

the Gavin Report★

DECEMBER 2, 1988

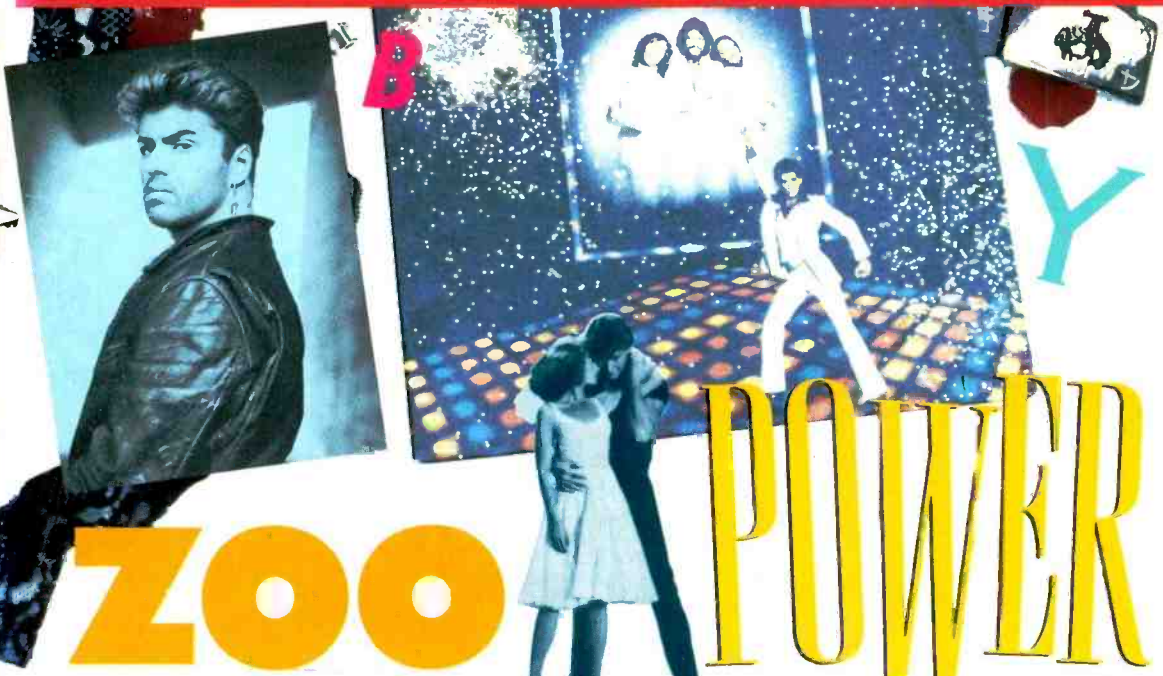
ISSUE 1735

HOT KISS



**INDUSTRY
VETERANS
ANALYZE
WHAT'S
HAPPENED
O V E R**

THE CHANGING FACE OF TOP 40



ZOO POWER

**T H E
L A S T
★ 10 ★
Y E A R S**

BASIA

"NEW DAY FOR YOU"



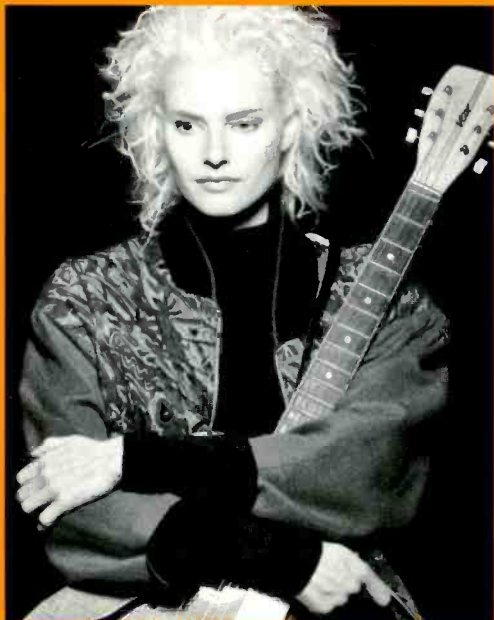
PHOTO BY GEORGE HURRELL

GAVIN TOP 40 UP & COMING 80/11
GAVIN A/C 29*-18* 75% HIT FACTOR
R&R A/C 24*-20*-17*

93Q ADD	KISN D-40	WFLY 32-28
KCPX ADD	WNOK D-37	Y107 D-30
WRCK ADD	KSND 40-34	KAKS 38-30
106X ADD	WPFM 40-37	WBNQ 37-34
KIHK ADD	KREO 25-21	KTRS D-36
WCIL ADD	KOZE 30-26	
KATD ADD		
KRBE ADD		

'TIL TUESDAY

"(BELIEVED YOU WERE) LUCKY"











GAVIN TOP 40 UP & COMING 36/11
GAVIN A/C 34*-28* 65% HIT FACTOR
R&R A/C DEBUT 30*

KRQK ADD	EARLY ACTION AT:
KPAT ADD	
	WXKS 22-20
	KXXR D-40
	KKRC D-34
	WBNQ D-39
	WPST ON



GAVIN AT A GLANCE

TOP 40	URBAN	A/C	COUNTRY
<p>MOST ADDED SHERIFF When I'm With You (Capitol) ESCAPE CLUB Shake For The Sheik (Atlantic) ERASURE A Little Respect (Sire/Reprise)</p> <p>RECORD TO WATCH SHEENA EASTON The Lover In Me (MCA)</p>	<p>MOST ADDED LUTHER VANDROSS She Won't Talk To Me (Epic) NEW EDITION Can You Stand The Rain (MCA) DENIECE WILLIAMS This Is As Good As It Gets (Columbia)</p> <p>RECORD TO WATCH JOHNNY KEMP One Thing Led To Another (Columbia)</p>	<p>MOST ADDED ANNIE LENNOX & AL GREEN Put A Little Love In Your Heart (A&M) GLENN FREY Soul Searchin' (MCA) STEVE WINWOOD Holding On (Virgin)</p> <p>RECORD TO WATCH NU SHOOZ Drifftin' (Atlantic)</p>	<p>MOST ADDED SOUTHERN PACIFIC Honey I Dare You (Warner Bros.) EDDY RAVEN 'Til You Cry (RCA) T. GRAHAM BROWN Come As You Were (Capitol)</p> <p>RECORD TO WATCH LIONEL CARTWRIGHT You're Gonna Make Her Mine (MCA)</p>
<p>Hot DEF LEPPARD Armageddon It (Mercury/PolyGram)</p> 	<p>Hot KARYN WHITE Superwoman (Warner Bros.)</p> 	<p>Hot FLEETWOOD MAC As Long As You Follow (Warner Bros.)</p> 	<p>Hot DAN SEALS Big Wheels In The Moonlight (Capitol)</p> 
JAZZ	ADULT ALTERNATIVE	ALBUM	ALTERNATIVE
<p>MOST ADDED BIRELI LAGRENE Foreign Affairs (Blue Note) JOE BECK Back To Beck (DMP) RICHIE COLE Signature (Milestone)</p> <p>RECORD TO WATCH RICHIE COLE Signature (Milestone)</p>	<p>MOST ADDED JOE BECK Back To Beck (DMP) BIRELI LAGRENE Foreign Affairs (Blue Note) AL JARREAU Heart's Horizon (Reprise)</p> <p>RECORD TO WATCH SPIES Music Of Espionage (Telarc)</p>	<p>MOST ADDED PINK FLOYD The Delicate Sound Of Thunder (Columbia) CROSBY, STILLS, NASH & YOUNG American Dream (Atlantic) TRAVELING WILBURYS "Last Night" (Wilbury/Warner Bros.)</p> <p>RECORD TO WATCH HOUSE OF LORDS (Simmons/RCA)</p>	<p>MOST ADDED DEAD MILKMEN Beelzebubba (Fever/Enigma) DONNER PARTY Donner Party (Pitch A Tent/Rough Trade) DEAD CAN DANCE The Serpent's Egg (4 A.D.)</p> <p>RECORD TO WATCH DEAD CAN DANCE The Serpent's Egg (4 A.D.)</p>
<p>Hot CHET ATKINS, C.G.P. (Columbia)</p> 	<p>Hot AL JARREAU Heart's Horizon (Reprise)</p> 	<p>Hot PINK FLOYD The Delicate Sound Of Thunder (Columbia)</p> 	<p>Hot SONIC YOUTH Daydream Nation (Enigma/Blast First)</p> 

HOW TOP 40 STARTED

see Eric Norberg page 28

NEWS

DON'T FORGET!
Gavin Awards Ballots
Due **December 15**

**LISTENER GROUP
SUES GABBERT**

The San Francisco-based Coalition to Save the City has filed a \$2.25 million lawsuit against broadcasting pioneer James Gabbert charging, among other things, breach of contract.

Gabbert and the coalition have continually butted heads since their tenuous agreement was sealed last year. The group had originally petitioned the FCC to deny Gabbert's purchase of KOFY--then known as KKCX "The City"--because they feared he would change it's eclectic format which enjoyed a loyal following but small ratings. In an effort to secure the purchase of KOFY, Gabbert signed a contract with the coalition agreeing to, among other things, keep the station's format and hire a Program Director approved by the group.

Pacific FM (Gabbert's company) took over KOFY on May 1 and it was not an easy marriage. "We initially hoped that the purpose of the coalition would be served by entering into an agreement with Jim Gabbert, which we did back in February of 1988." said Coalition board member Steve Finestone.

Within six weeks Program Director Thom O'Hair was out, the staff changed, the format adjusted and a new Program Director, Tony Kilbert, hired. "It turns out that the contract that I



WE KNEW HE WAS NOT OF THIS EARTH. KIIS/FM&AM-L.A. personality Rick Dees is shown discussing UFO sightings and extraterrestrial visits with Mr. Spock (Leonard Nimoy).

signed had three illegal parts," says Gabbert, "so I'm caught between a rock and a hard place. If I lived up to the contract of the coalition I will have jeopardized KOFY's license--I'd be violating federal law by living up to that contract."

Meanwhile, original Program Director Thom O'Hair took Gabbert into arbitration and was awarded his three year salary. "I'm happy to be vindicated and to win on every point," said the veteran broadcaster. "The one thing that makes me sad is that the radio listeners won't get to hear what could've happened with that great group of people." O'Hair seriously joked that he's planning a retirement home for the radio infirm.

RADI-O-RAMA

HOW'S THE WEATHER UP THERE? It was great to MEET new X-100 San Francisco MD Gene Baxter last week. He's so tall I had to stand on a chair so he could hear what I had to say. Welcome to town, Gene, and trade that Arizona sweatshirt in for one that says Go 49ers!.. KGRX-Phoenix says goodbye to Adult Alternative and hello to the Wave Satellite Network... Stephen Hill is new PD/morning personality and Carolyn Robbins is new MD at WILD-Boston... How cold is it in Minot, ND? Call new KHHT Asst. PD/7-Midnight personality Mike Richards and find out...Two new at KUAD- Windsor, CO. PD is

Gary Spice, MD is Ron Rodriguez...Rockin' in Athens, GA: Andy Miller takes over the MD position at Alternative WUOG...Tom Collins leaves WFSA-Sanford, NC and moves up to Urban WTOY-Roanoke, VA. Steve Stewart takes his place... Ralph Wimmer at WHTK-Hilton Head/Savannah called to say that his MD Scott Summers is leaving to be a computer salesman so--if you can do PM Drive and also MD duties call 803-757-9485...Multiple changes at KSGT-Jackson, WY. PD/MD Jon St. Clair moves to sister station KMTN to handle programming duties. Susan Carlman will be taking over "music chores."

Donna Kendig is now Production *cont. on next page*



Trish Hawkins is now Manager, National Secondaries Promotion for Capitol Records. She has been with the label for three years, working in Artist and Product Development, A&R and Market Research.

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THE RADUDES



PHOTO: ZOX

Christmas in Malibu

"This is the one we've been waiting for. . .
The *Perfect Christmas Record!!*"

—GUY ZAPOLEON

"It's Great. . . I'll let you know when I'm
playin' it."

—SCOTT SHANNON

**WORLD PREMIERED KIIS-FM
LOS ANGELES, MONDAY NIGHT NOV. 28, 1988**

The Warm Vibration of a California Christmas

CHR and A/C stations in this issue or call for your copy (213) 852-1980

www.americanradiohistory.com



Tony Rice has been named Regional Promotion/Mid-Atlantic for Motown Records. Rice comes from a trade magazine where he was Urban Associate Editor for two years.

RADI-O-RAMA *cont. from page 2*
Director and Mike Chisolm comes from KLDI, Laramie to be Sports Director...Brad Streeter leaves KHOK-Hoisington, KS to be Asst. PD and midday air talent at 99KG-Salina, KS...Once again the rumor turns out to be true dept: Rich Kahn, last seen at KMEL-SF is now Sales Manager at X-100 SF...KKYK-Little Rock midday personality Kevin Miller has been upped to Assistant PD...Top 40/Album Hybrid WSBG/FM-Stroudsburg, PA is in search of a PD to replace Robin Lee Abbate who has left to be evening personality at WYSP-Philadelphia. Call 717-421-2100. Music/Programming inquiries should be directed to RJ...Jamie Hitchcock moves up the WLMX-Chattanooga, TN ladder to become News Director...

WTG BLANKETS THE U.S.

David Urso, Vice President, Promotion, WTG Records has named five Regional Promotion Marketing Managers.

FROM TEEN CLUB QUEEN TO MD

HOT JOB GOES IN-HOUSE

One of the hottest jobs in the country--Music Director at KZZP-Phoenix--has been snapped up by Michelle Santosuosso. Michelle, who has moonlighted as a deejay in Phoenix teen clubs for the past four years, has worked at KZZP as a record sales researcher since 1987.

"I was originally hired by Kevin Weatherly and always spent half my time in the music department," said Michelle. "I was brought up at KZZP."

Michelle beat out applicants from all over the country."

Program Director Bob Case complimented on her skills by saying "She has a great ear for music and an exceptional talent for picking out the hits."

Michelle isn't going to let a day job get in the way of her nightlife. She plans to continue spinning records at the #1 teen club in Phoenix. It'll keep her fingers on the pulse of a hopping Top 40 market.

BUY THE BROOKLYN BRIDGE?

NOT FOR SALE: SCOTTI BROS. RECORDS

It was one of those rumors that couldn't be true. But it was an ad in the Wall Street Journal and if you can't believe them, what next? There it was in the November 17 issue. Scotti Bros. for sale cheap. Liquidating assets. Must sell at a tremendous loss. Will consider best offer.

"That ad has been popping up in a couple of major newspapers," said Scotti Bros. National Publicity Director Steve Rubin. "We don't know who's putting it together. The Scotti Brothers are putting out a basic line. It's hard to believe that such a respected publication as the Wall Street Journal ran the ad without checking out its authenticity."

No one knows who's playing the joke. The WSJ took the ad over the phone. "The funny thing about it is that they're billing the ads to us," said Rubin, "and that makes it doubly ridiculous."

So put away your wallet. Scotti Bros., in existence since 1974 and home of Survivor and good old "Weird Al" Yankovic, isn't for sale.

Jay Brooks will work the Mid-Central Region. Jay comes to WTG from Elektra records, and will be based in Cleveland.

Chuck Jones will handle the Southeast, working out of Atlanta. Prior to this he worked at Elektra for 8 years. Kelly Norris will be responsible for the Southwest region, and her office will be in Dallas. Kelly has been working at Motown since 1983. At one time she was Program Director for KRQ-Tucson. Pat Rascona's area will be the Northeast and his office will be in Rego Park, New York. He moves to WTG from the PolyGram where he was Local Promotion Manager, New York since 1984. Roger Smith will be based in WTG's Los Angeles office and will cover the West Coast. Roger has been National Top 40 Director, Elektra Records since 1987.

"We have put together the strongest new promotion team in this country," said Urso, "Their combined expertise...will help establish WTG as a major player in short order."

ROTATIONS

They've moved. Passport Records' new address is 18629 Topham Street, Reseda, CA 91335. Phone Number is 818-996-6754. Laura Beiser is the new Alternative Promotions Director...Michael Smith is the National Singles Sales Manager for Atlantic Records. He's been with the WEA corporation since 1974...Justin Fontaine has joined the Geffen Records promotion staff. He will represent the label in Kansas City and St. Louis... The Gavin family sends our deepest sympathy to Pat and Linda McCoy, their family and friends on the passing of Linda's father, Edward Kahn. Our thoughts are with you.

BIRTHDAYS

Compiled by Diane Rufers

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

- Marc Ratner, Reprise Records 12/4
- Greg Hanson, WTAW-Bryan, TX 12/4
- Vince Thomas, WROK-Rockford, IL 12/4
- Chris Hillman 12/4
- Katie Arnold-Pedretty, Mercury/PolyGram Records 12/5
- Bill Lee, KLWN-Lawrence, KS 12/5
- Dan Hollander, WLLX/FM-Lawrenceburg, TX 12/5
- Steve Small, KKAA-Aberdeen, SD 12/5
- Little Richard, Jonathan Lewis (Atlantic Starr), Jim Messina 12/5
- Mark Ramey, WKRM-Columbia, TN 12/6
- Gordon Stack, KWYO-Sheridan, WY 12/6
- Peter Buck (REM) 12/6
- Jim Cross, KORT-Grangeville, ID 12/7
- Charlie Fox, KYA-Billings, MT 12/7
- Rich Jones, WLBC-Muncie, IN 12/7
- Tom Waits, Gary Morris 12/7
- Brian Lee, WSKY-Asheville, NC 12/8
- Gregg Allman, Dan Hartman, James Galway 12/8
- Bill McDonald, WVAQ/FM-Morgantown, WV 12/9
- Tom Owens, WBLZ-Cincinnati, OH 12/9
- Joan Armatrading, Donny Osmond 12/9
- Mark Miller, KABL-St. Paul, MN 12/10
- Russell Nutt, WKTJ-Farmington, ME 12/10
- Kathy Kay, WFAW-Ft. Atkinson, WI 12/10
- Chris Stevens, WDKC-Ft. Pierce, FL 12/10
- Johnny Rodriguez 12/10

BIRTHS

- Our CONGRATULATIONS to NATE MARTIN, Asst. Program Director of KEYJ-Abilene, TX, and his wife, WENDY, on the birth of their daughter, ALEXANDRIA DANICE. Born November 23rd, weighing 6 lbs, 11 oz.
- ...CONGRATULATIONS to DAN HILL, Columbia Records Artist, and his wife, BEVERLY CHAPIN, on the birth of their first child, son, DAVID DANIEL CHAPIN-HILL. Born November 12th, weighing 7 lbs, 10 oz.

WEDDING BELLS

- Our WEDDING BELLS rang on December 4th for WAYNE RAY, Program Director of WYII-Williamsport, MD and his bride, LINDA GREEN. Their honeymooning in Las Vegas, NV. Our CONGRATULATIONS to both!!

MAXI PRIEST

"WILD WORLD"



GAVIN TOP 40 33*-29*
R&R CHR DEBUT
BILLBOARD 42*-37*
GAVIN A/C 38*-34*

WXKS 28-24 WCIL 9-6
94Q D-30 KCPW 26-23
POWER 27-24 KKRZ 23-20
WNCI D-23 WYTZ 23-19
PRO/FM 26-23 WLOL 18-14
WMJQ D-30

ADDS INCLUDE:
KPLZ, KWSS, KITY,
99KG, WPST,

DON'T BE READ YOUR LAST RITES... MAXI PRIEST!
HOLY BEJESUS... IT'S A HIT!

PAULA ABDUL

"STRAIGHT UP"



GAVIN TOP 40 91/56
TOP TIP
BILLBOARD 75*-59*

HOT97 D-24
WFME D-30
93Q D-37
KITY D-21
KOY D-27
POWER106 26-12
KWSS D-9
KMEL D-4
HOT 97.7 D-14
Y108 D-20

ADDED AT:

KUBE WHYT KKRZ
KKRZ KRBE KCPW
WXKS KRQ B97

STEVE WINWOOD

"HOLDING ON"



GAVIN TOP 40
CERTIFIED D-30* 271/26
BILLBOARD 48*40*
GAVIN A/C
#1 MOST ADDED 40*-32*
R&R CHR DEBUT

ADDED AT:

KDWB WLOL D-36
KEGL KKRZ D-35
93Q Y108 D-30
KS104 WNCI 22-19
WROQ D-32 WMMS D-30
WNVZ D-28 Q102 D-32
WAVA D-29 B97 32-29
PRO/FM D-32
WBBQ 39-31
WPFM 38-29
KBQ 25-21

CHECK OUT
THIS ACTION!!

JULIA FORDHAM

"HAPPY EVER AFTER"



***10 WEEKS OF HEAVY PLAY ON VH-1**
***SALES APPROACHING 100,000!**
***A TOP 10 NEW A/C RECORD!**
***WXKS/BOSTON... OUT OF THE BOX!**
***A DISTINCTIVE ARTIST WITH A UNIQUE**
SONG & SOUND!!

WHEN IN ROME

"THE PROMISE"

GAVIN TOP 40 12*-10*
HIT FACTOR 88%
ADDED AT Z100 & Y100

WE PROMISED A HIT... WE DELIVERED!

126 TOP TENS
INCLUDING:

PRO/FM 9-7
B94 8-7
WNVZ 4-3
POWER96 13-6
WBBQ 7-6
B97 2-2
WDJX 7-5
KITY 2-2
X100 5-4
Q106 4-4

JOHNNY HATES JAZZ

"TURN BACK THE CLOCK"

R&R A/C CHART 5
***ONE OF THE BIGGEST ADULT RECORDS**
OF THE YEAR
***OUT NOW FOR TOP 40!**

IN TUA NUA
"ALL I WANTED"
JUST LISTEN PLEASE!



TOP 40

MOST ADDED

- SHERIFF (73)
(Capitol)
- ESCAPE CLUB (65)
(Atlantic)
- ERASURE (63)
(Sire/Reprise)
- INFORMATION SOCIETY (62)
(Tommy Boy/Reprise)
- BON JOVI (59)
(Mercury/PolyGram)
- WHITE LION (58)
(Atlantic)
- KARYN WHITE (57)
(Warner Bros.)
- PAULA ABDUL (56)
(Virgin)

CERTIFIED

- STEVE WINWOOD
Holding On
(Virgin)
- ROBBIE NEVIL
Back On Holiday
(EMI)

TOP TIP

- PAULA ABDUL
Straight Up
(Virgin)

Fifty-six new believers puts Paula on a straight ahead course toward the biggest hit of her young career.

RECORD TO WATCH



SHEENA EASTON
The Lover In Me
(MCA)

This L.A. and Babyface production takes a real turnaround. Charts Top Five at KISS108/Boston with enough Top Twenty action to give it a 21% Hit Factor.

2W LW TW

1	1	1	CHICAGO - Look Away (Full Moon/Reprise)
6	3	2	DURANDURAN - I Don't Want Your Love (Capitol)
4	2	3	Will To Power - Baby I Love Your Way/Freebird Medley (Epic)
10	8	4	POISON - Every Rose Has Its Thorn (Enigma/Capitol)
8	5	5	Boy Meets Girl - Waiting For A Star To Fall (RCA)
9	7	6	EDDIE MONEY - Walk On Water (Columbia)
11	9	7	ANITA BAKER - Giving You The Best That I Got (Elektra)
16	11	8	BANGLES - In Your Room (Columbia)
2	4	9	U2 - Desire (Island)
14	12	10	WHEN IN ROME - The Promise (Virgin)
23	16	11	BOBBY BROWN - My Prerogative (MCA)
20	15	12	ROBERT PALMER - Early In The Morning (EMI)
17	13	13	GUNS N' ROSES - Welcome To The Jungle (Geffen)
5	6	14	Breathe - How Can I Fall? (A&M)
29	20	15	PHIL COLLINS - Two Hearts (Atlantic)
19	17	16	VAN HALEN - Finish What Ya Started (Warner Bros.)
33	23	17	TAYLOR DAYNE - Don't Rush Me (Arista)
21	19	18	JUDSON SPENCE - Yeah, Yeah, Yeah (Atlantic)
32	26	19	MICHAEL JACKSON - Smooth Criminal (Epic)
28	22	20	JOAN JETT AND THE BLACKHEARTS - Little Liar (Blackheart/CBS)
31	27	21	BOYS CLUB - I Remember Holding You (MCA)
--	30	22	DEF LEPPARD - Armageddon It (Mercury/PolyGram)
27	24	23	WAS (NOT WAS) - Spy In The House Of Love (Chrysalis)
30	25	24	IVAN NEVILLE - Not Just Another Girl (Polydor/PolyGram)
34	29	25	CHEAP TRICK - Ghost Town (Epic)
35	32	26	KENNY G - Silhouette (Arista)
3	10	27	Bon Jovi - Bad Medicine (Mercury/PolyGram)
--	35	28	ANNIE LENNOX AND AL GREEN - Put A Little Love In Your Heart (A&M)
38	33	29	MAXI PRIEST - Wild World (Virgin)
--	--	30	STEVE WINWOOD - Holding On (Virgin)
7	14	31	George Michael - Kissing A Fool (Columbia)
--	--	32	ROBBIE NEVIL - Back On Holiday (EMI)
12	21	33	Escape Club - Wild Wild West (Atlantic)
15	18	34	Pet Shop Boys - Domino Dancing (EMI)
--	--	35	WHITE LION - When The Children Cry (Atlantic)
--	39	36	Mike + The Mechanics - Nobody's Perfect (Atlantic)
40	38	37	Randy Newman - It's Money That Matters (Reprise)
--	--	38	CHERYL "PEPSII" RILEY - Thanks For My Child (Columbia)
--	--	39	TIFFANY - All This Time (MCA)
--	--	40	KARYN WHITE - The Way You Love Me (Warner Bros.)

Editor: Dave Sholin

CHARTBOUND

ARTIST	TITLE	LABEL	Reports	Adds	On	Chart	*Debuts in chartbound
BON JOVI	Born To Be My Baby	(Mercury/PolyGram)	227	59	118	50	
INFORMATION SOCIETY	Walking Away	(Tommy Boy/Reprise)	199	62	115	22	
SHERIFF	When I'm With You	(Capitol)	188	73	76	39	
FLEETWOOD MAC	As Long As You Follow	(Warner Bros.)	174	33	122	19	

**Give your
playlist
some muscle!**



TRACY CHAPMAN
"Baby Can I Hold You"
from the TRIPLE PLATINUM
debut *TRACY CHAPMAN*
album.

GAVIN TOP 40: UP & COMING 86/11
GAVIN A/C: 37*-33*

ADDS:

WTKI	WNVZ	WEGX	
WVSR	WKEE	WLAP	KZOU
KBFM	KNAN	KOZE	
B104 D-30	WZOU D-29	Y108 D-24	
KMEL D-30	KUBE D-28	WXKS 8-7	
Z100 18-16	Q105 16-15	KISN 34-25	
KCPX 29-20	KXYQ 22-14		
PWR99	Y95 11	KRBE	Y100
WPRO	B96	KZZP	KKRZ



STARSHIP
"Wild Again"
from the DOUBLE
PLATINUM-PLUS Original
Motion Picture Soundtrack
COCKTAIL.

GAVIN TOP 40: UP & COMING 63/13
BB LP: 4*-3*

R&R AOR HOT TRACK: D-57* 59/21

PWR99 D-30	KEGL	WNVZ
KTFM	WBQQ	WBCY Y107
Y106	WCGQ	KIVA KF95
KZZU	FM102	KSND D-39
KPHR D-31		OK95 D-35

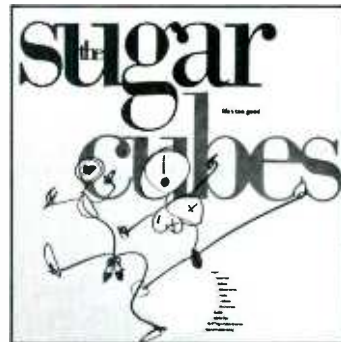
ADDS INCLUDE:

WQUT	WKZL
KIXY	Q101
KTMT	WPRR @ 39
WHSN @ 39	
KSAQ	G98
KLYV	KFMW

When you play it, say it!



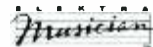
ELEKTRA



SUGARCUBES
"Motorcrash"
from the debut album
LIFE'S TOO GOOD.



GIPSY KINGS
"Bamboleo"
from the debut *GIPSY KINGS*
album.



BREAKING AT COLLEGE RADIO!

No steroids necessary... On Elektra cassettes, compact discs and records.

