant and Tomi Jenkins, who now has his first solo album. Why the decrease in personnel?

LB: Reaganomics and the cost of doing business. When you've had success for several years people become anxious to have their own experiences to

prove themselves. Others don't know what they want and vacillate. That was pretty uncomfortable because I've always been used to a direct plan of action and execution. It wasn't always harmonious and those who wanted to do something else went to do it, and as for some of the others, we decided for them. We reduced from eleven to five to three.

BH: How does the current LP "Machismo" compare with 1986's "Word Up?" What have you done differently?

LB: Machismo is an extension of "Word Up." After the "Word Up" success, I was commissioned by Eddie Murphy and others to do productions that would take awhile. Eddie could work when he could juggle his schedule and mine around, so while writing songs for Cameo we found ourselves in a position of recording things when the timing wasn't necessarily right. As a result, the release was a bit late for us and I felt there could have been a better strategy.

BH: You're producing a lot of superstars, one of which you just mentioned, Eddie Murphy. Did Cecil put you two together?

LB: Actually yes, because Eddie asked him about me. I was in Florida on vacation and Cecil called and asked if I would consider writing and producing a few songs on Eddie's next album. I wanted to know the details so when I said I'd be in New York in about a week we decided to discuss it then. I arrived in New York and before I called Cecil I happened to be having dinner with Nathan and some friends. I heard a voice behind me say, "You know man, I've been looking for you all over the place!" I looked up and it was Eddie Murphy. We exchanged phone numbers and he called and came down to the studio to try something I thought would be great for him. He wanted to go for it and we wrote a couple of songs together. I have a great deal of respect for Eddie, not just because he's a su-

perstar. He has determination and professionalism—he's very serious about his work. I'm serious too. A guy that could hire anybody in the world requested me and I felt flattered.

BH: You've produced two or three songs on Eddie's album that's coming out?

LB: We did six songs and two or three will be on the album.

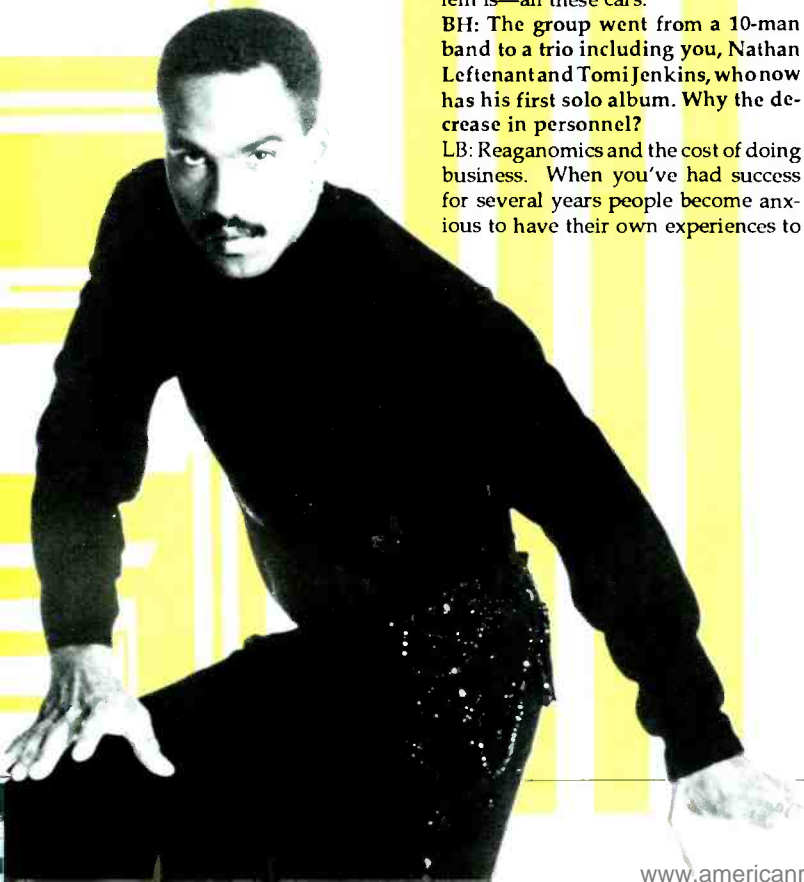
BH: Do you allow people you're producing to give you their individual input?

LB: My concept of production is to become a conduit, or a channel to the public of an artist's talent and strengths. In the actual technique of production, I feel I specialize in getting the best of their talent down. I look at each song as a script and we discuss that with the artist before going in, so when we agree to produce a couple of songs, we've already discussed the script. Then it's just a matter of going in and performing. Yes, their ideas are essential or everything would sound like Cameo! I am a concept producer. More of that will be seen over the next six months, as I said, with Colonel Abrams, Eddie Murphy, Jermaine Jackson, Ca\$hflow, Cameo and a couple of new acts we have coming out such as Blake & Morris and Foreplay, as well as the Tomi Jenkins and several other acts we're considering. I've worked really hard. I've tried to concentrate my time in sections because I don't intend to be a producer-for-hire. This is more for my career goals and achieving the success that would allow me to do other things I'd like to do creatively, rather than earning a living as a producer-for-hire because at some point it would be hard to stay inspired. That's not why I'm in this business. It's for personal satisfaction as well.

BH: What are you plans?

LB: I have other goals—film and just

CONT. ON PAGE 42



THE

JACKSONS



“nothin’ (that compares 2 u)”

gavin urban: 25-17* • r&r urban: 24*-17**

WXYV	WILD	WRKS	WDAS	WUSL	WAMO	WDJY	WHUR	WKYS	WVEE	KJMZ	K104	KHYS
KMIQ	KRNB	WEDR	WYLD	HOT103	PWR94	WGCI	WBLZ	WZAK	WVKO	WTLC	KPRS	KMJM
KDAY	KJLH	XHRM	KSOL	WNHC	OC104	WWKX	WJIZ	KBCE	WEKS	WFXA	KQXL	WXOK
WATV	WENN	WPAL	Z93	WPEG	WJTT	WWDW	WFEX	WFXC	KPRR	WZFX	WQMG	Z104
WQFX	WDKT	WJMI	Q92	KIIZ	KFXZ	Z16	WQIS	Z99	U102	KIPR	WLOU	WJJS
WIZF	WGPR	KBUZ	WDZZ	HOT96	KPRW	WTLZ	WVOI	KACE	KDIA	WQIC	KCHX	WBLX
K98-FM	HOT105	WQIM	WQQK	WIKS	WJHM	WQOK	WCDX	WPLZ	WEAS	KDKS	KMJJ	WANM
WTMP	WTUG	Z92										



MOST ADDED

JODY WATLEY (31)
(MCA)

L.L. COOL J (28)
(Def Jam/Columbia)

AL GREEN (25)
(A&M)

STEPHANIE MILLS (16)
(MCA)

KARYN WHITE (14)
(Warner Bros.)

TOP TIP

L.L. Cool J
I'm That Type Of Guy
(Def Jam/Columbia)

The Type Of Guy That Needs
A Radio Edit, Edit!

RECORD TO WATCH



DAVID PEASTON
Two Wrongs (Don't Make It Right)
(Geffen)

Two wrongs don't make it right
but 16 reports should correct it.

Editor: Betty Hollars
Assoc. Editor: John Martinucci

URBAN CONTEMPORARY

2W LW TW

3	2	1	ATLANTIC STARR - My First Love (Warner Bros.)
7	4	2	NEW KIDS ON THE BLOCK - I'll Be Loving You (Forever) (Columbia)
4	3	3	LISA LISA AND CULT JAM - Little Jackie Wants To Be A Star (Columbia)
9	5	4	JOYCE "FENDERELLA" IRBY - Mr. D.J. (Motown)
2	1	5	NATALIE COLE - Miss You Like Crazy (EMI)
8	7	6	O'JAYS - Have You Had Your Love Today (EMI)
12	8	7	DE LA SOUL - Me, Myself & I (Tommy Boy)
15	9	8	LUTHER VANDROSS - For You To Love (Epic)
11	6	9	TONY! TONI! TONE! - For The Love Of You (Wing/PolyGram)
20	11	10	KIARA - Every Little Time (Arista)
24	16	11	PEABO BRYSON - Show & Tell (Capitol)
22	15	12	DIANA ROSS - Workin' Overtime (Motown)
21	14	13	BE BE & CE CE WINANS - Lost Without You (Capitol)
23	18	14	ANITA BAKER - Lead Me Into Love (Elektra)
30	20	15	MICA PARIS - My One Temptation (Island)
28	17	16	MILLI VANILLI - Baby Don't Forget My Number (Arista)
--	25	17	THE JACKSONS - Nothin' (That Compares 2 You) (Epic)
16	12	18	ARETHA FRANKLIN AND ELTON JOHN - Through The Storm (Arista)
37	31	19	VANESSA WILLIAMS - Darlin' I (Wing/PolyGram)
--	28	20	SURFACE - Shower Me With Your Love (Columbia)
18	13	21	SLICK RICK - Children's Story (Def Jam/Columbia)
--	29	22	LEVERT - Got To Get The Money (Atlantic)
29	23	23	DEJA - Made To Be Together (Virgin)
33	32	24	MILES JAYE - Objective (Island)
36	33	25	THE BOYS - A Little Romance (Motown)
--	38	26	CHUCKII BOOKER - Turned Away (Atlantic)
--	39	27	FREDDIE JACKSON - Crazy (For Me) (Capitol)
--	35	28	VESTA WILLIAMS - Congratulations (A&M)
--	--	29	KARYN WHITE - Secret Rendezvous (Warner Bros.)
--	--	30	SOUL II SOUL - Keep On Moving (Virgin)
38	34	31	LEOTIS - On A Mission (Mercury/PolyGram)
39	36	32	EUGENE WILDE - I Can't Stop (This Feeling) (MCA)
--	40	33	JAMES INGRAM - It's Real (Warner Bros.)
35	30	34	LA RUE - I Want Your Love (RCA)
40	37	35	ALTON WOKIE STEWART - She's So Cold (Epic)
25	19	36	ROB BASE & D.J. E-Z ROCK - Joy & Pain (Profile)
--	--	37	SYSTEM - Midnight Special (Atlantic)
--	--	38	KOOL MOE DEE - They Want Money (Jive/RCA)
6	10	39	GRADY HARRELL - Sticks & Stones (RCA)
13	22	40	JODY WATLEY - Real Love (MCA)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
JODY WATLEY - Friends (MCA)		63	31	1	12	19	20%	2
10db - I Second That Emotion (Crush Music)		50	7	1	13	29	28%	3
CHERYL PEPSII RILEY & FULL FORCE - Every Little Thing (Columbia)		39	2	--	22	15	56%	6
THIRD WORLD - Forbidden Love (Mercury/PolyGram)		35	9	--	5	21	14%	2
*NENEH CHERRY - Buffalo Stance (Virgin)		34	7	14	7	6	61%	1

UP & COMING

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

LP CUTS

Reports	Adds	ARTIST TITLE LABEL
31	6	TODAY - Take It Off (Motown)
30	4	B-FATS - I Found Love (Orpheus/EMI)
30	25	*AL GREEN - As Long As We're Together (A&M)
28	28	*L.L. COOL J - I'm That Type Of Guy (Def Jam/Columbia)
27	1	JUNE POINTER - Tight On Time (I'll Fit U In) (Columbia)
27	4	DONNA ALLEN - Can We Talk (Oceana/Atlantic)
27	7	MIKKI BLEU - Something Real (EMI)
25	3	*ANGEE GRIFFIN - Toby (Luke Skyywalker)
25	3	CHRISTOPHER McDANIELS - A Woman's Touch (Mega Jam)
25	7	*DINO - I Like It (4th & Broadway/Island)
25	10	*BLUE MAGIC - It's Like Magic (OBR/Columbia)
24	13	*CAMEO - Pretty Girls (Atlanta Artists/PolyGram)
23	6	*HEAVY D. & THE BOYZ - We Got Our Own Thang (MCA)
23	16	*STEPHANIE MILLS - Something In The Way (You Make Me Feel) (MCA)
22	--	PERRI - No Place To Go (MCA)
21	1	RICK JAMES - This Magic Moment/Dance With Me (Reprise)
21	--	THE MANHATTANS - Sweet Talk (Valley Vue)
20	2	LYNCH - Magic Spell (Capitol)
20	5	*CHERRELLE - What More Can I Do For You (Tabu/CBS)
19	3	*LIA - Constantly (Virgin)

*First time listed on this page.

DROPPED: #21- Deon Estus, #24-Al B. Sure!, #26-Skyy, #27-Anne G., Marcus Lewis.

ANITA BAKER - Good Love

PAUL LAURENCE - Cut The Crap

GUY - Goodbye Love

THE O'JAYS - Out Of My Mind/Fading
Serious Hold On Me/Friend Of A Friend

NEW CHOICE - Respect

E.U. - Living Large/Don't Turn Around

ARETHA FRANKLIN
(duet with Whitney Houston) -
It Isn't, It Wasn't, It Ain't Never Gonna Be

JAMES INGRAM - So Fine

INSIDE URBAN



WJIZ WELCOMES A LADY
Lateasha (r) recently visited WJIZ-Albany, and shared the mic with afternoon drive personality/Asst. P.D. Jackie Evans.



THE INK MAY STILL BE WET
Teddy Riley and Gene Griffin, one of the hottest

production teams in the business, have agreed to a production/label deal with Motown Records. "I'm committed to returning Motown to the streets," quipped Motown President and CEO Jheryl Busby. Pictured while the ink was drying are (seated l-r) Teddy Riley and Gene Griffin and (standing l-r) Motown VP/A & R Zack Vaz, Busby and Sound Of New York attorney Kendall Minter.

Picking the Record To Watch this week was a breeze: DAVID PEASTON's "Two Wrongs (Don't Make It Right)" was mentioned by many people who didn't have to give it a second thought: K.J. Holiday, WJDY-Salisbury says, "He easily goes from the Apollo theater to the top of the charts and it's guaranteed to be a hit." Johnnie Walker, KRNB-Memphis, almost repeated K.J.'s sentiments: "This guy is going to go all the way." Wayne Walker, WLWZ-Greenville, says "It's already getting strong adult calls." Rick Lee, WQQK/FM-Nashville wants to be quoted: "This uptempo release is already very strong with adults here in Nashville and looks like a big record already." All this after only one week!

Top Tip L.L.COOL J was almost as easy, except we were looking for an edit other than the 7" and 12" that were sent to us. Some stations are doing their own edits, but no listeners (or their parents) have lodged any complaints yet. Earl Boston, WMGL-Charleston needed to say this about GUY:

"If you played 'Piece Of My Love' she may just 'Spend The Night' with you! Another smash from GUY!" (Clarification: "Piece" is a hot LP cut, while "Spend" is the new single.) Last week we were somewhat uncomfortable with the incorrect spelling of "Licence" on our review of the new GLADYS KNIGHT single from the James Bond movie soundtrack, "Licence To Kill." After consulting Webster's, Gavin Editorial Assistant Ian Tanamachi put our minds at ease: the movie is British and the dictionary shows that the correct British spelling is "Licence." Ian, by the way, is quite an expert on Ian Fleming's James Bond movies. He provided us with a list of all the movies, all the soundtracks, which artists performed the songs and during what year. Thanks, Ian! Stations reporting GLADYS KNIGHT this week are: WABD-Clarksville, WUFO-Buffalo, WANM-Tallahassee, WFXA-Augusta, WGOK-Mobile, WGSW-Greenville, WJLD-Birmingham, WLWZ-Greenville, WPEG-Charlotte, WQIM-Montgomery, WQQK-Nashville, WYNN-Florence, WZFX-Fayetteville, WTLC-Indianapolis, WTLZ-Saginaw, WVOI-Toledo, and KRIZ-Seattle. Hope your Memorial Day was memorable! Talk to all of you on Tuesday. Ciao for now, Betty.

