

the GAVIN REPORT

ST. PATRICK'S DAY SPECIAL!

SAIL AWAY ON A BIG WAVE OF SOUND

A Gavin Interview
With Irish Songstress

ENYA

JHAN HIBER ON
RATINGS & RESEARCH

ERIC NORBERG:
SWITCHING TO N.R.S.C.

TONY RICHLAND SAYS:
DON'T READ THIS

ISSUE 1748, MARCH 17, 1989

THE REPLACEMENTS.

Do You Know Who They Replaced?



"I'll Be You"
The New Single

From The Album **Don't Tell A Soul**
Produced by Matt Wallace and The Replacements

Management: Russell Rieger, Gary Hobbib—High Noon Entertainment © 1989 Sire Records Company



1. Gerald Ford/Ronald Nixon (President); 2. Dan Rather/Walter Cronkite (CBS News); 3. Cheryl Ladd/Farah Fawcett ("Charlie's Angels"); 4. Shemp Howard/Curtis Howard (Three Stooges); 5. Johnny Carson/Jack Parr ("The Tonight Show"); 6. Ertha Kerr/Julie Newmar (Commander on Barron); 7. Ringo Starr/Pete Best (The Beatles); 8. Roger Moore/Ben Conroy (Dynasty); 9. Dick Sargent/Dick York ("Beach"); 10. Billy Martin/Billy Martin (Billy Martin); 11. Ron Wood/Mick Taylor (Rolling Stones); 12. Suzanne Charney/Vanessa Williams (Miss America); 13. Emma Samms/Pamela Sue Martin ("Dynasty"); 14. Dick Sargent/Dick York ("Beach"); 15. William Demarest/William Demarest (My Three Sons); 16. Sandy Duncan/Valerie Harper ("Valerie's Family"); 17. Slim Dunbar/Bob Stinson (The Replacements)

GAVIN AT A GLANCE

TOP 40

MOST ADDED

HOWARD JONES
Everlasting Love (Elektra)
JODY WATLEY
Real Love (MCA)
THE OUTFIELD
Voices Of Babylon (Columbia)

RECORD TO WATCH

PETER SCHILLING
The Different Story
(World Of Lust And Crime)
(Elektra)



MADONNA
Like A Prayer
(Sire/Warner Bros.)



URBAN

MOST ADDED

DEON ESTUS
Heaven Help Me (Mika/Polydor)
JODY WATLEY
Real Love (MCA)
CHARLIE SINGLETON
Good, Bad & Ugly (Epic)

RECORD TO WATCH

CONSTINA
Are You Lonely Tonight (Columbia)



DEON ESTUS
Heaven Help Us
(Mika/Polydor)



A/C

MOST ADDED

MADONNA
Like A Prayer (Sire/Warner Bros.)
STEVE WINWOOD
Hearts On Fire (Virgin)
BASIA
Promises (Epic)

RECORD TO WATCH

HOWARD JONES
Everlasting Love (Elektra)



DEON ESTUS
Heaven Help Me
(Mika/Polydor)



COUNTRY

MOST ADDED

ROSANNE CASH
I Don't Want To Spoil The Party (Col)
DAN SEALS
They Rage On (Capitol)
OAK RIDGE BOYS
Beyond Those Years (MCA)

RECORD TO WATCH

J. C. CROWLEY
I Know What I've Got (RCA)



STEVE WARINER
Where Did I Go Wrong
(MCA)



JAZZ

MOST ADDED

KEVIN EUBANKS
The Searcher (GRP)
CHICK COREA AKOUSTIC BAND
(GRP)
PAT KELLEY
I'll Stand Up (Nova)

RECORD TO WATCH

OREGON
45th Parallel (Portrait)



TERRI LYNE CARRINGTON
Real Life Story
(Verve Forecast/PolyGram)



ADULT ALTERNATIVE

MOST ADDED

IVAN LINS
Love Dance (Reprise)
KEVIN EUBANKS
The Searcher (GRP)
SCOTT COSSU
Switchback (Windham Hill)

RECORD TO WATCH

IVAN LINS
Love Dance (Reprise)



SCOTT COSSU
Switchback (Windham Hill)



ALBUM

MOST ADDED

JULIAN LENNON
Mr. Jordan (Atlantic)
THE OUTFIELD
"Voices Of Babylon" (Columbia)
STRAY CATS
"Bring It Back Again" (EMI)

RECORD TO WATCH

THE OUTFIELD
"Voices Of Babylon" (Columbia)



JULIAN LENNON
Mr. Jordan (Atlantic)



ALTERNATIVE

MOST ADDED

CATERWAUL
Pin & Web (IRS/MCA)
THE CONNELLS
Fun & Games (TVT)
SIDEWINDERS
Witchdoctor (Mammoth/RCA)

RECORD TO WATCH

NEW MODEL ARMY
"Stupid Questions" (Capitol)



GUADALCANAL DIARY
Flip-Flop (Elektra)



FOOTNOTES TO THE ALTERNATIVE SESSIONS

see page 40

NEWS

DR. ZIMMERMAN REVIEWS HUMAN RIGHTS NOW!

see page 43

RADIO INSURES GOOD HEALTH

"Radio is in my blood!" So says Mark St. John, who came West to work at the New Radio Star, but landed as PD at KWSS-San Jose instead.

"Mark St. John brings to the table exactly what KWSS needs," said General Manager Kevin Mashek. "He starts immediately."

Before building a reputation as PD at WAVA-Washington, DC, St. John worked at WAPI-Birmingham, WHYI-Montgomery and Atlantic Records. His versatility landed him a position at the New Radio Star, which is a computer data service. But, as often happens, radio had too much of a grip on him. "The doctor told me I was going to die if I didn't get back into radio, so I said, 'yes sir!' It seems as if I was just talking to you about a change! This is a great market

and a great station. Watch out!"

Now—did St. John really take the job to be at the same Northern California station that airs Dave Sholin's Countdown USA?



Famed producer and talent scout Richard Perry has rejoined Warner Bros. Records Vice President/A&R Producer. Perry first worked at the label in the late 60's producing Fats Domino and Ella Fitzgerald. Perry went on to produce classics for Barbra Streisand, Carly Simon, Diana Ross and the Pointer Sisters to name only a few.

NORMAN WARNER BROS. NASHVILLE PRESIDENT

After five very successful years as Warner Bros. Nashville Executive Vice President, Jim Ed Norman has been promoted to President of the division.

Norman has been with Warner Bros. since 1983, and at Warner Bros. Nashville since 1985. He once performed with the country rock band Shiloh, and his known to millions of music fans for his work with artists as diverse as Hank Williams, Jr., Bob Seger, and the Smothers Brothers. "Our emergence as the preeminent label in contemporary country...is due, in no small measure, to Jim Ed's tireless efforts," said Warner Bros. Board Chairman Mo Ostin. Calling his last five years with the company "the most exhilarating and inspirational of my career," Norman said, "I'm proud of the accomplishments and contributions of the Nashville Division and grateful for the support from everyone in Burbank..."

COUNTRY GOES TO COLLEGE

CBS Records/Nashville has broken new ground by establishing a College/Alternative Marketing Department.

To those who attended the Gavin Seminar's Alternative Conclave this comes as no surprise. Some of the discussion that evening focused on the validity of country artists on college radio, and the importance of using the medium as a starting point for new acts.

The label has been hiring college reps since April of 1988. The five will be: Vicki Gilmer, Midwest; Tony Morreale, Southeast; Richard Mulligan, Northeast; Adrienne Palmer,

Southwest and Diane Snyder, West Coast. Roy Wunsch, Senior Vice President and General Manager, Nashville Operations, CBS Records said, "CBS Records/Nashville is committed to going deeper than the standard marketing methods and exploring exciting and innovative ways of exposing select artist projects that seemingly have appeal beyond the established boundaries."

IENNER TO CBS?

Look for the rumor about Don Ienner leaving Arista for CBS to become fact shortly.

RADI-O-RAMA

IT WAS GOOD TO TALK TO: Steve Perun, who said he's not leaving Y-100, and that he's ▶

THE POINT RESTRUCTURES

Alan Mason, former PD and morning personality is leaving New Adult Contemporary station KQPT "The Point"-Sacramento to form his own consultancy. His first client is his former station. Mason's plan includes the syndication of "The Point" concept.

Taking his place will be Tim Eshbaugh, who is currently the station's Marketing Manager. Eshbaugh's new title will be Operations and Marketing Manager.

"We are excited by the new opportunities," said VP/GM Henry Gramberg, Jr. who has seen his station rise to a dominant position in the marketplace (#1, 25-54) in the year since the format's inception.

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THESE TWO GENTLEMEN ARE IN SEARCH OF ELVIS PRESLEY

HAVE *YOU* SEEN THE KING?

CALL THE
ELVIS-SIGHTING HOTLINE.
“(619) 239-KING”



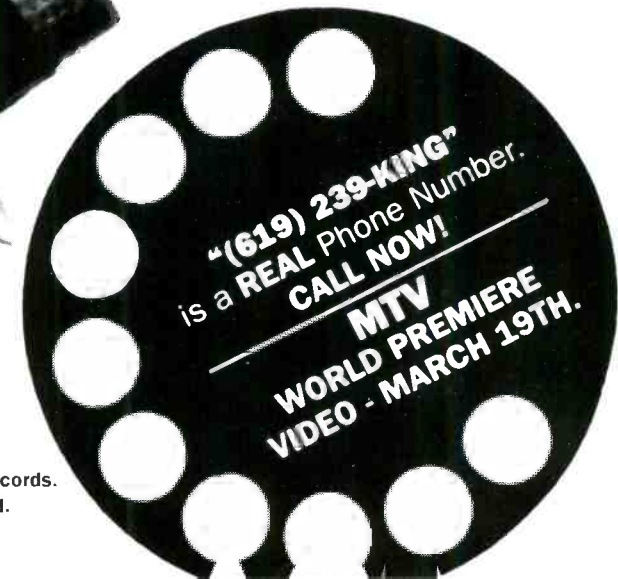
“(619) 239-KING”

is the FIRST SINGLE from the new

**MOJO
NIXON & SKID
ROPER**

album “ROOT HOG OR DIE”.
(7 73335 1/2/4)

Produced by Jim Dickinson on ENIGMA RECORDS.



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RADI-O-RAMA cont.

still under 30!! Do I remember you picking the hits when you were 18??? Ouch!...Rick Lee replaces Terry Alexander as MD at WQQK-Nashville. He was at WEUP-Huntsville, TN... CONGRATS: to CKOI-Montreal's Guy Brouillard who was named Music Director of the Year by Canada's trade publication "The Record." ...Debbie Dupas is MD at KBVR-Corvallis, OR...GOOD IDEA! The Magic FM-Charleston, SC is compiling an audio greeting card for our Godfather, James Brown. The station is recording listeners' well wishes. For info contact Earl Boston, 803-556-8881... WTBX-Hibbing PD Wayne Coy wants to hear from aggressive uptempo Top 40 air talents...Overnight your T&R to him at P.O. Box 1060, Hibbing, MN 55746...WLOL-Twin Cities, MN GM Tac Hammer will start his own management and programming consultancy. First big clients? Emmis and WLOL... After 9 years at 106 RTB-Vincennes, IN, Danny Wayne has been upped to PD as Mitch Cooley leaves to take the PD post and morning drive shift at KQ106-Kearney, NE...IT'S GOOD TO BE BACK HOME: Jeff Clark leaves I 100-Daytona for WKDD-Akron. It's the first time in 15 years he's worked in his native Ohio...Steve "Dallas" Lovig has resigned the MD-ship at WBHP-Huntsville, AL to step up to PD at WMMN-Fairmont, WV... KMPC/FM-Los Angeles is now KEDG "The Edge." Her AM sister will still be KMPC/AM...Jay Stone has formed a consultancy. Solid Gold 101-Sacramento has already signed on. Call 702-898-0060...Talking Sportshead John Madden has been signed by Olympia Broadcasting to do a national program "John Madden's Sports Calendar." But can he draw those little diagrams on radio?...New morning co-host at

PERELLI MOVES UP, CHIN MOVES IN

After a year and a half, Angela Perelli has left the position of MD at Fairmont Communications' K-101/FM-San Francisco to join former boss Bobby Cole as his assistant. Cole is now the company's VP/Programming. Taking her place will be Sandy Chin who worked with current K-101 PD Larry Berger at Power 95FM (WPLJ-FM) in New York.

"Sandy worked with me for three years, so we know each other very well," said Berger. "She has family here, so she was ready to make the move." Chin will join K-101 "toward the end of the month."

KING TO ENIGMA

Ralph King is Senior Vice President/General Manager for Enigma. He'll supervise the label's marketing, promotion, sales and artist development.

President Wesley Hein has made King's first priority the hiring of a new VP Promotion and VP Sales. "His (King's) appointment implements our strategy to transform Enigma from a successful independent label to a bona fide major label," said Hein.

King comes to Enigma from The Wherehouse, Inc. where he was VP Marketing. He has also worked at International Video Entertainment and Record Bar.

Power 108/Cleveland is Maria Farina. Lately she was at WMMS...Lynn Hill's the new MD at WWDM/FM-Sumter, SC. She'll keep her 6-11PM air slot...Bill McDonald has left the OM position at WAJR/WVAQ in Morgantown, WV to go on-air at WYDD-Pittsburgh. Filling his shoes is Hoppy Kerceval, with Lacy Neff stepping into the WVAQ/FMMD position. Dave Harman continues as PD/MD at WAJR/AM...TWO NEW ON MORNING CREW at Q107-Washington, DC. David Lawrence comes from WTAE-Pittsburgh and Barbara Britt comes from Metro Traffic Control in Rockville, MD...CHANGES AT KPSI-Palm Springs: Bob Clark comes in as PD and joins Denys "Boom Boom" Arcuri on the morning show. Dave Tipton is now MD...Leigh Jacobs is PD at Capitol Broadcasting's Nashville, TN station WGFX, replacing Bob Chrysler... Country FM 106-Milwaukee's new PD is veteran Kevin

SCHOENBERGER JOINS THE BI-COASTAL SET

John Schoenberger has been promoted to National Promotion Director at Relativity Records. He will continue to be based out of the West Coast, but will spend one week each month in New York. Schoenberger has been with Relativity as West Coast Promotion Director since 1987.

O'Neal...

SUSQUEHANA BUYS KNBR

As we went to press we learned that Susquehanna Radio Corp. has purchased KNBR-SF from NBC. The sale was confirmed by Tony Salvatore, VP/GM of Susquehanna-owned KFOG-SF.



Linda Moran has been promoted to Senior Vice President of Atlantic Records. She has been with the label for nearly 20 years. As a teenager Moran organized fan clubs and reported for "16 Magazine."

BIRTHDAYS

Compiled by Diane Rufer

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

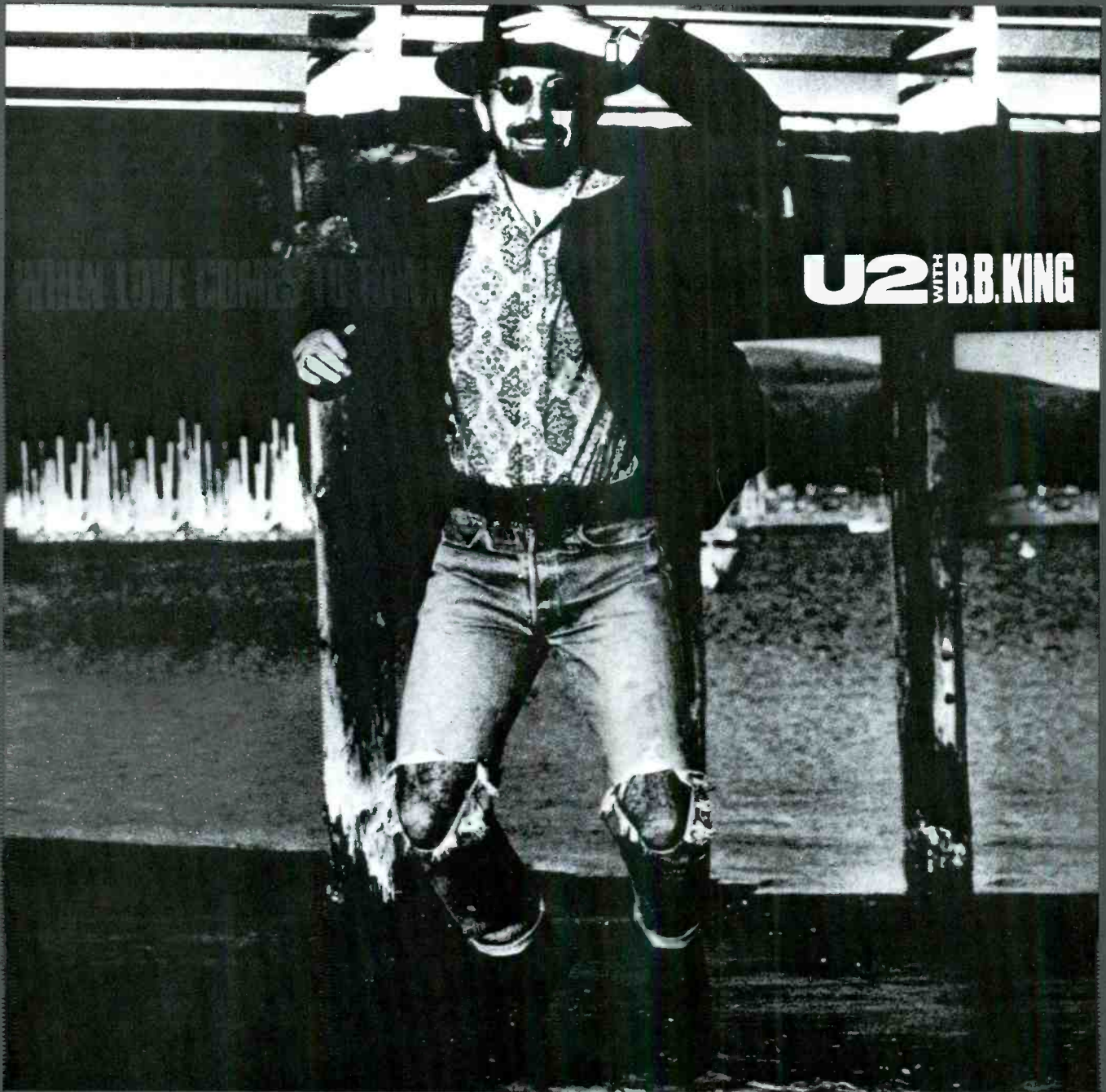
- Bob Kingsley, ABC Watermark 3/19
 - Gerry Hoff 3/19
 - Arthur Promoff, Geffen Records 3/19
 - Gregg Masters, WIHN-Bloomington, IL 3/19
 - "Mr. Ed" Lambert, KDWB/FM-Minneapolis, MN 3/20
 - Andy Miller, WUOG/FM-Athens, GA 3/20
 - Jerry Reed 3/20
 - Jay McCall, KOZE-Lewiston, ID 3/21
 - Steve Green, KWHT-Pendleton, OR 3/21
 - Phil Williams, KYKR-Beaumont, TX 3/21
 - Barbara Dacey, WMVY-Marthas Vineyard, MA 3/21
 - Eddie Money 3/21
 - Herb Palmer, WMRN-Marion, OH 3/22
 - Marilyn Beran 3/22
 - Chaka Khan, Ric Ocasek 3/23
 - Ann Stevens, WHYL-Carlisle, PA 3/24
 - Tom Creigh, KEZH-Hastings, NE 3/24
 - Jeff Taylor, KEZH-Hastings, NE 3/24
 - Big Steve Garcia, KSTN-Stockton, CA 3/24
 - Nena 3/24
 - Aretha Franklin, Elton John, Nick Lowe, Hoyt Axton 3/25
- Our Belated Birthday Wishes To:**
- Jan Teifeld, Arista Records 3/13
 - Jerry Rubino, Bar/None Records 3/16

BIRTHS

Our CONGRATULATIONS to JOE GROSSMAN, National Record Marketing, and his wife, SUSAN, on the birth of their daughter, SARI ASHER. Born March 2nd, weighing 7 lbs., 5 1/2 oz. ...CONGRATULATIONS to MARK HERNDON, member of ALABAMA, and his wife, KAREN, on the birth of their first child, daughter, KATY MICHELLE. Born February 20th, weighing 6 lbs., 10 oz.

WEDDING

Our Wedding Bells rang on March 17th, St. Patrick's Day, for BARB SCOTT, Air Talent & Promotions Director of KLWN-Lawrence, KS, and ROLLY GALLIART. CONGRATULATIONS!



WHEN LOVE COMES TO TOWN

U2 WITH B.B. KING

FROM THE TRIPLE PLATINUM ALBUM
RATTLE & HUM

Produced by Jimmy Iovine

Vocals and Guitar B.B. King (appears courtesy of MCA Records)

Percussion Ms. Bobbye Hall

Backing Vocals Rebecca Evans Russell, Phyllis Duncan, Helen Duncan

Recorded by Dave Ferguson and Cowboy Jack Clement at A&M Studios, Hollywood

Remixed by Shelly Yakus and Rob Jacobs

Assistant Engineer Randy Wine



TOP 40

MOST ADDED

HOWARD JONES (96)
(Elektra)

JODY WATLEY (85)
(MCA)

THE OUTFIELD (72)
(Columbia)

STEVE WINWOOD (60)
(Virgin)

MICHAEL DAMIAN (49)
(Cypress/A&M)

CERTIFIED

PAULA ABDUL
Forever Your Girl
(Virgin)

SWEET SENSATION
Sincerely Yours
(Atco)

TOP TIP

MICHAEL DAMIAN
Rock On
(Cypress/A&M)

David Essex took this rock anthem to #1 fifteen years ago. Airplay and chart growth indicate listeners' love for this updated effort, too.

RECORD TO WATCH

Peter Schilling

PETER SCHILLING
The Different Story
(World Of Lust And Crime)
(Elektra)

KEGL-Dallas' Jimmy Steal was first to bring this to our attention in mid-January. Hit Factor is now 13%, including Top Ten action at Y106-Orlando.

2W LW TW

5	3	1	BANGLES - Eternal Flame (Columbia)
9	5	2	ROXETTE - The Look (EMI)
1	1	3	Debbie Gibson - Lost In Your Eyes (Atlantic)
2	2	4	Mike + The Mechanics - The Living Years (Atlantic)
6	6	5	Rod Stewart - My Heart Can't Tell You No (Warner Bros.)
21	12	6	FINE YOUNG CANNIBALS - She Drives Me Crazy (IRS/MCA)
8	8	7	Chicago - You're Not Alone (Full Moon/Reprise)
16	9	8	MILLI VANILLI - Girl You Know It's True (Arista)
17	11	9	WAS (NOT WAS) - Walk The Dinosaur (Chrysalis)
12	10	10	Anita Baker - Just Because (Elektra)
19	15	11	R.E.M. - Stand (Warner Bros.)
15	13	12	ROY ORBISON - You Got It (Virgin)
7	7	13	Breathe - Don't Tell Me Lies (A&M)
3	4	14	Bobby Brown - Roni (MCA)
22	18	15	VANESSA WILLIAMS - Dreamin' (Wing/PolyGram)
20	16	16	Vixen - Cryin' (EMI)
23	19	17	MARTIKA - More Than You Know (Columbia)
25	22	18	KARYN WHITE - Superwoman (Warner Bros.)
27	21	19	POISON - Your Mama Don't Dance (Enigma/Capitol)
31	25	20	38 SPECIAL - Second Chance (A&M)
--	39	21	MADONNA - Like A Prayer (Sire/Warner Bros.)
33	29	22	ANIMOTION - Room To Move (Polydor/PolyGram)
39	30	23	DEON ESTUS - Heaven Help Me (Mika/Polydor)
--	35	24	BON JOVI - I'll Be There For You (Mercury/PolyGram)
--	32	25	TONY LOU - Funky Cold Medina (Delicious Vinyl/Island)
--	33	26	DEF LEPPARD - Rocket (Mercury/PolyGram)
28	27	27	Luther Vandross - She Won't Talk To Me (Epic)
29	28	28	DINO - 24/7 (4th & Broadway/Island)
10	14	29	Guns N' Roses - Paradise City (Geffen)
35	34	30	ENYA - Orinoco Flow (Sail Away, Sail Away, Sail Away) (Geffen)
--	38	31	JOHNNY KEMP - Birthday Suit (Columbia)
11	23	32	New Kids On The Block - You Got It (The Right Stuff) (Columbia)
--	40	33	CHER & PETER CETERA - After All (Geffen)
--	--	34	PAULA ABDUL - Forever Your Girl (Virgin)
14	20	35	Eddie Money - The Love In Your Eyes (Columbia)
4	17	36	Ann Wilson & Robin Zander - Surrender To Me (Capitol)
--	--	37	SWEET SENSATION - Sincerely Yours (Atco)
--	--	38	SA-FIRE - Thinking Of You (Cutting/Mercury/PolyGram)
--	--	39	SIMPLY RED - It's Only Love (Elektra)
32	36	40	Van Halen - Feels So Good (Warner Bros.)

