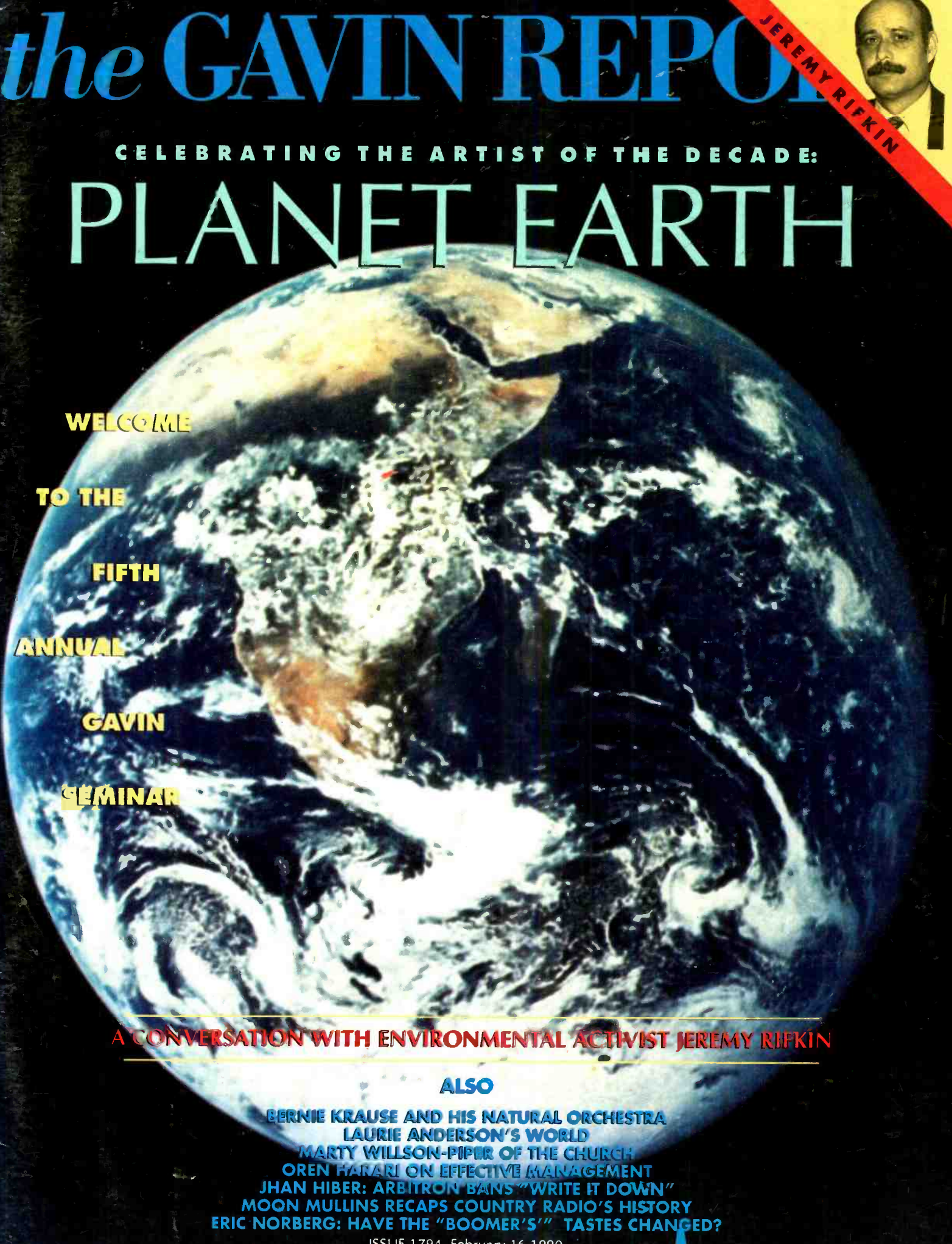


# *the* GAVIN REPORT

CELEBRATING THE ARTIST OF THE DECADE:

# PLANET EARTH

JEREMY RIFKIN



**WELCOME  
TO THE  
FIFTH  
ANNUAL  
GAVIN  
SEMINAR**

**A CONVERSATION WITH ENVIRONMENTAL ACTIVIST JEREMY RIFKIN**

**ALSO**

- BERNIE KRAUSE AND HIS NATURAL ORCHESTRA**
- Laurie Anderson's World**
- Marty Willson-Piper of the Church**
- Oren Harari on Effective Management**
- Jhan Hiber: Arbitron Bans "Write It Down"**
- Moon Mullins Recaps Country Radio's History**
- Eric Norberg: Have the "Boomer's" Tastes Changed?**

ISSUE 1794, February 16, 1990

[www.americanradiohistory.com](http://www.americanradiohistory.com)



## JANE CHILD

*"Don't Wanna Fall In Love"*

GAVIN TOP 30: CERTIFIED!!!

DEBUT 35\* 204/62



R&R CHR: DEBUT 35\* 204/51

ONE OF THE MOST ADDED



## MADONNA

*"Keep It Together"*

GAVIN TOP 40: 25\*-17\*

R&R CHR: 21\*-16\*



## TOMMY PAGE

*"I'll Be Your Everything"*

GAVIN TOP 40: CERTIFIED!!

DEBUT 34\* 195/94

R&R CHR: BREAKER

DEBUT 28\* 199/59

ONE OF THE MOST ADDED

#1 MOST ADDED!



**Congratulations  
To Gavin  
For Their Fifth  
Annual Seminar**

**Thank You For  
Helping Us  
Deliver These  
Hit Records**



## BIZ MARKIE

*"Just A Friend"*

GAVIN TOP 40: 36\*-31\* 115/16

R&R CHR: 29\*-25\* 134/11

ONE OF THE HOTTEST

*cold chillin'*

WATCH FOR  
THESE TWO  
COMING SOON

QUINCY JONES  
*"Secret Garden"*

JESUS &  
MARY CHAIN  
*"Head On"*

# GAVIN AT A GLANCE

## TOP 40

### MOST ADDED

**TOMMY PAGE**  
I'll Be Your Everything (Sire/Warner Bros.)  
**MOTLEY CRUE**  
Without You (Elektra)  
**LOU GRAMM**  
True Blue Love (Atlantic)

### RECORD TO WATCH

**LINEAR**  
Sending All My Love (Atlantic)

**Hot**

**PHIL COLLINS**  
I Wish It Would Rain Down (Atlantic)



**JAZZ**

## URBAN

### MOST ADDED

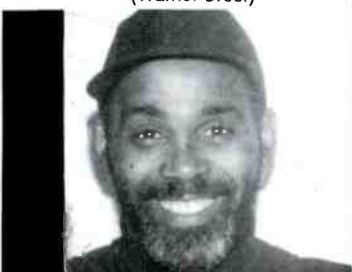
**REGINA BELLE**  
What Goes Around (Columbia)  
**ANGELA WINBUSH**  
No More Tears (Mercury/PolyGram)  
**BABYFACE**  
Whip Appeal (Solar/Epic)

### RECORD TO WATCH

**THE GOOD GIRLS**  
Love Is Like An Itching In My Heart (Motown)

**Hot**

**MAZE featuring FRANKIE BEVERLY**  
Love's On The Run (Warner Bros.)



**ADULT ALTERNATIVE**

## A/C

### MOST ADDED

**DON HENLEY**  
Heart Of The Matter (Geffen)  
**TIM FINN**  
Not Even Close (Capitol)  
**PHIL COLLINS**  
I Wish It Would Rain Down (Atlantic)

### RECORD TO WATCH

**ROLLING STONES**  
Almost Hear You Sigh (Rolling Stones/Columbia)

**Hot**

**TAYLOR DAYNE**  
Love Will Lead You Back (Arista)



**ALBUM**

## COUNTRY

### MOST ADDED

**KEITH WHITLEY**  
I'm Over You (RCA)  
**DOUG STONE**  
I'd Be Better Off (In A Pine Box) (Epic)  
**GLEN CAMPBELL**  
Walkin' In The Sun (Capitol)

### RECORD TO WATCH

**DOUG STONE**  
I'd Be Better Off (In A Pine Box) (Epic)

**Hot**

**DAN SEALS**  
Love On Arrival (Capitol)



**ALTERNATIVE**

### MOST ADDED

**DOUG CAMERON**  
Mil Amores (Narada/Equinox)  
**DEBORAH HENSON-CONANT**  
Caught In The Act (GRP)  
**BASIA**  
London Warsaw New York (Epic)

### RECORD TO WATCH

**DIANNE REEVES**  
Never Too Far (EMI)

**Hot**

**GARY BURTON**  
Reunion (GRP)



### MOST ADDED

**DOUG CAMERON**  
Mil Amores (Narada/Equinox)  
**DEBORAH HENSON-CONANT**  
Caught In The Act (GRP)  
**CLIVE GREGSON & CHRISTINE COLLISTER**  
A Change In The Weather (Rhino)

### RECORD TO WATCH

**CLIVE GREGSON & CHRISTINE COLLISTER**  
A Change In The Weather (Rhino)

**Hot**

**BASIA**  
London Warsaw New York (Epic)  
**TIE**  
**JULIA FORDHAM**  
Porcelain (Virgin)



### MOST ADDED

**PETER WOLF**  
"99 Worlds" (MCA)  
**MIDNIGHT OIL**  
"Blue Sky Mine" (Columbia)  
**DAVE EDMUNDS**  
"Closer To The Flame" (Capitol)

### RECORD TO WATCH

**del AMITRI**  
"Kiss This Thing Goodbye" (A&M)

**Hot**

**MIDNIGHT OIL**  
"Blue Sky Mine" (Columbia)



### MOST ADDED

**THE HOUSE OF LOVE**  
"I Don't Know Why I Love You" (Fontana/Mercury)  
**THE PALE SAINTS**  
The Comforts Of Madness (4-AD)  
**THE CRAMPS**  
Stay Sick (Enigma)

### RECORD TO WATCH

**THE BELOVED**  
"Hello" (Atlantic)

**Hot**

**MIDNIGHT OIL**  
"Blue Sky Mine" (Columbia)



**WELCOME SEMINAR  
GUESTS**

# NEWS

**SAVE THE PLANET**

## GAVIN WELCOMES LANCE RUSHING

The Gavin family and Galliani Brothers Marketing and Advertising welcome Lance Rushing as Advertising and Marketing Director, Urban.

The versatile Rushing is a former Jazz disc jockey and occasionally does stand-up comedy. He will work out of Los Angeles.

In typical Galliani Brothers style, President Lou Galliani said, "Lance—he goes inside, he goes outside, he has great moves, he's smooth, he can cover, he—what?? Ah, advertising??? Ummm, ahhhh, well—I guess so!"

Lance can be reached at 213-434-6151 or FAX 213-438-4545. He'll be visible at this week's Gavin Seminar.

## Charisma Begins Staffing

Hot on the heels of the official appointment of Phil Quartararo as President of the newly-formed Charisma Records comes the first Promotion staff announcements.

As expected, Bob Catania, formerly Sr. Vice President, Promotion at Island Records will be Vice President, Promotion. Catania was at Island for five years and saw success with U2, Melissa Etheridge, Tone Loc and Young MC. He was originally brought to Island by Quartararo, who was then Vice President of the label. Prior to Island, Catania was at RCA for seven years.

"The opportunity to be reunited with Phil and to be on the ground floor of building Charisma Rec-

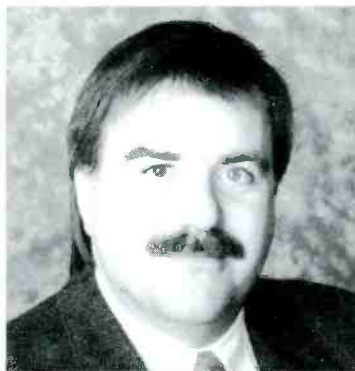


Bob Catania

ords is a dream come true," he said. "We intend to put together a company that will set industry standards."

After running his own independent promotion company for ten years, Lenny Bronstein joins Charisma as National Director, Album Promotion. Known affec-

tionately throughout the industry as Heavy Lenny, Bronstein has worked with chart-toppers Joan



Lenny Bronstein

Jett, the Eurythmics and Richard Marx. Before going independent he spent ten years at A&M. "I



Al Moinet spent the last ten years auditioning for 'Ironside,'" laughed Lenny

when we talked. "People thought I'd never leave A&M and I did, and people thought that I'd never stop being an indie and I did. I'm happy."

Al Moinet segues to National Director, Pop Promotion from Virgin Records where he was Regional Promotion Manager in Atlanta. He had been with the label, along with Quartararo, since its inception. Prior to that he was with A&M and MCA.

Charisma's New York office address is 1790 Broadway, 20th Floor, New York 10019. Phone 212-586-7700. The West Coast info is 335 North Maple Drive, Suite 260, Beverly Hills 90210. Phone 213-275-9071. "We have no plants yet," said (asked?) Lenny.

## RADI-O-RAMA

SPECIAL CONGRATULATIONS to WZOU/Boston PD Steve Rivers on the birth of his new daughter Caitlin Mary Elizabeth. And a fine Boston name that is, isn't it!!!!...Did you bring your resumes with you?? No PDs at Q-105/Tampa or KROY/Sacramento, and no official programming chief at EZ-101 in Philadelphia...At KOMJ-Omaha, Michael Cox joins up as "utility personality" and Re-

cont. on next page

NEWS - Beverly Mire

# TABLE OF CONTENTS

## FORMATS

- 10 TOP 40
- 30 URBAN
- 36 A/C
- 44 COUNTRY
- 52 ADULT ALTERNATIVE
- 54 JAZZ
- 62 ALBUM
- 64 ALTERNATIVE

## COVER STORY

24 JEREMY RIFKIN



## FEATURES

- 20 ON RATINGS & RESEARCH by Jhan Hiber
- 22 BIOFEEDBACK by Ron Fell
- 35 '80S FAVORITES by Ron Fell
- 42 HEAR & THERE by Sheila Rene
- 42 P.D. NOTEBOOK by Eric Norberg
- 43 ON MANAGEMENT by Oren Harari
- 50 MOONLIGHTING by Moon Mullins
- 83 CLASSIFIEDS by Natalie Cusenzo

GAVIN '90

The sun now rises  
and sets  
in the Midwest...



presenting our artists

PAUL COTTON  
KARLA  
MARSHALL TUCKER BAND  
RAGER  
JOHN SCHWAB  
ZERO ONE  
J. D. BLACKFOOT

*Keep your eyes...*



"Medicine Man" by Jim Yellowhawk  
© 1986 Sisapa Record Co., Inc.