(P.S. If you're freezing your list on Tuesday due to the Monday holiday, just give us a quick call on Tuesday and let us know. Thanx!)

HIT FACTOR

Urban Research:
Betty Hollars/John Martinucci

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

Total Reports This Week **112** Last Week **114**

ARTIST TITLE LABEL	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
ATLANTIC STARR - My First Love (Warner Bros.)	77	--	66	9	2	97%	10
NEW KIDS ON THE BLOCK - I'll Be Loving You (Forever) (Columbia)	96	2	64	21	9	88%	10
LISA LISA AND CULT JAM - Little Jackie Wants To Be A Star (Columbia)	89	--	54	30	5	94%	8
JOYCE "FENDERELLA" IRBY - Mr. D.J. (Motown)	69	--	57	10	2	97%	10
O'JAYS - Have You Had Your Love Today (EMI)	73	--	57	13	3	95%	8
DE LA SOUL - Me, Myself & I (Tommy Boy)	79	6	54	12	7	83%	9
LUTHER VANDROSS - For You To Love (Epic)	75	--	45	25	5	93%	7
KIARA - Every Little Time (Arista)	68	--	44	19	5	92%	9
PEABO BRYSON - Show & Tell (Capitol)	75	--	33	38	4	94%	6
DIANA ROSS - Workin' Overtime (Motown)	80	--	19	51	10	87%	5
BE BE & CE CE WINANS - Lost Without You (Capitol)	60	1	39	15	5	90%	10
ANITA BAKER - Lead Me Into Love (Elektra)	67	--	25	35	7	89%	7
MICA PARIS - My One Temptation (Island)	71	5	25	27	14	73%	9
MILLI VANILLI - Baby Don't Forget My Number (Arista)	93	2	28	50	13	83%	6
THE JACKSONS - Nothin' (That Compares 2 You) (Epic)	84	4	8	46	26	64%	3
VANESSA WILLIAMS - Darlin' I (Wing/PolyGram)	77	3	9	44	21	68%	6
SURFACE - Shower Me With Your Love (Columbia)	68	4	8	36	20	64%	5
LEVERT - Got To Get The Money (Atlantic)	69	4	6	42	17	69%	4
MILES JAYE - Objective (Island)	59	3	14	34	8	81%	7
THE BOYS - A Little Romance (Motown)	62	--	8	35	19	69%	6
CHUCKII BOOKER - Turned Away (Atlantic)	62	2	8	37	15	72%	5
FREDDIE JACKSON - Crazy (For Me) (Capitol)	64	4	8	31	21	60%	4
VESTA WILLIAMS - Congratulations (A&M)	54	3	4	38	9	77%	6
KARYN WHITE - Secret Rendezvous (Warner Bros.)	80	14	9	31	26	50%	3
SOUL II SOUL - Keep On Moving (Virgin)	63	7	11	25	20	57%	3
LEOTIS - On A Mission (Mercury/PolyGram)	56	3	5	31	17	64%	7
EUGENE WILDE - I Can't Stop (This Feeling) (MCA)	51	--	2	35	14	72%	7
JAMES INGRAM - It's Real (Warner Bros.)	60	2	4	30	24	56%	5
ALTON WOKIE STEWART - She's So Cold (Epic)	44	3	4	24	13	63%	7

NEW RELEASES by Betty Hollars and John Martinucci



L.L. COOL J - I'm That Type Of Guy
(Def Jam/Columbia)

Cool J is back sounding bigger and better than "Bigger and Deffer." Running along the same line as "Coolin' In Cali", but with a more risque lyric content that might cause listeners to react unfavorably — or just the opposite! Some stations have to edit the L.L. out of this!

FOSTER & McELROY - Gotta Be A Better Way
(Atlantic)

Oaktown homeboys bust out with their own concept album, FM2 (FM Squared). It's a



heavy funk dance track with well produced sampling. Assisting on this song are Derick Hughes, with lead vocals, Vogue (Terry, Dawn, Maxine, Cindi) on background and rappin' by Stets very own Daddy-O and Delite. Kickin'!

BOBBY BROWN - On Our Own (MCA)

The King of stage bounces right back with a new single—however this is not from the "Don't Be Cruel" album—it's from the "Ghostbusters II" soundtrack. Uptempo with an aggressive rap breakdown is becoming a Bobby Brown trademark. Teamed once again with La'Face—look out!



JONATHAN BUTLER - Sarah, Sarah
(live/RCA)

When we interviewed Jonathan a few months ago, he said this was one of his favorite cuts from this album. His treatment of the release is a good example of how good a tune can sound when a vocalist is truly into the making of it. Take Jonathan's vocal talent, mix it with what he's noted for—his jazz expertise—and it makes a total package.

P.D. NOTEBOOK

by Eric Norberg

FORMULATING A PLAYLIST

I've received a suggestion from a programmer who has held several jobs in radio, including at least one in a medium-size market. He confesses that he still doesn't know exactly how a playlist and rotations are put together—and lacks confidence in the way he is doing it, based as it is on what other stations do. His suggestion was that I do a column on the basic considerations that go into these two tasks:

(1) How to put together a list, and how to decide what moves up and what moves down, etc.

(2) How rotations are constructed.

I don't think one can devise a current-music playlist till one has determined the rotation, so I'll address the second point first.

The principle of "rotation" goes back to Top 40's invention by Todd Storz, and its refinement by Gordon McLendon. The purpose of any modern program structure is to build listener expectations of what they will hear the next time they tune in. Radio vanishes instantly, so how can listeners form a concept of what a station represents? Primarily by past listening experience (and secondarily by good outside promotion). Past listening experience, reinforced by the current listening matching that experience, leads to a concept of what the station can be relied on to offer the *next* time listening is done.

The reason block programming no longer works in radio—is that it upsets expectations. This does not rule out special programs and features, but it does require that they are positioned and promoted within the station's normal programming concept. That's also the reason why there is a consistency in successful radio stations.

So, to start devising a current-music playlist rotation, it's necessary to decide first: (1) How many current records will be played per hour, versus older records? (2) How high should the repetition factor be?

Repetition of course was and is the basis for Top 40, and all the formats that have followed. Todd Storz is reported to have noticed, in a bar in Omaha, that despite the variety of music in the juke box, the same few songs kept getting played over and over—and he introduced that approach on his radio station. Repetition of the top hits is intended to make sure that the listener gets to hear his or her favorites in a dependable fashion. For teens, for whom the current hits are by far the most relevant, current music usually predominates—and since they usually have particular favorites that they are listening for, a high degree of repetition is usually

most effective in attracting listeners. Some successful Top 40 stations recycle their highest rotation in less than an hour and a half! Adults, on the other hand, have more years of listening behind them. They recognize and like a larger universe of music, and seldom tune in to hear one or two *specific* songs again and again. Therefore adults usually prefer variety over repetition—but they still want likable and new music when they tune in, so there does need to be repetition there too. For adults the top current-music rotation probably shouldn't be any faster than 2-1/2 to 3 hours or so, and whereas the slower rotations in Top 40 may be four to six hours maximum, for adults a secondary rotation may work best when it's longer than six hours.

Influencing any decision should be what the listener turnover is for the station—and, to some extent, what you want it to be. If you have a rating book for the station, you can find what the "turnover" figures are for your station (and others in your market), by daypart and overall. Simply go to the daypart you want to check, and divide your "average quarter hour share persons" with the "cume persons" in that daypart. The resulting fraction might be, say, 1/4. That would occur if, in Morning Drive, your cume is exactly four times your share. And since 6-10AM is a four-hour daypart, 1/4 times 4 equals 1 hour of listening per day for your average listener! See how that worked? You multiply the "turnover" fraction by the numbers of hours in the daypart to determine the "average listening span," which tells you that the "average" listener in this example listens an hour a day in that daypart, and if you have a high rotation that takes two hours to recycle, the "average" listener will hear the whole "high rotation" 2-1/2 times during the five-day work week in that daypart. (1/2 of a two-hour rotation is the one-hour daily listening average; 5 times 1/2 is 2-1/2.)

A word of caution—the "average" listener is not necessarily the "typical" listener! I've gone through Arbitron diaries several times over the years, and note that the "average" listening span is considerably lengthened by a few people listening many hours a day because the "mean" or typical listener is listening 15 to 30 minutes a day. You probably want to satisfy the *typical* listener, which may mean rotations recycling sooner than the "average" listening span may suggest (but bear in mind that you don't want to alienate those few long-hours listeners which give you your "average listening span," and thus "share" figure).

For reaching A/C listeners, my own approach is having a 3 to 4 hour high rotation, and a secondary rotation about twice that long. We'll continue with this subject next week. ●

HEAR & THERE

by Sheila Rene



The Brothers Was (Not Was) really ARE—happening, that is. THE scoop is that they're scoring a new comedy titled "The Freshman" which will star Marlon Brando and Matthew Broderick. Was (Not Was) will perform in the entertainment portion of the film as Bert Parks' back-up band. Four songs are already in pre-production with one of them being Bob Dylan's "Maggie's Farm." Andrew Bergman has written and produced the movie which begins shooting in Toronto next month. Bergman's credits range from "The In-Laws," to "So Fine" to the original script of what became the classic "Blazing Saddles." The Was Brothers' latest Chrysalis single "Anything Can Happen" is jumping on both A/C and Top 40 Charts. It's heard in the movie "See No Evil Hear No Evil" which stars Gene Wilder and Richard Pryor. Wilder liked the house mix so much he asked for it to be used along with the normal mix. Warm-up dates in California will lead to some shows in Japan before film work. While in San Francisco, The Was' and vocal-masters Sir Harry Bowens and Donald Ray Mitchell stopped in at Julie's Supper Club to visit with their friend Perla Batalla, who recently sang backup on Leonard Cohen's tour. Sir Harry had the place rockin' early on with a special version of "Stormy Monday," and later he and Donald Ray had the place jumpin' over some fried catfish doing backup vocals for Perla. If all this isn't enough, the Was' even found time to star in Bonnie Raitt's new video for "Love Letter," filmed in Los Angeles last week...

Willy DeVille (sans mustache) and his Mink DeVille Band recently played the Fillmore on their way to perform at the Cannes Film Festival. Drummer Shawn Murray, bassist Bob Curiano, keyboardist Seth Farber and guitarist Jeff Pavar were really tight and smooth, providing Mr. Suave with just the right mood. Willy has been busy scoring and performing in movies now in release in Europe—one German and the other Italian. One of the films, "Home Boy"

the GAVIN REPORT/May 26, 1989

is about a boxer and stars Mickey Rourke and Willy. "Video Life" is in the works for television, and stars Solomon Burke as a villainous record producer and DeVille as an artist. Best news of all—several labels are looking to sign the movie star for another album or two...

HighTone artist Joe Ely is winding down his current tour, but not before he makes a quick weekend trip to play Helsinki, Finland. Ely has already laid down five and one-half hours of live material in an Austin music hall. The LP is slated for a possible summer release on a label to be announced. After finishing the live album Ely's plans are to write more songs for a studio album, and then hit the road on an acoustic tour accompanied by his old friend from Lubbock, TX songwriter/musician Butch Hancock.

The soundtrack to "Batman," produced,

arranged and composed by Prince, will be released on June 23rd in conjunction with the movie's release date. Prince tailored the nine-song soundtrack to the film and its' leading characters by working from film dailies for nearly nine months. All of the music is performed by Prince, including a duet with Sheena Easton...

Bits & Pieces: Canada's Brighton Rock have released their new WEA Canada LP, *Take A Deep Breath* and are touring in Europe. The new record was produced by Jack Richardson (Alice Cooper, Bob Seger, Guess Who) with engineer Andrew Scarth (Bad Company, The Fixx)...The Yellowjackets chose to record their fourth MCA album, *The Spin* in Oslo, Norway. It's set for a late July release. The band spent 20 days in the studio with engineer Jan Erik Kongshaug who has built his reputation fashioning the sound

associated with ECM recordings. Songs from the album were debuted during the group's tour of Japan. They plan to tour the U.S. in June, return to Europe in July, with more U.S. dates scheduled for the fall...The Love And Rockets tour of North America begins June 12th...Kenny Aronoff from John Cougar Mellencamp's band is playing drums on the Jefferson Airplane reunion album...

Capitol Records will release a Lloyd Cole & The Commotions compilation LP June 20th titled 1984 - 1989. The collection will feature B-sides never released in the states, a remix, and selections from their three albums. This album signals the end of the band, but Cole will continue to record for Capitol and is currently in New York City studio working on his solo debut.●

ON MANAGEMENT

by Oren Harari
THE MEMO

A teacher at a private high school was frustrated. The school was having problems with student morale, which was leading to parents' dissatisfaction. The retention rate was dropping as some parents were yanking their kids out of the school. This problem in turn was contributing to an overall budget crunch, since the school was highly dependent on tuition.

The teacher, being a true maverick, had proposed a radical idea at the previous faculty meeting: "Since we're grappling with how to reduce student dissatisfaction, why aren't we talking to students in order to find out their gripes? Why aren't we involving them in discussions on how to make this a better school? Why aren't we getting their input on curriculum development, our facilities, and the like? After all, they are our customers."

The teacher's comments stunned his colleagues. Imagine thinking of students as customers! How absurd! Imagine the idea of listening to them! Imagine that they might be able to contribute in decision-making! Outrageous!

The teacher had a friend who dealt with similar problems in the business world. He asked his friend to ghost write a rough memo that might convince the folks at the high school that listening to students might not be such a bad idea. Here is what his friend proposed:

During last Friday's faculty meeting, we talked about the idea that student input could be valuable for the kinds of decisions that we as faculty and administration often grapple with. I'd like to explore this idea a bit further and ask for your input.

The evidence is in. Organizations that stay close to the customer have significantly greater growth rates and returns than those who don't. And keeping a customer costs only 1/5 as much as acquiring a new one.

How do organizations stay close to the customer? Surprisingly, they do not see an annual questionnaire survey as important as having managers and employees regularly and personally listen to customers. Organizations as successful as Wal-Mart, Four Seasons Hotel, DuPont and Motorola are characterized by organizational personnel (including top management) regularly interviewing and quickly responding to customer suggestions and complaints. They also view face-to-face customer input as crucial for strategy, structure, and capital budgeting. Milliken Textiles sees "naive listening" as a crucial part of their listening strategy.

What does all this have to do with us? I propose the following: Like many organizations, we spend a great deal of time during our committee meetings and our retreats talking about issues like student morale and retention, cost-containment, curriculum, staffing, restructuring, growth prospects, and so on. Wouldn't it make sense for us to get regular customer (student) input into these decisions so we know what we're doing is consistent with their needs? Ron Zemke (co-author of "Service America") has concluded that most organizations stress most what customers value least. Can we be sure that we're not doing the same?