Editor: Dave Sholin

CHARTBOUND

ARTIST TITLE LABEL	Reports	Adds	On	Chart	*Debuts in chartbound
LIVING COLOUR - Cult Of Personality (Epic)	175	44	95	36	
ROBBIE NEVIL - Somebody Like You (EMI)	171	42	111	18	
THE PASADENAS - Tribute (Right On) (Columbia)	163	20	102	41	
HOWARD JONES - Everlasting Love (Elektra)	160	96	57	7	
STEVE WINWOOD - Hearts On Fire (Virgin)	154	60	83	11	

FIGURES DON'T LIE

FIGURES ON A BEACH



the new single

“You ain't seen
nothing yet”

Produced by Ivan Ivan

from the album *figures on a beach*



management: Camel Management
©1989 Sire Records

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

133	9	77	47	THE FIXX - Driven Out (RCA)
131	5	69	57	TIFFANY - Radio Romance (MCA)
129	85	21	23	JODY WATLEY - Real Love (MCA)
115	17	60	38	WINGER - Seventeen (Atlantic)
109	40	66	3	DURANDURAN - Do You Believe In Shame? (Capitol)
99	17	50	32	LITA FORD (duet with OZZY OSBOURNE) - Close My Eyes Forever (Dreamland/RCA)
95	20	43	32	THE BELLE STARS - Iko Iko (Capitol)
88	49	29	10	MICHAEL DAMIAN - Rock On (Cypress/A&M)
84	25	53	6	ESCAPE CLUB - Walking Through Walls (Atlantic)
78	39	34	5	SAMANTHA FOX - I Only Wanna Be With You (Jive/RCA)
75	21	36	18	BETTE MIDLER - Wind Beneath My Wings (Atlantic)
74	4	46	24	MELISSA ETHERIDGE - Similar Features (Island)
72	5	47	20	CHOIRBOYS - Run To Paradise (WTG/CBS)
72	72	--	--	* THE OUTFIELD - Voices Of Babylon (Columbia)
71	11	26	34	TOMMY PAGE - A Shoulder To Cry On (Sire/Warner Bros.)
71	3	47	21	INNER CITY - Good Life (Virgin)
71	27	19	25	JIMMY HARNEN with SYNCH - Where Are You Now? (WTG/CBS)
69	9	41	19	CARLY SIMON - Let The River Run (Arista)
68	3	43	22	LOVE and MONEY - Halleluiah Man (Mercury/PolyGram)
52	41	6	5	* DONNY OSMOND - Soldier Of Love (Capitol)
50	27	22	1	EASTERHOUSE - Come Out Fighting (Columbia)
49	5	36	8	GLENN FREY - Livin' Right (MCA)
48	7	38	3	WOMACK & WOMACK - Teardrops (Island)
45	3	11	31	THE TRAVELING WILBURYS - End Of The Line (Wilbury/ Warner Bros.)
45	13	20	12	CHRIS REA - Working On It (Geffen)
45	2	4	39	STEVIE B - I Wanna Be The One (LMR)
45	39	3	3	* INFORMATION SOCIETY - Repetition (Tommy Boy/Reprise)
40	40	--	--	* BOY GEORGE - Don't Take My Mind On A Trip (Virgin)
33	5	28	--	WORK FORCE - I'm A Mess (Scotti Bros./CBS)
31	15	10	6	* BOBBY BROWN - Every Little Step (MCA)
31	5	17	9	EIGHTH WONDER - Baby Baby (WTG/CBS)
31	17	14	--	* ONE 2 MANY - Downtown (A&M)
29	10	12	7	* SAM BROWN - Stop (A&M)
29	18	5	6	* SURFACE - Closer Than Friends (Columbia)
29	4	18	7	AIRKRAFT - Footsteps (Premiere)
29	--	26	3	DREAMS SO REAL - Bearing Witness (Arista)
28	1	18	9	MIDGE URE - Dear God (Chrysalis)
26	15	11	--	* CRACK THE SKY - Lost In America (Grudge)
26	10	15	1	* GRAYSON HUGH - Talk It Over (RCA)
25	1	4	20	NEW EDITION - Can You Stand The Rain (MCA)
23	4	12	7	KEVIN RALEIGH - Moonlight On Water (Atlantic)
23	5	17	1	PAUL CARRACK & TERRI NUNN - Romance (Love Theme From Sing) (Columbia)
22	8	9	5	* PETER SCHILLING - The Different Story (World Of Lust And Crime) (Elektra)
22	--	19	3	ETTA JAMES (featuring DAVID A. STEWART) - Avenue D (Capitol)
22	--	17	5	BOYS CLUB - The Loneliest Heart (MCA)
20	20	--	--	* HOUSE OF LORDS - Love Don't Lie (Simmons/RCA)
20	20	--	--	* BASIA - Promises (Epic)

DROPPED: #24-Kon Kan, #26-Paula Abdul (Straight), #31-Sheena Easton, #37-Kenny G (Vocal by Smokey Robinson), Cheap Trick, Boy Meets Girl, Europe, Giant Steps, Ivan Neville, Will To Power, Gina Go-Go, Crosby, Stills, Nash & Young, The Nylons, Metallica, Britny Fox, Kiara (duet with Shanice Wilson), James "J.T." Taylor & Regina Belle, Karel Fialka



ROY ORBISON

"You Got It"

GAVIN TOP 40 13*-12*

#1 - 4 WEEKS AT GAVIN A/C Q105 ADD KCPW ADD KTFM ADD

#1 A/C BILLBOARD & R&R KKBQADD 94Q 7-3 WMMS 7-5

#1 - 3 WEEKS AT AOR KISN 12-9 KMOK 2-1 Q102 17-12

BILBOARD LP 6* Y106 5-4 WBBQ 11-9 WXKS 9-8

BILLBOARD SINGLES 20*-16* KWSS ADD KXXR 22-12 WPFM 15-9

STEVE WINWOOD

"Hearts On Fire"

GAVIN TOP 40 CHARTBOUND 154/60

GAVIN A/C CHARTBOUND SECOND MOST ADDED

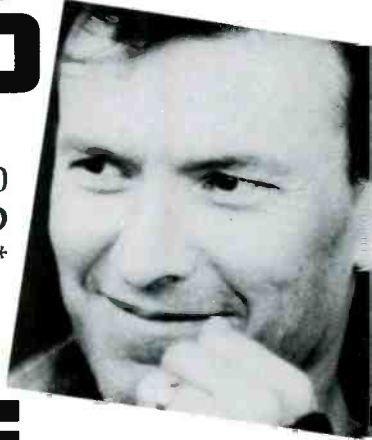
BILLBOARD SINGLES 87*-70*

BURNIN' UP!!

CKOI B94 WRVY

KCPX WBBQ Y107 WHHY

WMMS D-24, Y95 D-23, Y97 D-29



boy george
* high hat



BOY GEORGE

"Don't Take My Mind On A Trip"

EXPLODING AT R&B 25*-22* AND POP!

GAVIN TOP 40 DEBUT IN UP & COMING 40/40

ADDED AT:

FM102 WXKS KDON WNOK

KMEL HOT 97.7 KKXX KXX106

INNER CITY

"Good Life"

A FORMER #1 DANCE RECORD!!

ADDED AT Y100 & B93!!!

HOT97 19-16 POWER96 10-7 KITV 24-20 KTFM ON

B96 14-13 WHYT 19-17 WNOK 27-19 FM102 24-23

KROY 30-27 KWOD ON Q106 ON POWER106 30-27

KMEL 4-3 HOT 97.7 34-31



PAULA ABDUL

"Forever Your Girl"

CLOSING FAST!!

GAVIN TOP 40 CERTIFIED DEBUT 34*

BILLBOARD LP 4*

BILLBOARD SINGLES 55*-45*

R&R BREAKER 40*

Q106, KGGI, KPLZ, WPRO, WEGX, WKTI, WPGC, KDWB



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
BANGLES - Eternal Flame (Columbia)	313	--	203	61	38	11	--	96%	8
ROXETTE - The Look (EMI)	319	--	122	101	83	6	7	95%	7
DEBBIE GIBSON - Lost In Your Eyes (Atlantic)	252	1	207	41	2	1	--	99%	10
MIKE + THE MECHANICS - The Living Years (Atlantic)	237	--	194	36	5	2	--	99%	14
ROD STEWART - My Heart Can't Tell You No (Warner Bros.)	243	2	131	73	22	11	4	92%	17
FINE YOUNG CANNIBALS - She Drives Me Crazy (IRS/MCA)	303	6	24	64	148	50	11	77%	8
CHICAGO - You're Not Alone (Full Moon/Reprise)	242	2	80	112	36	4	8	94%	10
MILLI VANILLI - Girl You Know It's True (Arista)	233	4	98	60	45	21	5	87%	14
WAS (NOT WAS) - Walk The Dinosaur (Chrysalis)	262	4	24	92	103	33	6	83%	9
ANITA BAKER - Just Because (Elektra)	228	2	45	84	74	13	10	89%	10
R.E.M. - Stand (Warner Bros.)	262	4	30	57	119	43	9	78%	11
ROY ORBISON - You Got It (Virgin)	236	6	36	70	82	35	7	79%	8
BREATHE - Don't Tell Me Lies (A&M)	201	--	60	97	33	10	1	94%	11
BOBBY BROWN - Roni (MCA)	174	--	72	85	11	3	3	96%	11
VANESSA WILLIAMS - Dreamin' (Wing/PolyGram)	218	6	15	46	115	25	11	80%	11
VIXEN - Cryin' (EMI)	214	1	13	46	95	43	16	71%	9
MARTIKA - More Than You Know (Columbia)	224	1	13	29	116	45	20	70%	17
KARYN WHITE - Superwoman (Warner Bros.)	228	4	10	24	105	72	13	60%	8
POISON - Your Mama Don't Dance (Enigma/Capitol)	239	5	5	14	123	70	22	59%	7
38 SPECIAL - Second Chance (A&M)	239	13	3	14	67	96	46	35%	8
MADONNA - Like A Prayer (Sire/Warner Bros.)	308	30	--	6	45	140	87	16%	2
ANIMATION - Room To Move (Polydor/PolyGram)	245	7	4	7	49	123	55	24%	6
DEON ESTUS - Heaven Help Me (Mika/Polydor)	260	16	--	5	41	132	66	17%	5
BON JOVI - I'll Be There For You (Mercury/PolyGram)	257	19	5	5	42	101	85	20%	4
TONE LOC - Funky Cold Medina (Delicious Vinyl/Island)	200	32	9	20	44	63	32	36%	5
DEF LEPPARD - Rocket (Mercury/PolyGram)	227	8	1	8	28	116	66	16%	4
LUTHER VANDROSS - She Won't Talk To Me (Epic)	182	2	1	9	53	78	39	34%	9
DINO - 24/7 (4th & Broadway/Island)	151	5	13	11	44	53	25	45%	9
ENYA - Orinoco Flow (Geffen)	162	25	10	14	21	40	52	27%	16
JOHNNY KEMP - Birthday Suit (Columbia)	191	14	--	2	27	57	91	15%	6
CHER & PETER CETERA - After All (Geffen)	220	26	--	--	7	69	118	3%	4
PAULA ABDUL - Forever Your Girl (Virgin)	220	48	1	3	10	45	113	6%	3
SWEET SENSATION - Sincerely Yours (Atco)	143	30	7	12	16	30	48	24%	8
SA-FIRE - Thinking Of You (Cutting/Mercury/PolyGram)	144	42	6	6	26	24	40	26%	8
SIMPLY RED - It's Only Love (Elektra)	166	10	--	--	9	44	103	5%	6
LIVING COLOUR - Cult Of Personality (Epic)	175	44	--	4	7	25	95	6%	3
ROBBIE NEVIL - Somebody Like You (EMI)	171	42	--	--	3	15	111	1%	3
PASADENAS - Tribute (Right On) (Columbia)	163	20	--	--	10	31	102	6%	5
HOWARD JONES - Everlasting Love (Elektra)	160	96	--	--	3	4	57	1%	2
STEVE WINWOOD - Hearts On Fire (Virgin)	154	60	--	2	--	9	83	1%	3
THE FIXX - Driven Out (RCA)	133	9	--	4	18	25	77	16%	6
TIFFANY - Radio Romance (MCA)	131	5	--	--	14	43	69	10%	5
JODY WATLEY - Real Love (MCA)	129	85	--	--	3	20	21	2%	2
WINGER - Seventeen (Atlantic)	115	17	1	3	10	24	60	12%	6
DURANDURAN - Do You Believe In Shame? (Capitol)	109	40	--	--	--	3	66	--	2

INSIDE TOP 40 by Dave Sholin

Pepsi's recent decision to pull the Madonna commercial came on the heels of advertiser controversy surrounding the Fox network program "Married...With Children." Even if you feel Pepsi overreacted to the "Like A Prayer" video, they were exercising their right to make that determination based on how they felt it would affect their image and business. The furor regarding "Married ...With Children" is quite different. By all reports, an upset suburban Detroit housewife complained about the show's subject matter and decided it was inappropriate family fare. By threatening a boycott of companies who advertise on the show, she exerted enough pressure to get the producers to tone down the scripts (although it was mentioned that that was going to happen anyway). She also got plenty of media attention. Is it possible one woman's intimidation tactics could yield these type of results? From time to time every programmer is subjected to an irate listener who hears a record or a jock bit that "offends" their moral sensibilities. While it is important not to disregard any disgruntled member of the audience, overreaction can be much more harmful.



Movement into the top twenty propels ANIMOTION from a 13% to 24% HIT FACTOR. WBNQ Bloomington, IL takes it all the way from 30-19 and PD Mike Justin admits he "didn't realize it was going to be this big!" Mike reports top ten phones in all dayparts with a wide demographic spread. Other strong gains at WIGY 30-18, KPAT 15-10, WCLG 27-19, KZ103 19-14, WQUT 10-5, WZWZ 26-17, KQAA 23-10, KZLS 25-19, KWTX 26-20 and FM104 27-23.

Once listeners get a taste of "Funky Cold Medina," they'll demand a lot more. It's one, two or three in requests at nearly every station playing it and TONE LOC is already charted top ten at WIOQ Philadelphia 6-5, 102QQ Saratoga Springs/Albany 17-10, KZOU Little Rock 18-9, WQIO Mt. Vernon 16-9, WHYT Detroit 15-5, WDFX 13-8, WHKW Fayette 1-1, B97 New Orleans 10-4, KITY San Antonio 12-6, KIXY San Angelo 10-1, KKQV Wichita Falls 17-9, KOY 15-9, KKFR Phoenix 13-6, Y95 Dallas 9-3, POWER 104 Houston 17-9, KGGI San Bernardino 11-8, B95 19-10, KMGX Fresno 10-8, etc.

ENYA continues to sail up the Top 40. She enters the top five for Guy Brouillard at CKOI Montreal with a 7-4 move and at KTRS Casper, WY where it goes 6-1. Newly added at Z95.5, WKLQ, Y100, WTIC/FM, 94Q, KGOT, WBIZ, 99KG, KKRC, KPAT, KKXL and Q105.

In a little over a week MADONNA has racked up some astonishing chart stats. At the present rate she'll be number one by the end of the month. HIT FACTOR is already 16% and her overall point total soars from a few hundred points to just over four thousand!



Thirty adds makes SWEET SENSATION's first Top 40 appearance even more impressive. Steve Ellis and Kevin McCabe move it 2-1 at HO197 while crosstown at Z100, Steve Kingston and Frankie Blue show a healthy 21-16 increase. Huge on the West Coast at KSTN 13-10, KWXX 15-7, HOT 97.7 1-1, KDON 10-7, KWSS 13-10 and X100 11-10. New on KSND, KUBE, KIQY, K100, KYA, KZFN, KOZE, KISN, KWES, KAKS, KZOR, KZZT, WGBQ, KDWZ, KEEZ, WFME, WHHY, WYKS, WKSM, WHTK, WSTW, WMJQ, etc.

Twenty adds take THE BELLE STARS very close to topping 100 total reports. Hollywood insiders are expecting "Rain Man" to sweep the Academy Awards in a few weeks, which should make this remake that much hotter. On the move at WAVA debut #22, WCIL 22-17, Y100 26-23, KNIN 25-19, KKM 13-6, KISN 24-16, KZFN 18-12, Y108 debut #12, WNVZ debut #23, Q105 26-21, Z100 20-18, WTIC/FM 26-20, WILI 27-19 and Q102 debut #27. Added at WTBX, WDJX, G105, 100KHI, X100, KEZY, KHSS, KYA, KAKS, KYYY and KIXS.

According to Laura Wonka, MD at KSND Eugene, OR, her town is in love with MICHAEL DAMIAN. The star of "The Young And The Restless" is making a mark with his track, "Rock On," off of the "Dream A Little Dream" soundtrack. Laura reports "top ten phones across the board" and moves it 31-23. Brad King, PD at 99KG Salina, confirms the same response and Steve Chase at KGLI Sioux City, IA says he's surprised to find all requests coming from adults 18 plus with enough calls to put it in the top three request-wise. Debuts #17 at Y95 and added at #19 on KEGL. Also new on KPLZ, KUBE, KC101, PRO/FM, Q107, WAVA, WQID, WDFX, WZOQ, WYAV, Z104, KDWB, KCPW, KZZP, KZZU, KDWZ, G98, etc.

Bruce Stevens from WBBQ-Augusta, GA flashes that BETTE MIDLER is on fire! He takes "Wind Beneath My Wings" 23-18, reporting #1 album, CD and tape sales. In addition, he's getting top five requests from ALL demos and Bruce says it's so huge that it's on at night, too!

Yet another surge of activity on TOMMY PAGE, who climbs 6-5 for Tony Waitkus at WCIL Carbondale, IL where it's been top ten on the phones for weeks. New believers include WJET Erie, KDWB Minneapolis, Z103 Tallahassee, PRO/FM Providence, KRQ Tucson, KSYZ Grand Island, KGOT Anchorage, KSND Eugene, KWIN Stockton, KYA Billings, etc. In the "battle of the ballad bulge" it looks like a winner.

JIMMY HARNEN with SYNCH, last week's RECORD TO WATCH, is performing well for a slew of stations who debut it top thirty including Z95.5 Detroit where Jeff Jennings lists it at #28 and says "it's working just the way Sheriff did." Also debuts at #30 with Dave Van Stone KS104 Denver, #25 WZYQ Frederick, #29 WKPE Cape Cod, #28 Y106 Orlando, #27 WKQD Huntsville, etc. Added at KROY, 93Q, KEGL, X102, WPFM, WKZQ, WJLK/K94 and WIAL.

Last year while traveling in England, Terry Havel at WJZQ Kenosha, WI heard DONNY OSMOND's "Soldier Of Love" and loved it. Now he says he's kicking himself for not bringing it back and putting it on-the-air. All reports continue to be positive. Jumps 17-11 for Dave Robbins and Pat McMahon at WNCI Columbus, 22-15 with Bob Case and Michelle Santosuosso KZZP Phoenix and a debut at #20 for Mark Bolke and Dom Testa at Y108 Denver. New on KIXY, KBQ, KUBE, KMGX, KYA, POWER 104, KKFR, KSND, Z100 Portland, KISS108, WBBQ, Z95, WKTI, KDWB, WDJX, WTIC/FM, KPLZ, etc.

Way back on January 20th KEGL's MD Jimmy Steal called to tell me about a record he found via a club jock. That's when I first heard about PETER SCHILLING—while it was still an import. Now, after several weeks of release it's top five in requests at KNIN Wichita Falls, TX (mainly upper demo female) where it charts 37-23. Jerry Lousteau and Steve Ocean at Y106 Orlando had it in power rotation over the Christmas holidays after finding it in an import store in Miami. Now that stock has arrived, Steve reports it's gone 20-9 in single sales (including 12" and cassettes) and he takes it top ten 12-9. On the move at POWER 104 23-17, KKQV 30-19 and debut #29 at K106.

Interesting top twenty activity on SAM BROWN's "Stop," which has been big in England. KISS108 Boston takes it 25-17 and WCIL Carbondale moves it 21-18.

Expect MOJO NIXON (a close friend of Elvis) to pick up morning play on his new release (619) 239-KING following the world premiere of the video on MTV Sunday (3/19). The number is an actual working phone number—but who's at the other end??

SEMINAR PHOTOS

▶ **COOL JAZZ.** L-R, Soundwings' Doc Remer, Sanchez Chapman, GRP's Duke DuBois and Gavin's Keith Zimmerman (or is it Kent?).



▼ **ARE YOU TUFF-E-NUFF?** Flexing their muscles l-r: 2-Tuff-E-Nuff's Thomas McElroy, Channel 2's Trisha Nickolas and Carl Nickolas, Gavin's John Martinucci and 2 Tuff's Denzil Foster.



◀ **WHAT'S SO FUNNY?** Laughing l-r are: Warner Bros.' Lenny Waronker and artist Jackson Browne.

▶ **WHAT'S GOING ON IN THIS PICTURE?** L-R, Warner Bros.' Kenny Puvogel, Atlantic's Jackie Tesman, 4AD's Sheri Hood and Elektra's Mark Cohen.



◀ **GUNSN' ROSES N' GEFKEN N' GAVIN.** L-R, Geffen's Eddie Gilreath and Tom Zutaut, Duff of Guns N' Roses, Geffen's Robin Rothman and Al Coury.

...ON RATINGS & RESEARCH

by Jhan Hiber

ARBITRON'S REVISED DIARY: COPING WITH THE NEW RULES OF THE GAME

Just when you learn all the answers, they change all the questions.

That could very likely be the lament of GMs and PDs in markets measured by Arbitron. Why? Because since the summer of 1986 Arbitron has been tinkering in serious fashion with the design of their radio diary. The Fall '88 sweep saw the introduction of the latest "new and improved" diary model. No tail fins or chrome, but lots of implications for radio folk who care about Arbitron numbers.

Since the new diary design was a hot topic at several of the sessions we were involved in at the Gavin Seminar (Country, Urban and Top 40 panels for example), let's spend this column and the next delving into the diary debate. You may love it, you may hate it—but you will have to live with the new diary so let's see what sense can be made of the situation.

WHY CHANGE IT?

Since 1986 the over 20-year-old diary tool has been given two major facelifts. Why the changes? Simply, it's because people often don't know noon from midnight, "AM" from "PM." In other words, is 12AM noon or midnight? In a notable number of entries it appeared as though the public was indicating a midday entry but would note it as 12AM (midnight). Thus any listening recorded as, hypothetically, "8:30AM to 12AM" would garner the station 15-1/2 hours of credit rather than 3-1/2 hours (assuming the person meant they listened 'til noon).

Arbitron wanted to straighten out any confusion diarykeepers might have about midday and midnight entries. The result of their research and design tests was the "Daypart Diary." This design was put into effect during the Summer '86 sweep.

DAYPART DIARY DEBUTS

THURSDAY						
TIME		STATION		PLACE		
From	To	Fill in station "call letters" (If you don't know them, fill in program name or dial setting)	Check One (✓)	Check One (✓)		
			AM FM	At Home	In a Car	Some Other Place
1	Early Morning (5AM to 10AM)					
2	Midday (10AM to 3PM)					
3	Late Afternoon (3PM to 7PM)					
4	Night (7PM to 5AM)					

Can any of you recall what happened when the Daypart Diary results came back from the Summer '86 survey? In a nutshell, chaos

erupted. In not just one market—but in all metros—listening dropped by an average of 10%. In Summer? Right! Anybody knee-high to a radio knows that listening levels always jump during the summer as a result of school-age listeners having more time to spend with our medium.

Lo and behold, the Daypart Diary reversed this formerly immutable law of radio.

How did that happen? Look at the design shown here from that diary and see if you can hazard a guess.

Seems that the bold, black daypart "borders" were a turn-off to diarykeepers. Analysis of hour-by-hour data showed lower listening levels in the hour before and after each daypart boundary. Apparently, diarykeepers were shortening their entries to try and comply with the new layout—and radio was suffering as a result. Interestingly, you'll note there's no mention of 12AM or PM in the layout. Makes you wonder if it wouldn't have been easier to just note those on the page (put the "12PM/Noon" heading in the middle of the layout, for example). Arbitron says they tested that approach and it didn't work. Neither did their new diary design, in retrospect.

THE COLRAM DIARY EMERGES

THURSDAY						
Time		Station		Place		
Start	Stop	Call letters or station name (I only know the program name or dial setting)	Check One (✓) AM FM	Check One (✓) At Home In a Car Other Place		

If you didn't hear a radio today, please check here.

Obviously faced with an angry industry, Arbitron had to do the research two-step. First, they told us that they would liberalize the edit rules. What this did was to quickly

give a boost to radio listening levels hurt by the new diary look. Some entries that had formerly gotten one quarter hour of credit would now be entitled to six. How's that for boosting your TSL in a hurry? If you were a PD in the Fall '86 book and saw your levels jump, the new edit rules likely had a part to play.

However, such cosmetic moves, helpful as they might have been, weren't enough. To their credit Arbitron recognized a need to go back to the drawing board. Somehow the diary would have to be made user-friendly, while still trying to solve the AM/PM problem.

Enter COLRAM.

The NAB's Committee on Local Radio Audience Measurement, chaired by Jerry Lee of WEAZ/Philadelphia, had been working on diary redesign suggestions for Arbitron when the flap over the Daypart Diary blew up. Arbitron agreed to test some of the layout concepts offered by COLRAM.

The cooperative broadcaster/Arbitron effort resulted in two new looks being tested by Arbitron in 26 markets, their most thorough test ever. Pictured here is the design that emerged as best in most respects. If you haven't had an Arbitron sweep lately in your market this is the animal that will debut in your Spring sweeps. If you've had a Fall '88 or Winter '89 survey then you're already trying to cope with the new design and its implications.

KEY DIFFERENCES

As you look at the two latest versions of the diary you'll note some differences. There are others too, such as in the instructions.

-The language level of the instructions has been simplified to the sixth grade level.

-The new definition of "listening." Listening is now defined as "any time you can hear a radio—whether you choose the station or not."

Besides the instructions, there are key differences in the page layouts also:

-Note the absence of any barriers between the dayparts.

-See how "elastic" each daypart can be—there's no specific start/end time for any of the dayparts.

-People now can check a new "location"—namely, "At Work."

-At the bottom of each page, the note about "If you didn't hear..."

These are seemingly simple steps aimed at getting better cooperation and return from diarykeepers. However, as with much of what Arbitron does, there is controversy inherent in some of the diary revisions.

When we next get together in two weeks we'll take a look at the controversial aspects of the diary redesign. We'll also give you advice about how you can translate the new diary into higher ratings for your station.●

ON MANAGEMENT

by Oren Harari

STRATEGY WOES:
LESSONS FROM EASTERN

The big news these days is the gradual decline of Eastern Airlines. The developments at Eastern offer a multitude of lessons, but they are not the lessons being trumpeted in the media. In this three-part series, we'll review some implications of the Eastern debacle for you, the practicing or aspiring manager.

Most analysts seem to define the events at Eastern as a classic management vs. labor showdown. The *Wall St. Journal* recently described the situation as follows:

"It is a test of whether big labor, already weakened in an era of deregulation and mergers, can survive as a formidable force in the workplace of the future."

I believe that the management-labor issue has been blown out of proportion. I propose that the conflict is a symptom of the problem rather than the problem itself. The real problem—the root of the labor conflict and the financial mess at Eastern—is poor strategic management by Chairman Frank Lorenzo and his team. Let's spend this column with a bit of background, and then bring it back to Eastern in the following two columns.

The simplest financial equation that describes a business firm's activities is as follows:

P=R-C.

Profit equals Revenue minus Cost. Obviously, the financial models and algorithms used in business today are necessarily much more sophisticated than that, but I submit that, for most firms, that little equation is what it all boils down to.

Now here's the problem: Many firms focus primarily on the "cost" end of the equation. That is, managers' time and attention is devoted primarily to cost-related issues. Think about what's in the typical manager's in-box or meeting agendas and you'll see what I mean.

Obviously, no firm can survive without good cost-controls and solid financial management, and no manager should ever stop being concerned with reducing costs. But the research is clear: When the primary emphasis of management becomes "cost," ill winds start blowing. As one IBM executive pointed out to a colleague: "There is a vast difference between competitive cost and lowest cost. Maintaining a competitive cost structure is vital, but I've never seen a 'low-cost-at-all-cost' player who was a winner in the long haul." Why should this be? There are at least four problems with emphasizing the "cost" end of the equation.

1. Managers start looking inward where they ought to be looking outward. They spend their time and attention on variance-adjusting, paper-chasing and paper-clip counting while markets, information and technology around them are changing daily and fresh competitors are regularly onto the playing field with better products and services.

2. Managers become cautious and conservative. When one focuses on cost, one is less apt to take risks and make investments in new products or services, capital improvement, training, and research and development, all of which are absolutely essential for business survival in the long haul.

3. Managers become short-term oriented. They have little patience to see an investment to fruition. They become obsessed with "meeting their numbers," be it on a quarterly or annual basis. Because a short term orientation precludes long-term strategic thinking, investment and commitment, the long-term position of the firm suffers.

4. The "heroes" become the wrong people. They become those who count and analyze things rather than those who create, sell, or service things. Financial wizards and "paper-entrepreneurs" attain the highest status and most power. The firm's focus becomes counting and shuffling beans rather than creating and gathering beans. (And the irony is that these heroes and their staffs demand high salaries and perks, and thus significantly add to the overhead that the firm is presumably trying to reduce.)

Richard Darman, President Bush's Budget Director, has summarized it well. He has attacked "bloated, risk-averse, inefficient, and unimaginative" management in the U.S. A recent *Business Week* article quoted him as follows:

"The energy of our best people is going into financial paper-shuffling. That tendency," Darman complains, "results in a focus on short-term profits at the expense of such long-term concerns as improved quality and manufacturing prowess."

But the bottom line was aptly phrased by Ian Metroff, a management professor at USC:

"There's nothing wrong with getting lean and mean. But after all the blood letting, after the carcasses of dismissed employees have been hauled away, what exactly do you do with your business?"