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www.americanradiohistory.com

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

131	65	59	7	ESCAPE CLUB - Shake For The Sheik (Atlantic)
117	25	65	27	NEW KIDS ON THE BLOCK - You Got It (The Right Stuff) (Columbia)
116	63	50	3	ERASURE - A Little Respect (Sire/Reprise)
103	16	53	34	SAMANTHA FOX - I Wanna Have Some Fun (Jive/RCA)
94	--	31	63	THE TRAVELING WILBURYS - Handle With Care (Wilbury/ Warner Bros.)
93	34	47	12	THE ART OF NOISE featuring TOM JONES - Kiss (China/ Polydor)
91	56	21	14	PAULA ABDUL - Straight Up (Virgin)
89	43	43	3	KYLIE MINOGUE - It's No Secret (Geffen)
86	11	50	25	TRACY CHAPMAN - Baby Can I Hold You (Elektra)
85	18	37	30	EDIE BRICKELL & THE NEW BOHEMIANS - What I Am (Geffen)
80	11	63	6	BASIA - New Day For You (Epic)
77	32	41	4	ROD STEWART - My Heart Can't Tell You No (Warner Bros.)
75	3	23	49	TRACIE SPENCER - Symptoms Of True Love (Capitol)
73	1	62	10	SOUTHSIDE JOHNNY - Ain't That Peculiar (Cypress/A&M)
72	3	28	41	GEORGIA SATELLITES - Hippy Hippy Shake (Elektra)
64	--	20	44	GLASS TIGER - My Song (EMI)
63	13	48	2	STARSHIP - Wild Again (Elektra)
62	7	47	8	JIM CAPALDI - Something So Strong (Island)
61	5	35	21	EIGHTH WONDER - Cross My Heart (WTG/CBS)
57	31	25	1	TOMMY PAGE - A Shoulder To Cry On (Sire/Warner Bros.)
56	2	43	11	BANANARAMA - Love, Truth & Honesty (London/PolyGram)
54	25	28	1	TOMMY CONWELL & THE YOUNG RUMBLERS - If We Never Meet Again (Columbia)
52	2	30	20	CROSBY, STILLS, NASH & YOUNG - American Dream (Atlantic)
51	10	32	9	WINGER - Madalaine (Atlantic)
51	--	21	30	SIOUXSIE & THE BANSHEES - Peek-A-Boo (Geffen)
47	15	25	7	TIMELORDS - Doctorin' The Tardis (TVT)
46	13	16	17	SHEENA EASTON - The Lover In Me (MCA)
46	21	12	13	STONE ISLAND - Wild Thing (Delicious Vinyl/Island)
45	6	24	15	ALPHAVILLE - Forever Young (Atlantic)
44	16	10	18	THE BOYS - Dial My Heart (Motown)
37	17	20	--	HOUSE OF LORDS - I Wanna Be Loved (Simmons/RCA)
36	11	21	4	'TIL TUESDAY - (Believed You Were) Lucky (Epic)
35	9	25	1	PATTI DAY - Right Before My Eyes (Starway)
34	6	23	5	J.J. FAD - Is It Love? (Atco)
32	3	25	4	MICHELLE SHOCKED - Anchorage (Mercury/PolyGram)
31	8	23	--	MARTIKA - More Than You Know (Columbia)
31	14	17	--	IN TUA NUA - All I Wanted (Virgin)
30	4	22	4	CAMOUFLAGE - The Great Commandment (Atlantic)
29	5	22	2	FAIRGROUND ATTRACTION - Perfect (RCA)
28	--	13	15	D.J. JAZZY JEFF & THE FRESH PRINCE - Girls Ain't Nothing But Trouble (Jive/RCA)
28	2	25	1	UB40 with CHRISSIE HYNDE - Breakfast In Bed (A&M)
27	10	15	2	* FOUR TOPS with ARETHA - If Ever A Love There Was (Arista)
27	6	15	6	PM - Piece Of Paradise (Warner Bros.)
27	13	14	--	* ENYA - Orinoco Flow (Sail Away, Sail Away) (Geffen)
26	3	7	16	AL B. SURE! - Killing Me Softly (Warner Bros.)
21	8	11	2	* PURSUIT OF HAPPINESS - I'm An Adult Now (Chrysalis)

DROPPED: #28-Barbra Streisand & Don Johnson, #31-Beach Boys, #34-Huey Lewis & The News, #36-Peter Cetera, #37-Vixen, #40-Cinderella, Tom Cochrane & Red Rider, Nick Heyward, Adele Bertel, Roberta Flack, Latin Rascals.



NEW KIDS ON THE BLOCK

You Got It (The Right Stuff)



Taken from the Columbia LP: "Hangin' Tough" 40945

GAVIN TOP 40: UP & COMING 117 STATIONS

ADDS:

93Q	KIIS/FM	Q106	KC101	WINK	KOY
WPXR	KWIN	WYCR	99WAYS	KCMQ	KKRD
WHOT	KWTO	KSMB	WVBS		

MAJOR MOVES:

KMGX 15-10	HOT97.7 14-10	Z95 18-13	KMEL 18-13
PRO/FM 22-13	WFMF 23-17	HOT105 21-19	KGGI 22-19
B96 26-24	WZOU 33-26	KRBE 32-28	KWOD 35-29
KITY 33-30	WGH DEB-30	WCZY DEB-39	PWR106 DEB-39



MARTIKA

More Than You Know

Taken from the Columbia LP: "Martika" 44290

ADDED AT:

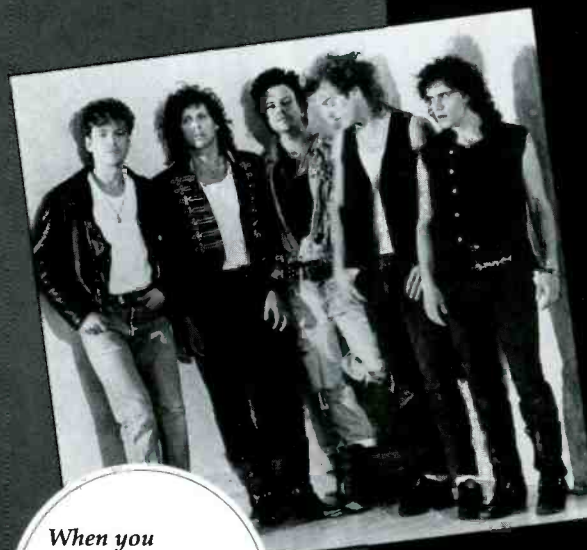
WZOU KDON KWOD
 QV103 WPGC PWR106
 KMGX

MAJOR MARKET RADIO:

KMEL HOT97 #23
 HOT97.7 33-27

MARTIKA More Than You Know
 (Columbia)
 Put on your dancin' shoes for this latin flavored entry. It's no doubt inspired by Producer Michael Jay, who's worked with Miami Sound Machine among others, and Martika herself, a young Cuban American who also co-wrote the tune. It's catchy, and after hearing it on KIIS's new music hour recently I can say it sounds super on the radio.

David Solin
 — Personal Picks



TOMMY CONWELL AND THE YOUNG RUMBLERS

If We Never Meet Again

Taken from the Columbia LP: "Rumble" 4186

GAVIN TOP 40: UP & COMING 54 STATIONS

ADDS:

EAGLE106	K104	100KHI	WINK	WQUT	KJ103
KYRK	95XXX	95XIL	WHTO	KIXY	KWTX
WKFR	KPHR	KPAT	WSPT	KFMW	KTRS
KTMT	SLY/96	WJMX	KZFN		

ALSO ON:

KEGL	WGH	KXYQ	KCPX	WAEB/FM	WPST
KSAQ	WROQ	WEXX	W3FM	99KG	KOZE

TOP 20 AOR:

R&R AOR TRACKS: 22*-18* • R&R AOR ALBUM: 24*-20*

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



TOP 40 HIT FACTOR

Top 40 Research:
Keith Zimmermar

Total Reports This Week **333** Last Week **335**

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
CHICAGO - Look Away (Full Moon/Reprise)	273	--	228	32	6	6	1	97%	12
DURANDURAN - I Don't Want Your Love (Capitol)	283	--	160	76	45	2	--	99%	9
WILL TO POWER - Baby I Love Your Way/Freebird Medley (Epic)	252	--	203	40	5	2	2	98%	14
POISON - Every Rose Has Its Thorn (Enigma/Capitol)	287	1	79	112	78	14	3	93%	7
BOY MEETS GIRL - Waiting For A Star To Fall (RCA)	258	5	128	92	22	8	3	93%	16
EDDIE MONEY - Walk On Water (Columbia)	257	3	101	109	35	5	4	95%	11
ANITA BAKER - Giving You The Best That I Got (Elektra)	257	6	88	93	47	16	7	88%	12
BANGLES - In Your Room (Columbia)	268	4	23	98	116	19	8	88%	9
U2 - Desire (Island)	196	--	120	69	6	1	--	99%	11
WHEN IN ROME - The Promise (Virgin)	227	3	40	86	74	13	11	88%	15
BOBBY BROWN - My Prerogative (MCA)	251	8	34	49	88	55	17	68%	7
ROBERT PALMER - Early In The Morning (EMI)	259	7	9	49	139	44	11	76%	8
GUNS N' ROSES - Welcome To The Jungle (Geffen)	213	2	29	79	77	14	12	86%	8
PHIL COLLINS - Two Hearts (Atlantic)	310	3	2	18	120	130	37	45%	4
VAN HALEN - Finish What Ya Started (Warner Bros.)	220	8	25	53	101	25	8	81%	11
TAYLOR DAYNE - Don't Rush Me (Arista)	279	11	2	9	82	123	52	33%	6
JUDSON SPENCE - Yeah, Yeah, Yeah (Atlantic)	231	1	10	20	117	61	22	63%	9
MICHAEL JACKSON - Smooth Criminal (Epic)	257	9	6	9	84	110	39	38%	5
JOAN JETT AND THE BLACKHEARTS - Little Liar (Blackheart/CBS)	228	3	9	18	80	77	41	46%	8
BOYS CLUB - I Remember Holding You (MCA)	246	17	6	13	60	106	44	32%	8
DEF LEPPARD - Armageddon It (Mercury/PolyGram)	258	18	1	4	43	124	68	18%	4
WAS (NOT WAS) - Spy In The House Of Love (Chrysalis)	210	9	6	9	84	69	33	47%	12
IVAN NEVILLE - Not Just Another Girl (Polydor/PolyGram)	200	8	4	19	69	75	25	46%	10
CHEAP TRICK - Ghost Town (Epic)	245	7	2	7	59	109	61	27%	6
KENNY G - Silhouette (Arista)	200	14	--	18	54	65	49	36%	8
BON JOVI - Born To Be My Baby (Mercury/PolyGram)	227	59	1	3	7	39	118	4%	3
ANNIE LENNOX AND AL GREEN - Put A Little Love In Your Heart (A&M)	259	27	--	5	29	102	96	13%	6
MAXI PRIEST - Wild World (Virgin)	230	18	1	3	35	82	91	16%	7
STEVE WINWOOD - Holding On (Virgin)	271	26	1	--	17	79	148	6%	3
ROBBIE NEVIL - Back On Holiday (EMI)	217	10	--	1	14	67	125	6%	5
WHITE LION - When The Children Cry (Atlantic)	193	58	8	7	15	26	79	15%	8
MIKE + THE MECHANICS - Nobody's Perfect (Atlantic)	164	3	1	3	29	58	70	20%	6
RANDY NEWMAN - It's Money That Matters (Reprise)	145	3	1	8	33	45	55	28%	7
CHERYL "PEPSII" RILEY - Thanks For My Child (Columbia)	156	19	4	4	16	38	75	15%	6
TIFFANY - All This Time (MCA)	188	27	--	--	17	49	95	9%	6
KARYN WHITE - The Way You Love Me (Warner Bros.)	138	57	8	13	10	17	33	22%	10
INFORMATION SOCIETY - Walking Away (Tommy Boy/Reprise)	199	62	--	2	3	17	115	2%	3
SHERIFF - When I'm With You (Capitol)	188	73	1	--	8	30	76	4%	3
FLEETWOOD MAC - As Long As You Follow (Warner Bros.)	174	33	--	--	3	16	122	1%	3
ESCAPE CLUB - Shake For The Sheik (Atlantic)	131	65	--	--	--	7	59	--	2

21 JUMP STREET

TM Stephen J. Cannell Productions

Theme song sung by
"21 Jump Street" star

Holly Robinson

7" single on your desk now!

From the I.R.S. LP
"21 Jump Street" - Original Soundtrack
(IRS-6270)



photo © 1987-88 Stephen J. Cannell Productions



IRS-53468

INSIDE TOP 40 by Dave Sholin

Last week's comments regarding an increase in rock product on Top 40 were welcomed by Ed Rosenblatt, President of Geffen Records, a label that has experienced tremendous success developing an impressive roster of rock acts. He agrees fully with Buzz Bennett's research that says young women in 1988 enjoy rock 'n' roll every bit as much as their male counterparts. Ed notes this is confirmed by sales research and concert attendance. Those hordes of young men continue to flock to the shows but there's also been a marked increase of women in those crowds. During our conversation he brought up a point worth mentioning. Too many programmers today don't attend concerts in order to see the demographic mix of an audience for themselves. A seasoned PD or MD knows that clubs and concerts reflect only a small fraction of the listening audience and it's generally not wise to base programming decisions on those attending. Yet I've always spent a fair amount of time observing people at a show. By watching and seeing them firsthand you go beyond age and sex statistics and can usually pick up a bit of psychographic information as well. If nothing else it's important to try and attend the major shows in your area. It really is part of the job.



Only two new entries in the top ten and one of em' is **THE BANGLES**. Hot action in the Northwest at KPLZ and KUBE Seattle where they move 7-4 and 11-9 respectively. Other strong gains at KSND 17-12, KSIQ 18-9, Y108 16-12, KUAD 18-10, KOZE 4-1, KWTX 14-9, WCGQ 13-10, B97 18-14, WIQQ 13-9, WWHT 20-13, WL0L 13-10, WXXQ 20-14, KROC 14-10, KBQ 12-10, 93Q 17-13 and POWER 105 14-11.

Top twenty conversions are rolling in for **ROBERT PALMER** who takes his 61% HIT FACTOR up to 76%. Moves of five places or more at WBPM 23-18, 95XXX 22-17, WLTV 25-14, WPMR 21-12, WNSL 22-16, BAM99 24-17, WYKS 25-20, WDBR 22-12, WTBX 21-16, KSIF 21-15, KZOR 27-17, KTDR 21-13, KYNO 23-15, KSLY 27-16 etc.

DEF LEPPARD continues to pour it on with another long list of top thirty debuts including KZXQ St. Cloud #18, Z95.5 Detroit #28, WGGZ Baton Rouge #26,

WMMY Melbourne #23, WYAV Myrtle Beach #27, Z100 New York #23, KC101 New Haven #28, G105 Durham/Raleigh #27, B94 Pittsburgh #25, WKLQ Grand Rapids #24, WZOK Rockford #28, KEYP Tyler #23, KYVA Billings #28, KDON Monterey/Salinas #22 and Z100 Portland #25.

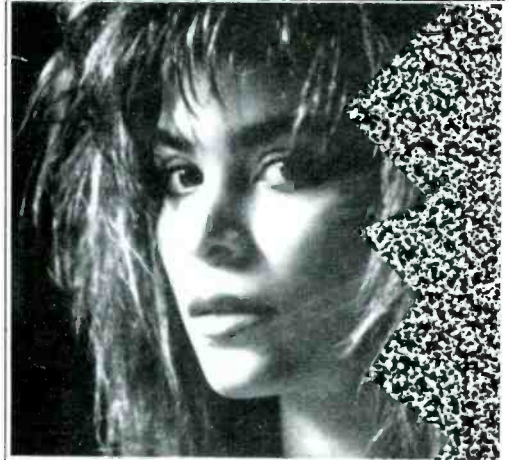
Put **WHITE LION** among the phone monsters this week. Cheryl Broz at POWER 104 Houston says it's pulling #2 phones and takes it 8-5. KZOU Little Rock moves it 34-18 and reports it is number one in requests with every demo and that includes 35 plus. Also most requested at KZFN Moscow, ID where it climbs 24-13 and hot phone action at WKOR Starkville/Columbus, MS with Gary Owen taking it 31-17 saying most of his callers are 18-35 females. Number one at 93Q, KXXR and Y95.

As expected this was a blow out week for **KARYN WHITE** who joins the MOST ADDED circle. Ken McGrail re-adds it at #21 at 102QQ Saratoga Springs/Albany where it went on out of the box, peaked at #24 and after it was dropped started to happen big! Also new on B94, POWER99, WSPK, WPST, KS104, KIXS, Z95, WDEK, WFMI, Z103, KTMT, 99KG etc.

It's been three weeks since **SHERIFF** debuted on UP & COMING with a total of thirty eight stations. That figure is now almost up to two hundred and reaction is excellent. Brad Streefer at 99KG Salina, KS reports top three phones and mentions that older callers who love it wonder why it's on the air again. Younger listeners are asking for title and artist information and all callers say they love it. Adds include Y106 Orlando, EAGLE106 Philadelphia, Q105 Tampa, PRO/FM Providence, WMMS Cleveland, KREO Santa Rosa, KISN Salt Lake City, WCIL Carbondale and KBEQ Kansas City.



HIT FACTOR climbs to 19% for **SAMANTHA FOX** who heads into the top twenty at KUBE 24-19, KKQV 22-17, KKFR 26-20, WFMF 23-19, Z100 23-20, EAGLE106 21-15, KITY 26-18, etc. New on 93Q Houston, Z100 Portland, B93/FM Austin, Q107 Washington D.C., KATD Los Gatos/San Jose, KIXY San Angelo and KTXV Jefferson City.



Early believers on **PAULA ABDUL** point to the song's appeal. Charts #4 at KMEL San Francisco, #9 at KWSS and #16 on HOT 97.7 San Jose plus a 26-12 move at POWER 106 Los Angeles and a debut at #17 at KGGI. Nearly 100 reports already with adds at KUBE, B95, KCPW, POWER 104, WLNZ, WXKS, B97, WDJX, Y106, WWFX, WJET, K104, POWER99, WHYT, Z100 Portland, WQPW, etc.

Quick reaction is generating some powerhouse debuts for **TONE LOC**. Charts #21 for Richard Sands and Steve Masters at LIVE 105 San Francisco. Other top 30 debuts at YES97 #27, Y106 #23, KWSS #18 and KKFR #4. Gains include KIIS 21-16, KOY 21-14, KMEL 14-11, KGGI 17-12 and POWER 104 26-21.



KEGL Dallas adds **HOUSE OF LORDS** along with WJMX, 106RTB, WWUF, KOZE, OK95, KSLY, WPFM, WZWZ, KDOG, KCIZ, KXRA, KZ103, WZLS, KTUF and KGWY.

Clear the way for **SHEENA EASTON**. After hanging in on the UP & COMING list, an airplay surge has given this entry new life. Added at Y108 Denver, KMEL and X100 San Francisco, KWSS San Jose, WTIC Hartford, WBBQ Augusta, WRCK Utica, 99KG Salina, K100 Chico, etc.

Soundtrack tip from Z104 Madison where the **NYLONS** version of the 1959 Coasters' hit "Poison Ivy" is hot on the phones. This tune is from the movie "Stealing Home" a loser at the box office but nevertheless getting great response. The group is very big in Madison and this song is either number one or two in requests. Retailers report a lot of customers are coming in asking for it.

U2

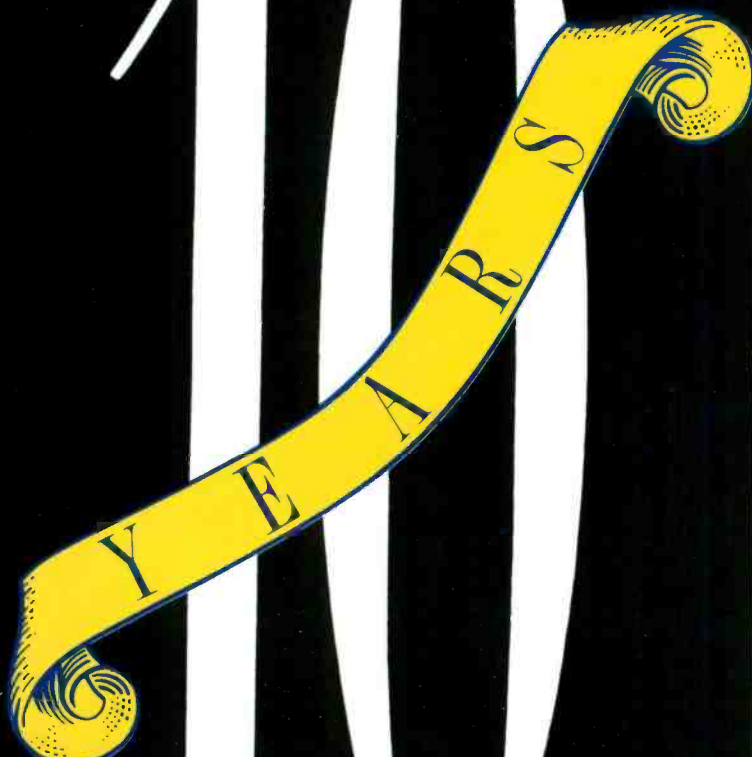


ANGEL OF HARLEM

Words: Bono
Music: U2
Produced by Jimmy Iovine



10



OF TOP 40

1978

— T — O —

1988

By Dave Sholin

Special Assistance from Annette M. Lai

Jimmy Carter was in the White House and John Travolta was on the dance floor. Discomania swept the nation and Top 40 radio went along for the ride. It doesn't seem possible that ten years have raced by since Top 40 jumped on the disco bandwagon fueled by the music industry who responded with plenty of one hit wonders. The era was short lived because programmers reacted quickly to a public that was, for the most part, screaming "We've had enough!" From New York Travolta landed in Texas, and while he rode a mechanical bull putting "Gilley's" on the map, pop playlists got countrified with help from The Eagles, Eddie Rabbitt, Ronnie Milsap, and The Oak Ridge Boys among others.

Still suffering from the disco backlash, Top 40 found a new savior in "passive" research, a term that became part of everyone's vocabulary in the early part of the decade, whether or not they knew much about it. Management's seeming desire to play it safe and sterile in order to attract the growing number of desirable upper demos, helped playlists shrink and emphasize softer, A/C core artists. Depending on your point of view it was clever and calculated or bland and boring. As so often is the case, the pendulum was about to swing back in favor of aggressive, innovative programming. Playlists began to expand to accommodate new and improved product, and labels took chances with new, cutting edge artists. Music sweep wars in many markets encouraged lower spot loads, clustering and less talk. Top 40 radio also got help from Hollywood's "Top Guns," who in turn received a shot in the arm from heavy airplay on soundtracks like "Flashdance," "Footloose" and "Dirty Dancing."

As we stand on the brink of a new decade, a bit of introspection seems in order. I spoke with a cross section of industry professionals and asked for their thoughts on where Top 40 has been over the past ten years and what lies ahead. There's some agreement on certain important changes, and an honest difference of opinion on other key issues. But one thing stays clear: Top 40 remains fresh and vital, and continues to be the format of the masses.



JEFF WYATT - REGIONAL V.P. - EMMIS BROADCASTING AND PROGRAM DIRECTOR - POWER 106/LOS ANGELES

JW: I have a job in it now!! Seriously, the business side of it has become

much more sophisticated, much more competitive from a marketing standpoint. The "sound" of radio hasn't necessarily changed that much; as a matter of fact in some markets you can almost argue that radio used to sound better. Clearly the marketing and business effort of radio has gotten more competitive and professional. By the way, there's still a long way to go. My feeling is we're in a very positive mode right now, but we're going to have to do some really sparkling things to make it a FRESH medium again because we're burnin' out a lot of the tried and trues of the last five or six years. With all the "POWERS" going on in America...the "Q's," "Z's" - there's gotta be some new KSAN/Tom Donahue-style things, one or two of them that begin to breathe a little life back into radio. Definite boundary lines have been erased, or at least blurred. It's now

OK to break the rules more than you ever could because we're competing for attention from so many different sources. It's radio against the "Disc-Man," radio vs. the "Walkman," etc. A lot of what we grew up with doesn't make sense anymore, and the rules have changed.

Expect more and more format experimentation. New A/C is just beginning. It's hard to predict what WILL BE, but I see a whole new horizon out there that we have yet to walk toward and we'll just have to wait and see.

CHARLIE QUINN - PROGRAM DIRECTOR - EAGLE 106/ PHILADELPHIA

I guess the emphasis has been on leaning Top 40 radio stations—moving it toward an Urban sound, Rock sound, Adult sound—leaning music one way or another. I grew up in that period of time where everyone was striving to be mainstream. I believe in that mainstream approach where all styles should be represented in equal amounts. I see so many radio stations ignoring certain types of product. I'm opposed to that and I've stuck with the things that I've believed in for the last 15 years. I don't look at them negatively or positively, just as that being the big change in this business. We've finally become realists. We're probably going to end up realizing that Top 40 is a "shotgun format." It's not a format that you can take a rifle, shoot it at one individual and narrow-cast your radio station to that person. You've got to hit a lot of different kinds of people, lifestyles and age groups. To do that, you have to play a lot of different kinds of music and that MAINSTREAM variety of music - rock, dance, ballads, even country-crossover works today.



BURT BAUMGARTNER - VP SINGLES PROMOTION - COLUMBIA RECORDS

Top 40's better than ever now. People are playing HIT songs and not hit artists. A hit song has a better shot and a better chance now. It's a lot more OPEN than it's ever been! There's less personality in Top 40 radio because PD's have tightened up the jocks too much. Radio used to be more fun and exciting. Z-100 makes it fun in-between, and the hits sound even better.

Another change has been research.

One person's research will tell one thing about a record and somebody else's will say, "No, that's B.S." It's too inconsistent. The ultimate compliment to a record still is someone who goes out and puts out their hard-earned money for it, especially if it's not a superstar. When an unknown artist is selling records, that means a lot.



STEVE PERUN - VICE PRESIDENT-PROGRAMMING - Y-100/MIAMI

Top 40's probably more like it was ten years ago than it was five years ago! In that phase, '81-'82-'83, stations were doing top tracks, then in '86, everybody was Urban. 1988 has probably been the best for Top 40 musically than it's been in ten years because it's been more balanced than ever. We still have stations that lean left, right, upside-down, sideways. Bill Tanner's (Power 96) format is specialized - it's a good format for this market; however, we're the mass appeal station and obviously mass appeal here is going to be a little different than in St. Louis. Mass appeal here is much more dance leaning - we don't play white records back-to-back; on the other hand, we don't play disco music back-to-back—it's balanced. Power 96 will get ratings in Miami but they can't sell a dime of advertising because all they have is 12-24 ethnics. Ever since I got here, I figured it would take about a year to return to the attack. This is the book we were pointing to - the one that we're in right now. Not only are we going to have a good book from just a ratings standpoint, but we've always been able to sell advertising - make money. Since we are the mass appeal station we're able to sell our ratings - they aren't.

As for style and presentation, again it's easier for me to compare it to '81 or '82 when Top 40 was very homogeneous, very boring, very white and as a result the presentation became very sterile. Everything that made Top 40 a success was missing—the excitement, the contesting, the jocks read liner cards—that's what the majority of radio was like at the time. Top 40 NOW is back to what it was in the late 60's to mid-70's. It's rock records, dance records - whatever the hits are.



STEVE MEYER - SENIOR VICE PRESIDENT/PROMOTION - MCA RECORDS

Ten years ago Top 40 radio was competing fiercely with Album Radio and was in a different tone. Artists that were core Album artists— Bruce Springsteen, Tom Petty, The Police— had not cracked into Top 40. It leaned "off" a lot of rock 'n roll records and Album Radio was still very healthy. The only thing that's consistent about Top 40 radio, and has been since it started as a format, is that it's inconsistent. It's ever-changing and it's a constant evolution of itself. What Top 40 is today might not be what was first envisioned twenty years ago. How we label the stations is a misnomer in many cases. Dramatic change has obviously occurred in major markets where Top 40's are so format-dominant. Look at Tampa, Cincinnati, Milwaukee, San Diego—I could keep going. You'll find that in major markets where there are two stations, in most cases both are very competitive and are doing very well. One of the changes that's going to have to occur for the format is conducting accurate research. Too often, it's a backup for what is or isn't being played. We have cassette singles selling. We have the advent of the CD-three single, which is in its birth stages. We have the extended twelve-inches. I don't think that anybody can just call for the Top 30 singles anymore. With shifting demographics and the pressure on radio to always deliver the 25+ audience to win, it's going to take a lot more effective research in the sales marketplace as well. Those looking for the Top 30 songs per se are going to have a hard time. You're going to end up having nothing but dance singles and urban records on the radio. Top 40's mass appeal audience has stolen from each format to play the best of everything. The way CD sales are going and with DAT down the road in another three or five years, vinyl continues to shrink. Record companies are not accelerating the end of vinyl. We're not the ones that are cutting it out. The public just isn't buying it.



BILL RICHARDS - PROGRAM DIRECTOR - 93-Q/HOUSTON

Formats and competition today, versus ten years ago, is just tremendously

fierce, and I only see that increasing over time. It's going to get more and more competitive because it's getting harder to get people's attention. I'm a firm believer in talent helping you win in a battle. When you're in a market where you're trying to change people's opinions or get them to listen to your radio station you can do a good share with music, but I also think that the jocks can project an image and a feel of the station, which is probably something your competition can't recreate. Talent is hard to find, so it makes it tougher to do these days.