One of the most successful grocers in the U.S.—Stew Leonard's—has found that holding bi-weekly focus groups of managers and randomly selected customers is one of the best ways of staying in touch. By quickly responding to complaints (by not only fixing problems, but by changing the procedures which originally led to them) and by quickly adopting many of their ideas, Stew Leonard's—a family-run grocery store—has over \$100 million in annual sales and gets more than five times dollar volume per unit of shelf space as the industry norm. American Express (with its 800 telephone numbers and

customer action groups) views quick response to customer complaints as a crucial part of competitive strategy. The U.S. Office of Consumer Affairs concludes that effective feedback mechanisms which monitor and effectively handle complaints result in "increased customer satisfaction and loyalty. Old customers continue buying, and positive word-of-mouth results in new customers." 3M sees customer complaints

How do organizations stay close to the customer?

as one of the most important sources for new product and service ideas. As far as costs are concerned, many of these firms have found that customer suggestions lead to greater efficiency and cost-control. A recent Wall St. Journal article was aptly titled: "Customers May Be Your Best Collaborators."

Perhaps we're not quite at the stage of Intel or First Chicago Bank, where customers are often involved in marketing and planning meetings, but perhaps we could begin with regular, frequent (biweekly, bimonthly?) focus groups with a sample of students, faculty, and administration on general or specific topics. I believe that this step will allow us to get vital and valid information for decision-making, give us ideas for innovative action and improvement, lead to greater student satisfaction and retention, and provide us with a wonderful recruiting tool. A caveat, however. As all of the above firms have found, we have to be sincere, we have to "naively" listen, and most important, we have to respond quickly. If we can do that, I believe that our students can help us become a financially and professionally thriving institution.

TO BE CONTINUED, IF HIS COLLEAGUES EVER RESPOND.●

COUNTRY PROFILE

pink Cadillac
The Movie & the Soundtrack

Pink Cadillac, Clint Eastwood's latest comic action/adventure, continues the Eastwood tradition of using music as an integral part of his films. The movie's soundtrack is a compilation of new songs, bringing Contemporary Country music to a mass audience.

The movie is the story of Tommy Nowak (Eastwood), a "skip-tracer" hired to capture bail-jumpers. He gets an assignment to track down Lou Ann McGuinn (Bernadette Peters), who has been arrested for passing counterfeit money and is on the run from her husband and his gang of white supremacist ex-cons. She took the baby, the 1959 Cadillac and left him high and dry. What she didn't know was that the car is loaded with 250,000 dollars of the gang's money. Eastwood tracks her to Reno, where they team up and take on the bad guys. You get the idea. Both stars give excellent performances and Eastwood gets to give his tough-guy image a break to develop the comedic role of Tommy Nowak.

Clint Eastwood's love of music is well known. His affinity for jazz was born out with "Bird," last year's critically acclaimed story of Charlie Parker's life, and he recently produced a documentary on Thelonius Monk entitled "Straight No Chaser." It's also obvious that he has a love for Country music. Films like "Any Which Way You Can" and "Every Which Way But Loose" featured Country songs that went on to be top ten hits. Eastwood even played the role of a Country singer in "HonkyTonk Man."

His initiation into Country music is a story in itself. "When I was 19 years old, I didn't know anything about Country music," he recalls. "I was working in Eugene, Oregon and didn't know anyone in town. Somebody



EASTWOOD PUTS THE SOUND TO THE PICTURE

By Cyndi Hoelzle

told me that there were a lot of girls out at this place called the Fern Ridge Dam. So being a nineteen year old kid I whipped on out there, and it was Bob Wills and the Texas Playboys.

"I feel that the sound in a movie is equal to the visuals. If (the songs) don't fit then it's detracting from the movie. I wanted the songs to enhance it."
Clint Eastwood

They were great musicians and I was really impressed by the way the guys played."

While many people know of Eastwood's love of music, most don't know just how involved Clint is with the soundtracks of his films. "I was involved with the selection of

songs on Pink Cadillac," he explains. "I feel that the sound in a movie is equal to the visuals. We tried to get songs that fit. If they don't fit then it's detracting from the movie. I wanted the songs to enhance it."

Jim Ed Norman, head of Warner Nashville, was in charge of the production end of the soundtrack. "Clint has a very eclectic musical range," says Jim Ed. "My job was to provide the widest possible range of songs that fit the mood of the movie, and then, with Clint's best, narrow it down to the very best. We listened to a lot of material from new and developing artists," says Norman, "and as a result, there's a great

sampling of songs from some promising newcomers..." Among them are Jill Hollier, J.C. Crowley and the enigmatic Billy Hill.

Along with the newcomers, the soundtrack features songs from Randy Travis, Southern Pacific, Michael Martin Murphey and also the Hank Jr./Hank Sr. duet. "It was natural for us to pick Randy and Hank," Jim Ed says. "After all, they're really what contemporary country music is all about." Southern Pacific and Michael Martin, Norman believes, "represent a continuation of the great songwriting tradition in Country music." SoPac's Kurt Howell joked that the band had "sent Clint a bag full of every song we ever wrote!" It paid off—they have two songs featured in the movie, "Reno Bound" and "Any Way The Wind Blows." The soundtrack also features the legendary Dion and blues rocker Robben Ford. The songs all stand on their own, but taken together they create a feeling of kicking up dust on an open road. After Pink Cadillac's Memorial Day opening, many folks will get a chance to hear some of the best of the music Clint Eastwood calls "the heart of America." ●

ADULT CONTEMPORARY

2W LW TW

MOST ADDED

- PAUL McCARTNEY (60)
(Capitol)
- DUSTY SPRINGFIELD (43)
(Enigma)
- CHRIS REA (32)
(Geffen)
- SIMPLY RED (27)
(Elektra)
- 10,000 MANIACS (25)
(Elektra)

TOP TIP

DUSTY SPRINGFIELD
Nothing Has Been Proved
(Enigma)

Airplay base more than doubles since becoming last week's RECORD TO WATCH.

RECORD TO WATCH



TIM FINN
How m I Gonna Sleep
(Capitol)

The story of a sleepless knight in his shining armor.

Editor: Ron Fell
Assoc. Editor: Diane Rufer

1	1	1	NATALIE COLE - Miss You Like Crazy (EMI)
3	2	2	HOWARD JONES - Everlasting Love (Elektra)
5	3	3	ARETHA FRANKLIN AND ELTON JOHN - Through The Storm (Arista)
7	5	4	ROY ORBISON - She's A Mystery To Me (Virgin)
10	6	5	CAROLE KING - City Streets (Capitol)
13	11	6	ONE 2 MANY - Downtown (A&M)
12	10	7	PHOEBE SNOW - If I Can Just Get Through The Night (Elektra)
18	12	8	SA-FIRE - Thinking Of You (Cutting/Mercury/PolyGram)
21	15	9	NEIL DIAMOND - The Best Years Of Our Lives (Columbia)
16	13	10	RICK ASTLEY - Giving Up On Love (RCA)
23	17	11	BARRY MANILOW - Keep Each Other Warm (Arista)
9	8	12	SOUTHERN PACIFIC - All Is Lost (Warner Bros.)
19	14	13	GRAYSON HUGH - Talk It Over (RCA)
28	19	14	SIMPLY RED - If You Don't Know Me By Now (Elektra)
2	4	15	CHER & PETER CETERA - After All (Geffen)
4	7	16	38 SPECIAL - Second Chance (A&M)
6	9	17	BASIA - Promises (Epic)
27	20	18	WATERFRONT - Cry (Polydor/PolyGram)
24	21	19	DONNY OSMOND - Soldier Of Love (Capitol)
25	23	20	MICA PARIS - My One Temptation (Island)
33	29	21	DONNA SUMMER - This Time I Know It's For Real (Atlantic)
29	28	22	ANITA BAKER - Lead Me Into Love (Elektra)
26	26	23	PAULA ABDUL - Forever Your Girl (Virgin)
36	30	24	WAS (NOT WAS) - Anything Can Happen (Chrysalis)
14	18	25	BETTE MIDLER - Wind Beneath My Wings (Atlantic)
8	16	26	ENYA - Orinoco Flow (Sail Away, Sail Away, Sail Away) (Geffen)
--	36	27	STEVIE NICKS - Rooms On Fire (Modern/Atlantic)
40	34	28	NEW KIDS ON THE BLOCK - I'll Be Loving You (Forever) (Columbia)
37	31	29	BREATHE - All This I Should Have Known (A&M)
--	38	30	JIMMY HARNEN with SYNCH - Where Are You Now? (WTG/CBS)
--	35	31	CHICAGO - We Can Last Forever (Reprise)
--	40	32	SWING OUT SISTER - Waiting Game (Fontana/PolyGram)
--	--	33	PAUL MCCARTNEY - My Brave Face (Capitol)
--	--	34	DAN HILL - Unborn Heart (Columbia)
17	25	35	DEON ESTUS - Heaven Help Me (Mika/Polydor)
20	24	36	EDIE BRICKELL & NEW BOHEMIANS - Circle (Geffen)
15	27	37	MADONNA - Like A Prayer (Sire/Warner Bros.)
--	39	38	AL JARREAU - All Or Nothing At All (Reprise)
--	--	39	TIFFANY - Hold An Old Friend's Hand (MCA)
11	22	40	PAUL CARRACK & TERRI NUNN - Romance (THEME/"SING") (Columbia)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
DUSTY SPRINGFIELD - Nothing Has Been Proved (Enigma)		74	43	1	7	23	10%	2
10,000 MANIACS - Trouble Me (Elektra)		71	25	2	21	23	32%	3
DOOBIE BROTHERS - The Doctor (Capitol)		65	14	7	24	20	47%	3
CROSBY, STILLS, NASH & YOUNG - Clear Blue Skies (Atlantic)		61	16	3	17	25	32%	3

UP & COMING

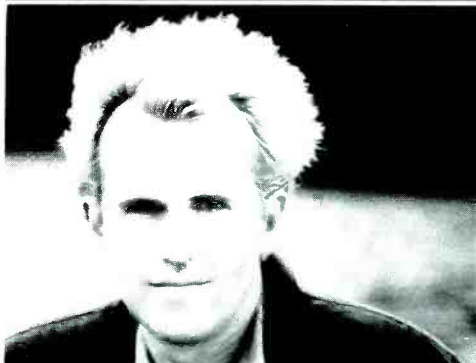
Reports accepted Monday at
8 AM through 4 PM Tuesdays
Station Reporting Phone (415) 495-1990
Gavin Fax: 415-495-2580

REVIEWS

Reports	Adds	ARTIST	TITLE	LABEL
47	21	IVAN LINS	- You Moved Me To This (Reprise)	
43	32	* CHRIS REA	- On The Beach (Geffen)	
35	3	FREIHEIT	- Keeping The Dream Alive (WTG/CBS)	
31	12	MICHAEL DAMIAN	- Rock On (Cypress/A&M)	
31	3	JOSE FELICIANO	- Never Gonna Change (EMI)	
29	8	BENNY MARDONES	- Into The Night (Polydor/PolyGram)	
26	2	RAIN PEOPLE	- A Little Bit Of Time (Epic)	
24	23	* MADONNA	- Express Yourself (Sire/Warner Bros.)	
24	5	* CYNDI LAUPER	- I Drove All Night (Epic)	
22	10	* TIM FINN	- How'm I Gonna Sleep (Capitol)	
22	2	* ELVIS COSTELLO	- Veronica (Warner Bros.)	
21	11	* VANESSA WILLIAMS	- Darlin' I (Wing/PolyGram)	
20	2	* FINE YOUNG CANNIBALS	- Good Thing (IRS/MCA)	

Dropped: Atlantic Starr, Marilyn Scott, Barbra Streisand

INSIDE A/C by Ron Fell & Diane Rufer



HOWARD JONES can pop the cork next week because he'll certainly be number one then.

Four new entries into the A/C top ten this week. ONE 2 MANY, now HIT FACTORED by 92% of their players leaps 11 to 6 while another new act, SA-FIRE goes from 12 to 8 on the strength of a 91% HIT FACTOR. NEIL DIAMOND reaches the top ten for about the 20th time in his career and we're pleased to see PHOEBE SNOW make such a hearty comeback, now HIT FACTORED by 91% of her 157 players.

The HOTTEST record is SIMPLY RED's "If You Don't Know Me By Now" which has moved to 14 on the chart over the past two weeks (28 to 14.) in that time HIT FACTOR has grown from 37% to 72%. Should be top ten next week.

Another sure shot for top ten is BARRY MANILOW's "Keep Each Other Warm." In just four weeks it has tallied 172 stations and an 82% HIT FACTOR. New this week for WKMI, WKYE, CKFM, WHTX and WKLI etc.

DONNA SUMMER had a hot week with a 65% HIT FACTOR and ADDs from 16

more A/C's including WRVA, WTNY, WFAS, 2WD, WTUN and WKIO/FM.



After only two weeks on the chart, STEVIE NICKS is already at number 27. She's new this week for WTWR, KOKO, KXRO, WLIP and eight others, while in serious rotation at 58% of her 115 stations including WKCX, KLDI, WSKY, WLAM, KJOY, KFYZ, KAAK, WJTW etc.

SWING OUT SISTER's "Waiting Game," which just missed the MOST ADDED box with 24 new A/C's, move eight places (40 to 32.) It's new for WDAY/AM, KDES, WIHN, KSAL, WFBG, KYLT, WRFC and many more.

Last week's TOP TIP and MOST ADDED, PAUL McCARTNEY's "My Brave Face," is this week's highest chart debut and once again our MOST ADDED. Nearly 70% of those stations which added it last week are already HIT FACTORING.

If we kept a tally on phone requests at A/C radio, we'd bet the DAN HILL gets 'em when played. It has quietly amassed 100 A/C stations including WNSR/FM, B100, KBIG, KRNO, K103, WMYX, KVIL, WEBE/FM and KOST. Debuts right behind PAUL McCARTNEY at number 34.

Our RECORD TO WATCH last week, DUSTY SPRINGFIELD's "Nothing Has



ERIC MARIENTHAL

I'm Gonna Wait On Your Love (GRP)

Eric plays a sweet alto sax as a duet with the voice of Lou Pardini, who at the beginning of the track sounds like James Taylor but quickly comes into his own on the chorus. A quiet storm brews on the A/C horizon for these two.



GRADY HARRELL

Sticks & Stones (RCA)

This is a FUN record and could break as easily in A/C as Urban radio. Grady packs a lotta Sam Cooke into this new song which includes a smidgen of "Drift Away" near the end. Clever to the max!

COWBOY JUNKIES

Misguided Angel (RCA)

The group's "Trinity Session" album has sold more than 600,000 copies. The reason may be that this group, lead by Margo Timmins, takes an unusual route. The song has a hushed, accoustic, plaintive attitude that recalls the folkways of troubadours like Joan Baez. Considering the A/C exceptionance of exotic singles from artists like Edie Brickell, Enya, 10,000 Maniacs and Tanita Tikaram, the CJ's may have a home in A/C.

Been Proved", did exceptionally well. This week DUSTY is TOP TIP and scored second MOST ADDED. Among the 43 new ones are WDAY/AM, WLKX/FM, WMBA, WVMT, WSKY, KFYZ, WRFC, KTTH and KKRK.

RECORD TO WATCH this week is TIM FINN's "How'm I Gonna Sleep" debuts in UP & COMING. This former member of Split Enz sings a ballad almost as well as his brother Neil, the lead singer of Crowded House. The ten new adds came from WBTH, WOHS, KSCR, WKBX, KMCQ, KIOO, WMIR, WJTW, WELW and KBLQ.