*on the horizon!*

THANKS, BOB

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Amlin, Ohio 43002  
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**RADI-O-RAMA** *cont.*

searcher. He leaves crosstown KNNO where he was MD. Victor Hall has taken Cox's place as KNNO Music Director...Ken Benson has resigned his PD post at WTHT-Portland, ME. He was formerly at 102QQ-Saratoga Springs, NY, 95XXX-Burlington, VT and WBAB-Babylon, Long Island. Ken's looking for a Top 40 programming or music position so call him at 207-797-5277...Word has it that KODJ-Los Angeles PD Kurt Kelly is out. GM Charlie Seraphin was unavailable for comment...Well known Urban personality Sonny Taylor can be heard mornings on Magic 102.3-Washington, D.C. He was PD and air personality at WGCI-Chicago...Layoffs at KSOL-San Mateo/San Francisco have left personalities Debbie Summers, Billy David Ocean and Production Director Eric Scott footloose but looking. Call Debbie at 415-573-7288, Billy at 415-524-8033 and Eric at 415-934-5132...A listener poll conducted by KMJK-Portland, OR showed overwhelming support for a change to Adult Contemporary, so the station has abandoned its Classic Rock format...Michael Rogers, MD and Afternoon Personality at KFQD-Anchorage has been upped to PD, and Radio Phill moves to Production Director and Midday Personality...Is there really only one Kevin Casey in all of radioland? He's getting lonely! Any Kevin Caseys please call the original who's at WEBS-



Robert W. Smith has joined Geffen Records in the newly created Director of Marketing position. Smith comes to Geffen from EMI where he was Vice President of Marketing.

Calhoun, GA. Dial 404-629-2238...WAUC-Wauchula, FL has left Top 40-land and is now programming oldies...New lineup at KZXY-Apple Valley, CA: 5-9A, Mitchell Chase; 9A-2P, Robin on the Radio; 2-6P, Gary Wilson; 6-11P, Zee Michaelson; 11P-5A, Dan Hubbard...FM 101 (KHOK)-Great Bend, KS welcomes Brent Bradley to the the 9AM-2PM shift...CHANGES AT WOXY-Oxford/Cincinnati: Brett Hartz moves to afternoons, Dar Roberts to evenings and PD Kerry Gray is now on Middays. The station is accepting T&Rs for future openings. Send to 5120 College Corner Pike, Oxford, Ohio 45056...PROMOTION TO PROMOTION. Sheila Silverstein has been upped to Promotions Manager for WCAO/AM-WXYV (V-103)-Atlanta...

**STEWART PD AT KNUA**

KNUA-Seattle Assistant Program Director Ralph Stewart has been elevated to Program Director of the Adult Alternative station. He's worked there since 1987.

"Ralph is a perfect fit for our station," said Shelly Owens, KNUA VP and Station Manager. "His long term experience with this station and this market has produced an unbeatable familiarity with the challenges we face as we head into the nineties."

Stewart has worked in Seattle since 1981, at KZOK/KJET and KHIT.

"There is no other city so suitable for the Adult Alternative format," he said. "I'm confident the sound will continue as a major contender suiting the needs of a growing number of listeners."

*Fills Catania's Slot*

**ANDY ALLEN UPPED AT ISLAND**

Island Records Vice President, National Album Promotion Andy Allen has been promoted to Senior Vice President, Promotion. He replaces Bob Catania who left the label to join Charisma.

Allen has been with Island since 1986 and before that he was at RCA for ten years. He began his

career at radio station KSHE-St. Louis. Allen's promotion had been rumored since Catania left the label.

Said Island President Mike Bone, "I feel Andy Allen is the perfect choice to lead our promotion department into the new decade. He's smart, analytical and a hard worker. (He's) The perfect person for the job."

"Our move from WEA to PolyGram Distribution begins in April and will be completed by August," said Allen. "Island has been an artist development company for the last twenty-six years and that's not likely to change. I'm thrilled to be involved with the label in my new capacity as Senior Vice President. I thank Mike and Chris (Blackwell) for the opportunity."

*No label name yet*

**AZOFF A&R STAFF SET**

Even though his label doesn't have a name as yet, Irving Azoff has begun staffing his company. It will be distributed by Warner Bros. Records.

First announcements are Bob Bortnick, Danny Keaton, Brian Koppleman and John Mvros to the A&R Department. Official titles have not been announced.

Bortnick is a former vocalist, guitarist and songwriter; Keaton comes from Chrysalis where he was Director of West Coast A&R; Koppelman was A&R Manager for Elektra and Mvros was East Coast Director of A&R for Columbia Records.

"The breadth of experience, enthusiasm and energy represented in Bob, Danny, Brian and John is truly impressive," said Azoff. "Their proven abilities to both discover and nurture talent is a matter of record and their contributions to our efforts will prove, I'm sure, to be invaluable."

Bortnick and Keaton can be reached at Azoff's West Coast Headquarters, 213-288-5500. Koppleman and Mvros are in New York at 212-484-6145.



Reprise artist Ian McCulloch (center) is shown here after a rare on-air interview at WBCN-Boston. Shown surrounding McCulloch l-r are those rare birds Andrew Govatsos of Reprise; WBCN's Steve Strick and Oedipus; Peter Standish of Reprise.

# STARDSHIP



I'LL BE THERE

The new single.

On RCA Records cassettes, compact discs and albums.



Tmk(s) ® Registered • Marca(s) Registrada(s) RCA Corporation. BMG logo ® BMG Music • © 1990 BMG Music



## X-100 HAS PROGRAMMING IN THE WORKS

X-100 in San Francisco has contracted the Philadelphia-based programming and marketing consultancy **The Programming Works** to handle that station's programming until its pending sale to **Alliance Broadcasting, Inc.** is final. Former Program Director **Bill Richards** exited the station last week.

"We have a unique situation here due to our pending sale," said Vice President & General Manager **Jim Smith**. "I needed someone who could look at this as a short term project...yet give it the same energy and attention as if it were a career move."

The Programming Works is headed up by **Dan O'Toole** and **Garry Mitchell**. "We're looking forward to teaming up with Jim and his staff," said O'Toole. "We're hoping to take the station to new heights in the next few months."

## WILSON PROMOTED AT COLUMBIA



**Ken Wilson**, formerly Manager, R&B/Jazz Promotion, Columbia Records West Coast has been elevated to National Director, Black Music Promotion at the label.

*The Gavin family sends sincere condolences to the family and friends **Bruce Stevens**, PD at WBBQ-Augusta, GA and 1990 Gavin Nominee for Small Market Program Director/Operations Manager of the Year. Bruce's father **Adam Edward Kruscavage** passed away this past week. Our heartfelt sympathies also go to Bruce's mother, **Steffie**.*

## FONG-TORRES TO PEN TOME ON PARSONS

Gavin graduate **Ben Fong-Torres** was recently awarded a contract from **Pocket Books** to write a book about the brilliant Country Rock star **Gram Parsons**. He is taking a leave from his current projects, including his "Radio Waves" column in the San Francisco Chronicle to concentrate on this enterprise.

Also—coming soon from Ben is a coffee-table volume he, in his words, "ground out" in six weeks titled *The Motown Album*. It covers Motown's history from the Hitsville days to the present, and includes an intro from **Berry Gordy, Jr.**



*Solar and Epic Records VIPs recently congregated to celebrate **Babyface's** first platinum album, "It's No Crime." Happy faces l-r: Solar's **Peter Van Brunt**; The Deele member **Kayo**; Solar's **Virgil Roberts**; The Deele member **Darryl Simmons**; Epic's **Dave Glew** and **Hank Caldwell**; **Babyface**; CBS's **Tommy Mottola**; Solar's **Dick Griffey**; **Babyface's** partner and album co-producer **L.A. Reid**; CBS's **Myron Roth**.*

## KSOL Lightens Load

In an effort to boost sagging ratings, Urban formatted **KSOL-San Mateo/San Francisco** has booted 80% of their air staff.

"We're not changing format," PD **Bernie Moody** told the Gavin Report. "A couple of our personalities weren't competitive. We felt we had to change the direction the radio station was heading in as far as the ratings were concerned. We felt we had to bring in replacements."

The new KSOL lineup is as follows: Mornings, **Tony Fields**; Middays **Dude Marvin**; Afternoons **Mark Gunn**. "Nights still belong to **Marcos Guitierrez**," said Moody. The station is without a permanent overnight personality. Production Director **Eric Scott** has also exited the station.



***Dave Johnson** has been appointed Director, National Alternative Promotion at **Elektra Records**. He has been with the label since 1985.*

## JACKSON RCA VP NATIONAL PROMOTION



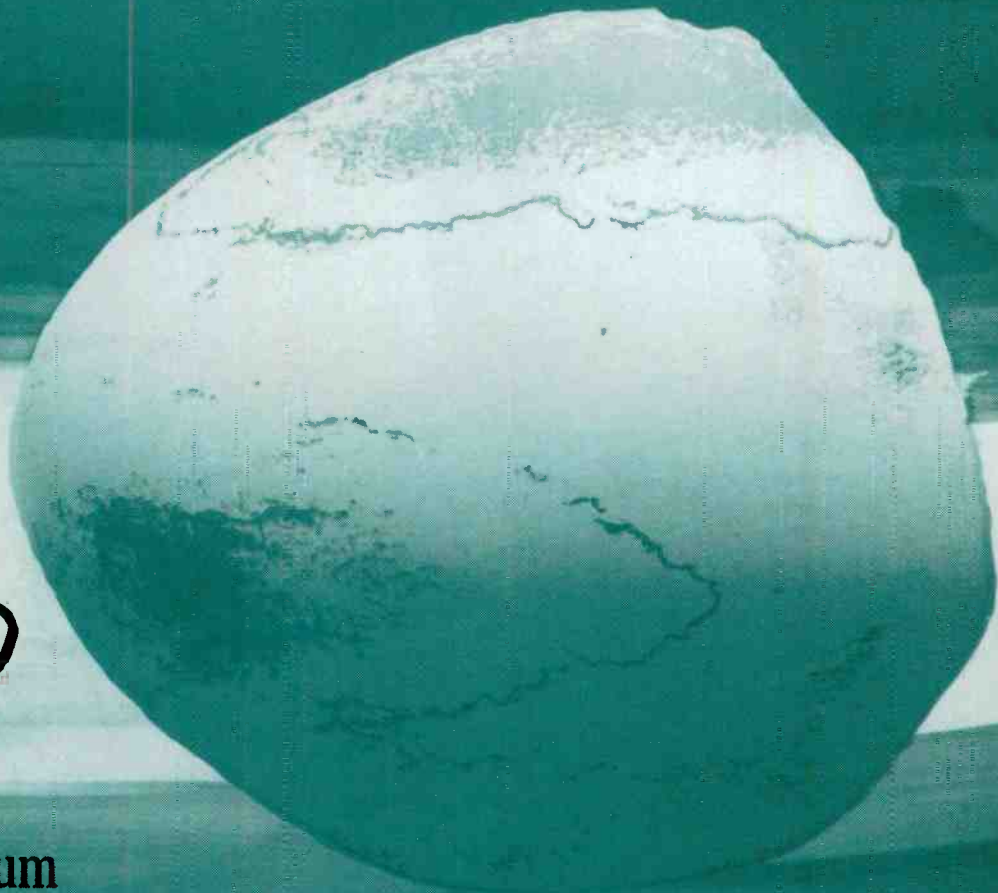
**Wynn Jackson** has joined **RCA Records** as Vice President, National Promotion. He comes to the label from **Polydor Records** where he was Vice President, Album Promotion.

"Not only does he (Jackson) have a vast knowledge of the business in general, but more specifically he has years of experience in the Album Rock area," said VP Promotion **Butch Waugh**. "We're lucky to have someone with his extensive expertise on our executive team."

In his twenty years in the promotion business, Jackson has worked at **CBS**, **MCA** and **Casablanca**. He will be based in Los Angeles.



# SAY HELLO TO THE BELOVED



HELLO

(7-87989/PCD 3163)

is the first single  
from the forthcoming album

HAPPINESS

(82)-7

**DAVE SHOLIN PERSONAL PICK 2/9/90**

**THE BELOVED - Hello (Atlantic)**

Features a roll call of famous names that run the gamut from Salmon Rushdie to Willie Nelson to "Freddie" Flintstone. It's fun just trying to see how many names you recognize (sounds like a contest to me). Highly original creation by a twosome from England that's worth checkin' out.



On Atlantic Records, Cassettes and Compact Discs

© 1990 Atlantic Recording Corp. A Warner Communications Co.



## ROTATIONS:

Veteran executive **Pat Rustici** has resigned as VP/Sales at SBK Records. He can be reached at 212-627-1534...**Gerard Cosloy** left his Label Manager/Director of A&R position at Homestead Records. He'll be in the office until March 1...New Publicist/Black Music for Atlantic Records is **Sharon Washington**...**Ron Deuschendorf** has announced the formation of Artistic Records, which will be based in Aurora, CO, a suburb of Denver. He can be reached at 303-344-2552. The address is P.O. Box 31637, Aurora, CO 80041...Is Arista's **Rick Bisceglia** really looking for a label change?



Even though he never plays football, X-100 San Francisco MD **Tim Watts** (l) found it impossible to miss a handoff from San Francisco Forty-Niner QB and Super Bowl XXIV MVP **Joe Montana**. **Roger Craig** isn't worried a bit.

## BIRTHDAYS

Compiled by **Diane Rufer**

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

- Steve Kelly, WJER-Dover, OH 2/18
- John Carr, KFMO-Flat River, MO 2/18
- Ron Morris, WMVA-Martinsville, VA 2/18
- Yoko Ono, Juice Newton 2/18
- Danny Austin, KKBG-Hilo, HI 2/19
- Smokey Robinson, Dave Wakeling (General Public) 2/19
- Howie Klein, Sire Records 2/20
- Greg Bell, WWIC-Scottsboro, AL 2/20
- J. Geils 2/20
- David Geffen 2/21
- Russ Shafer, WKSU-Urbana, OH 2/21
- B.J., WLAS-Jacksonville, NC 2/22
- Jim Nelly, KWIN-Stockton, CA 2/22
- Gina Galli, WBNY-Buffalo, NY 2/23
- Dave Michael, KOTM-Ottumwa, IA 2/23
- Johnny Winter 2/23
- Romeo Sullivan, WBKH-Hattiesburg, MS 2/24
- Tony Barrow, KBLK-Tulsa, OK 2/24
- Our Belated Birthday Wishes to:
- Ernest Smith, WXOK-Baton Rouge, LA 2/13

## BIRTHS

Our **CONGRATULATIONS** to **FRED MILLS**, Northeast Promotion Director for Mercury/PolyGram Records, and his wife, **JOETTE**, on the birth of their son, **ANDREW MARK**. Born January 24th, weighing 7 lbs, 1 oz.

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FAX 273-1806

# INNER CITY

“WHATCHA' GONNA DO  
WITH MY LOVIN’”

92QQ ADD  
KNJR ADD  
KMEL ON  
KITY 30-28  
HOT97 32-29  
KDON D-29  
KYNO 28-26  
B95 40-37



*Virgin*

## “LIE BY LIE”

GAVIN TOP 40 DEBUT  
IN UP & COMING  
37 STATIONS OUT-OF-THE-BOX  
INLCUDING:

KDWB D-27 WLOL

KMOK  
KIK  
WIZM  
KDOG  
KKBG  
KWXX  
WGSB  
92QQ  
KROC/FM  
KKRL

KIT  
KIQY  
KWTX  
KRRG  
WIAL  
WGBQ  
WILI/FM  
KGRS  
KKEZ  
KZEV



# TOP 40

## MOST ADDED

**TOMMY PAGE** (94)  
(Sire/Warner Bros.)  
**MOTLEY CRUE** (90)  
(Elektra)  
**LOU GRAMM** (74)  
(Atlantic)  
**DON HENLEY** (72)  
(Geffen)  
**JANE CHILD** (62)  
(Warner Bros.)  
**MIDNIGHT OIL** (54)  
(Columbia)  
**BEACH BOYS** (51)  
(Capitol)

## CERTIFIED

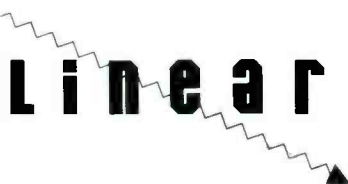
**TOMMY PAGE**  
I'll Be Your Everything  
(Sire/Warner Bros.)