Many managers don't have a clear answer to that question because it leads us to the "revenue" side of the equation. The revenue side of the equation involves, very simply, getting an ever-increasing number of customers to purchase the firm's goods or services at competitive, if not premium, prices. And as most successful firms have found, the revenue side of the equation involves two basic factors. One is an obsession with the customer. This involves an unwavering commitment to superb quality of product and service, and to extraordinary responsiveness to customer needs and wants. The

second factor is constant innovation. This involves constant additions and improvements—small and large—to the firm's portfolio of products and services, as well as constant improvements in customer service—before, during and after sale.

Successful firms are very concerned about the "cost" side of the equation, but they are obsessed with the "revenue" side. Not only do they find the revenue side more exciting and reflective of their business, but they recognize something else: the revenue side is potentially limitless, while the cost side is by definition finite. As one angry plant manager once snapped to a company auditor: "Why don't we shut down every plant we've got? Then we'd really be able to reduce costs!"

An obsession on the revenue side, however, demands attributes that many managers resist: Vision, risk, passion, love of product or service, long-term strategic and financial commitment, intuition, a bias for action, and an unshakable commitment to stay glued to the customer and to view employees as vital partners in the process. Despite the platitudes about "customers" and "innovation" that are given lip service these days, many managers are simply accustomed to viewing their role as passionless, non-intuitive analytically-detached administrators, psychologically and personally removed

from their customers and employees. Similarly, many managers are so wedded to standard capital budgeting that they are uncomfortable in asking questions like: "Can we take some chances and think about this expenditure as an investment in potential revenues?" or "What might be the long-term costs or long-term fall in revenues if we don't spend money on X, Y, and Z today?"

Russell Palmer, Dean of the Wharton School of Business, summarized it well when he said:

"Leadership is the prime difference between a lot of successes and failures, and we don't have enough leaders. We have a lot of managers—short-term, control-oriented, report-oriented. Leaders think long-term, grasp the relationship of the larger realities, think in terms of renewal, have political skills, cause change, affirm values, achieve unity."

Is it any wonder that Eastern Airlines has declared bankruptcy?

TO BE CONTINUED ●

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3. Managers become short-term oriented. They have little patience to see an investment to fruition. They become obsessed with "meeting their numbers," be it on a quarterly or annual basis. Because a short term orientation precludes long-term strategic thinking, investment and commitment, the long-term position of the firm suffers.

4. The "heroes" become the wrong people. They become those who count and analyze things rather than those who create, sell, or service things. Financial wizards and "paper-entrepreneurs" attain the highest status and most power. The firm's focus becomes counting and shuffling beans rather than creating and gathering beans. (And their irony is that these heroes and their staffs demand high salaries and perks, and thus significantly add to the overhead that the firm is presumably trying to reduce.)

Richard Darman, President Bush's Budget Director, has summarized it well. He has attacked "bloated, risk-averse, inefficient, and unimaginative" management in the U.S. A recent *Business Week* article quoted him as follows:

"The energy of our best people is going into financial paper-shuffling. That tendency," Darman complains, "results in a focus on short-term profits at the expense of such long-term concerns as improved quality and manufacturing prowess."

But the bottom line was aptly phrased by Ian Metroff, a management professor at USC: "There's nothing wrong with getting lean and mean. But after all the bloodletting, after the carcasses of dismissed employees have been hauled away, what exactly do you do with your business?"

Many managers don't have a clear answer to that question because it leads us to the "revenue" side of the equation. The revenue side of the equation involves, very simply, getting an ever-increasing number of customers to purchase the firm's goods or services at competitive, if not premium, prices. And as most successful firms have found, the revenue side of the equation involves two basic factors. One is an obsession with the customer. This involves an unwavering commitment to superb quality of product and service, and to extraordinary responsiveness to customer needs and wants. The

second factor is constant innovation. This involves constant additions and improvements—small and large—to the firm's portfolio of products and services, as well as constant improvements in customer service—before, during and after sale.

Successful firms are very concerned about the "cost" side of the equation, but they are obsessed with the "revenue" side. Not only do they find the revenue side more exciting and reflective of their business, but they recognize something else: the revenue side is potentially limitless, while the cost side is by definition finite. As one angry plant manager once snapped to a company auditor: "Why don't we shut down every plant we've got? Then we'd really be able to reduce costs!"

An obsession on the revenue side, however, demands attributes that many managers resist: Vision, risk, passion, love of product or service, long-term strategic and financial commitment, intuition, a bias for action, and an unshakable commitment to stay glued to the customer and to view employees as vital partners in the process. Despite the platitudes about "customers" and "innovation" that are given lip service these days, many managers are simply accustomed to viewing their role as passionless, non-intuitive, analytically-detached administrators, psychologically and personally removed

from their customers and employees. Similarly, many managers are so wedded to standard capital budgeting that they are uncomfortable in asking questions like: "Can we take some chances and think about this expenditure as an investment in potential revenues?" or "What might be the long-term costs or long-term fall in revenues if we don't spend money on X, Y, and Z today?"

Russell Palmer, Dean of the Wharton School of Business, summarized it well when he said:

"Leadership is the prime difference between a lot of successes and failures, and we don't have enough leaders. We have a lot of managers—short-term, control-oriented, report-oriented. Leaders think long-term, grasp the relationship of the larger realities, think in terms of renewal, have political skills, cause change, affirm values, achieve unity."

Is it any wonder that Eastern Airlines has declared bankruptcy?

TO BE CONTINUED ●

ON MANAGEMENT

by Oren Harari

IMAGINE, AGAIN

Let me just say at the outset that with the title of this article I mean no disrespect to John Lennon, who I think was one of the greatest. The topic I'd like to address today is far less important than the cream Lennon had when he sang his incomparable song "Imagine". But after reading a wonderful little article by James Treece in a recent *BusinessWeek*, I started to think about "Imagine...." as it pertains to management. See if you get the same hit.

Treece's article began by commending Volkswagen for its new customer satisfaction guarantee. In contrast to the usual public relations malarky that passes for "guaranteed satisfaction", Volkswagen's guarantee has teeth. Here's the deal: You buy a Passat, the largest VW sold in America (\$15,000 base price), and if you have any complaints about the car, you can return it within 30 days or 3,000 miles and get a full refund, no questions

asked.

Wow! Could this start a trend? Can you imagine what would happen if companies really had to stand behind their products or services? Good retailers like Nordstrom, Land's End and L.L. Bean have done so for a long time, which probably explains why they're so successful. On the other hand, can you imagine a shrink giving you a refund if you don't get better? Can you imagine a lawyer, accountant or consultant giving you a refund if she screws up your case, or if nothing improves for you as a result of her services? Any of these professionals who would offer such a service guarantee would be more likely to get my business, even if they charged more. How about yours?

But don't count on it. A couple of years ago a bill sponsored in the California legislature would have penalized vendors \$500 if they did not arrive at your home to provide a service or deliver a product within four hours of the promised time. To me, that was a pretty wimpy bill. I mean, gimme a break. Waiting around at home—skipping work, screwing up our schedule—for a vendor to arrive is a royal pain in the neck to begin with. Did the legislators honestly think that we would be appeased by a law threatening to fine a guilty

vendor who showed up more than four hours late?

I figured that the bill was such a joke that nobody—not even the most insensitive inconsiderate vendor—could possibly object to it. I was wrong. Businesses reared up their heads in protest. And their reason? Here's a quote from the local newspaper, I kid you not: "The bill's opponents said that service to customers would suffer if deliveries had to be made on time."

But I digress. Back to Treece's article. After describing Volkswagen's guarantee, he made another interesting observation. Do you think that American auto executives drive the same cars you or I do? Fat chance. They drive, to quote Treece, "the cream of the manufacturer's own crop, kept coddled and clean." In other words, cars earmarked for executives are very, very carefully manufactured, and thereafter regularly and frequently serviced and cleaned at the company's expense.

Well, with that setup the executives remain blissfully ignorant and appallingly unempathetic to all the little problems we face after we buy cars made in the good ole U.S. of A. So Treece had a great solution. Suppose that every auto company made the same guarantee that VW does. And then suppose that every lemon returned to the company was given to the auto executives to drive. To quote Treece again: "Lay off the mechanics who service the big shots' wheels, and let the top brass fend for themselves. That could do more than a hundred customer surveys to let top management know if quality really is job one, if their cars actually have the advantage, or if their cars really are built for the human race...Having senior management drive cars that customers tried and rejected would go a long way toward forcing them to wake up and smell the lemonade."

But why stop with auto makers? Treece doesn't. He recommends that "at computer companies, all bigwigs could be assigned computers that had been returned because of, say, faulty disk drives. Or appliance executives could be forced to take home fault-ridden washers or dryers."

Imagine the possibilities! On top of the refunds, top managers of companies making defective products would actually have to take them home and use them! Does that also mean that the manager of a furniture store that kept you three hours at home waiting for a delivery would then have to spend three hours waiting for a delivery in his own home? Or consider this delicious possibility: A doctor who has rotten bedside manners or screws up your surgery would have to go through the same procedures himself! Of course, he'd give you a refund first.

Imagine....well, of course it's a fantasy, but if we're talking about managers staying in touch with their customers, the title of Treece's article said it all: "Detroit Could Use a Taste of Its Own Lemons". ●

favorite, as I've mentioned in this column before, is the Sony Walkman "Professional" #WM-D3. It costs under \$300, is about the size of any other Walkman, but is a bit heavier and like any good machine needs to be secured so

"On-location background sound is what gives life and credibility to news actualities."

there is no danger of dropping it when newsgathering! It has Dolby, two bias settings, a pause control, speed regulation, mike and line inputs, line and headphone outputs (with volume control on the headphone output), and an LED "level" battery display.

In fact, the only disadvantage it has for broadcast use is that there is no automatic level control. But in my experience with it, this is much less of a disadvantage that you'd expect, because it is remarkably free of hiss and noise at low levels, and the LED level display is designed to make it easy to record within the machine's limits. In practice, I've recorded a variety of public events, and never had a problem with the quality of the audio, without the need for gain-riding!

This little machine makes remarkable tapes, but probably even more remarkable is the tiny

one-point stereo mike that comes with it. It's only an inch long and a quarter inch wide, and it plugs into a clip for fastening to clothing, a podium, etc. I've used the combination of the mike and recorder to tape sessions at the Gavin Seminar for the past two years, as well as to tape a variety of other events, usually from the audience—a situation which, up until now, usually resulted in reverberant and muddy tapes, even with broadcast-quality equipment, which normally could not be made use of on the radio. With this combination, the tapes are as clear as the event sounded when there in person, not only in stereo (on headphones they sound like you're *there!*), but even when played back in mono.

Consequently, I suggest you check out the Sony PC-62 stereo microphone with *whatever* recorder you try. (And for stations able to afford them, the new DAT portables should offer the ultimate in noise-free audio location recording!)

One more thought in favor of stereo news actualities. So far, the networks don't seem to be using stereo in their own actualities. This enables stations making a significant local news effort to make their own news broadcasts that much more "live" sounding compared to the national network news, which otherwise do have excellent audio quality because of satellite delivery. Use of stereo in the news can give a station a real competitive "edge"! Think about it! ●

PHOTO FILE



▲ **A SILHOUETTE OF SUCCESS**
Arista execs toast their favorite saxman, Kenny G, on the rapid platinum status of his album *Silhouette*. From left: Mary Taten, Al Kiczales, Rick Biscoglia, Ken Levy, Lauren Moren, Sean Coakley, Milton Sincoff, Doug Daniels, Don Jenner, Kenny G, Clive Davis, Kenny's manager Dennis Turner, Tony Anderson, Jim Cawley, Phil Wild, Marty Diamond, Robert Wieger and Bruce Schoen.

▼ **A TIGER IN YOUR TANK**

WAFL-Milford, DE's Tim Brough and the Exxon tiger help a motorist fill his tank during a recent 97-WAFL promotion. They were selling gas for 9.7 cents a gallon, and 110 cars managed to get their tanks filled up during the two hour promotion. Unfortunately for the WAFL staffer gas pumpers, the temperature dipped to 18 degrees during the promotion.



▲ **MICA'S SO GOOD**

Mica Paris, who has taken England by storm and whose much anticipated debut lp, "So Good," is scheduled for April release here in the States, is seen here with Island execs in New York. From left (top) Island's Dave Yeskel, Bob Catania, Rick Bleiweiss and Greg Peck, Bruce Garfield (management) and Island President Lou Maglia. (seated) Island's Rene Edquibel, Mica Paris and Island GM Bill Berger.

▶ **IT'S NOONETIM AND HE'S INTO SOMETHING GOOD**

Peter Noone dropped by the offices of KIIS-Los Angeles with a copy of his single "I'm Into Something Good." From left: Police Squad officer C. J. Graham, KIISMD Kevin Weatherly, Noone and Cypress' Tami Shawn.



BIOFEEDBACK

by Ron Fell

•CHER

She will make her first live concert appearance since 1981 when she does ten nights at the Sands in Atlantic City this August.

•XTC

The band, which began in England during 1979 has not had a drummer as a band member since 1982. For the recording of their latest album, "Oranges and Lemons," they hired Pat Mastelotto from Mr. Mister.

•IVAN LINS

His first name is pronounced E-von. He was born in Brazil, but lived in Cambridge, Massachusetts for a while when his father, a Brazilian naval engineer, studied at M.I.T.

•PRINCE

His soundtrack to "Purple Rain" has now been certified for retail sales of 10,000,000 units. The figure matches that of "Dirty Dancing's" soundtrack and is just a million short of the all-time soundtrack "Saturday Night Fever's" certification of 11,000,000.

•CHRISTMAS

The ultraprophets of the Psychick Revolution don't consider themselves as a "joke" band, yet they're comfortable with their critical status as an "absurd" band. This Boston trio has even moved their base of operations to what they refer to as Absurd, USA, a.k.a. Las Vegas, Nevada.

•WILLIE NELSON

The new Kris Kristofferson film, "Welcome Home," includes Willie Nelson singing the title theme written by Henry Mancini, Alan and Marilyn Bergman.

•DEON ESTUS

He was born and raised in Michigan but has lived in London since he began his career with George Michael and Andrew Ridgely in Wham!.

•PETER NOONE

David Zucker, producer of the film "Naked Gun," wanted to use the original version of I'M INTO SOMETHING GOOD by Herman's Hermits. Unable to secure the rights to the original, Zucker sought out Peter to re-record the song.

•GEORGE DUKE

From 1969 to 1971 George was a member of Frank Zappa's Mothers of Invention. Another Mother at the time was the electrifying violinist Jean-Luc Ponty.

•FLEETWOOD MAC

Mick Fleetwood is now among the rock stars who are currently making regular cameos in the TV series "Wiseguys."

•STEVE WINWOOD

His new single, HEARTS ON FIRE, was co-written by Steve with Jim Capaldi, with whom Steve played in Traffic.

•DURANDURAN

To correct an earlier Biofeedback item on the origin of the group's name, they are named for the villain in Jane Fonda's film, "Barbarella." When the band first started performing together in their native Birmingham, England they often appeared at a chic club called, appropriately enough, Barbarella's.

•ROBERTA FLACK

In 1962, while a teacher in the Washington, D.C. school system, Roberta began moonlighting as lounge singer/pianist at a suburban Georgetown restaurant, Tivoli. It was there that she was discovered by jazz musician Les McCann, who was directly responsible for her signing a one-year contract at Atlantic Records.

•ANIMATION

Their new single, ROOM TO MOVE, is featured on the soundtrack to the film "My Stepmother is an Alien."

•ARETHA FRANKLIN

Her next single, due in April, will be a duet with Elton John.

•GLENN MEDEIROS

UN ROMAN D'AMITIE, a song from his new album, Not Me, was the biggest selling single in France last year. The song appears on the new album twice—once in its original bi-lingual duet form with Elsa Lunghini and also in English only, re-titled LOVE ALWAYS FINDS A REASON.

•U2

The Rules Committee responsible for qualifying songs to be nominated for Oscars disqualified all songs by U2 in the film Rattle and Hum on the grounds "watching people sing a song wasn't really enough to qualify." Such is the opinion of Bruce Davis, Executive Administrator of the Academy of Motion Picture Arts and Sciences.

•APOLLONIA

Her next film role, due early next year, will be with Bill Paxton of the group Martini Ranch in "Back to Back."

P.D. NOTEBOOK

by Eric Norberg

SWITCHING TO N.R.S.C.

Although it is fairly inexpensive for an AM station to implement the N.R.S.C. audio standard, which consists of raising high frequency response to 10 kHz, and then a "brick wall" filter to cut off all audio above that point, a lot of broadcasters haven't switched. The reason, for some, is fear that the station will sound less bright (since they often use more boost than the N.R.S.C. standard incorporates, and since it stops all high frequency transmission above 10,000 kHz).

This letter, then, is encouraging to all who have such fears. It comes from Brian Henry, former radio engineer in San Francisco, and now Owner/Chief Engineer of KLLK/1250 AM in the small community of Willits, California:

"As promised, here's what I think of the N.R.S.C. standard now that I've installed it at KLLK.

"The thing that I was most concerned about turned out to be completely unwarranted—there would be a noticeable loss in high frequency energy on narrowband receivers. As it turns out, I noticed very little difference on every receiver that I listened to. I found this especially interesting considering that previously I was using the pre-emphasis curve that Bob Orban and Gregg Oganowski proposed about five years ago. That curve had approximately twice the high frequency boost. My guess is that the 'automatic equalization' feature of the radio processor I use, designed and built by Gregg Oganowski, with the attack and release times of the limiters, are what really establish the 'sound' of the audio processor. Any way you look at it, once you're limiting you are not going to radically alter the output by increasing or decreasing high frequency boost. Now, if you're not into limiting, that's another story.

"As far as the 10 kHz low-pass filter is concerned, there is no doubt in my mind that it is an improvement. First, the amount of transmitted energy above 10 kHz has been reduced radically, providing better protection to the second adjacent channels (1230 and 1270 kHz). Better yet, Gregg's design of the new filter actually sounds substantially better than the old one, with no noticeable clipping distortion audible on any receiver.

"I believe strongly that every AM station would benefit through the implementation of the N.R.S.C. standard. People always used to be amazed at how clean KLLK used to sound. Now, it's even better! In fact, if I wanted to, I could turn my 'density' and 'clipping' controls wide open and not hear any increased distortion (thank you, filter). Now it just comes down to how much of a 'wall of sound' you want to hear."

Thanks to Brian for sharing his expertise, and I hope it has overcome some of the resistance of programmers and engineers at AM stations to installing this "emphasis" ▶

“Downtown”

(AM 1272)

the first single from

mirror

the debut album by

ONE

2

MANY



Many #1's for One 2 Many

“Downtown” is #1 all over Scandinavia and breaking across Europe. Now “Downtown” arrives in America from Camilla, Dag and Jan, the Norwegian trio **One 2 Many**, whose principal songwriter Dag Kolsrud performed and arranged for the group A-Ha at the height of their chart success.



(SP 5237)

Produced by John Hudson and Dag Kolsrud
Representation: Catrina Barnes Management Ltd.
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MORE SEMINAR PHOTOS...

system. As I said, the FCC is looking to make the N.R.S.C. standard mandatory—and I hope they do—because now it appears the equipment manufacturers won't start designing wideband AM receivers incorporating the N.R.S.C. de-emphasis curve until it is made a national standard.

I'm pleased to note that AM stereo seems to be spreading much faster now than at any previous time, with a more than doubling of AM stations in some major markets in a very short time. Although there certainly is a competitive advantage in being the first, or one of the first, AM stations to "automatically switch to stereo" in new cars, there is a need for that to be the rule rather than the exception. ●



THE YOUNG AND THE RESTLESS Gavin's Annette M. Lai with soap star and Cypress/A&M artist Michael Damian.

Jackson Browne sings and plays at "The Power of Song" session.



HEAR & THERE

by Sheila Rene

Concrete Marketing has announced that the dates for the "Foundations Forum '89" are September 21-23. It will be held at the Sheraton Universal Hotel, site of last years successful heavy metal confab. Due to the anticipated increase in attendance, Concrete is already recruiting volunteers. If you want to lend a helping hand, or get involved in any way, write (don't call) Foundations Forum '89, Concrete Marketing, Inc. 15456 Ventura Blvd., Ste. 302, Sherman Oaks, CA 91403.

Buck Owens is staying busy with appearances. This past month he's hit *The Bammies*, *The Grammys*, *The Country Radio Seminar* and now is getting ready to leave on a tour of Europe. While in England Owens will team up with Ringo Starr at the Abbey Road Studios to record a remake of "Act Naturally." The song was a #1 hit for Buck in 1963 and the Beatle in 1965. Capitol Records will have released Buck's new single, "Put A Quarter In The Jukebox," by the time you read this.



It's Official! Rykodisc has finished negotiations for the David Bowie "RCA Masters." The 18 albums will cover everything from the 1969 *Space Oddity* through the 1983 *Ziggy Stardust: The Motion Picture*. The rights

to these albums, licensed to RCA by Bowie, reverted to the artist in 1984. In working with Bowie, Rykodisc has assumed custodianship of his master and art archives from the RCA era and is currently looking for additional material. This will be a boon for radio because now they'll have great CD reproductions of these great albums.

Geffen Records recently signed a distribution deal with Rick Rubin's Def American Recordings. Rubin has had tremendous success producing Public Enemy, The Cult, Slayer, Beastie Boys, Run-D.M.C. and L.L. Cool J. The latest release under this agreement is a comedy album from Andrew Dice Clay. Later this year we'll see debuts from Wolfsbane, a hard rock band from Tamsworth Staffs, England and Trouble, a heavy rock band from Chicago. Clay's off-color comedy style recently got him into trouble with Stone Hill University in Boston and Seton Hall University in New Jersey. His concerts were canceled with no future dates planned. His debut LP titled *Dice* will be labeled with: "Warning: This Album Is Offensive."



Balaam

Virgin rockers Balaam and The Angel have shortened their name to Balaam. They're currently finishing up their new LP in San Francisco at Alpha & Omega Studios with producer Steve Brown. I've just heard a couple of rough mixes and can't wait to put on the headphones for the final mix in April or May.

Barry Goldberg, known for his work with Mitch Ryder and the Detroit Wheels and Electric Flag, is busy scoring films. His latest work will be heard on the Warner Bros. film "Pow Wow Highway" which was directed by Jonathan Wachs. Stewart Copeland is busy on his score for a new movie "See No Evil" which will star Richard Pryor and Gene Wilder. At the same time Copeland is set to release a new LP with his latest band Animal Logic. Television's "TV101" series is getting some new musical scores from Jeffrey "Skunk" Baxter and Stacy Widelitz.

Columbia Records is set for a spring release of the debut LP from Soviet rock artist Boris Grebenshikov who is regarded as the poet laureate of his generation. *Radio Silence* was produced by Eurythmics' Dave Stewart and will feature Grebenshikov's band Aquarium, Eurythmic Annie Lennox, Pretender Chrissie Hynde, ex-Bananarama Siobhan Stewart and Ray Cooper.

Cheap Trick was just through town. They have never sounded or looked better. Rick Nielsen is looking forward to building the new home he's just finished designing and working on some new tunes with Lita Ford. On March 18 the ABC Radio Network and MTV will simulcast a Cheap Trick show recorded live in concert from the Daytona Beach Bandshell. The show will be hosted by MTV's Julie Brown and Kevin Seal.

Bits & Pieces: Eddie Van Halen has been working on a song titled "Twist The Knife" ▶

for Steve Lukather's upcoming LP... Ron Nevison will co-produce the new Jefferson Airplane LP...Motley Crue's Vince Neil is making his feature film debut in "Police Academy VI"...Mary Wilson, one of the original Supremes, has won her three year legal battle to regain rightful possession of the custom-made 1970 Mercedes Benz 600 stretch limo she bought from George Harrison which was originally owned by John Lennon. Wilson will put the car up for sale in April at Christie's auction in London...Enigma Records has released Keith LeBlanc's new LP *Stranger Than Fiction*. Most people know that LeBlanc is a member of Tackhead, but this Sugar Hill vet also played a major role in ABC's 1985 release of *How To Be A...Zillionaire*.

When You Play It, Say It! ●

SEMINAR PHOTOS CONT...



Virgin Records artist Julia Fordham smiles during her outstanding Seminar performance.



MAKING FRIENDS at the Celebrity Cocktail Party are (l-r) Sylvester Jackson, Kevin Walden, Narada Michael Walden and Janis Lee.



WBCN'S Oedipus pleases the crowd at the Alternative Conclave.

HOLLYWOOD

by Tony Richland

GUESS AGAIN

Each year The Gavin Report holds, at the Big Seminar, The Annual Rock 'n' Roll Trivia Contest. Each year Guy "Gals-a-poppin" Zapoleon or Bob "I Report, so buy me lunch" Harlow wins it.

Each year Guy or Bob goes to Hawaii or accepts his VCR or whatever, and everyone else is shut out.

Your Hollywood Column has decided that enough is enough. Average, normal, real people just like you should have a chance to compete at the trivia game without fearing competition from Guy or Bob. Let's put it this way: When you go over to the "Y" to shoot a few hoops and you challenge the first guy you see to some one-on-one, the first guy you see ain't Larry Bird. With that in mind we present the "First Annual Life-styles Of The Richland Famous Gavin Report Hollywood Column Real Tough Trivia Bowl." Should a guy win, the prize is a four month all-expenses vacation at The Westin Kauai in Baltimore accompanied by Samantha Fox. Should Betty Breneman, Betty Hollars or Samantha Fox win, they get the same trip accompanied by Meatloaf.

These questions will separate the men from the boys and the skirts from the flirts. Winner take all—first postmark wins:

1. In 1969, Desmond Dekker & The Aces had a Top Ten hit with "Israelites." Name three of the groupies who toured with the guys.
2. On the No. 2 1960 Jimmy Jones hit, "Handy Man," who played synthesizer? (Hint: synthesizers weren't invented by 1960.)
3. Why was radio/promo legend Don Anti overjoyed at George Chaltas entering the industry? (This is tricky—think!)
4. The Electric Prunes went all the way to No. 11 with "I Had Too Much To Dream Last Night." Name at least three of The Prunes. (Hint: Two of The Prunes had previously served as Pips, and one as a Drell.)
5. What was Annette's bust measurement when she first became a Mouseketeer? You must be within 1/8 of an inch.
6. At the 1966 Barry Sadler "Ballad Of The Green Berets" session, who played assault rifle? And where is she now?
7. What sort of business is conducted at The J.C. Dithers Company, and what is the prime weapon brandished by J.C.'s wife, Cora? (A tuff two-parter only for major leaguers.)
8. In what year did Scott Shannon have the surgery for his first chin implant?
9. Name the NFL star who was actually born and raised in Yankton? (Hints: He's now retired, still beats up people for fun, and his first name is Lyle.)

10. What single event in his life turned Ron Fell's hair white overnight, and what were the names of the three new music/radio trades that went into business that day?

11. Name the follow-ups to first hits by Little Anthony, Little Milton, Little Caesar, Little Eva, Little Joe, Little Joey, Little JoAnne, Little Richard, Little Willie John, Little Stevie Wonder and Big Brother & The Holding Company.

12. Name at least sixty-four members of The Fifth Dimension who joined the group after the original five.

13. Name at least fourteen of the people Buzz Bennett brought along on promotion dinner dates while he PD'd at KGB & KCBQ.

14. Give us the full names of six thirdinary market guys who did NOT ask for us when we got in at the recent Gavin Seminar For Medium Professionals.