A REMINDER: A/C stations reporting on this or any Tuesday must do so before 4 PM Pacific Daylight Time. Thanx! Ron and Diane.

HIT FACTOR

A/C Research:
Diane Rufer/Ron Fell

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

Total Reports This Week **228** Last Week **228**

ARTIST TITLE LABEL	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
NATALIE COLE - Miss You Like Crazy (EMI)	204	1	180	19	4	97%	10
HOWARD JONES - Everlasting Love (Elektra)	198	3	173	16	6	95%	11
ARETHA FRANKLIN AND ELTON JOHN - Through The Storm (Arista)	183	1	159	17	6	96%	8
ROY ORBISON - She's A Mystery To Me (Virgin)	179	4	121	47	7	93%	8
CAROLE KING - City Streets (Capitol)	161	2	117	37	5	95%	11
ONE 2 MANY - Downtown (A&M)	171	4	88	70	9	92%	11
PHOEBE SNOW - If I Can Just Get Through The Night (Elektra)	160	7	104	44	5	92%	11
SA-FIRE - Thinking Of You (Cutting/Mercury/PolyGram)	158	6	92	53	7	91%	9
NEIL DIAMOND - The Best Years Of Our Lives (Columbia)	157	6	88	56	7	91%	7
RICK ASTLEY - Giving Up On Love (RCA)	152	--	85	55	12	92%	8
BARRY MANILOW - Keep Each Other Warm (Arista)	172	14	54	88	16	82%	5
SOUTHERN PACIFIC - All Is Lost (Warner Bros.)	149	5	92	42	10	89%	12
GRAYSON HUGH - Talk It Over (RCA)	148	5	86	46	11	89%	11
SIMPLY RED - If You Don't Know Me By Now (Elektra)	188	27	43	94	24	72%	15
CHER & PETER CETERA - After All (Geffen)	158	--	90	42	26	83%	13
38 SPECIAL - Second Chance (A&M)	147	--	89	40	18	87%	17
BASIA - Promises (Epic)	137	--	89	31	17	87%	12
WATERFRONT - Cry (Polydor/PolyGram)	150	15	51	74	10	83%	8
DONNY OSMOND - Soldier Of Love (Capitol)	123	5	40	64	14	84%	8
MICA PARIS - My One Temptation (Island)	126	7	36	59	24	75%	11
DONNA SUMMER - This Time I Know It's For Real (Atlantic)	132	16	13	73	30	65%	6
ANITA BAKER - Lead Me Into Love (Elektra)	124	6	12	75	31	70%	6
PAULA ABDUL - Forever Your Girl (Virgin)	104	9	31	53	11	80%	9
WAS (NOT WAS) - Anything Can Happen (Chrysalis)	127	12	7	67	41	58%	5
BETTE MIDLER - Wind Beneath My Wings (Atlantic)	104	--	35	50	19	81%	18
ENYA - Orinoco Flow (Sail Away, Sail Away, Sail Away) (Geffen)	101	--	30	48	23	77%	19
STEVIE NICKS - Rooms On Fire (Modern/Atlantic)	115	13	8	54	40	53%	4
NEW KIDS ON THE BLOCK - I'll Be Loving You (Forever) (Columbia)	103	18	22	42	21	62%	5
BREATHE - All This I Should Have Known (A&M)	103	7	7	62	27	66%	6
JIMMY HARNEN with SYNCH - Where Are You Now? (WTG/CBS)	98	17	17	46	18	64%	7
CHICAGO - We Can Last Forever (Reprise)	99	16	12	45	26	57%	5
SWING OUT SISTER - Waiting Game (Fontana/PolyGram)	109	24	4	48	33	47%	3
PAUL MCCARTNEY - My Brave Face (Capitol)	134	60	6	36	32	31%	2
DAN HILL - Unborn Heart (Columbia)	100	21	1	49	29	50%	4
DEON ESTUS - Heaven Help Me (Mika/Polydor)	84	--	11	53	20	76%	13
EDIE BRICKELL & NEW BOHEMIANS - Circle (Geffen)	81	--	15	43	23	71%	11
MADONNA - Like A Prayer (Sire/Warner Bros.)	74	--	25	30	19	74%	12
AL JARREAU - All Or Nothing At All (Reprise)	93	12	2	46	33	51%	5
TIFFANY - Hold An Old Friend's Hand (MCA)	80	10	8	35	27	53%	5
PAUL CARRACK & TERRI NUNN - Romance (THEME/"SING") (Columbia)	72	--	16	31	25	65%	14

PLUS FACTOR

Records which received the greatest increase in HIT FACTOR.

ARTIST TITLE LABEL	LW	TW	Increase
PAUL MCCARTNEY - My Brave Face (Capitol)	--	31	31%
STEVIE NICKS - Rooms On Fire (Warner Bros.)	36	53	17%
AL JARREAU - All Or Nothing At All (Reprise)	35	51	16%
WATERFRONT - Cry (Polydor/PolyGram)	68	83	15%
DOOBIE BROTHERS - The Doctor (Capitol)	32	47	15%
WAS (NOT WAS) - Anything Can Happen (Chrysalis)	44	58	14%
SWING OUT SISTER - Waiting Game (Fontana/PolyGram)	34	47	13%
DAN HILL - Unborn Heart (Columbia)	38	50	12%
ONE 2 MANY - Downtown (A&M)	81	92	11%
DONNY OSMOND - Soldier Of Love (Capitol)	74	84	10%

COUNTRY

MOST ADDED

PATTY LOVELESS (49)
(MCA)

VERN GOSDIN (46)
(Columbia)

SOUTHERN PACIFIC (42)
(Warner Bros.)

K.T. OSLIN (42)
(RCA)

HOLLY DUNN (36)
(Warner Bros.)

TOP TIP

KENNY ROGERS
Planet Texas
(Reprise)

The video's debut on his television special made the single the talk of the week.

RECORD TO WATCH



FOSTER & LLOYD

Before The Heartache Rolls In
(RCA)

And the adds just keep rolling in. This week's include WOKD, WAAX, KFGO, WLAS, WRAJ, KSFA, KWPC, WWRK, etc.

Editor: Liso Smith

Assoc. Editor: Cyndi Hoelzle

2W LW TW

5	1	1	ROSANNE CASH - I Don't Want To Spoil The Party (Columbia)
12	7	2	KATHY MATTEA - Come From The Heart (Mercury/PolyGram)
4	3	3	CLINT BLACK - A Better Man (RCA)
9	6	4	TANYA TUCKER - Call On Me (Capitol)
8	5	5	DAN SEALS - They Rage On (Capitol)
15	9	6	RICKY SKAGGS - Lovin' Only Me (Epic)
17	13	7	EDDY RAVEN - In A Letter To You (Universal)
19	14	8	RICKY VAN SHELTON - Hole In My Pocket (Columbia)
1	2	9	EARL THOMAS CONLEY - Love Out Loud (RCA)
13	12	10	OAK RIDGE BOYS - Beyond Those Years (MCA)
18	15	11	PAUL OVERSTREET - Sowin' Love (RCA)
3	4	12	DESERT ROSE BAND - She Don't Love Nobody (MCA/Curb)
22	16	13	GEORGE STRAIT - What's Going On In Your World (MCA)
21	17	14	MERLE HAGGARD - 5:01 Blues (Epic)
25	18	15	RONNIE MILSAP - Houston Solution (RCA)
32	19	16	REBA McENTIRE - Cathy's Clown (MCA)
26	20	17	THE McCARTERS - Up And Gone (Warner Bros.)
28	21	18	CONWAY TWITTY - She's Got A Single Thing In Mind (MCA)
34	24	19	DON WILLIAMS - One Good Well (RCA)
2	10	20	STEVE WARINER - Where Did I Go Wrong (MCA)
37	28	21	DOLLY PARTON - Why'd You Come In Here Lookin' Like That (Columbia)
7	8	22	DWIGHT YOAKAM - I Got You (Reprise)
33	26	23	LORRIE MORGAN - Dear Me (RCA)
27	23	24	J.C. CROWLEY - I Know What I've Got (RCA)
38	31	25	CHRIS HILLMAN & ROGER McGUINN - You Ain't Going Nowhere (Universal)
36	30	26	EMMYLOU HARRIS - Heaven Only Knows (Reprise)
29	27	27	JAMES HOUSE - Don't Quit Me Now (MCA)
6	11	28	SKIP EWING - The Gospel According To Luke (MCA)
30	25	29	SWEETHEARTS OF THE RODEO - If I Never See Midnight Again (Columbia)
--	--	30	SHENANDOAH - Sunday In The South (Columbia)
--	40	31	NITTY GRITTY DIRT BAND - Turn Of The Century (Universal)
40	36	32	MARY CHAPIN CARPENTER - How Do (Columbia)
11	22	33	RODNEY CROWELL - After All This Time (Columbia)
--	39	34	JUICE NEWTON - When Love Comes Around The Bend (RCA)
--	--	35	GEORGE JONES - Ya Ba Da Ba Do (So Are You) (Epic)
--	--	36	STATLER BROTHERS - More Than A Name On A Wall (Mercury/PolyGram)
--	--	37	T. GRAHAM BROWN - Never Say Never (Capitol)
--	--	38	BILLY JOE ROYAL - Love Has No Right (Atlantic America)
--	--	39	PATTY LOVELESS - Timber I'm Falling In Love (MCA)
--	37	40	BELLAMYS - Hillbilly Hell (MCA/Curb)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
HOLLY DUNN - Are You Ever Gonna Love Me (Warner Bros.)		124	36	2	18	68	16%	3
MICHAEL MARTIN MURPHEY - Never Givin' Up On Love (Warner Bros.)		122	30	1	22	69	18%	3
VERN GOSDIN - I'm Still Crazy (Epic)		117	46	--	13	58	11%	3
EDDIE RABBITT - That's Why I Fell In Love With You (RCA)		105	6	1	34	64	33%	5

UP & COMING

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

Reports	Adds	Weeks	ARTIST	TITLE	LABEL	*Debuts In Up & Coming
102	42	3	SOUTHERN PACIFIC	- Any Way The Wind Blows	(Warner Bros.)	
101	12	10	GARTH BROOKS	- Much Too Young (To Feel This Damn Old)	(Capitol)	
98	26	3	TAMMY WYNETTE	- Thank The Cowboy For The Ride	(Epic)	
97	34	3	KENNY ROGERS	- Planet Texas	(Reprise)	
96	13	5	THE GATLINS	- I Might Be What You're Looking For	(Universal)	
88	3	6	LACY J. DALTON	- I'm A Survivor	(Universal)	
84	5	5	JO-EL SONNIER	- (Blue Blue Blue) Blue Blue	(RCA)	
64	9	4	THE SANDERS	- Who Needs You	(Airborne)	
61	24	2	FOSTER & LLOYD	- Before The Heartache Rolls In	(RCA)	
58	16	3	MARCY BROTHERS	- Cotton Pickin' Time	(Warner Bros.)	
50	9	5	CANYON	- Right Track, Wrong Train	(16th Ave.)	
50	12	3	JIMMIE DALE GILMORE	- Honky Tonk Song	(HighTone)	
47	12	3	WAYLON JENNINGS	- Trouble Man	(MCA)	
46	2	6	CHARLIE DANIELS BAND	- Midnight Train	(Epic)	
46	18	2	JOHN DENVER/NITTY GRITTY DIRT BAND	- And So It Goes	(Universal)	
46	18	2	GARY MORRIS	- Never Had A Love Song	(Universal)	
44	22	2	LEE GREENWOOD	- I Love The Way He Left You	(MCA)	
43	42	1	* K.T. OSLIN	- This Woman	(RCA)	
40	--	11	RONNIE McDOWELL	- Sea Of Heartbreak	(Curb)	
40	27	1	* SUZY BOGGUSS	- Cross My Broken Heart	(Capitol)	
36	4	3	JASON D. WILLIAMS	- Where There's Smoke	(RCA)	
34	5	3	JANIE FRICKIE	- Love Is One Of Those Words	(Columbia)	
29	11	1	* JOSH LOGAN	- Somebody Paints The Wall	(Curb)	
29	12	1	* NEW GRASS REVIVAL	- Callin' Baton Rouge	(Capitol)	
28	13	1	* JOHNNY LEE	- Maybe I Won't Love You Anymore	(Curb)	
26	1	9	CEE CEE CHAPMAN	- Frontier Justice	(Curb)	
25	25	1	* WILLIE NELSON	- Nothing I Can Do About It Now	(Columbia)	
23	17	1	* MOE BANDY	- Brotherly Love	(Curb)	
22	4	1	* DAWNETT FAUCETT	- This Bus Won't Be Stoppin'...	(SOR)	

Dropped: #29-Foresters, #32-L.Cartwright, #33-Shooters, #34-Alabama, #35-G.Watson, #38-Restless Heart, J.Conlee, R.Smith, K. Welch, M.McDaniel.

TOP REQUESTS

CLINT BLACK
ROSANNE CASH
RICKY VAN SHELTON
GEORGE STRAIT
REBA McENTIRE

LP CUTS

Judds - Sleepless Nights/Cadillac Red/
Water Of Love
Alabama - High Cotton/Barefootin'
Ronnie Milsap - A Woman In Love
George Strait - Ace In The Hole/
Hollywood Squares
Desert Rose Band - Hello Trouble
Pink Cadillac Soundtrack -
Card Carryin' Fool (Travis)

INSIDE COUNTRY



At a recent sold-out show in Lebanon Junction, KY, Vern Gosdin (left) presented his producer Bob Montgomery (right) with a birthday cake. Since the cake is missing in this after-the-show photo, we assume it was good.

ARTIST HAPPENINGS. On June 6th, some of Country's brightest will gather in Nashville to record a song and video for The Farm Project, a non-profit organization

designed to help the American Farmer. Some of the artists involved are **The Judds**, **Eddy Raven**, **Southern Pacific**, **T. Graham Brown**, **Skip Ewing**, **Larry Boone**, **The Sanders**, **Exile**, **Jerry Jeff Walker**, and many more... The first heart of Ohio Country Music Festival, **BuckeyeFest '89**, is scheduled for June 24-25 and will feature **Alabama**, **Lee Greenwood**, **Billy Joe Royal**, the **Forester Sisters**, **Clint Black**, **Skip Ewing** and **Shenandoah**... **Russell Smith** was the first nationally recognized artist to spearhead the music industry's involvement in the Alaskan oil spill relief effort when he played benefit concerts in Cordova and Valdez, Alaska, two of the towns hardest hit by the recent crisis. ..Congratulations to the **Oak Ridge Boys'** **Richard Sterban** and his wife **Donna** on the birth of their first child, **Laurie Nicole**.

STATION HAPPENINGS. Yes, that was our popular correspondent, **WAMZ's Wily Coyote Calhoun**, gracing the cover of April

23rd's **Louisville Courier-Journal Magazine**. Our favorite **Coyote** was featured in a six-page spread inside the magazine, which included a full-color layout of **Coyote** laying among his cowboy boot collection. There's a superstar in our midst... More congrats go to **KORD-Tri-Cities'** **Ted Dailey** and his wife **Robin** on the birth of their daughter **Lindsay** (details in the Births section on page 44)... On June 1st, **WBGN-Bowling Green** will be changing to an oldies/Transtar format... **KEYB-Altus'** **Roger Lewis** is leaving the station to make his mark in **Marshalltown, MN** at **KXIA** as **Air Talent/Promotions Director**. Taking over as **KEYB's PD/MD** is **Mack Taylor**... **KFAT/FM-Corvallis'** **P.J. Emmerston** will now be taking music calls on Tuesdays & Wednesdays from noon to 3PM. The telephone number is 503-753-4493... Be sure to check out our profile on the soundtrack to **Pink Cadillac** on page 22.