**JANE CHILD**  
Don't Wanna Fall In Love  
(Warner Bros.)

## TOP TIP

**DEPECHE MODE**  
Personal Jesus  
(Sire/Reprise)  
Our December 1st RECORD TO WATCH  
keeps scoring big in market after  
market. Deserves your serious  
consideration.

## RECORD TO WATCH



**LINEAR**  
Sending All My Love  
(Atlantic)  
A track that began blooming in Hawaii  
last May now has major label support  
and a 33% Hit Factor.

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

## 2W LW TW

1	1	1	<b>PAULA ABDUL</b> - Opposites Attract (Virgin)
4	2	2	<b>ROXETTE</b> - Dangerous (EMI)
9	4	3	<b>JANET JACKSON</b> - Escapade (A&M)
8	5	4	<b>BAD ENGLISH</b> - Price Of Love (Epic)
14	7	5	<b>B-52s</b> - Roam (Reprise)
10	8	6	<b>MILLI VANILLI</b> - All Or Nothing (Arista)
15	9	7	<b>BILLY JOEL</b> - I Go To Extremes (Columbia)
2	3	8	<b>CHICAGO</b> - What Kind Of Man Would I Be (Reprise)
16	12	9	<b>RICHARD MARX</b> - Too Late To Say Goodbye (EMI)
12	10	10	<b>GLORIA ESTEFAN</b> - Here We Are (Epic)
21	17	11	<b>ALANNAH MYLES</b> - Black Velvet (Atlantic)
18	15	12	<b>WARRANT</b> - Sometimes She Cries (Columbia)
17	14	13	<b>THE COVER GIRLS</b> - We Can't Go Wrong (Capitol)
20	18	14	<b>TAYLOR DAYNE</b> - Love Will Lead You Back (Arista)
32	24	15	<b>PHIL COLLINS</b> - I Wish It Would Rain Down (Atlantic)
22	19	16	<b>MICHAEL PENN</b> - No Myth (RCA)
31	25	17	<b>MADONNA</b> - Keep It Together (Sire/Warner Bros.)
25	21	18	<b>LINDA RONSTADT</b> featuring <b>AARON NEVILLE</b> - All My Life (Elektra)
6	6	19	<b>SEDUCTION</b> - Two To Make It Right (Vendetta/A&M)
24	22	20	<b>D-MOB</b> - C'mon & Get My Love (Polydor/PolyGram)
26	23	21	<b>WHITESNAKE</b> - The Deeper The Love (Geffen)
28	26	22	<b>MICHEL'LE</b> - No More Lies (Ruthless/Atco)
30	27	23	<b>KEVIN PAIGE</b> - Anything I Want (Chrysalis)
7	13	24	<b>AEROSMITH</b> - Janie's Got A Gun (Geffen)
40	32	25	<b>KISS</b> - Forever (Mercury/PolyGram)
36	28	26	<b>JOAN JETT</b> - Dirty Deeds (Epic/Blackheart)
—	34	27	<b>LISA STANSFIELD</b> - All Around The World (Arista)
37	30	28	<b>BELINDA CARLISLE</b> - Summer Rain (MCA)
33	31	29	<b>ELTON JOHN</b> - Sacrifice (MCA)
3	11	30	<b>ROD STEWART</b> - Downtown Train (Warner Bros.)
—	36	31	<b>BIZ MARKIE</b> - Just A Friend (Cold Chillin'/Warner Bros.)
11	16	32	<b>EXPOSE</b> - Tell Me Why (Arista)
—	37	33	<b>TECHNOTRONIC</b> - Get Up! (Before The Night Is Over) (SBK)
—	—	34	<b>TOMMY PAGE</b> - I'll Be Your Everything (Sire/Warner Bros.)
—	—	35	<b>JANE CHILD</b> - Don't Wanna Fall In Love (Warner Bros.)
—	38	36	<b>SMITHEREENS</b> - A Girl Like You (Capitol)
—	40	37	<b>ROLLING STONES</b> - Almost Hear You Sigh (Rolling Stones/Columbia)
—	—	38	<b>LUTHER VANDROSS</b> - Here And Now (Epic)
5	20	39	<b>EDDIE MONEY</b> - Peace In Our Time (Columbia)
—	—	40	<b>CHER</b> - Heart Of Stone (Geffen)

## CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	On	Chart
<b>LOU GRAMM</b> - True Blue Love (Atlantic)		180	74	93	13
<b>DON HENLEY</b> - Heart Of The Matter (Geffen)		173	72	85	16
<b>MIDNIGHT OIL</b> - Blue Sky Mine (Columbia)		151	54	91	6

mercury

# HEATS UP

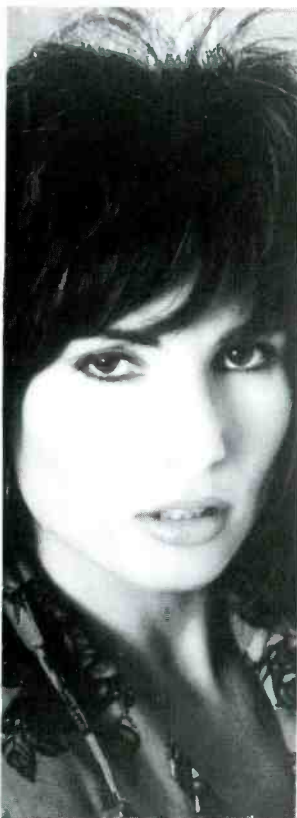


# KISS

"First Time"

GAVIN TOP 40:  
32\*-25\* 223/12

92X 8-7	ZFUN 13-6
FM102 25-11	KOZE 21-13
106X 30-19	WVIC 24-17
WCIL/FM 20-17	KEGL 20-18
PIRATE 19-16	WPLJ ADD
WAVA ADD	KRNQ ADD



# ROBIN BECK

"Forever"

GAVIN TOP 40:  
UP & COMING

KBQ 24-22	WJLQ
KISN 40-37	KSKG
KBAU 31-27	KGOT
WWKF 27-25	
KOKZ ADD	
KPXI ADD	



# Tears for Fears

"Advice For The Young At Heart"

GAVIN TOP 40:  
DEBUT IN UP & COMING

CKOI/FM	WKPE	WHDQ	WMME/FM	G98
95XXX	WPST	WNVZ	WJAT/FM	WIIS/FM
WQID/FM	WZIX/FM	KBAU/FM	KBIU/FM	WXTQ
KGLI	KQNU/FM	99KG	KNEN	KPXI
KAFX	Q96	Z97	KFTZ/FM	KMOK
ZFUN	KXYQ	KSND/FM	KTMT	



# UP & COMING

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

Reports	Adds	On	Chart	
98	90	5	3	*MOTLEY CRUE - Without You (Elektra)
96	35	47	14	BRAT PACK - You're The Only Woman (Vendetta/A&M)
81	1	39	41	ALICE COOPER - House Of Fire (Epic)
77	36	40	1	NATALIE COLE - Wild Women Do (EMI)
76	2	55	19	ALARM - Love Don't Come Easy (IRS)
73	6	31	36	A'ME LORAIN - Whole Wide World (RCA)
73	30	40	3	EURYTHMICS - (My My) Baby's Gonna Cry (Arista)
71	4	19	48	DEPECHE MODE - Personal Jesus (Sire/Reprise)
66	5	45	16	JOHN FARNHAM - You're The Voice (RCA)
65	3	55	7	FASTER PUSSYCAT - House Of Pain (Elektra)
65	14	38	13	McAULEY SCHENKER GROUP - Anytime (Capitol)
63	11	32	20	ENUFF Z'NUFF - Fly High Michelle (Atco)
61	5	37	19	PAUL CARRACK - Battlefield (Chrysalis)
60	3	51	6	HOOTERS - Brother Don't You Walk Away (Columbia)
54	1	33	20	BRIDGE 2 FAR - Heaven On Earth (WTG/CBS)
51	51	—	—	*BEACH BOYS - Somewhere Near Japan (Capitol)
48	4	34	10	FINE YOUNG CANNIBALS - I'm Not Satisfied (IRS/MCA)
46	1	30	15	ERIC CLAPTON - Bad Love (Reprise)
45	4	34	7	PETER FRAMPTON - More Ways Than One (Atlantic)
45	9	28	8	KIX - Cold Blood (Atlantic)
42	15	14	13	CALLOWAY - I Wanna Be Rich (Solar/Epic)
39	1	7	31	STEVIE B - Love Me For Life (LMR)
37	4	15	18	U-KREW - If U Were Mine (Enigma)
37	8	20	9	ROB 'N' RAZ featuring LEILA K - Got To Get (Arista)
37	35	1	1	*BOBBY Z - Lie By Lie (Virgin)
37	29	7	1	*TOM PETTY - A Face In The Crowd (MCA)
36	1	12	23	SKYY - Real Love (Atlantic)
36	1	25	10	JIVE BUNNY AND THE MASTERMIXERS - That's What I Like (Atco)
33	26	7	—	*REGINA BELLE - Make It Like It Was (Columbia)
32	31	1	—	*TEARS FOR FEARS - Advice For The Young At Heart (Fontana/PolyGram)
28	2	22	4	SADAO WATANABE featuring PATTI AUSTIN - Any Other Fool (Elektra)
27	3	19	5	DONNY OSMOND - I'll Be Good To You (Capitol)
27	7	16	4	THE CHIMES - 1-2-3 (Columbia)
27	27	—	—	*MELISSA ETHERIDGE - The Angels (Island)
24	7	14	3	BONNIE RAITT - Have A Heart (Capitol)
22	—	20	2	UB40 - Here I Am (Come And Take Me) (Virgin)
22	2	14	6	*H FACTOR - I Love You (IRS)
22	10	5	7	*SEDUCTION - Heartbeat (Vendetta/A&M)
22	2	17	3	ROBIN BECK - First Time (Polydor/PolyGram)
21	3	14	4	VONDA SHEPARD - Don't Cry Ilene (Reprise)
20	1	6	13	LENNY KRAVITZ - Let Love Rule (Virgin)

Dropped: #29-Skid Row, #33-Michael Bolton, #35-Jody Watley, #39-Tom Petty (Free), Kylie Minogue, Terence Trent D'Arby, Questionnaires, Erasure, Edie Brickell & New Bohemians, Poco, Thompson Twins, Entouch.

# HITS

## ARE THE NAME OF THE GAME



### MICHAEL PENN "No Myth"

GAVIN TOP 40 19\*-16\* 65% HIT FACTOR

WHYY 8-5	Y97 10-7	KUBE 18-16	99KHI 5-3	WMJQ ADD
WBNQ 18-6	KZZU 7-5	KROY 23-13	WKSI 25-15	G105 ADD
WDAY/FM 2-1	OK95 9-6	KISN 15-11	WZZU 10-7	WZPL ADD
KSAQ 7-6	KBQ 19-15	KOZE 10-6	POWER99 28-20	KZZU 7-5



### A'ME LORAIN "Whole Wide World"

GAVIN TOP 40 UP & COMING  
73 STATIONS INCLUDING:

KMEL 11-8	WTIC/FM 11-7	92QQ 7-5	KDON 13-8	WKSE ADD
Q106 15-13	KBQ 36-24	KNRJ 23-15	PWR106 25-21	KZFM 15-12
KZZP 21-14	WNVZ ADD	KKBQ ADD	Z99 6-4	KKSS 6-4
KKMQ 19-15	KIKI 11-9	KDON 13-8	HOT949 12-9	Y107 20-17



### JOHN FARNHAM "You're The Voice"

GAVIN TOP 40 UP & COMING

92X ADD	Q95/FM 20-18	KLQ D-31	WNVZ
WIXX 8-6	KOZE 18-12	OK95 23-20	KSAQ
KQ106 D-25	WTBX 25-22	KDWZ 33-29	WWCK ADD
WLOL 18-12	Y94 20-13	KWNZ 30-20	
KATM 30-25	KXYQ @22	KISN @30	



### PETER MURPHY "Cuts You Up"

#1 ALTERNATIVE - 3 WEEKS IN A ROW!

JUST ADDED AT:

OK95	KZZU	KTMT	ZFUN	KOZE
KSAQ	KRBE	KKBQ	K106	KWTX
KPXI	92QQ	CKOI	WPFM	K96



**ATTENTION ALL GAVIN REGISTRANTS**

Be sure to see the **COWBOY JUNKIES & MICHAEL PENN** at the Great American Music Hall, Friday Night February 16th - 2 SHOWS 8PM and 11PM



# HIT FACTOR

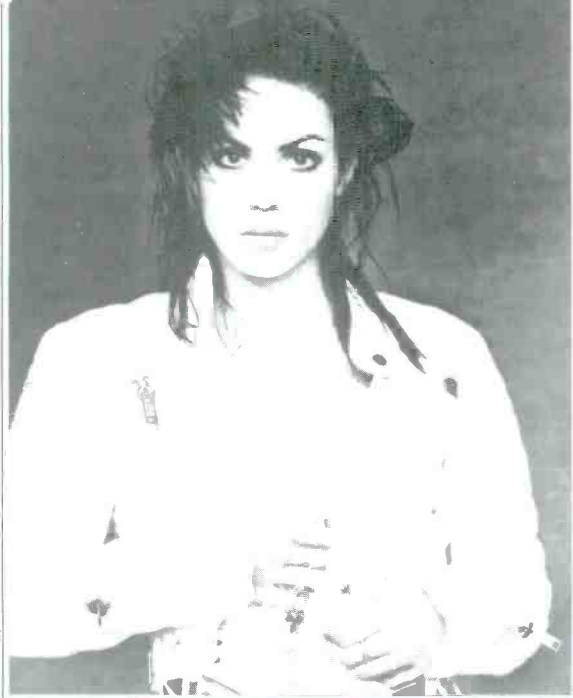
Top 40 Research:  
Keith Zimmerman

Total Reports This Week **304** Last Week **303**

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 thier Top 20- Hit Factor = 60%