15. Why is R&R's resident ad genius Mike Atkinson overjoyed that Don Anti has remained in the industry?

16. Give us Arnold Schwarzenegger's bust measurement on the day he wed Maria Shriver. (Hint: the groom's measurement was bigger than the bride's.)

17. Give us the names of three human beings who've actually heard LP's by Elvis Hitler, Alien Sex Fiend, Pailhead, or Helen Reddy.

18. What do the initials in Lacy J, Dalton, T.G. Sheppard, U2, Harry S. Truman, B.J. Thomas, Kenny G. and Mr. T. stand for—and why?

19. In what year did Gary Owens give birth to Herman Ginggingdinkler and Earl C. Festoon, and who was the father?

20. What are the stage names of Robert Walden Cassotto, Concetta Franconero, Natasha Gurdin, Leonard Slye and Heavy Lenny?

21. Creedence Clearwater Revival, as everyone knows, was first called The Blue Velvets and later, The Golliwogs. What were the original names for John Fred & The Playboy Band, Strawberry Alarm Clock and Donny & Jimmy Ienner?

22. Chad & Jeremy were originally called Stuart & Clyde. What were Stuart & Clyde originally called? (Hint: It wasn't Cat Mother & The All Night News Boys.)

23. Who are Pete Best, Stu Sutcliffe, Tommy Moore and Norman Chapman? (Hint: All were once Beatles.)

24. How much material does Gavin Important Person Beverly Mire edit from this column—and just how dirty is it? ●

Enya

Leaves

her

mark



ORINOCO FLOW AND ITS HUNDREDS OF VOICES

by Keith Zimmerman

Stylistically, Enya's music stands alone. Its hundreds of voices meshed amid a wash of synthesizers, waves of reverb, seas of percussion and tide pools of solo instruments—Uilleann pipes, tin whistles, a clarinet and a lonely piano. In 1982 Enya (born Eithne Ni Bhraonain) split from her older brothers and sisters in the innovative Irish folk/rock band Clannad to pursue her own musical calling. It was former Clannad producer Nicky Ryan and his wife Roma who saw Enya's early composing potential and offered her their home as an experimental musical sanctuary. "All that was there was a piano and a quiet place to work," Nicky recalls. As her compositional and improvisational skills bloomed, the Ryans and Enya continued their working alliance. Nicky understood production and recording; Enya wrote, sang and played; Roma, almost by elimination, became the lyricist and firestarter. While Enya and Nicky were content to improve on the music, it was Roma who sent a cassette of six instrumentals to noted British film producer David Putnam (*Chariots Of Fire* and *Midnight Express*) and drew an out-of-the-box movie soundtrack assignment. Then came another film-scoring project, this time a BBC television series entitled *The Celts*.

After nearly a year in the making, Enya's first "non-soundtrack" effort, *Watermark*, arrived Stateside via Geffen Records. The single, "Orinoco Flow" has enjoyed worldwide chart topping status and the LP has captured the imagination of adult music fans. We spoke to both Enya and Nicky Ryan about *Watermark's* vivid imagery, their painstaking recording technique and Enya, Roma and Nicky's special style of musical teamwork.

KEITH ZIMMERMAN: A song like "Orinoco Flow" is so vivid because the musical arrangements absorb the imagery of the lyrics. The instrumentation resembles oceans and currents, which is what the lyrics are about. **ENYA:** Nicky and I use words as sounds. Even though the lyrics are strong emotionally, we're more conscious of the way the words compliment the sounds that we've arranged. Hence we use Gaelic, Latin and English. We're not worried about what language we're going to use. It has to sound right with the track. **NICKY RYAN:** When Roma approaches the lyric, almost everything is finished, but the lead vocal. She fits the lyrics right into the sound.

KZ: So Roma interprets the mood of the music. If the melody to "Evening Falls..." suggests loneliness and alienation, she then tailors the lyrics to complete that feeling.

NR: Yes. Ideas like that might come from Enya or myself. The theme might be suggested by the melody. Roma might work on that theme or one that she likes. The lyrics are put right into whatever the music feels like.

KZ: Was Watermark a product of studio spontaneity, i.e. first thought best thought?

ENYA: It's something that happened in the studio from trial and error and being unhappy with other musicians performing with us. We like to work on our own. Roma was very close to the music at a very early stage. It wasn't worked out that Roma was going to write lyrics. It just happened that she put forward words that really complemented the music. We feel that the three of us have really gotten together and it's only just starting. Everyone has found their particular niche.

NR: It takes a while to actually get started, but once we do, things start happening rapidly. We tried using other people and it didn't sound like much. It turned out best when Enya played the arrangements herself. It had a feel to it that we couldn't get from anyone else. We literally built the music from scratch because nothing was preordained. All we started with was the melody. Then we would build from that melody, having no idea whatsoever how it was going to turn out. Then we'd decide "That's enough, that's all it can take." That's the way we work all the time. Trial and error—a lot of trial.

KZ: Did it all start when your music drew interest from filmmaker David Putnam?

ENYA: In 1983, I started to compose music. This happened by going back to classical piano and recording myself as I progressed. I started to improvise and compose piano melodies. After I finished the sixth piece, Roma thought it was great for films because it was all instrumental. She thought we'd wait forever and nobody would hear the music. We had to introduce it to someone and she had David Putnam in mind. Nicky and I sort of held back. She said no, and got in contact with Putnam and sent him a tape. He loved the melodies, and Roma met with him and came out with a script for *The Frog Prince*. **NR:** In terms of money it was a B movie, but it was a foot in the door. Pardon the pun, but it was a giant step forward because we could use Putnam's name, and he has a lot of respect. Once we had a project it was time to put a studio together because it was cheaper to build one than to pay regular studio costs.

KZ: How do you determine the subject matter for a song like, say, "Evening Falls..."?

ENYA: "Evening Falls..." was a story that Roma had. When she heard the melody she said that there was a story that really suited the melody. It was a fascinating ghost story and when she told me about it, I knew it would be perfect.

KZ: Much of the album has symbols of waves, beaches and water.

ENYA: The water thing happened purely by accident. We like things to happen and not to pressurize or push the music in any particular direction. We took each track individually and we worked on each one as a separate project. We'll put a theme toward it, arrange it and get lyrics if we need them. And when we finish recording we set it aside and forget it. Then we try something completely different, like "Cursum Perficio," the piece in Latin. We always wanted to try a choral piece. It was only in the very end when Roma looked at all the tracks and we were doing a format for the album. She said that there was this water inherent in the lyrics and the titles, hence the title *Watermark*. For us, it was the theme that water leaves a mark and that's what we hoped to do with the album. We wanted to leave our mark with it.

KZ: The almost operatic structure of "Cursum Perficio" suggests that you've had classical training.

ENYA: I spent six years doing classical music. I have a love for string arrangements and for trying classical ideas incorporated with this strong influence I have from Irish traditional music. It's something Nicky and I always wanted to experiment with, but doing it in our style. That's what "Cursum Perficio" is about.

KZ: Enya's sound is known for its many vocal overdubs. How many vocal lines can you overdub?

ENYA: The multi-vocal idea was something which Nicky always wanted to experiment with.

NR: On a piece like "Storms In Africa," there could be four or five hundred overdubs in all. You can bounce tracks until you run out of them. Let's say you're working with 24 tracks in the studio. You fill 22 of those tracks and bounce them down to two. Then you start again. When you fill them all and bounce them, you

start again and so on. It's extremely time consuming filling all those tracks, but there's no sound in the world like it.

ENYA: Nicky's a sound engineer and that's the first thing he worked with in music. He's always experimenting, recording outside sounds. It was hard to find someone willing to record these vocals hundreds of times. I was happy to try it and we set to work in his studio and had no idea how it was going to sound. For example, on "Orinoco Flow" I would record a band of sounds, singing an "ahh" or "ooo." I would record each harmony part sixteen times. And that's the beginning. Then we go to the lead vocal and we sing that in unison. Sometimes, like on the "Sail Away" part, we'd add an octave. We'd record that 20 or 26 times. Generally, Nicky would know when the sound was right. We're talking about hundreds of vocals.

KZ: Is it the vocal overdubs that create this band of sound?

NR: No, it's the ambience as well, and just how much of it you use.

cont. on
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URBAN CONTEMPORARY

MOST ADDED

DEON ESTUS (20)
(Mika/Polydor)

JODY WATLEY (15)
(MCA)

CHARLIE SINGLETON (15)
(Epic)

NATALIE COLE (15)
(EMI)

TONE LOC (13)
(Delicious Vinyl/Island)

E.U. (13)
(Virgin)

TOP TIP

ROBERT BROOKINS
Don't Tease Me
(MCA)

He's back from his duet with Stephanie to tease us with a solo.

RECORD TO WATCH



CONSTINA
Are You Lonely Tonight
(Columbia)

With nine adds this week, loneliness may become a thing of the past.

Editor: Betty Hollars
Assoc. Editor: John Martinucci

2W LW TW

4	2	1	JAMES "J.T." TAYLOR & REGINA BELLE - All I Want Is Forever (Epic)
3	1	2	The Boys - Lucky Charm (Motown)
9	7	3	TODAY - Girl I've Got My Eyes On You (Motown)
5	3	4	Surface - Closer Than Friends (Columbia)
13	8	5	ASHFORD & SIMPSON - I'll Be There For You (Capitol)
8	6	6	Donna Allen - Joy And Pain (Oceana/Atco)
10	9	7	JONATHAN BUTLER - More Than Friends (Jive/RCA)
19	12	8	CHERRELLE - Affair (Tabu)
16	15	9	EL DEBARGE - Real Love (Motown)
20	13	10	BOBBY BROWN - Every Little Step (MCA)
6	5	11	Freddie Jackson - You And I Got A Thang (Capitol)
14	14	12	VESTA WILLIAMS - 4 U (A&M)
18	16	13	JOHNNY KEMP - Birthday Suit (Columbia)
--	24	14	JODY WATLEY - Real Love (MCA)
22	18	15	KARYN WHITE - Love Saw It (Warner Bros.)
37	20	16	SKYY - Start Of A Romance (Atlantic)
30	23	17	DINO - 24/7 (4th & Broadway/Island)
25	19	18	CHRISTOPHER MAX - More Than Physical (Virgin)
27	22	19	ALYSON WILLIAMS - Sleep Talk (Def Jam/Columbia)
39	25	20	NEW EDITION - Crucial (MCA)
2	4	21	Milli Vanilli - Girl You Know It's True (Arista)
--	37	22	GUY - I Like (MCA)
11	11	23	Bar-Kays - Struck By You (Mercury/PolyGram)
38	27	24	BOY GEORGE - Don't Take My Mind On A Trip (Virgin)
--	33	25	THE PASADENAS - Tribute (Right On) (Columbia)
36	30	26	Z'LOOKE - Love Sick (Orpheus/EMI)
--	40	27	WENDY & LISA - Are You My Baby (Columbia)
32	28	28	Radiant - Something's Got A Hold On Me (Columbia)
34	31	29	TEN CITY - That's The Way Love Is (Atlantic)
1	10	30	Levert - Just Coolin' (Atlantic)
--	38	31	KID'N PLAY - Rollin' With Kid'N Play (Select)
--	--	32	DEON ESTUS - Heaven Help Me (Mika/Polydor)
--	--	33	TONE LOC - Funky Cold Medina (Delicious Vinyl/Island)
35	34	34	Tracie Spencer - Imagine (Capitol)
--	--	35	AL B. SURE! - If I'm Not Your Lover (Warner Bros.)
17	17	36	Kenny G (w/Smokey Robinson) - We've Saved The Best... (Arista)
--	39	37	SHEENA EASTON - Days Like This (MCA)
23	35	38	Anita Baker - Just Because (Elektra)
31	26	39	Loose Ends - Life (MCA)
--	--	40	CHAKA KHAN - Baby Me (Warner Bros.)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
GERALD ALSTON - You Laid Your Love On Me (Motown)		52	5	1	21	25	42%	5
E.U. - Buck Wild (Virgin)		52	13	--	18	21	34%	2
SIMPLY RED - It's Only Love (Elektra)		50	5	4	18	23	44%	5
* MADONNA - Like A Prayer (Sire/Warner Bros.)		47	11	1	26	9	57%	1
RENE MOORE - Never Say Goodbye To Love (Polydor)		45	4	2	13	26	33%	5

UP & COMING

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

LP CUTS

Reports	Adds	ARTIST TITLE LABEL	*First time listed on this page.
41	5	GRADY HARRELL - Sticks & Stones (RCA)	
41	8	BLUE MAGIC - Romeo & Juliet (Def Jam/Columbia)	
39	1	JEFFREY OSBORNE - All Because Of You (A&M)	
38	1	LIA - True Obsession (Virgin)	
38	12	ANNE G. - If She Knew (Atlantic)	
33	1	LATEASHA - Move On You (Rawsome/Slam)	
31	2	JACKIE JACKSON - Stay (Polydor/PolyGram)	
30	--	ALEXANDER O'NEAL - (What Can I Say) To Make You Love Me (Tabu)	
29	9	CONSTINA - Are You Lonely Tonight (Columbia)	
27	2	STETSASONIC featuring FORCE MD's - Float On (Tommy Boy)	
26	1	TOO SHORT - Life Is...Too Short (Jive/RCA)	
26	--	ROBERTA FLACK - Uh-Uh Ooh Ooh Look Out (Here It Comes) (Atlantic)	
26	7	ALEESE SIMMONS - I Want It (Orpheus/EMI)	
25	--	STOP THE VIOLENCE MOVEMENT - Self-Destruction (Jive/RCA)	
25	2	PAUL LAURENCE - Make My Baby Happy (Capitol)	
23	4	ATENSION - Let Me Push It To Ya (Island)	
23	9	AL JARREAU - All Or Nothing At All (Reprise)	
23	15	CHARLIE SINGLETON - Good, Bad & Ugly (Epic)	
21	2	INNER CITY - Good Life (Virgin)	
21	--	STARPOINT - Tough Act To Follow (Elektra)	
21	10	* ROBERT BROOKINS - Don't Tease Me (MCA)	
17	--	GERALD ALBRIGHT - In The Mood (Atlantic)	

DROPPED: #21-Five Star, #29-Paula Abdul, #32-Cheryl "Pepsi" Riley,
#36-Sweet Obsession, Ice-T, Def Jef, Jamm.

ANITA BAKER - Lead Me Into Love
CAMEO - Pretty Girls
GEORGE DUKE - Love Ballad/This Lovin'
BOBBI HUMPHREY - Come Get To This
NWA - I Ain't The One
RUBY TURNER - Until You Come Back To Me
LUTHER VANDROSS - For You To Love
SLICK RICK - Children's Story
FREDDIE JACKSON - Crazy For Me
PAUL LAURENCE - I Ain't Wit' It/Ordinary Girl/Cut The Crap
GUY - Piece Of My Love
WENDY & LISA - Always In My Dreams
Z'LOOKE - Take You Back To My Place
CONSTINA - Love & Affection
CHRISTOPHER MAX - I Bum For You
SWEET OBSESSION - I Would Never Do You Wrong
SURFACE - Shower Me With Your Love
ASHFORD & SIMPSON - Lover Physical

INSIDE URBAN



SOUL TRAIN SALUTE

Paula Abdul stands out at the party for the Soul Train Award nominees where she and comedian Sinbad made the announcements. Pictured above are (l-r) Don Cornelius, executive producer of the show, Ms. Abdul, Sinbad, who appears on the sitcom "A Different World", Chuck Morrison, VP of Black and Hispanic Consumer Marketing for Coca Cola USA, and Michael Steele, Director of Black and Hispanic Consumer Marketing for Coca Cola USA.



IT'S ALL COMING BACK

Deja just completed putting the finishing touches on their new album with the hot team of Teddy Riley and Gene Griffin producing. Pictured at Axis studios are (top from left) Curtis Jones and Mysti Day of Deja and (bottom from left) Teddy Riley and Gene Griffin.

Welcome back to three of our favorite correspondents: Tony Gray and Vinnie Brown, WRKS/FM-New York and Earl Boston, WMGL-Charleston. Vinnie mentioned that the number one request tune in New York City, DE LA SOUL's "Me, Myself & I", proves once again that Teddy



Riley knows the right way to get the job done! Earl Boston said he likes the CONSTINA, calling it "A beautiful ballad with beautiful lyrics, from a beautiful woman." He also likes the GRADY HARRELL, saying "He's a Sam Cooke clone, and should do well across the country." Roshon Vance, WQIM-Montgomery, is getting great response to the GRADY HARRELL, too, and reports, "With this one, he should find his niche in the marketplace, and it will catapult him into a top hit!"

ANITA BAKER is in the studio re-mixing her next single, LEAD ME INTO LOVE and should be on your desks soon. P.C. Wiley, WGSW-Greenwood, likes the CHARLIE SINGLETON and says "Every programmer should have this smoker on the air!" Johnnie Walker, KRNB-Memphis, became a poet when talking about her record to watch, CHAKA KHAN: "Excellent smooth adult groove!" Kermit Crockett, WTLZ-Indianapolis, raves about the MICA PARIS: "Nice vocals, I like it a lot and expect adults and young adults to call for it." Ciao for now, Betty.

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 **108** Last Week **106**

ARTIST TITLE LABEL	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
JAMES "J.T." TAYLOR & REGINA BELLE - All I Want Is Forever (Epic)	78	--	67	8	3	96%	10
TODAY - Girl I've Got My Eyes On You (Motown)	78	--	59	13	6	92%	9
ASHFORD & SIMPSON - I'll Be There For You (Capitol)	73	--	45	22	6	91%	8
DONNA ALLEN - Joy And Pain (Oceana/Atco)	70	--	65	5	--	100%	10
JONATHAN BUTLER - More Than Friends (Jive/RCA)	65	1	54	7	3	93%	9
CHERRELLE - Affair (Tabu)	71	--	45	20	6	91%	10
EL DEBARGE - Real Love (Motown)	70	--	34	32	4	94%	8
BOBBY BROWN - Every Little Step (MCA)	83	3	47	25	8	86%	5
VESTA WILLIAMS - 4 U (A&M)	62	--	36	19	7	88%	9
JOHNNY KEMP - Birthday Suit (Columbia)	72	--	8	43	21	70%	5
JODY WATLEY - Real Love (MCA)	92	15	10	44	23	58%	3
KARYN WHITE - Love Saw It (Warner Bros.)	66	--	24	33	9	86%	5
SKYY - Start Of A Romance (Atlantic)	72	3	10	36	23	63%	5
DINO - 24/7 (4th & Broadway/Island)	77	5	19	41	12	77%	6
CHRISTOPHER MAX - More Than Physical (Virgin)	60	2	12	35	11	78%	8
ALYSON WILLIAMS - Sleep Talk (Def Jam/Columbia)	62	3	15	36	8	82%	7
NEW EDITION - Crucial (MCA)	67	2	16	35	14	76%	5
GUY - I Like (MCA)	62	7	17	26	12	69%	3
BOY GEORGE - Don't Take My Mind On A Trip (Virgin)	62	7	10	30	15	64%	5
THE PASADENAS - Tribute (Right On) (Columbia)	72	10	4	27	31	43%	4
Z'LOOKE - Love Sick (Orpheus/EMI)	62	1	1	43	17	70%	6
WENDY & LISA - Are You My Baby (Columbia)	62	4	3	30	25	53%	5
RADIANT - Something's Got A Hold On Me (Columbia)	45	--	7	31	7	84%	8
TEN CITY - That's The Way Love Is (Atlantic)	53	6	9	28	10	69%	7
KID'N PLAY - Rollin' With Kid'N Play (Select)	51	5	11	19	16	58%	7
DEON ESTUS - Heaven Help Me (Mika/Polydor)	72	20	3	27	22	41%	3
STONE LOC - Funky Cold Medina (Delicious Vinyl/Island)	58	13	12	22	11	58%	5
AL B. SURE! - If I'm Not Your Lover (Warner Bros.)	58	7	2	22	27	41%	3
SHEENA EASTON - Days Like This (MCA)	54	7	7	21	19	51%	5
CHAKA KHAN - Baby Me (Warner Bros.)	57	11	3	20	23	40%	3

NEW RELEASES by Betty Hollars and John Martinucci



JOYCE (FENDERELLA) IRBY - Mr. D.I.
(Motown)

Special guest Doug E. Fresh lends a scratch and great rap lines to a tune deserving airplay. Joyce Irby completes the effort that will appeal to clubs, teens and even older listeners. As she says, "My DJ's on the mark!"

NATALIE COLE - Miss You Like Crazy
(EMI)

This sweet ballad is made-to-order for those long-distance dedications and broken relationships. After one listen the hook sticks!



ARETHA FRANKLIN & ELTON JOHN - Through The Storm (Arista)

We find Aretha teaming up with the most unexpected people. On her upcoming album she does this duet with Elton, a duet with James Brown, and yet another with Whitney Houston. This dynamic song, arranged and produced by Narada Michael Walden, is the title cut from the album.



K.C. FLIGHTT - Planet E (RCA)

A few programmers have been reporting this song for a couple of weeks. Now it's our turn. There are several mixes on the 12", though the "hip hop mix" is our favorite version. This may be a first: David Byrne of Talking Heads sampled on a rap record. Originality 10!

ATLANTIC STARR - My First Love
(Warner Bros.)

Something tells us that we are going into the wedding season. Atlantic Starr has just released a new ballad written, arranged and produced by two members of the Starr, David and Wayne Lewis.

JOBS

WNAT/WQNZ has future openings for ATs who want to work with major market guys in new multi-track production studios. T&R: Steve Wisdom, 2 O'Ferral, Natchez, MS 39120. [3/17]

COUNTRY KHAK-Cedar Rapids, IA, needs a p/t AT. T&R: Tim Colsson, The Center, Suite 450, 425 2nd Street SE, Cedar Rapids, IA 52401. [3/17]

TOP 40 KHTY-Santa Barbara, CA, seeks talent for all air-shifts, including morning drive. T&R: Jim Crowe, 1330 Cacique Street, Santa Barbara, CA 93103. [3/17]

A/C FM STATION in Mid-Atlantic has an immediate f/t morning drive position available. Experienced individual must have very good adult communication skills and good production creativity. Rush T&R: Jim Anderson, WGLL RADIO, PO Box 92, Mercersburg, PA 17236. EOE M/F [3/17]

TOP 40 94WTBX-Duluth, MN, is looking for up tempo, committed overnight talent. T&R: Wayne Coy, PO Box 1060, Hibbing, MN 55746. [3/17]

SOUTHERN 100,000 WATT FM soon-to-be part of Nashville market. Seeking energetic AT for f/t and p/t positions. All dayparts open. Production Director needed as well. Experience necessary. T&R: Power Broadcasting, 333 Murphy Road #26, Bowling Green, KY 42101. [3/17]

LOOKING FOR AN ENTRY LEVEL POSITION in the music business? Contact the fastest growing marketing & promotion company in America. AIM MARKETING /PAUL YESKEL PROMOTIONS is looking for an aggressive, personable music lover in the Northern New Jersey area. An exciting place to begin a career. This is NOT a secretarial position, although typing skills are required. Call: (201) 679-9111. EOE [3/17]

MAKE MONEY IN VOICEOVERS! One-day seminar covers marketing, technique, demo tapes, character voices, everything you need to do commercials and industrials. In Chicago April 9. In NYC April 16. Call toll free: 1-800-333-8108. In NYC: 212-369-3148. Berkley Productions, PO Box 6599-G, New York, NY 10128-991. [3/17]

CLASSIFIEDS

ENERGETIC, HIGH PROFILE ATs needed for all shifts at North Mississippi's hottest new Country station. Top salaries to the right people. 3-5 years experience necessary. Join one of the fastest growing radio groups in the SE. T&R: WWZD Wizard, PO Box 7128, Tupelo, MS 38801. [3/17]

A/C WCDN/AM-Chardon, OH, needs p/t ATs. Locals preferred. T&R: Warren Jones, WCDN RADIO, PO Box 231, Chardon, OH 44024. [3/17]

TOP 40 FM104-Modesto, CA, seeks off-the-air Production Director. 8-track studio w/multiple voices a must. T&R: Gary DeMaroney, 3401 Dale Road #700, Modesto, CA 95356. No calls, please. [3/17]

NEWSTALK/FM COMBO has a reporter/anchor position available. College degree and experience preferred. T&R: Rebecca Roberts, KUHL/KXFM RADIO, PO Box 1964, Santa Maria, CA 93456. Females and minorities encouraged. [3/17]

25,000 WATT COUNTRY GIANT AM KBUF-Garden City, KS, needs an AT. T&R: Lory Williams, PO Box 798, Garden City, KS 67846. [3/10]

MIDWEST FAMILY RADIO is seeking experienced on-air talent. Openings for programming talents. T&R: Don London, Midwest Family Programming, PO Box 99, Lacrosse, WI 54602. [3/10]

KAT/FM-Dubuque, IA, needs a f/t air personality w/production skills. At least 6 mos. exp. required. T&R: Susie Wells, Woodward Communications Inc., PO Box 688, Dubuque, IA 52001. EOE [3/10]

TRAFFIC REPORTERS & anchors needs at Metro Traffic SF. Must be familiar with Bay Area roads and have energetic personality. T&R: Joe McConnell, 185 Berry #5841, San Francisco, CA 94107. [3/10]

POWER93-Huntsville, AL, needs a Production Director & midday personality. T&R: Jay Hasting, 137 McMurtree, Huntsville, AL 35806. [3/10]

K108/FM-Sacramento, CA, is looking for great weekend talent. T&R: Brian Casey, 280 Commerce Circle, Sacramento, CA 95815. [3/10]

A/C KSCB-Liberal, KS, needs a morning personality w/experience. Strong prod. a plus. T&R: Mark David, PO Box 3125, Liberal, KS 67905. [3/10]

TOP 40 KCIZ-Springdale, AR, needs a 7-mid. AT w/production & phone skills. Work in a University market. T&R: Scott Burnett, PO Box 168, Springdale, Ark. 72765. [3/10]

TOP 40 WBSS/FM-Vineland, NJ, needs f/t & p/t openings. Work for 50,000 watt South Jersey powerhouse. T&R: Nick Giorno, PO Box 690, Vineland, NJ 08360. [3/10]

HOT A/C KNVR-Chico, CA, needs a PD with on-air experience and excellent production skills. Must be motivated and aggressive. Call Di Magowan: (916) 895-1197. [3/10]

WBECAM/FM-Pittsfield, MA, seeks p/t & future f/t talent. T&R: Patrick Ryan, 211 Jason Street, Pittsfield, MA 01201. EOE [3/10]

PLAY TO WIN!