HIT FACTOR

Country Research:
Lisa Smith/Elmo Greer

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

Total Reports This Week **202** Last Week **203**

ARTIST TITLE LABEL	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
ROSANNE CASH - I Don't Want To Spoil The Party (Columbia)	192	--	176	13	3	98%	12
KATHY MATTEA - Come From The Heart (Mercury/PolyGram)	195	--	138	55	2	98%	9
CLINT BLACK - A Better Man (RCA)	184	--	163	14	7	96%	16
TANYA TUCKER - Call On Me (Capitol)	187	--	153	29	5	97%	11
DAN SEALS - They Rage On (Capitol)	185	--	154	28	3	98%	12
RICKY SKAGGS - Lovin' Only Me (Epic)	189	1	127	54	7	95%	9
EDDY RAVEN - In A Letter To You (Universal)	196	1	108	82	5	96%	8
RICKY VAN SHELTON - Hole In My Pocket (Columbia)	189	2	109	75	3	97%	8
OAK RIDGE BOYS - Beyond Those Years (MCA)	181	--	114	60	7	96%	11
PAUL OVERSTREET - Sowin' Love (RCA)	191	2	97	79	13	92%	10
GEORGE STRAIT - What's Going On In Your World (MCA)	192	1	72	111	8	95%	7
MERLE HAGGARD - 5:01 Blues (Epic)	186	1	65	108	12	93%	10
RONNIE MILSAP - Houston Solution (RCA)	191	4	43	131	13	91%	7
REBA McENTIRE - Cathy's Clown (MCA)	196	3	37	131	25	85%	5
THE McCARTERS - Up And Gone (Warner Bros.)	183	7	24	132	20	85%	9
CONWAY TWITTY - She's Got A Single Thing In Mind (MCA)	178	2	21	137	18	88%	8
DON WILLIAMS - One Good Well (RCA)	187	8	14	130	35	77%	8
DOLLY PARTON - Why'd You Come In Here Lookin' Like That (Columbia)	187	10	5	128	44	71%	5
LORRIE MORGAN - Dear Me (RCA)	167	6	8	127	26	80%	9
CHRIS HILLMAN & ROGER McGUINN - You Ain't Going Nowhere (Universal)	172	15	8	111	38	69%	7
EMMYLOU HARRIS - Heaven Only Knows (Reprise)	163	6	7	114	36	74%	7
SHENANDOAH - Sunday In The South (Columbia)	164	26	3	68	67	43%	4
NITTY GRITTY DIRT BAND - Turn Of The Century (Universal)	140	12	1	75	52	54%	5
MARY CHAPIN CARPENTER - How Do (Columbia)	132	13	6	76	37	62%	8
JUICE NEWTON - When Love Comes Around The Bend (RCA)	133	12	3	71	47	55%	6
GEORGE JONES - Ya Ba Da Ba Do (So Are You) (Epic)	127	12	4	62	49	51%	6
STATLER BROTHERS - More Than A Name On A Wall (Mercury/PolyGram)	141	30	3	53	55	39%	5
T. GRAHAM BROWN - Never Say Never (Capitol)	129	18	4	57	50	47%	6
BILLY JOE ROYAL - Love Has No Right (Atlantic America)	139	32	--	38	69	27%	4
PATTY LOVELESS - Timber I'm Falling In Love (MCA)	153	49	1	29	74	19%	3

NEW RELEASES by Lisa Smith & Cyndi Hoelzle



WILLIE NELSON - *There's Nothing I Can Do About It Now* (Columbia)

Willie sounds great on this midtempo song—his voice is strong, and the lyrics fit him well. Willie has lived enough to have a few regrets. The single is from his forthcoming album, *A Horse Called Music*.

LIONEL CARTWRIGHT - *Give Me His Last Chance* (MCA)

This beautifully crafted song is one of the album's most memorable. Written by

Cartwright, it features piano as the main melody instrument. Make sure you track Side A, which has the shorter single edit.



JANN BROWNE - *You Ain't Down Home* (Curb)

Jann is a hard country singer from Indiana who has recently been earning her living in the Southern California honky tonk circuit. This song, written by the O'Kanes' Jamie O'Hara, is cool and mean and lets Jann show off her stuff. She's backed by a first class band, featuring John Jorgenson and Bill Bryson of the Desert Rose Band, and Albert Lee.



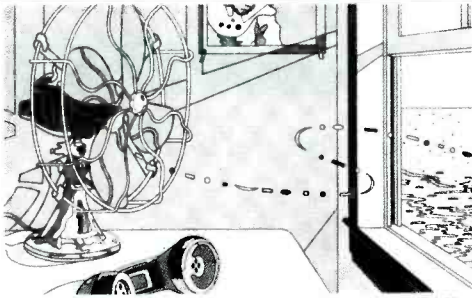
HIGHWAY 101 - *Honky Tonk Heart* (Warner Bros.)

This group was featured in our "New Country Artists" issue two years ago, and they've become an automatic add on most Country radio playlists. Their now familiar sound comes through on this single, which has already proven to be a popular album cut.

K.T. OSLIN - *This Woman* (RCA)

The title cut from her current lp has a great driving beat behind those ever-appealing Oslin lyrics. It goes without saying that "This Woman" will appeal to those female demos.

JAZZ NEW RELEASES



2 BENAMED LATER - BARRY FINNERTY & SUPERFRIENDS (CHEETAH)

Guitarist Barry Finnerty leads his superfriends, notably drummer Steve Ferone, bassist Darryl Jones, flutist Hubert Laws and percussionist Don Alias, into a "finnergetic" run through of some jagged-edge ensemble jams. The general timbre of the sessions is cavernous and boomy, well suited for Finnerty's thick Gibson sound. The set reaches a creative peak by track three when the group is joined by Laws, Alias and a full salsa percussion lineup on "Juan For The Road" and "Syncopation Situation." We also like "Unh!" the title cut and the raucous "Roller Skates." Finnerty delivers some forceful, aggressive licks. Let it rip.

TAKE TO THE SKIES - RICHARD ELLIOT (INTIMA)

If Sanborn brings us sweetness and Michael Paulo smoothness to the modern jazz party, Richard Elliot certainly supplies the power. Even on an expressive, simmering piece like the lyricon-flavored title track, the listener senses an abundance of force ready to jump out a few measures away. Known affectionately in radio circles as the Lyle Alzado of horn players, Elliot sharpened his "pows" with the Tower Of Power Horns on coliseum stages across America. While Richard has drawn out his own style, range and originality, *Take To The Skies* nods stylistically to the great R&B horn masters like Junior Walker and King Curtis—and damn few players today can make that distinction. Try the title track, "I'm Loving You," "In Your Arms," "4:00 A.M." and the proven vocal track "In The Name Of Love." When you see Elliot's pose on the cover sleeve, it's really hard to question this man's confidence in his own talent.

SUITE TOOTH - FRANK MANTOOTH (OPTIMISM)

Pianist/bandleader/arranger Frank Mantooth delivers some hard core big band punch. Known as the "exclusive pianist" for the Golden Globe and Country Music Awards, Mantooth puts his arranging and composing skills to the test with *Suite Tooth* Movement I, II, and III. The second movement particularly shines. Subtitled "For The Sake Of Art," it's a fascinating big band tribute to fluegelhornist Art Farmer—and yes, that's Art featured throughout. The opening Farmer strains are pure cinematic drama.

Also, proceed right along to Movement III for Louie Bellson's tour-de-force appearance on "If I Were A Bellson."

NEW YORK VOICES (GRP)

Anybody who calls themselves the New York Voices had better be great! With their debut release, NY Voices are aggressively gunning to become the Lambert, Hendricks & Ross of the Nineties. While many will compare them to Manhattan Transfer, their five piece vocal configuration (as opposed to four) intensifies their talent possibilities by 20%. Plus, Voice members contribute on piano, sax and lyrics. Set the CD for the first four tracks, "National Amnesia," "Caravan," "Top Secret" and "Dare The Moon." Their version of "Round Midnight" may fool you. Starting off as dinner jazz fare, this is in reality the CD's big number as it propels into some impressive vocal scat by Darmon Meader, followed still by a stunning scat arrangement by the entire group. Whew!



AMANDLA - MILES DAVIS (WARNER BROS.)

Miles Davis takes the next logical step after *Tutu* and the *Siesta* soundtrack. That is, he tightens the vice grips on his sound, squeezing a little more edge into the grooves. Swinging in a deadly electrical way, Miles again entrusts Marcus Miller with free reign and he comes up with the material necessary to break yet a few more technological barriers. Pieces like "Catembe," "Big Time" and "Jo-Jo" are your uptempo gems. The solo interfacing between Miles, altoist Kenny Garrett, Miller and guitarist Foley is tight and punctuated. Sensual ballads like "Amandla" and the gorgeous and sad "Mr. Pastorius" are the expression pieces that still use power to make a sonic impact. As young players like Mark Isham and Jeff Beal continue to emulate Miles' electric voodoo heritage of the seventies, Davis himself does one better by injecting his music with a swagger and sexual heat. And the heat is contagious as Joe Sample demonstrates with his cameo appearance on the title track. Looking across the Jazz and Adult Alternative pages, there's really nothing with the kind of mystique (or controversy, for that matter) that Amandla has to offer. For a format that uses fidelity to ensnare its listeners, Amandla is surely one of this year's finest adult radio programming weapons. Thank God for Miles because he's one of the very few who can make us think and dance at the same time.

THE TELLURIDE SESSIONS - STRENGTH IN NUMBERS (MCA MASTER SERIES)

A transcendental exchange of string vibrations that fuses free thinking acoustic expression with downhome Nashville tones and colors. The grouping of Sam Bush, Jerry Douglas, Bela Fleck, Edgar Meyer and Mark O'Connor is what you might call a Adult Alternative supersession. This is a textbook case of how nine-to-five sessioners let their imaginations fly, combining the two polar extreme music forms—Country and Jazz—into one breathtaking concept. Each of the musicians is absolutely relentless in his quest to reach a higher musical plane. It's long been a theory around here that musicians of all "formats" have one important thing in common. That is, there lies an untapped musical core that when unleashed, takes on a life and energy of its own. If such a thing exists, surely this Nashville Experimental Fusion Mafia is an example in the flesh. Trax: "Future Man" and "Texas Red," while "Duke and Cookie" expands the realm of the banjo as we've never heard it done.

BLUE CHIP - ACOUSTIC ALCHEMY (MCA MASTER SERIES)

It was exactly the success of music like Britain's Acoustic Alchemy that sowed the seeds for a new consciousness in Adult radio. Acoustic Alchemy proves that geography has little to do with playing "American-flavored" acoustic instrumental music that basically defies description. By joining forces with a band of German and European minds this union will further the Adult Alternative radio revolution. Acoustic guitarists Nick Webb and Greg Carmichael play with complementing philosophies on "The Blue Chip Bop." Also as their music grows, Acoustic Alchemy seems to be abandoning the landscape covers in favor of revealing some personality. Again, this is another parallel necessity that the Adult Alternative music pool must address if we are to build up a viable sales impact. "Ariane" is an up-tempo track that could lead Blue Chip into the AA Top Five.

DIARY OF A HOLLOW HORSE - CHINA CRISIS (VIRGIN/A&M)

The Steely Dan/Walter Becker connection makes the music of China Crisis hard for AA to overlook. When the partnership jelled on the fine *Flaunt The Imperfection*, it signaled Becker's return to the studio fold. After taking a break from each other's last album, Becker and the Crisis are back and the tempo is relaxed while the sound is crystal clear. This malleable young band of Brits take direction well while seasoning their music with obscure, but colorful lyrics. Like *Flaunt The Imperfection*, Becker the producer makes his presence known with his respect for the almighty saxophone as heard on "Day After Day." We're also getting mentions on "Age Old World."

JAZZ

MOST ADDED

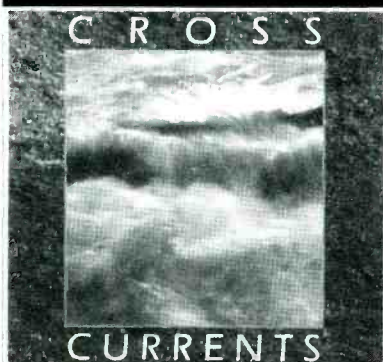
1. ALL OF ME - JOEY DeFRANCESCO (COLUMBIA)
2. ONE PASSION - MICHAEL PAULO (MCA)
3. TOURIST IN PARADISE - THE RIPPINGTONS (GRP)
4. "...MEASURE FOR MEASURE..." - DICK BAUERLE GROUP (ATLANTIC)
5. URBAN EXPRESS - MICHAL URBANIAK (ATLANTIC)
6. CROSS CURRENTS - RICHARD SOUTHER (NARADA/EQUINOX)

TOP TIP

MICHAEL PAULO
ONE PASSION
(MCA)

Michael's major label solo debut should satisfy Jazz radio's passion for an uptown, smooth sound.

RECORD TO WATCH



RICHARD SOUTHER
CROSS CURRENTS
(NARADA/EQUINOX)

Adult Alternative leads the way with an undercurrent towards Jazz chart success.