RICK CUMMINGS - EXECUTIVE VICE PRESIDENT-PROGRAMMING - EMMIS BROADCASTING/INDIANAPOLIS

I did Talk Radio for five or six years. Frankly, I never figured it out, that's why I got into playing records! Top 40 is going in the same kind of narrowing/niche-filling, if you will, at least in the big markets, that A/C's started going through several years ago. There used to be—and there still are, even in major markets, mainstream Top 40 radio stations that played EVERYTHING. They went all the way from Barbra Streisand on one end of the spectrum to Poison at the other. You still have those stations, but more and more you're beginning to see Top 40 in any given market go into that narrowcasting mode or niche where there may be three or four players in the Top 20 markets all doing a version of Top 40. One is slanted toward adults, one toward dance music. Now in a couple of markets they're slanting toward nothing but rock-based music. One may be the strong morning show station, the other one may be the "all music station." Some of the old rules about mainstream Top 40's don't seem to apply in a lot of the markets where we're competing these days. I think you're going to see more of that because as more and more chains get into this thing for the long haul they'll want their properties to be long-term winners, and they're going to look at those important demos, the ones they can grow with.

One other thing I've seen with this format and it's something Jay Cook, President of Gannett Radio mentioned to me recently. I think a new Top 40 station has a shelf-life of four to seven

years and then it reaches a plateau. How well it does beyond that period depends on a lot of different things: market dynamics, competition in that market, how well the morning show is doing and how it continues to stay on top of things and be hip. It depends on how the station is marketed. We recently saw that happen in Minneapolis where we pretty much had that market turned upside down on us. Frankly I think both stations involved are pretty much dead even, but when you're the guy that's been around for seven years and you're no better than the new guy is, you're going to lose. You gotta be better in almost every respect because he's got the "new-ness" edge, and that ought to be enough to carry him through.

partnership than a symbiosis, which is something we should all continue working towards to see that that partnership remains.



**STEVE KINGSTON
OPERATIONS MANAGER -
Z100/NEW YORK**

Amount of promotional dollars spent. As competition escalates, promotional budgets always follow suit (in any business, not just radio). Right now in New York, for example, the top ten FM's, plus AM's WINS and WOR have budgets of at least \$750,000 each in measured media for fall and spring books. Ten years ago there were probably six stations at most who were promotionally active. At that time they could get away with spending \$2-300,000 max per book (over four weeks). New York radio stations advertising on TV is New York television's sixth largest revenue category. More and more stations are realizing that they can't be everywhere, and are cutting back on the "media mix"



**POLLY ANTHONY
VICE PRESIDENT/
POP PROMOTION -
EPIC RECORDS**

Format fragmentation. It's still Top 40 by definition, but due to a market's ethnic and demographic make-up, today's Top 40 stations are very different. Certain stations are able to support a type of music that others can't touch. Also, radio stations have become big real estate. There's a very, very bottom-line business approach to the way stations are programmed. PD's have become extremely business-oriented in their dealings. Research now plays a bigger role. There's a cautiousness, a deliberateness that exists in programming today on a format level as well as a music level. Even though there's a lot of fragmentation, the old adage, "A hit, is a hit, is a hit," still exists. It went away for awhile in the first five of these ten years we're talking about, but it's certainly back now. Whether it's Basia, Breathe, Brenda Russell, Joan Jett, or Guns N' Roses—it's whatever the market will bear and if it's a hit Top 40's going to play it. A lot of this has to do with sophisticated dayparting. That's something I've noticed a lot more of in the past two or three years. In all-size markets PD's are concerned about their nighttime records, their midday records. There are very few stations that have the same list 24 or 18-hours a day. Top 40 is a real big winner 12+ to a degree because of dayparting. Years ago the record/radio relationship was really symbiotic—we both kind of needed each other but we weren't quite sure why. In my opinion, it's become more of a



**SAM KAISER
PROMOTION/LABEL
EXECUTIVE**

I can't really point to a singular change in Top 40 radio over the past ten years. There's a number of positive, fundamental changes which I think have made both of our businesses better. We've all grown up—become better business people, more professional and more credible in our respective industries. Along with that we've grown to communicate in a more efficient fashion. The two key watch words, as far as I'm concerned, in the music and radio business are "credibility" and "respectability," and I think we've achieved both of those during the last ten years. Record companies have learned that selling records is not necessarily the business of radio, although radio has come to realize that a good portion of their programming does come from the record companies and that they are contributing significantly to the music industry by helping break new artists. In the next ten years I'd like to see Top 40 become more consistent and less narrow in following certain trends. Top 40 should be a little more cognizant of the variety concept that made the format so great for all these years.

people as opposed to the loud pukers of ten years ago, whom I felt always "talked down" to the audience. Overall, I'd say the mood of Top 40 has matured, while the "madcap" factor has decreased. Turns out you can have fun without being obnoxious!



**JONATHAN LITTLE
OPERATIONS MANAGER -
Z-104/WTSO/
MADISON, WISCONSIN**

Emphasis on a HOT morning show. Paying attention to getting a great morning talent is not only key at major market stations, but also at a lot of the small and medium market stations who used to just do time-and-

**"... the success of
the zoo concept goes
beyond novelty."**

**"New York radio
stations advertising
on TV is New York
television's sixth
largest revenue
category."**

concept, to be better able to dominate the one or two media that are used. Many of today's "big 10" are derivatives or by-products of an individual or group of yesterday's "big 10" or are out of the business completely! Ten years ago there was ABC, Cap Cities, CBS Radio, RKO, NBC/FM and AM, First Media, Metro Media, Greater Media, Sonderling and Inner City. Today we have Emmis, New City, Capital Cities/ABC, Westinghouse, Malrite, Edens, Jacor, Great American (Taft), Infinity and Shamrock (Disney). Every single element of the Top 40 stations of ten years ago is now being narrowcasted by many stations 24 hours a day. Examples are: Rock, Dance, Black, Lite, News, Sports.



**KEITH NAFTALY
PROGRAM DIRECTOR -
KMEL/SAN FRANCISCO**

Radio today is more music-intensive. Musically, I feel today's programmers are more open-minded toward new artists, as opposed to the superstar mentality of the late 70's. Contests are more basic; the prizes are bigger, and the games less complicated in order to reach the mainstream. Today's air personalities are regular, relatable

temp. I think they've looked at the success of the major market stations—the middle-of-the-road or the A/C stations—and said, "Man, we really have to do that if we want to score BIG numbers 12+ and HUGE numbers 18-49. We better have the best morning show in town, carefully dayparted music and lots of fun. The evolution of the "Zoo" concept seems to have been the big thing in Top 40. Even small market stations have a morning personality with a cast of characters. They'll have a newperson and a meteorologist on the line, etc. I think that the success of the zoo concept goes beyond novelty. Even though there's the screwball and the put-down artist and somebody that likes to slam others, there's still a humanity about the people that I don't think we as programmers look at at times. It happened on A/C radio but on Top 40 the jock would NEVER talk about his family on the air—that was too personal. Now, there's a greater humanity.

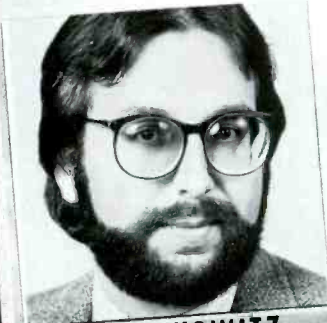


Patrons of the *Art* *Of Noise*

featuring Tom Jones

SUNNY JOE WHITE
STEVE WYROSTOCK
SHADOE STEVENS
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The
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LARRY BERGER
BRUCE BOND
STEF RYBAK
JIM GILLIE



BOB CASE



STEVE RIVERS

LEO VELA
LISA TONACCI
MARTY BERGER





BILL TANNER
VICE PRESIDENT/
PROGRAMMING -
POWER 96/MIAMI

Top 40 has changed to the point that within large cities, some of the biggest cities, and I would use as illustrations: New York, Los Angeles and Miami - three markets with which I'm very familiar it is definitely splintering. Top 40 had originally been composed of the old 12-34 coalition, which was very 12-24 dominant. If you examine the ratings of a Power 106 in Los Angeles or Power 96 in Miami and even HOT97 in New York, you'll see that these are the stations that are winning the 12-24 shares in a very, very big way. Traditional Top 40 tends to look like an A/C station now. In Miami for instance, Y-100 generally has good 25-54 numbers and 25-49 numbers, but just get beaten book, after book, after book in what is really the core audience—12-34. So I think you have a splintering effect caused by the presence of ethnic minorities and the people who live around them. Fads, hairstyles, rap music, all these types of inner-city things generally begin right there in the heart of the city and they move into the suburbs. We're seeing this now with the tremendous acceptance of dance and rap and bass jam music in the Broward/Hollywood/Ft. Lauderdale suburbs. It began in the inner-city core of Miami. That's traditionally happening in both Los Angeles and New York. So what you have is a new day for Top 40, where a station like Power 96 really is the Top 40 station of today. As I said, the so-called MAINSTREAM Top 40's are becoming today's A/C stations. I don't think those stations really see themselves as A/C stations and they have an identity crisis—they don't know who they are—they don't know who they're really talking to. The numbers are on the side of the stations that understand how to court the ethnic people within the city and make the station palatable enough to be acceptable to the non-ethnics who live in the suburbs. I firmly believe it's a new day for Top 40.



MARC RATNER
DIRECTOR NATIONAL
SINGLES PROMOTION -
REPRISE RECORDS

With government deregulating radio there was a tremendous influx of non-radio people investing in radio stations and treating them simply as a financial investment. Prices and bank debt escalated so much that the financial crunch became very serious. As a result, everyone now is so much more budget-conscious. Many decisions a programmer makes have an enormous impact, more so than ever before. People are more conservative in choosing their music and what they're going after. They can't afford to make mistakes anymore, not only for their jobs but for the financial health of the radio stations. Lately the stakes have skyrocketed more for radio than virtually anywhere else. Years ago when a KHJ would add a record, everybody would say, "Oh, I guess it's gotta be a hit." Nobody can risk taking somebody else's word on it anymore—they need more proof. One of the good by-products is the networking that's come out of all this. People are getting on the phone more—they're not being as isolated as they used to be. That's a tremendous advantage for us because word spreads faster now - it's the best way. Networking's made for a much stronger radio community.



CHRIS SHEBEL
PROGRAM DIRECTOR -
WDJX/LOUISVILLE

Laws have changed, making it easier for ownership to sell a radio station. That's led to some instability, and it's made some stations a bit more desperate at times—not allowing a format, Top 40 or anything, to mature. When you have a group of investors saying, "You've got six months

to make some money or we'll sell you!" that becomes detrimental to the entire industry, except for the venture capital people making a lot of easy money. If you're fortunate enough to be in a radio station run by people that are broadcasters it's easier because they're prone to hold on to a radio station. Short term profits seem to be more important than long term success for non-broadcast, financial people.

Top 40 is very reactive to whatever is currently happening. That makes it easy to change and adapt. If you want to learn about long term success, study an A/C or a full-service radio station and find out what its elements are. We sometimes get held back as a format because we move faster than the people that listen to us. Last year at this time the big trend was dance music. Then, a few months later, everybody played dance music. Then, a few more months later, some wise pontificator up on some throne said, "That's bad, now let's get into rock." What if all the people who tuned in really liked what we were doing before? Why do we keep surprising them instead of saying, "OK, let's keep a good balance, be cautious, be reasonable and let our radio station grow." That's not necessarily bad, but you have to temper it with other elements on your radio station that keep it consistent.

STEVE RIVERS
PROGRAM DIRECTOR -
KIIS-FM/LOS ANGELES

A return to what made the format famous, an emphasis on selling new music, personality jocks and large giveaways. A shorter lifespan on groups and artists, has forced the music process to begin in the streets as it did in the 60's. Kids are making hit records again. There are more format spin-offs—a great example being "The Wave." These new formats are actually creating additional market share and we'll see even more of these in the future. There'll be more front-line marketing efforts, with radio stations taking more time than ever to talk directly to the listener and reacting to their response on and off air.



DON JENNER
EXECUTIVE VICE
PRESIDENT AND GENERAL
MANAGER -
ARISTA RECORDS

Radio has demonstrated a greater

openness during the past five years in programming the hits from other formats, and they're not as prone to pigeon-holing themselves and being slaves to call-outs, as was the case in the late 70's and early 80's. But I still believe that personalities need to put more passion, instinct and emotions into their stations. A station that's well-programmed with emotion will always beat one that's well-programmed without it—not only in terms of the music, but also in raw presentation.

One problem with radio programmers is that they're very cynical. Part of that may stem from promotion people hyping and saying everything's going to be the next Whitney Houston, George Michael or Bon Jovi. But the thing that's bothersome to me, being a MUSIC person and not just a record person, is that radio is too quick, in general, to form an opinion of a song or an artist. The fact is they might really be wrong—and they could hurt the life of that record. Being too quick on the trigger-finger in not really giving a record a full-shot (i.e. meaningful rotation, back announcing, artist identification, things like that). That's a dangerous situation to have to deal with. Not all records and songs are going to react the same way. If that was the case you'd have a very BORING radio station. I'd rather radio didn't add a record (and this is going to sound strange to some people) without a full commitment to that record or artist.

Ratings need to be broken down and various factors taken into account with different artists—especially the adult appeal artists. Look at what's going on with Kenny G, Luther Vandross, Anita Baker, Carly Simon, etc. They aren't your typical request line, call-out and singles sales monsters—conventional research DOES NOT work on them. One example of this is Taylor Dayne, who is now on her way to her fourth top ten single. Why should somebody buy four singles for \$8.00 when they can buy the album for \$7.99 a couple of months later? Alternative methods of research should be used to enhance that basic research, whether it be CD or cassette sales (vinyl albums are less than 20% of the business right now) to gauge the impact of those particular artists. Kenny G's selling just as many records as Run D.M.C. and Bon Jovi right now, but years ago the market wasn't as fragmented. There are a lot more intelligent programmers than there were ten years ago; however, I think they're really handicapping themselves, and underestimating the artist and their audiences are relying too much on irrelevant research criteria.

GUY ZAPOLEON
NATIONAL P.D./
NATIONWIDE
COMMUNICATIONS

Top 40 radio is always dependent on the product. I think the last three to four months there's probably been the greatest amount of good product

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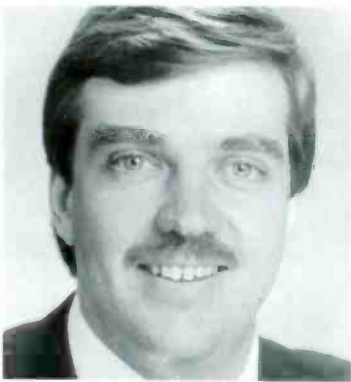
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PolyGram Records

of DIFFERENT styles than we've had in the last ten years. It's really exciting to program a Top 40 radio station today because this format's going into a new era of being a truly variety-conscious format. Urban formats will still continue to be strong, but that allows Top 40 to even focus more closely on featuring the BEST of all styles available: Reggae, Rock, Dance, Soul, Pop, A/C. Plus, we feature a lot of oldies. The format went from being A/C to Dance to Rock back to Dance, and now I think it's truly going into a middle ground where it can play everything. That's the major change. The second biggest change is the competition level. Major market radio has become a huge money-making venture. Because of that, more people have gone into it and have tried to compete on a certain format level. Where there used to be about one and a half Top 40 stations per market, now, there are two and a half Top 40's per market, and even an Urban Top 40. So now the competition's probably tripled in every market throughout the country.



JIM RICHARDS
VICE PRESIDENT/
OPERATIONS - IS -
VALLIE CONSULTING

There's not as many traditional, straight-ahead Top 40 stations as there were ten years ago. It's so fragmented now - two or three Top 40's may be in a market, but they all sound very different. I think the biggest challenge facing this format in the next few years will be programming successfully to the 25-34 year olds who are growing while the traditional 18-24 core gets smaller. Top 40 is going to have to make that transition in programming to older listeners. It's going to be a lot of fun. Another thing I've found is that on the younger end, the 18-24 male is much different than the 18-24 female which makes it much tougher to target that demo. Five or six years ago, the 18-24 male and female were much easier to program to because their tastes were similar. I think you're seeing Top 40 struggling to balance the rock product for young males and the pop tunes for the 18-24 females.



JACK SATTER
VP PROMOTION - EMI

From a radio standpoint, music has changed quite a bit. Back then we had country records crossing into pop, more rock 'n roll crossing and there wasn't so much urban/dance that's for sure. Right now, everything is SO dance-pop/urban-pop. Even though a few rock 'n roll records are getting

"... radio has gotten a lot more conservative."

through, it's still very difficult for the more mainstream pop/rock acts. Also, there's much more of a business-like atmosphere. When I was doing field promotion ten years ago, everyone was running around in station/rock 'n roll T-shirts and jeans! It's a lot cleaner these days. And I think radio has gotten a lot more conservative, too. Radio's really tightened up; in fact, I feel it's as tight as it's ever been right now.

It's critical to be very, very selective on your releases. At EMI we try not to release anything that we can't give 110% to. If you just throw something up to see if it's going to stick, it usually doesn't work.

BRIAN WHITE
OPERATIONS MANAGER/
PROGRAM DIRECTOR
FM102/SACRAMENTO

I think the biggest single change at Top 40, at least in the last ten years is that we're back to the way it used to be in the mid 60's, 70's and early 80's in that we're getting away from traditional/pure-form Top 40. I think Top 40 was at it's best during the Bill Drake heyday of the late 60's and early 70's; then, some stations kind of went A/C-ish and a lot of Album outlets became very successful during that period. Sometime in the early to mid 80's, Top 40 got back to more pure mass appeal. On FM102 during a typical 6 PM to Midnight you can hear Pebbles, Guns 'N Roses, Erasure and a George Michael ballad all in the same hour. A lot of modern artists are out there, but a lot of them aren't that good or the music's not as mass appeal as some other artists such as New Order and Depeche Mode and the Pet Shop Boys. The quality of music has to come first.



MIKE JUSTIN
PROGRAM DIRECTOR -
WBNQ/BLOOMINGTON,
ILLINOIS

When I started working in Top 40 radio during the late 70's, the rule was tight playlists of twenty to twenty-two records and jocks who did nothing but read liner cards. The biggest change has probably come on the personality side of things. People have learned to open up and aren't afraid to have a morning show that's creative, talented, and that does a lot of different things—the "Morning Zoo" concept. We came close to killing personality and it's good to see it return. I also think that Top 40 is now the format that "breaks" new music. Playlists today have never been broader as far as the amount of cross-over music that's being played and sheer size. Programmers are programming more to their individual market tastes and needs. There's an old saying, "If it's a hit, it'll play anywhere." I didn't believe it the first time I heard it and I don't believe it today.



JOHN FAGOT
VICE PRESIDENT/
PROMOTION -
CAPITOL RECORDS

Communication of information, both from the trades about the records to radio, and between radio programmers themselves. The amount of information that's available from the trades is instantaneous and the communication between programmers, both within their own chain and with outside programmers, has increased tremendously. The instant information concerning how a record is doing on a station, both in terms of jumps and in terms of "Hit Factor," wasn't available to programmers in the past. This has caused promotion people to

evolve from "good ol' boys" who were buddies of the programmer asking for favors, to businessmen who must come in and prove to radio programmers that their record is essential for their station.

DAVID LEACH
SENIOR VICE PRESIDENT/
PROMOTION -
MERCURY/POLYGRAM

Top 40 is more open to playing all sorts and types of music now, from Whitney Houston to Def Leppard and Tracy Chapman to Michelle Shocked. LP sales are as important today as they were ten years ago. I still think you can break a record through a sales picture in the streets. Consultants and call-out research have made it a little bit harder for us on the record side. Ten years ago PD's might have been more inclined to go with gut feel on a record they felt sounded great. Now, with consultants and tons of research everybody's comparing notes. It's tougher to have a rosy picture on all those fronts, enough so that you bring the record all the way home.

BILL STAIRS
PROGRAM DIRECTOR -
X-100 SAN FRANCISCO

We're all back to our cycle of about ten years ago when stations started incorporating tremendous amounts of research. Looking back I remember we survived various "fad" music. In other words, we all know that if the next great format comes out (i.e. "Disco"), we may survive it by sticking closer to our original guns. General managers and group PD's, executive vice presidents and owners are far more sensitive to product than they were ten years ago. I think acquisitions of radio stations have turned it more into a business. And I guess the BIGGEST change is we're on FM now!!! Most of all, we've learned to be flexible with new product. If we have another fad format we'll all survive it, and won't rush to change formats immediately. Overall, in ten years, radio and the music industry have learned that radio's ultimate goal or strategy is more dependent on records than ten years ago. Back then we could use the records in a tactical sense - our weekly playlists would be balanced - fast, slow, black, white, male, female, rock, soul. Now it's become more of a strategy. Tremendous radio acquisitions have resulted in a more competitive environment. Compare Top 40 with any other format as far as product integrity. When was the last time you heard a sponsored time check on Top 40 radio? Or a sponsored weather forecast? When was the last time you heard a successful Top 40 in a major market run twelve minutes of commercials?

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**BUTCH WAUGH
VP PROMOTION -
RCA/BMG RECORDS**

Adults are the target now, whereas ten years ago it was Teens. Top 40 radio has just taken the ball and they're breaking more artists. Plus, they're being more accessible to all kinds of music - rock, rap, alternative, urban. Another thing is that most of the records are breaking out of major markets, rather than the smaller ones. Now, the majors will take the lead on records and be early on songs. Something not happening in this format is country music. Country-crossover used to be a big part of Top 40 radio, but I don't see that happening nowadays. A variety of music is getting exposed except country.

I see lots of networking among program directors. PD's used to talk to each other only if they worked together at some point. Today, it's evolved to where PD's in major markets, whether or not they've met, have conversations about records when it makes sense. I see more reliance on all dayparts, not just mornings. Yet while there's more personality in radio, unfortunately there's less room as training ground. It sounds contradictory, but it's true.

One thing I'd like to see in the future is fewer oldies and more currents—and less airplay for weeks without reporting to the trades. The testing of records—three weeks is fine but EIGHT weeks is frustrating. I'd also like to see programmers in smaller markets getting away from the numbers game and gain a knowledge of their own market...find out what works best for them.

Finally, expect an increase in alternative music over the next few years.



**MIKE PRESTON
PROGRAM DIRECTOR -
KWSS/SAN JOSE**

In a lot of ways, radio is becoming

more and more of a business. With the demise of "Mom and Pop" stations and more and more radio organizations growing to become chains of stations, it at times lacks the personal touches. In certain situations it changes the art form to something that's more bottom-line oriented and it can then be less creative. That's not to say all corporations are bad, but some companies that have gone from having one station to having three or four and heavy debts can tighten the pursestrings. As for the future, there will ALWAYS be a Top 40. Some of the problems ahead will be the continuing erosion of audience shares to other entertainment. The video realm/medium has expanded—video cassette games where you're interacting with a video cassette. Expect more video with the ability to interact with LIVE game shows or quiz shows, mostly from cable. We're about to see the computer become even more entrenched in American home life—allowing even more entertainment-type escapes with on-line services. Plus, there's the enhanced audio sources like DAT and CD's. Top 40 has to have an open mind to review what's going on around them, and not to discount any of the things that might decrease our share of the entertainment audience. We have to make sure we're on the leading edge. The word "future" means change. We've got to be willing to change with the times; but most importantly, we have to be ready to face the pressures from all the other entertainment competition that's going to be increasing in the future.

**GARRY WALL
PROGRAM DIRECTOR -
Q-106/SAN DIEGO**

In the 70's, Top 40 had to go to other formats to try to survive, because the record companies weren't putting out the pop product. So we had the "Disco Era," we had the "Country Era." We even had a dry time for Album Radio. So for Top 40 to survive, if we wanted to play new music, we had to go and get lopsided into other genres of music or become gold-intensive. Record companies are underrated as far as the impact they have on radio. If you don't have the product what can you do? Right now, there's more good product than can be played—the 80's have been an exciting time. If you notice, the superstar artists are no longer guaranteed airplay because Top 40 has once again become a song-driven format.

I also feel that in the last five years management has acknowledged that talent is very important outside of Morning Drive. That's bled over into programming. Station managers realize that program directors might be worth the money and that good programming and stability is important once you get the right people.



**CHARLIE MINOR
SENIOR VICE PRESIDENT/
PROMOTION -
A&M RECORDS**

So many stations are consulted in so many different ways that it's taking more people to make a simple decision. Ten years ago a good program director and music director could make a decision and now sometimes five, six, seven people try to make the same decision. It's the same with any kind of group—it's really hard to agree on something. I'm seeing simple decisions take longer and longer, yet not necessarily being more thought out. Radio stations have gone from being worth two million to fifteen million dollars, so all of a sudden the owner now thinks he needs more help than he ever did in the past. Radio still has the inherent gut to be on the right records first and "buzz" seems to be the word we've used in the last two years. Everyone's looking for that "buzz" record that rings the phone, or stimulates the call-out person to react quickly. Give me ten "Red Red Wines" a week and I'm a happy guy! There's also much more of a network from radio to radio. More people in radio talk to each other now than they ever did ten years ago. There's a commu-

"I'm seeing simple decisions take longer and longer, yet not necessarily being more thought out."

nication line that's open in the radio business, similar and maybe stronger than the one that's always existed in the record promotion business. There's a lot of person-to-person talking to each other either by computer now or by telephone. There's still the inherent desire to break new product on radio and the real program directors realize that to avoid staleness you gotta find something new and fresh. When you quit doing that, you're gonna die.



**BUZZ BENNETT
NATIONAL P.D., EVERGREEN,
PROGRAM DIRECTOR -
Y-95/DALLAS**

No more country-crossovers. That's a big one. In 18-34 the Country's can't come near us, but once you get into the 35+ demo, then they begin to eat you. There's really no way to put enough country music in the mix because you've got an 18-34 audience that is so hip, you play one damn

"No matter how much we want to be mass appeal, we're all niche-players now. These days, there is no such thing as mass appeal. Whoever can spread their niche the furthest, wins."

country record and you're immediately a jerk. Look back at Kenny Rogers, Eddie Rabbitt and Dolly Parton—there were a lot of country crossovers. In the past ten years we've been hit with "Disco." That hurt radio like crazy. If it hadn't, we'd be playing all those oldies by the Bee Gees. It's comes back in the form of "Rhythm," which is actually "Disco" and we'll get eaten again! We don't learn our lesson—we overindulge in everything. There are changes, but they're changes that are consistent...it goes in cycles—and when when we get a big star, we overindulge in them, too. The Beatles killed Top 40 radio when they came along. We took the mass appeal edge off and went with The Beatles. The music is a major transition because the rock-dog mind has now taken over the 18-34 demo. Now, the female in the 18-34 supports Def Leppard whereas years ago we'd have thought, "My God, that's for head bangers." The female has taken on a MALE mindset—they're so aggressive. One of the biggest changes in the past ten years is that women have become like men, not in appearance, but in mindset. It's absolutely



true. Our music now gets hard in the middays -- then our TSL's and Cume goes up. It's spreading your core, playing TSL's vs. playing Cume. The old days of no matter what you do they're going to come back to you are gone! No matter how much we want to be mass appeal, we're all niche-players now. These days, there is no such thing as mass appeal. Whoever can spread their niche the furthest, wins. That's the size of it. Radio is now called "Time Spent Listening." I know that I don't need to give them what I want to give them or think they should have—I should give them what they want! I use Bill Gavin's line constantly, "Everybody liked it but the people."

On the business side, radio used to be little "Mom and Pop" operations with low-paid people. We're in BIG business now. When I've got two guys that make a million a year or more in Chicago, and I signed my morning guy to a four year contract for two million—things have changed a lot! Another thing that's occurring now for the top talents in radio is participation in ownership—that's certainly something no one ever thought would happen. We're going to see more of this every year. In the future radio stations will probably set aside 10% of

their operation to be distributed to talent. The RKO, ABC, CBS syndromes are over—you've got businessmen now. When your salaries get so damn high participation becomes necessary because then they don't have to spend the money. As a result, we're keeping more good people than ever because participation and big money is now available.



ANDREA GANIS - VICE PRESIDENT/NATIONAL PROMOTION - ATLANTIC RECORDS

The birth of MTV has given us another form of visibility and its had an

impact on radio and promotion. That's been a tremendous change. Also, there was a time when we really could affect the secondary markets to bring about changes in the major

"Variety comes from choosing the best songs from all other formats, as well as playing the mainstream songs which are exclusive to Top 40 radio."

markets - and it doesn't work like that anymore. That's caused a big change in the way records are promoted. Top 40 radio has always been and will always be mass appeal radio; therefore, for all intents and purposes, the format should reflect whatever the spirit, tide of the country and marketplace is. Viewing Top 40, it's clear that it's a format that's both variety and fragmentation right now. Variety comes from choosing the best songs from all other formats, as well as playing the mainstream songs which are

exclusive to Top 40 radio. I think fragmentation, which is a more recent phenomenon, comes from the diversified types of Top 40 within certain markets (i.e. urban-oriented Top 40 stations, the rock-oriented Top 40 stations, or the just general mainstream Top 40 stations). But variety has always been Top 40's baby. Even over the past ten years, be it the Bee Gees era or anything else, it reflected where the country was. It always reflects what the country thinks - that's the beauty of Top 40 radio. Change is good. Ten years is a long time and we've all changed personally and professionally. ●



NEXT WEEK

TOP

O F T H E
C H A R T S
F O R

1988

Did You See TIME Magazine This Week?