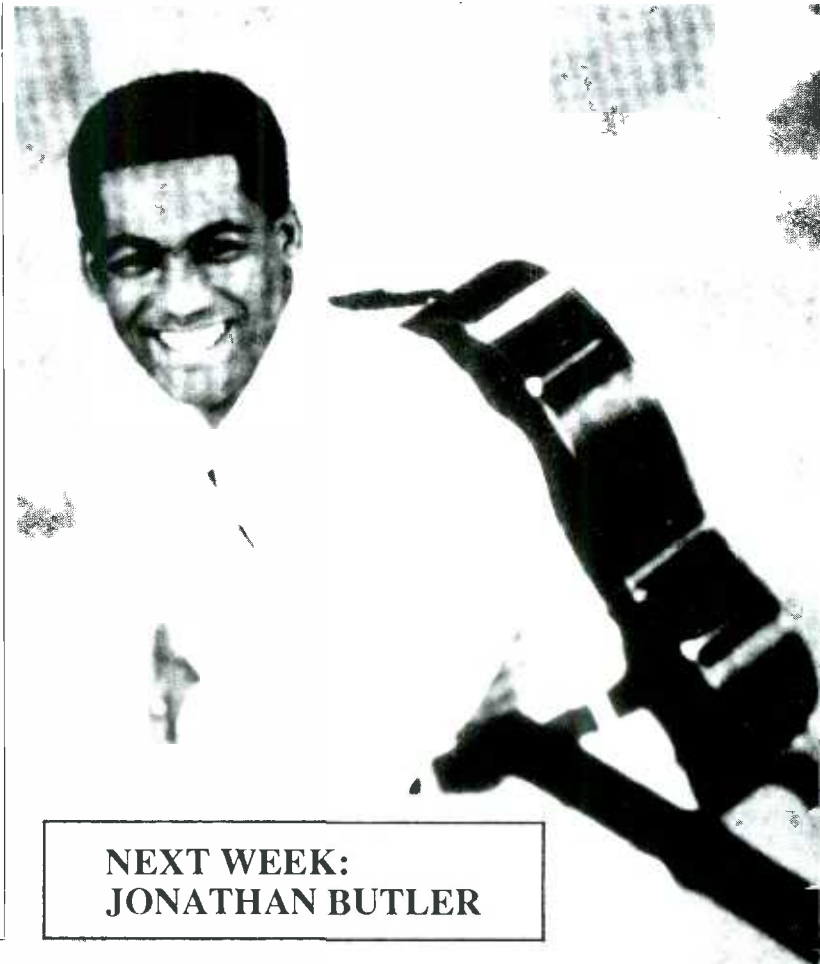
In today's competitive broadcast game, there are advantages to securing representation. With Westwood, that edge provides the assistance and meticulous selling of your talent to stations worldwide. If you're a five star **AIR TALENT, PROGRAMMER** or **GENERAL MANAGER**, call or write:

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TOP 40 WQGN-Groton, CT, is looking for our next morning person. If you're upbeat, topical & can deliver a smokin' show, we're looking for you! Team players only. T&R: Franco, 100 Fort Hill Road, Groton, CT 06340. No calls, please. [3/10]

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

cont. on page 31



**NEXT WEEK:
JONATHAN BUTLER**

MOST ADDED

- MADONNA (55)
(Sire/Warner Bros.)
- STEVE WINWOOD (51)
(Virgin)
- BASIA (47)
(Epic)
- DEON ESTUS (41)
(Mika/Polydor)
- CHER & PETER CETERA (37)
(Geffen)

TOP TIP

STEVE WINWOOD
Hearts On Fire
(Virgin)

The momentum of "Roll With It" continues to snowball.

RECORD TO WATCH



HOWARD JONES
Everlasting Love
(Elektra)

Number one MOST ADDED in Top 40 this week. No reason for this not to happen here.

ADULT CONTEMPORARY

2W LW TW

1	1	1	ROY ORBISON - You Got It (Virgin)
3	2	2	Debbie Gibson - Lost In Your Eyes (Atlantic)
5	5	3	KENNY G (Vocal by SMOKEY ROBINSON) - We've Saved The Best... (Arista)
8	7	4	BANGLES - Eternal Flame (Columbia)
4	4	5	Anita Baker - Just Because (Elektra)
6	6	6	CROSBY, STILLS, NASH & YOUNG - Got It Made (Atlantic)
2	3	7	Mike + The Mechanics - The Living Years (Atlantic)
9	8	8	BREATHE - Don't Tell Me Lies (A&M)
14	9	9	BETTE MIDLER - Wind Beneath My Wings (Atlantic)
15	10	10	THE TRAVELING WILBURYS - End Of The Line (Wilbury/Warner Bros.)
18	14	11	VANESSA WILLIAMS - Dreamin' (Wing/PolyGram)
13	12	12	SURVIVOR - Across The Miles (Scotti Bros./CBS)
16	13	13	CHICAGO - You're Not Alone (Full Moon/Reprise)
24	21	14	38 SPECIAL - Second Chance (A&M)
17	15	15	Boy Meets Girl - Bring Down The Moon (RCA)
--	25	16	CHER & PETER CETERA - After All (Geffen)
21	18	17	LIVINGSTON TAYLOR - City Lights (Critique/Atlantic)
20	19	18	CARLY SIMON - Let The River Run (Arista)
25	22	19	SIMPLY RED - It's Only Love (Elektra)
26	23	20	PETER NOONE - I'm Into Something Good (Cypress/A&M)
29	24	21	LUTHER VANDROSS - She Won't Talk To Me (Epic)
7	11	22	Neil Diamond - This Time (Columbia)
12	16	23	Rod Stewart - My Heart Can't Tell You No (Warner Bros.)
33	29	24	ENYA - Orinoco Flow (Sail Away, Sail Away, Sail Away) (Geffen)
11	17	25	Sheriff - When I'm With You (Capitol)
--	--	26	DEON ESTUS - Heaven Help Me (Mika/Polydor)
--	32	27	ROBERTA FLACK - Uh-Uh Ooh Ooh Look Out (Here It Comes) (Atlantic)
30	26	28	Karla Bonoff - Tell Me Why (Gold Castle)
32	27	29	Robert Palmer - She Makes My Day (EMI)
10	20	30	Rick Astley - She Wants To Dance With Me (RCA)
--	33	31	PAUL CARRACK & TERRI NUNN - Romance (Theme from Sing) (Columbia)
36	31	32	Nylons - Poison Ivy (Windham Hill/A&M)
--	--	33	MADONNA - Like A Prayer (Sire/Warner Bros.)
--	--	34	KARYN WHITE - Superwoman (Warner Bros.)
38	35	35	JAMES "JT" TAYLOR & REGINA BELLE - All I Want Is Forever (Epic)
--	38	36	DINO - 24/7 (4th & Broadway/Island)
--	--	37	BOYS CLUB - The Loneliest Heart (MCA)
--	--	38	LOVE & MONEY - Halleluiah Man (Mercury/PolyGram)
23	30	39	Taylor Dayne - Don't Rush Me (Arista)
--	--	40	BASIA - Promises (Epic)

Editor: Ron Fell
Assoc. Editor: Diane Rufer

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
* STEVE WINWOOD - Hearts On Fire (Virgin)		64	51	--	8	5	12%	1
SOUTHERN PACIFIC - All Is Lost (Warner Bros.)		62	35	--	7	20	11%	2
GLENN FREY - Livin' Right (MCA)		51	17	--	17	17	33%	2

34 FIRST-WEEK REPORTS

INCLUDING:

3WM ADD

WMT/FM ADD

WORC ADD

KSCB ADD

KAYN ADD

KBLQ ADD

WKCX ADD

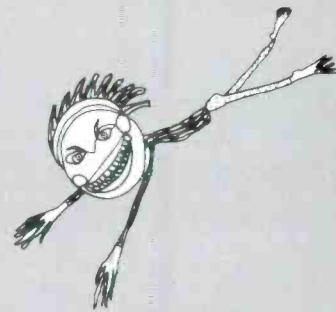
WNUA ON

WSKY ADD

WSKI ADD

KLDI ADD

THE SHAPE OF WHAT'S TO COME



"Circle"

THE NEW TRACK FROM

Eddie BRICKELL & NEW BOHEMIANS

THE FOLLOW-UP TO
THE MULTI-FORMAT HIT
"WHAT I AM"

FROM THE DEBUT ALBUM

SHOOTING RUBBERBANDS AT THE STARS

NOW APPROACHING DOUBLE PLATINUM



GEFFEN
RECORDS

PRODUCED AND ENGINEERED BY PAT MORAN

ARTIST DIRECTION: MONTE KRAUSE

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UP & COMING

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

REVIEWS



NATALIE COLE

Miss You Like Crazy (EMI)

Ms. Cole releases a wonderful, well-balanced single with all the right elements for an A/C chartbuster. The production and arrangement brings Natalie back to what she does best, singing beautiful ballads.



GLENN MEDEIROS

Never Get Enough Of You (Amherst/MCA)

The single version is radically altered to appeal as a club record, but the original album version (the one the consumer will get) avoids the exaggerated production effects. Give it a listen.

THE BELLE STARS

Iko Iko (Capitol)

From the soundtrack of the Hoffman/Cruise film "Rain Man," this former Dixie Cup hit gets a novel treatment and a feature position in the film. Nearly a hundred Top 40's are already playing it.

following its title. All is NOT lost with 35 new ADDs. Coming on is KRKO, KCBF, KOFY/FM, KSGT, WMYX, WLIP, WBEC/AM and WJON. Even with no help from the Country format this group will prove to fit any A/C boots.

This week's RECORD TO WATCH, HOWARD JONES' "Everlasting Love," debuts in UP & COMING with 41 total reports. Among the 24 new ones are KLOG, KSSY, KYJC, KKIQ, KTID, KLDI, WTRX, WELW AND WSKY. On the TOP 40 side he's the MOST ADDED this week with 96. Look for major A/C movement on this one in the weeks ahead.

Please note: Take a look at the blue Gavin reporters book for the list of new Adult Contemporary stations. WELCOME aboard!!

Reports	Adds	ARTIST	TITLE	LABEL
44	6	JULIA FORDHAM	- Happy Ever After	(Virgin)
41	24	* HOWARD JONES	- Everlasting Love	(Elektra)
37	22	* PHOEBE SNOW	- If I Can Just Get Through The Night	(Elektra)
37	2	RELATION INC.	- Any Other Lover	(R&A)
34	32	* EDIE BRICKELL & THE NEW BOHEMIANS	- Circle	(Geffen)
34	2	MAXI PRIEST	- Goodbye To Love Again	(Virgin)
32	4	FOUR TOPS	- Change Of Heart	(Arista)
28	23	* CAROLE KING	- City Streets	(Capitol)
27	5	* GRAYSON HUGH	- Talk It Over	(RCA)
25	17	ONE 2 MANY	- Downtown	(A&M)
21	15	* MICA PARIS	- My One Temptation	(Island)

Dropped: Scritti Politti, Ann Wilson & Robin Zander, Tiffany, Edie Brickell & The New Bohemians (What), Barbra Streisand, Ivan Neville.

INSIDE A/C

by Ron Fell & Diane Rufer

Number one since the 24th of February, ROY ORBISON's "You Got It" is still topping the chart. It's margin of victory is larger now than in any previous week.

A 29 station increase in HEAVY rotation reports for The BANGLES and a 20 station increase for KENNY G create most of the "excitement" in the top ten.

Next to crack the top ten will be the lovely and talented VANESSA WILLIAMS, 38 SPECIAL and CHER/CETERA. VANESSA continues to pull double digit adds (14 this week). The 38 SPECIAL has climbed 10 ranking points in the past two weeks and the CHER/CETERA blasts into the top 20 after only two weeks on the chart. It's already ranked ninth in airplay and boasts a three-week HIT FACTOR of 62%.

Highest chart debut by a country mile is the DEON ESTUS/GEORGE MICHAEL duet, "Heaven Help Me," which lands at #26. The record has garnered 86 adds in the past two weeks and is now HIT FACTORED by half its players and three-fourths of those stations play it more than one week. The record also wins this week's PLUS FACTOR with a 32% increase.

Last week's TOP TIP, MADONNA's "Like A Prayer," in its second week debuts at number 33. Among the stations which made it our number one MOST ADDED were KOST, KS95, WNSR/FM, K101, WELI and CKFM.

KARYN WHITE's "Superwoman" is proving to be a hit where played. It debuts at 34 with impressive calls behind her including B100, WMT/FM, KBIG, KOFY/FM, K101, KYJC and KHLT.

A record that we feel is being underplayed is "The Loneliest Heart" by the Boys Club. Their previous single, "I Remember

Holding You" went top five in A/C with almost 170 stations, where as the new one, even more A/C sounding, is a hundred stations shy of that. It's 59% success factor with players is good enough to get it charted, but let's put some ears to it boys and girls!!



ROBERT PALMER's "She Makes My Day" fell victim to a statistical fluke this week. Despite 7 ADDS and a 14% increase in HIT FACTOR its ranking actually drops two notches (27 to 29). If a reasonable amount of the current 53 MEDIUMS convert to HEAVY, a return to underlined, upward status is likely.

LOVE & MONEY debuts "Halleluiah Man" at 38. Among the converted are HEAVY rotators WKYE, WDND, KBMG and KLDI. Among the newly converted are adders WTNY, WSKY, WKIO/FM, KVSE, KKR and WINC.

This week's TOP TIP comes as no surprise to 51 A/C's. STEVE WINWOOD's "Hearts On Fire" is smokin'. It's already on WKCX, WSKI, WEBE, WJON, KFMB, B100, WAFL, KS95, WTRX, WTWR, WKYE, WEZC and KSAL.

RECORD TO WATCH last week, SOUTHERN PACIFIC's "All Is Lost," is not

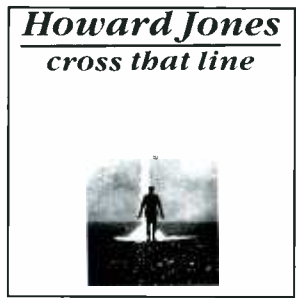


Plenty O'Hits!!!



SIMPLY RED
"It's Only Love"
from the *A NEW FLAME* album.

GAVIN A/C:
22*-19*
R&R A/C: 17*
GAVIN TOP 40:
DEBUT-39*



HOWARD JONES
"Everlasting Love"
from the *CROSS THAT LINE* album.

GAVIN A/C:
RECORD TO WATCH
R&R A/C:
ONE OF THE MOST ADDED!
GAVIN TOP 40:
#1 MOST ADDED!!



PHOEBE SNOW
"If I Can Just
Get Through The Night"
from the *SOMETHING REAL* album.

GAVIN A/C:
DEBUT IN UP & COMING
37/22
R&R A/C:
2 WEEK BREAKER
#2 MOST ADDED



MARC V (pronounced Vee)
"Let Them Stare"
from the *TOO TRUE* album.

WNVA WLEV WFLQ
WTRX WAFL WSKI
WFBG KCYX WTRX
WHAI 3WM WKGX
KYJC WBTH WMT/FM

When you play it, say it!

DAN QUAYLE COUNTDOWN:
1405 days to go



This Saint no typical record company...Elektra cassettes, compact discs and records.

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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 **231** Last Week **220**

ARTIST TITLE LABEL	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
ROY ORBISON - You Got It (Virgin)	223	--	208	11	4	98%	10
DEBBIE GIBSON - Lost In Your Eyes (Atlantic)	209	2	183	20	4	97%	10
KENNY G (Vocal by SMOKEY ROBINSON) - We've Saved The Best For Last (Arista)	211	1	170	30	10	94%	8
BANGLES - Eternal Flame (Columbia)	202	3	165	29	5	96%	8
ANITA BAKER - Just Because (Elektra)	198	2	155	34	7	95%	11
CROSBY, STILLS, NASH & YOUNG - Got It Made (Atlantic)	102	--	136	50	6	96%	9
MIKE + THE MECHANICS - The Living Years (Atlantic)	198	--	148	36	14	92%	11
BREATHE - Don't Tell Me Lies (A&M)	184	1	129	44	10	94%	10
BETTE MIDLER - Wind Beneath My Wings (Atlantic)	189	6	91	79	13	89%	8
THE TRAVELING WILBURYS - End Of The Line (Wilbury/Warner Bros.)	172	4	92	64	12	90%	8
VANESSA WILLIAMS - Dreamin' (Polydor/PolyGram)	162	14	98	38	12	83%	10
SURVIVOR - Across The Miles (Scotti Bros./CBS)	157	6	86	55	10	89%	10
CHICAGO - You're Not Alone (Full Moon/Reprise)	154	6	82	61	5	92%	10
38 SPECIAL - Second Chance (A&M)	155	12	44	84	15	82%	7
BOY MEETS GIRL - Bring Down The Moon (RCA)	136	1	54	71	10	91%	11
CHER & PETER CETERA - After All (Geffen)	185	37	20	95	33	62%	3
LIVINGSTON TAYLOR - City Lights (Critique/Atlantic)	133	--	44	72	17	87%	21
CARLY SIMON - Let The River Run (Arista)	146	4	27	97	18	84%	8
SIMPLY RED - It's Only Love (Elektra)	149	7	28	88	26	77%	6
PETER NOONE - I'm Into Something Good (Cypress/A&M)	151	18	19	83	31	67%	6
LUTHER VANDROSS - She Won't Talk To Me (Epic)	108	5	27	63	13	83%	8
NEIL DIAMOND - This Time (Columbia)	118	--	34	64	20	83%	11
ROD STEWART - My Heart Can't Tell You No (Warner Bros.)	115	--	36	55	24	79%	16
ENYA - Orinoco Flow (Sail Away, Sail Away, Sail Away) (Geffen)	106	20	17	50	19	63%	8
SHERIFF - When I'm With You (Capitol)	92	--	29	48	15	83%	15
DEON ESTUS - Heaven Help Me (Mika/Polydor)	124	41	5	58	20	50%	3
ROBERTA FLACK - Uh-Uh Ooh Ooh Look Out (Here It Comes) (Atlantic)	116	9	7	57	43	55%	4
KARLA BONOFF - Tell Me Why (Gold Castle)	90	2	13	56	19	76%	7
ROBERT PALMER - She Makes My Day (EMI)	103	7	9	53	34	60%	6
RICK ASTLEY - She Wants To Dance With Me (RCA)	94	--	24	44	26	72%	14
PAUL CARRACK & TERRI NUNN - Romance (Theme From Sing) (Columbia)	106	13	6	50	37	52%	4
NYLONS - Poison Ivy (Windham Hill/A&M)	91	7	8	44	32	57%	5
MADONNA - Like A Prayer (Sire/Warner Bros.)	104	55	4	26	19	28%	2
KARYN WHITE - Superwoman (Warner Bros.)	76	16	9	27	24	47%	3
JAMES "JT" TAYLOR & REGINA BELLE - All I Want Is Forever (Epic)	63	5	6	39	13	71%	9
DINO - 24/7 (4th & Broadway/Island)	76	11	4	36	25	52%	6
BOYS CLUB - The Loneliest Heart (MCA)	71	9	4	38	20	59%	4
LOVE & MONEY - Hallelujah Man (Mercury/PolyGram)	69	14	4	26	25	43%	5
TAYLOR DAYNE - Don't Rush Me (Arista)	59	--	10	29	20	66%	17
BASIA - Promises (Epic)	77	47	2	15	13	22%	2

PLUS FACTOR

Records which received the greatest increase in HIT FACTOR.

ARTIST TITLE LABEL	LW	TW	Increase
DEON ESTUS - Heaven Help Me (Mika/Polydor)	18	50	32%
MADONNA - Like A Prayer (Sire/Warner Bros.)	--	28	28%
GLENN FREY - Livin' Right (MCA)	7	33	26%
CHER & PETER CETERA - After All (Geffen)	37	62	25%
ROBERTA FLACK - Uh-Uh Ooh Ooh Look Out (Here It Comes) (Atlantic)	32	55	23%
BOYS CLUB - The Loneliest Heart (MCA)	37	59	22%
BASIA - Promises (Epic)	--	22	22%
KARYN WHITE - Superwoman (Warner Bros.)	30	47	17%
PAUL CARRACK & TERRI NUNN - Romance (Theme from Sing) (Columbia)	37	52	15%
ROBERT PALMER - She Makes My Day (EMI)	46	60	14%
SIMPLY RED - It's Only Love (Elektra)	66	77	11%
KARLA BONOFF - Tell Me Why (Gold Castle)	65	76	11%
SOUTHERN PACIFIC - All Is Lost (Warner Bros.)	--	11	11%

WHAT DO
THE DOOBIE BROTHERS,
CREEDENCE CLEARWATER
& PABLO CRUISE
HAVE IN COMMON?



SOUTHERN
PACIFIC
"All Is Lost"

GAVIN A/C:
CHARTBOUND
62/35

RECORD
TO WATCH
MARCH 10

Arranged and Produced by Southern Pacific and
by Jim Ed Norman for JEN Productions, Inc.



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CLASSIFIEDS cont. from page 25

JOBS

TOP 40 WTIC/FM-Hartford, CT, needs a midday air personality. T&R: Dave Shakes, 96 TIC FM, One Financial Plaza, Hartford, CT 06103. [3/10]

HOT FOX WHFX-Waycross, GA, is looking for a progressive personality to complete a winning team. Females encouraged. Needed immediately. T&R&photo: Stanton Jay, PO Box 858, Waycross, GA 31502, or call (912) 283-4660. [3/10]

10,000 WATTAM stereo KLDI-Laramie, WY, needs ATs for midday, afternoon, evening & overnight shifts. Experience necessary. T&R: Dean Wood, 409 South 4th Street, Laramie, WY 82070. [3/10]

TOP 40 KBOZ/FM-Bozeman, MT, has a 7-mid opening. Contact Dave Visscher: (406) 586-5466. [3/10]

TOP 40 KLAZ/FM-Hot Springs, AR, has an opening for morning AT w/production skills. T&R: Jay Harvey, PO Box 1739, Hot Springs, AR 71902. [3/10]

PROMOTIONS DIRECTOR NEEDED. Wack-filled, creative, Top 40 ideas a must! Beautiful Colorado Springs. Rush Resume: Ken Richards, KIKX RADIO, 304 South 8th Street, Colorado Springs, CO 80905. EOE [3/10]

AVAILABLE

PD: Album-oriented A/C w/ten years experience. Made my station #1. Your's may be next. JIM: (912) 729-2685 evenings. [3/17]

NEWS PRO w/great voice & delivery. Prefer North or SW. BOB WARNES: (206) 424-8039. [3/17]

AFTERNOON AT/SPORTS DIRECTOR w/p-b-p & production in small market IA. Looking for a new challenge. Prefer Country or A/C. BOB: (319) 334-2031. [3/17]

AOR/CLASSIC ROCK morning teamster needs bigger zoo to roar in. Four years PD & promotions experience. DAVE: (816) 665-3460. [3/17]

THE ALL ORIGINAL "MO-SHO" entertaining, topical, great on phones & in public. Super production, lots of voices, prefer mornings. TOM BERRY: (218) 727-0509. [3/17]

COUNTRY, A/C or OLDIES PD/AT. 25 years competitive market experience. Honest, knowledgeable, dedicated, stable, good attitude, reasonably priced. CHUCK: (915) 699-1903. [3/10]

ROCK 'N ROLL ANIMAL wants to bring savage amusement to your station. Prefer AOR. AT/MD/ Ass't PD. JOHN SAVAGE: (507) 334-5140. [3/10]

TOP 40 7-mid man w/production skills, willing to relocate anywhere. Please call KEVIN: (618) 466-8051. [3/10]

MIDDAY OR AFTERNOONS in medium or large market. Extensive experience and knowledge in Country Music. Available yesterday. MACK TAYLOR: (405) 536-5620. [3/10]

PD/MD/AT. Eight years experience, seeking stable company to grow with. Top 40, A/C or Country. All mkts. ROB WELLS: (405) 225-4205. [3/10]

SEEKING CHALLENGE IN MANAGEMENT and/or programming. All offers considered. I am a 29 year vet w/vast exp. in all aspects of broadcasting. Call Anytime. BOB BOLTON: (205) 626-7875. [3/10]

PD/AT. Looking for opportunity. Let's talk. TOM KELLY: (916) 342-5808. [3/10]

YOUNG, ENTHUSIASTIC AT looking for f/t or p/t AT in any format. Prefer CA. NICK WOTEN: (209) 668-0214. [3/10]

PRODUCTION/AT/MD w/8-track and computer skills looking for medium market A/C or Country. Prefer SE. CHRIS: (803) 587-8119. [3/10]

AIR PERSONALITY MD/PD w/9 years exp. & strong production skills. Team player available now. DARRELL JONES: (901) 377-5611 or 377-3742. [3/10]

PD/MD/AT w/10 years experience in Urban, New Age, Jazz formats. Would like to return to my favorite area: Minn., Baltimore, Washington market. Will consider all formats. JAMES: (718) 953-6792. [3/10]

FEMALE w/8 YEARS BROADCAST EXP. seeks on-air/copy/production position w/stable station in upstate South Carolina area. MELANIE: (803) 885-0364. [3/10]

PROGRAM DIRECTOR. Veteran, winner, professional. On-air or off. Leader, creative and guaranteed results. Top 40 only. Great references. (205) 663-4678 after CST. [3/10]

SERVICE

WVEM: Singles & LPs from A/C, Top 40, Urban & Country labels from all sources. Pat Walston, PO Box 1470, Springfield, IL 62705/ [3/17]

WFEB: A/C needs CD service from all labels. PO Box 358, Sylacauga, AL 35150. [3/17]

KSFA: Country needs George Jones (Epic) LP & single. Shelley Swanzy, 3007 Martinsville Road, Nacogdoches, TX 75961. [3/17]

WEVA: A/C needs CDs from all labels. Will Stone, PO Box 1056, Emporia, VA 23874. [3/10]

WKSU: Country needs CDs from all sources. Russ Shafer, 2963 Derr Road, Springfield, OH 45503. [3/10]

COUNTRY

MOST ADDED

- ROSANNE CASH (50)
(Columbia)
- DAN SEALS (46)
(Capitol)
- OAK RIDGE BOYS (40)
(MCA)
- EARL THOMAS CONLEY (39)
(RCA)
- DESERT ROSE BAND (35)
(MCA/Curb)

TOP TIP

ROSANNE CASH
I Don't Want To Spoil The Party
(Columbia)

Rosanne's the hit of the party with this Lennon/McCartney tune.

RECORD TO WATCH



J.C. CROWLEY
I Know What I've Got
(RCA)

What J.C.'s got is 25 more adds his second week out.