ARTIST TITLE LABEL	Reports	Adds	1-5	6-10	11-20	21-30	Uncharted	Hit Factor	Weeks
PAULA ABDUL - Opposites Attract (Virgin)	258	—	222	29	7	—	—	100%	9
ROXETTE - Dangerous (EMI)	279	3	191	58	16	8	3	94%	9
JANET JACKSON - Escapade (A&M)	277	1	167	69	32	7	1	96%	6
BAD ENGLISH - Price Of Love (Epic)	261	1	106	110	36	6	2	96%	8
B-52s - Roam (Reprise)	276	2	41	99	110	20	4	90%	8
MILLI VANILLI - All Or Nothing (Arista)	240	—	102	91	40	5	2	97%	8
BILLY JOEL - I Go To Extremes (Columbia)	276	1	21	99	130	17	8	90%	6
CHICAGO - What Kind Of Man Would I Be (Reprise)	212	—	125	63	20	2	2	98%	11
RICHARD MARX - Too Late To Say Goodbye (EMI)	264	2	18	64	147	27	6	86%	6
GLORIA ESTEFAN - Here We Are (Epic)	229	1	55	96	59	14	4	91%	10
ALANNAH MYLES - Black Velvet (Atlantic)	253	13	39	53	97	46	5	74%	8
WARRANT - Sometimes She Cries (Columbia)	254	1	19	38	154	30	12	83%	7
THE COVER GIRLS - We Can't Go Wrong (Capitol)	214	5	30	86	69	21	3	86%	11
TAYLOR DAYNE - Love Will Lead You Back (Arista)	264	6	1	11	168	69	9	68%	5
PHIL COLLINS - I Wish It Would Rain Down (Atlantic)	277	8	3	7	83	133	43	33%	5
MICHAEL PENN - No Myth (RCA)	234	6	10	37	106	61	14	65%	9
MADONNA - Keep It Together (Sire/Warner Bros.)	265	7	—	4	71	144	39	28%	4
LINDA RONSTADT featuring AARON NEVILLE - All My Life (Elektra)	235	9	2	9	90	100	25	42%	6
SEDUCTION - Two To Make It Right (Vendetta/A&M)	134	2	62	57	9	—	4	95%	14
D-MOB - C'mon & Get My Love (Polydor/PolyGram)	190	7	8	30	85	45	15	64%	10
WHITESNAKE - The Deeper The Love (Geffen)	226	1	3	7	80	113	22	39%	6
MICHEL'LE - No More Lies (Ruthless/Atco)	158	18	21	17	34	48	20	45%	13
KEVIN PAIGE - Anything I Want (Chrysalis)	209	8	1	5	45	101	49	24%	6
AEROSMITH - Janie's Got A Gun (Geffen)	95	—	40	45	7	2	1	96%	12
KISS - Forever (Mercury/PolyGram)	223	12	—	4	37	96	74	18%	5
JOAN JETT - Dirty Deeds (Epic/Blackheart)	206	7	1	4	37	91	66	20%	6
LISA STANSFIELD - All Around The World (Arista)	220	23	1	1	14	92	89	7%	4
BELINDA CARLISLE - Summer Rain (MCA)	197	11	1	4	33	97	51	19%	6
ELTON JOHN - Sacrifice (MCA)	164	20	8	5	27	59	45	24%	11
BIZ MARKIE - Just A Friend (Cold Chillin'/Warner Bros.)	115	16	10	11	20	34	24	35%	5
TECHNOTRONIC - Get Up! (Before The Night Is Over) (SBK)	150	18	3	4	28	44	53	23%	5
TOMMY PAGE - I'll Be Your Everything (Sire/Warner Bros.)	195	94	—	1	24	32	44	12%	3
JANE CHILD - Don't Wanna Fall In Love (Warner Bros.)	204	62	—	1	10	43	88	5%	3
SMITHEREENS - A Girl Like You (Capitol)	121	16	9	5	15	37	39	23%	13
ROLLING STONES - Almost Hear You Sigh (Rolling Stones/Columbia)	178	16	—	—	10	52	100	5%	3
LUTHER VANDROSS - Here And Now (Epic)	117	27	7	7	12	26	38	22%	6
CHER - Heart Of Stone (Geffen)	191	33	—	—	4	31	123	2%	3
LOU GRAMM - True Blue Love (Atlantic)	180	74	—	—	1	12	93	—	2
DON HENLEY - Heart Of The Matter (Geffen)	173	72	—	—	1	15	85	—	2
MIDNIGHT OIL - Blue Sky Mine (Columbia)	151	54	—	—	—	6	91	—	2
MOTLEY CRUE - Without You (Elektra)	98	90	2	—	—	1	5	2%	1
BRAT PACK - You're The Only Woman (Vendetta/A&M)	96	35	—	—	2	12	47	2%	3
ALICE COOPER - House Of Fire (Epic)	81	1	—	3	12	26	39	18%	6
NATALIE COLE - Wild Women Do (EMI)	77	36	—	—	—	1	40	—	2
ALARM - Love Don't Come Easy (IRS)	76	2	—	—	8	11	55	10%	5
EURYTHMICS - (My My) Baby's Gonna Cry (Arista)	73	30	—	—	—	3	40	—	2
A'ME LORAIN - Whole Wide World (RCA)	73	6	2	5	10	19	31	23%	6





**JOAN JETT**  
**"DIRTY DEEDS"**

**GAVIN TOP 40 28\*-26\***  
**206 STATIONS**  
**20% HIT FACTOR**  
**R&R CHR: D-38\***  
**CONSISTANT TOP 10 PHONES ON**  
**MTV!!!**



**ANYTHING BOX**  
**"LIVING IN OBLIVION"**

**FIRST WEEK!**

<b>KKBQ 1-1</b>	<b>HOT</b>	<b>KNRJ 1-1</b>	<b>HOT</b>	<b>KSAQ 26-21</b>
<b>Q106 19-17</b>		<b>KRBE 11-6</b>	<b>HOT</b>	<b>KKFR 30-28</b>
<b>WFMF D-32</b>		<b>KISN D-38</b>		<b>B97 ADD</b>
<b>HOT97 ADD</b>		<b>B93 ADD-37</b>		<b>HOT95 ADD-31</b>
<b>HOT94.9 D-23</b>				



**Star CALLOWAY**  
**"I WANNA BE RICH"**

**GAVIN TOP 40 UP & COMING 42/15**  
**Y108 23-10** **HOT**    **KJMZ D-18**    **HOT97 ADD**  
**KMEL D-30**        **Q105 D-24**



**KAOMA "LAMBADA"**

**9 TOP 40 STATIONS!!**  
**3 TOP 10'S!**  
**3 HOT REPORTS!**  
**OVER 325,000 UNITS SOLD!**

<b>POWER96 8-1</b>	<b>Q106 13-9</b>
<b>KBFM 16-10</b>	<b>HOT</b>
<b>KRRG 12-8</b>	
<b>WIOQ ADD</b>	<b>KITY ADD</b>
<b>WXKS D-31</b>	<b>WOVV D-25</b>



# INSIDE TOP 40 by Dave Sholin

It may be the "Year Of The Horse" on the Chinese calendar, but in radio-land, 1990 may well be—the "Year Of The Operator." That's the opinion of Mid-continent Broadcasting VP Dave Martin. I called him the other day following two separate conversations with other broadcasters earlier in the week regarding the financial climate and how it's affecting the buying and selling of radio properties. Are banks, as one GM in a medium market told me, becoming more reluctant to fund radio station purchases outside of large markets unless prospective buyers have substantial cash? Will we see some stations being sold for less than the current owners paid several years ago? Martin says the picture is grim for stations in turnaround situations. Lenders are no longer interested in banking transactions where current cash flow will not service the debt. But, major market facilities that are cash flowing are experiencing no drop in value. Some operators are coming to the end of the period where they've had to pay interest only and are faced with the prospect of covering the balloon payment due. Another manager points the blame at not only at the end of the interest-only period, but also at banks failing real estate loans. Those that are tightening credit are now under the watchful eye of the government, who considers radio a highly leveraged transaction. Bluntly put, Martin feels that the fascination banks had with funding radio station purchases is ending—the fad, if you will, is over. Much of what is occurring has only begun to develop in the last six to eight months. Dave says the problem really started in the '80s when many industry observers shook their heads in disbelief at astounding figures being paid for some outlets. Buyers were confident they could turn losers into winners within a certain amount of time. In cases where that hasn't happened, owners are faced with the principal coming due, forcing either a sale or a renegotiation for some type of a new lending arrangement. "There is a good news/bad news scenario in all this," says Martin. He points out, "the danger in all this is that when banks and financial people begin to influence or dictate the operating philosophy to station management—the station will try to play it safer than ever. The potential result on the part of station personnel is that they are not willing to take chances and that debt-driven mentality will stifle creativity." Okay—the good news? Dave

feels strongly that under these conditions, in the "Year Of The Operator," that more than ever, a great GM or hot programmer who knows how to win will be in great demand. "Those who know how to do their jobs well are worth a fortune," he says without hesitation. How, when or if any of this will ultimately shake out is up to conjecture, but these are important developments to be aware of and keep tabs on as the year progresses.

Mega phones combined with excellent callout results help **ALANNAH MYLES**



explode 19-7 at WBNQ Bloomington, IL. PD Mike Justin says it's getting top ten adult requests! **HIT FACTOR** takes another leap from 57% to 74% with noteworthy gains at WILI/FM 23-12, 95XXX 20-8, WTIC/FM 17-10, POWER 99.9KHI 14-5, WYKS 23-13, WJLQ 23-16, YES 97 23-18, WHTK 11-4, WHHY 23-18, WWKF 17-8, WVIC 23-15, KXRA 24-18, Z104 27-16, KOMJ 23-14, Y107 27-18, FM104 22-9, KITI 23-14, KHSS 24-16 etc.

Top twenty activity on **ELTON JOHN** at KUBE Seattle 21-18, Y108 Denver 22-19, WKTI Milwaukee 21-18, KXXR Kansas City 25-20, WNCI Columbus 20-17 and WJET Erie 22-19. Adds include KC101, G105, KGGG, WLLI, KIXR, SLY96, FM94.5, WTIC/FM, POWER 98, KBIU, KCLD, WKSM, KGLI and KSYZ.

**JANE CHILD** is the top mover of the



week at KOZE Lewiston, ID 34-22. PD Jay McCall reports, "strong request action in every daypart—consistently in

the top five." Top ten phones at KZZP Phoenix where it jumps 27-17 and Acting MD Darcy Sanders says most callers are women 18+. "Amazing phones," is the way Bill Collins, MD at KIIK Fairfield/Ottumwa, IA describes the request story there with a big 40-30 move. Bill is getting calls, "primarily from females 25 plus," and notes, "a lot of listeners ask if it's Erasure." Top thirty at POWER 99, WJMX, KBQ, KRNO, KDWB, WVAF, WZVZ, KKFR, KDON, KMEL, FM102, KGOT, Q106, POWER 98, WTNY/FM, PRO/FM etc.

Calls are really kicking in (almost top ten) for the **SMITHEREENS** at WIFC Wausau, WI where they debut at #32. Most response is from men 18-34. Just a couple hours' drive away at Z104 Madison, it charts 33-27 and MD Fletcher Keyes tracks it #3 on the phones, but most callers are adult women. There's no doubt about who the song appeals to at WJET Erie, PA where it debuts at #34. MD Robin Banks reports, "Top ten request activity, across the board demos, after three weeks and top twenty-five single sales." J.J. Stone, PD/MD at WGGZ Baton Rouge, LA, confirms excellent sales in all configurations and calls from all demos, taking it top five 7-4. New on Y108, KBQ, LG73, WIXX, Y94, WGLU, WFAL, KKRL, KOTM, 93QID and WHSB.

At the beginning of the month, **LUTHER VANDROSS** grabbed the TOP TIP slot



and just a few weeks later he blows right by **CHARTBOUND** and onto the Top 40. He takes the biggest jump of the week at WDJX Louisville, KY 20-10 where Asst. PD/MD Jill Meyer simply terms it, "Mass upper demo appeal—getting lots of calls (male and female) and it researches real well." Taking off at WTIC/FM 26-16, KDON #25 "highest debut of the week," KIIS 27-22, KISN 28-22, WCIL 33-20, KZ103 33-25, POWER 96 34-24, Q95FM 22-17, Z100 27-23 etc.

# MELISSA ETHERIDGE

AFTER

- Selling over 3 million albums
- A grammy nomination for the second year in a row
- 6 consecutive AOR breakers
- Extensive and consistent MTV and VH-1 airplay

IT'S TIME FOR . . .

## THE ANGELS

**GAVIN TOP 40:**  
DEBUT IN UP & COMING  
*27 FIRST WEEK ADDS!*

**GAVIN ALBUM:**  
DEBUT 45\*



Produced by Kevin McCormick, Niko Bolas, Melissa Etheridge  
From the album "Brave and Crazy" available on Island compact discs, cassettes and records ©1990 Island Records, Inc.



# INSIDE TOP 40 (continued)

They don't get much hotter than **TOMMY PAGE**, who nears 200 total reports and most of that airplay came in the last two weeks. **HIT FACTOR** is already up to 12% as it's gaining quickly at KSIQ 26-20 "number one requests," K106 34-21 "week's biggest mover is generating lots of requests for the album at retail," **EAGLE** 106 26-16 "biggest jump of the week and number one phones," Z100 23-14, G98 25-17, WCKZ 31-20, KCIL 25-15, KZOU 26-13, WCIL 32-16, KOY 27-19, KKFR 21-14, KZZP 28-19 and B95 30-19.

It's been a long, steady climb for **DEPECHE MODE**, but they've earned the right to be recognized as a solid winner just about everywhere they get heard. Joel Folger and Jimmy Steal at **KEGL** Dallas take it 13-5 after only four weeks! Also top five at Q106, KPXI, ZFUN, KFBD, KCIZ and top ten at KROY, PIRATE, WIOQ, 106RTB, KVRP, KOZE and KIQY. New on WCIL Carbondale, IL, KIXS Killeen, TX, POWER 99 Atlanta, GA and Y95 Dallas, TX.

Bob O'Dell, MD at **WWCK** Flint, MI, takes **BRAT PACK** 40-33 explaining that, "Initially we looked at it like a novelty tune, but club exposure is turning it into a hit." Place it #12 on their phones with most callers being women 21-30. Guy W. Bello, PD at **KWXX** Hilo, HI, lists it 30-18 after just three weeks. His biggest gainer is pulling top five requests male and female—teens and 18+. Added at KIXY, Q101, KDWB, WDJX, WKQD, PRO/FM, WPST, WPFM, POWER 99, Z100 Portland, X102, KWSS, WIQQ, KRNO, WLRW etc.

A top fifteen showing for **McAULEY SCHENKER GROUP** at **KDWZ** Des Moines, IA 18-13. **HIT FACTOR** is now 7% and new believers include 92X Columbus, KUBE Seattle, KMOK Lewiston, Z104.5 Tulsa, KKEZ Ft. Dodge, FM104 Modesto/Stockton, WQID Biloxi, WLVY Elmira and K104 Erie.

Strong chart story for **A'ME LORAIN** in quite a few markets. Top ten for **WTIC**/FM Hartford, **KMEL** San Francisco, **KDON** Monterey/Salinas, **WIOQ** Philadelphia, **KKSS** Albuquerque and 102QQ Saratoga Springs/Albany "incredible phones—demos and cassette sales starting." Added at **WNVZ**, 93Q, **WYKS**, G98, **YES** 97 and 93QID.