Turn To Page 53



KARYN WHITE

"THE WAY THAT YOU LOVE ME"

FORMER DAVE SHOLIN CROSSOVER PICK
GAVIN TOP 40 DEBUT 40* ONE OF THE MOST ADDED WITH 57 ADDS

R&R #1 MOST ADDED BREAKER 39*-31*

FLEETWOOD
MAC

"AS LONG AS YOU FOLLOW" A MULTI FORMAT HIT

TOP 40 CHART 174/33

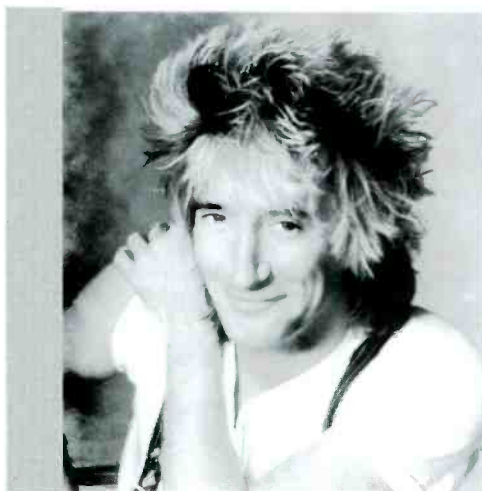
GAVIN A/C #4 MOST ADDED 29*-21*

R&R A/C #4 MOST ADDED 23*-16*

R&R CHR 84/18

GAVIN ALBUM 16*-12*

ADDED AT:	94Q D-28	
WXKS	WMMS	KEGL HITBOUND TO 18
WZOU	KCPW	KCPX HITBOUND TO 35
WBLI	WXYQ	KIFN 38-32 KAKS 39-31
WTRO/FM		FM100 32-28 KQIZ 38-30



Red Stewart

"MY HEART CAN'T TELL YOU NO"

GAVIN TOP 40 77 ADDS

GAVIN A/C #5 MOST ADDED

GAVIN A/C UP & COMING 44/33

R&R A/C #1 MOST ADDED

R&R CHR 45/25

WXKS	WZOU	CKOI	Y95	WZPC	KXYQ
KPLZ	WVSR	K104	WERZ	WPST	WBBQ
Q98	WLRS	WHOT	KSND	KYRK	FM104
103CIR	95XXX	G98	95XIL	WFXN	WJAD
WZKX	WJMX	KISR	Q104	WPFM	KIXY
WHSL	WBNQ	WBWB	KPHR	KPAT	KGOT
Z97	KTRS	KFBQ	KOZE	KTMT	SLY96
OK95					

Tommy Page

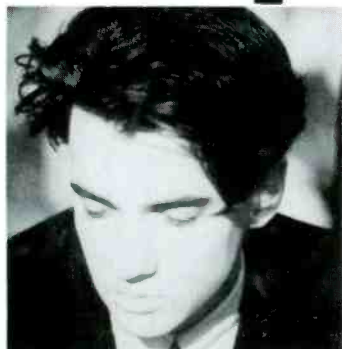
"A SHOULDER TO CRY ON"

DAVE SHOLIN PERSONAL PICK 11/25/88

GAVIN A/C UP & COMING

GAVIN TOP 40 UP & COMING 31 ADDS

B100	KISN	KSAQ
KMOK	KSND	KNND
KROC/FM	KZ103	KWTX
KCLO	KRRG	38-25



WHO'S BEEN AT THE TOP

How has music changed over the past ten years? Quite a bit. Check out the following listing of songs that reached Number One in THE GAVIN REPORT from January, 1979 to December, 1988.

1979

1/5
1/12 - 1/19
1/26 - 3/2
3/9 - 3/23
4/6
4/13 - 4/20
4/27 - 5/18
5/25 - 6/8
6/15
6/22
6/29 - 7/6
7/13 - 7/27
8/3 - 8/31
9/7
9/14
9/21 - 10/12
10/19
10/26 - 11/9
11/16 - 11/30
12/7 - 12/27

Le Freak
Too Much Heaven
Do Ya Think I'm Sexy?
Tragedy
What A Fool Believes
Heart of Glass
Reunited
Hot Stuff
The Logical Song
We Are Family
Ring My Bell
Bad Girls
My Sharona
Sad Eyes
Lonesome Loser
Sail On
Rise
Heartache Tonight
Babe
Escape

Chic
Bee Gees
Rod Stewart
Bee Gees
Doobie Brothers
Blondie
Peaches & Herb
Donna Summer
Supertramp
Sister Sledge
Anita Ward
Donna Summer
The Knack
Robert John
Little River Band
Commodores
Herb Alpert
Eagles
Styx
Rupert Holmes

3/6 - 3/20
3/27 - 4/3
4/10
4/17 - 4/24
5/1 - 5/8
5/15
5/22 - 5/27
6/3 - 7/7
7/24
7/31 - 8/7
8/14 - 8/28
9/4 - 9/25
10/2 - 10/16
10/23 - 10/30
11/6 - 12/4
12/11 - 1/1/82

Best Of Times
Kiss On My List
Just The Two Of Us
Morning Train
Take It On The Run
Bette Davis Eyes
All Those Years Ago
The One That You Love
Theme From "Greatest American Hero"
Slow Hand
Endless Love
Who's Crying Now?
Arthur's Theme
Private Eyes
Waiting For A Girl Like You
Leather And Lace

Styx
Hall & Oates
Grover Washington, Jr
Sheena Easton
REO Speedwagon
Kim Carnes
George Harrison
Air Supply
Joey Scarbury
Pointer Sisters
D. Ross/L. Richie
Journey
Christopher Cross
Hall & Oates
Foreigner
S. Nicks/D. Henley

1980

1/4
1/11
1/18 - 1/25
2/1
2/8 - 2/22
2/29
3/7 - 3/28
4/4 - 5/2
5/9 - 5/30
6/6
6/13 - 6/20
6/27 - 7/18
7/25
8/1 - 8/15
8/22
8/29 - 9/5
9/12 - 9/19
9/26 - 10/3
10/10
10/17 - 10/31
11/7 - 11/14
11/21 - 12/5
12/12
12/19 - 1/9/81

Coward Of The County
Rock With You
Long Run
Sara
Longer
Crazy Little Thing Called Love
Another Brick In The Wall
Call Me
Biggest Part Of Me
Funky Town
Coming Up
It's Still Rock 'n Roll...
Magic
Sailing
Emotional Rescue
All Out Of Love
Upside Down
Another One Bites The Dust
Real Love
Woman In Love
Lady
More Than I Can Say
Hungry Heart
(Just Like) Starting Over

Kapry Rogers
Michael Jackson
Eagles
Fleetwood Mac
Dan Fogelberg
Queen
Pink Floyd
Blondie
Ambrosia
Lipps, Inc.
Paul McCartney & Wings
Billy Joel
Olivia Newton-John
Christopher Cross
Rolling Stones
Air Supply
Diana Ross
Queen
Doobie Brothers
Barbra Streisand
Kenny Rogers
Leo Sayer
Bruce Springsteen
John Lennon

1982

1/8 - 1/29
2/5
2/12 - 3/19
3/26 - 4/9
4/16 - 4/30
5/7 - 6/11
6/18 - 7/2
7/9 - 8/13
8/20 - 8/27
9/3 - 10/1
10/8 - 10/22
10/29 - 11/12
11/19 - 11/26
12/3 - 12/31

I Can't Go For That
Centerfold
Open Arms
Make A Move On Me
Don't Talk To Strangers
Ebony And Ivory
Rosanna
Eye Of The Tiger
Hard To Say I'm Sorry
Jack And Diane
I Keep Forgettin'
Up Where We Belong
Truly
Maneater

Hall & Oates
J. Geils Band
Journey
Olivia Newton-John
Rick Springfield
McCartney/Wonder
Toto
Survivor
Chicago
John Cougar Mellencamp
Michael McDonald
Cocker/Warnes
Lionel Richie
Hall & Oates

1983

1/7 - 1/28
2/4 - 2/18
2/25
3/4
3/11 - 4/1
4/8
4/15
4/22 - 5/6
5/13 - 5/27
6/3 - 6/24
7/1 - 8/19
8/26 - 9/2
9/9 - 10/7
10/14 - 10/21
10/28 - 11/18
11/25 - 12/31

Down Under
Shame On The Moon
Do You Really Want
To Hurt Me
You Are
Billie Jean
Mr. Roboto
Jeopardy
Beat It
Overkill
Flashdance
Every Breath You Take
Maniac
Total Eclipse Of The Heart
King Of Pain
All Night Long
Say, Say, Say

Men At Work
Bob Seger
Culture Club
Lionel Richie
Michael Jackson
Styx
Greg Kihn Band
Michael Jackson
Men At Work
Irene Cara
Police
Michael Sembello
Bonnie Tyler
Police
Lionel Richie
McCartney/Jackson

1981

1/16 - 1/23
1/30
2/6 - 2/13
2/20 - 2/27

The Tide Is High
Hey Nineteen
Keep On Loving You
Woman

Blondie
Steely Dan
REO Speedwagon
John Lennon

1984

1/6 - 1/13 Owner Of A Lonely Heart
 1/20 - 2/3 Karma Chameleon
 2/10 - 2/17 Thriller
 2/24 - 3/16 Jump!
 3/23 - 4/6 Footloose
 4/13 - 5/4 Against All Odds
 5/11 - 5/25 Let's Hear It For The Boy
 6/1 - 6/15 Time After Time
 6/22 Heart Of Rock 'n Roll
 6/29 - 7/6 Dancing In The Dark
 7/13 - 8/3 When Doves Cry
 8/10 - 8/17 Ghostbusters
 8/24 Stuck On You
 8/31 What's Love Got To Do With It?
 9/7 - 9/14 Missing You
 9/21 - 9/28 Let's Go Crazy
 10/5 Hard Habit To Break
 10/12 - 10/26 I Just Called To Say
 I Love You
 11/2 - 11/16 Wake Me Up
 Before You Go-Go
 11/23 - 11/30 Out Of Touch
 12/7 The Wild Boys
 12/14 - 1/11/85 Like A Virgin

Yes
 Culture Club
 Michael Jackson
 Van Halen
 Kenny Loggins
 Phil Collins
 Deniece Williams
 Cyndi Lauper
 Huey Lewis & the News
 Bruce Springsteen
 Prince
 Ray Parker, Jr.
 Lionel Richie
 Tina Turner
 John Waite
 Prince
 Chicago
 Stevie Wonder
 Wham!
 Hall & Oates
 Duran Duran
 Madonna

6/27 - 7/11
 7/18 - 8/1
 8/8 - 8/15
 8/22
 8/29
 9/5 - 9/26
 10/3 - 10/10
 10/17
 10/24 - 11/14
 11/21 - 11/28
 12/5
 12/12
 12/19

Invisible Touch
 Glory Of Love
 Papa Don't Preach
 Higher Love
 Dancing On The Ceiling
 Stuck With You
 Throwing It All Away
 True Colors
 Amanda
 Hip To Be Square
 The Way It Is
 Everybody Have Fun Tonight
 Walk Like An Egyptian

Genesis
 Peter Dinklage
 Madonna
 Steve Winwood
 Lionel Richie
 Huey Lewis & the News
 Genesis
 Cyndi Lauper
 Boston
 Huey Lewis & the News
 Hornsby & The Range
 Wang Chung
 Bangles

1987

1/9 - 1/30
 2/6 - 2/20
 2/27
 3/6
 3/13 - 4/3
 4/10
 4/17 - 4/24
 5/1 - 5/22
 5/29
 6/5
 6/12 - 6/26
 7/3 - 7/17
 7/24 - 7/31
 8/7 - 8/14
 8/21 - 8/28
 9/4 - 9/11
 9/18
 9/25 - 10/2
 10/9
 10/16 - 10/23
 10/30
 11/6
 11/13 - 11/27
 12/4 - 1/1/88

Open Your Heart
 Livin' On A Prayer
 Jacob's Ladder
 Mandolin Rain
 Nothing's Gonna Stop Us Now
 I Knew You Were
 Waiting (For Me)
 (I Just) Died In Your Arms
 With or Without You
 You Keep Me Hangin' On
 In Too Deep
 I Wanna Dance With Somebody
 Alone
 I Still Haven't Found...
 Who's That Girl?
 La Bamba
 I Just Can't Stop Loving You
 Didn't We Almost Have It All
 Carrie
 Lost In Emotion
 Bad
 Causing A Commotion
 Money Money
 Heaven Is A Place On Earth
 Faith

Madonna
 Bon Jovi
 Huey Lewis & the News
 Hornsby & The Range
 Starship
 Franklin/Michael
 Cutting Crew
 U2
 Kim Wilde
 Genesis
 Whitney Houston
 Heart
 U2
 Madonna
 Los Lobos
 Michael Jackson
 Whitney Houston
 Europe
 Lisa-Lisa & Cult Jam
 Michael Jackson
 Madonna
 Billy Idol
 Belinda Carlisle
 George Michael

1985

1/18 - 1/25 Easy Lover
 2/1 I Want To Know What Love Is
 2/8 - 2/15 Careless Whisper
 2/22 - 3/8 Can't Fight This Feeling
 3/15 Material Girl
 3/22 - 4/5 One More Night
 4/12 - 4/19 We Are The World
 4/26 - 5/3 Crazy For You
 5/10 Don't You (Forget About Me)
 5/17 - 5/24 Everything She Wants
 5/31 Everybody Wants To
 Rule The World
 6/7 Heaven
 6/14 - 6/28 Sussudio
 7/5 Raspberry Beret
 7/12 - 7/26 Everytime You Go Away
 8/2 Shout
 8/9 - 8/23 Power Of Love
 8/30 - 9/6 St. Elmo's Fire (Man In Motion)
 9/13 - 9/27 Money For Nothing
 10/4 - 10/11 Take On Me
 10/18 - 11/1 Part-Time Lover
 11/8 - 11/15 We Built This City
 11/22 - 11/29 Separate Lives
 12/6 - 1/3/86 Say You, Say Me

Bailey/Collins
 Foreigner
 Wham!
 REO Speedwagon
 Madonna
 Phil Collins
 USA for Africa
 Madonna
 Simple Minds
 Wham!
 Tears For Fears
 Bryan Adams
 Phil Collins
 Prince
 Paul Young
 Tears For Fears
 Huey Lewis & the News
 John Parr
 Dire Straits
 a-ha
 Stevie Wonder
 Starship
 Collins/Martin
 Lionel Richie

1988

1/8 - 1/15
 1/22 - 2/6
 2/12
 2/19 - 3/4
 3/11
 3/18 - 3/25
 4/1 - 4/15
 4/22
 4/29 - 5/7
 5/13 - 6/3
 6/10
 6/17 - 6/25
 7/1 - 7/8
 7/15 - 8/5
 8/12 - 8/25
 9/2
 9/9 - 9/16
 9/23 - 9/30
 10/7 - 10/21
 10/28 - 11/4
 11/11
 11/18 - 12/2

The Way You Make Me Feel
 Could've Been
 What Have I Done To
 Deserve This
 Father Figure
 Endless Summer Nights
 Man In The Mirror
 Get Outta My Dreams...
 Where Do Broken Hearts Go?
 Anything For You
 One More Try
 Together Forever
 Foolish Beat
 New Sensation
 Roll With It
 Monkey
 Perfect World
 Sweet Child O' Mine
 Love Bites
 A Groovy Kind Of Love
 Kokomo
 Bad Medicine
 Look Away

Michael Jackson
 Tiffany
 Pet Shop Boys w/ Dusty
 Springfield
 George Michael
 Richard Marx
 Michael Jackson
 Billy Ocean
 Whitney Houston
 Estefan and MSM
 George Michael
 Rick Astley
 Debbie Gibson
 Inxs
 Steve Winwood
 George Michael
 Huey Lewis & the News
 Guns N' Roses
 Def Leppard
 Phil Collins
 Beach Boys
 Bon Jovi
 Chicago

1986

1/17 - 1/24 That's What Friends Are For
 1/31 When The Going Gets Tough...
 2/7 - 2/14 How Will I Know?
 2/21 Kyrie
 2/28 Sara
 3/7 - 3/21 These Dreams
 3/28 Rock Me Amadeus
 4/4 What You Need
 4/11 - 4/18 Addicted To Love
 4/25 - 5/2 West End Girls
 5/9 - 5/16 The Greatest Love Of All
 5/23 - 6/6 Live To Tell
 6/13 On My Own
 6/20 There'll Be Sad Songs

Dionne & Friends
 Billy Ocean
 Whitney Houston
 Mr. Mister
 Starship
 Heart
 Falco
 INXS
 Robert Palmer
 Pet Shop Boys
 Whitney Houston
 Madonna
 LaBelle/McDonald
 Billy Ocean

ON MANAGEMENT

by Oren Harari

STARTING A NEW BUSINESS

Asking college professors for advice on how to start a new business is like asking Dr. Ruth for advice on sex: You make the assumption that good advice can come from the most unusual sources. Accordingly, the editors of the student-published McLaren MBA Journal of the University of San Francisco recently asked three USF business professors—L.W. Murray, John Rhode and me—to write their views on this subject. I'd like to spend the remainder of this column presenting excerpts of the articles these three individuals wrote. Hopefully you'll find some useful tips if you've ever considered starting your own business.

L.W. MURRAY

Every successful entrepreneur I have met evolved his/her own "success image." That image is one that, developed slowly and with great effort over long periods of time, is a vivid picture of what he/she wants the business to be—a kind of "picture of success," if you will. The picture is a movie rather than a snapshot. In fact, the vision is rather like a home movie in which people, events, resources, and themes evolve through time.

Who belongs in your picture? Well, you, your fellow employees (present and future), your customers, your suppliers, your banker, your accountant and attorney, etc. In fact, your image must be that of all of the people who will be an integral part of your success. Sounds easy, huh? It's not! And as one who has consulted to firms who daily evaluate business plans, let me tell you that one of the acid tests for market awareness, and for the efficacy of the firms' marketing plan, is whether the entrepreneur can provide names, addresses and descriptive information about their future customers as individuals, not as amorphous firms.

When I am called upon to talk about entrepreneurialism to interested parties, I like to create a discussion around the "image" concept. I ask: "Can you tell me about who will be in your picture one or two years from right now? What products will you be selling? What products and services will your competitors be offering? Which supplier/vendor will be critical to your success? If you can't do this type of inquiry right now you are not ready for the big plunge yet. Happy imagining..."

John Rhode

Entrepreneurs must first develop a realistic business plan with separate calculations for the most optimistic, most pessimistic and most likely results with respect to revenues, expenses and capital structure. The importance of adequate cash bases revenues cannot be overstated. If the cash flow is positive and continuous, the typical business problems can be resolved. Without

adequate cash, minor problems can become major in scope and may even close a business. For many businesses, particularly those which are service-based, the revenues are usually variable and the expenses are generally fixed. For example, rent, utilities, wages and salaries, debt service, and taxes involve monthly cash outlays of a predictable amount. Should any of these recurring payments become delinquent, the business can be shut down by the courts or regulatory authorities rather quickly.

It is important to know which regulatory agencies' reports must be filed and when these reports are due. Businesses are closely scrutinized and a failure to fill out monthly statements can be costly and may even close a business.

It is also important to understand and operate within the existing labor and commercial laws. There is precious little benefit for legal or ethical wrongdoing in business. In an age of instant communication, violators of ethical and legal standards are generally found out.

Entrepreneurs must also know the market for their product or service and how to best reach their customers in the least expensive manner. Consequently, finding effective, cost efficient advertising which reaches customers and facilitates repeat business is essential.

Also don't be hesitant to delegate, experiment, innovate and spend time away from the business. Otherwise, a situation of burn-out or stagnation might occur. Know your competition, be willing to hire people more intelligent than yourself and determine which financial and other rewards will continue to attract and retain good personnel. Finally, treat everyone with the respect that you would appreciate in return and, again, please be certain that there exists an adequate capital structure to pay for on-going operations together with the unexpected expenses that inevitably occur.

Oren Harari

What are the most important skills an MBA must have in order to start his or her own business? I asked someone who did, and she gave me a one-word answer: "chutzpah." And she's not even Jewish. Others have used similar words, like "You gotta have a dream," or "You gotta be a fanatic." If you look at successful entrepreneurs like Steve Jobs (Apple) and Fred Smith (Federal Express), those words certainly applied to them. Hewlett-Packard initially rejected Jobs' crazy ideas, and Fred Smith received a "C" at university when he proposed his crazy idea in a term paper.

Dreams and fanaticism are only the beginning, however. The energy needs a direction. Smart (i.e. successful) entrepreneurs don't try to compete head to head with the big boys. They focus on finding or creating specific niches that the big boys have ignored or are too inept to deal with. Look at the evidence: niche players have growth rates and returns that are, on the average, double and triple their big competitors'.

Niche opportunities exist everywhere. The president of Apollo, very successful in workstations for engineers: "We penetrated Digital's customer base the same way they penetrated IBM's. We drove a wedge into an area where they did not focus their resources." America West Airlines focuses on routes where only 19 passenger planes can turn a profit. The local La Favorita coffee bars focus on providing top quality international coffees in a European ambiance. PIC, the Pig Improvement Company in England, goes for top quality pig and hence treats its swine like kings. I think that's what it boils down to if we're talking about skills necessary to start a new business: the ability to "eat, breathe, and dream about pigs," as the president of PIC says, and the ability to treat swine like kings and love it. ●

HOLLYWOOD

by Tony Richland

RANDOM NOTES FROM HOLLYWOOD & VINE

Update on "We're Trying to Quit Smoking 'Cause it's Getting Too Expensive" column of last week: You're not going to believe this, but we absolutely swear it's true! You may recall we mentioned that some years ago we stopped the filthy habit for a while and gained ninety pounds in a year. Well last week—and it may have been on Great American Smokeout Day—we stopped for a 24 hour period!! I mean, we're giving it our best shot!

The next morning we stepped on our high tech doctor's office scale (the kind with weights) and saw that in a mere 24 hours

we'd gained NINE...that's NINE pounds. IN ONE DAY! We couldn't leave the house for our dinner date with Jhani Kaye because we COULDN'T GET OUR PANTSON!! This was embarrassing and injurious to our business as a promotion person because Jhani, who was looking forward to a repast of free range chicken and goat cheese quiche terrine, was forced to make his own last minute plans and angrily told us we could expect to see our next add on KOST when Michael Dukakis was posting up power forwards in the NBA!

Nine pounds is a lot to gain in a day, and we think it had something to do with what we used as substitutes for our Merits. We consumed three Sara Lee Cheesecakes, a box of Mrs. Cubbisons stuffing (uncooked), a quart or so of Haagen Dazs fudge ripple, two jars of Cheese Whiz (eaten with a spoon right from the jar—and we didn't bother to microwave it), four Godfather Frozen Pizzas along with the box, an entire Taco Bell franchise on Hollywood Blvd., and a couple of doorknobs. We were about to slather some Dijon Mustard on last week's Gavin when we knew we'd had enough. ▶

P.D. NOTEBOOK

by Eric Norberg

We also knew we'd had enough when three people at the post office asked us for our autograph thinking we were Dom DeLuise AND Raymond Burr. So, we're smoking again, and when we finally succumb and end up in the big jock lounge in the sky, promotion legend Danny Davis will take over this column. Only problem is that Danny's been promising ONE guest column for three years, but he says he's still fine tuning it, so you can expect to see his stuff about once each decade.

Our good friend Drew Harold, a radio guy who resides at KBOI and who keeps telling us he's a radio LEGEND, phoned us last week—collect!—and told us that he missed our occasional Book Of Lists-type columns. Our first reaction was the feeling of being flattered to learn that someone other than WKYE's Jack Michaels even reads this stuff, but we thought we owed it to Drew (and if you don't know him it's because he's had 12 other radio names) to honor his request.

THREE THINGS THAT WILL FURTHER YOUR ENJOYMENT OF RON FELL'S LP REVIEWS:

1. Roget's Thesaurus
2. Webster's Dictionary
3. An advanced degree in English from Stanford, Harvard or Dan Quayle U

THREE PEOPLE WHO WILL NOT BE ACCOMPANYING OUR MOTHER TO HANUKKAH SERVICES:

1. Sam Kinison
2. Ozzy Osbourne
3. Kurt Waldheim

THREE NAMES ONCE USED BY DREW HAROLD AS ON-AIR NOM DE PLUMES:

1. Danny T. Holliday
2. Sebastian L. "Johnny" Mitchell Chase
3. Kitty Dukakis

ONE PERSON DON JOHNSON IS NOT TOO THRILLED WITH:

Scott Shannon

TWO GROUPS THAT WILL NOT BE JOINING ANDY WILLIAMS ON HIS CHRISTMAS SPECIAL:

1. The Jack Rubies
2. Psychick TV

TWO ACTS THAT WILL NOT BE JOINING SCREAMING TREES ON UPCOMING TOUR DATES:

1. Christopher Cross
2. Helen Reddy

As you all get into the holiday spirit—as you all get into that shopping (for us) mood, and as you all begin thinking about the fact that you appreciate that you've made it (almost) through another year, we want you to remember and think about the most frightening sentence in the English language today: "Barbara, I'm not feeling so well this morning..."

We're outta here...●



In keeping with the theme of this issue, I'd like to devote a little space to saluting the two people who invented Top 40, and singlehandedly saved radio. When TV came on strong in the 1950's, radio had been largely devoted to entertainment programs (music stations never drew the big audiences). When TV put on the same "programs" that radio had been presenting for thirty years, adding pictures, radio audiences began to erode in a

big way. FM was new and nearly dead for want of anything unique to present on it, and a lack of receivers. AM radio was very fearful about the future. Many station owners were selling out and leaving the medium, convinced it had no future after TV.

Todd Storz, in charge of KOWH in Omaha, an AM daytimer, was in a bar—so goes the legend—and noticed that people kept playing the same songs over and over on the jukebox. So, he took a list of current hits and

HEAR & THERE

by Sheila Rene

As part of this year's ongoing celebration of their 40th Anniversary, Atlantic Records has released (just in time for the holidays) a series of commemorative anthologies containing tracks in their original full-length versions. *Classic Rock 1966-1988* is a boxed set (four LPs, cassettes or 3 CDs) containing tracks by 30 artists including Crosby, Stills, Nash & Young, Emerson, Lake and Palmer, Led Zeppelin, Iron Butterfly, Cream, Alice Cooper, Julian Lennon and many more. *Hit Singles 1958-1977* includes performances by Blues Image, Buffalo Springfield, Bobby Darin, Sonny & Cher and Stephen Stills to name a few. *1980-1988* includes artists such as Bette Midler, Foreigner, Genesis, John Parr and INXS. Three albums will cover *The Golden Age Of Black Music: 1960-1970, 1970-1975 and 1977-1988*. *Great Moments In Jazz* is a boxed set containing 25 tracks spanning 32 years of jazz history featuring some of the greats. Mose Allison, Art Blakey & Thelonus Monk, Charles Mingus, Rahsaan Roland Kirk, and Ornette Coleman are just a sampling of the legends that are included in this special package. All in all a great history lesson...

Kansas will be giving a special Christmas treat to American servicemen and service-women stationed overseas. From December 2-14 they will play at bases in England, Iceland, West Germany and the Azores. Traveling with the band will be a television documentary crew. Phil Ehart assembled the



USO's first Airborne Rock & Roll Division in 1984 which, in addition to Kansas, included members from Cheap Trick and The Doobie Brothers. Steve Walsh's strained vocal chords are improving quicker than expected, so Kansas will launch their North American tour on January 18...

Country Stuff: George Strait's new Tony Brown-produced MCA LP due

out this month is being called *Beyond The Blue Neon*...Brown has also been busy working on Lyle Lovett's new LP *Lyle Lovett and His Large Band*, and was at the Anderson Fair in Houston to handle live production for the fabulous Nanci Griffith LP, which is ready for the listening. As if all that hasn't kept Brown busy enough, he's discovered 23-year old Lionel Cartwright whose known on The Nashville Network for his song-writing, fiddlin' and guitar pickin'. Lionel was given his own show "Pickin' Paradise,"

installed a format at the station in which the same short list of hits kept being played over and over. That was the start of Top 40 radio. It became an immediate success in the ratings there, which attracted the attention of a fellow named Gordon McLendon in Texas, who had run his own Liberty sports radio network in the early '50's, on which he broke traditional monopolies on play-by-play broadcasts by recreating the games he selected, in a studio, as they were played, using sound effects and telegraphed information from the station (and calling himself "the Old Scotchman").

McLendon saw the possibilities of taking the Storz concept and adding "showbiz" concepts to it...colorful DJ's, contests, jingles, outrageous promotions—and he created the format which saved radio! Of course he was widely imitated, most notably by the Crowell Collier stations, spearheaded by the phenomenally successful KFWB in Los Angeles. As McLendon prepared to enter the San Francisco market in 1959 with KROW Radio in Oakland, Crowell Collier beat him to the punch by buying KLX in Oakland and converting it to McLendon-style Top 40 as KEWB (where I first heard Gary Owens!). McLendon abruptly changed course and introduced

the first really successful background music station—KABL ("in the air, everywhere, over San Francisco"). He introduced the same concepts he'd worked out for Top 40—a strict format, formatic structural elements (harps instead of jingles, mood-setting poetry), and zany promotions adapted to the highbrow approach of the station. KEWB is gone—as KNEW, it's a Country station now—but KABL is still playing background music successfully.