Co-Editors: Keith Zimmerman/Kent Zimmerman

2W LW TW

2	2	1	EDDIE DANIELS - Blackwood (GRP)
1	1	2	JOE SAMPLE - Spellbound (Warner Bros.)
15	5	3	LARRY CARLTON - On Solid Ground (MCA)
36	15	4	DR. JOHN - In A Sentimental Mood (Warner Bros.)
4	4	5	CHICK COREA - Chick Corea Akoustic Band (GRP)
14	6	6	RICARDO SILVEIRA - Sky Light (Verve Forecast/PolyGram)
3	3	7	KEVIN EUBANKS - The Searcher (GRP)
10	8	8	RAY OBIEDO - Perfect Crime (Windham Hill)
26	10	9	FREDDIE HUBBARD - Times Are Changing (Blue Note)
42	25	10	EARL KLUGH - Whispers And Promises (Warner Bros.)
8	7	11	JOHN PATITUCCI - On The Corner (GRP)
19	13	12	DAVID BENOIT - Urban Daydreams (GRP)
39	22	13	JUSTO ALMARIO - Family Time (MCA)
13	11	14	ANDREAS VOLLENWEIDER - Dancing With The Lion (Columbia)
--	31	15	KIRK WHALUM - The Promise (Columbia)
17	14	16	GEORGE ADAMS - Nightingale (Blue Note)
28	24	17	HILTON RUIZ - Strut (Novus/RCA)
11	16	18	DIRTY DOZEN BRASS BAND - Voodoo (Columbia)
6	9	19	McCOY TYNER - Revelations (Blue Note)
9	17	20	HIROSHIMA - East (Portrait)
5	12	21	TERRI LYNE CARRINGTON - Real Life Story (Verve Forecast/PolyGram)
35	30	22	ERIC MARIENTHAL - Round Trip (GRP)
21	21	23	T LAVITZ - T Lavitz And The Bad Habitz (Intima)
40	29	24	BUD SHANK - Tomorrow's Rainbow (Contemporary)
31	28	25	SHIRLEY HORN - Close Enough For Love (Verve)
7	19	26	SCOTT COSSU - Switchback (Windham Hill)
--	37	27	TIM WEISBERG - Outrageous Temptations (Cypress/A&M)
12	18	28	SHERRY WINSTON - Love Madness (Headfirst/K-tel)
20	20	29	IVAN LINS - Love Dance (Reprise)
--	--	30	DAVID NEWMAN - Fire (Atlantic)
37	35	31	CHET BAKER - Let's Get Lost (Novus/RCA)
49	34	32	HANK CRAWFORD - Night Beat (Milestone)
--	44	33	KIMIKO ITOH - Follow Me (Columbia)
24	36	34	BOOKER T. JONES - The Runaway (MCA Master Series)
18	26	35	OREGON - 45th Parallel (Portrait)
--	47	36	MR. SPATS - Dream Patrol (Nova)
16	23	37	SUPERBLUE - Superblue (Blue Note)
--	--	38	RIPPINGTONS - Tourist In Paradise (GRP)
30	39	39	JEANNIE AND JIMMY CHEATHAM - Back To The Neighborhood (Concord Jazz)
22	27	40	MARCUS ROBERTS - The Truth Is Spoken Here (Novus/RCA)
41	40	41	CURTIS OHLSON - Better Than Ever (Intima)
25	33	42	PAT KELLEY - I'll Stand Up (Nova)
--	--	43	NEVILLE BROS. - Yellow Moon (A&M)
29	41	44	RALPH PETERSON QUINTET - V (Blue Note)
32	45	45	PONCHO SANCHEZ - La Familia (Concord Jazz)
44	43	46	DAVID MURRAY - Ming's Samba (Portrait)
50	49	47	MICHAEL MANRING - Towards The Center Of The Night (Windham Hill)
38	46	48	DOUG MARKLEY - Philly Fillet (Visual Musik)
33	32	49	CHARLES BROWN - One More For The Road (Alligator)
--	--	50	SUSANNAH McCORKLE - NO MORE BLUES (Concord Jazz)

CHARTBOUND

- * MICHAEL PAULO (MCA)
- * RICHARD SOUTHER (NARADA/EQUINOX)
- JOEY DeFRANCESCO (COLUMBIA)
- * MICHAL URBANIAK (ATLANTIC)
- * RED RODNEY (DENON)
- * DICK BAUERLE GROUP (ATLANTIC)

- VICTOR BAILEY (ATLANTIC)
- DAVE GOTTLIEB (ATLANTIC)
- CIRO HURTADO (ROM)
- * JEFF BEAL (NEW DIRECTIONS ANTILLES/ISLAND)
- PHIL WOODS QUINTET (CONCORD JAZZ)
- * AMERICAN JAZZ ORCHESTRA (ATLANTIC)

- * RAY BROWN TRIO (CONCORD JAZZ)
- ROBERT KRAFT (SONIC EDGE)
- * STIX HOOPER (ARTFUL BALANCE)
- MICHAEL SHRIEVE (NOVUS/RCA)
- EDDIE PALMIERI (BLUE NOTE)
- PHOEBE SNOW (ELEKTRA)

Dropped: #38 Bobby Lyle, #42 Special EFX, #48 Bruce Forman Quartet, #50 Herb Ellis/Red Mitchell, Bill Gable, Allegro Jazz Ensemble.

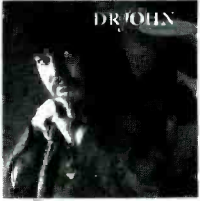
*Debuts in chartbound



JOE SAMPLE

SPELLBOUND

Featuring
"Seven Years Of Good Luck"



DR. JOHN

IN A SENTIMENTAL MOOD

Featuring
"Makin' Whoopee!"



TANITA TIKARAM

ANCIENT HEART

Featuring
"Twist In My Sobriety"



IVAN LINS

LOVE DANCE

Featuring
"You Moved Me To This"



EARL KLUGH

WHISPERS AND PROMISES

Featuring
"Whispers And Promises"



NOT THE SAME OLD JAZZ.



AL JARREAU

HEARTS HORIZON

Featuring
"All Or Nothing At All"



MILES DAVIS

AMANDLA



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MOST ADDED

ALBUM

1. "WORLD IN MOTION" - JACKSON BROWNE (ELEKTRA)
2. "DON'T SAY YOU LOVE ME" - BILLY SQUIER (CAPITOL)
3. "BROTHER OF MINE" - ANDERSON, BRUFORD, WAKEMAN, HOWE (ARISTA)
4. "LET THE DAY BEGIN" - THE CALL (MCA)
5. "THE WANT OF A NAIL" - TODD RUNDGREN (WARNER BROS.)
6. "UNDER THE GOD" - TIN MACHINE (EMI)
7. ROADHOUSE SOUNDTRACK (ARISTA)

2W LW TW

1	1	1	TOM PETTY - Back, Dream, Free, Feel, Face, Depending (MCA)
2	2	2	JOHN COUGAR MELLENCAMP - Pop, Martha, Theo, Brown, Hang (Mercury/PolyGram)
12	3	3	DOOBIE BROTHERS - Doctor, Taste, South, Highway, Time, Chain (Capitol)
5	5	4	STEVIE NICKS - Room, Long, Trouble (Modern/Atlantic)
4	4	5	JOE JACKSON - Nineteen (A&M)
20	8	6	10,000 MANIACS - Trouble (Elektra)
7	7	7	RICHARD MARX - Satisfied (EMI)
15	10	8	LOVE AND ROCKETTS - Alive, Big, Babylon (Beggars Banquet/RCA)
13	9	9	THE CURE - Fascination, Lullaby, Pictures (Elektra)
31	11	10	SIMPLE MINDS - Land, Step, Wall, Belfast, Soul (A&M)
18	12	11	QUEEN - Want (Capitol)
--	34	12	TIN MACHINE - Under (EMI)
3	6	13	THE CULT - Fire, Sun (Sire/Reprise)
--	30	14	PAUL MCCARTNEY - Brave (Capitol)
45	16	15	HENRY LEE SUMMER - Hey (CBS)
33	26	16	REM - Pop, Turn, Stand (Warner Bros.)
34	25	17	BOB MOULD - Light, Well, Poison, Sunspots (Virgin)
23	18	18	FINE YOUNG CANNIBALS - Good, Crazy (IRS/MCA)
26	22	19	MELISSA ETHERIDGE - Chrome, Similar (Island)
29	20	20	THE FIXX - Precious, Driven (RCA)
25	24	21	BAD COMPANY - Bad (Atlantic)
8	13	22	FABULOUS THUNDERBIRDS - Rock (Epic)
17	27	23	REPLACEMENTS - Back, Talent, Earth, Anywhere, Be (Sire/Reprise)
--	44	24	TODD RUNDGREN - Nail (Warner Bros.)
11	15	25	ELVIS COSTELLO - Veronica, Town (Warner Bros.)
6	14	26	BONNIE RAITT - Letter, Thing, Nick (Capitol)
38	33	27	CINDERELLA - Coming (Mercury/PolyGram)
28	28	28	LIVING COLOUR - Open (Epic)
--	--	29	JACKSON BROWNE - World (Elektra)
35	32	30	KING SWAMP - Is, Dump, Bride (Virgin)
21	21	31	SARAYA - Toll (PolyGram)
49	41	32	GODFATHERS - Gives (Epic)
19	19	33	GREAT WHITE - Bitten (Capitol)
14	17	34	XTC - Mayor, King, Loving (Geffen)
--	48	35	CUTTING CREW - Place (Virgin)
--	--	36	BILLY SQUIER - Say (Capitol)
--	38	37	SAY ANYTHING SOUNDTRACK - One, All (WTG/CBS)
9	29	38	THE OUTFIELD - Paradise, Voices (Columbia)
36	36	39	NEVILLE BROS. - Yellow Moon (A&M)
--	47	40	ADRIAN BELEW - Daddy, Hot, 1967, Bad (Atlantic)
--	--	41	ANDERSON, BRUFORD, WAKEMAN, HOWE - Brother (Arista)
27	35	42	LOU REED - Busload, Dirty (Sire/Warner Bros.)
--	50	43	CONCRETE BLONDE - God (IRS/MCA)
--	--	44	BON JOVI - Lay, I'll (Mercury/PolyGram)
--	--	45	WANG CHUNG - Praying (Geffen)
--	--	46	WINGER - Heartbreak (Atlantic)
40	40	47	INDIGO GIRLS - Indigo Girls (Epic)
43	42	48	MICHAEL THOMPSON BAND - Miss (Geffen)
44	43	49	KINGDOM COME - Like (PolyGram)
--	--	50	STAN RIDGWAY - Southbound (Geffen)

TOP TIP

JACKSON BROWNE
"WORLD IN MOTION"
(ELEKTRA)

BILLY SQUIER
"DON'T SAY YOU LOVE ME"
(CAPITOL)

RECORD TO WATCH



THE CALL
"LET THE DAY BEGIN"
(MCA)

A very strong out-of-the-box first week. Fourth Most Added amid heavy competition. Expect a healthy debut next week.

Editor: Kent Zimmerman

CHARTBOUND

- * ROADHOUSE SOUNDTRACK (ARISTA) "ROADHOUSE" "MONDAY"
- * THE CALL (MCA) "BEGIN"
- * RAINMAKERS (MERCURY) "SPEND"
- * RED SIREN (MERCURY) "ONE"
- * 38 SPECIAL (A&M) "COMIN'"
- * DROPPED: #23 Traveling Wilburys, #31 Jeff Healey, #37 Mike + Mechanics, #39 Treat Her Right, #45 The Connells, #46 House Of Freaks, #49 Drivin' & Cryin', Steve Earle, Cowboy Junkies, Blue Murder, Crack The Sky, Neal Schon.
- * EARTH GIRLS ARE EASY SOUNDTRACK (SIRE/REPRISE) "B-52's"
- * QUEENSRYCHE (EMI) "EYES"
- * BIG BIG SUN (ATLANTIC) "STOP"
- * JOHNNY DIESEL (CHRYSALIS) "LOOKING"
- * BLUE RODEO (ATLANTIC) "DIAMOND"
- * P.I.L. (VIRGIN) "DISAPPOINTED"
- * ALANNAH MYLES (ATLANTIC) "LOVE"
- * DION (ARISTA) "SUBWAY"

THE RETURN OF FOUR LONG LOST BROTHERS

ANDERSON BRUFORD WAKEMAN HOWE



RICK WAKEMAN - Keyboards JON ANDERSON - Lead Vocals BILL BRUFORD - Acoustic and Electronic Drums STEVE HOWE - Guitars

“BROTHER OF MINE”

ANDERSON, BRUFORD, WAKEMAN, HOWE
PROMO CD ON YOUR DESK NOW!

ALBUM ARRIVES ROUNDABOUT JUNE 20TH



Produced by Chris Kimsey and Jon Anderson
Mixed by Steve Thompson and Michael Barbiero

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MOST ADDED

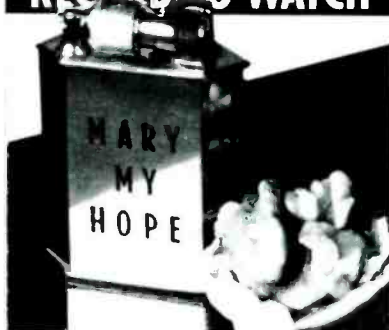
1. Cloudland - PERE UBU (Fontana/PolyGram)
2. Museum - MARY MY HOPE (Silverstone/RCA)
3. Absolute Torch and Twang - k.d. LANG AND THE RECLINES (Sire)
4. Brain Drain - RAMONES (Sire)
5. Tin Machine - TIN MACHINE (EMI)

TOP TIP

TIN MACHINE
Tin Machine
(EMI)

Even incognito David Bowie makes his presence felt.

RECORD TO WATCH



MARY MY HOPE
Museum
(Silverstone/RCA)

Atlanta based band is making immediate impact for Chuck Buckley-WRUV and Kim Saade-WRAS.

IMPORT/INDIE

- FLAMING LIPS - Redneck (Restless)
- ZULUS - Never (Slash)
- LEAVING TRAINS - Dude (SST)
- FULL FATHOM FIVE - Station (Link)
- 24-7 SPIES - Jungle (Relativity)
- LIVE SKULL - Saw (Caroline)
- CINDY LEE BERRYHILL - Me (Rhino)
- MOE TUCKER - Guess (50 Skidillion)
- TRILOBITES - Summer (rooArt)
- ORIGINAL SINS - Heard (Psonik)

ALTERNATIVE

2W LW TW

1	1	1	LOVE AND ROCKETTS - Alive, Big, Babylon (Beggars Banquet/RCA)
2	2	2	THE CURE - Fascination, Lullaby, Pictures (Elektra)
4	4	3	BOB MOULD - Light, Well, Poison, Sunspots (Virgin)
3	3	4	PIXIES - Monkey, Debaser, Bleed, Mantra (4 A D/Elektra)
6	5	5	GODFATHERS - Gives (Epic)
23	16	6	10,000 MANIACS - Trouble (Elektra)
14	7	7	WIRE - Buzz (Enigma/Mute)
5	6	8	JOE JACKSON - Nineteen (A&M)
24	12	9	ADRIAN BELEW - Daddy, Hot, 1967, Bad (Atlantic)
22	11	10	STAN RIDGWAY - Southbound (Geffen)
9	9	11	HOUSE OF FREAKS - Sun, Hammer, Big, Broken, Answers (Rhino)
10	10	12	TOM TOM CLUB - Suboceana, Confess (Sire/Reprise)
15	14	13	CONCRETE BLONDE - God (IRS/MCA)
25	15	14	SWANS - Saved (Uni/MCA)
20	18	15	RAMONES - Pet (Sire/Warner Bros.)
--	48	16	PIL - Disappointed (Virgin)
17	17	17	XYMOX - Obsession, Evelyn, Tonight, City (PolyGram)
33	19	18	SIMPLE MINDS - Land, Step, Wall, Belfast, Soul (A&M)
8	13	19	THE CULT - Fire, York, Asylum, Edie, Horse, Sweet (Sire/Reprise)
7	8	20	XTC - Man, Mayor, Garden, Scarecrow, Daddy, Skeletons (Geffen)
--	--	21	TIN MACHINE - Under (EMI)
21	22	22	ELVIS COSTELLO - Veronica, Town, Pads, Dangle, Gum (Warner Bros.)
--	31	23	THE THE - The Beat(en) Generation (Epic)
19	21	24	PETER CASE - Gun, Charlie, Rise, Old, Riot (Geffen)
--	41	25	ROYAL CRESCENT MOB - Hungry, Corporation (Sire/Warner Bros.)
12	24	26	ROBYN HITCHCOCK - Eyes, Devils, Knife, Ghost (A&M)
26	26	27	INDIGO GIRLS - Kid, Close, True (Epic)
11	20	28	SIDEWINDERS - Supposed, Witchdoctor, Solitary (Mammoth/RCA)
34	33	29	SCREAMING TREES - Twain (SST)
--	30	30	NAKED RAYGUN - Treason, Gridlock, Know (Caroline)
36	34	31	TREAT HER RIGHT - Picture, Marie, Junkyard, Back, King (RCA)
31	32	32	SOUL ASYLUM - Evil (Twin/Tone)
29	29	33	FINE YOUNG CANNIBALS - Good, Crazy, Man, Tell, Fallen, Back (IRS/MCA)
18	28	34	NEW MODEL ARMY - Stupid, 225, Family, World, Vagabond (Capitol)
35	35	35	TOM PETTY - Back, Dream, Free, Feel, Face, Depending (MCA)
27	27	36	CATERWAUL - Wolf, Hear, Dizzy, Rest (IRS/MCA)
32	37	37	DRIVIN' N' CRYIN' - Blue, Strange, Toy, Hell, House (Island)
--	--	38	DINOSAUR JR. - Heaven (SST)
40	40	39	BAND OF SUSANS - Hard (Blast First/Restless)
--	47	40	PERE UBU - Waiting, Wine, Flat (Fontana/PolyGram)
13	23	41	NIXON & ROPER - Gibson, King, Louisiana (Enigma)
--	--	42	EARTH GIRLS ARE EASY SDTK. - B-52's (Sire/Reprise)
30	43	43	DE LA SOUL - Jenifa, Magic, Know (Tommy Boy)
16	25	44	THE CONNELLS - Something, Fun, Hey, Head (TVT)
28	36	45	NEVILLE BROS. - Yellow, Fire, Sister, Voodoo, Wild (A&M)
39	38	46	BONNIE RAITT - Letter, Thing, Nick (Capitol)
--	--	47	ALICE DONUT - Lung (Alternative Tentacles)
38	44	48	NEW ORDER - Round, Love, Run, All, Disco, Fine (Qwest)
--	--	49	CRIME & THE CITY SOLUTION - Shadow (Mute)
46	46	50	SARAH McLACHLAN - Vox, Steaming, Trust (Arista)