Hottest climber of the week at Y108 Denver is **CALLOWAY** 23-10! Flies into the top twenty at **KDON** 23-17, **ENERGY** 96.5 28-19, and **POWER** 98 29-20. New on **WGOR**, **WWHB**, **HOT** 97, X100, **KWSS**,

99KG, KZZP, KKFR, WDJX, WMJQ, Q106 etc.



After going all the way to the top at **URBAN CONTEMPORARY** a few weeks ago, **SKYY** is proving a winner at

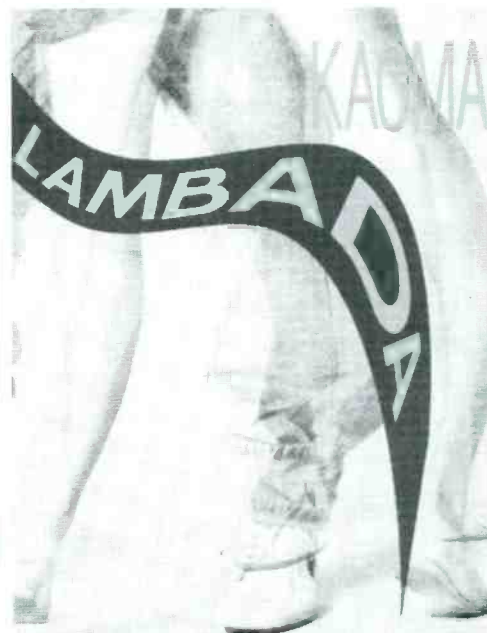


a number of Top 40 outlets. At **KFMC** Fairmont, MN it jumps 40-30 and MD Bill Edwards says it's appealing to women 25+. Other moves at **WDJX** Louisville, KY debut #28 "early inquiry phone calls," **KKXX** Bakersfield, CA 15-13 "good adult female midday calls," **KSTN** Stockton 5-3 "lots of requests—various demos with strong potential for number one in the next week or two."

We began tracking **LINEAR** nearly ten months ago when it began getting airplay in Hawaii. Now it's solid in Phoenix at **KKFR** 3-2, **KOY** 18-13 and **KZZP** debut #20. Top ten at **POWER** 106 and added at **KRQ**, **KMEL**, **WIOQ**, 102QQ and **KSTN**.

Keep a close eye on **KAOMA** as the exotic, erotic dance phenomenon called, "The Lambada," gets hotter and hotter. **Q106** San Diego takes it top ten 13-9 and

reports "huge sales with adult buyers" and top three adult requests. Tina Simonet,



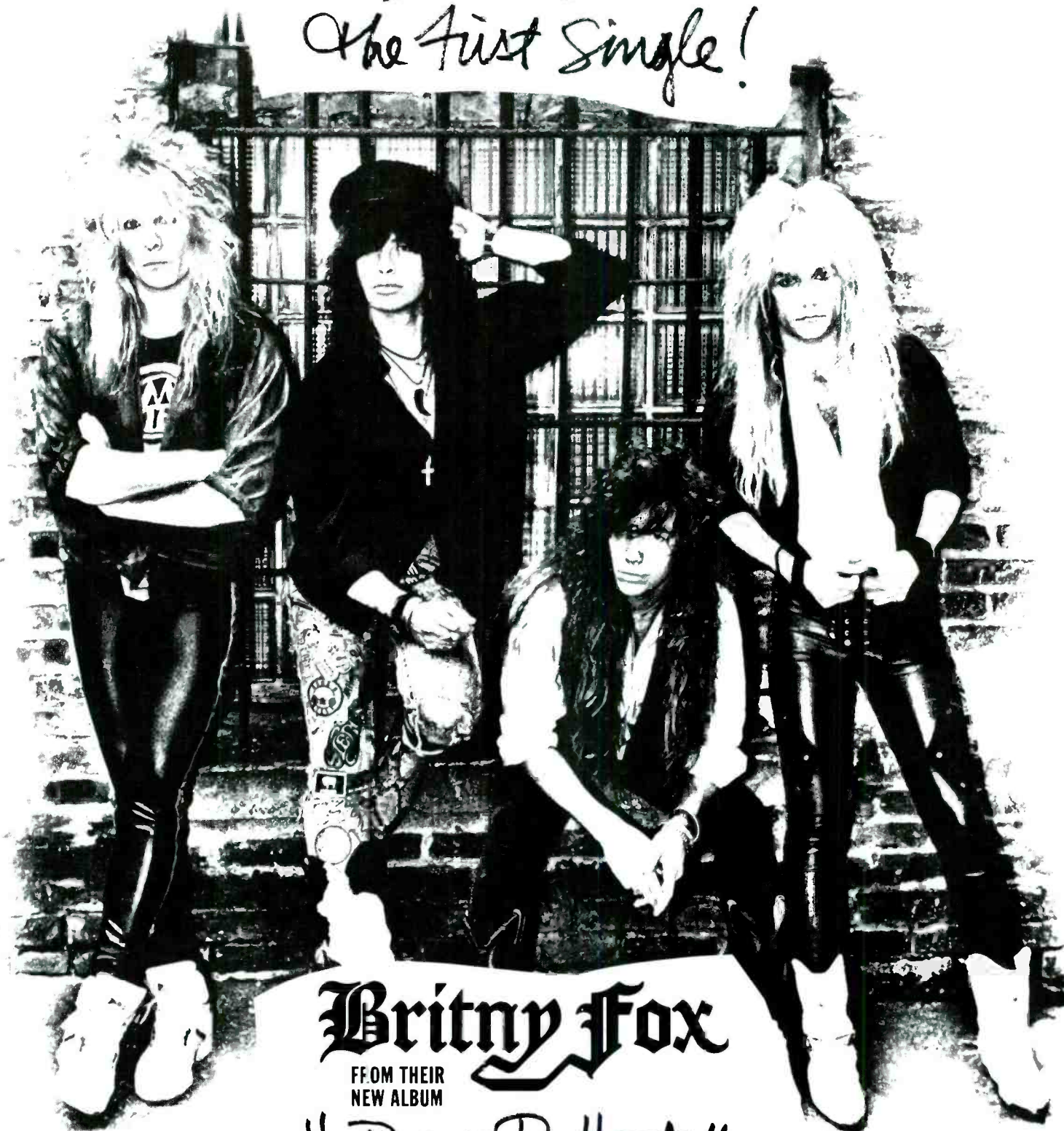
**MD** at **KRRG** Laredo, TX, jumps it 12-8 and places it #1 on the phones. Tina compares it to the "Dirty Dancing" craze. **POWER** 96 Miami takes it 8-1!

Though the demand for vinyl continues to diminish day by day, stations who consider the 12" single a key part of their programming don't want to see it disappear. **KMEL** San Francisco **MD Hosh Gureli** is among those who champion the survival of the 12". Hosh sends along the following message to the record industry: "Please do not eliminate vinyl at such a quick rate. Understandably the seven-inch single has to go, but the twelve-inch single—NEVER! Be aware that the twelve-inch single is not only a configuration of recorded music, but also a key instrument in creating hit records, especially when it comes to dance crossover product. Artists such as **PRINCE**, **MADONNA**, **JODY WATLEY**, **SOUL II SOUL** and **JANET JACKSON** were all broken at nightclubs. Most deejays do not have the Technics CD players, nor are they thrilled with the fact that the CD revolution is happening so quickly. I wish labels would realize how many crossover records get their start at clubs and in radio mix shows. Reducing the service and retail of the twelve-inch single will create conservative radio and stations like **KMEL**, **HOT** 97 and **POWER** 106 will start breaking even more records on independent labels. Let's face it—you can't scratch a CD or mix it as easily as vinyl. Please increase twelve-inch service instead of eliminating it. Thanks."

# Dream On

38-73220

## The First Single!



# Britny Fox

FROM THEIR  
NEW ALBUM

## "Boys In Heat"

PC 45300

OVER 300,000 UNITS STRONG & GROWING.

### ON TOUR NOW! ON COLUMBIA.



Produced by Neil Kernon for Maximum Headroom Ltd. Management: Brian E. Kushner for Power Star Management. "Columbia" Reg. U.S. Pat. & Tm. Off. by CBS Records Inc. © 1990 CBS Records, Inc.

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**ON RATINGS & RESEARCH**

by Jhan Hiber

**ARBITRON BANS  
"WRITE IT DOWN..."**

**RHODY BOSLEY IS COMING**

One way Arbitron is going to again highlight the serious nature of these potentially dangerous contest/promotions is through a mailing to all stations—subscribers or not. Your GM will soon be getting a letter from Arbitron's Rhody Bosley, the Arbitron VP who's in charge of radio sales and station relations. Whatever else your station does with that letter my suggestion is that it be shared with all members of the station staff. Why?

One way to avoid being delisted is to heighten the awareness of all station employees as to what constitutes "ratings distortion," the most serious offense. That way no one in promotions, sales or the on-air team can claim to not have known about what was okay—and what wasn't. If this step is overlooked it can get very expensive and embarrassing to all staff—even if something "innocent" happens.

A prime example took place at Z-100 in New York. During my first book consulting them, Winter '86, Scott Shannon said something inadvertently on-air that generated complaints by competitors to Arbitron. Eventually it settled down and the station wasn't delisted—in fact we climbed back up to be #1—but the frayed nerves, legal fees and distractions to all station staff were unneeded hassles. As a result, Malrite later had me visit all their stations and meet with the staffs to review and answer questions about what's okay or no go.

Again, I can't stress strongly enough to review and share the Bosley letter. If you have questions—and since there are gray areas you might—call Arbitron's Nick Green at 301-497-4603/FAX 301-497-4996. Nick and his colleagues can discuss or review your plans and give you feedback concerning whether or not what you have planned could get your station into trouble.

**NO-NOS**

Are there any automatic bad guys? Are there some ideas that are on the fringe? Here's a rundown on *some* apparent no-nos, but as we mentioned, it's always best to check first with Arbitron if you have a question about any of your plans...

- "If you're keeping track, write down WXXX"
- "Write WXXX down in your diary (or book)"

• "If anyone asks what station you listen to, write down WXXX"

• "Write down that you listen for \_\_\_ hours per day"

Why are these problems? Because in Arbitron's thinking it's important if the potential for diarykeeper confusion exists—or if there is a request to have the diarykeeper write down listening that may not have actually occurred (such as "write down you listen for so many (2,3, whatever) hours daily"). Other factors that come into play are how you're promoting this concept—is it just on-air or are you using outside media (it's worse if you use outside media)—and how long does the event go on. If, as in the Z100 case noted earlier, it was just a one-time extemporaneous remark, that's one thing. If, however, the promotion goes on for weeks—and maybe even continues while Arbitron has asked the station in question to stop its possibly questionable activities—then you're looking for trouble. And you will find it.

**WHAT CAN YOU DO?**

So what *can* you do, if you're dedicated to the idea of some sort of "write it down" campaign? First, remember the advice to call Nick Green at Arbitron—or FAX to him a letter outlining your planned promotion. Next, however, keep in mind that there *are* legitimate ways a station can, in Arbitron's eyes, use the "write it down" approach...

• "WXXX...Write it down"

• "Write down the next five song titles on your WXXX Music Madness Entry Form"

The first of the above liners is probably the most widely used. Because it's limited in scope, not continuing by asking the diarykeeper to do anything specific—it's almost generic and thus less potentially damaging.

The second example shows how you can use the term "write it down" in a modified form when integrated with a station-supplied contest form—perhaps mailed to listeners in your zip codes. Since the reference is to the station supplied entry blank it eliminates the concern that a diarykeeper might think their Arbitron booklet is to be used as an entry in the contest.

The bottom line here is that those who try to cut ratings corners sometimes end up on the short end of the numbers—or out of the book altogether. Arbitron needs to protect the integrity of its numbers—otherwise they are of no use to broadcasters or advertisers—and is getting more vigilant about sleazy twists on the "write it down" theme. If you are going to try some creative approach to this trick, fine—but check first with the folks at Arbitron. And don't forget to share Rhody Bosley's letter with all station staffers.

It's hard enough to win the Spring book. Don't do something stupid that could get your station tossed out of the year's most vital scorecard. ●

**T**oo many stations have been playing "games" to boost their ratings.

Many times these "tricks" have encouraged diarykeepers to write down more listening than may actually have been done. Whether diarykeepers have reacted is unknown.

Arbitron, heading into the most important sweep of the year (Spring survey begins March 29), has now said enough is enough.

Let's review what's taken place in the area of diary or ratings distortion activities, then offer some suggestions regarding what you still *can* do.

**HISTORICAL PERSPECTIVE**

During my tenure as Manager, Radio Market Reports for Arbitron, this whole issue of what's okay/what's not in terms of diary-oriented promotions first came to a head. Let me share with you the background on this sensitive topic.

In the good ol' days (like in the Spring of 1977), the surveys were just four weeks long. During that sweep, some stations were advised by certain consultants to use "Checkbook" contests—promoted heavily on-air—to boost their numbers. The point was that the audience was told to "Take *anything* and make it your WXXX checkbook." The deal was that the more times a person wrote down WXXX, the more money the station would pay them if a station representative asked to see their WXXX "checkbook."

Stations complained to Arbitron that such language could confuse diarykeepers into thinking their diary was in effect an entry into a station contest. Arbitron agreed, but at the time had no severe penalty against such tricks.

Thus, in May, 1977, Ted Shaker, then President of Arbitron, sent a warning to all licensed radio stations—and to ad agencies/advertisers as well. In effect he borrowed the line from *Network*: "We're mad as hell and we're not going to take it anymore!" To that end, stiffer penalties for "ratings distortion" were announced—including the ultimate sanction—*removal* from the affected ratings book. *No numbers at all* for the offending station.

Some stations chose to challenge the new policies—and were "delisted" (Arbitron-ese for removing the station from the ratings book). I sat in on some of those cases as a member of Arbitron's Special Station Activity Committee (this committee still exists).

In other situations the penalties were less severe—as was the nature of the contest or promo. Arbitron's SSAC tries to match the punishment to the crime, so to speak.

Is this still a serious issue? You betcha. Stations in Buffalo and Spokane were punished in the Fall '89 sweep. Perhaps because of this recent breakout of violations Arbitron has decided to get everyone's attention again, going into the nationwide Spring survey.



## “MASTER OF THE GAME”

As lead singer of the super-group *Kool and The Gang*, his voice was heard on more than 16 top 40 singles in the eighties including the #1 A/C hits "*Cherish*" and "*Joanna*."

Now, James "J.T." Taylor brings his trademark vocals to you via his new single, the title track from his debut solo LP

**"Master Of The Game."**

The voice of the eighties has now become the artist of the nineties.

Produced By: James "JT" Taylor for  
Jamanfre Productions, Inc. and Dennis Matkosky  
Management: Tom Manning for Jamanfre Productions, Inc.

**MCA**  
THE SPOTLIGHT IS ON

©1990 MCA Records, Inc.

•ELTON JOHN

Though Elton recently attempted to sell his 93% stake in the English (soccer) Football team, Watford, there were no takers, so he'll remain its chairman.