Then, in 1961, McLendon obtained the sales rights for a Mexican station in Tijuana, and needed a format which would make people in Los Angeles, 120 miles away, tune it in, and introduced "XTRA News." XETRA became the first successful all-news station, with continuous, updated 15-minute newscasts around the clock. The station attained and remained in Los Angeles' Top 6 stations until KFWB (ironically) adopted its own all-news format in 1967—and then he switched the station to background music with no news (in an era when all U.S. stations were required to have some news, thus setting his station apart)—and "XTRA Music" became the first AM stereo station anywhere, as McLendon installed an experimental Kahn AM stereo generator, promoted listening to

the station in stereo by mistuning one radio low and another high, and advertised his stereo station on the buscards in Los Angeles.

He also invented an all want-ads format for KGLA/FM in Los Angeles, renaming it K-ADS, and convincing the FCC to permit an exception to their commercial limitation guidelines. I heard it, and it was genuinely interesting to listen to because every want ad was produced in a different way, and there was an actual rotation involved—but McLendon eventually discarded it (too hard to collect from those placing the ads, I understand), and installed background music on it, renaming it KOST—call letters which it retains to this day, though now with Cox ownership, offering a successful A/C format.

So, a tip of the hat to Todd Storz, and especially the late, great Gordon McLendon—the man, more than any other, who is responsible for your having a job in radio today!

Virtually every program concept that succeeds in radio today, on AM or FM is derived in varying degrees from his innovations in Top 40, background music and all-news. And it all started with Top 40! ●

which is a spin-off of "I-40 Paradise." Lionel's first single, "You're Gonna Make Her Mine Before You're Through," is out and 8 of 10



cuts for his new MCA LP are finished...Tanya Tucker was interviewed in November by People Magazine. At the same time, she was recruited to be a judge for their "Best Dressed, Worst Dressed" issue. On New Year's Eve

Tanya will appear at the Reunion Arena in Dallas with Restless Heart, Ricky Van Shelton, Steve Wariner and Shenandoah...

Congratulations to Alligator Records' act The Lonnie Brooks Band for being nominated for the 1988 NAACP Image Award "Best Blues Band of the Year." The winners will be announced on Saturday, December 10. Brooks' recent release, *Live From Chicago—Bayou Lightning Strikes*, has been raking in the media praise...HighTone Records' artist Joe Louis Walker, currently on a seven-week tour of Europe, won the W.C. Handy Award for Contemporary Male Blues Artist of the Year at ceremonies held in Memphis on November 13. Members of U2 were on hand for the celebration, which was filmed by crews from all over the world, including BBC-TV...

The Replacements have completed recording their third major label release and it's set for shipment by Sire Records next year. *Don't Tell A Soul* was cut in Los Angeles and in the group's hometown, Minneapolis. Mike Wallace produced, with input from the band, and mixing credit goes to Chris Lord Alge (Eddie Money, Pat Benatar, Rod Stewart). The group is also featured on the current compilation of Disney movie music, *Stay Awake*. They perform "Cruella DeVille" from the classic *101 Dalmatians*...

January releases from I.R.S. range from the Fine Young Cannibals 7"/12" "She Drives Me Crazy" to a new 12" from Shok

Paris' "The American Dream" out on January 16 with the LP due February 6, to the return of Gary Numan whose LP *Metal Rhythm* is due January 23...Link Records has rescheduled two releases that were held up in October, *Full Fathom Five* with *Four A.M.* and *The Birdhouse's Megalomania*. The new date is January 9...

New Edition's latest MCA LP *Heartbreak* has been certified platinum after only a few months on the charts. Now it looks like Boston will follow-up their proclaimed "New Edition Day" with a street-naming. The Boston City Council is seriously considering the idea...

Can't Wait Department: The PolyGram soundtrack that accompanies the film biography of Jerry Lee Lewis "Great Balls of Fire" which will feature the films' star Dennis Quaid with his own band that includes Mojo Nixon on drums, Jimmie Vaughn of the Fab T-Birds on lead guitar and John Doe, formerly of X, on bass. What fun! Can't Wait #2: The Keith Richards tour. Label mate Colin James opens in Detroit, Chicago and L.A., but Ivan Neville opens in San Francisco. ●

URBAN CONTEMPORARY

MOST ADDED

- LUTHER VANDROSS(26)
(Epic)
- NEW EDITION (21)
(MCA)
- DENIECE WILLIAMS (18)
(Columbia)
- AL B. SURE! (15)
(Warner Bros.)
- THE GAP BAND (15)
(Arista)

TOP TIP

ANNIE LENNOX & AL GREEN
Put A Little Love In Your Heart
(A&M)

Don't get "Scrooged" out
of a potential chart hit!

RECORD TO WATCH



JOHNNY KEMP
One Thing Led To Another
(Columbia)

And where Johnny Kemp's
concerned, one "hit"
led to another!

2W LW TW

4	2	1	THE BOYS - Dial My Heart (Motown)
3	1	2	Cherelle - Everything I Miss At Home (Tabu)
8	5	3	ROBERTA FLACK - Oasis (Atlantic)
16	9	4	MICHAEL JACKSON - Smooth Criminal (Epic)
7	6	5	SURFACE - I Missed (Columbia)
14	8	6	SHEENA EASTON - The Lover In Me (MCA)
12	11	7	ZIGGY MARLEY - Tumblin' Down (Virgin)
11	10	8	VESTA WILLIAMS - Sweet, Sweet Love (A&M)
13	12	9	TODAY - Him Or Me (Motown)
15	13	10	STARPOINT - Say You Will (Elektra)
18	15	11	LEVERT - Pull Over (Atlantic)
2	4	12	Cameo - You Make Me Work (Atlanta Artists/PolyGram)
20	17	13	Z'LOOKE - Can You Read My Lips (Orpheus/EMI)
30	19	14	KEITH SWEAT - Don't Stop Your Love (Elektra)
34	24	15	CHAKA KHAN - It's My Party (Warner Bros.)
9	7	16	Jonathan Butler - There's One Born Every Minute (Jive/RCA)
26	20	17	RENE MOORE - All Or Nothing (Polydor/PolyGram)
1	3	18	Cheryl "Pepsi" Riley - Thanks For My Child (Columbia)
19	18	19	Angela Bofill - I Just Wanna Stop (Capitol)
27	22	20	JEFFREY OSBORNE - Can't Go Back On A Promise (A&M)
39	30	21	TONY! TON! TONE! - Baby Doll (Wing/PolyGram)
--	31	22	BOBBY BROWN - Roni (MCA)
33	28	23	DONNA ALLEN - Heaven On Earth (Oceana/Atlantic)
35	25	24	KENNY G - Silhouette (Arista)
36	27	25	SALT-N-PEPA - Get Up Everybody (Get Up) (Next Plateau)
38	34	26	EARTH, WIND & FIRE - Turn On (The Beat Box) (Columbia)
37	35	27	GERALD ALSTON - Take Me Where You Want To (Motown)
40	36	28	FOUR TOPS duet with ARETHA - If Ever A Love There Was (Arista)
--	--	29	KARYN WHITE - Superwoman (Warner Bros.)
--	38	30	KIARA duet with SHANICE WILSON - This Time (Arista)
--	39	31	ROBERT BROOKINS & STEPHANIE MILLS - Where Is The Love (MCA)
--	--	32	AL JARREAU - So Good (Reprise)
5	14	33	Freddie Jackson - Hey Lover (Capitol)
29	23	34	Five Star - Someone's In Love (RCA)
6	16	35	Anita Baker - Giving You The Best That I Got (Elektra)
--	40	36	ICE-T - I'm Your Pusher (Sire/Warner Bros.)
--	--	37	AL B. SURE! - Killing Me Softly (Warner Bros.)
--	--	38	EVELYN "CHAMPAGNE" KING - Kisses Don't Lie (EMI)
--	--	39	ALEESE SIMMONS - I Want To Be Your Lover (Orpheus/EMI)
--	--	40	SAMANTHA FOX - I Wanna Have Some Fun (Jive/RCA)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
LUTHER VANDROSS - She Won't Talk To Me (Epic)		54	26	2	7	19	16%	2
NEW KIDS ON THE BLOCK - You Got It (The Right Stuff) (Columbia)		51	8	10	12	21	43%	4
SADE - Turn My Back On You (Epic)		51	14	--	15	22	29%	2
NEW EDITION - Can You Stand The Rain (MCA)		49	21	3	18	7	42%	2
VANESSA WILLIAMS - Dreamin' (Wing/PolyGram)		44	8	--	16	20	36%	3

RELENTLESSNESS

SOMETIMES THAT'S WHAT IT'S ALL ABOUT.
WE ARE RELENTLESS ABOUT

BY ALL MEANS

“I'M THE ONE WHO LOVES YOU”

GTR 17* R&R 23* R&B 24*
BB 17* UN 22* GAVIN 17*
CB 20*

BY ALL MEANS

ON THE FOLLOWING STATIONS:

WXYV, WILD, WAMO, WDJY, WHUR,
WKND, WNHC, OC104, WVEE, K104,
KRNB, WYLD, WOWI, WJIZ, WFXA, KQXL,
WXOK, WATV, WENN, WPAL, Z93, WJTT,
WVDM, WFXE, WZFX, KDLZ, WQMG, Z104,
WQFX, WPDQ, KIIZ, KFXZ, Z16, Z99, U102,
KIPR, KWTD, WJYL, WLOU, WJJS, WALT,
KCHX, WBLX, KYEA, HOT 105, WQIM,
WQQK, WIKS, WORL, WQOK, WGCI,
WBLZ, WZAK, KMJM, WCKX, WVKO,
WGPR, WKWM, WTLC, KPRW, WTLZ,
WVOL, KJLH, KACE, KDIA, KMYX, KKFX,
WNJR, WDKX, WCDX, WKIE, WKPLZ,
WRAP, WAAA, WDKS, WMGL, WGOK,
WHRK, WDIA, WEBB, WIBB, WEAS, WFXE,
WANM, WEDR, WRBD, WIMP, WRXB,
KIPR, WLOU, KCOH, WDAO, WDZZ, WDAS,
WUSL, WWKX, WJMI, KMAP, XHRM,
KDKO, WZAZ, WJMO, KROZ.
KPRS, WMYK/PWR 94, WZAK, WPLZ,
WOIC, WEBB



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

NEW EDITION - N.E. Heartbeat
Boys To Men

ALEXANDER O'NEAL -
The Little Drummer Boy

LEVERT - Just Coolin'
Let's Get Romantic

GUY - I Like/Pieces Of My Love

LUTHER VANDROSS -
Love Won't Let Me Wait

KARYN WHITE - Love Say It

CAMEO - Pretty Girls

CHERRELLE - Keep It Inside

Reports	Adds	ARTIST TITLE LABEL
44	18	DENIECE WILLIAMS - This Is As Good As It Gets (Columbia)
41	9	JOCELYN BROWN - R-U-Lonely (Tri-World/Slam)
39	6	D.J. JAZZY JEFF & FRESH PRINCE - Girls.../Brand New Funk (Jive /RCA)
38	3	TEDDY PENDERGRASS - Love Is The Power (Elektra)
37	4	MICHAEL RODGERS - I Like It Like That (WTG/CBS)
37	6	BE BE & CE CE WINANS - Heaven (Capitol)
35	1	GERALD ALBRIGHT - Feeling Inside (Atlantic)
35	10	GUY - Teddy's Jam (MCA)
33	6	GEORGIO - I Don't Want 2 Be Alone (Motown)
31	8	CASHFLOW - Love Education (Atlanta Artists/PolyGram)
30	12	* TONE LOC - Wild Thing (Delicious Vinyl/Island)
30	9	INNER CITY - Big Fun (Virgin)
29	6	MELBA MOORE - Love And Kisses (Capitol)
28	1	RAZE - Break 4 Love (Columbia)
26	2	STETSASONIC - Talkin' All That Jazz (Tommy Boy)
26	1	WAS (NOT WAS) - Spy In The House Of Love (Chrysalis)
24	5	CHANNEL 2 - In Debt To You (Wing/PolyGram)
24	3	SWEET TEE - Get On The Smooth Tip (Profile)
24	11	* GEORGE BENSON - Twice The Love (Warner Bros.)
24	9	ROB BASE & D.J. E-Z ROCK - Get On The Dance Floor (Profile)
23	1	DAZZ BAND - Open Sesame (RCA)
21	2	* RAY, GOODMAN & BROWN - Where Did You Get That Body, Baby (EMI)
19	2	ANNIE LENNOX & AL GREEN - Put A Little Love In Your Heart (A&M)

DROPPED: #21-Sweet Obsession, #26-Brenda Russell, #29-By All Means, #32 -Prince, #33-Loose Ends, #38-George Michael, Najee, Blast Zone, Lenny Williams.

*First time listed on this page.

INSIDE URBAN



LA'FACE OF SHEENA ▲

If you're wondering why Sheena Easton's single "The Lover In Me" is a top 10 Urban Contemporary smash, this photo should provide an answer. The acclaimed duo of L.A. Reid and Babyface wrote and produced five songs on Easton's new LP, including this first single. Shown (l-r) are Babyface, Sheena Easton and L.A. Reid.



VIDEO TAKE-OUT▲

Motown's Gerald Alston (l) is shown here on the set of his debut video "Take Me Where You Want To" with director Jeffrey Daniels (r). The video also marks Daniels' directorial debut.



BALLOTS! BALLOTS! BALLOTS! Get those ballots in immediately, if not sooner! The deadline approaches as you hold this Gavin your hand! If you saw the **DEADLINE DECEMBER 15TH** and thought you just had to mail it in by the 15th, you're **WRONG!** We have to receive it **BY THE 15TH**, which means you've got to get it in this week's mail, please! We've even supplied you with a return envelope marked "Ballot" to make it nothing but easy to get it right back to us. Thanks for your time and **HURRY!**

NOW FOR A FEW QUOTES: Mickey Arnold, WRDW-Augusta says the **14KARAT "Sedity Girl"** is "very refreshing." They are a new young group on the scene who, according to Mickey, sound very promising. **B.K. Kirkland, WIKS-New Bern**, raves about the **ALEXANDER O'NEAL** Christmas song, "My Gift To You" saying "This record is perfect and sounds like a winner to me - vintage O'Neal." **Steve Crumbley, WOWI-Norfolk**, comments on **TONE LOC**, "Lock it into your playlists and you can't lose." **K.J. Holiday, WJDY-Salisbury**, likes the addition of Johnny Gill to the **NEW EDITION**: "Johnny Gill adds depth to an already popular group." **Tony Brown, WBLX-Mobile**, had this to say about **GUY's "Teddy's Jam"**: "It's a great around-the-clock radio and dance tune." That's it for this week. Walk over to that postage meter or lick a stamp and the envelope now and get that ballot off to us. Thanks and ciao! Betty.

TV TAKES FLACK ◀

Roberta Flack made a series of appearances recently coinciding with the release of her first album in six years. Included on this trip was an appearance on **WNBC-TV's "Live At Five"** and she's shown here (left) with co-anchor **Sue Simmons** (right).

PHOTO FILE by Lisa Smith & Betty Hollars



ICE TEASES GAVIN WITH A VISIT ▲

Ice-T liked the Gavin Rap cover so well he paid a visit to our offices to pick up his own autographed copy! Pictured during that visit are (l-r) Warner Bros. NW promotion manager Craig Neely, Gavin's Ron Fell, Ice-T, Gavin's Dave Sholin, and Gavin's John Martinucci.

STACY AND DAD AT V103 ▼

Stacy Lattisaw made Atlanta one of her stops on a recent promotional tour. Her Dad was part of the visiting team. Pictured at V103-Atlanta are (l-r) M.D. Kenny Diamond, P.D. Ray Boyd, Stacy Lattisaw, Motown's Earlean Fisher-Ward, and Stacy's Dad, Jerome Lattisaw.



U.S. BLUES

The U.S. Blues in New York City was the scene for this photograph. Judson Spence was the headliner at a showcase for the 23-year-old singer /songwriter. Shown (l-r) are Judson Spence, Atlantic

artist Geoffrey Williams, Mic Murphy of The System, Atlantic VP of A&R/Black Music Merlin Bobb, Atlantic Senior VP Sylvia Rhone, and Atlantic Senior VP/GM Mark Schulman.

"YOU ARE EVERYTHING"

From The
Smash Album
Close-Up
Comes The
All-Encompassing
New Single!

DAVID

SANBORN



FEATURING MARCUS MILLER



© 1988 REPRISE RECORDS

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 **116** Last Week **116**

ARTIST TITLE LABEL	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
THE BOYS - Dial My Heart (Motown)	90	2	83	2	3	94%	12
ROBERTA FLACK - Oasis (Atlantic)	79	1	60	13	5	92%	11
MICHAEL JACKSON - Smooth Criminal (Epic)	100	1	76	20	3	96%	5
SURFACE - I Missed (Columbia)	72	--	60	9	3	95%	12
SHEENA EASTON - The Lover In Me (MCA)	89	3	50	32	4	92%	7
ZIGGY MARLEY - Tumblin' Down (Virgin)	71	--	53	11	7	90%	9
VESTA WILLIAMS - Sweet, Sweet Love (A&M)	70	1	50	18	1	97%	11
TODAY - Him Or Me (Motown)	73	2	47	19	5	90%	9
STARPOINT - Say You Will (Elektra)	63	--	38	22	3	95%	9
LEVERT - Pull Over (Atlantic)	80	2	33	35	10	85%	5
Z'LOOKE - Can You Read My Lips (Orpheus/EMI)	78	1	17	42	18	75%	5
KEITH SWEAT - Don't Stop Your Love (Elektra)	74	3	34	27	10	82%	7
CHAKA KHAN - It's My Party (Warner Bros.)	75	2	7	47	19	72%	5
RENE MOORE - All Or Nothing (Polydor/PolyGram)	64	1	18	35	10	82%	7
JEFFREY OSBORNE - Can't Go Back On A Promise (A&M)	64	3	13	37	11	78%	7
TONY! TONII TONE! - Baby Doll (Wing/PolyGram)	70	2	10	37	21	67%	5
BOBBY BROWN - Roni (MCA)	73	7	22	32	12	73%	4
DONNA ALLEN - Heaven On Earth (Oceana/Atlantic)	63	2	9	36	16	71%	6
KENNY G - Silhouette (Arista)	61	3	22	22	14	72%	7
SALT-N-PEPA - Get Up Everybody (Get Up) (Next Plateau)	61	4	16	29	12	73%	7
EARTH, WIND & FIRE - Turn On (The Beat Box) (Columbia)	66	2	4	34	26	57%	5
GERALD ALSTON - Take Me Where You Want To (Motown)	57	2	9	32	14	71%	6
FOUR TOPS duet with ARETHA - If Ever A Love There Was (Arista)	55	4	2	38	11	72%	6
KARYN WHITE - Superwoman (Warner Bros.)	65	12	12	29	12	63%	3
KIARA duet with SHANICE WILSON - This Time (Arista)	64	5	1	28	30	45%	4
ROBERT BROOKINS & STEPHANIE MILLS - Where Is The Love (MCA)	57	6	3	27	21	52%	5
AL JARREAU - So Good (Reprise)	61	8	4	27	22	50%	4
ICE-T - I'm Your Pusher (Sire/Warner Bros.)	27	--	6	13	8	70%	9
AL B. SURE! - Killing Me Softly (Warner Bros.)	65	15	13	27	10	61%	3
EVELYN "CHAMPAGNE" KING - Kisses Don't Lie (EMI)	59	10	1	23	25	40%	4

NEW RELEASES by Betty Hollars and John Martinucci

TROOP



TROOP - Still In Love (Atlantic)
Troop slows the beat down from "My Heart" to the romantic love ballad "Still In Love." Slow rhythmic beat will conjure sizzling intimacy with your listeners, and with the holidays and winter approaching, this is the perfect time to sizzle.

MIDNIGHT STAR - Snake In The Grass (Solar)
Catchy, commercial, and as the title and refrain keep saying: "Like a snake in the grass" this song will get "low down and dirty" on your playlists. Its hook is addicting enough that you'll be repeating it to yourself long after the song has played out.



I.BLACKFOOT - Let Me Put You Up For The Night (Edge)
The days are shorter, the nights are longer, so what better time to release a song that says it all in the title. Ballads, ballads, ballads, 'tis the season for a ballad.



CHRISTMAS (RAPS AND THINGS) WILL BE CHECKED OUT IN NEXT WEEK'S ISSUE. When calling in your reports next week be sure to let us know if you have any personal favorites that we should include in our special feature. Thanks.

BIOFEEDBACK

by Ron Fell



•PINK FLOYD

Forget about mere world wide release. The new Pink Floyd double live LP, *Delicate Sound of Thunder*, got some of its first play in outer space as part of the recreation material aboard Soyuz 7, the current French-Soviet space mission.

•AEROSMITH

Members of the band played villains in Robert Stigwood's film of the Beatles' Sgt. Pepper's Lonely Hearts Club band and provided their version of COME TOGETHER to the soundtrack.

•ROBERTA FLACK

At the age of 15 she was attending Howard University on a music scholarship. A fellow student was the late Donny Hathaway. Eighteen years later they had a hit single together with WHERE IS THE LOVE?

•MICHAEL JACKSON

When his current world tour is complete, he will have performed live for nearly 4,000,000 fans.

•EXILE

The newest member of the group is Paul Martin, a veteran Nashville musician who most recently was a member of Billy Joe Royal's band.

•BOBBY MC FERRIN

His current single, GOOD LOVIN', was originally a single for The Olympics (HULLY GULLY, PEANUT BUTTER and WESTERN MOVIES). A version by The Rascals went to number one in the Gavin Report in April of 1966.

•ELTON JOHN

Fifteen years ago this week, Elton's single Goodbye Yellow Brick Road was the number one record in the Gavin Report.

•GIPSY KINGS

The group of six men are from two real Gypsy families who still live in the South of France. If there was such a thing as a Gypsy dictionary, Bambolero (the title of their current single) would be defined as something akin to "Let's party."

•BILL MEDLEY

The first time he heard the song You've Lost That Lovin' Feelin' (Sung by Barry Mann and Phil Spector at a demo session), Bill thought it more appropriate for The Everly Brothers than The Righteous Brothers.

•ESCAPE CLUB

Lead singer Trevor Steel says this British band couldn't possibly have a hit in England with their brand of rock n roll. With the release of *Wild, Wild West*, the band was just hoping for exposure in the U.S., "We thought number one was out of the question," says Trevor.



•MC CARTERS

These three sisters are natives of Sevierville, Tennessee, the hometown of the legendary Dolly Parton.

•ROBERT PALMER

His current single, EARLY IN THE MORNING, was originally a hit for the Gap Band in the summer of 1982.

•STEVE EARLE

Soon after moving to Nashville from San Antonio, Texas in 1974, Steve got a small part as an extra in Robert Altman's film Nashville.

•FOUR TOPS

Levi Stubbs was the voice of the man-eating plant Audrey II in the film version of the musical *Little Shop of Horrors*.

•HEART / CHEAP TRICK

Ann Wilson from Heart and Robin Zander from Cheap Trick have teamed up for a duet in the soundtrack of the new film *Tequila Sunrise*.

•THE NASTY BUCKS

Peter Buck of REM and Dan Baird of Georgia Satellites have recorded an album of material together and will release it under the group name Nasty Bucks in early 1989 on Island Records.



•SWEET OBSESSION

All three members of this group are sisters: Keena, Khmmala and Michelle Green.

•TRACY CHAPMAN

Her current single, Baby Can I Hold You, has been recorded by Neil Diamond for possible inclusion on his soon-to-be released album, "The Best Years Of Our Lives."

•EVERLY BROTHERS

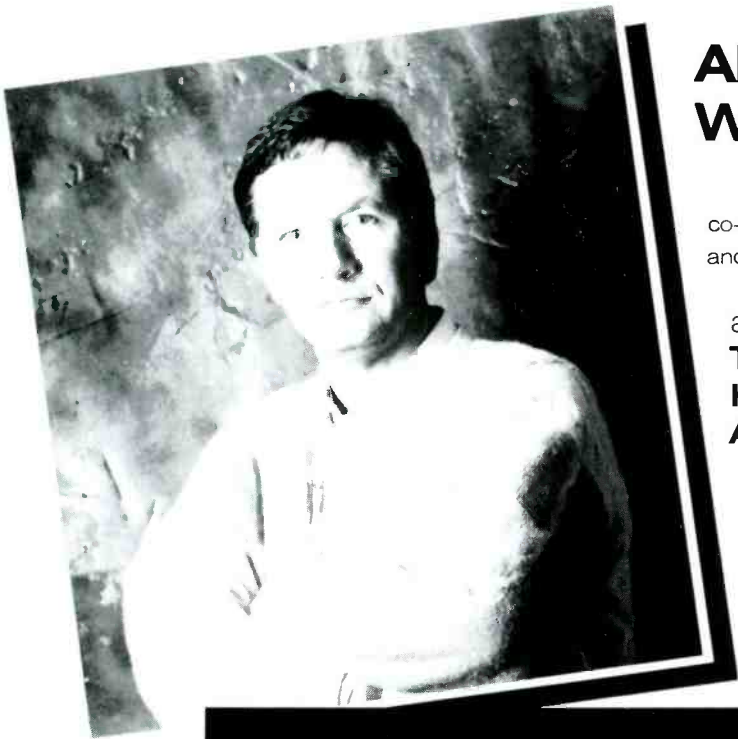
Don Everly, the oldest of the pair, is 51 years old. Phil is 49. They were discovered by Chet Atkins and originally signed to Columbia Records in 1955.

•BEACH BOYS

In their first three years on Capitol Records (1962-1964), they released seven albums and twelve singles.

THRIVING ON CHAOS

INTRODUCING
THE GAVIN SEMINAR
KEYNOTE EVENT OF '89!



AN AFTERNOON SESSION WITH **TOM PETERS**

co-author of **IN SEARCH OF EXCELLENCE**
and **A PASSION FOR EXCELLENCE**

author of the latest best-seller
**THRIVING ON CHAOS:
HANDBOOK FOR
A MANAGEMENT REVOLUTION**

"Thriving On Chaos" neatly describes the working climate of our radio and music industries. It's also the title of Tom Peters' latest work, a revolutionary management handbook for the ever changing business world. Since the radio and music business are no strangers to innovation, leadership values, technological change and pressure, we are proud to host this very special 1989 Gavin Seminar appearance.

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REGISTRATION APPLICATION

1989 GAVIN SEMINAR FOR MEDIA PROFESSIONALS

February 16th, 17th & 18th at The Westin St. Francis Hotel, San Francisco, California

Name: _____

Station or Group (for badge identification): _____

Mailing Address: _____ City & State: _____ Zip: _____

(Note: Hotel room reservations should be made directly with the hotel. Rooms will be released after the Gavin office confirms Seminar registration.)
OVER FOR ADDITIONAL REGISTRANTS

Pre-Registration Rates:

Fees to accompany this form: **\$225.00**

Smaller market & Non-Commercial/College Radio **\$195.00**

Each registration includes the Awards Banquet, Celebrity Cocktail Party and all sessions.

Additional Awards Tickets: \$75.00 - Indicate number required: _____

Additional Cocktail Party Tickets: \$50.00 - Indicate number required: _____

Registration fee after January 31st and at the door: \$250.00

Add extra tickets to registration fees. Total Amount enclosed: _____

Additional tickets available ONLY with a full registration.

PLEASE MAIL THIS APPLICATION TO: THE GAVIN SEMINAR FOR MEDIA PROFESSIONALS

140 SECOND STREET
SAN FRANCISCO, CA 94105

MAKE CHECK PAYABLE TO :

THE GAVIN REPORT

ADULT CONTEMPORARY

MOST ADDED

- ANNIE LENNOX & AL GREEN (41)**
(A&M)
- GLENN FREY (41)**
(MCA)
- STEVE WINWOOD (41)**
(Virgin)
- FLEETWOOD MAC (34)**
(Warner Bros.)
- ROD STEWART (33)**
(Warner Bros.)

TOP TIP

DIANA ROSS
If We Hold On Together
(MCA)

Somewhere out there
in A/C is a big, big hit.

RECORD TO WATCH



NU SHOOS
Driftin'
(Atlantic)

This single will prove to be their
most accessible for A/C radio.