CHARTBOUND

- | | |
|--|--|
| WALKABOUTS - Whiskey (SUB POP) | k.d. LANG - Luck, Full, Reins (Sire) |
| DICKIES - Dummy (Enigma) | POI DOG PONDERING - Circle (Texas Hotel) |
| DARLING BUDS - Pop (Columbia) | PEREGRINS - True (MCA) |
| MARY MY HOPE - Wildman (Silverstone/RCA) | HYPNOTICS - Justice, Preachin' (Beggars Banquet) |

Dropped: #39 G.Diary, #42 Ophelias, #45 Edelweiss, #49 L.Reed, #50 H. Mondays.

CRITICS HAVE PRAISED HER "COMMANDING PRESENCE" AND "POWERFULLY PURE VOICE."

HER WORK WITH THE BAND LONE JUSTICE WAS HERALDED BY BOTH REVIEWERS AND FANS.

NOW, SHE RELEASES HER SOLO DEBUT ON GEFLEN RECORDS.



FOR
THE
FIRST
TIME,
MARIA
MCKEE

STANDS
ALONE.

HER SOLO DEBUT ALBUM

MARIA MCKEE

FEATURING:

"I'VE FORGOTTEN WHAT IT WAS IN YOU
(THAT PUT THE NEED IN ME)"

PRODUCED BY MITCHELL FROOM / MANAGED BY CANAAN MANAGEMENT
MANAGEMENT ASSOCIATES: TONY FERGUSON AND CHUCK REED



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INSIDE ALBUM by Kent Zimmerman



Wes Jeffries of KKOW-Pittsburg/Joplin knows how to get his pic in Gavin. Wear a SF Giants cap. That's Bad Company's Brian Howe on the left.



Elvis Costello checks the cutting edge while surrounded by devoted WBCN staffers.



Jeff Healey hits Chicago. Left to right: Arista's Tom Balla, Jeff Healey bassist Joe Rockman, WXRT's Lin Brehmer, Jeff Healey, drummer Tom Stephen and Cleveland Indian diehard Sean Coakley of Arista.



Gavin faves Firetown hit the Big Apple. Left to right: FT's Butch Vig, Phil Davis, Atlantic's Judy Libow and Mark Schulman, Fire Town's Doug Erikson and Atlantic media ace Perry Cooper.

INSIDE ALTERNATIVE RADIO by Peter Standish

NEW RELEASES



Ace of Clubs - DASH RIP ROCK (Mammoth)

New Orleans' Dash Rip Rock surges as uncontrollably as a live power-line downed during a tornado. Their last record was easily one of 1987's most overlooked releases. On Ace of Clubs, their second album, songs like "Legacy," "Jenny Says" "All Hung Up," "Money Love Time" and my favorite "Go Home Little Girl" are unabashed rock songs anchored by a driving beat and scorching guitar. The band lowers their blood pressure on the last two cuts "Blue Moon At Midnight" and "Marsupial" revealing a gentler melodic approach. You may recall that Dash were first championed in the Gavin New Artists issue three years ago. You remember the

original Dash Rip Rock, he was Ellie May Clampett's movie star boyfriend on the Beverly Hillbillies.



"Mercy Seat" - ULTRA VIVID SCENE (4AD)

On "Mercy Seat" UVS hypnotizes you by weaving high-pitched guitars, synth keyboards and gothic-like vocals through a steady plodding beat. The B-side "H Like In Heaven" features similar instruments, but a funkier beat and a faster tempo.

"Viva Saturn" - VIVA SATURN (Heyday/Rough Trade)

Steven Roback hit the Alternative scene running six years ago as the lead singer of Rain Parade. With his latest five song EP, Viva Saturn, Roback moves beyond the neo-psychedelic paisley foundation he helped create with Rain Parade. Stellar songs like

"So Glad," "Old World" and "Remember I'm Dead" maintain Roback's innovative form, but are beefed up in their musical content—particularly on vocal harmonies. The neo-psychedelic influence is muted and much less blue, showing a refreshing sunny side. Other musicians include ex-Rain Parader John Thoman on guitar and former Green On Red guitarist Jack Waterson puts on a cameo appearance.

"Just Like Heaven" - DINOSAUR JR. (SST)

"Just like Heaven" has a dual personality. On the one hand it's a pop song complete with acoustic guitar chords. On the other it bucks the norm with layered wah-wah guitar and an abrasive vocal chorus. The results are original and worthy of your attention.

The Top Ten continues to be compressed, but the mid and bottom section have softened up considerably. This is caused by a glut of releases that were present a month ago, but the last few weeks have lightened up, relatively speaking. Will Kahler-WUSC dares anyone to play the new AI Green record. Phil Manning-WOXY plans a Memorial Day Weekend countdown of the top 500 "Modern" songs as voted on by their listeners. Rich Robinson-WHTG reports instant success with imports by Stone Roses, The The and Pop Will Eat Itself. Cinda Swanson-WRVU saw Clockhammer live this week and sez they're the best local guitar band in town.

CLASSIFIEDS

JOB OPENINGS

CENTRAL CALIFORNIA'S K100/KTIP seeks experienced AC/Fusion personalities for future drive time positions. T&R: Carl Soares, K100 1660 N. Newcomb, Porterville, CA 93257. [5/26]

TOP 40 100KHI is looking for a morning news person and sidekick for the #1 rated morning show on the Eastern shore. T&R&photo: The Hitman, Ocean City, MD 21842. No calls, please. [5/26]

CENTRAL WASHINGTON'S #1 AOR has a f/t opening. We're a mass appeal AOR looking for AT's w/Top 40 approach. Tired of "disco for the 90's" music? T&R: Scott Souhrada, KATS/FM RADIO, PO Box 1280, Yakima, WA 98907. [5/26]

TOP 40 URBAN KKQV/FM-Wichita Falls, TX, needs a high profile, energetic air personality to help keep this station on top! T&R: Jeff Christenson, PO Box 1103, Wichita Falls, TX 76307. No calls, please. [5/26]

ADULT AOR KSEZ-Sioux City, IA, accepting applications for future openings for all dayparts. T&R: Glen Miller, PO Box 177, Sioux City, IA 51102. [5/26]

TOP 40 KCIZ in NW Arkansas seeks morning driver w/ production skills and able to do appearances. T&R&photo: Scott Burnett, PO Box 168, Springdale, AR 72765. [5/26]

100,000 WATT TOP40 WHFX seeks a midday person. Females encouraged to apply. T&R: Dean Elliott, PO Box 858, Waycross, GA 31502. No calls, please. [5/26]

TOP RATED A/C WOHS is accepting applications for a morning drive person to work high quality small market station. T&R: Andy Foster, PO Box 1590, Shelby, NC 28150. No phone calls, please. [5/26]

#1 FM COUNTRY in beautiful Central Wisconsin college town is searching for an afternoon drive entertainer. Females encouraged. T&R: Michael Weis, WYTE RADIO, PO Box 1030, Stevens Point, WI 54481. EOE. [5/26]

DUE TO POSSIBLE EXPANSION, we are seeking an exp'd announcer. Resume: S.K. Wells, Woodard Communications, PO Box 688, Dubuque, IA 52001. [5/26]

TOP 40 K100-Marysville, CA, seeking hot morning person. Great signal, low pay, long hours. Polish your act for the majors. T&R&photo: Dave McKie, PO Box 631, Marysville, CA 95901. No calls, please. [5/26]

AC/COUNTRY AT and Newsperson (w/possible p-b-p) needed. Experience required. T&R: Stecker-Thompson Associates, 5206 Independence Avenue, Arlington, TX 76017. [5/26]

TOP 40 KNEN has an entry-level position for ass't News/Sports person for award-winning station. T&R: John Horan, PO Box 937, Norfolk, NE 68702-0937. [5/26]

ALL HITS POWER 93.5 (WSBG/FM) has an immediate opening for an afternoon News Anchor. Join a fun-sounding, personality intensive Top 40 and work in the beautiful Pocono Mountains. T&R: Bob Matthews, 22 South 6th Street, Stroudsburg, PA 18360. EOE [5/26]

TOP 40 KAGO-Klamath Falls, OR, is accepting applications for future openings for all positions. Minimum 5 years experience in Top 40. No beginners. T&R: George Feola, PO Box 1150, Klamath Falls, OR 97601. [5/26]

TOP 40 KTUF93-Kirksville, MO, has an immediate opening for a PD/AM drive personality. Must be mature & hard working w/excellent production skills. T&R: Bob Simmons, 211 W. Washington, Kirksville, MO 63501. [5/26]

WEST COAST: READY TO GROW W/DYNAMIC NEW COMPANY? AT's for all dayparts, w/excellent future for stable team players. No beginners. T&R&photo&salary: John Edwards, Westcom Communications, 1303 Grand Avenue, #229, Arroyo Grande, CA 93420. EOE [5/26]

CALIFORNIA CENTRAL VALLEY HOT A/C needs a midday AT w/production skills. Earn up to \$1,300 a month. Contact: Shawn (209) 383-7900. [5/26]

#1 COUNTRY FM KYCK/FM-Grand Forks, ND, needs a high energy, hardworking AT w/productions skills. T&R: Jaci Anderson, PO Box 6166, South Fork Plaza, Grand Forks, ND 58201. [5/26]

100KW TOP 40 KZZO/FM-Clovis, NM, has two positions open. 1) Immediate f/t opening. Must have on-air experience w/excellent production skills & winning-team attitude! Rush T&R: Scott Free. 2) Immediate openings for Account Executives. Some sales experience & positive team attitude! Rush resumes: J.J. Jeffries, 107.5 FM, PO Drawer K, Clovis, NM 88101. No calls, please. [5/19]

WDJX AM/FM-Louisville, KY, needs an experienced morning News Anchor. Some reporting & public affairs w/strong on-air performance. T&R: Chris Shebel, 612 Fourth Avenue, Suite 100, Louisville, KY 40202. No calls, please. EOE. [5/19]

TOP 40 WFHN-New Bedford/Fall River, MA, needs a f/t midday person & p/t AT. Experienced applicants only. T&R: Wes McShay, 220 Union Street, Fall River, MA 02740. [5/19]

A/C & COUNTRY KOJM/KPQX seeks an experienced AT w/production skills for quality Montana station. T&R: Greg Ellendson, PO Box 7000, Havre, MT 59501. EOE [5/19]

HOT TOP 40 KUUB/FM-Bozeman, MT, needs an experienced midnight to 6 a.m. personality w/production skills. T&R: Jim Diamond, 125 West Mendenhall, Suite 1, Bozeman, MT 59715. [5/19]

AVAILABLE

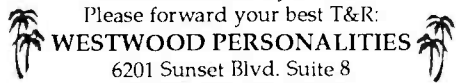
NINE YEARS NAC/CONTEMPORARY JAZZ EXPERIENCE. Seeking position as AT/MD/PD. Former WQXI "Jazz Flavours" host & programmer. CLIFF SMITH: (404) 392-1607. [5/26]

NEWS PRO. Experience in all aspects of News Broadcasting. Prefer small/medium market in NW or SW area. BOB WARNES: (206) 424-8039. [5/26]

PRODUCTION WIZARD seeks large market operation in SE or SW where quality production is appreciated. Creative copy, multi-track expertise, character voices, well organized & excellent credentials. LARRY JAMES: (205) 471-4420. [5/26]

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AOR ANIMAL TRAPPED at A/C station as AT/MD. Good w/ phones & creative w/production. If you rock, I'm ready. Unleash RAY: (412) 948-3609. [5/26]

NEWLY FORMED MORNING TEAM seeks Top 40 or Country opportunity. Everybody needs a little R&R. RIC & RENEE: (606) 573-7450. [5/26]

#1 TOP 40 nighttime personality in market. Hot phones & production. Looking to move up. Any interested Top 40 call MIKE: (308) 234-4227. [5/26]

ADULT COMMUNICATOR desires stable gig in Florida. Concise bits and one-liners. 15 years experience in small/medium markets. MIKE: (301) 862-9602. [5/26]

VETERAN DRIVE-TIME AT seeking Top 40 or AOR station. JON-ERIC STEVENS: (407) 468-9164. [5/26]

IMMEDIATELY AVAILABLE FOR MANAGEMENT, programming or consulting position. My career spans 29 years & includes vast broadcast experience. For a detailed resume, call BOB BOLTON: (205) 626-7875. [5/26]

ALTERNATIVE PROMOTION/MARKETING. PATRICK FERRISE: (304) 291-1518. [5/26]

SERVICE REQUEST

WGHN: AC/New Age station needs service from all Jazz, New Age & Adult Alternative labels. Mary McCarrick, One South Harbor, Grand Haven, MI 49417. [5/26]

Gavin provides free advertising to RADIO stations with job openings & service requests, as well as to individuals seeking employment.

All other advertising must run display. Contact Natalie Cusenza at 415-495-1990 for rates on display advertising and blind boxes.

For job openings, availables & service, send your FREE listings by mail or FAX to:

*Gavin Classified, 140 2nd Street,
 San Francisco, CA 94105 or
 FAX at (415) 495-2580.*

Your FREE listing will be edited accordingly & will run 1-2 weeks unless otherwise specified.

cont. from page 15

creative expression. It's not that I want to get into movies and act. If I find something creative that inspires me that I'd like to express as an artist, fine, but that's not my primary goal. I went to Paris and learned something. There's inspiration in the air there. It's all around you—in the architecture, the art students, and the millions of people coming to admire the city or looking for their niche as an artist. The United States society is so commercial-oriented that those of us who are born with other interests grow up feeling as if we're a different part of society, a society that's not as valid as the one that includes those who wear a monkey suit five days a week and have three mistresses. Not to speak negatively of those in the corporate world, but I think as a society we need to be more appreciative of the different things in life and of the people who dance to the beat of a different drummer. We shouldn't be the type of society that says if you're not wearing a Giorgio Armani two-piece or three-piece suit you get no respect—even though I happen to look a lot better than most people in these three-piece suits (laughs) if I may toot my own horn for a moment! I choose to be creative and I think each person shares a bit of creativity in one way or another, but by snuffing that little flame out because it's not accepted, we stand to lose a part of ourselves and then we try to find it in other areas such as drugs.