Editor: Lisa Smith
Assoc. Editor: Cyndi Hoelzle

2W LW TW

4	2	1	KEITH WHITLEY - I'm No Stranger To The Rain (RCA)
1	1	2	George Strait - Baby's Gotten Good At Goodbye (MCA)
14	9	3	SHENANDOAH - Church On Cumberland Road (Columbia)
5	5	4	Michael Martin Murphey - From The Word Go (Warner Bros.)
3	3	5	Nitty Gritty Dirt Band - Down That Road Tonight (Warner Bros.)
11	7	6	VERN GOSDIN - Who You Gonna Blame It On This Time (Columbia)
7	6	7	Emmylou Harris - Heartbreak Hill (Reprise)
12	11	8	HANK WILLIAMS JR./HANK SR. - There's A Tear... (Warner Bros./Curb)
13	10	9	Bellamy Brothers - Big Love (MCA/Curb)
15	12	10	FOSTER & LLOYD - Fair Shake (RCA)
17	14	11	K.T. OSLIN - Hey Bobby (RCA)
19	15	12	BILLY JOE ROYAL - Tell It Like It Is (Atlantic America)
9	8	13	George Jones - I'm A One Woman Man (Epic)
18	16	14	DON WILLIAMS - Old Coyote Town (Capitol)
27	17	15	THE JUDDS - Young Love (Curb/RCA)
24	18	16	ROY ORBISON - You Got It (Virgin)
2	4	17	Reba McEntire - New Fool At An Old Game (MCA)
26	20	18	HIGHWAY 101 - Settin' Me Up (Warner Bros.)
21	19	19	LACY J. DALTON - The Heart (Universal)
23	21	20	BAILLIE AND THE BOYS - She Deserves You (RCA)
--	28	21	RANDY TRAVIS - Is It Still Over? (Warner Bros.)
25	24	22	PATTY LOVELESS - Don't Toss Us Away (MCA)
29	26	23	RESTLESS HEART - Big Dreams In A Small Town (RCA)
28	25	24	LEE GREENWOOD - I'll Be Lovin' You (MCA)
--	30	25	ALABAMA - If I Had You (RCA)
31	27	26	FORESTER SISTERS - Love Will (Warner Bros.)
40	31	27	RODNEY CROWELL - After All This Time (Columbia)
30	29	28	LONESOME STRANGERS - Goodbye Lonesome, Hello Baby Doll (HighTone)
--	36	29	STEVE WARINER - Where Did I Go Wrong (MCA)
36	32	30	BARBARA MANDRELL - My Train Of Thought (Capitol)
37	34	31	CLINT BLACK - Better Man (RCA)
--	38	32	DWIGHT YOAKAM - I Got You (Reprise)
10	13	33	T. Graham Brown - Come As You Were (Capitol)
8	22	34	Ricky Van Shelton - From A Jack To A King (Columbia)
39	35	35	THE STATLER BROTHERS - Moon Pretty Moon (Mercury)
6	23	36	Ronnie Milsap - Don't You Ever Get Tired (Of Hurting Me) (RCA)
--	--	37	THE SHOOTERS - If I Ever Go Crazy (Epic)
--	--	38	SKIP EWING - The Gospel According To Luke (MCA)
--	--	39	MOE BANDY - Many Mansions (Curb)
--	--	40	LIONEL CARTWRIGHT - Like Father, Like Son (MCA)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
EARL THOMAS CONLEY - Love Out Loud (RCA)		132	39	2	25	66	20%	3
DESERT ROSE BAND - She Don't Love Nobody (MCA/Curb)		125	35	2	22	66	19%	3
GENE WATSON - Back In The Fire (Warner Bros.)		102	33	--	12	57	11%	3
DAN SEALS - They Rage On (Capitol)		102	46	--	15	41	14%	2

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
95	50	2	ROSANNE CASH	- I Don't Want To Spoil The Party	(Columbia)
85	21	4	SUZY BOGGUSS	- Somewhere Between	(Capitol)
76	10	5	JOHNNY CASH	- Ballad Of A Teenage Queen	(Mercury)
64	7	6	CHARLEY PRIDE	- White Houses	(16th Ave.)
63	10	5	SAWYER BROWN	- Old Pair Of Shoes	(Capitol/Curb)
60	2	6	GATLIN BROTHERS	- When She Holds Me	(Universal)
54	10	3	JONI HARMS	- I Need A Wife	(Universal)
54	30	2	LARRY BOONE	- Wine Me Up	(Mercury)
53	1	10	CHARLIE DANIELS BAND	- Cowboy Hat In Dallas	(Epic)
51	10	3	GAIL DAVIES	- Waiting Here For You	(MCA)
50	11	5	MASON DIXON	- Exception To The Rule	(Capitol)
49	16	2	JAMES HOUSE	- Don't Quit Me Now	(MCA)
48	8	3	GARY STEWART	- Rainin' Rainin' Rainin'	(HighTone)
48	25	2	J.C. CROWLEY	- I Know What I've Got	(RCA)
44	40	1	* OAK RIDGE BOYS	- Beyond Those Years	(MCA)
43	--	7	MEL McDANIEL	- Walk That Way	(Capitol)
39	30	1	* TANYA TUCKER	- Call On Me	(Capitol)
35	3	6	TAMMY WYNETTE	- Next To You	(Epic)
34	22	1	* CHRIS AUSTIN	- Blues Stay Away From Me	(Warner Bros.)
33	10	2	STELLA PARTON	- I Don't Miss You Like I Used To	(Airborne)
30	1	6	CROSBY, STILLS, NASH & YOUNG	- This Old House	(Atlantic)
27	1	3	TONY PEREZ	- Oh How I Love You	(Reprise)
26	24	1	* RONNIE McDOWELL	- Sea Of Heartbreak	(Curb)
25	3	6	MARCY BROTHERS	- Threads Of Gold	(Warner Bros.)
21	11	1	* ASLEEP AT THE WHEEL	- Chattanooga Choo Choo	(Epic)
20	8	1	* RUSSELL SMITH	- Wonder What She's Doing Tonight	(Epic)

*Debuts In Up & Coming.

Dropped: #33-Southern Pacific, #37-Conway Twitty, #39-Sweethearts of the Rodeo, #40-The Sanders, K.Welch, L.Lovett.

TOP REQUESTS

- HANK SR./HANK JR.
- GEORGE STRAIT
- K.T. OSLIN
- KEITH WHITLEY
- THE JUDDS

LP CUTS

- Ronnie Milsap - A Woman In Love
- Gene Watson - Dreams Of A Dreamer
- Alabama - High Cotton/She Can
- Ricky Van Shelton - Hole In My Pocket
- Emmylou Harris - Heaven Only Knows
- Desert Rose Band - Hello Trouble

INSIDE COUNTRY



Buck Owens reads some of the nominations for the 24th annual "Academy Of Country Music Awards," at a press conference at Disneyland. The ACM's Executive Director, Bill Boyd, has already announced the winners in three categories. They are: Radio Station Of The Year - WSIX-Nashville; Disc Jockey Of The Year (a tie): Jon Conlon, WGKX-Memphis and Dandalion, WKRZ-Hershey; and Country Night Club

Of The Year - Crazy Horse Steak House & Saloon - Santa Ana, CA. The rest of the award winners will be announced at the Awards Show on Monday, April 10th.

SOUTHERN PACIFIC RECALL. Our good buddies at Warner Bros. are asking for your cooperation in the recall of Southern Pacific's "Dream On" single. Yeah, we know, it's a great song, but they are going to have a song called "Any Way The Wind Blows," featured in the soundtrack of Clint Eastwood's upcoming movie "Pink Cadillac." The movie's due for a May 26th release, and the release of "Any Way The Wind Blows" will be around that time.

CRS '90. The Country Radio Seminar's Frank "Mr. Nashville" Mull has given us the tentative dates for next year's CRS - February 28-March 3 - at the Opryland Hotel in Nashville.

OUR CONDOLENCES. Special Gavin condolences to one of our favorite folks - RCA's Mike Sirs - on the death of his father.

William Sirs passed away on March 6...Our sympathies also go to Warner Bros. Promotion Whiz Jack Purcell on the recent death of his grandmother.

CHANGES, CHANGES, CHANGES. Ken Cameron now has the music responsibilities at CFAC-Calgary...Steve Roberts is now the MD at WFMB-Springfield. T.J. Hart is still the morning man and head goof-off...Lori Williams at KBUF-Garden City has been promoted to PD. She'll continue to handle the music duties at the station...Carl David Love has left KWZD-Abilene to take the afternoon drive shift at KNFM-Midland/Odessa...WSIX-Nashville's Gerry House will no longer be doing Country Line USA in order to devote more time to writing, etc. WSIX's C.C. McCartney will take over the show the second week of April...Kevin O'Neal, former Program Director at WBIG-Greensboro, is the new Program Director at WMIL-Milwaukee...
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 **210** Last Week **202**

ARTIST TITLE LABEL	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
KEITH WHITLEY - I'm No Stranger To The Rain (RCA)	203	--	182	19	2	99%	11
SHENANDOAH - Church On Cumberland Road (Columbia)	203	3	136	58	6	95%	9
MICHAEL MARTIN MURPHEY - From The Word Go (Warner Bros.)	190	--	165	20	5	97%	13
VERN GOSDIN - Who You Gonna Blame It On This Time (Columbia)	193	--	140	47	6	96%	11
HANK WILLIAMS JR./HANK SR. - There's A Tear In My Beer (Warner Bros./Curb)	190	1	129	43	17	90%	9
FOSTER & LLOYD - Fair Shake (RCA)	198	3	89	94	12	92%	10
K.T. OSLIN - Hey Bobby (RCA)	197	2	75	106	14	91%	9
BILLY JOE ROYAL - Tell It Like It Is (Atlantic America)	199	3	68	117	11	92%	9
DON WILLIAMS - Old Coyote Town (Capitol)	184	5	78	97	4	95%	12
THE JUDDS - Young Love (Curb/RCA)	207	5	34	140	27	84%	6
ROY ORBISON - You Got It (Virgin)	186	5	49	119	13	90%	9
HIGHWAY 101 - Settin' Me Up (Warner Bros.)	192	1	30	140	21	88%	8
BAILLIE AND THE BOYS - She Deserves You (RCA)	195	2	28	138	27	85%	9
RANDY TRAVIS - Is It Still Over? (Warner Bros.)	200	11	13	127	49	70%	4
PATTY LOVELESS - Don't Toss Us Away (MCA)	186	3	27	134	22	86%	9
RESTLESS HEART - Big Dreams In A Small Town (RCA)	198	8	8	140	42	74%	6
LEE GREENWOOD - I'll Be Lovin' You (MCA)	176	5	18	127	26	82%	10
ALABAMA - If I Had You (RCA)	192	10	9	106	67	59%	4
FORESTER SISTERS - Love Will (Warner Bros.)	178	9	5	122	42	71%	7
RODNEY CROWELL - After All This Time (Columbia)	184	15	5	107	57	60%	5
LONESOME STRANGERS - Goodbye Lonesome, Hello Baby Doll (HighTone)	162	7	16	89	50	64%	9
STEVE WARINER - Where Did I Go Wrong (MCA)	176	17	2	83	74	48%	5
BARBARA MANDRELL - My Train Of Thought (Capitol)	63	15	4	93	51	59%	8
CLINT BLACK - Better Man (RCA)	168	20	6	84	58	53%	6
DWIGHT YOAKAM - I Got You (Reprise)	170	19	5	76	70	47%	4
STATLER BROTHERS - Moon Pretty Moon (Mercury)	140	12	2	78	48	57%	7
THE SHOOTERS - If I Ever Go Crazy (Epic)	140	23	1	48	68	35%	5
SKIP EWING - The Gospel According To Luke (MCA)	146	27	1	43	75	30%	5
MOE BANDY - Many Mansions (Curb)	120	17	4	33	66	30%	6
LIONEL CARTWRIGHT - Like Father, Like Son (MCA)	125	23	1	35	66	28%	5

NEW RELEASES by Lisa Smith & Cyndi Hoelzle



BERTIE HIGGINS with ROY ORBISON - Leah (Southern Tracks)
Here's a unique number to brighten your

playlist. Roy originally had a hit with this in 1962, and Bertie re-recorded it with him before Orbison's death last year. Their voices sound great together, and it's already picking up lots of positive comments from Country programmers.

TIM MENSY - Hometown Advantage (Columbia)

Mensy, who wrote Shenandoah's "Mama Knows" and T.G. Sheppard's "She Didn't Break My Heart," does a dandy job on his first solo effort for CBS. You can hear the influence of his heroes Lefty Frizzell and Merle Haggard on this cool swing tune produced by Bob Montgomery.

GARTH BROOKS - Much Too Young (To Feel This Damn Old) (Capitol)

What starts off as just another Country tale of life on the road is made sublime by Brooks' expressive voice and the song's great hook. Seems this Tulsa native knows a thing or two about bronc riding, too. We're looking forward to hearing what else Garth has to offer.



TANYA TUCKER - Call On Me (Capitol)

Tanya's got a lot of good things going on in her life right now, with a baby due soon and three nominations at the upcoming Academy Of Country Music Awards. This third single from her "Strong Enough To Bend" album should keep the good things going. Written by Gary Scruggs, it's got a more Country/pop feel to it than anything she's put out in a while.

JAZZ NEW RELEASES

ONE MORE FOR THE ROAD - CHARLES BROWN (ALLIGATOR)

Just across the Bay Bridge, from where I'm typing this message to you, lives a Blues/Jazz master. And just as water naturally rolls off a duck's back, smokey, Jazzy blues roll off the quiet imagination of Charles Brown. Although this album was reviewed in these pages back in 1986, One For The Road's reissue has been slightly readjusted, giving this masterpiece a bluesier slant. Plus, we can now replace our dog-eared, scratchy vinyl versions with CDs. If it's late at night and you're feeling blue behind the board, any selection between one and eleven will at least dignify your deep feelings. And if you're in town and the horses are running at Bay Meadows, let's head over there together. Chances are Charles is hanging out there.

"THE AVENUE" - KIMBAL DYKES (MUSIC WEST)

In his salad days, Kimbal Dykes was playing at a funeral for a deceased guitar collector. A few days later the widow called and offered Dykes a rare Fleta classical guitar. It was built by the late Ignacio Fleta of Barcelona, and when he was alive, you either happened upon a private transaction or joined a thirteen year waiting-list to obtain one of these fine instruments. That guitar launched a young guitarist's desire to go pro. On "The Avenue," the title cut from Kimbal Dykes' latest album, you hear a subtle combination of classical pop with a tasteful string line. Dare I mention a Mason Williams influence? HOMAGE - PETER KATER (GAIA)

Peter Kater started out as a Keith Jarrett fan. Leaving the East Coast for the wilds of Colorado, Kater has since made his mark in piano melodies. Melodically, Homage is his lush-est work. I like the way he combines a distant percussive background wave on the title track. Acoustic reinforcements of flute and cello position Kater as relaxing, yet ethereal. Yet it's the use of bongos, balithons, frame drums and other percussion that gives Homage organic and orchestral depth.

THE SEARCHER - KEVIN EUBANKS (GRP)

Kevin Eubanks the conductor is back—that's conductor as in electricity. His last bout with acousticmania seems to have left a permanent mark. The power of subtle suggestion lingers, as heard on the opening track "The Story Teller." Eubanks and co-producer Duke DuBois keep things swinging and interesting. "Cookin'" is an electric scat piece. "Strait-jacket" is cookin' Jazz funk. On "Forgotten Future" and "Blue Woven Dreams," Mark Ledford adds creative vocal effects along with "voice percussion." "Dreams" is the disc's best compromise between Jazz beauty and forceful impact. Bassist/clothes designer Kenny Davis ("Jazz-Wear for the musician that swings all year round") lends close-proximity sonic support. The Searcher abounds in chops as electric and acoustic beauty co-exist in harmonic clarity not un-

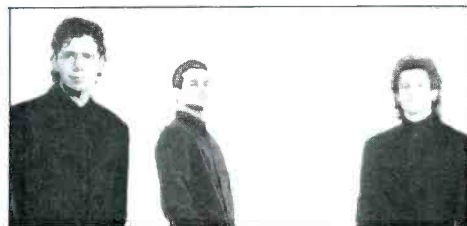
like the lamb and the lion.

MAGNOLIA NIGHTS - BILL KING (GAIA)

Keyboardist Bill King wields the power on "Rio Grande." This eight minute tour-de-force is a demanding but complex composition of Spanish fly. Guitarist Rob Piltch sings with each sustaining chord change the band backs into. There are softer moments to be heard as "Image" serves as a quiet alternative. Having traveled in some impressive rock circles (King played with the likes of Linda Ronstadt and Janis Joplin, as well as with a host of psychedelic and R&B bands), Canada's keyboard favorite has settled into a convincing Jazz-flavored direction, surrounding himself with some impressive support players.

I'LL STAND UP - PAT KELLEY (NOVA)

Small but mighty Nova Records releases another winner. Session guitarist Pat Kelley's I'll Stand Up stands out among a strong batch of contenders as Kelley's guitar playing is capable of death-defying edge and fury. On the opening "The River," Kelley plays a happy head, interchanging the structure with some thoughtful and dangerous soloing. Of course there are softer seconds to be clocked on "Bolas" and "Twilight Serenade," but I like it when Pat turns up the juice. Let it scream Pat! That overdubbed frontal assault on "The Baron" features some triple bad tones and they don't usually let you blow like that on NBC jingles. "After-touch" is a more pop Jazz piece that is AA compatible.



CHICK COREA ACOUSTIC BAND (GRP)

Trios, trios and more trios. This is just our opinion, but many times what really separates great trio projects from uninteresting ones is the drumming. With Chick's latest, even though the amps and synths are safely locked away, Corea maintains "electricity" on this akoustic venture by sticking with Elektric Band drummer Dave Weckl. I'm sure Weckl had to adjust his style to suit the energy essentials of a threesome, but this material inherits more sweep, drama and backbeat push with a younger, more aggressive rhythm section that includes John Patitucci on standup bass. Weckl's work on Michel Camilo's record accomplished this same drive. While much of the playing might be a little strong for Adult Alternative, Jazz ears might want to start in the middle of the package with tracks 5-8; "Autumn Leaves," "Someday My Prince Will Come," "Morning Sprite" and "T.B.C" respectively, and fan out from there.

AMORPHISM - MASAHIKO SATOH (PORTRAIT)

And while we're on the subject of acoustic trios, we were a bit surprised to find that Satoh's Amorphism was released in Japan in 1986. When we reviewed the CD/EP February 10 its digital snap led us to believe these sessions were brand new. "Escape Velocity" and "Quid Pro Quo" sound as fresh as ever for Jazz play. With the full release, try "Utpala" and "Shun Yo Sho" for Adult Alternative.



THE GOLDEN WIRE - ANDY SUMMERS (PRIVATE MUSIC)

This is an important album for Adult Alternative Radio. There are some of us who think that since many AA listeners came from Album Radio and are ill prepared to move to A/C pastures just yet, it's okay—and maybe imperative—to have a taste of progressive rock guitar to complement that full stable of synthesized keyboards. Summers' new music on the Private Music label almost subliminally reminds your listeners of the legacy of the Police, a band who appealed to the Adult progressive spirit. On The Golden Wire, Summers continues his collaborative spirit (recalling the solo LPs with Robert Fripp) with special guest Paul McCandless who appears on almost half the disc. For those interested in stealing more Album Radio listeners, try "Island Of Silk," "A Piece Of Time," the title track and "Rain Forest In Manhattan." "Vigango" is strong but sonically pleasing. The solo pieces "Imagine You" and "A Thousand Stones" are nice guitar tapestries. Having seen Summers soar on-stage with Sting, and bomb with his own fusion band, Private Music's TGW will help "hip up" many AA playlists.

AFTER IMAGE - DAVID PETERSON (NEBULA)

Electric guitarist David Peterson's style is ultra smooth, almost glissando. Each track is almost non-stop soloing in the Adult Alternative scheme. Nebula Records is a new spin-off label of the all-classical Centaur Records. Peterson's is the first of a half dozen releases for 1989. Listen to the longish "J.T." Timewise, "The Sea Tune" conforms better timewise. Call Roger Lifeset at 818-991-7668, if you're intrigued.

JAZZ

MOST ADDED

1. THE SEARCHER - KEVIN EUBANKS (GRP)
2. CHICK COREA AKOUSTIC BAND (GRP)
3. I'LL STAND UP - PAT KELLEY (NOVA)
4. LOVE DANCE - IVAN LINS (REPRISE)
5. SWITCHBACK - SCOTT COSSU (WINDHAM HILL)
6. VODOO - DIRTY DOZEN BRASS BAND (COLUMBIA)

TOP TIP

KEVIN EUBANKS
THE SEARCHER
(GRP)

Kevin's latest Most Added gives him "automatic" artist status.

RECORD TO WATCH



OREGON
45th PARALLEL
(PORTRAIT)

Oregon's high powered eclectic sounds gives Jazz Radio a vast array of programmable sounds.

Co-Editors: Keith Zimmerman/Kent Zimmerman

2W LW TW

1	1	1	MARTIN TAYLOR - SARABANDA (GAIA)
2	2	2	STEPS AHEAD - N.Y.C. (INTUITION/CAPITOL)
16	7	3	BOBBY LYLE - IVORY DREAMS (ATLANTIC)
4	4	4	Steve Bach - More Than A Dream (Soundwings)
5	3	5	Free Flight - Slice Of Life (CBS Assoc.)
11	10	6	TURTLE ISLAND STRING QUARTET - METROPOLIS (WINDHAM HILL JAZZ)
12	9	7	TRAUT/RODBY - THE GREAT LAWN (COLUMBIA)
--	27	8	TERRI LYNE CARRINGTON - REAL LIFE STORY (VERVE FORECAST/POLYGRAM)
13	11	9	DAVID MANN - INSIGHT (ANTILLES NEW DIRECTION/ISLAND)
7	6	10	Keiko Matsui - Under Northern Lights (MCA)
8	8	11	Marcus Roberts - The Truth Is Spoken Here (Novus/RCA)
17	12	12	WINDOWS - THE FRENCH LAUNDRY (CYPRESS/A&M)
23	16	13	SPECIAL EFX - CONFIDENTIAL (GRP)
3	5	14	Bireli Lagrene - Foreign Affairs (Blue Note)
20	18	15	PASSPORT - TALK BACK (ATLANTIC)
15	17	16	Jimmy McGriff - Blue To The Bone (Milestone)
30	25	17	BUDDY MONTGOMERY - SO WHY NOT? (LANDMARK)
9	15	18	Robin Eubanks - Different Perspectives (JMT/PolyGram)
--	32	19	SHERRY WINSTON - LOVE MADNESS (HEADFIRST/K-TEL)
39	30	20	ERIC GALE - IN A JAZZ TRADITION (EMARCY/POLYGRAM)
24	19	21	Mulgrew Miller - The Countdown (Landmark)
6	13	22	Sadao Watanabe - Elis (Elektra)
28	21	23	Garry Dial and Dick Oatts (DMP)
10	14	24	Joe Beck - Back To Beck (DMP)
25	20	25	Michael Hayes - I Vibe (STA/RBI)
--	45	26	MCCOY TYNER - REVELATIONS (BLUE NOTE)
40	34	27	DEBORAH HENSON-CONANT - ON THE RISE (GRP)
18	23	28	Charles Earland - Front Burner (Milestone)
32	31	29	BOB BERG - CYCLES (DENON)
47	33	30	RAY BRYANT - GOLDEN EARRINGS (EMARCY/POLYGRAM)
27	26	31	David Balmer - Becoming Became (Chase Music Group)
38	37	32	ALEX BUGNON - LOVE SEASON (EMI)
22	24	33	Dave McKenna Quartet - No More Ouzo For Puzo (Concord Jazz)
--	--	34	MASAHIKO SATOH - AMORPHISM (PORTRAIT)
19	22	35	Kim Pensyl - Pensyl Sketches #1 (Optimism)
46	41	36	MANTECA - NO HEROES (SOUNDWINGS)
44	43	37	JAMES WILLIAMS - MAGICAL TRIO 2 (EMARCY/POLYGRAM)
37	36	38	Maynard Ferguson - High Voltage (Intima)
--	--	39	SUPERBLUE (BLUE NOTE)
14	28	40	Michel Camilo (Portrait)
--	--	41	HIROSHIMA - EAST (EPIC)
29	39	42	Al Jarreau - Heart's Horizon (Reprise)
--	--	43	BENNY CARTER - MY KIND OF TROUBLE (PABLO)
21	29	44	Gerald Albright - Bermuda Nights (Atlantic)
--	--	45	SCOTT COSSU - SWITCHBACK (WINDHAM HILL)
26	35	46	Harry Connick, Jr. - 20 (Columbia)
--	--	47	ERNIE WATTS WITH GAMALON - PROJECT: ACTIVATION EARTH (AMHERST)
--	--	48	JORGE DALTO - RENDEZ-VOUS (CHEETAH)
--	--	49	DAVID ARKENSTONE - ISLAND (NARADA/EQUINOX/MCA)
48	49	50	Enya - Watermark (Geffen)

CHARTBOUND

- * KEVIN EUBANKS (GRP)
- * PAT KELLEY (NOVA)
- * CHICK COREA AKOUSTIC BAND (GRP)
- * OREGON (PORTRAIT)
- * IVAN LINS (REPRISE)
- * DIRTY DOZEN BRASS BAND (COLUMBIA)
- * RALPH PETERSON QUINTET (BLUE NOTE)

- MEMBERS ONLY (MUSE)
- TORCH SONG TRILOGY (POLYDOR/POLYGRAM)
- * WALLACE RONEY (MUSE)
- JOHN LEWIS (EMARCY/POLYGRAM)
- * MICHELLE HENDRICKS (MUSE)
- Dropped: #38 Richie Cole, #40 DeFranco/Gibbs, #42 Tom Harrell, #44 Do'ah, #46 Brian Melvin's Nightfood, #47 Joe LoCascio, #48 Freeway Philharmonic, #60 Bley/Swallow, Rick Flauding.

- ERIC GALE (ARTFUL BALANCE)
- * RALF ILLENBERGER (NARADA/EQUINOX)
- * BILL KING (GAIA)
- * CHAKA KHAN (WARNER BROS.)
- * JACK WALRATH (BLUE NOTE)
- *Debuts in chartbound

ROB MOORE - THE BREEZE

"One of the BEST so far this year! My personal favorite, as well as many listeners across the country, on the BREEZE network. Great Phones!"

MONICA LOGAN - KBLX

"He's an artist with talent that transcends all formats. Phones are off the hook!"

JOHN FROST - THE OASIS

"Our audience has reacted very positively to this record. It adds a special spice to THE OASIS."

LEE HANSEN - SMN

"Major Phones! Alex is perfect wave music. It's sensuous and romantic. It makes you feel like there's a fireplace in the room."

BOB CHURCH - WLOQ

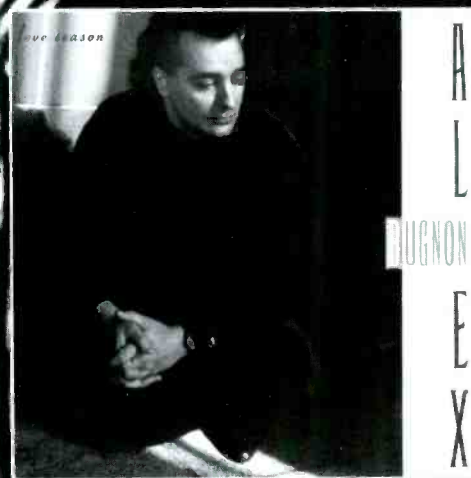
"This Swiss, New Yorker hits a good groove. *Love season* is happening!"

Everybody's Talking About...

LOVE SEASON

ON

ORPHEUSTM
RECORDS



WHEN YOU PLAY IT-SAY IT!

MOST ADDED

1. LOVE DANCE - IVAN LINS (REPRISE)
2. THE SEARCHER - KEVIN EUBANKS (GRP)
3. SWITCHBACK - SCOTT COSSU (WINDHAM HILL)
4. EAST - HIROSHIMA (EPIC)
5. REAL LIFE STORY - TERRI LYNE CARRINGTON (VERVE FORECAST/POLYGRAM)
6. I'LL STAND UP - PAUL KELLEY (NOVA)
7. NEW LIGHT THROUGH OLD WINDOWS - CHRIS REA (Geffen)

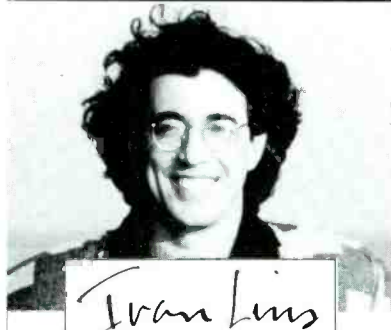
TOP TIP

SHERRY WINSTON
LOVE MADNESS
(HEADFIRST/K-TEL)

SCOTT COSSU
SWITCHBACK
(WINDHAM HILL)

A couple of hot jumps--Sherry moves 39-19 while Scott goes 49-22!

RECORD TO WATCH



IVAN LINS
LOVE DANCE
(REPRISE)

A custom Adult Alternative release. Lins' first full English LP is off to a fast start as our Most Added plus debuting at #43.