2W LW TW

- | | | | |
|----|----|----|--|
| 7 | 2 | 1 | WILL TO POWER - Baby I Love Your Way/Freebird Medley (Epic) |
| 2 | 1 | 2 | Barbra Streisand & Don Johnson - Till I Loved You (Columbia) |
| 6 | 5 | 3 | BOY MEETS GIRL - Waiting For A Star To Fall (RCA) |
| 8 | 7 | 4 | JOHNNY HATES JAZZ - Turn Back The Clock (Virgin) |
| 9 | 8 | 5 | KENNY G - Silhouette (Arista) |
| 27 | 14 | 6 | PHIL COLLINS - Two Hearts (Atlantic) |
| 4 | 6 | 7 | Anita Baker - Giving You The Best That I Got (Elektra) |
| 3 | 3 | 8 | Chicago - Look Away (Full Moon/Reprise) |
| 10 | 9 | 9 | PM - Piece Of Paradise (Warner Bros.) |
| 13 | 11 | 10 | ROBERTA FLACK - Oasis (Atlantic) |
| 1 | 4 | 11 | George Michael - Kissing A Fool (Columbia) |
| 14 | 13 | 12 | Kim Carnes - Crazy In Love (MCA) |
| 5 | 10 | 13 | Breathe - How Can I Fall? (A&M) |
| 16 | 15 | 14 | Peter Cetera - Best Of Times (Full Moon/Warner Bros.) |
| 17 | 16 | 15 | LUTHER VANDROSS - Any Love (Epic) |
| 22 | 20 | 16 | FOUR TOPS with ARETHA - If Ever A Love There Was (Arista) |
| 20 | 18 | 17 | THE TRAVELING WILBURYS - Handle With Care (Wilbury/Warner Bros.) |
| 29 | 21 | 18 | BASIA - New Day For You (Epic) |
| 21 | 19 | 19 | MOODY BLUES - No More Lies (Polydor/PolyGram) |
| 27 | 22 | 20 | BOYS CLUB - I Remember Holding You (MCA) |
| -- | 29 | 21 | FLEETWOOD MAC - As Long As You Follow (Warner Bros.) |
| 12 | 12 | 22 | Huey Lewis & The News - Small World (Chrysalis) |
| 40 | 31 | 23 | ANNIE LENNOX & AL GREEN - Put A Little Love In Your Heart (A&M) |
| 31 | 25 | 24 | CHRIS DeBURGH - Missing You (A&M) |
| 36 | 28 | 25 | CROSBY, STILLS, NASH & YOUNG - American Dream (Atlantic) |
| 30 | 26 | 26 | GIANT STEPS - Another Lover (A&M) |
| 33 | 27 | 27 | THE JETS - Anytime (MCA) |
| 37 | 34 | 28 | 'TIL TUESDAY - (Believed You Were) Lucky (Epic) |
| 11 | 17 | 29 | Elton John - A Word In Spanish (MCA) |
| -- | 39 | 30 | GLENN FREY - Soul Searchin' (MCA) |
| 34 | 30 | 31 | Kenny Rankin - Keep The Candle Burning (Cypress/A&M) |
| -- | 40 | 32 | STEVE WINWOOD - Holding On (Virgin) |
| 39 | 37 | 33 | TRACY CHAPMAN - Baby Can I Hold You (Elektra) |
| -- | 38 | 34 | MAXI PRIEST - Wild World (Virgin) |
| 18 | 24 | 35 | Rod Stewart - Forever Young (Warner Bros.) |
| -- | -- | 36 | AL JARREAU - So Good (Reprise) |
| 28 | 35 | 37 | Beach Boys - Kokomo (Elektra) |
| 15 | 23 | 38 | Whitney Houston - One Moment In Time (Arista) |
| -- | -- | 39 | JAMES TAYLOR - Sweet Potato Pie (Columbia) |
| -- | -- | 40 | FAIRGROUND ATTRACTION - Perfect (RCA) |

Editor: Ron Fell
Assoc. Editor: Diane Rufer

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
DIANA ROSS - If We Hold On Together (MCA)		70	24	--	20	26	28%	3
TAYLOR DAYNE - Don't Rush Me (Arista)		50	27	2	11	10	26%	2

"AS LONG AS WE GOT EACH OTHER"
(THEME FROM GROWING PAINS)
MUSIC FOR FRIENDS AND LOVERS FROM
STEVE DORFF & FRIENDS



FEATURING B.J. THOMAS AND DUSTY SPRINGFIELD
PRODUCED BY STEVE DORFF
AND JOHN BETTIS

FROM THE ALBUM
THEME FROM GROWING PAINS AND OTHER HIT TV THEMES



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UP & COMING

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Station Reporting Phone (415) 495-1990
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REVIEWS

Reports	Adds	ARTIST	TITLE	LABEL
47	11	GARY WRIGHT	- Take A Look	(Cypress/A&M)
47	27	NU SHOOZ	- Driftin'	(Atlantic)
47	7	TIFFANY	- All This Time	(MCA)
46	18	BETTE MIDLER	- Under The Boardwalk	(Atlantic)
44	6	VICKIE CARRICO & NIGEL OLSSON	- Do You Want...	(Airborne)
44	33	* ROD STEWART	- My Heart Can't Tell Me No	(Warner Bros.)
37	8	TERRY KING WINSTANLEY	- No Greater Love	(Excalibre)
37	4	RACHELLE CAPPELLI	- I'm Sorry	(Atlantic)
33	21	* TOMMY PAGE	- A Shoulder To Cry On	(Sire/Warner Bros.)
25	1	BILL MEDLEY	- You've Lost That Lovin' Feeling	(Curb/MCA)
25	3	CHEAP TRICK	- Ghost Town	(Epic)
23	2	* JIM CAPALDI	- Something So Strong	(Island)
22	3	* CROWDED HOUSE	- Into Temptation	(Capitol)
20	4	* MICHELLE SHOCKED	- Anchorage	(Mercury/PolyGram)

Dropped: Kenny Loggins, Steve Winwood (Night), Phil Collins (Groovy), John Lennon & Plastic Ono Band.

INSIDE A/C

by Ron Fell & Dione Rufer

The Miami-based trio known as **WILL TO POWER** has taken over the top of the chart with their **FRAMPTON/SKYNYRD** medley. A hefty 90% of all its airplay is in **HEAVY** rotation.

BOY MEETS GIRL has an impressive 98% **HIT FACTOR** but their total stations (178) is a little short of that which usually takes a record to the top.



PHIL COLLINS' "Two Hearts" has a commanding lead in total stations (14) over any other record in **A/C** radio. Truly a chart**BUSTER**!! It has moved from nowhere to number six in five weeks.

The **FOUR TOPS & ARETHA FRANKLIN** are now **HIT FACTORED** by 85% of their players, among them **WJXL, WELI, WQTU, WAHR, WAFL, WSKI, WKCX, KLDI** etc.

FLEETWOOD MAC leaps 29 to 21 on the chart and wins **PLUS FACTOR** with a 31% increase in quality rotations. New this week for **WKMI, WOOD, KFOR, KFYR, WEBC, WNSR, WRMF, WMXB** etc.

Three records tied for first in **MOST ADDED** with 41 apiece. **ANNIE**

LENNOX & AL GREEN's "Scrooged" single rode their 41 **ADDS** to an eight point jump on the chart (31 to 23). **GLENN FREY** took a nine pointer (39 to 30) and also shows a 43% **HIT FACTOR**. **STEVE WINWOOD** climbed eight slots with his 41 new stations, as his stats are nearly identical, across-the-board, to **GLENN's**.

This week's highest chart debut (last week's **TOP TIP**) **AL JARREAU's** "So Good" glides up to 36 with 28 adds including **2WD, KWEB, WJON, WKIO/FM, WTWR, KSGT, KBIG, KFMB** and **KKRB**.

JAMES TAYLOR placed second in **PLUS FACTOR** with a 27% increase. That was good enough to get him on the chart with "Sweet Potato Pie." Among the **A/C's** rotating **JT** in quality are **WKRM, WHAI, WRFC, WTUN, WCHV, WSKY, WNNC, WMT/FM** and **WINC**.

We're pleased to note that one of the more unusual and beautiful records of the year has now charted.

FAIRGROUND ATTRACTION's "Perfect" is already **HIT FACTORED** by 36% of **A/C's** playing it and **ADDS** came in this week from **B100, WBLG, WSKY, WCHV** etc. and current major rotation reports from **WSKI, WRFC, KSAL, KYJC, KEFM** etc.

Our **RECORD TO WATCH** last week, "Don't Rush Me" by **TAYLOR DAYNE** in only a two week run on **A/C** radio has hit **CHARTBOUND**. Among the 27 adds are **WLAM, WJXL, WRFC, KEZH, KLSS, WDIF, KMCQ** and **KYJC**. Will we see this rushing the chart next week?

This week's **RECORD TO WATCH**, **NU SHOOZ'** "Driftin'," will be their biggest **A/C** release. **WCHV-**



TONI CHILDS

Walk And Talk Like Angels (A&M)

Her wonderfully unique vocal style and an exceptionally pop arrangement create a winning formula. We've been hearing this song on some of SF's more eclectic radio stations and have wondered what it would take to get it into the mainstream. Obviously releasing it as a single is a good start.

B.J. THOMAS and DUSTY SPRINGFIELD

As Long As We Got Each Other (Reprise)

B.J. and Dusty provide the vocals to this new version of the theme to the popular sitcom, "Growing Pains," written by Steve Dorff and on whose album the song will appear. A familiar song sung by two identifiable voices can't miss.



SAWYER BROWN

It Wasn't His Child (Capitol)

This Skip Ewing song of the birth and life of a carpenter's son is a sure shot to be a major adult play during the pre-Christmas season.

K.T. OSLIN Hold Me (RCA)

A goodbye song with a strong comeback, K.T. can sell a song as well as any woman making hit records. Expect phones after one play.

Charlottesville has it in **HEAVY** rotation and it ties with Ms. **DAYNE's** total adds of 27. **KFYE/FM, WHIZ, WQXC, KQAD, WMT/FM, WJON, WHAI** and **KMCQ** are new this week among others.

The **Gavin Seminar for Media Professionals** is just ten weeks away, and a big part of the weekend will once again be the **Gavin Media Professional Awards**. Your nominating **BALLOT** was in last week's **Gavin** envelope. Be sure to fill it out and get it back to us no later than Thursday, December 15th.

WHO IS "THIS WOMAN"?

The brand new single
"HOLD ME"
from the gold album
"THIS WOMAN"
on your desk this week.

AWARDS

- Winner of more than 10 Grammy, CMA, ACM and AMOA awards during 1988. Including 1988 Grammy Award—Best Female

ALBUM SALES

- 80's Ladies—Platinum LP
- This Woman—Gold in only 90 days!
- Currently featured in over 25 prestigious publications including; People Magazine, Time, Newsweek, TV Guide, The N.Y. Times, USA Today, Life Magazine and US.
- Recently seen on Good Morning America, CBS Morning News, The Today Show and in over 14.6 million homes on H30!!!



HIT FACTOR

A/C Research:
Diane Rufer/Ron Fell

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 **223** Last Week **225**

ARTIST TITLE LABEL	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
WILL TO POWER - Baby I Love You Way/Freebird Medley (Epic)	194	2	172	16	4	96%	9
BARBRA STREISAND & DON JOHNSON - Till I Loved You (Columbia)	194	1	156	32	5	96%	8
BOY MEETS GIRL - Waiting For A Star To Fall (RCA)	178	1	157	19	1	98%	15
JOHNNY HATES JAZZ - Turn Back The Clock (Virgin)	189	5	145	32	7	93%	9
KENNY G - Silhouette (Arista)	191	2	136	50	3	97%	10
PHIL COLLINS - Two Hearts (Atlantic)	208	18	117	61	12	85%	4
ANITA BAKER - Giving You The Best That I Got (Elektra)	175	--	128	36	11	93%	12
CHICAGO - Look Away (Full Moon/Reprise)	167	1	128	34	4	97%	12
PM - Piece Of Paradise (Warner Bros.)	158	--	118	31	9	94%	16
ROBERTA FLACK - Oasis (Atlantic)	179	1	87	73	18	89%	8
GEORGE MICHAEL - Kissing A Fool (Columbia)	164	--	113	44	7	95%	10
KIM CARNES - Crazy In Love (MCA)	145	3	73	56	13	88%	10
BREATHE - How Can I Fall? (A&M)	147	--	73	56	18	87%	15
PETER CETERA - Best Of Times (Full Moon/Warner Bros.)	149	4	49	86	10	90%	8
LUTHER VANDROSS - Any Love (Epic)	141	8	62	62	9	87%	10
FOUR TOPS with ARETHA - If Ever A Love There Was (Arista)	149	4	33	94	18	85%	6
THE TRAVELING WILBURYS - Handle With Care (Wilbury/Warner Bros.)	141	4	41	79	17	85%	7
BASIA - New Day For You (Epic)	161	17	29	92	23	75%	5
MOODY BLUES - No More Lies (Polydor/PolyGram)	129	4	44	72	9	89%	8
BOYS CLUB - I Remember Holding You (MCA)	135	14	34	79	8	83%	7
FLEETWOOD MAC - As Long As You Follow (Warner Bros.)	169	34	15	90	30	62%	3
HUEY LEWIS & THE NEWS - Small World (Chrysalis)	116	--	53	49	14	87%	10
ANNIE LENNOX & AL GREEN - Put A Little Love In Your Heart (A&M)	153	41	10	63	39	47%	5
CHRIS DeBURGH - Missing You (A&M)	113	5	12	69	27	71%	7
CROSBY, STILLS, NASH & YOUNG - American Dream (Atlantic)	112	7	16	62	27	69%	5
GIANT STEPS - Another Lover (A&M)	96	6	15	62	13	80%	10
THE JETS - Anytime (MCA)	121	6	6	69	40	61%	6
'TIL TUESDAY - (Believed You Were) Lucky (Epic)	100	6	7	58	29	65%	6
ELTON JOHN - A Word In Spanish (MCA)	99	--	23	50	26	73%	13
GLENN FREY - Soul Searchin' (MCA)	118	41	3	48	26	43%	4
KENNY RANKIN - Keep The Candle Burning (Cypress/A&M)	93	4	5	60	24	69%	7
STEVE WINWOOD - Holding On (Virgin)	116	41	4	43	28	40%	3
TRACY CHAPMAN - Baby Can I Hold You (Elektra)	91	10	3	48	30	56%	5
MAXI PRIEST - Wild World (Virgin)	92	16	4	40	32	47%	4
ROD STEWART - Forever Young (Warner Bros.)	65	--	18	34	13	80%	19
AL JARREAU - So Good (Reprise)	82	28	3	21	30	29%	4
BEACH BOYS - Kokomo (Elektra)	53	--	15	22	16	69%	22
WHITNEY HOUSTON - One Moment In Time (Arista)	62	--	9	36	17	72%	14
JAMES TAYLOR - Sweet Potato Pie (Columbia)	65	13	1	24	27	38%	3
FAIRGROUND ATTRACTION - Perfect (RCA)	63	15	1	22	25	36%	4

PLUS FACTOR

Records which received the greatest increase in HIT FACTOR.

ARTIST TITLE LABEL	LW	TW	Increase
FLEETWOOD MAC - As Long As You Follow (Warner Bros.)	31	62	31%
JAMES TAYLOR - Sweet Potato Pie (Columbia)	11	38	27%
CROSBY, STILLS, NASH & YOUNG - American Dream (Atlantic)	51	69	18%
PHIL COLLINS - Two Hearts (Atlantic)	68	85	17%
STEVE WINWOOD - Holding On (Virgin)	25	40	15%
'TIL TUESDAY - (Believed You Were) Lucky (Epic)	51	65	14%
BILL MEDLEY - You've Lost That Lovin' Feeling (Curb/MCA)	26	40	14%
BASIA - New Day For You (Epic)	62	75	13%
GARY WRIGHT - Take A Look (Cypress/A&M)	15	27	12%
TRACY CHAPMAN - Baby Can I Hold You (Elektra)	45	56	11%
CHRIS DeBURGH - Missing You (A&M)	61	71	10%
ANNIE LENNOX & AL GREEN - Put A Little Love In You Heart (A&M)	37	47	10%
NU SHOOZ - Driftn' (Atlantic)	--	10	10%

COUNTRY

MOST ADDED

- SOUTHERN PACIFIC** (49)
(Warner Bros.)
- EDDY RAVEN** (42)
(RCA)
- T. GRAHAM BROWN** (40)
(Capitol)
- CONWAY TWITTY** (39)
(MCA)
- SWEETHEARTS OF THE RODEO** (36)
(Columbia)

TOP TIP

SOUTHERN PACIFIC
Honey I Dare You
(Warner Bros.)

This follow-up to their first #1 song is getting terrific initial response.

RECORD TO WATCH



LIONEL CARTWRIGHT
You're Gonna Make Her Mine
(MCA)

Lionel's up-tempo, two-steppin' debut single is off to a good start at KHEY, WDAF, WAXX/FM, WCAV/FM, KSJB, etc.

2W LW TW

8	5	1	THE JUDDS - Change Of Heart (RCA/Curb)
4	4	2	PAUL OVERSTREET - Love Helps Those (MTM)
3	2	3	K.T. Oslin - Hold Me (RCA)
7	6	4	EDDIE RABBITT - We Must Be Doin' Somethin' Right (RCA)
9	7	5	SHENANDOAH - Mama Knows (Columbia)
15	10	6	RODNEY CROWELL - She's Crazy For Leavin' (Columbia)
13	8	7	PATTY LOVELESS - Blue Side Of Town (MCA)
2	1	8	Keith Whitley - When You Say Nothing At All (RCA)
14	9	9	BAILLIE AND THE BOYS - Long Shot (RCA)
25	14	10	RANDY TRAVIS - Deeper Than The Holler (Warner Bros.)
1	3	11	Restless Heart - A Tender Lie (RCA)
18	13	12	HIGHWAY 101 - All The Reasons Why (Warner Bros.)
20	16	13	SAWYER BROWN - My Baby's Gone (Capitol/Curb)
17	15	14	Willie Nelson/Julio Iglesias - Spanish Eyes (Columbia)
21	18	15	STEVE WARINER - Hold On (A Little Longer) (MCA)
22	19	16	STATLER BROTHERS - Let's Get Started... (Mercury)
31	24	17	EARL THOMAS CONLEY - What I'd Say (RCA)
27	21	18	HANK WILLIAMS, JR. - Early In The Morning... (Warner Bros./Curb)
30	25	19	SKIP EWING - Burnin' A Hole In My Heart (MCA)
--	33	20	ALABAMA - Song Of The South (RCA)
26	23	21	THE SHOOTERS - Borderline (Epic)
38	32	22	DAN SEALS - Big Wheels In The Moonlight (Capitol)
34	31	23	DWIGHT YOAKAM - I Sang Dixie (Reprise)
32	29	24	HOLLY DUNN - (It's Always Gonna Be) Someday (MTM)
6	11	25	Reba McEntire - I Know How He Feels (MCA)
23	22	26	Johnny Cash/Hank Williams Jr. - That Old Wheel (Mercury)
5	12	27	George Strait - If You Ain't Lovin' (You Ain't Livin') (MCA)
29	28	28	TOM WOPAT - Not Enough Love (Capitol)
40	36	29	KATHY MATTEA - Life As We Knew It (Mercury)
39	37	30	FORESTER SISTERS - Sincerely (Warner Bros.)
--	39	31	J.C. CROWLEY - Paint The Town And Hang The Moon Tonight (RCA)
--	--	32	JO-EL SONNIER - Rainin' In My Heart (RCA)
36	34	33	Schuyler, Knobloch, Bickhardt - Rigamorole (MTM)
12	17	34	Vern Gosdin - Chiseled In Stone (Columbia)
--	38	35	RICKY SKAGGS - Old Kind Of Love (Epic)
10	20	36	Barbara Mandrell - I Wish That I Could Fall In Love Today (Capitol)
--	--	37	GENE WATSON - Don't Waste It On The Blues (Warner Bros.)
--	--	38	MICKY GILLEY - She Reminded Me Of You (Airborne)
--	--	39	LARRY BOONE - I Just Called To Say Goodbye Again (Mercury)
--	--	40	DESERT ROSE BAND - I Still Believe In You (MCA/Curb)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
TANYA TUCKER - Highway Robbery (Capitol)		134	34	--	33	67	24%	4
EDDY RAVEN - 'Til You Cry (RCA)		131	42	--	24	65	18%	3
CONWAY TWITTY - I Wish I Were Still In Your Dreams (MCA)		110	39	--	21	50	19%	3
MERLE HAGGARD - You Babe (Epic)		102	20	1	18	63	18%	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
98	36	3	SWEETHEARTS OF THE RODEO	- I Feel Fine (Columbia)	
94	49	2	SOUTHERN PACIFIC	- Honey I Dare You (Warner Bros.)	
93	29	3	OAK RIDGE BOYS	- Bridges And Walls (MCA)	
73	20	3	GARY STEWART	- An Empty Glass (HighTone)	
70	40	2	T. GRAHAM BROWN	- Come As You Were (Capitol)	
67	3	6	THE O'KANES	- Rocky Road (Columbia)	
46	26	2	GEORGE JONES	- I'm A One Woman Man (Epic)	
47	16	2	LORRIE MORGAN	- Trainwreck Of Emotion (RCA)	
47	21	2	LYLE LOVETT	- I Married Her Just Because She Looks Like You (MCA/Curb)	
45	19	2	JOSH LOGAN	- Everytime I Dream Of You (Curb)	
44	10	3	ANNE MURRAY	- Slow Passin' Time (Capitol)	
42	7	3	T.G. SHEPPARD	- You Still Do (Columbia)	
37	11	2	LIONEL CARTWRIGHT	- You're Gonna Make Her Mine (MCA)	
37	2	7	CARRIE DAVIS	- Another Heart To Break The Fall (Fountain Hills)	
36	3	3	ROBIN LEE	- Before You Cheat On Me Once... (Atl. America)	
35	1	6	DAVID LYNN JONES	- Tonight In America (Mercury)	
35	8	3	JEFF CHANCE	- Let It Burn (Curb)	
35	--	8	THE SANDERS	- Dancin' To The Radio (Airborne)	
33	9	2	CEE CEE CHAPMAN & SANTA FE	- Gone But Not Forgotten (Curb)	
33	3	3	CANYON	- Love Is On The Line (16th Ave.)	
32	3	5	CHARLY McCLAIN	- Down The Road (Mercury)	
32	1	6	FRANK BURGESS	- American Man (True)	
31	6	2	LYNN ANDERSON	- What He Does Best (Mercury)	
28	6	4	MASON DIXON	- When Karen Comes Around (Capitol)	
26	4	2	CHRIS AUSTIN	- I Know There's A Heart In There Somewhere (W.B.)	
25	25	1	* EMMYLOU HARRIS	- Heartbreak Hill (Reprise)	
22	--	8	ASLEEP AT THE WHEEL	- Hot Rod Lincoln (Epic)	
21	--	7	JOHN ANDERSON	- Down In The Orange Grove (MCA)	
21	--	4	DAY JOHNSTON	- Little Red Heart (Roadrunner)	
21	8	1	* MARIE OSMOND	- I'm In Love And He's In Dallas (Capitol/Curb)	
20	1	9	BUCK OWENS	- Hot Dog (Capitol)	

Dropped: #26-Bellamy Bros., #27-McCarters, #30-Ricky Van Shelton, #35- Nitty Gritty Dirt Band, #40-M.Bandy, B. Hobbs, J. Rodriguez, D. McLean.

*Debuts In Up & Coming.

TOP REQUESTS

K.T. OSLIN

RANDY TRAVIS

KEITH WHITLEY

PAUL OVERSTREET

THE JUDDS

LP CUTS

Ricky Van Shelton - Hole In My Pocket/From A Jack To A King
Charlie Daniels Band - Uneasy Rider '88
K.T. Oslin - Hey Bobby
Patty Loveless - Timber, I'm Falling In Love
Steve Earle - Copperhead Road
Randy Travis - Written In Stone

INSIDE COUNTRY

YEAR END COUNTDOWN. It's time to start winding up the year at The Gavin Report. Here's a quick rundown of our year-end schedule. Next week's issue (December 9th) will contain the Top 100 Of 1988 chart, and the December 16th issue will be the last issue of the year. The Gavin offices will be closed the last two weeks of the year, and will re-open on Tuesday, January 3rd.

CHANGES, CHANGES, CHANGES. There's a new afternoon drive team at WAVV-Vero Beach. Staci Chase joins the station from WIRK-West Palm Beach, with Teri Griffin coming over from WKGR-West Palm Beach to do news... Frank Shaw is the new P.D. at WFSR-Harlan. Frank Smith left the station to pursue other interests... Brenda Hovis has been promoted to

MD at KUTI-Yakima...There's a new morning team at WAXX/FM-Eau Claire. John Murphey and George House join the staff from sister station WAYY/AM...Lee Carlson moves from KGCH-Sidney to KVOX-Fargo as evening air talent. **DON'T FORGET TO VOTE!!!** We hope you've all filled in your ballots for **The Gavin Media Professionals Awards.** You should have received a blank ballot inside your Buck Owens issue. (If, by some fluke, you didn't get one, let us know and we'll see what we can do.) If you still haven't filled it out, be sure and do that as soon as possible and send it back in to us by December 15th. The finalists will be announced sometime in mid-January. Good luck to one and all!
PROGRAMMERS ARE TALKING ABOUT...Dave Nichols at

WHNY-McComb says the Day Johnston and Tanya Tucker singles are doing well with their female demos ...Dana Hall at KRED-Eureka is getting immediate positive reaction for the Sweethearts Of The Rodeo's "I Feel Fine"...Laura Ellen Hopper at KPIG-Watsonville is getting requests on the swineline for the "This Ole House" from Crosby, Stills, Nash & Young's new LP...The Lari White single is doing real well for Tom Rivers at WQYK- St.Petersburg /Tampa. Lari opened for Dan Seals during a free concert the station sponsored to celebrate their 18th birthday... Trish Hennessey at WAVV-Vero Beach reports the Becky Hobbs LP is selling real well there.

Talk to you next week. The Gavin Country Crew

HIT FACTOR

Country Research:
Lisa Smith/Elma Greer

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

Total Reports This Week **207** Last Week **208**

ARTIST TITLE LABEL	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
THE JUDDS - Change Of Heart (RCA/Curb)	204	--	178	26	--	100%	9
PAUL OVERSTREET - Love Helps Those (MTM)	198	--	176	16	6	96%	12
EDDIE RABBITT - We Must Be Doin' Somethin' Right (RCA)	200	1	157	36	6	96%	11
SHENANDOAH - Mama Knows (Columbia)	194	2	155	34	3	97%	13
RODNEY CROWELL - She's Crazy For Leavin' (Columbia)	198	2	134	58	4	96%	10
PATTY LOVELESS - Blue Side Of Town (MCA)	197	1	130	61	5	96%	11
BAILLIE AND THE BOYS - Long Shot (RCA)	191	1	128	56	6	96%	12
RANDY TRAVIS - Deeper Than The Holler (Warner Bros.)	205	--	88	106	11	94%	5
HIGHWAY 101 - All The Reasons Why (Warner Bros.)	193	--	77	106	10	94%	9
SAWYER BROWN - My Baby's Gone (Capitol/Curb)	171	1	64	95	11	92%	12
STEVE WARINER - Hold On (A Little Longer) (MCA)	187	6	35	132	14	89%	9
STATLER BROTHERS - Let's Get Started... (Mercury)	178	5	37	125	11	91%	9
EARL THOMAS CONLEY - What I'd Say (RCA)	194	6	15	142	31	80%	6
HANK WILLIAMS, JR. - Early In The Morning... (Warner Bros./Curb)	180	1	29	126	24	86%	7
SKIP EWING - Burnin' A Hole In My Heart (MCA)	190	4	14	137	35	79%	7
ALABAMA - Song Of The South (RCA)	198	14	13	116	55	65%	4
THE SHOOTERS - Borderline (Epic)	169	4	32	104	29	80%	10
DAN SEALS - Big Wheels In The Moonlight (Capitol)	190	12	8	120	50	67%	6
DWIGHT YOAKAM - I Sang Dixie (Reprise)	188	10	5	125	48	69%	6
HOLLY DUNN - (It's Always Gonna Be) Someday (MTM)	177	3	4	136	34	79%	8
TOM WOPAT - Not Enough Love (Capitol)	150	2	16	111	21	84%	10
KATHY MATTEA - Life As We Knew It (Mercury)	175	12	6	95	62	57%	6
FORESTER SISTERS - Sincerely (Warner Bros.)	164	12	5	87	60	56%	7
J.C. CROWLEY - Paint The Town And Hang The Moon Tonight (RCA)	156	22	1	73	60	47%	8
JO-EL SONNIER - Rainin' In My Heart (RCA)	145	25	3	62	55	44%	5
RICKY SKAGGS - Old Kind Of Love (Epic)	121	6	10	68	37	64%	10
GENE WATSON - Don't Waste It On The Blues (Warner Bros.)	142	29	3	49	61	36%	6
MICKEY GILLEY - She Reminded Me Of You (Airborne)	124	11	5	55	53	48%	9
LARRY BOONE - I Just Called To Say Goodbye Again (Mercury)	137	28	2	44	63	33%	4
DESERT ROSE BAND - I Still Believe In You (MCA/Curb)	142	32	--	34	76	23%	4

NEW RELEASES by Lisa Smith & Cyndi Hoelzle



NITTY GRITTY DIRT BAND - Down That Road Tonight (Warner Bros.)

Here's another good-time Dirt Band song. It has the same kind of feel and story line of "Fishin' In The Dark", and we're guessing it'll enjoy the same kind of success.



MICHAEL JOHNSON - Roller Coaster (Up Too Slow, Down Too Fast) (RCA)

Michael Johnson is another one of those artists who continues to surprise us with one good release after another. This time around he's come up with a really fresh sounding trucking song that's been remixed for single release.

SAWYER BROWN - It Wasn't His Child (Capitol/Curb)

Another gem for your holiday listening pleasure is this beautiful new song. Written by Skip "Hotter Than A Firecracker" Ewing, it's given a beautiful vocal rendering by Mark Miller. Place

this record along with Steve Earle's "Nothing But A Child" in a special "Must Play 'Til Christmas" category.

LORRIE MORGAN - Trainwreck Of Emotion (RCA)

Morgan's debut for RCA is a tight driving song of an emotional tragedy. Her delivery makes the trainwreck imagery effective and believable—Sounds like Lorrie is on the right track with this one.