•ANNIE HASLAM

Annie's new single, ANGEL'S CRY, was written by The Moody Blues' Justin Hayward. The song was originally recorded a few years back by Abba's Agnetha Faltskog.



•RICKIE LEE JONES

Rickie's current single, DON'T LET THE SUN CATCH YOU CRYING, was a top five hit for Gerry & The Pacemakers in the Summer of 1964.

•BEACH BOYS

Mike Love just purchased the Maui, Hawaii home of the late aviator Charles Lindbergh. Love already owned the fourteen acres adjacent to the property.

•ROXETTE

Though the duo of Per Gessle and Marie Fredrickson are from Sweden, they always compose and perform in English. In Swedish schools, the English language is a mandatory part of the curriculum.

•BOBBY Z

Bobby was part of the first backup band Prince put together after signing his first contract with Warner Bros. Records in 1977. Bobby remained with Prince and The Revolution until 1986.

•JERMAINE JACKSON

Jermaine has taken it upon himself to produce a TV mini-series on the Jackson family. The series will detail the family's history dating back to the time father Joe met mother Catherine and will continue up to the brothers' reunion "Victory" tour. Stan Margolies, who produced "Roots" and "The Thorn Birds," will co-produce the project with Jermaine.

BIOFEEDBACK

by Ron Fell



•CHICK COREA

Corea recently won Best Overall Keyboard Player in the 1989 Keyboard Magazine's Reader's Poll. Corea beat out Lyle Mayes, Rick Wakeman and Keith Emerson.

•EDDIE RABBITT

It has now been fourteen years since the release of Edward Thomas Rabbitt's first number one single, DRINKIN' MY BABY (OFF MY MIND.)

•SKID ROW

A year after the release of their self-titled debut album, sales have topped an RIAA-certified figure of 3,000,000 units.

•LORRIE MORGAN

Ms. Morgan's real name is Loretta Lynn Morgan. Her father was a member of the Grand Ole Opry for twenty four years and wrote one of Country & Western's most popular songs of the forties, CANDY KISSES. According to Billboard and Joel Whitburn, the song was a hit for six different artists in 1949.

•TECHNOTRONIC

Technotronic will be the opening act for the upcoming Madonna tour.

•WALTER BEASLEY

Walter is a former teacher of music at the famous Berklee School Of Music in Boston.

•DIANNE REEVES

Dianne is a former lead vocalist for Sergio Mendes and she's also the niece of Jazz bassist Charles Burrell.

•ROD STEWART

The four disc CD collection "Rod Stewart: Storyteller/The Complete Anthology" includes more than four hours and forty minutes of music.

•IAN McCULLOUGH

The former Bunnyman, McCullough begins a two month tour of the States on March 16 in Houston.

•PAUL McCARTNEY

When Paul receives his Lifetime Achievement Award at this year's Grammy ceremonies the presenter is scheduled to be actress Meryl Streep.

•PAUL CARRACK

Paul Carrack was a member of Roxy Music for nearly two years from 1978 to 1980, playing on "Manifesto" and "Flesh And Blood."

•JULEE CRUISE

When Julee was a child growing up in Creston, IA, the family babysitter was Marcia Wallace who was to later star on The Bob Newhart Show.

•ROBERT HART

Not only does Robert Hart have a promising career as a solo recording artist, but he's also part of a new group called Distance which has signed to Reprise Records. Other members of the group are guitarist Eddie Martinez, keyboardist Jeff Bova, drummer Tony Thompson and ex-Chic Bernard Edwards.

•JAMES "J.T." TAYLOR

His first three singles as lead vocalist for Kool & The Gang in 1979 were three of the group's biggest hits of all time: LADIES NIGHT, TOO HOT and CELEBRATION.

•GROVER WASHINGTON, JR.

It was nine years ago this month that Grover's famous duet with Bill Withers, JUST THE TWO OF US, was released.



•SARA HICKMAN

Before signing with Elektra last year, Sara hosted a weekly cable television talk show in Dallas called "All About Dinosaurs."

•PHIL COLLINS/ERIC CLAPTON

The Collins/Clapton musical connection began with Phil's first solo album, 1981's "Face Value" when Eric played guitar on IF LEAVING ME IS EASY.



THE BLUE NILE

THE BRAT PACK

DEL AMITRI

STAN GETZ

GIANT

EROOVE B. CHILL

GUN

THE INNOCENCE MISSION

JANET JACKSON

SHIRLEY LEWIS

WENDY MAHARRY

THE MEKONS

THE NEVILLE BROTHERS

MAX ROACH & DIZZY GILLESPIE

SEDUCTION

SOUNDGARDEN

FOSTER SYLVERS & HY-TECH

CECIL TAYLOR

TRIP SHAKESPEARE

SUZANNE VEGA

BARRY WHITE

DAVID WILCOX

*You're welcome.*



# EVERYTHING'S GONE GREEN



**A**  
**Conversation**  
**With**  
**Environmental**  
**Activist/Author**  
**Jeremy Rifkin**

by Kent Zimmerman

**I**t has everything to do with market size. It has even more to do with reaching a young demographic. It has also to do with music generating excitement for a renewed movement in its defense. It has to do with enormous economic opportunity to those businesses with enough moxie to tap into the future by marketing alternatively. It now strikes the mainstream as essential. It has made the cover of Time magazine and has lifted the ratings of television news outlets who have expanded their coverage to include it. Is "it" music? Is "it" radio? Actually, think bigger. It is the planet—dear Earth.

**A**s we enter the nineties, according to activist, scientist, author, lobbyist, economist, and governmental crusader Jeremy Rifkin, we enter the era of green. Green is what's on the mind of America. According to Rifkin, President of both the Foundation For Economic Trends and founder of the Greenhouse Crisis Foundation, the concept of "ecology" as an issue is about to expand into a blueprint for life in the nineties. Here are a few basic background questions and answers followed by information as to how you as an individual and a business can join in the fight to save the planet, the marketplace, the home—whatever you want to call it.

**O**ur conversation took place just days before President Bush addressed one hundred and fifty international representatives about the issue of global warming.

**KZ:** Tell me about both foundations you work with, the Foundation On Economic Trends and the Greenhouse Crisis Foundation.

**JR:** The Foundation On Economic Trends has been around a long time—since 1977. It monitors emerging technologies and assesses their environmental, social, ethical and economic impacts. It is primarily concerned with two areas: the new bio-technology revolution, and military/defense technology. In the latter we have concentrated on biological, chemical nu-

clear and electronic warfare. The Greenhouse Crisis foundation is what it says. We do a whole range of activities, including public education and legislation, designed to develop public awareness of the greenhouse crisis, which is probably the most serious environmental threat in our history. Just today, the Washington Post reported on a network of over half the National Academy of Science and over half the Noble Laureates signing a letter to the President saying that global warming is the most important issue facing the world in the next century, and we're going to have to deal with it forthright.

**KZ:** Does

your work at both the Foundation On Economic Trends and the Greenhouse Crisis Foundation ever meet in any way?

**JR:** Yes. It's interesting that you mention that, Kent. What's happening is that we are making a long-term transition out of fossil fuels, industrial-based energy technologies into life sciences, biological-based technologies. Many of the chemical, pharmaceutical, bio-tech and energy companies believe that gene-splicing is the solution to global warming. In other words, develop genetically engineered plants and animals that can live in ultra-violet radiation from ozone depletion, or that can live in an increasingly polluted greenhouse atmosphere.

**KZ:** Unbelievable.

**JR:** Yes! They are already doing tissue culture, where they're growing vanilla—without a plant, without a bean—all in vials, by gene-splicing. They create the extract from a gene and splice into bacteria to create large amounts. They are doing it also with oranges, and tomatoes. So the idea of gene-splicing is the quick fix technological solution.

**KZ:** So science is already looking toward technology to fix a worst-case scenario.

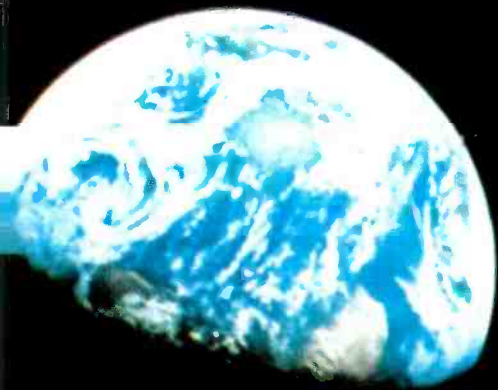
**JR:** Yes, but those quick fix solutions don't solve the problem. The pollution is still out there. Instead of allowing the pollution to build up and trying to find ways of engineering changes in the entire plant/animal/human kingdom to adjust to the filth and pollution, we need to address the larger global environmental crises in a prudent, step-by-step, conservative manner.

**KZ:** You mention a recent Washington Post article. Is there any controversy to the concept of global warming?

**JR:** Yes, but not among the establishment. Remember this is the National Academy of Science. Over half the scientists there and half the Noble Laureates signed this letter. The establishment, the National Academy of Science, the World Meteorological Organization, NASA—all of the organizations have come to a consensus. On every issue there are some scientists who say, "We don't know yet for sure." But they are not saying it's not happening. They're saying, "It is happening, but we don't know for sure how bad it is." They are a small minority and in a way, they're right to say that not all the data is in, but I feel we have enough to suggest that we have a real problem. The projections now are that at the current rate we'll see a four to nine degree Fahrenheit rise in temperature on the planet in the next fifty years. That would eclipse anything we've seen since the last ice-age.

**KZ: What is causing this?**

JR: We're paying the bill for the industrial age. We've taken massive amounts of fossil fuels and other chemicals and energy sources and spewed them out into the atmosphere. They're building up faster than the planet can absorb them. Because we have been producing and consuming faster than the planet can absorb the waste and recycle and replenish, we have now "fouled our own nest." All the gases up there are the tell-tale signs of our consumption. That is the bill for a small part of the planet (the high-tech industrial societies like the U.S., Europe and now Japan) living gluttonously at the expense of the rest of the population over the last hundred years. The answer is to develop, on a personal level, a new ecologic or "green" lifestyle—a simpler lifestyle, using energy more efficiently and not overconsuming.



**KZ: I've been looking at your book Entropy. What's the concept of Entropy?**

JR: Entropy is the first law of thermodynamics—that you can't create or destroy energy. Whatever is out there has been out there since the beginning; energy is only changing direction. From hot to cold, from useable to used-up, from concentrated to dispersed. Let's say you take a piece of coal and you burn it. The energy is still there but now it's random and diffused, it's dispersed in the particles. It's all there, but it's in such a dispersed state now that you can't get any useful work out of it anymore. So entropy is a measure of the unavailable energy. What we're saying is that the economic activity of civilization always has to obey the entropy law—when you flow energy through the civilization, you use it up.

**KZ: You devote a great deal of the book to our being in the industrial age. Is being environmentally conscious necessarily an unprofitable sacrifice for industry?**

JR: No. First we have to understand that the crisis we're facing is not like any we've faced in the

past. As I mentioned in the book, these are the first global environmental crises. All the other environmental crises in history have been regional, local. They've been devastating, they've effected great civilizations like Mesopotamia. Ancient Rome had lead in their aqueducts. And medieval Europe ran out of trees, forcing them to use coal, ushering us into the industrial way of life. These crises that we're facing now are global: the Greenhouse Effect, acid rain, ozone depletion and species extinction which effects the entire bio-chemistry of the planet. So if you were to measure achievement by sheer impact, these are the greatest achievements ever in the history of the human race. Unfortunately they are negative achievements. We have affected the whole bio-chemistry of the planet by human ingenuity, technology and economic activity. The answer is a globalization of industry, the consumer and government together helping to restructure our society so that we are living in an ecologically sound sustainable manner with the planet. That means that there are tremendous opportunities for the private sector, in everything from developing alternative energies to restructuring facilities. In a sense, we should look at it like a Marshall Plan, like Europe had in order to rebuild after World War II. We need to restructure many of our economic relationships, from transportation, to agriculture, to energy, to building design. And that means that the opportunities for industry are unprecedented. It means that companies that deal with consumer and service products have a tremendous new market potential in the 1990s, for green products and services. We're putting out a book called The Green Lifestyle Handbook, by Henry Hope. It has listings of every product and service that's ecologically sound, from biodegradable diapers to ecological vacations. We are going to see an ecological movement in the 1990s, as the global environmental movement is already emerging. Accompanying it is going to be a new green consumer and lifestyle movement.

**KZ: Do you think we'll have a Green political party as in Germany?**

JR: I don't think so. I don't think we're going to see a significant Green party, as in Europe, but green philosophy is going to influence the existing constituency—farm, environmental, animal welfare, education, women, minorities. The green philosophy is going to have an increasing impact on all these constituencies and find its way into the Democrat and Republican parties. This will be the Green Decade, not just in terms of environmental activism, but also in terms of goods and services and legislative initiatives.

**KZ: Is this an issue that is of interest to the mainstream?**

JR: We're going to realize in the 1990s that

environment is no longer going to be seen as an "issue." It's going to be seen as the context in which we re-examine every aspect of our life. Environment is the place where we live, it's the place that sustains our lives. So, increasingly in the 1990s, in every area, in politics, economics, social activities, recreation, even religious activities, the environment is going to be the framework in which we think.

The music of this decade is going to be increasingly oriented toward environment and green themes. Also feature films, television series—as you know I did a whole series in Hollywood last winter and we got a bunch of things going. Norman Lear started an organization called EMMA after I did a big presentation at his house. I did a series of talks to about 500 producers and directors over a period of a couple months. A woman that was on our staff started ECO. Now in Hollywood the television series are gearing up towards environmental themes, all as a result of the activity of last year. The whole entertainment industry is moving toward green themes to set a tone for the decade. Increasingly radio stations, especially the ones geared toward youth, are going to be gearing their commercials and their music and their formatting to the Green Decade. I believe that you are going to see that starting to emerge this year. We'll start to see green formatting on radio stations. I know there isn't one yet, and this is the first time I've ever mentioned it actually, but I think we're going to see green formatting, just as we're seeing green themes on TV. For example, increasingly the products that are advertised, the services, the music is going to be formatted around green lifestyle.

**KZ: President Bush mentioned recently elevated an environmentalist to cabinet level.**

JR: Right, the head of Environmental Protection Agency.

**KZ: Is that progress? Is that going to help?**

JR: Yes, it's going to help a little bit because it offers and provides that extra prestige. I think that President Bush is well-meaning in his environmental concern. He's better than Reagan—he really cares, but he hasn't done much. That's the consensus here. We think he's sincere, and that's the difference between this and the last administration.

**KZ: How does Congress rate environmentally?**

JR: They're dragging their heels, the public is way ahead of them. In every public opinion survey we've seen an overwhelming majority of the public is willing to pay more taxes to clean up the environment, willing to pay more for products that are environmentally sound, but their local, state and especially the federal governments are not responding as they should be. That's why I think there's going to be an environmental movement emerging this next year, putting much more pressure on local, state and federal authorities to legislate action on a

wide range of environmental themes.

**KZ: Is solar power still a viable energy alternative?**

JR: Absolutely. The Department of Energy has just announced that they are going to put money into alternative energy again. Solar, geo-thermal, wind power are all alternative energy sources that are prudent, safe, cheap, and efficient.