Co-Editors: Keith Zimmerman/Kent Zimmerman

ADULT ALTERNATIVE

2W LW TW

- | | | | |
|----|----|----|--|
| 2 | 2 | 1 | MARTIN TAYLOR - SARABANDA (GAIA) |
| 1 | 1 | 2 | Enya - Watermark (Geffen) |
| 3 | 3 | 3 | FREE FLIGHT - SLICE OF LIFE (CBS ASSOC.) |
| 3 | 4 | 4 | WINDOWS - THE FRENCH LAUNDRY (CYPRESS/A&M) |
| 7 | 7 | 5 | STEVE BACH - MORE THAN A DREAM (SOUNDWINGS) |
| 12 | 10 | 6 | SPECIAL EFX - CONFIDENTIAL (GRP) |
| 4 | 6 | 7 | Keiko Matsui - Under Northern Lights (MCA) |
| 6 | 5 | 8 | Tanita Tikaram - Ancient Heart (Reprise) |
| 13 | 9 | 9 | TRAUT/RODBY - THE GREAT LAWN (COLUMBIA) |
| 25 | 13 | 10 | BOBBY LYLE - IVORY DREAMS (ATLANTIC) |
| 17 | 16 | 11 | DAVID MANN - INSIGHT (ANTILLES NEW DIRECTIONS/ISLAND) |
| 20 | 14 | 12 | STEPS AHEAD - N.Y.C. (INTUITION/CAPITOL) |
| 9 | 8 | 13 | Kim Pensyl - Pensyl Sketches #1 (Optimism) |
| 21 | 20 | 14 | DAVID ARKENSTONE - ISLAND (NARADA/EQUINOX) |
| 19 | 12 | 15 | Deborah Henson-Conant - On The Rise (GRP) |
| 8 | 11 | 16 | Al Jarreau - Heart's Horizon (Reprise) |
| 11 | 17 | 17 | Bireli Lagrene - Foreign Affairs (Blue Note) |
| 15 | 15 | 18 | Freeway Philharmonic (Spindletop) |
| -- | 39 | 19 | SHERRY WINSTON - LOVE MADNESS (HEADFIRST/K-TEL) |
| -- | 32 | 20 | CHRIS REA - NEW LIGHT THROUGH OLD WINDOWS (Geffen) |
| 23 | 22 | 21 | Dan Balmer - Becoming Became (Chase Music Group) |
| -- | 49 | 22 | SCOTT COSSU - SWITCHBACK (WINDHAM HILL) |
| 40 | 35 | 23 | RIC FLAUDING - REFUGE (SPINDLETOP) |
| 27 | 27 | 24 | ALEX BUGNON - LOVE SEASON (EMI) |
| 16 | 19 | 25 | Gerald Albright - Bermuda Nights (Atlantic) |
| -- | 42 | 26 | HIROSHIMA - EAST (EPIC) |
| 10 | 18 | 27 | Danny Heines - Every Island (Silver Wave/Optimism) |
| 34 | 29 | 28 | KERSTIN ALLVIN - ORIGINS (JBX) |
| 14 | 21 | 29 | Joe Beck - Back To Beck (DMP) |
| 38 | 31 | 30 | RALF ILLENBERGER - CIRCLE (NARADA/EQUINOX) |
| 24 | 26 | 31 | Don Harriss - Vanishing Point (Sonic Atmospheres) |
| 39 | 38 | 32 | NIGHTINGALE - LIGHTDANCE (HIGHER OCTAVE) |
| -- | 47 | 33 | TERRI LYNE CARRINGTON - REAL LIFE STORY (VERVE FORECAST /POLYGRAM) |
| 26 | 25 | 34 | Julia Fordham (Virgin) |
| 41 | 36 | 35 | Gipsy Kings (Musician/Elektra) |
| 22 | 24 | 36 | Chi - Pacific Rim (Projazz) |
| 36 | 34 | 37 | Michael Hayes - I Vibe (STA/RBI) |
| 28 | 28 | 38 | Sadao Watanabe - Elis (Elektra) |
| 48 | 43 | 39 | TEQUILA SUNRISE SOUNDTRACK (CAPITOL) |
| 18 | 23 | 40 | Do'ah - World Dance (Global Pacific/CBS) |
| 31 | 41 | 41 | Turtle Island String Quartet - Metropolis (Windham Hill Jazz) |
| 30 | 30 | 42 | Gary Herbig (Headfirst/K-Tel) |
| -- | -- | 43 | IVAN LINS - LOVE DANCE (REPRISE) |
| -- | -- | 44 | KEVIN EUBANKS - THE SEARCHER (GRP) |
| -- | -- | 45 | BILL GABLE - THERE WERE SIGNS (PRIVATE MUSIC) |
| -- | -- | 46 | PAT KELLEY - I'LL STAND UP (NOVA) |
| -- | 50 | 47 | PASSPORT - TALK BACK (ATLANTIC) |
| 37 | 40 | 48 | Anita Baker - Giving You The Best That I Got (Elektra) |
| 35 | 37 | 49 | Chet Atkins - C.G.P. (Columbia) |
| -- | -- | 50 | ERNIE WATTS WITH GAMALON - PROJECT: ACTIVATION EARTH (AMHERST) |

CHARTBOUND

- | | | |
|---|-----------------------------|---------------------------------------|
| GONTITI (PORTRAIT) | BOB BERG (DENON) | LYLE LOVETT (CURB/MCA) |
| * MEMBERS ONLY (MUSE) | * OREGON (PORTRAIT) | * GLENN ALEXANDER (CHASE MUSIC GROUP) |
| * BRUCE COCKBURN (GOLD CASTLE) | * CHAKA KHAN (WARNER BROS.) | DIZRHYTHMIA (ANTILLES/ISLAND) |
| PETER KATER (GAIA) | ERIC GALE (ARTFUL BALANCE) | DAVID CROSBY (A&M) |
| JAMES LEE STANLEY (BEACHWOOD/CHAMELEON) | SHOW OF HANDS (IRS/MCA) | MICHAEL DEEP (HIGHER OCTAVE) |
- Dropped: #33 Roberta Flack, #44 Brian Melvin's Nightfood, #45 Russ Barenberg, #48 Tom Scott, Manteca, Dial/Oatts. *Debuts in chartbound

TURTLE ISLAND STRING QUARTET

"Metropolis"

TOP 5 BOUND!

GAVIN JAZZ: 10*-6*
R&R CJ: 7*-6*

Watch for Adult Alternative
edits of "Sidewinder," "Jaco,"
and "Four On The Floor."

THANK YOU
JAZZ RADIO!!



SCOTT COSSU

"Switchback"

CROSSOVER WINNER

GAVIN ADULT ALTERNATIVE:

#3 Most Added 49*-22*

GAVIN JAZZ:

#5 Most Added Debut-45*

R&R NAC:

#1 Most Added Debut-28*

R&R CJ:

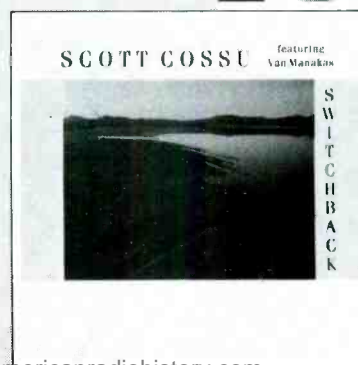
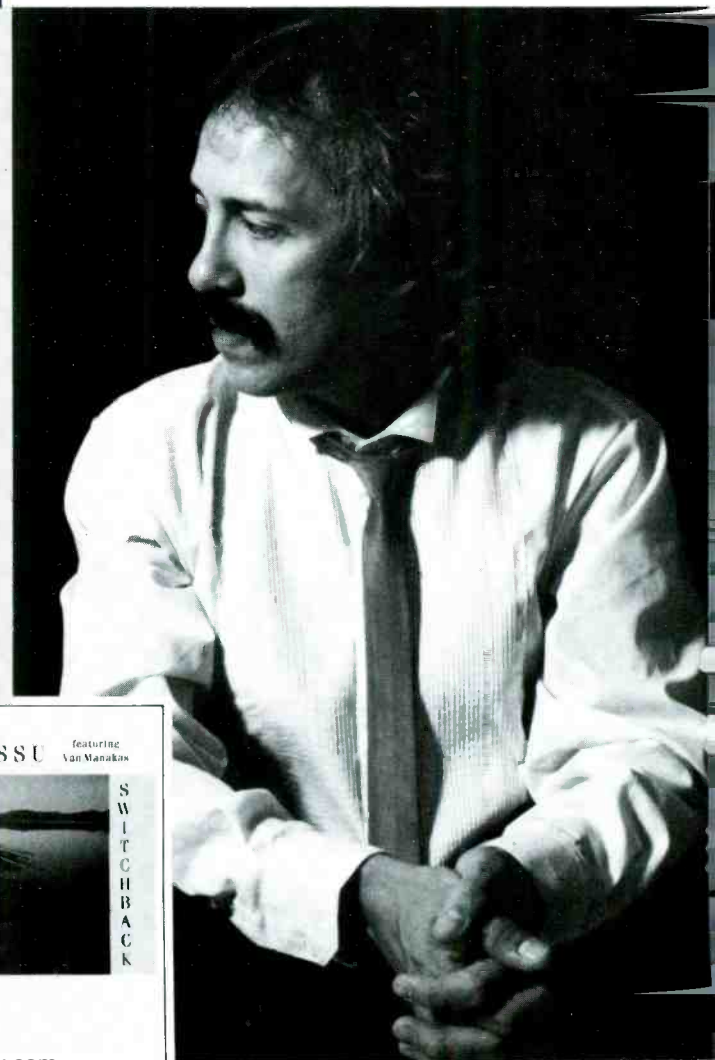
#3 Most Added 15/10

MAC JAZZ LP:

#3 Most Added Debut-35*

FMQB NEW HORIZONS:

#1 Most Added Debut-23*



INSIDE ALTERNATIVE RADIO by Peter Standish

A few notes this week before covering last month's Gavin Seminar Alternative Workshops. Dave Gottlieb-KFJC will be stepping down as Music Director on April 12 to concentrate on his studies. Dave is a genuine music fan and that's something this industry never has enough of. We'll miss Dave, but I'm sure we'll be hearing from him in the Alternative arena in the near future. Also, speaking of changes, check out our Classified section for a job opportunity with AIM Marketing/Paul Yeskel Promotions.

During the Gavin Seminar a series of workshops were conducted covering a variety of topics that were raised in the opening conclave Thursday night. The following are summaries of some of the workshops as prepared by the group leader, or a participant of the specific workshop.



Commercial Alternative group leader Mike Summers-KJQN makes a vivid point.



Alternative Retail Workshop group leader Kim Saade-WRAS (left) chats with (L to R) Josh "Mr. Radio" Rosenthal-WCDB and Lori Blumenthal-IRS Records.

RETAIL

by Kim Sade, WRAS-Atlanta

It's vital for radio to develop a relationship with retailers in their area. It is an excellent way to gauge your market impact and improve your station's visibility. Some specific promotions with retailers include: Sticking releases with labels that say "As Heard On..."; weekly calls to retailers to inform them of what's doing well and your new adds; checking sales to see what's selling and encouraging in-store play of artists you are supporting.

Be active in approaching retail stores for advertising or non-commercial underwriting. This should help encourage the stores to stock the music you're playing, making it available for your listeners and thereby maintaining your listeners' enthusiasm for the format.

Most all stations have a problem getting

chain stores to stock the music they play, and if they do it's in limited quantity. Suggestions include: Sending playlists to the stores and hammering them with information about which artists are doing well at your station. Hopefully this will result in them taking some chances with your hottest records in terms of ordering, displaying and promoting. If your airplay translates into significant sales, the stores will be more inclined to stock more of your playlist material and you won't have to promote them as much.

Another problem is the lack of independent music stocked in the major stores. One idea is for stations to keep a list of mailing addresses of independent labels in the studio to give out over the telephone to interested listeners. Listeners who can't find the music that you're turning them on to can contact the labels directly and possibly order them by mail. This is one way to circumvent the system when it operates ineffectively.

COMMERCIAL ALTERNATIVE RADIO: SURVIVING AND THRIVING

by Jody Peterson, WNCS-Montpelier
(note: this session was lead by Mike Summers, KJQN-Salt Lake City)

Mixing a broad range of different styles of music is common among many stations. We play both old and new music (e.g. reggae into CCR into John Hiatt). In a ratings situation it's critical to incorporate the familiar artists alongside the lesser known ones. It's helpful to set up new music at the beginning of a set with information about the artist and reinforcing with a back announce.

From a sales angle, a conceptual approach is often the only way to convey to potential sales clients the importance and acceptance of Alternative formats, in lieu of a ratings book presentation.

Imaging on a minimal budget is a common challenge. Most of us use the concert arena to distribute bumper-stickers and fliers. A parking lot blitz was a great suggestion. T-Shirts and bus sides provide visibility. It was agreed that billboards were worthwhile when the budget allows them.

In regard to competing with stronger stations in our markets, it's critical to constantly reinforce your identity.

Community involvement was an important area of concern. Obviously a station can better position itself if it's highly visible in the community.

Musically it was clear that we all share a commitment to seek out and expose cutting edge new music (whether it's World Beat or a local R&B band) to our audiences that may, or may not, be tomorrow's Top 40 or Album Radio darling.

PROMOTIONAL OPPORTUNITIES AND STATION IMAGE

By Renee Blake, WKXL-Concord, NH

The challenges faced are varied but familiar. How do you create a quality radio product on a shoestring budget, or no budget at all? How do you convince retail, sales staff or school administration that you're a viable entity? How do you become credible in the mind of the listener? The primary vote-getters for necessary ingredients for successful promotional opportunities and a solid station image were:

Determining and focusing on a consistent direction. This encompasses finding the void in your community and deciding on how you plan to fill it; Looking for sponsors who fit that image. Knowing who your station and listeners really are; Presenting this plan to your on-air staff in such a way that it can be clearly understood and followed. Also,

CONTINUED TO PAGE 46

ALBUM/ALTERNATIVE

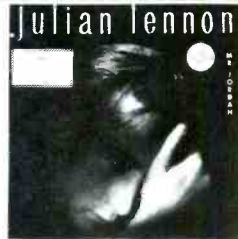
ALBUM



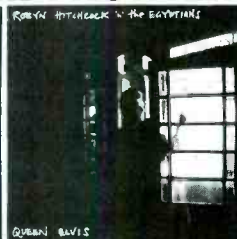
THE REPLACEMENTS



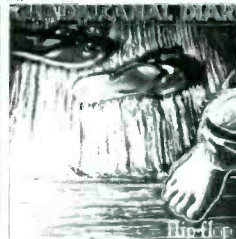
XTC



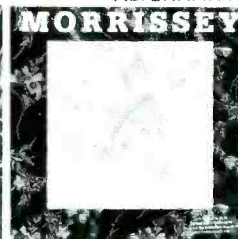
JULIAN LENNON



**ROBYN HITCHCOCK
'N' THE EGYPTIANS**



**GUADALCANAL
DIARY**



MORRISSEY

GAVIN ALBUM FRONTLINE

ALTERNATIVE

THE SANDMEN WESTERN BLOOD



WESTERN BLOOD - THE SANDMEN (A&M)

My kind of record. Like the **Sugarcubes** who sailed from Iceland, **The Sandmen** import their rock n roll from the nether regions—this time Copenhagen. Unlike the Cubes, whose twisted translated rock took on a more arty attitude, the Sandmen are brash and arrogant. Like the Stones, their music has a blues edge mixed with decadence and plenty of snarl. No one-cut-wonder, **Western Blood** is awash with gems. My favorite, "Hate Your Ways" starts like this: "You walk up to me in your tight blue jeans/And I was dope dealin' and feelin' mean/ You stared at me with your little girl eyes/Beggin' me to help you get high." Rough stuff, maybe. But the whole of **Western Blood** is the real thing. It's rebellious rock n roll with a swagger. "I'm Accusing You," "House In The Country" and "500%" are exotic and erotic.

MR. JORDAN - JULIAN LENNON (ATLANTIC)

The first time through, **Mr. Jordan** was a hard call. But **Alan "KILO" White's** enthusiasm proved to be ultimately contagious. Mr. Jordan's timing represented a difficult twist in **Julian's** career as a singer and songwriter. Coming off of a flat sophomore album, even Julian himself admits that "I look at this album as a fresh start." Enlisting a collaborative producer like **Patrick Leonard** helped change the voice and the approach. Julian uses a rock backdrop to convey his frustrations and dreams, after a few thoughtful listens you feel as though you're being communicated to as opposed to being sung at. This is not a mellow or overly melodic effort. Songs like "You're The One" and "I Get Up" are aggressive, think-while-you-dance pieces. When he roars that **Lennonesque** roar, I'm a believer. Mr. Jordan is not an easy audition, but it's an ultimately satisfying and reaching effort.

FAIR AND SQUARE - WASHINGTON SQUARES



FAIR AND SQUARE - WASHINGTON SQUARES (GOLD CASTLE)

When you listen to the **Washington Squares** approach it as "Rock-folk." As the band puts it, "Folk-rock is rock music played soft. Rock-folk is folk music played loud." And if you've ever seen the Squares perform live, you know they use dBs as opposed to hammers to ring out for justice. **Fair And Square** is brimming with bohemian angst and passion. Some of the many highpoints include a re-working of the traditional "Fourth Day Of July" with a Van Halenesque 'lectric banjo solo. **Hamilton Camp's** "The Pride Of Man" (made famous by **Quicksilver Messenger Service**) is given a rousing resurrection. The **Kingston Trio's** "Greenback Dollar" is a rocking hoot. My fave is "The Other Side Of Sin." I consider the Squares the premier voice of folk for the young. With volume on their side, their sound is meshed with fluent harmonies, spirited picking and an occasional recitation is thrown in for spice. As usual, the music's direction and research (fueled by **Tom Goodkind's** endless enthusiasm) is authentic and original, rooted in both reality and utopia. Turn it up.



YEAH WHATEVER - MOEV (ATLANTIC)

As the times philosophically lean toward use a synthesizer, go to jail! **Moev** redefines the pre-conceptual blend of synthesizers and rock n roll. A ruthless four piece from, of all places, beautiful Vancouver—**Moev** play hard-boiled, bass-heavy (though not boomy) modern-method rock n roll with a strain of irreverence, as heard on radical rock pieces like "Crucify Me" and "Right Hand Of God." When they're not upsetting the Pope or the

Ayatollah, **Moev** is capable of shaking up both a rock stage or a dance floor. Only **New Order** or the **Pixies** rival **Moev** when it comes to the power of rock and dance. Produced by a collection of teams, **Yeah Whatever** sounds surprisingly cohesive. This week, your amp gets an audio aerobic workout. Again, turn it up, especially when you get to the bonus mixes of "Yeah Whatever" and "Crucify Me."



WITCHDOCTOR - SIDEWINDERS (MAMMOTH/RCA)

Somewhere there must be a Raunch Twang Hall Of Fame. In those Hallowed Hallways blare the music of **Crazy Horse**, **Dr. Feelgood**, **The Dingos**, any band with **Chris Spedding** and the **Stooges**. Raunch Twang is almost always performed by a four piece. It's not to be confused with stadium/coliseum rock, as it sounds much better in small halls and clubs. **The Sidewinders** could be considered perfect Raunch Twang candidates. They utilize the right balance of feedback and treble, never fortifying their music with glissando scales or baloney trappings. **Witchdoctor** heaps on all the necessary lazy chords and backbeats. The vocals are just right—minimal with funky, overlapping harmonies. Even **Neil Diamond** is dragged—kicking and screaming—into Raunch Twangdom as the **Winders** expertly and loosely cover his "Solitary Man." "Tears Like Flesh" even has a one note guitar lead, echoing the classic "Cinnamon Girl" motif. Darc I say it a third time? Turn it up!

"TOUCH" - NOISEWORKS (COLUMBIA)

Here's a much more interesting side to **Noiseworks** than we heard on their previous LP. "Touch" escapes a cookie-cutter rock pattern, relying on harmonic guitars and a grand mid-tempo lope. **Noiseworks** will soon find that the "reach out and touch somebody" concept has been well covered by **ATT** and **Diana Ross**. But by shortening it to "Touch," they accentuate the physical. The electric piano notes distinguish this fine rock song. With an opener like this, **Noiseworks** seem poised to make a serious go at American rock radio listeners and programmers. **KZ**

ALBUM

MOST ADDED

1. MR. JORDAN - JULIAN LENNON (ATLANTIC)
2. "VOICES OF BABYLON" - THE OUTFIELD (COLUMBIA)
3. "BRING IT BACK AGAIN" - STRAY CATS (EMI)
4. "THING CALLED LOVE" - BONNIE RAITT (CAPITOL)
5. FUN & GAMES - THE CONNELLS (TVT)

TOP TIP

STRAY CATS
"BRING IT BACK AGAIN"
(EMI)

Two strays get their acts together.
Bonnie Raitt debuts at #32 while
the Cats come in at #34.

RECORD TO WATCH



THE OUTFIELD
"VOICES OF BABYLON"
(COLUMBIA)

The Outfield play it deep this
time--somewhere between Venus and
Mars. Big out-of-the-box space record!

2W LW TW

2	1	1	REPLACEMENTS (SIRE/REPRISE) "I'LL"
5	2	2	ELVIS COSTELLO (WARNER BROS.) "VERONICA" "THIS"
10	4	3	XTC (VIRGIN/GEFFEN) "MAYOR"
6	7	4	REM (WARNER BROS.) "TURN" "STAND" "POP"
9	5	5	LOU REED (SIRE/WARNER BROS.) "DIRTY" "BUSLOAD"
3	6	6	ROY ORBISON (VIRGIN) "MYSTERY" "GOT"
13	10	7	EASTERHOUSE (COLUMBIA) "FIGHTING" "REDBIRD"
1	3	8	The Fixx (RCA) "Driven"
11	9	9	Midge Ure (Chrysalis) "God"
12	13	10	U2 (ISLAND) "GOD II"
15	12	11	MELISSA ETHERIDGE (ISLAND) "SIMILAR" "CHROME"
4	8	12	Traveling Wilburys (Wilbury/Warner Bros.) "End" "Tweeter"
31	16	13	RADIATORS (EPIC) "CONFIDENTIAL"
7	11	14	Chris Rea (Geffen) "Working"
19	18	15	FINE YOUNG CANNIBALS (IRS/MCA) "CRAZY"
18	21	16	CROSBY, STILLS, NASH & YOUNG (ATLANTIC) "THAT" "MADE"
21	17	17	Bad Company (Atlantic) "Shake"
28	22	18	COWBOY JUNKIES (RCA) "SWEET"
17	19	19	38 Special (A&M) "Second" "Hotlanta"
--	46	20	JULIAN LENNON (ATLANTIC) "HEAVEN"
18	14	21	David Crosby (A&M) "Drive" "Monkey"
37	28	22	LITTLE AMERICA (GEFFEN) "WHERE"
14	15	23	Jon Butcher (Pasha/Capitol) "Send" "Might"
46	34	24	GUADALCANAL DIARY (ELEKTRA) "SATURDAY"
36	30	25	FIRE TOWN (ATLANTIC) "LIFE"
22	27	26	Bruce Cockburn (Gold Castle) "Tree"
24	25	27	Guns N' Roses (Geffen) "Patience" "Used"
16	23	28	Mike + The Mechanics (Atlantic) "Living" "Seeing"
39	31	29	DEF LEPPARD (MERCURY/POLYGRAM) "ROCKET"
34	33	30	TANITA TIKARAM (REPRISE) "TWIST"
--	48	31	ROBYN HITCHCOCK 'N' THE EGYPTIANS (A&M) "WASPS"
--	--	32	BONNIE RAITT (CAPITOL) "THING"
29	24	33	Bon Jovi (Mercury/PolyGram) "I'll" "Born"
--	--	34	STRAY CATS (EMI) "BRING"
23	20	35	Little Feat (Warner Bros.) "Clear"
--	--	36	GARY MOORE (VIRGIN) "READY"
44	41	37	NEW ORDER (QWEST/WARNER BROS.) "FINE"
35	38	38	Violent Femmes (Slash/Warner Bros.) "Nightmares"
26	26	39	Steve Earle (UNI/MCA) "Back"
--	47	40	GLAMOUR CAMP (EMI) "DID"
40	37	41	Tesla (Geffen) "Trail"
38	36	42	Hothouse Flowers (London/Polydor) "Feet"
33	44	43	Enya (Geffen) "Flow"
49	45	44	Thrashing Doves (A&M) "Angel"
25	43	45	Edie Brickell & The New Bohemians (Geffen) "Little" "Circle"
--	--	46	LYLE LOVETT (CURB/MCA) "HERE"
--	--	47	WARRANT (COLUMBIA) "DOWN"
--	--	48	THE OUTFIELD (COLUMBIA) "VOICES"
48	39	49	Cheap Trick (Epic) "Never"
32	29	50	Charlie Sexton (MCA) "Back"

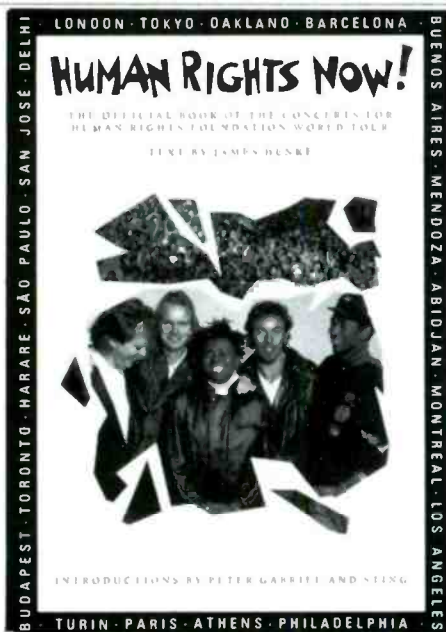
Editor: Kent Zimmerman

CHARTBOUND

CRUEL STORY OF YOUTH (COLUMBIA) "CRUEL"	INDIGO GIRLS (EPIC) "FEARS"	HOWARD JONES (ELEKTRA) "EVERLASTING"
SAM PHILLIPS (VIRGIN) "EARTH"	* STEVE WINWOOD (VIRGIN) "HEARTS"	* RUSH (MERCURY/POLYGRAM) "MISSION"
SKID ROW (ATLANTIC) "YOUTH"	* NEVILLE BROTHERS BAND (A&M) "FIRE"	* JOE HENRY (A&M) "GONE"
* PROCLAIMERS (CHRYSALIS) "500"	GRAHAM PARKER (RCA) "CORRUPTION"	JIM CAPALDI (ISLAND) "LORD"
BULLET BOYS (WARNER BROS.) "FOR"	* THE CONNELLS (TVT) "SOMETHING"	ED HAYNES (APACHE) "KILL"

Dropped: #32 Dylan/Dead, #35 Eddie Money, #42 Royal Court Of China, #48 Waterboys, #49 Keith Richards, #50 Living Colour, Wayne Toups, Love & Money.

INSIDE ALBUM by Kent Zimmerman



HUMAN RIGHTS NOW!
The Official Book of the Concerts for
Human Rights Foundation World Tour
Text by James Henke
(Salem House Press-\$15.95)

Back in 1948 when Jazz music was rebel music, and Cary Grant and James Stewart were kings of the silver screen, a document was drafted and ratified by many of the nations throughout the world—including South Africa. That document, entitled the **Universal Declaration of Human Rights** guaranteed many of the basic human rights that we Americans tend to take for granted. Cut to 1988—forty years after the Declaration was signed en masse. Many flagrant violations of these rights still go on. Such was the seed and inspiration for a series of concerts presented by Amnesty International featuring a core group consisting of Sting, Peter Gabriel, Bruce Springsteen, Tracy Chapman and Youssou N'dour. Just published is the graphically beautiful account of the Worldwide Tour that not only tells a story with a series of breathtaking color

photos, but contains a running narrative of the on-road adventures, both on stage and inside many of the meetings the organizers and artists had with the heads of the countries in which they performed.