JOSH LOGAN - Everytime I Get To Dreamin' (Curb)

Josh mixes twin fiddles and steel with honky-tonk harmonies in this tale of a dreamer longing for lost love.

PHOTO FILE

By Kent and Keith Zimmerman



◀ Making friends in Chicago. Left to right: WNUA's Mike Fischer, Basia and WNUA's Danae Alexander.

▼ Caught in the act of broadcasting Jazz in Philly is WRTI's Karl Kessler.



Care to be "Photo Filed" by the Gavin Report? Send your favorite photo of yourself or anyone else to Kent and Keith Zimmerman, c/o Gavin, 140 Second St. S.F., CA 94105

▼ In the trenches at the 1988 Monterey Jazz Fest is the KCSM crew. Left to right is Bud Spangler, Rod Flores, Dick Conte and John Rogers.

▼ KLON's Bernie Pearl chats with singer Ruth Brown.



▼ At a recent KXPR FM 91 Jazz Night is (1 to r) Buddy Montgomery, KXPR's Susan

Kelley and Gary Vercelli, bassist Jeff Chambers and David Newman.



▲ Relaxing at the JazzTimes confab is (1 to r) Atlantic's Joe Grant, saxman Gerald Albright and KKGO's Cal Milner.

JAZZ

MOST ADDED

1. FOREIGN AFFAIRS - BIRELI LAGRENE (BLUE NOTE)
2. BACK TO BECK - JOE BECK (DMP)
3. SIGNATURE - RICHIE COLE (MILESTONE)
4. SASHA BOSSA - SMITH/DOBSON (QUARTET)
5. MICHEL CAMILO (PORTRAIT)
6. RED HOT AND BLUES - BARNEY KESSEL (CONTEMPORARY)

TOP TIP

HARRY CONNICK, JR.
20
(COLUMBIA)

The album moves up the chart one notch shy of the record's title.

RECORD TO WATCH



RICHIE COLE
SIGNATURE
(MILESTONE)

Richie Cole gives Jazz Radio some novelty fodder with his mega-saxophone overdub antics.

Co-Editors: Keith Zimmerman/Kent Zimmerman

2W LW TW

2	1	1	LEE RITENOUR - FESTIVAL (GRP)
1	2	2	Lyle Mays - Street Dreams (Geffen)
5	4	3	KENNY G - SILHOUETTE (ARISTA)
13	10	4	TOM SCOTT - FLASHPOINT (GRP)
3	3	5	Diane Schuur - Talkin' 'Bout You (GRP)
6	6	6	Charlie Parker - Bird Soundtrack (Columbia)
8	8	7	KENT JORDAN - ESSENCE (COLUMBIA)
7	7	8	Tom Grant - Mango Tango (GAIA)
10	9	9	Checkfield - Through The Lens (American Gramophone)
4	5	10	Stanley Jordan - Flying Home (EMI)
17	12	11	WISHFUL THINKING - WAY DOWN WEST (SOUNDWINGS)
24	18	12	THE HARPER BROTHERS (VERVE/POLYGRAM)
15	14	13	Cassandra Wilson - Blue Skies (JMT/PolyGram)
--	23	14	MICHEL CAMILO (PORTRAIT)
18	13	15	Tania Maria - Forbidden Colors (Capitol)
33	24	16	JANE IRA BLOOM - SLALOM (COLUMBIA)
9	11	17	Milt Jackson - Be Bop (East-West/Atlantic)
47	37	18	CHET ATKINS - C.G.P. (COLUMBIA)
22	20	19	TONY WILLIAMS - ANGEL STREET (BLUE NOTE)
--	29	20	GERALD ALBRIGHT - BERMUDA NIGHTS (ATLANTIC)
20	19	21	Moe Koffman - Oop-Pop-A-Da (Duke Street/Soundwings)
39	30	22	FLORA PURIM - MIDNIGHT SUN (VENTURE/VIRGIN)
16	17	23	Dave Valentine - Live At The Blue Note (GRP)
27	22	24	Sphere - Bird Songs (Verve/PolyGram)
14	16	25	Michael Brecker - Don't Try This At Home (Impulse!/MCA)
30	26	26	Monty Alexander's Ivory & Steel - Jamboree (Picante/Concord Jazz)
--	46	27	HARRY CONNICK, JR. - 20 (COLUMBIA)
29	28	28	FREDDIE HUBBARD & WOODY SHAW - THE ETERNAL TRIANGLE (BLUE NOTE)
36	35	29	BILLY BERGMAN & THE METRO JETS (GAIA)
12	15	30	Gary Burton - Times Like These (GRP)
40	31	31	RODNEY FRANKLIN - DIAMOND INSIDE OF YOU (NOVUS/RCA)
26	27	32	Steve Miller - Born 2 Be Blue (Capitol)
42	34	33	JONATHAN BUTLER - MORE THAN FRIENDS (JIVE/RCA)
48	41	34	JOHN JARVIS - WHATEVER WORKS (MCA MASTER SERIES)
32	32	35	Michael Colina - The Shadow Of Urbano (Private Music)
35	33	36	Brandon Fields - The Traveler (Nova)
43	42	37	ROBERT WATSON & HORIZON - NO QUESTION ABOUT IT (BLUE NOTE)
11	21	38	Emily Remler - East To Wes (Concord Jazz)
--	49	39	SUSAN MAZER & DALLAS SMITH - SUMMIT (BRAVE DOG)
44	43	40	CHARLIE HADEN'S QUARTET WEST - IN ANGEL CITY (VERVE/POLYGRAM)
31	36	41	Carlos Reyes - The Beauty Of It All (TBA)
--	45	42	PETER ERSKINE - MOTION POET (DENON)
--	--	43	AL JARREAU - HEART'S HORIZON (REPRISE)
--	--	44	BARNEY KESSEL - RED HOT AND BLUES (CONTEMPORARY)
--	--	45	GRANT GEISSMAN - ALL MY TOMORROWS (TBA)
25	38	46	Steve Smith/Vital Information - Fiafiaga (Columbia)
37	47	47	Supersax - Stone Bird (Columbia)
--	--	48	GARY HERBIG (HEADFIRST/K-TEL)
28	44	49	Bobby Hutcherson - Chasin' The 'Bird (Landmark)
19	25	50	Fattburger - Living In Paradise (Intima)

CHARTBOUND

* BIRELI LAGRENE (BLUE NOTE)	* JOE BECK (DMP)	* JOHN HANDY (QUARTET)
* RICHIE COLE (MILESTONE)	JULIA FORDHAM (VIRGIN)	BRIAN MELVIN/NIGHTFOOD (GLOBAL PACIFIC/CBS)
CALDWELL PLUS (MCA MASTER SERIES)	NANCY WILSON (COLUMBIA)	G. SHEARING/E. ANDERSON (CONCORD JAZZ)
PHIL WOODS (CONCORD JAZZ)	PASTICHE (BLUEPRINT)	* JACK McDUFF (MUSE)
DREAM PATROL (PASHA/CBS)	RUSH HOUR (GAIA)	* CHRIS MCGREGOR (VENTURE/VIRGIN)
Dropped: #39 Ernie Watts Quartet, #40 Bob James, #48 Flim & The BB's, #50 Skywalk, Mel Torme, Anita Baker, Mark Egan. *Debuts in chartbound		

ADULT ALTERNATIVE

MOST ADDED

1. BACK TO BECK - JOE BECK (DMP)
2. FOREIGN AFFAIRS - BIRELI LAGRENE (BLUE NOTE)
3. HEART'S HORIZON - AL JARREAU (REPRISE)
4. EVERY ISLAND - DANNY HEINES (SILVER WAVE/OPTIMISM)
5. OASIS - ROBERTA FLACK (ATLANTIC)

TOP TIP

AL JARREAU
HEART'S HORIZON
(REPRISE)

A diverse menu could keep Al Jarreau in the charts for months.

RECORD TO WATCH



SPIES
MUSIC OF ESPIONAGE
(TELARC)

A sensational adventure in super fidelity and wild synthesized tones.

Co-Editors: Keith Zimmerman/Kent Zimmerman

2W LW TW

2	1	1	LEE RITENOUR - FESTIVAL (GRP)
1	2	2	Kenny G - Silhouette (Arista)
3	3	3	Tom Grant - Mango Tango (GAIA)
4	4	4	Lyle Mays - Street Dreams (Geffen)
7	5	5	TOM SCOTT - FLASHPOINT (GRP)
10	8	6	JONATHAN BUTLER - MORE THAN FRIENDS (JIVE/RCA)
6	9	7	Michael Colina - Shadow Of Urbano (Private Music)
5	6	8	Checkfield - Through The Lens (American Gramophone)
13	10	9	JOHN JARVIS - WHATEVER WORKS (MCA MASTER SERIES)
16	11	10	JULIA FORDHAM (VIRGIN)
9	7	11	Stanley Jordan - Flying Home (EMI)
35	17	12	CHET ATKINS - C.G.P. (COLUMBIA)
8	12	13	Carlos Reyes - The Beauty Of It All (TBA)
20	19	14	WISHFUL THINKING - WAY DOWN WEST (SOUNDWINGS)
17	15	15	Steve Miller - Born 2 B Blue (Capitol)
26	14	16	Anita Baker - Giving You The Best That I Got (Elektra)
11	16	17	Yanni - Chameleon Days (Private Music)
29	20	18	BILL BERGMAN & THE METRO JETS (GAIA)
37	25	19	CHRIS SPHEERIS - PATHWAYS TO SURRENDER (COLUMBIA)
28	24	20	WILL ACKERMAN - IMAGINARY ROADS (WINDHAM HILL)
--	31	21	GERALD ALBRIGHT - BERMUDA NIGHTS (ATLANTIC)
23	21	22	Rodney Franklin - Diamond Inside Of You (Novus/RCA)
--	35	23	AL JARREAU - HEART'S HORIZON (REPRISE)
12	13	24	Diane Schuur - Talkin' 'Bout You (GRP)
30	22	25	Grant Geissman - All My Tomorrows (TBA)
18	18	26	David Lanz - Cristofori's Dream (Narada Lotus)
15	26	27	Jim Horn - Neon Nights (Warner Bros.)
48	30	28	DAVID KNOPFLER - LIPS AGAINST THE STEEL (CYPRESS/A&M)
34	33	29	ERIC TINGSTAD & NANCY RUMBEL - LEGENDS (NARADA/LOTUS)
45	43	30	SUSAN MAZER & DALLAS SMITH - SUMMIT (BRAVE DOG)
46	36	31	DREAM PATROL - PHONING THE CZAR (PASHA/CBS)
38	34	32	BRANDON FIELDS - THE TRAVELER (NOVA)
14	27	33	Night Noise - At The End Of The Evening (Windham Hill)
19	23	34	Fattburger - Living In Paradise (Intima)
49	38	35	CALDWELL PLUS - AS WE BOP (MCA MASTER SERIES)
22	32	36	Bob James - Ivory Coast (Tappan Zee/Warner Bros.)
25	28	37	Steve Haun - In The Sky (Silver Wave/Optimism)
24	29	38	George Benson - Twice The Love (Warner Bros.)
26	37	39	Joan Armatrading - The Shouting Stage (A&M)
27	39	40	Steve Smith & Vital Information - Fiafiaga (Columbia)
42	47	41	NEAL DAVIS - WIND ANGELS (VISUAL MUSIK)
--	49	42	ROBERTA FLACK - OASIS (ATLANTIC)
36	41	43	Skywalk - Paradiso (Zebra/MCA)
--	48	44	RUSH HOUR - BUMPER TO BUMPER (GAIA)
47	46	45	Tania Maria - Forbidden Colors (Capitol)
31	45	46	Flim & The BBs - The Further Adventures Of... (DMP)
--	50	47	MICHEL CAMILO (PORTRAIT)
--	42	48	Daryl Stuermer - Steppin' Out (GRP)
41	40	49	Basia - Live (Epic)
--	--	50	PASTICHE - REMEMBER THAT (BLUEPRINT)

CHARTBOUND

DO'AH (GLOBAL PACIFIC/CBS)
BRIAN MELVIN/NIGHTFOOD (GLOBAL PACIFIC/CBS)
VANGELIS (ARISTA)
CHI (PROJAZZ)
* JOE BECK (DMP)

* SPIES (TELARC)
WILLIAM AURA (HIGHER OCTAVE)
GREENIDGE/UTLEY (MCA MASTER SERIES)
DON HARRISS (SONIC ATOMSPHERES)
FLORA PURIM (VENTURE/VIRGIN)

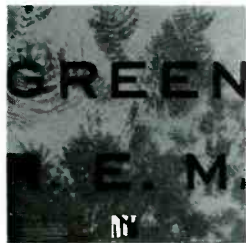
* DANNY HEINES (SILVER WAVE/OPTIMISM)
GARY HERBIG (HEADFIRST/K-TEL)
HILTZIG & GREENWALD (SONIC ATOMSPHERES)
JORDAN DeLaSIERRA (GLOBAL PACIFIC/CBS)

Dropped: #44 Al Stewart, Mark Egan, Maxi Priest, Edie Brickell.

*Debuts in chartbound

ALBUM/ALTERNATIVE

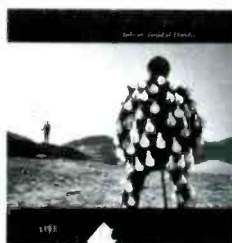
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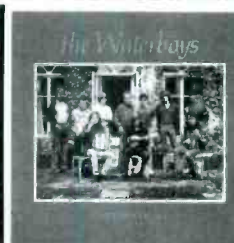
REM



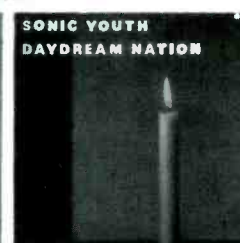
CROSBY, STILLS,
NASH & YOUNG



PINK FLOYD



WATERBOYS



SONIC YOUTH
DAYDREAM NATION



SCRUFFY THE CAT

GAVIN ALBUM FRONTLINE

ALTERNATIVE



NRBQ

DIGGIN' UNCLE Q - NRBQ (ROUNDER)

This is the last remnants of NRBQ's obligation before departing to Virgin territory. Like the last LP, **Uncle Q** was recorded under typically quirky NRBQ standards. In fact, neither the audience nor the club owner knew in advance that the tapes were rolling. In fact, side two was waxed when the band played unannounced as an opening act in front of a folk audience. That's why it's easy to excuse somebody for singing like an alley cat on a fence. These guys are so damn natural. If you've never seen NRBQ live, for shame! Trax: "That's Neat, That's Nice" and "Daddy Loves Mommy-O".

ANCIENT HEART - TANITA TIKARAM (REPRISE)

A beautifully conceived project. Eighteen year-old **Tanita Tikaram** is a modern singer with a low sultry approach. With progressive support from co-producers **Rod Argent** (back after all these years) and **Peter Van Hooke** (who has worked with **Van Morrison**) and players like **Mark Isham**, **Paul Brady** and **David Lindley** (who has been turning up on some interesting diversions), Tanita records a debut that sounds quite advanced for a newcomer. The opening "Good Tradition" into "Cathedral Song" provides an excellent first impression, demonstrating Tanita's penchant for mood swings. The heart of the disc soars, especially the jazzy "For All These Years" and the coherent "Twist In My Sobriety" and "World Outside Your Window." I see this album stealing adult hearts like **Julia Fordham** is doing on our Adult Alternative chart. Yet, like the best of what we hear, **Ancient Heart** is worthy of broad Album Radio attention.

NEW RELEASES

THAT WOMAN IS POISON! - RUFUS THOMAS (ALLIGATOR)

I became a **Rufus Thomas** devotee during his later Stax years. Some of those out-of-print gems include "The Double Bump" and his famous "Walking The Dog." Even before **B.B. King**, Rufus performed as a Memphis deejay as well as tirelessly treading the Southern blues, R&B and rock circuits. Now Chicago's **Alligator Records** revives the bluesy side of Rufus with this fine CD. The groove trax like the title cut, "The Walk," and "Blues In The Basement" stand out. Time has been good to Rufus Thomas. His voice, calloused and experienced, is remarkably unchanged. And I'll bet he still walks the dog and double bumps in his shocking pink burmudas to beat the band, even this one. Long live the dawg and the funky chicken!



ZACK'S BON TON - ZACHARY RICHARD (ROUNDER)

Across our bay in mellow Marin, there's a cool nightspot called the Sweetwater where an odd spectrum of musicians and music lovers can't help but rub shoulders when Zack hits town. He tears up the joint to the pleasure of the hippies, press and millionaires alike. Like the liner notes proclaim, **Richard** (pronounced Ri-Shard) combines rockin' zydeco with Cajun, blues and God-knows-what into one steamin' screamin' melting pot. Zachary has a certain rock n roll mystique that's hard to figure. Maybe it's a dark sex appeal mixed with regional intrigue. Playing Acadian squeeze box, guitar and a mean harp, Richard augments his talents as a prime writer and expressive frontman. There are lots of movers like "Zack's Bon Ton" but my favorite track is the ballad, "Big River," a chilling tribute to the Mississippi. After the trendy Cajun boom passes, you better believe Richard will still be standing.



"ORINOCO FLOW (SAIL AWAY)" - ENYA (Geffen)

Ireland's **Enya** releases an ethnic mysterioso so unique it's easy to imagine lots of inquiring calls from listeners. While remaining close to her Gaelic roots, "Orinoco Flow" is also contagious from a pop/rock/ecclectic vantage point. Consider the possibilities.

SOUL SEARCHING - RONNIE EARL & THE BROADCASTERS (BLACK TOP/ROUNDER)

While managing a young blues band, we supported **Roomful Of Blues** on a couple of consecutive dates. I'll never forget their 12-seat van towing a U-Haul trailer. I'll also never forget the way guitarist **Ronnie Earl** squeezed notes out of his pre-CBS strat. This album is Ronnie's first effort outside the Roomful-fold and it's a winner. Earl's recruited a live-wire set of sidekicks, including **Muddy Waters'** harp man, **Jerry Portnoy**. This is a collection of hard blues. Each song is dealt straight off the top of the deck with feeling. Trax: "Backstroke" and "Soul Searching." **SHADES OF - IAN HUNTER (CHRYSALIS)** Just as CBS releases **All The Young Dudes** and **Mott** on CD (boy, can those tapes sound ruddy), along comes an overview of **Ian Hunter's** Chrysalis solo work. **Kevin Sutter** had a lot to do with selecting the trax, and what a fine collection **Shades Of** is. Most of my faves are aboard, particularly the best New York anthem ever written by a fellow outsider-- "Central Park N' West." Ian's music has always had a valiant and tireless dedication to some of rock n roll's most stoic principals. Young'uns like **Def Leppard** have acknowledged their debt to Hunter's attitudinal sloganeering. Somebody bring back Ian Hunter!

MOST ADDED

1. THE DELICATE SOUND OF THUNDER - PINK FLOYD (COLUMBIA)
2. AMERICAN DREAM - CROSBY, STILLS, NASH & YOUNG (ATLANTIC)
3. "LAST NIGHT" - TRAVELING WILBURYS (WILBURY/WARNER BROS.)
4. "LITTLE SHEBA" - 38 SPECIAL (A&M)
5. "CHIP AWAY THE STONE" - AEROSMITH (COLUMBIA)

TOP TIP

AEROSMITH
"CHIP AWAY THE STONE"
(COLUMBIA)

Remember when "Dream On" became a hit years after its original release?

RECORD TO WATCH



HOUSE OF LORDS
"I WANNA BE LOVED"
(SIMMONS/RCA)

Gene Simmons' maiden voyage is grabbing hold.

ALBUM

2W LW TW

1	1	1	U2 (ISLAND) "ANGEL" "TOWN" "DESIRE" "GOD"
3	2	2	REM (WARNER BROS.) "CRUSH" "STAND" "POP" "WORLD"
4	3	3	CROSBY, STILLS, NASH & YOUNG (ATLANTIC) "DREAM" "MADE" "GENERALS" "THAT"
2	4	4	TRAVELING WILBURYS (WILBURY/WARNER BROS.) "LAST" "TWEETER" "HANDLE"
8	6	5	MIKE + THE MECHANICS (ATLANTIC) "PERFECT" "KNOWS" "LIVING"
7	5	6	Jim Capaldi (Island) "Something"
10	9	7	EDIE BRICKELL & THE NEW BOHEMIANS (Geffen) "AM" "DECEMBER"
13	10	8	STEVE EARLE (UNI/MCA) "COPPERHEAD"
6	7	9	Keith Richards (Virgin) "Move"
5	8	10	Randy Newman (Reprise) "Money" "Dixie" "Falling"
14	15	11	LITTLE FEAT (WARNER BROS.) "LONG" "LET" "ONE"
--	16	12	FLEETWOOD MAC (WARNER BROS.) "FOLLOW" "QUESTIONS"
17	13	13	IVAN NEVILLE (POLYDOR/POLYGRAM) "ANOTHER"
18	14	14	HOTHOUSE FLOWERS (LONDON/POLYDOR) "SORRY"
9	11	15	Jeff Healey Band (Arista) "Confidence" "Light"
15	12	16	John Hiatt (A&M) "Paper" "Slow"
30	25	17	THE PURSUIT OF HAPPINESS (CHRYSALIS) "ADULT"
12	18	18	38 SPECIAL (A&M) "STRATEGY" "SHEBA"
24	21	19	MELISSA ETHERIDGE (ISLAND) "LIKE"
23	20	20	Def Leppard (Mercury/PolyGram) "Armageddon"
26	23	21	JOAN JETT & THE BLACKHEARTS (BLACKHEART/CBS) "LIAR"
21	19	22	Bon Jovi (Mercury/PolyGram) "Born" "Bad"
27	26	23	DREAMS SO REAL (ARISTA) "ROUGH" "WITNESS"
31	24	24	JOE SATRIANI (RELATIVITY) "CRUSH"
22	22	25	Steve Winwood (Virgin) "Shoes" "Holding"
--	37	26	PINK FLOYD (COLUMBIA) "NUMB" "TIME" "FLY" "BRICK"
32	32	27	POISON (ENIGMA/CAPITOL) "ROSE"
28	27	28	Tommy Conwell & The Young Rumlbers (Columbia) "Meet"
20	28	29	Eddie Money (Columbia) "Walk" "Forget"
25	30	30	Bad Company (Atlantic) "One" "Smoke"
16	31	31	COCKTAIL SOUNDTRACK (ELEKTRA) "WILD" "HIPPIY" "KOKOMO"
--	38	32	WATERBOYS (CHRYSALIS) "WORLD" "FISHERMAN"
44	34	33	SAM KINISON (WARNER BROS.) "WILD"
--	45	34	AEROSMITH (COLUMBIA) "CHIP"
38	35	35	'Til Tuesday (Epic) "Lucky" "Jules"
33	33	36	Julian Cope (Island) "Charlotte"
19	29	37	Michelle Shocked (Mercury/PolyGram) "Anchorage" "Train"
11	17	38	Tom Cochrane & Red Rider (RCA) "Big" "Calling"
40	41	39	Cheap Trick (Epic) "Ghost"
45	43	40	RATT (ATLANTIC) "WAY COOL"
35	39	41	Van Halen (Warner Bros.) "Feels" "Cabo"
39	42	42	The Bangles (Columbia) "Room"
--	47	43	HOUSE OF LORDS (SIMMONS/RCA) "WANNA"
36	40	44	1969 Soundtrack (Polydor/PolyGram) "World" "1969"
47	44	45	Southside Johnny (Cypress/A&M) "Peculiar"
46	46	46	The Primitives (RCA) "Behind"
--	48	47	Fairground Attraction (RCA) "Perfect"
--	--	48	Camouflage (Atlantic) "Great"
49	49	49	Richard Thompson (Capitol) "Tide" "Reckless"
34	36	50	John Mayall & The Bluebreakers (Island) "Last" "Chicago"

Editor: Kent Zimmerman

CHARTBOUND

COWBOY JUNKIES (RCA) "SWEET"
STAY AWAKE (A&M) "RAITT" "REPLACEMENTS"
SAINTS (TVT) "GRAIN"
SCRUFFY THE CAT (RELATIVITY) "KISSING"
*NIGHT RANGER (CAMEL/MCA) "REASON"

*CINDERELLA (MERCURY) "BAD"
A HOUSE (REPRISE) "CALL"
KISS (MERCURY/POLYGRAM) "X"
ROBERT PLANT (ES PARANZA/ATL.) "WALKING"

GUNS N' ROSES (Geffen) "WELCOME"
*IRON EAGLE (EPIC) "LINE"
*ROBERT CRAY BAND (HIGH/MERC.) "ACTING"
JACK RUBIES (TVT) "BE"

Dropped: #50 Lloyd Cole, Phil Collins, Big Country, David Knopfler.

* Debuts in Chartbound

INSIDE ALBUM by Kent Zimmerman

CLASSIX. John Bradley of KBCO dashed off a clever Election Day promotion, turning a day's programming into a daylong election race for the Best Rock N Roll group. Using sound effects, fake campaign messages, taped listener input and even some negative competitive mudslinging, the Top Ten finishers set me to thinking about what truly makes a band special to our audiences. KBCO's finishers really show how far apart Album Radio and Top Forty are as we enter the nineties. Here's the countdown along with some personal thoughts as to what makes these bands so inimitable and vital.



10. DIRE STRAITS. When we first heard "Sultans Of Swing," who would have predicted Mark Knopfler's impact on the format, particularly after the second album showed up as a sideways, wobbly follow-up? Since then, Dire Straits has meant a combination of innovation and adult appeal, an important programming weapon that positions Album Radio.

9. ROLLING STONES. Looks like the latest work and in-house fighting has taken a toll on the Rolling Stones' popularity. However, picture the frenzy when the band re-unites and hits the road again, as Keith Richards has been intimating. Some say their image is over-the-hill rebellion. I see them as a spark of hope for when I finally grow up.



8. WHO. Frankly, Album Radio's oldie binge ruined the music of the Who for me until just last week when I listened to their latest 25-Year re-mastered anniversary package. To borrow a phrase, I'm ready to steal this band back.

7. U2. Debate is beginning to swirl as to whether U2's place in the Ultimate Hall Of Fame is assured. We know their place in heaven is a lock. I agree with Dave Marsh over the band's ultimate design. It's still encouraging to see the current #1 band spiritually and ideologically driven.



6. BRUCE SPRINGSTEEN. Maybe the Rocky Mountain air kept Bruce out of KBCO's Top Five. Surely a Northeastern poll would have placed him supreme. Springsteen has the same focus that Elvis Presley did when it came to changing music forever. The bonus is that lately Springsteen has been issue-oriented and has even been shown to have human flaws. The deification of Bruce Springsteen by his audience has always bothered me. Tunnel Of Love brought his music back to reality.

5. ERIC CLAPTON. Eric Clapton symbolizes a reverence for the blues. Who can disagree with his assessment of Muddy Waters as a sort of Eastern Buddah Guru equivalent?



4. TALKING HEADS. At first radio played catch-up when it came to understanding the Heads' appeal. Like most of the musicians on this list, David Byrne seems to reach ethnically for inspiration, wearing blinders when it comes to acknowledging the hottest bands, yet keen when it comes to recognizing the future musical forces.

3. PINK FLOYD. What amazes me about the Pink Floyd phenomenon is how quickly the core crowd has taken to the new line-up, minus Roger Waters, who before becoming a stubborn recluse penned all of Floyd's best songs and concepts. Roger's words during a Gavin Interview were these: "I think it was a great band, and the band is now finished. I'm against the name being exploited for purely commercial reasons." Obviously millions disagree.

2. GRATEFUL DEAD. Everyone knows that Colorado is a Dead haven. However it wasn't purely the Colorado Dead Mafia that put the band back on the charts. Conceptually and philosophically, the Dead span a couple of rock generations. The closest anyone has come to reproducing that tie-dyed nomad spirit is Camper Van Beethoven live in concert at the Fillmore. Otherwise, no one else on this list has had an ice cream flavor named after them. Cherry Garcia? Now that's stature.



1. THE BEATLES. The Beatles take their place alongside legends like Charlie Parker and Stravinsky. Aided by a world in moral transition, they changed an entire music and culture. Just as Jazz and classical music was never the same, neither was rock n roll after the Fab Four invasion. As a band, the Beatles' failures, shortcomings and social misfires were as important as their number ones. After all, wasn't the anger and separation of the White Album equally as important as "She Loves You Yeah Yeah Yeah"? **IMAGINE.** Speaking of John Lennon, Mike Schmidt of KXUS-Springfield announces the fourth annual live concert called Imagine: A Tribute To John Lennon. December 8th will be the evening that the local music community pays their respects musically and financially. Schmidt chatted with Yoko Ono on-air for a half hour. It was Ono who blessed the event and is considering some kind of live hook-up message to the attendees. The best thing is that all proceeds stay in Springfield benefiting AIDS Project Springfield. We send our love. Keep up the good work. Stay well. Yer pal, KZ.

ALTERNATIVE

MOST ADDED

1. BEELZEBUBBA - DEAD MILKMEN (FEVER/ENIGMA)
2. DONNER PARTY - DONNER PARTY (PITCH-A-TENT/ROUGH TRADE)
3. THE SERPENT'S EGG - DEAD CAN DANCE (4 A.D.)