**KZ: Are we as taxpayers getting any environmental benefits from military technology?**

JR: The only benefits are the increased computing capabilities to monitor global climate changes. That is significant, but that's all. The drawback is that the money we're spending on the military precludes money being spent on the environment. The real threat to global security now is the global environmental threat. I'm doing a book now on this subject. I'm not the first or the only one to say this, but now that the Cold War is dying down, we are beginning to realize that the major threat to personal and national security is the global environmental crisis. We are going to have to redefine security in terms of global environmental issues, away from strictly military issues. Eventually we're going to have to make some radical cuts in military spending. Now even mainstream Democrats and some Republicans on the Hill are saying the same thing—there is no Soviet threat anymore. The Cold War is over.

**KZ: And we're seeing it in our lifetime.**

JR: It all unfolded in front of our eyes in the last three months. There are no Communist parties in some of the Eastern European countries, there's no more Warsaw pact. It's gone, it's over. So the big question in Washington is, if there's no more Soviet threat, why do we have big military budgets? I think there are exciting possibilities to re-think our security in terms of the health of the planet, as opposed to narrow geo-political concerns.

**KZ: You mention urbanization in your book. How about those of us who live in the cities. Are we the brunt of the problem?**

JR: Yes, but we're not going to be able to get rid of the cities. The cities use much more energy per capita, the more concentrated they are. Smaller cities do better. Cities of 100,000 or less use less energy generally and are more energy efficient, less wasteful and the waste they do produce can be absorbed easier by the environment. Cities of eight to twenty-five million — Mexico City will be up to twenty-five million by the year 2000—are unworkable, they're out of control. They suck too much energy out of the environment. We're going to need to think long-range about smaller cities of 100,000 rather than major cities of 20 million. This is not the short run, I'm talking about 150 years. We built the entire highway culture and the whole urban spread of the Southwest in just 30 years, from the 1950s Highway Act. If we can do that in 30 years, we can certainly begin the process of trying to develop more workable,

liveable cities of smaller populations with better transportation and more liveable space.

**KZ: What can the average person do?**

JR: We have a guide, 101 Ways to Help Heal The Planet, that will answer that. I'm going to provide it for every programmer at the Gavin Seminar. These are 101 steps everyone can take in their own home, in the automobile, on the road, in the marketplace, in their diet, to deal with global warming. To generate electricity for the average family for a year a power plant will spew out five and a half tons of CO<sub>2</sub>, carbon dioxide. We can cut our electricity consumption in half with energy savings techniques and still live the same way we do now. The average refrigerator gives off two and a half pounds of CFC (harmful fluorocarbons). The average automobile emits five and a half tons of carbon dioxide every twelve months. If you get a car with better gas mileage, less CO<sub>2</sub> will spew out. This guide outlines practical steps that people can take. I'm going to ask radio stations to help us this spring to begin a process of getting these guides out to all their listeners. For Earth Day, which is April 22 and all through Spring, there are going to be activities all over the country, network television programming for the twentieth anniversary of Earth Day. A local radio station might want to tie in, and order these guides, they're very cheap, we do them at cost, and then use them as give-aways with a local commercial sponsor so that their listeners can get this information and start using it in their own homes.

**KZ: So you find that it can be good for a station's image and maybe even their ratings to be concerned with the environment?**

JR: Overwhelmingly.

**KZ: Time Magazine made a bold statement the week they put the Earth on the cover.**

JR: That was a big thing, that was huge. The

Earth, the environmental crisis being the Man Of The Year last year. Obviously they want to sell magazines. Take a look at TV—"thirtysomething," for example. They just entered a whole new thing into the script where Hope becomes an environmental activist fighting against the local incinerator. If you look on the shows you'll see they're all starting to move towards a more environmental format. "thirtysomething" was just the first in a whole slew. I understand there are ten major feature films in the works right now on environmental themes.

**KZ: I talk to a lot of people on the phone. Is it my imagination or are weather patterns changing?**

JR: Yes. The British Meteorological Society put out last year's temperatures and it was the second hottest year in history. You'll see variations here and there, and you can't tell whether one year is going to be better or worse, because it's a trend. It's not going to be consistent every year, but four out of the last ten years have been the hottest in history.

**KZ: How do you balance your roles as an activist, a scientist and a lobbyist?**

JR: Well, the tough thing is writing books and doing political work. Books require reflection. I was home yesterday trying to deal with, believe it or not, the transition from the cradle to the crib, and the impact it had on a whole generation of kids. And then I'm having to deal with political stuff at the office at the same time. It's very difficult to deal with the reflective work, and I'm sure that most of your associates who have to deal with creative work and then do day-to-day work have the same problem. Creative work requires a kind of playfulness, an openhandedness with time, whereas we all have our chores to do too. I'm sure this isn't unfamiliar to you—you do what you have to do when the deadline's there. ●

*Special thanks to Cyndi Hoelzle and DeDe Whiteside for their valuable assistance.*

## HELP HEAL THE EARTH—Write Or Call!

101 Ways To Help Heal The Earth describes the crucial steps each of us can take in our personal lives to develop a green lifestyle at home, on the road, in the office, at the marketplace and in our communities. The guide offers an alternative way of living and acting that will help create a sustainable future for ourselves and the planet.

As we approach Earth Day 1990, this 101 step guide can help introduce radio listeners to the green lifestyle. Its detailed advice on practical ways to save the earth—from recycling to reforestation—can be read over the air and implemented by average Americans. It's simple, informative format is designed to reach a broad audience. It is an ideal premium or give-away for station marketing managers to incorporate into Earth Day 1990 promotions and publicity.

For more information on how to order the guide in bulk for premium or giveaway, Program Directors can contact:

**Jeremy Rifkin, President**  
**Greenhouse Crisis Foundation**  
**1130 17th Street, N.W., Suite #630**  
**Washington D.C. 20036**  
**(202) 466-2823**

*The Northwest Area Music Association Proudly Presents*  
**Music Business Conference 1990**

**March 23, 24, and 25**  
**Seattle, Washington**

**Washington State Convention and Trade Center**

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  - **Ken Friedman** - A & R - Arista Records
  - **Howard Klein** - General Manager - Sire Records
  - **Rachel Mathews** - A & R - Hollywood Records
  - **Benny Medina** - V.P., A & R - Black Music - Warner Bros.
  - **Sandy Pearlman** - Owner - 415 Records
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- Equipment Demonstrations

*For More Information about the 1990 NAMA Music Business Conference or the NAMA Northwest Area Music Awards show, call NAMA at (206) 525-5322, or write: NAMA, 8315 Lake City Way NE, #129, Seattle, WA 98112.*

**Join Us at the Northwest Area Music Awards!**  
**April 9th, 7 pm, at the Moore Theater, Seattle**

# PHOTO FILE



## WHAT A GAS! Δ

Taking time out from a recent video shoot for their latest effort, "Gasface," are Columbia/Def Jam recording group 3RD BASS. Pictured here l to r are MC Serch, comedian Gilbert Gottfried and Prime Minister Pete Nice. MC Serch and the Prime Minister will be part of Saturday's "Hip Hop Summit" at the Seminar.



## WE'VE SEEN ELVIS! Δ

Well, not really—but Columbia charttoppers Warrant got "all shook up" recently at Dallas' Hard Rock Cafe where they celebrated the "The King's" birthday. Currently on tour with Motley Crue, the group was also presented with double platinum awards for their album, DIRTY ROTTEN FILTHY STINKING RICH. Mugging for the cameras l to r are Eric Turner, "The King," Jani Lane, Steven Sweet, Jerry Dixon. Seated is Joey Allen.



## ◁ AEROSMITH'S (NOT JANIE'S) GOT DOUBLE PLATINUM

In the midst of their successful tour, Geffen recording act Aerosmith was presented with a double platinum award for their latest album, PUMP. Pictured backstage at the Boston Garden l to r are: (Back row) Geffen's Mark DiDia, Aerosmith Tour Manager Bob Dowd, Aerosmith's Brad Whitford, their manager Tim Collins and the group's Joe Perry. (Front row) Geffen's Karen Dukot and John Kalodner, Aerosmith's Steven Tyler, Joey Kramer and Tom Hamilton, their Business Manager Burt Goldstein and Collins Management's Keith Garde.



Photo: Epic Records Publicity

## MARX'S REPEAT Δ MILESTONES

EMI singing superstar Richard Marx embarks on the U.S. leg of his REPEAT OFFENDER tour. Already a sellout around the world, Marx and company will play domestic dates in support of his current triple platinum album. Richard is pictured here with Sal Licata, President and CEO of EMI along with plaques from the various countries REPEAT OFFENDER has reached sales milestones in.

## "LAMBADA" COMES TO AMERICA Δ

Epic Records' staffers congratulate members of Kaoma following their sold-out performance at The Palladium/New York, which featured their record-breaking international smash, "Lambada." Smiling for the lenses are: Don Grierson, Epic's Sr. VP/A&R; Kaoma's Michel Abihssira; Jean Karakos, the French cultural entrepreneur who brought Kaoma to Epic; Bunny Friedus, CBS International Sr. VP/Marketing and Shelly Schultz, VP, the William Morris Agency. (Kneeling) Dan Beck, Epic VP of Product Development and Kaoma's Belinga Andre.

# Service.

*Courteous; efficient; thoughtful; unmatched;  
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alert; deft; helpful; extra; fast; expert; gallant; trustworthy;  
distinguished; meritorious; peaceful; **professional**; suitable;  
imposing; gratuitous; valuable; superlative; exalted; abiding; impressive;  
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eminent; diplomatic; satisfactory; unselfish; industrious; unique;  
continuous; meticulous; particular; **prompt!***



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FAX #: (201) 941-9750

# URBAN CONTEMPORARY

## MOST ADDED

- REGINA BELLE (26)  
(Columbia)
- ANGELA WINBUSH (21)  
(Mercury/PolyGram)
- BABYFACE (18)  
(Solar/Epic)
- HOWARD HEWETT (17)  
(Elektra)

## TOP TIP

**PUBLIC ENEMY**  
Welcome To The Terrordome  
(Def Jam/Columbia)

This is an invitation to play one of  
Rap's most influential groups.

## RECORD TO WATCH



**THE GOOD GIRLS**  
Love Is Like An Itching In My Heart  
(Motown)  
Itchin' for another hit!

Editor: Betty Hollars  
Assoc. Editor: John Martinucci

## 2W LW TW

10	6	1	<b>JANET JACKSON</b> - Escapade (A&M)
3	2	2	PAULA ABDUL - Opposites Attract (Virgin)
4	4	3	<b>STACY LATTISAW &amp; JOHNNY GILL</b> - Where Do We Go From Here (Motown)
6	5	4	<b>SOUL II SOUL</b> - Jazzie's Groove (Virgin)
11	8	5	<b>MIKI HOWARD</b> - Love Under New Management (Atlantic)
25	11	6	<b>QUINCY JONES</b> - Secret Garden (Qwest/Warner Bros.)
5	3	7	MICHEL'LE - No More Lies (Ruthless/Atco)
2	1	8	RUBY TURNER - It's Gonna Be Alright (Jive/RCA)
16	10	9	<b>CHRISTOPHER WILLIAMS</b> - Promises, Promises (Geffen/Reprise)
8	7	10	SURFACE - Can We Spend Some Time (Columbia)
26	18	11	<b>LISA STANSFIELD</b> - All Around The World (Arista)
20	15	12	<b>EARTH, WIND &amp; FIRE</b> - Heritage (Columbia)
13	12	13	CHUCKii BOOKER - Touch (Atlantic)
22	17	14	<b>DAVID PEASTON</b> - We're All In This Together (Geffen/Reprise)
29	16	15	<b>SMOKEY ROBINSON</b> - Everthing You Touch (Motown)
23	19	16	<b>ALYSON WILLIAMS</b> - I Need Your Lovin' (Def Jam/Columbia)
15	13	17	MILES JAYE - Heaven (Island)
1	9	18	SKYY - Real Love (Atlantic)
17	14	19	PIECES OF A DREAM - What Can I Do? (EMI)
34	20	20	M.C. HAMMER - Help The Children (Capitol)
32	21	21	<b>SEDUCTION</b> - Heartbeat (Vendetta/A&M)
33	24	22	<b>STEPHANIE MILLS</b> - Comfort Of A Man (MCA)
21	22	23	TAMIKA PATTON - Your Precious Love (Orpheus/EMI)
38	27	24	<b>LUTHER VANDROSS</b> - Treat You Right (Epic)
28	28	25	<b>DIANNE REEVES</b> - Never Too Far (EMI)
35	29	26	<b>TROOP</b> - Spread My Wings (Atlantic)
24	25	27	SOS BAND - Secret Wish (Tabu)
19	26	28	SALT-N-PEPPER - Expression (Next Plateau)
30	30	29	<b>HEAVY D &amp; THE BOYZ</b> - Gyrلز, They Love Me (MCA)
36	31	30	<b>INNER CITY</b> - Whatcha Gonna Do With My Lovin' (Virgin)
—	37	31	<b>GAP BAND</b> - Addicted To Your Love (Capitol)
—	34	32	<b>MIKKI BLEU</b> - Knocks Me Off My Feet (EMI)
—	35	33	<b>MANTRONIX</b> - Got To Have Your Love (Capitol)
—	38	34	<b>RANDY CRAWFORD</b> - Wrap-U-Up (Warner Bros.)
—	36	35	<b>JEFF REDD</b> - I Found Lovin' (MCA)
—	32	36	MILLI VANILLI - All Or Nothing (Arista)
—	—	37	<b>MAZE featuring FRANKIE BEVERLY</b> - Love's On The Run (Warner Bros.)
—	39	38	<b>THE CHIMES</b> - 1-2-3 (Columbia)
—	—	39	<b>TECHNOTRONIC</b> - Get Up! (Before The Night Is Over) (SBK)
—	—	40	<b>AFTER 7</b> - Ready Or Not (Virgin)

## CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	light	Hit Factor	Weeks
<b>JERMAINE JACKSON</b> - Two Ships (In The Night) (Arista)		49	7	1	11	30	24%	3
<b>THE MAIN INGREDIENT</b> - Nothing's Too Good... (Polydor/PolyGram)		46	7	—	10	29	21%	3
<b>TEMPTATIONS</b> - Soul To Soul (Motown)		42	14	—	6	22	14%	2



# EXPLOSIVE

# MIKI HOWARD



The hottest record at radio, major video exposure on BET and VH-1, and live appearances on Soul Train, Arsenio Hall, Dionne & Friends and Byron Allen are taking Miki to the top all over again!

the riveting new single and video by  
**MIKI HOWARD**

The follow-up to the #1 smash  
**"AIN'T NUTHIN' IN THE WORLD"**  
from her album  
**MIKI HOWARD**  
(82024)

Produced by Nick Martinelli for  
Watchout Productions Inc.