Particularly interesting is each artists' opening testimony, explaining their motives and involvement. Since these artists (along with U2) represent the very top sales and airplay forces in America, many radio programmers and listeners alike will be fascinated by what goes on when rock n roll and human rights crusaders cross swords with the world policy makers. In detail, the book chronicles the concerts abroad, showing how rock n roll's worldwide impact has virtually exploded, especially in the hands of such global performers as Peter Gabriel, Sting and Youssou N'dour.



In his opening argument, Springsteen—in his inimitable populist manner—writes, "When I was a kid, I went downtown and bought a single. I think it was 'Like A Rolling Stone.' And everybody, including my mother and father, thought it was just a little piece of plastic. When I put the single on the record player, I found a transcendent moment of freedom that touched and changed my life." Such testimony neatly ties together the international and domestic feel the concerts seemed to have. Present was a musical and political cross-communication as each foreign concert was augmented with some of those country's prominent musical spokespersons.



Incidentally, all thirty articles of the Universal Declaration are reprinted. It is a far-reaching document that is sometimes the only constitutional defense offered to those defending themselves against some of the most ridiculous seditious accusations. After reading some of the horror stories told by the victims, your first inclination is to kiss the Yankee soil we tread upon. But just as important, the international power of music is personified as truly a wielding force. Just like our own human rights, sometimes we take for granted the power that music can potentially wield when it comes affecting political change as well as upgrading a pathetic standard of justice and living. I found this book to be a document within a document. And the lesson is two-fold. With the right combination of public awareness, political clout and fund raising, a lot of good can be accomplished. Also important is the light shed on the power of music. In the right hands, with the right domino effect, music can blow many a cell door wide open. **Human Rights Now!** is available from Amnesty International USA, Publications Department, 322 8th Ave. New York, NY, 10001 for \$15.95 plus \$1.50 shipping. Music fans will find it an essential addition to their music libraries. For further information, contact Jacqui Hunt, Deputy Director of Communications at Amnesty International, 212-807-8400. KZ

**THE
ZULUS**

Featuring "Never Again" and "Back"
Produced by Bob Mould
East Coast tour starts March 17th.

DOWN ON THE FLOOR

25826-1/2/4

ALTERNATIVE

MOST ADDED

1. Pin & Web - CATERWAUL (IRS/MCA)
2. Fun & Games - THE CONNELLS (TVT)
3. Witchdoctor - SIDEWINDERS (Mammoth/RCA)
4. Yellow Moon - THE NEVILLE BROTHERS (A&M)
5. Fade Out - LOOP (Rough Trade)
6. "Wrote For Luck" - HAPPY MONDAYS (Elektra-12')

TOP TIP

INDIGO GIRLS
INDIGO GIRLS
(EPIC)

Improved their chart points by 30% and climbing the playlists of Will Kahler-WUSC and Marc Hill-WRVU.

RECORD TO WATCH



NEW MODEL ARMY
"STUPID QUESTIONS"
(CAPITOL-12')

This record has the right answer for Bill Garbarini-WTSR, Cynthia Wathen-KFSR, Phil Manning-WOXY and Marc Miller-KABL.

IMPORT/INDIE

- ...THRILL KILL KULT (WAX TRAX) "DEVIL"
- MURPHY'S LAW (PROFILE) "PANTRY"
- LOOP (ROUGH TRADE) "BLACK"
- GAYE BYKERS ON ACID (CAROLINE) "YOU"
- LIVE SKULL (CAROLINE) "SAW"
- RED TEMPLE SPIRITS (NATE STARKMAN) "DARK"
- WOLFGANG PRESS (ROUGH TRADE-12') "KANSAS"
- TOO MUCH JOY (ALIAS) "KICKING"
- YO LA TENGO (COYOTE) "BARNABY"
- LEGENDARY PINK D. (WAX TRAX) "MANIAC"

2W LW TW

4	1	1	XTC (Geffen) "MAYOR" "KING" "GARDEN" "SCARECROW" "DADDY" "SKELETONS"
1	3	2	Elvis Costello (Warner Bros.) "Veronica" "Town" "Pads" "Dangle" "Gum"
2	2	3	The Replacements (Sire/Reprise) "Be" "Talent" "Earth" "Anywhere" "Asking"
16	6	4	ROBYN HITCHCOCK 'N' THE EGYPTIANS (A&M) "WASPS" "DEVILS" "EYES" "KNIFE"
9	5	5	FINE YOUNG CANNIBALS (IRS/MCA) "GOOD" "CRAZY" "MAN" "TELL" "FALLEN" "BACK"
3	4	6	Lou Reed (Sire) "Whale" "Dirty" "Time" "Strawman" "Good" "Faith"
21	12	7	GUADALCANAL DIARY (ELEKTRA) "SATURDAY" "PRETTY" "LOOK" "WHISKEY" "VISTA"
7	7	8	Throwing Muses (Sire) "Dizzy" "Roof" "Fall" "Be" "Dragonhead"
5	9	9	Violent Femmes (Slash/Warner Bros.) "Nightmares" "World" "Fool" "Fat"
8	8	10	Wonderstuff (Polydor) "Give" "Money" "Wish" "Unbearable" "13th" "Ruby"
6	11	11	New Order (Qwest) "Fine" "Round" "Love" "Run" "All" "Disco"
--	22	12	MORRISSEY (SIRE/REPRISE-12') "PLAYBOYS"
41	15	13	THELONIOUS MONSTER (RELATIVITY) "WHAT" "HAGAR" "LOVER" "COLORBLIND"
13	13	14	The Proclaimers (Chrysalis) "500" "Met" "Way" "Jean" "Cap" "Teardrops"
--	21	15	DE LA SOUL (TOMMY BOY) "JENIFA" "MAGIC" "KNOW"
11	14	16	Easterhouse (Columbia) "Come" "Stay" "Redbird"
18	18	17	THRASHING DOVES (A&M) "ANGEL" "REPROBATE'S" "DEADLY" "LORELEI" "SISTER"
10	10	18	The Reivers (Capitol) "Time" "Home" "Lazy" "Secrets" "Winter" "Cut"
20	20	19	FULL FATHOM FIVE (LINK) "HOUR" "FOUR" "SMOKE" "PAINGIVER"
--	--	20	INDIGO GIRLS (EPIC) "KID" "CLOSER" "TRUE"
12	16	21	Midge Ure (Chrysalis) "Dear" "Brother" "Answers" "Hell"
42	31	22	FIRE TOWN (ATLANTIC) "GOOD" "SHADOWS" "MILES"
25	23	23	LYLE LOVETT (CURB/MCA) "STAND" "HERE" "BLUES" "NOBODY" "KNOW"
24	24	24	FIREHOSE (SST) "TIME"
17	17	25	Love & Rockets (Beggars Banquet-UK) "Motorcycle" "Speed" "Bike"
19	19	26	Christmas (IRS/MCA) "Stupid" "Human" "Punch" "Nixon" "Warhog" "Test"
37	27	27	UNTOUCHABLES (RESTLESS) "AGENT" "BOARDWALK" "WORLD"
--	--	28	THE CONNELLS (TVT) "SOMETHING"
14	25	29	Cowboy Junkies (RCA) "Get" "Midnight" "Blue" "Postcard" "Jane"
32	30	30	TOMMY KEENE (Geffen) "CAR" "HAPPY"
--	38	31	LOVE TRACTOR (DB) "BROKE" "VENUS" "WAVE" "MESS"
33	32	32	HE SAIO (ENIGMA/MUTE) "COULO" "WATCH" "DICKS"
35	33	33	PIERCE TURNER (BEGGARS BANQUET/RCA) "SKY" "TIME" "SHAKE" "MAYHEM"
22	34	34	REM (Warner Bros.) "Inside" "Stand" "World" "Everything"
46	35	35	MIRACLE LEGION (ROUGH TRADE) "LADIES" "BETTER" "OLD"
--	41	36	YELLO (MERCURY) "TIEO" "LYING" "RACE"
38	37	37	MATTHEW SWEET (A&M) "VERTIGO" "EASY" "ALCOHOL" "LOVE"
--	--	38	BUCK PETS (ISLAND) "IRON"
--	46	39	MY BLOODY VALENTINE (RELATIVITY) "FEED" "SNOW" "KISS" "BREATH"
28	28	40	Bruce Cockburn (Gold Castle) "Tree" "Gift" "Shipwrecked" "Death"
26	40	41	Ciccone Youth (Enigma/Blast First) "Addicted" "Groovey" "MacBeth"
--	--	42	GRAHAM PARKER (RCA) "WHITE"
29	29	43	Legal Reins (Arista) "Rage" "Wait" "Inside" "Really"
36	36	44	Ed Haynes (Apache) "Kill" "Blues" "Mikhail"
15	26	45	The Pogues (Island-12") "Yeah"
27	45	46	The Waterboys (Ensign/Chrysalis) "Fisherman's" "Lovers" "Party" "Sweet"
--	47	47	THEY MIGHT BE GIANTS (BAR NONE/RESTLESS) "CRANE"
--	48	48	BRIAN RITCHIE (SST) "BELLS"
30	43	49	Roy Orbison (Virgin) "Got" "Mystery" "Windjammer" "Comedians"
48	49	50	The Bambi Slam (Warner Bros.) "Long" "Boom" "Thinkin'"

CHARTBOUND

SIDEWINDERS (MAMMOTH/RCA)	CATERWAUL (IRS/MCA) "WOLF"	NEVILLE BROTHERS (A&M) "MOON"
"WITCHDOCTOR"	NEW MODEL ARMY (CAPITOL-12') "FIRE"	
RADIATORS (EPIC) "CONFIDENTIAL"	"STUPID"	
LOVE & MONEY (MERCURY) "MAN"	HAPPY MONDAYS (ELEKTRA-12')	
H. JONES (ELEKTRA) "LOVE"	"WROTE"	
Dropped: #39 G.Sand, #42 Enya, #44 N. Ebb, #50 Go-Betweens.		

Great Danes

Roaring out of Denmark come The Sandmen—a real rock band. Five guys who know a good tune when they hear one, but aren't afraid to get their hands dirty. *Western Blood* is The Sandmen's first album, capturing all the crunch and kick of their infamous live shows.



THE SANDMEN WESTERN BLOOD

(SP 5239)

their debut album

featuring

“House In The Country”*

Produced by The Sandmen and Mikael Herrstrom.
*Produced by the Sandmen and Dag Lundqvist.



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CONTINUED FROM PAGE 40



Gavin's Peter Standish cutting someone off at the Alternative Conclave.

present it to your station marketing and sales/underwriting teams so that your plans and theirs complement each other in design. Stick with your plan/design/format and believe in it. While you will fine tune it stand up for it! Give it enough lead time to be effective—it can take time for a format to take flight.

Be enthusiastic and make your staff feel special. Morale matters. Everything that is going on behind the scenes seeps through onto the air, including station camaraderie. Take the time to make your staff members feel important professionally with proper orientation, training, regular staff meetings and aircheck critiques. Budget for some social gatherings for your staff. Remember them when freebies are made available.

Be omnipresent. Remember your call letters and your station catch phrase or positioning statement and dial position. Repeat them often. Find ways to be visible. Tie promotions in with community needs, topical subjects, new movie or music releases, the weather, etc. Find ways to have fun and be a friend to your listeners. Take calculated risks in designing your station promotions.

Some specific promotions mentioned included one in which KUSF-San Francisco was faced with a commercial competitors giveaway of a Porsche and \$10,000. They chose to turn the rival's event to their advantage. Their budget limited them fiscally but not creatively so they utilized a sense of humor and the realization that most people don't believe they'll ever win that Porsche anyway. The station found an old Audi with seven things wrong with it and offered it as a prize to the person who could identify its seven faults. The Audi came complete with a stack of dimes to feed parking meters and assorted LP's in the backseat. WKXL-Concord, NH tied in with their community's needs with a "Music Zone Snowbank" promotion. During the winter of '88, the "Snowbank" coordinated with our local Salvation

Army Thrift Shop to accept warm clothing, shoes and blankets for people in need. Contributors signed a "Deposit Slip" that went into a fishbowl when they brought in their clothes. They also received their choice of an album or CD (generously donated by record labels). The contributions were kept separate from all others and the County Welfare Department determined who needed them most. Those people were given a "Withdrawal Slip" which entitled them to take advantage of these blankets and clothes at no cost. The Thrift Shop normally charges for items, but as part of the promotion these were free. Finally a name was drawn from the fishbowl for a prize donated by a local merchant whose name was mentioned on station "Snowbank" promos.

WFIT-Melbourne, FL publishes a program guide and provides its staff with T-Shirts to keep a high profile. They also issue plastic cards to listeners entitling them to special discounts and prizes.

Guerilla Marketing was generally agreed upon as the way to put a station in the public eye without a budget. Do something that gets people talking about you. The Water Cooler Factor. Keep Stan Freberg and the Theatre of the Mind ideas close at hand. Having FUN is, after all, what it's about—whether it's posting your call letters on telephone poles, promoting your station from the peanut gallery seats of a morning television show or burying doll heads in the sand when the Talking Heads release their new album. If it rings true and is fun, listeners will want to get involved. They'll also do some of your advertising for you by talking up what you're doing.

NEW RELEASES

Yellow Moon - THE NEVILLE BROTHERS (A&M)

Like so many great artists, the Neville Brothers have struggled to capture their essence and sizzling live performance in the studio. Over the years the freeze-frame results on their recordings have had mixed results. On *Yellow Moon* the fruits of their love and labor are an emotional triumph. The diversity each brother contributes to their musical celebration is allowed to breathe freely: Cyril's reggae influence, Charles' bebop jazz and Aaron's tender ballads are tied together by Art's keyboards. Fortunately the band is allowed to be themselves. Traditionalist fans and critics' desire to preserve the band as musical icons has been an albatross that they've successfully shaken. This release brings their rich musical heritage into the nineties by mixing traditional sounds and images with advanced technology. The key, however, is that they manage the technology, rather than being dominated by it. You'll need a high powered microscope to find one mediocre song on *Yellow Moon* — the best studio album the Neville Brothers have ever produced. **PETER STANDISH**

Face Out - LOOP (Chapter 22 / Rough Trade)

Although their discography has grown to seven releases since 1986, this is Loop's first full-length LP. Multi-layered noisy guitars surround and carry you into Loop's own spiral of sound. Key tracks: "Black Sun," "This Is Where You End" and "Got To Get It Over." "Torched" will consume you with scorching guitar work. **ROBERT BARONE**
Witch Doctor - SIDEWINDERS (Mammoth/RCA)

Hailing from Tuscon, Arizona, this quartet delivers a distinctive pop/hard rock sound with a tinge of country thrown in. "What She Said" will light up your phones. Also check out "Cigarette," the brooding cover of Neil Diamond's "Solitary Man" and "Tears Like Flesh." **RB**



Wine Dark Sea - VANILLA CHAINSAWS (Phantom-Australia)

The Vanilla Chainsaws create bright songs with teeth by blending guitar chords and pop melodies. Lead singer Simon Drew's stellar vocals are complimented by the group's hook-structured songs. "Years Go By," "To The Shore" and "The Journey" are the best cuts on this five song EP. You can contact Phantom (who released this in January) at Box A566, Sydney South 2000, Australia.



This 1982 photo shows Enya (front row right) along with Clannad during the early days.

Sometimes we record the sound in the monitor (control) room where the actual speakers are. I surround the sound with a lot of reverb, so in fact that reverb is going back into the microphone as she's singing. That doubles the effect. The reverb is always going straight onto the tape. I don't add it later in the mix. You get this big build-up of ambience. You don't get that by twisting a knob.

KZ: Did you invent this approach?

NR: I don't know. I have a funny feeling it was done before.

KZ: Now that your music is making worldwide impact, are you going to support the record with live appearances? Will you leave the studio to become band-leaders?

ENYA: Everyone in the studio has this problem of recreating it live. They have to rearrange the music especially for the stage. It's something we look forward to doing. But we'd like to work on another album because of the repertoire. We feel we don't have enough to bring on the road with us.

NR: We have the other album she did for the BBC, but that's a soundtrack. If you put those two albums together it would be far too slow. We would like to do another album and plan a tour of the world properly, bringing a small choir with us, a powerful but small orchestral section, some synths and Enya.

KZ: Nicky would be there doing the sound.

ENYA: Yes, he would be.

KZ: Looking back, what are your major musical influences?

ENYA: I heard a lot of music growing up. My two most outstanding encounters with music is classical and Irish traditional music, which is very strong where I come from. When I was composing and working with Nicky on the music, I couldn't hear the influence from those types of music. But now I can hear it when I listen to the album. The chord sequences can be very classical and then it goes into very moody traditional type songs.

KZ: My general impression is that families in Ireland and Scotland encourage musical talent among their children more than the English do.

ENYA: My family is very musical. I always encountered music of some kind. My grandparents were involved in music. My parents were in show business, in dancebands playing music. It goes back years and years for me. My involvement was inevitable.

NR: The English used to have the edge on talent. I couldn't point my finger at a group and say "that's where it ended." The whole music scene in England got very stagnant and the punks tried to do something about it. But there was a process of alienation with kids and their parents going on.

They couldn't identify with each other anymore. At the punk stage, parents simply didn't want to know about their children anymore so there was no encouragement as far as setting them up in music. It just went from bad to worse and now music is totally based on imagery and pure pop. That's the way I see it. They've lost the whole thing about playing music for the sake of playing music. There's very little traditional music in England. There's much more in Ireland and Scotland. Music is in the blood anyway, whether it's traditional or whatever. It's there to begin with. All that needs to be done is to pick it up.

KZ: Did you always want to become a solo artist after leaving Clannad?

ENYA: I wouldn't call myself utterly solo because of the influence that Nicky and Roma have on the music. It's very much three personalities in the music and we certainly don't have any rules and regulations about how we work.

KZ: One of these days you'll be doing music for a major motion picture. Do you think that a major film project could happen soon?

ENYA: We've had lots of offers for film work but we want to concentrate on the second album.

NR: We'd like to do a nice movie, but we're at the stage where it has to be something that really takes our fancy. Before, we would have jumped on almost any project. There's a lot of people who would like us to do films, but the right one hasn't come up.

ENYA: We'd like the film to complement the music, as the music should complement the film. You hear so many stories of people who compose and then they only use thirty seconds or one minute of the music. I wouldn't want to work like that. NR: A good example is the music from the film Witness. It's not necessarily the music itself, but what it does for the visual aspect of things. And the film itself is so good. That is the kind of quality we would be looking for.

KZ: Which film director would you like to work with if you had a choice?

ENYA: I know Roma would like to work with Ridley Scott. (*Blade Runner, Alien, The Duelists, Someone To Watch Over Me*) She loves his films. For me it would have to be a very understanding director, and he would have to put importance on the music. I find that

directors tend to leave the music until too late and they don't involve the musician. They should open their minds a little bit more about music on film.

KZ: How long did it take to complete Watermark?

ENYA: We spent about eight or nine months in our studio here. Then we went to London and recorded digitally for two months. But before we went to the digital studio, we had to know exactly what I was going to sing and play. We had basically finished the album in Ireland before going to England. The next time we would like to master the album as we go along. Trying to reproduce the sound a second time around is sometimes impossible. The digital is brilliant for the multi-vocals because there is no noise build-up. But for the lead vocal, solo instruments and the bass side, there's a particular sound that's missing. We'd like to work with both digital and analog and be able to incorporate the warmth.

KZ: Did the Ryans introduce you to synthesizers?

ENYA: No. I was playing the Prophet 5 with Clannad. I was actually involved with synthesizers then.

KZ: There's a hesitation on your part to mention your past association with Clannad. It's as though you don't want people to lump them both into one musical camp.

ENYA: It was only two years of work with Clannad. It took six years to get Watermark together. It should be stressed that there's more importance in those last six years than the two years with Clannad. Basically, nothing really happened musically. I was another vocal texture added to the group and I was dictated as to what to play. In that way, there's no relevance to talk about that period in time.

NR: I don't see the sameness that other people see. It's too simplistic to lump them both together. Clannad have a very distinctive sound. If you put them side by side, it's a totally different sound. Clannad is made up of different vocal textures, whereas Enya is made up of one. It's a very different feel, and as a result produces totally different music.

KZ: So what's next?

ENYA: It's been a while since we were in the studio. It will be a year in April since we since we finished working on Watermark. So we're a bit anxious to go back and work on some new ideas. ●

PERSONAL PICKS

SINGLES by Dave Sholin

DEBBIE GIBSON - *Electric Youth* (Atlantic)
When those human batteries need recharging it's nice to have something like this to plug into. Those aspiring to write hit songs would be well advised to take a few lessons by listening to tracks such as this. It's comforting to know that the future of pop music is in the hands of truly talented artists like the youthful Ms. Gibson.

NATALIE COLE - *Miss You Like Crazy* (EMI)
Over the last few years co-writer Michael Masser has provided Whitney Houston with some exceptional material and this time he and fellow authors Gerry Goffin and Preston Glass provide another all time great ballad songstress with that perfect melody. Multi-format appeal.

NEW KIDS ON THE BLOCK - *I'll Be Loving You (Forever)* (Columbia)

Anyone who thought it would be just once around the block for these New Kids was way off the mark. They took off last summer with "Please Don't Go Girl" and haven't stopped since. Now, this quintet from Boston comes up with their third effort, a tender love song sung with emotion and sincerity.

BIG BAM BOO - *Shooting From My Heart* (UNI/MCA)

Harmonies from this English duo are reminiscent of America's Everly Brothers. It doesn't take long for the searing chorus to overpower both the heart and mind.



Big Bam Boo



CROSSOVER PICK

BOBBY BROWN - *Every Little Step* (MCA)
One of the most clever and bright young new stars on the music scene does it again! Enters our URBAN CONTEMPORARY top ten this week and picks up some key Top 40 airplay at Q106 San Diego, X100 San Francisco, B97 New Orleans, HOT97 New York, POWER 106 Los Angeles and KZOU Little Rock with lots more sure to follow.

ALBUMS by Ron Fell



GLENN MEDEIROS - *Not Me* (Amherst/MCA)

Though still a teenager, Glenn's age is no longer the novelty in his performance. With the aid of the Who's Who of Los Angeles' finest musicians, Glenn has made a strong, pop-mature album with tight, crisp production of instantly gratifying songs. His voice, still an octave above its eventual, fully-developed level, ends up adding a special emphasis and clarity to a variety of love songs presented in a myriad of tempos and textures. The current single, NEVER GET ENOUGH OF YOU, bears little resemblance to the album version heard here. The seven

inch is a dazzling dervish of remixed club-mania, while the LP version is tempered by reason. There are two versions of a Diane Warren/Gerry Goffin song LOVE ALWAYS FINDS A REASON. The French version, UN ROMAN D'AMITIE, was a big hit in Europe last year. The English version and the original French are both sung with chanteuse Elsa Lunghini. Both are unique in their own ways. Other tracks of special merit include SOMEDAY LOVE, I DON'T WANNA SAY GOODNIGHT and a reprise of his LONG AND LASTING LOVE, the Michael Masser/Gerry Goffin composition.

the GAVIN REPORT

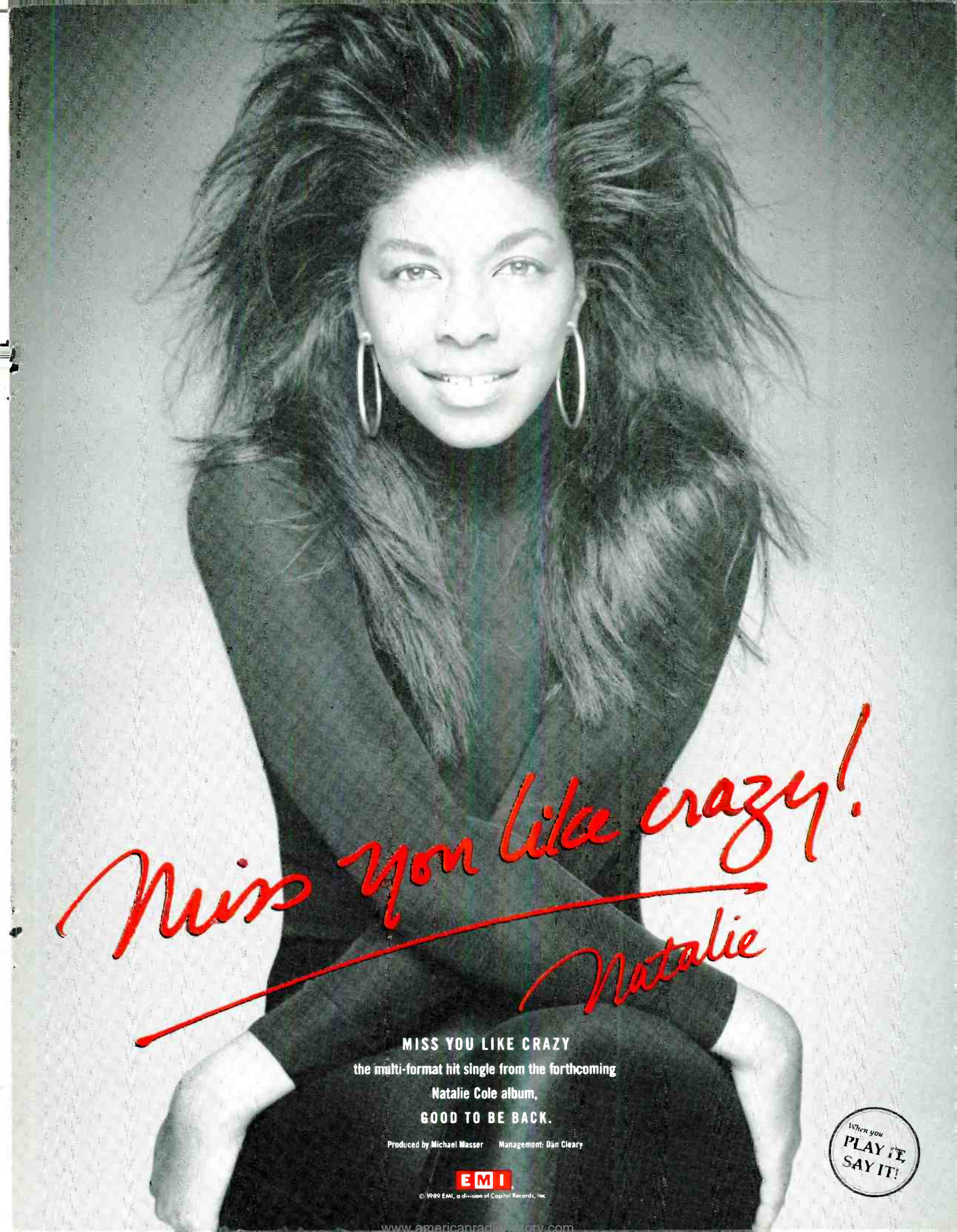
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Miss you like crazy!
Natalie

MISS YOU LIKE CRAZY
the multi-format hit single from the forthcoming
Natalie Cole album,
GOOD TO BE BACK.

Produced by Michael Masser Management: Dan Cleary

EMI

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When you
**PLAY IT
SAY IT!**

MELISSA ETHERIDGE

"Similar Features"



Lawmaker John Tower ...



and cocktail-shaker
W. C. Fields?



Bruce Willis handler
Demi Moore ...



and former man
Boy George?



Future movie footnote
Patrick (*Dirty Dancing*)
Swayze ...



and current movie footnote
David (*Officer and a
Gentleman*) Keith?

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