TOP TIP

THE FALL
"NEW BIG PRINZ"
(B.B./RCA-12")

Falling big for "New Big Prinz" are Gary Downs-KUCI, Andrew Moss-WIGB ("ICB Stinger"), Doris Duwe-WTSR, Helen Urriola-WFIT and Mark "Evel Kneival" Miller-KABL.

RECORD TO WATCH



DEAD CAN DANCE
THE SERPENT'S EGG
(4 A.D.)

If the Cocteau Twins can be #1 on the chart then there's no reason why the third Most Added Dead Can Dance can't slither onto the chart, just ask big believers Bob Weyersberg-WUNH ("Debuted at #2") and Maggie McCabe-KCMU.

IMPORT/INDIE

ALL (CRUZ) "SKIN"
ROLLINS BAND (TEXAS HOTEL) "DO"
PSYCHICK T.V. (REVOLVER/FUNDAM.) "GODSTAR"
DOWNSIDERS (MAMMOTH) "DRIVE"
DAS DAMEN (SST) "BUG"
TROTSKY ICEPICK (SST) "INCIDENT"
LIVE SKULL (CAROLINE) "WAS"
GOVERNMENT ISSUE (GIANT) "DAY"
HUMAN MUSIC COMP. (HOMESTEAD) "CHILLS"
SARAH MCLACHLAN (NETTWERK) "STEAMING"

2W LW TW

1	1	1	REM (WARNER BROS.) "ORANGE" "POP" "STAND" "WORLD" "EVERYTHING" "INSIDE"
42	3	2	THE WATERBOYS (ENSIGN/CHRYSALIS) "FISHERMAN'S" "LOVERS" "PARTY" "SWEET"
4	2	3	Julian Cope (Island) "Anne" "5" "Vegetation" "China"
5	4	4	They Might Be Giants (Bar None/Restless) "Ana" "Purple" "Cowtown"
2	5	5	Cocteau Twins (4 A.D./Capitol) "Fingers" "Blue" "Buff" "Gum"
20	12	6	SONIC YOUTH (ENIGMA/BLAST FIRST) "TEEN" "SILVER" "HEY" "CANDLE"
8	8	7	STAY AWAKE - DISNEY MUSIC COMPILATION (A&M) "REPLACEMENTS" "LOBOS"
9	9	8	THAT PETROL EMOTION (VIRGIN) "GROOVE" "CELLOPHANE" "CANDY" "SOONER" "HERE"
12	11	9	SCRUFFY THE CAT (RELATIVITY) "JUPITER" "DESIRE" "BETTY" "BEG" "KISSING"
6	6	10	U2 (Island) "Desire" "Helter" "Watchtower" "Town" "Angel" "God"
3	7	11	Billy Bragg (Elektra) "Leap" "Spell" "Short" "Valentines"
13	13	12	VOICE OF THE BEEHIVE (LONDON/POLYGRAM) "NOTHING" "BEAT" "BABY" "SORROW"
21	18	13	THE JACK RUBIES (TVT) "BE" "LOBSTER" "FALLING" "HORSE"
17	14	14	THE LIME SPIDERS (CAROLINE) "VOLATILE" "OTHER" "MAIN" "ODYSSEY"
10	10	15	Ministry (Sire) "Stigmata" "Land" "Flashbacks" "Golden" "Tonight"
14	15	16	Camouflage (Atlantic) "Great" "Neighbors" "Winner" "Face" "From"
16	16	17	Big Dipper (Homestead) "Witch" "House" "Insane" "Lincoln" "Star"
25	22	18	OFRA HAZA (SIRE) "IM NIN'ALU" "GALBI" "SHADAY" "FACE" "LOVE"
7	17	19	The Feelies (A&M) "Away" "Life" "Final" "Undertow" "Deep"
46	27	20	DANIELLE DAX (SIRE) (SIRE) "BIG" "CAT" "WHISPER" "WHITE"
27	21	21	THE PRIMITIVES (RCA) "WAY"
24	23	22	STEVE EARLE (UNI/MCA) "COPPERHEAD" "JOHNNY" "BACK" "WAITING"
29	25	23	THE PURSUIT OF HAPPINESS (CHRYSALIS) "ADULT" "YOUNG" "GIRLS"
--	29	24	COWBOY JUNKIES (RCA) "JANE" "MIDNIGHT" "GET"
--	50	25	GO-BETWEENS (BEGGARS BANQUET/CAPITOL) "ANYTHING" "STREETS"
11	19	26	Siouxsie & The Banshees (Geffen) "Jar" "Ornaments" "Train"
--	46	27	DINOSAUR JR. (SST) "POND"
--	33	28	ROYAL CRESCENT MOB (M.T./CELLULOID) "HAPPY" "LOVE" "IMMIGRANT" "HELP" "TWO"
15	20	29	Balancing Act (IRS/MCA) "Generator" "Work" "Can" "Sleep"
--	--	30	THE FALL (BEGGARS BANQUET/RCA-12") "NEW"
33	32	31	AMERICAN MUSIC CLUB (FRONTIER) "SOMEWHERE" "LONELY" "LIQUOR" "FIREFLY"
35	34	32	FAIRGROUND ATTRACTION (RCA) "PERFECT" "SMILE" "MOON" "FIND"
--	38	33	A HOUSE (SIRE/REPRISE) "BLUE" "KILL"
22	24	34	Lloyd Cole & The Commotions (Capitol) "Bag" "Penn" "Jennifer" "29" "Mr."
26	28	35	Edie Brickell & The New Bohemians (Geffen) "What" "Love" "Beat"
38	35	36	Front 242 (Wax Trax-12") "Headhunter"
--	44	37	SKINNY PUPPY (NETTWERK/CAPITOL) "TESTURE" "WHO'S"
41	39	38	NICK CAVE (ENIGMA/MUTE) "DEANNA" "MERCY"
19	26	39	Game Theory (Enigma) "Leilani" "Election" "World" "Entertain"
--	--	40	LILAC TIME (MERCURY) "RETURN"
30	31	41	Michelle Shocked (Mercury) "Grow" "Train" "Fogtown"
--	43	42	LAIBACH (ENIGMA/MUTE) "BACK"
--	--	43	THE SAINTS (TVT) "GRAIN" "GHOST" "SOLD" "HOLLYWOOD" "FIRE"
18	37	44	Richard Thompson (Capitol) "Tide" "Yankee" "Jerusalem" "Gypsy"
40	40	45	Dreams So Real (Arista) "Jericho" "California" "City" "Heart"
--	--	46	ULTRA VIVID SCENE (4 A.D./ROUGH TRADE) "SCREAMED"
23	30	47	Fishbone (Columbia) "Dead" "Change" "Ma"
43	48	48	The Bangles (Columbia) "Room"
36	36	49	Waxing Poetics (Emergo) "Name" "Jane" "Ghostrider"
48	47	50	Moev (Nettwerk) "Yeah"

CHARTBOUND

TRAVELING WILBURYS (WIL/W.B.) "HANDLE"
THREE JOHNS (CAROLINE) "KING"
WOLFGANG PRESS (4 A.D./R.T.) "KING"
ART OF NOISE (CHINA/POLYDOR) "KISS"

DEAD MILKMEN (FEVER/ENIGMA) "PUNK"
DEAD CAN DANCE (4 A.D.) "SEVERANCE"
SCRAWL (ROUGH TRADE) "1"
FRANK TOVEY (RESTLESS/MUTE) "NEW"

Dropped: #41 K.Richards, #42 G.Hart, #45 S.Trees, #49 Janes A., N. Heyward.

LOOK WHAT PEOPLE ARE WRITING ABOUT . . .

COWBOY JUNKIES

TIME

THE WEEKLY NEWSMAGAZINE

Rattling the Neighborhood

The Cowboy Junkies cook up some fresh country blues

BY JAY COCKS TIME, DECEMBER 5, 1988

That's it: mystery. That's what's been missing, and that is precisely what the Cowboy Junkies offer. This Canadian-based band takes hold of some old blues, or some vintage country that is threatening to lose its edge and turn into something cushy and classic. They spin it out, rework it, rediscover it, find the secret pulse under the familiarity. Suddenly a

depths, though. When Patsy Cline sang *Walking After Midnight*, she found a lonesomeness whose locus was closer to the soul than the heart. When the Cowboy Junkies cover Cline's tune on their just-released RCA album, *The Trinity Session*, they bring something extra of their own to it, something haunted. In the false lull of Margo Timmins' lovely voice and measured phrasing there is the suggestion that whoever's up after midnight may be not only walking, but stalking.

"Our music's very drifting, very ethereal," says Margo's brother Michael, 29, who is the driving force (as well as tour-van driver) behind the Junkies. "We lay down certain rhythms and grooves, establish them, then Margo and I color them. Not paint. Color. We're not concerned with reproducing Hank Williams as he was. We want his intent, his feel, as we hear it." The band, which has recently grown to seven members, also has a maverick edge that harks back to the best rowdy traditions of country. *The Trinity Session* contains a startling version of Lou Reed's acrid Velvet Underground tune, *Sweet Jane*. The Velvets were a formative influence on the Cowboy Junkies, one that is still discernible in the unpolished precision of their playing, all those drifting Svengali chords that put on the whammy and make every tune into a three-minute trance state.

"It's the perfect 3 a.m. listening music," Michael observes, and he is right, if what's wanted is a night of unsettled dreams. The sound of the Junkies is a direct and salubrious reaction to the mainstream softening of country music. "What you hear on the radio is pretty sappy," he says. "It's pop with a Southern accent." Margo Timmins, 27, sings slow and deliberate. The other Cowboy Junkies play the same way. After a while, they can sound as if they're working a gig at the funeral for the sweetheart of the radio. This is a band grounded in silence ("The lack of sound is as compelling as sound"), suggestion and indirection. Such stylistic focus—or, occasionally, obstinacy—seems as if it might be limiting a rec-

ord or two from now, but the band remains untroubled. "The sounds coming at you today are so blatant, so up-front about everything, that they force an emotion on you," Michael says. "We want our music to be evocative, to pull at emotions." Anyway, Timmins and bass player Alan Anton, 29, put in a lot of time with the musical pummeling. They are entitled to take a different road.

Friends since kindergarten, Michael and Alan shared records and formed a band in high school. At "about 18 or 19," they went semipro, putting together an outfit called Hunger Project, which moved from Toronto to New York City in 1980. They tried, mostly unsuccessfully, to make a living playing adaptations of the kind of fierce rock that was then coming out of England. "The kids in England had a lot to growl about," Michael recalls. "We didn't. We were middle class. We didn't really hook into the philosophy of the music so much as the expression." Finally landing in England in 1981, Anton and Timmins found the rock scene there "pretentious and unresponsive to any outsiders. Innovation was the squeal of a car brake." The boys lasted four years. They had a band called Germinal, in which guitar, bass, drum and sax "all did whatever, all at the same time. It was the ultimate release for us. But for the audience, it was quite a chore."

Besides taxing the audience, Germinal helped Anton and Timmins blow their own circuitry so that it was ready for a more delicate rewiring. "We'd got the aggressiveness out of our system," Michael says. "Now we could think about our music—and leave some spaces in it." Back in Toronto again, working out of a rehearsal space inside his brother Pete's garage, Michael started to work up the meditative, mood-ridden sound of the Cowboy Junkies. Pete was recruited to play drums. Margo, whose previous vocal experience was confined to school pageants, was coaxed into singing. The garage walls were covered with carpeting so the neighbors wouldn't complain. "That's where a lot of the quietness of the Cowboy Junkies comes from," says Michael, almost with a straight face. "It's from not wanting to disturb the neighbors."

Their first album, released in 1986, got a modest cult going for the band, but *The Trinity Session* landed them a big-time deal with RCA. They are planning a new album, with a folkier influence, to be recorded early next year, and will be making occasional touring forays into the States before they return to the studio. Don't expect to tune in immediately, though. "We don't show everything," Michael Timmins says. "We keep a little bit hidden." That's the solution to the mystery of the Cowboy Junkies, then: they may not show what's hidden, but they surely can play it. ■



Finding the secret pulse: the boys from Toronto
Svengali chords and nights of unsettled dreams.

song that's been on tape delay somewhere in the back of the memory bank comes into the consciousness at full volume. *I'm So Lonesome I Could Cry* hasn't sounded so desolate since Hank Williams. The Cowboy Junkies work their wiles on it, and the song is reborn.

There is enough new country music around just now to make it seem like a 365-day spring down in Nashville. There is music of anger (Steve Earle) and oddness (Lyle Lovett), music full of craft and winning ways like the tunes on a Randy Travis album. But, with the exception of the wondrous O'Kanes, the sounds in the country air do not abound with enigma. Country has traditionally run to chill

BMG
MUSIC



INSIDE ALTERNATIVE RADIO by Peter Standish



REM barely survives another week at #1 and the Waterboys seem certain to make this the shortest run ever for REM at the top of the Alternative chart. Sonic Youth is HOT, exceeding most everyone's already high expectations. Scuffy The Cat breaks into the Top Ten and Voice of the Beehive regains their underline aiming to achieve the same feat. The Jack Rubies had an excellent week and could break the same barrier next week. Danielle Dax has taken time to build, but is now moving rapidly up the chart and playlists of Gina Galli-WBNY, Brian Davis-WDCR, Ann Delisi-WDET ("Nearly our #1 record"), Jennifer MacLellan-WRUV ("Debuted at #2") and Mike Summers-KJQN. The Go-Betweens moved exactly halfway up the chart in one week and are going strong for Mike Thomas-WMDK and Robbie Fung-KFSR. Dinosaur Jr. jumped almost as far as the Go-Betweens and is dominating the playlists of Glen Boothe-WXYC, Seana Baruth-WUSC, Chris Crowley-WUSB ("People are flipping over it") and Josh Rosenthal-WCDB. Mr. Rosenthal, by the way, is once again asking those interested to participate in his annual Year end Top Ten compilation. I couldn't agree more with one of Josh's guidelines, "If you can't find 10 good discs in '88 to list you might consider giving up your job to someone who gives a sh**." The Fall is our Top Tip as our highest debut and Dead Can Dance is the Record To Watch. American Music Club posts a moderate chart gain, but this record is being touted as a sleeper hit by many including James Lien-WTUL and Bob Showacre-WHFS.

A House and Skinny Puppy are gradually building an inventory of stations that could propel them both into a much higher orbit. Welcome to the new M.D. at CFNY Chris Sheppard, who tells us that Skinny Puppy's "Testure" is doing exceptionally well and that the Pup recently played a sold-out show in Toronto for 2,000! #1 Most Added Dead Milkmen is already making waves for Bill Gruber-WAPS ("Typically insulting the fears of various segments of the population") and Paul Kriegler-KRCK ("Will blow out of retail"). Marcia Woytaszek-WUSM is picking up the pieces after mother nature huffed and puffed and blew down their transmitter tower. Look for them to be back on the air later this week. Please note that one of our formats more illustrious M.D.'s, James Lien-WTUL, who has been there for four years, is graduating later this month and will be available for opportunities outside

of 'TUL. Each of you should have received your Gavin Awards Nomination ballot by now. Please be sure to fill it out as soon as possible as the deadline is the end of next week, December 15th. You should have also received your Gavin Seminar registration information. If you are missing either please let me know as soon as possible. It's not too early to start making plans to attend the Seminar. Be aware that we will be holding our annual Alternative format meeting LATE AFTERNOON Thursday February 16th. Also with Monday February 20th being Presidents Day holiday, Sunday will be an unofficial "active day" with KUSF holding their annual Alternative brunch to be followed by the first annual East vs. West Alternative softball match. For more information on the softball match contact Judy Asman at KUSF (415) 386-KUSF (West) or Mike Mena at A&M (East)

NEW RELEASES CHRISTMAS

1982 -
"Stupid Kids"

"Stupid Kids" - CHRISTMAS (IRS/MCA)
This two song release clearly shows two different sides to Christmas. The "Cruel Side," "Stupid Kids" (A side?) is a beefy pop sandwich encapsulated by loud guitar chord meat and a sharp rhythm spread. The "Kind Side," "Ring My Bell" (a cover of Anita Ward's #1 pop hit many years ago) is more like a light bouillon base floating on an airy vocal chorus and a dancable bass line.



DONNER PARTY

Donner Party - DONNER PARTY
(Pitch-A-Tent/Rough Trade)

On their second release, the Donner Party creates a layered, three-dimensional rock sound. There's an organic and casual feel to many of their songs, but I like them best when they're harsher and less Camper Van Meat Puppetish like on "Sickness," "Unfriendly," "Blue Starch Acid for Baby's New Tooth" and "Friendly."



JOBS

TOP 40 WCLG needs a bright, uptempo, creative morning now! If you're looking for an opp'ty this is it. T&R: Tim Satterfield, 343 High Street, Morgantown, WV 26505. [12/2]

A/C OLDIES WFJA needs a morning personality w/strong prod. skills & at least 2 years exp. Also need part-timers. T&R: Steve Stewart, Drawer R, Sanford, NC 27330, or call: (919) 776-9352. [12/2]

ROCKY MT. TOP 40 seeks killer evening personality. Must be good w/phones & be more than a card reader. Prod., remotes & personal appearances a must. No beginners. T&R: PO Box 51292, Idaho Falls, ID 83405-1292. [12/2]

TOP 40 KTUF needs an exp. AT w/good prod. skills. T&R: Bob Simmons, PO Box 218, Kirksville, MO 63501. [12/2]

HOT TOP 40 UP & COMING CO. looking for hot up & coming AT w/hot prod. skills. KDON/FM-Salinas/Monterey seeks your winning attitude. We're one step away from the majors, are you? T&R: Jamie Hyatt, 269 Main Street, Salinas, CA 93901. [12/2]

KHOW-DENVER needs a Production Director. Creative, versatile, good writing skills & multi-track exp. Great opp'ty for a prod. genius. No beginners. T&R: Doug Erickson, 8975 E. Kenyon Ave., Denver, CO 80237. [12/2]

A/C OLDIES WBLV needs AT's. If you live in the area, send T&R: Dale Grimm, 117 S. Fountain Ave., Springfield, OH 45502. [12/2]

MODERN ROCK/TOP 40 KYOS needs AT's for overnights & weekends. T&R: Pete Jones, PO Box 717, Merced, CA 95341. [12/2]

WPGC/FM is looking for two professional account executives to join our sales dept. Must be aggressive, client-focused & willing to work hard. Sales exp. helpful. Resumes: Sales Mgr., 6301 Ivy Lane, Greenbelt, MD 20770. [12/2]

WPGC/FM is in search of a morning news personality who can inject info. and humor into the morning show. T&R: Bob Mitchell, 6301 Ivy Lane #800, Greenbelt, MD 20770. [12/2]

CLASSIFIEDS

AOR KMTN 97 FM needs an exp'd News Director. Live & play in the Rockies. Females encouraged. T&R: Paul Browning, PO Box 927, Jackson, WY 83001. [12/2]

KMCD needs an aggressive Sales Mgr. for small mkt. Top 40 in the Ottumwa/Fairfield area. State of the art equipment w/4 track stereo prod. Resume: Manager, PO Box 648, Fairfield, IA 52556. [12/2]

TOP 40 KMCD has immediate opening for an announcer. Females encouraged. Call Dave: (515) 472-4191. [12/2]

NEWS REPORTER position available in Appleton/Oshkosh, WI. T&R/writing samples: Glen Brill, PO Box 707, Meenah, WI 54957. [12/2]

A/C WLKX/FM has two open positions: 1) p/t announcer 2) overnights w/prod. T&R: Joanne Cary, PO Box 177, Forest Lake, MN 55025. [11/25]

COUNTRY AM/FM COMBO in New Mexico seeks AT/Prod. whiz. T&R: Tom Carnes, 5 Racetrack Road, Silver City, NM 88061. [11/25]

AOR KILO/FM has rare night time opening. Exp. & knowledge a must. T&R: Rich Hawk, PO Box 2080, Colorado Springs, CO 80901. No phone calls, please. [11/25]

NEWSPERSON/BOARD OPERATOR wanted for entry-level position. T&R: KQKD RADIO, PO Box 110, Redfield, SD 57469. [11/25]

URBAN WGSW-Greenwood, SC, needs a 7-mid announcer. Females encouraged. Contact: P.C. Wiley (803) 223-5945. [11/25]

A/C KKRK NEEDS IMMEDIATE f/t morning personality. No beginners. T&R: Charlie Van Hall, PO Box 1450, Klamath Falls, OR 97601. No phone calls, please. [11/25]

WPGC/AM has an opening for an on-air AM News Director. Major mkt. exp. required. Contact: Benjamin Hill (301) 441-3500. [11/25]

WPGC/FM has an opening for a General Sales Manager. Major mkt. exp. only. Resumes: Benjamin Hill (301) 441-3500. [11/25]

COUNTRY WKOM needs an experienced AT for FM located 45 miles south of Nashville. T&R: WKOM RADIO, PO Box 1377, Columbia, TN 38402. No phone calls, please. [11/25]

ADULT TOP 40 looking for someone to do short midday shift & prod. Females encouraged. T&R: Joe Nugent, PO Box 2388, Iowa City, IA 52244. [11/25]

URBAN WTOY needs afternoon drive AT w/great prod. skills T&R: Mike Morgan, 30 West Franklin Road, Roanoke, VA 24011. No phone calls, please. [11/25]

KNBA seeking qualified newsperson to gather, write & air news reports. T&R: Lou Ripa, 3267 Sonoma Blvd., Vallejo, CA 94590. [11/25]

WAXX/FM has an opening for a drive-time announcer. Solid prod. skills a must! T&R: Tim Wilson, PO Box 6000, Eau Claire, WI 54702. [11/25]

WAXX/WAYY has an opening for a copywriter/prod. person. Previous exp. preferred. Resume, copy samples & Prod. tape: Copy Director, PO Box 6000, Eau Claire, WI 54702-6000. [11/25]

COUNTRY KWYO-Sheridan, WY, needs f/t night person ASAP. Contact: Gordon (307) 672-0701. [11/25]

AVAILABLES

COUNTRY PROGRAMMER seeking position in small or med. mkt. Prefer MW, Central or Mideastern region. MIKE: (517) 368-5332. [12/2]

8 YEAR PRO seeks Midwest gig. Prefer middays w/p-b-p. Good pipes, very versatile. CHUCK SHOCHLEY: (605) 472-3470. [12/2]

RICH IS READY to move up & relocate in Top 40 format. Mornings/ass't PD & MD exp. RICH: (316) 275-8384. [12/2]

PROD. DIRECTOR, 8 track/MD w/computer knowledge/AT. Available immediately. Will relocate. Prefer South or SE. Country/Top 40/AC. CHRIS LEE: (803) 246-2299. [12/2]

YOUNG & ENERGETIC COUNTRY AT/MD w/7 years exp. seeking stable & winning organization to grow with. SE only. JEFF: (912) 729-6847. [12/2]

FEMALE PRO & PROD. WHIZ employed in Chicago metro area needs fresh career challenge. Relocation w/a smile. CALL: (312) 783-3367. [12/2]

I NEED A F/T GIG IN IOWA! Drake B.A. in journalism/advertising w/business minor +8 years on air including AOR, A/C, Top 40 & Country. Daypart, responsibilities & community are my top priorities. BUD HARTLEY: (515) 277-1486. [12/2]

AT/PROD. w/2 years exp. Heavy hitter w/great pipes. Formerly KMZO, KYYY, KVAT. Top 40 or Urban formats. MICHAEL COLLETT: (415) 781-6859. [11/25]

TALENTED ENTRY-LEVEL News Person seeks an anchor position for medium mkt. TRACY: (612) 421-0899. [11/25]

HOT, ROCKIN' drive/night jock ready to dominate your mkt. now! Overnight aircheck is only a phone call away. BOB: (601) 327-9777. [11/25]

MATURE, B'CAST GRAD AT. Intelligent, funny risk-taker available for Country, Top 40 or A/C in Pacific NW or Northern mkt. STEPHEN EDWARDS: (612) 699-8379. [11/25]

SIX YEAR FEMALE VET w/great personality & lots of prod. wants new job. CALL: (312) 783-3367. [11/25]

CHALLENGE ME. 14 year vet seeking new opp'tys. AM drive prod. whiz. Proven winner anxious to relocate. PD/Prod./Promo. MICHAEL WILLIAMS: (806) 353-0810. [11/25]

SERVICES

KLSS: Moody Blues single (PolyGram). Harry O'Neil, PO Box 1837, Mason City, IA 50403. [12/2]

Send notices of job openings or availables to Natalie Cusenza, c/o Gavin Classifieds, 140 Second Street, San Francisco, CA 94105 or call (415) 495-1990.

PERSONAL PICKS

SINGLES by Dave Sholin



RICK ASTLEY -

She Wants To Dance With Me (RCA)

One of the most promising talents to emerge in 1988 comes through with one more just before the year comes to a close. As a writer, producer and vocalist Rick Astley consistently nails down the essence of great Top 40 pop music. This track is so hot even the extended remix that clocks in at 7:14 sounds short.

KISS - Let's Put The X In Sex (Mercury/PolyGram)

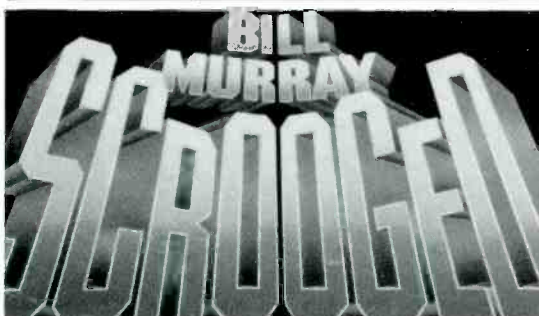
Sex and rock 'n roll..yeah that's the ticket! And who better to issue the proclamation than Dr. Gene Simmons and his staff of experienced professionals. Just when you started taking things a bit too seriously, Kiss comes to the rescue with a fun-packed, playful approach to everybody's favorite recreational pastime.



SAWYER BROWN - It Wasn't His Child (Capitol)

A song for the season unlike any you're likely to receive. The band may be Country but this release goes beyond any label. This contemporary look at Joseph of Nazareth hits home to millions of families with its lyrical twist. One of those special releases that not only requires but demands a special set-up everytime it's played. Certainly a good one to test for reaction.

ALBUMS by Ron Fell



SCROOGED-Original Motion Picture Soundtrack (A&M)

Many will say the holiday season is too short and that the spirit of Christmas doesn't survive the new year. But wonderful musical projects like this have a way of extending the season's shelf life by mixing seasonal/traditional with generic music. Certainly Annie Lennox and Al Green's reprise of the Jackie DeShannon hit PUT A LITTLE LOVE IN YOUR HEART has succeeded up to now without any help from the box office. For that matter seven of the ten tracks on this LP bear no seasonal reference whatsoever. Dan Hartman & Denise Lopez hit the dancefloor for a frisky missile toetapper,

THE LOVE YOU TAKE and Buster Poindexter's sendup of Van Morrison's BROWN EYED GIRL sounds more like Tony Orlando than the Belfast bluesman. Some guy by the name of Mark Lennon has another accessible track on the LP, A WONDERFUL LIFE. Mark sounds much too much like Judson Spence to be anyone else, but I'm told that Mark is on loan from a band called Venice. Two of the stronger Christmas tunes are Robbie Robertson's CHRISTMAS MUST BE TONIGHT and Natalie Cole's version of her father's classic CHRISTMAS SONG, an appropriate closer, hopefully provides a lingering holiday attitude for the listener.

the GAVIN REPORT

Bill Gavin Founder	Dave Sholin Top 40 Editor	Kent Zimmerman Album Radio Editor Jazz/Adult Alt. Editor	Natalie Cusenza Production Director Classifieds Editor	Sheila Rene Receptionist	Robert Barone Manager of Gavin Radio Services	Dr. Oren Harari Harvey Mednick Moon Mullins Eric Norberg Tony Richland Contributing Editors
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Diane Rufer Circulation Manager Adult Contemporary Associate Editor	Betty Hollars Urban Contemporary Editor Office Manager	Peter Standish Alternative Radio Editor	John Martinucci Urban Contemporary Associate Editor	Peter Grame Associate Art Director	Lisa Austin Country Marketing 615-352-9708	
Gavin Fax: 415-495-2580 Station Reporting Phone: (415) 495-1990	Beverly Mire Editorial Director	Annette M. Lai Top 40 Editorial Assistant		Machele Fowers Noel Barnes Art Department Staff		

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THE PHENOMENAL FOLLOW-UP
FROM THE PHENOMENON OF '88.

RICK ASTLEY



“She wants to dance with me,”

the new single from Rick Astley.

Written by Rick Astley. Produced by Astley/Harding/Curnow.

His debut album went double platinum in the US,
featured 2 #1 singles, and sold over 8 million copies
worldwide. Now, Rick Astley follows up with—

“She wants to dance with me,”

the first single from his brand new album,

“Hold me in your arms”

On RCA Cassettes, Compact Discs and Records.



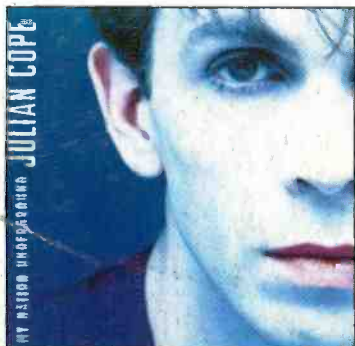
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