BH: Why are you getting so much heat about your video concepts?

LB: If my video's not looking like the next guy's, with his hat turned to the side, be-bopping and speaking in a language that's almost abusive to the English language, then I'm not accepted as a black artist. I consider the tools I use my colors, as though I were doing a painting. My videos should be viewed as if you were walking down an exhibit in a museum—you notice one painting next to another. How can you tell that this artist is black or if that one is white? Why can't art be taken for what it is? Because this society is commercially oriented. If they know it's a black person then it's automatically viewed a certain way. That's the way it is, that's the way it's been. Understanding that, I have a choice of doing one of two things: I can adjust my creative inspiration in one direction or another, or I can do what I'm inspired to do personally. I view these as little movies, so I do basically what I want.

BH: Many people envy your career because you do much more than just singing. What have been the recent ups and down?

LB: There are a lot of injustices going on, with everybody just glad to make a living so they don't rock the boat. Nothing causes me more grief than to see that we spend so much money on the military, protecting ourselves against the Soviet Union, when I can



Shown (clockwise top left to right):

Little Steven, Chaka Khan, Larry Blackmon; Eddie Murphy, Larry Blackmon; Tomi Jenkins, PD of WKYS-Washington, D.C. Donnie Simpson, Blackmon; Keith Richards, Blackmon, PD of WHUR-Washington, D.C. Bobby Bennett.

never remember a Communist or a member of the Soviet society coming into America and killing anybody. On the other hand, we let this drug situation take us apart at the very fiber of the country's foundation. I'm not just speaking from a minority point of view because I don't consider black people a minority based on the world population. Here in Miami I'm told that most of the downtown skyline was built by laundered drug money! If anything causes me the most amount of grief, it's to see people give their seven-year-old daughters to other people for money to do crack cocaine and then see the situation pushed under the rug because we're America.

BH: Have you ever felt that being so outspoken would be bad for your career?

LB: My career has lasted 12 years now, and you go through that phase of trying not to be so candid. I feel my personal life must be just that, because if it's all just an open book there's no sanctuary. That's something that's not to be shared. But being candid is something that's important to me as an individual.

BH: What one word has been overused in describing you that you would never use to describe yourself?

LB: The word "difficult." I hear that others tell me that and I can understand it because my standards are just so. If that's being difficult then I have no qualms about being difficult the rest of my life (laughs).

BH: What do you like most about the

music business and what do you like least about the music business?

LB: What I like most is the feeling we get accomplishing something creative without compromising our creative standards that's accepted commercially. What I don't like you wouldn't have the space for on a page. I find phoniness everywhere and I understand that some people are misinformed. I traveled that route myself at one time, I think. It's just a phase we all go through while trying to find ourselves, but some people never find themselves. I had to have been phony to accept some of the things about myself that I did at one time. However, this is a new day.

BH: What about the future? Are you currently working on a solo album, or an album for Cameo?

LB: I've had to adjust and apply myself where needed. Doing Tomi's solo album is an example. We are definitely getting around to completing a Larry Blackmon album. I have maybe two songs in the can and several others waiting to be recorded but this Larry Blackmon album is very exciting for me and will definitely be a creative release. However, it must be seen in the right light. Timing is very important and I'm excited.

BH: If people receive a solo Tomi Jenkins album and then a Larry Blackmon solo album won't they conclude that Cameo isn't a group anymore?

LB: At the point we all got together that was part of the plan. If a vehicle can't

take you where you want to go individually, then you don't need to take the ride. We all wanted to do this, but we wanted to achieve a certain amount of success with Cameo first. It's not a matter of us splitting up or anything like that. During some point throughout this long career you have to get to do other things with the support of the people you've grown to love and respect creatively.

BH: There have been 13 Cameo albums. Will there be a fourteenth?

LB: Oh, are you kidding?! Of course! We start production in June. Cameo is a concept but we have to have an outlet to do other things. It's not like we're three guys who got together and this is the only kind of music we make! It's an act. It's a Broadway musical with every particular album. The people you see in these costumes are characters they represent at the time. Cameo means a lot more things than just what you hear and see and have become used to.

BH: Any subjects that are especially important to you at this moment in time that we haven't covered?

LB: One thing I'd like to do is thank the loyal Cameo fans from years ago and up to this point for showing that they believe in the Cameo concept. They can rest assured that the future will be just as exciting, if not more so, than the past. And thank you to the late Neil Bogart too, who is still watching over us. It wouldn't have been possible without him. ■

URBAN PROFILE

VERNA GREEN

GENERAL MANAGER AND RADIO STATION GROW TOGETHER

by Betty Hollars

Verna Green has lived a dream we all have had at one time or another: she had a prime job dropped right in her lap.

Eight years ago, after she had spent seven years at General Motors and while she was still working as a hospital administrator, Green was introduced by mutual friends to Booth American President John Booth. At the time of their meeting, Booth's Detroit radio property, WJLB, was suffering serious problems. Management was ineffective, personnel was disgruntled and ratings were poor. All that could go wrong did.

Booth and Green became friends, and their conversations centered on work-related issues. Booth began using Green as a problem solver. "From time to time he would call to ask a management-related question," said Green. "I would respond, not knowing that behind-the-scenes I was solving a problem."

Through their discussions, and because of the lack of progress in solving WJLB's problems, both Booth and Green decided that the inevitable change had to start with upper management. Little did Verna Green know that John Booth had already made up his mind as to who was best qualified to be the General Manager of WJLB. "I didn't hear from him for awhile," she recalls, "but six to eight weeks later he called to say he'd decided he wanted me to be General Manager of WJLB. It was that cut and dry."

Saying no to such a great opportunity would be hard for anybody, but accepting a top spot in a field she'd never worked in, at a station riddled with troubles, was something Green had to think over carefully. "I was a little nervous about this because I hadn't ever really experienced job failure," she confessed. "I had experienced job disappointment, like accepting a job that maybe didn't meet all of my expectations. I told him (Booth) I thought I knew what goes on in that environment, but...I wasn't up to falling flat on my face."

But to a woman as bright and vital as Verna Green, a challenge such as the turnaround of WJLB was too attractive to turn down. "I trusted John," she says frankly. "It was a mutual trust—he trusted that I would work hard to apply whatever I knew about management into his and I trusted him not to ask me to step into a situation of planned failure."

Besides her unwavering faith in John Booth,



Green saw a light at the end of the long, dark WJLB tunnel. And, she was also attracted by Booth's willingness to work toward the station's success. "I was encouraged by his intense commitment to winning," she said. "A person who feels that way about his company is not going to make a failure-type decision."

Obviously, Verna Green had her work cut out for her. She didn't work her way up the ranks in radio, so she was met with skepticism from an already unhappy staff. Her first priority was getting to know her employees. "I had to know who was on the staff and where their heads were," she said. Her question was answered fairly quickly. "That only took about two weeks and it was pretty clear to me that the people who were in place at that time did not understand winning, nor could they visualize themselves in a position to win."

As always happens in what is perceived as a no-win situation, the bulk of Green's inherited staff had dug themselves into a hole that they felt was too deep to climb out of. They had all of the reasons why WJLB could never go beyond a three share, and why they couldn't get a decent piece of the sales pie. It became clear that she had to make drastic personnel changes, and replace the vacant spots quickly. "I had to remove some from their positions, and I made sure I personally interviewed everyone right down to the receptionist. I didn't want to hire anyone who didn't feel they could make a contribution in helping the station succeed."

How many Program Directors last seven years? A testimony to Verna Green's foresight is James Alexander, who she interviewed shortly after her arrival. At the time of Alexander's hiring, Barry Mayo, currently President/

General Manager of V-103 FM in Chicago was consulting. "James was recommended by Barry Mayo," said Green. "I attribute a lot of the station's success to having Barry as a consultant early on because I knew he was a sharp guy. He was my 'intellectual vitamin.'"

Along with Alexander, Mayo and Green quickly tightened ship. Across town WDRQ was beginning to lean toward a Black Music format and, according to Green, was "gaining sampling each day." There was no time to waste.

Once Green convinced John Booth to eliminate WJLB's lucrative but audience draining Sunday religious programming and set the station on a steady musical course, she joined the ranks of the ratings-watchers. "The day they come in I will not leave my office until I go over what the trends are or what the full book is," she said. "I pay attention and don't take things for granted. There are a lot of little tricks, so managers have to really grow in research sensibility."

What most people unschooled in the intricacies of radio find overwhelming, Verna Green took in stride. She built a thriving station out of ashes. In 1986 WJLB achieved what no other Black station in Detroit had—a 9.6 Arbitron rating that planted the station firmly in the #1 slot. Her efforts were rewarded with a promotion to Vice President.

What can be next for the dynamic executive? "The growth step for me now is learning more about the broadcast industry as a whole, and how to enhance our part by really expanding the network," said Green in closing. "...I was asked to be a member of the NAB's research committee...I find it all very fascinating."

Verna Green. From General Motors to Hospital Administrator to General Manager. Imagine what she'll do when she *does* learn more about the broadcasting industry!! ●

Edited by Beverly Mire



PERSONAL PICKS

SINGLES by Dave Sholin

BOBBY BROWN - *On Our Own* (MCA)
Wanna bust onto Top 40 and Urban play-
lists? Who you gonna call? How about Bobby,
L.A. and Babyface, a power trio if there ever
was one and just the right team to handle the
lead track from "Ghostbusters II."

**BILLY SQUIER - *Don't Say You Love Me*
(Capitol)**
It's been nearly nine years since his first hit
single "The Stroke," which still rates as one
of the finest rock sides of the decade. This

newest release is yet another mass appeal
effort that's certain to bolster rock's resur-
gence in the summer of '89.

**TOMMY PAGE - *A Zillion Kisses*
(Sire/Warner Bros.)**
Quite a few markets took "A Shoulder To
Cry On" all the way to number one, exposing
this bright young talent for the first time.
Picking up the pace he shows off his versatil-
ity with a hooky, dazzling production that
features some super sax playing. Five mixes

offer something for everybody, but I prefer
the big beat single edit.

**WINGER - *Headed For A Heartbreak*
(Atlantic)**
Thanks to heavy MTV play, a number of
stations are reporting hot phone action for
this song. Currently on tour with Cinderella,
Kip Winger and the crew are destined to be
among the top names in rock's new elite.
This entry can only help broaden their ap-
peal.

ALBUMS by Ron Fell



**STEVIE NICKS - *The Other Side Of The
Mirror* (Modern/Atlantic)**
Ms. Nicks is big box office in three formats
with or without her Fleetwood Macmates.
What I like about this new solo Nicks album
is the distance producer Rupert Hine places
between the Mac Nicks and solo Nicks. For
the most part the difference is in the rhythm
instruments and a somewhat indescribable
sense of keyboard support. The lead single,
ROOMS ON FIRE, sparks the album as Ms.
Nicks sings of hot flashes and vapor trails.
TWO KINDS OF LOVE, sung with Ranger
Bruce Hornsby, is a one-of-a-kind, triple-
threat ballad about two people lookin' to
love and leave simultaneously. But perhaps
my favorite track is OHH MY LOVE — a
story of sand castles at high tide. It's an
excellent example of her abilities as a singing
lyricist.

BIRTHDAYS

Compiled by Diane Ruffer

Our Best Wishes and HAPPY BIRTHDAY To:

- Lee Michaels, The Gavin Report** 5/28
David Sands, KLIK-Davenport, IA 5/28
John Fogerty, Gladys Knight, Billy Vera,
Wendy O. Williams 5/28
Faith Henschel, CEMA-Los Angeles, CA 5/29
Harley Davidson, KGGI-San Bernardino, CA
5/29
J.D. Knight, KAAK-Great Falls, MT 5/29
Julie Bothwell, KLIK-Davenport, IA 5/29
Rebbie Jackson, Danny Elfman (Oingo Boingo)
5/29
Thom Williams, WOKO-Albany, NY 5/30
Wynonna Judd 5/30
Andrew Sholin, Josh Rosenthal 5/31
Patti Oates, Warner Bros. Records 5/31
J. Davenport, Atlantic Records 5/31
Corey Hart, Clint Eastwood 5/31
Sherry Kennedy, KEFM-Omaha, NE 6/1
Bill James, KXEL-Waterloo, IA 6/1
Paula Samonte, Narada 6/1
Ron Wood, Jesse Johnson, Pat Boone, Alan
Wildler (Depeche Mode) 6/1
Mike Milligan, WZMX-Russellville, AL 6/2
Jay Taylor, WZQQ-Lima, OH 6/2
Marvin Hamisch, Charlie Watts 6/2
Steve Resnik, A&M Records 6/3
Johnny Randolph, KTDO-Toledo, OH 6/3
Dave Carr, KTHO-So. Lake Tahoe, CA 6/3
Will Stone, WEVA-Emporia, VA 6/3
Deniece Williams, Dan Hill,
Curtis Mayfield, Suzi Quatro 6/3

BIRTHS

Our CONGRATULATIONS to MICHAEL
SHRIEVE, RCA recording artist, and his wife,
CINDY, on the birth of their son, SAM. Born
May 11th, weighting 8 lbs.
...CONGRATULATIONS to TED DAILEY,
Music Director of KORD-Tri-Cities, WA, and
his wife, ROBIN, on the birth of their first
child, daughter, LINDSEY JORDAN.
Born May 18th, weighing 5 lbs, 2 oz.
...CONGRATULATIONS to RICHARD
STERBAN, MCA Records Oak Ridge Boy, and
his wife, DONNA, on the birth of their
daughter, LAUREN NICOLE. Born May 3rd,
weighting 7 lbs, 14 oz.
...CONGRATULATIONS to RICKY SKAGGS,
Epic recording artist, and his wife, SHARON,
on the birth of their son, LUKAS BUCK.
Born May 4th.

WEDDINGS

Our WEDDING BELLS rang on MAY 13th for
JACK SPRINGER, National Alternative Radio
Director of Priority Marketing, and SARA
DOWNS, lead singer for Metalzag. Our Best
Wishes and CONGRATULATIONS!

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KRBE 3-3
WDFX 5-4
KIIS 23-18
HOT97 28-23
WAVA 29-23
WCZY D-24

KEY ADDS:

B96 @ 30
Z95
KMEL
WXKS

KEY DEBUTS:

WZOU D-31
WKSE D-30
KPLZ D-32 *HOT*
WCZY D-24
92X D-29

HOTS:

Y95 10-1
KRBE 3-3
WGH 17-11
KITY 16-13
KPLZ D-32
K106 13-9
Z99 D-23
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KCMQ	WAZY	WPER	KGOT	KFBQ			

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WLOL D-36	WROQ	D-25	KZZU	D-34	Y97	D-38
KXXR D-36	WHHY	D-29	SLY96	D-35	WBNQ	D-38
	WNNK	D-40	KTUX	D-40	Z97	D-40



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