**"LOVE UNDER NEW MANAGEMENT"**  
(7-88766/0-86262/PRCD 3066)

# CHUCKII



# BOOKER

On tour with Janet Jackson starting March 1

"T O U C H"  
(7-88841/0-86312/PRCD 2857)

the new single by  
**CHUCKII BOOKER**  
from the debut album  
**C H U C K I I**  
(81947)



On Atlantic Records,  
Cassettes and Compact Discs.

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# TROOP

Heavy rotation and major phone requests for the single, video action on BET, and raves for the group's live performances on Arsenio and Soul Train and turning Troop into multi-format stars! Major tour starting in March.

**"SPREAD MY WINGS"**  
(7-88734/0-86244/PRCD 3132)

the new single and video by  
**TROOP**

from the album  
**A T T I T U D E**  
(82035)

Produced by Chuckii Booker

**ATLANTIC RECORDS...ALWAYS A STEP AHEAD.**

# UP & COMING

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

Reports	Adds	ARTIST TITLE LABEL
39	18	* <b>BABYFACE</b> - Whip Appeal (Solar/Epic)
38	4	<b>MARY DAVIS</b> - Don't Wear It Out (Tabu)
36	14	<b>TYLER COLLINS</b> - Girls Nite Out (RCA)
34	10	<b>SHARON BRYANT</b> - Body Talk (Wing/PolyGram)
34	9	<b>RANDY &amp; THE GYPSYS</b> - Love You Honey (A&M)
32	—	<b>3RD BASS</b> - Gas Face (Def Jam/Columbia)
28	2	<b>DINO</b> - Never 2 Much Of U (4th & Broadway/Island)
28	3	<b>PUBLIC ENEMY</b> - Welcome To The Terrordome (Def Jam/Columbia)
28	26	* <b>REGINA BELLE</b> - What Goes Around (Columbia)
28	—	<b>WALTER BEASLEY</b> - Just Kickin' It (Mercury/PolyGram)
28	6	<b>WILL DOWNING</b> - Come Together (Island)
26	2	<b>MAVIS STAPLES</b> - Time Waits For No One (Paisley Park/Warner Bros.)
26	2	<b>GEORGE HOWARD</b> - Shower Me With Your Love (MCA)
26	4	<b>BODY</b> - Footsteps In The Dark (MCA)
26	4	<b>ERIC GABLE</b> - Hard Up (Orpheus/EMI)
24	7	* <b>ISLEY BROTHERS</b> Feat. <b>RONALD ISLEY</b> - One Of A Kind (Warner Bros.)
24	21	* <b>ANGELA WINBUSH</b> - No More Tears (Mercury/PolyGram)
23	13	* <b>THE GOOD GIRLS</b> - Love Is Like An Itching In My Heart (Motown)
21	4	* <b>R.J.'S LATEST ARRIVAL</b> - Touch Me (EMI)
20	17	* <b>HOWARD HEWETT</b> - Show Me (Elektra)

**DROPPED:** #23-Regina Belle (Make It), #33-Michael Cooper, #34-Richard Rogers, Kenny G, Rhonda Clark, Billy Ocean, Jaki Graham.

## LP CUTS

**DAVID PEASTON** - Don't Say No

**JANET JACKSON** - All Right

**AFTER 7** - One Night

**GAP BAND** - Wednesday Lover

**QUINCY JONES** - Wee B. Dooinit/Back On  
The Block/Tomorrow (A Better You, A  
Better Me)

**HUGH MASEKELA** - If You Don't Know Me  
By Now

**MICHEL'LE** - If/Never Been In Love/Nicity

**CLUB NOUVEAU** - Time/Come Share My  
Love/Money Can't Buy Love

**RANDY CRAWFORD** - Don't Feel Much  
Like Crying/Every Kind Of People

**BY ALL MEANS** - I'd Rather Be Lonely/I  
Think I'm In Love

# INSIDE URBAN

## RUBY IN ROCK CAPITOL

Ruby Turner visits WJMO Cleveland on a promotion tour to promote her number one single, "It's Gonna Be Alright." Pictured (l-r) Andrea Michaels, WJMO, Byron Pitts, RCA Promotions Manager, Ruby Turner, and Jeff Green, Ruby's Manager.



## THESE GUYS ARE ABOVE THE LAW

"Living Like Hustlers," the debut album from Ruthless Record's artists Above The Law, is completed, and the first single, "Murder Rap" is out this week. Shown here during a recent visit to parent company Epic Records are (l-r back row): Don Grierson, Sr.VP, A&R, Epic; Eric Greenspan, Attorney, Above The Law; Larry Stessel, VP West Coast Operations, Epic; Dave Glew, President, Epic; Ira Selski, Ruthless Record's Attorney; Go Mack and Total Kaos, Above The Law; Jerry Heller, Ruthless Representation; KMG, Above The Law; Lay Law, Manager, Above The Law; David Cohen, VP Business Affairs, CBS Records. (Front row, l-r) Kenny Komisar, Sr. Dir. A&R, Epic; Dr. Dre, Ruthless Head Of Production; Eazy-E, President, Ruthless Records; Cold 187um, Above The Law; and Hank Caldwell, Sr.VP, Black Music, Epic Records.



If you're reading this at The 1990 Gavin Seminar...WELCOME! **REGINA BELLE** has struck again with "What Goes Around" getting our Most Added award. Here's a lady who doesn't quit, and Johnnie Walker, **KRNB-Memphis**, loves the song, saying, "Another smash." **HOWARD HEWETT** is back on the scene with "Show Me," and Rob Neal, **KXZZ-Lake Charles**, says it's "Spectacular." Rob also likes the new **NATALIE COLE**, "Wild Women Do," saying only, "Wow!" Earl Boston, **WMGL-Charleston**, talks about the **DEF CON 4**: "It sounds like a Rap name but it's not. This has a great sound for my radio station." Michael Tee, **WVOI-Toledo**, likes the new **BARRY WHITE**: "The comeback of Barry White continues with another strong song." **DIGITAL UNDERGROUND** has the listeners of Thomas Lytle, **WOWI-Norfolk's** full attention. "It's retailing like crazy!! Consistently #1 in the market for four weeks. And, **PUBLIC ENEMY** is consistently #2." Reggie Jackson, **WHYZ-Greenville**, says the **DIONNE WARWICK & THE SPINNERS** new single, "I Don't Need Another Lover" is his RTW: "They are once again working their magic, and the way they click together, this is destined to be a number one hit." Ciao for now, Betty



# ART MADISON

Art Madison. His voice is as familiar as yesterday; his style as immediate as tomorrow. Maybe you've heard about him through the grapevine, since the word out of the studio was one of eager anticipation and excitement.

Now you can hear him for yourself. His classically soulful voice is sure to bring back memories. Let them begin with

**"LET IT FLOW"**  
(4-88862/PRCD 2827)

the first single from the debut album  
**LET IT FLOW**  
(32004)

Produced by Art Madison/D'LaVance

## FOSTER ♦ McELROY

Destined to be the hottest producers of the '90's, Foster/McElroy are making a name for themselves in America and around the world with their latest single,

**"AROUND THE WORLD IN 80 BEATS"**  
(4-87995/DMD 1447)

the new cassette single  
from their debut album

**FM\***  
(81994)

Produced by Denzil Foster and Thomas McElroy for 2 Tuff-E-Nuff Productions



On Atlantic Records,  
Cassettes and Compact Discs.

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# ATLANTIC RECORDS...ALWAYS A STEP AHEAD.

# HIT FACTOR

Urban Research  
Betty Hollars/John Martinucci

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%

Total Reports This Week **91** Last Week **95**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
JANET JACKSON - Escapade (A&M)	81	—	56	23	2	97%	6
PAULA ABDUL - Opposites Attract (Virgin)	78	—	56	16	6	92%	11
STACY LATTISAW & JOHNNY GILL - Where Do We Go From Here (Motown)	72	—	65	4	3	95%	8
SOUL II SOUL - Jazzie's Groove (Virgin)	68	1	57	9	1	97%	9
MIKI HOWARD - Love Under New Management (Atlantic)	73	1	48	18	6	90%	6
QUINCY JONES - Secret Garden (Qwest/Warner Bros.)	80	2	36	31	11	83%	4
CHRISTOPHER WILLIAMS - Promises, Promises (Geffen/Reprise)	63	—	47	14	2	96%	11
LISA STANSFIELD - All Around The World (Arista)	79	3	29	32	15	77%	5
EARTH, WIND & FIRE - Heritage (Columbia)	70	—	24	38	8	88%	5
DAVID PEASTON - We're All In This Together (Geffen/Reprise)	67	3	19	37	8	83%	6
SMOKEY ROBINSON - Everthing You Touch (Motown)	75	2	4	45	24	65%	4
ALYSON WILLIAMS - I Need Your Lovin' (Def Jam/Columbia)	68	1	10	41	16	75%	6
SEDUCTION - Heartbeat (Vendetta/A&M)	57	2	21	21	13	73%	8
STEPHANIE MILLS - Comfort Of A Man (MCA)	68	5	10	38	15	70%	6
LUTHER VANDROSS - Treat You Right (Epic)	65	1	7	40	17	72%	4
DIANNE REEVES - Never Too Far (EMI)	65	2	3	39	21	64%	6
TROOP - Spread My Wings (Atlantic)	60	3	9	35	13	73%	5
HEAVY D & THE BOYZ - Gyrllz, They Love Me (MCA)	54	1	12	23	18	64%	7
INNER CITY - Whatcha Gonna Do With My Lovin' (Virgin)	56	1	5	28	22	58%	6
GAP BAND - Addicted To Your Love (Capitol)	64	3	2	23	36	39%	3
MIKKI BLEU - Knocks Me Off My Feet (EMI)	52	4	3	26	19	55%	5
MANTRONIX - Got To Have Your Love (Capitol)	50	3	5	20	22	50%	5
RANDY CRAWFORD - Wrap-U-Up (Warner Bros.)	57	6	—	22	29	38%	4
JEFF REDD - I Found Lovin' (MCA)	45	1	4	22	18	57%	5
MAZE featuring FRANKIE BEVERLY - Love's On The Run (Warner Bros.)	51	8	1	20	22	41%	3
THE CHIMES - 1-2-3 (Columbia)	47	4	2	21	20	48%	6
TECHNOTRONIC - Get Up! (Before The Night Is Over) (SBK)	43	1	2	16	24	41%	4
AFTER 7 - Ready Or Not (Virgin)	52	12	1	14	25	28%	3

## NEW RELEASES

by Brian Samson and John Martinucci

### THE BRAT PACK - *You're The Only Woman* (Vendetta/A&M)

Well, we like this track! A Hip Hop remake of the 1980 Ambrosia hit. The action is just getting started. Seventeen stations have added it or are already reporting it in rotation. Check out "The Crossover Radio Mix."

### ZAPP - *Fire* (Reprise)

Roger and the rest of the Troutmen conjure up a talkbox version of the 1974 Ohio Players hit.

### ENTOUCH - *Crazy 4 U* (Elektra)

Eric and Free release their third single from the All Nite album. This duo is having a sensational debut, and there's no reason their success shouldn't continue with this slamin' mid-tempo single. The touch of Hip Hop on the rhythm is just "II Hype."

### MICHAEL JEFFERIES - *Teach Me* (Warner Bros.)

D.J. Eddie F of Heavy D and The Boyz fame takes the production helm on Jefferies' second release from his debut album. Can you guess what Heavy D single Teach Me sounds

### HOWARD HEWETT - *Show Me* (Elektra)

Absent from the charts since '88, Howard returns to us with a ballad and picks up seventeen stations to make it one of our Most Added.



### MICHAEL COOPER - *My Baby's House* (Reprise/King Jay)

Former Con Funk Shun member and current Bay Area Law Enforcement officer Michael Cooper spreads out his talents on a ballad that's straight from the heart. Cooper's vocal style reminds us of those classic Con Funk Shun ballads like "Love's Train" and "Baby I'm Hooked." Could this be a sign of a Con Funk Shun revival? Rosie Gaines and Roniece Lavius assist on vocals.



### SHADES OF LACE - *Why It Gotta Be Like That* (Wing/PolyGram)

Lead single from their forthcoming album A Little Bit More. The twelve inch gives you the choice of two hype mixes—one each for the East and West coasts.

### AZ ONE - *All Of My Heart* (Profile)

This trio is led by producer/writer/performer Willis Wilson. "All My Heart's" Quiet Storm sound caught our attention and should appeal to your upper demos. Try it!

### RAP TO CHECK OUT:

EARLY D - I'm Just Great (Egghead Records)

# 80's

## FAVORITES

*Personal Favorites Of The Last Ten Years*



### STEVE TIPP

*V.P., Alternative Music  
Columbia Records-  
New York, NY*

Should I Stay Or Should I Go-**THE CLASH**  
Don't Dream It's Over-**CROWDED HOUSE**  
Open Your Heart-**MADONNA**  
Blue Monday-**NEW ORDER**  
Little Red Corvette-**PRINCE**  
If I Didn't Love You-**SQUEEZE**  
Reel Around The Fountain-**THE SMITHS**  
Can't Hardly Wait-**REPLACEMENTS**  
Uncertain Smile-**THE THE**  
Los Angeles-**X**



### MARY CONROY

*National Director of  
A/C Promotion  
Atlantic Records-New  
York, NY*

The Living Years-**MIKE + THE MECHANICS**  
I Still Haven't Found What I'm Looking For-**U2**  
Waiting For A Girl Like You-**FOREIGNER**  
Leather And Lace-**STEVIE NICKS**  
Waiting On A Friend-**ROLLING STONES**  
Broken Wings-**MR. MISTER**  
Why Can't It Wait 'Til Next Time-**PHIL COLLINS**  
Sunset Grill-**DON HENLEY**  
Ship Of Fools-**ROBERT PLANT**  
Every Breath You Take-**POLICE**



### GUY ZAPOLEON

*National Program  
Director Nationwide  
Communications  
Phoenix, AZ*

Love Shack-**B-52s**  
Summer Of Love-**B-52s**  
Whip It-**DEVO**  
Brass In Pocket (I'm Special)-**PRETENDERS**  
Nothing's Gonna Change My Love-**GLENN  
MEDEIROS**  
White Lines-**GRANDMASTER FLASH**  
Forever Autumn-**JUSTIN HAYWARD**  
Our Lips Are Sealed-**THE GO-GOS**  
We Got The Beat-**THE GO-GOS**  
Mickey-**TONI BASIL**



### JON KONJOAN

*National Director of  
A/C Promotion  
A&M Records-  
Los Angeles, CA*

I Don't Know Why You Don't Want Me-  
**ROSANNE CASH**  
Wrapped Around Your Finger-**POLICE**  
Boys Of Summer-**DON HENLEY**  
You Can Dream Of Me-**STEVE WARINER**  
Billie Jean-**MICHAEL JACKSON**  
(Pride) In The Name Of Love-**U2**  
Luka-**SUZANNE VEGA**  
Oh No-**COMMODORES**  
I'm On Fire-**BRUCE SPRINGSTEEN**  
Touch Me When We're Dancing-**CARPENTERS**



### STEVE SCHNUR

*Senior Director,  
National Album/  
Video Promotion  
Chrysalis Records-  
New York, NY*

When The Walls Came Down-**THE CALL**  
I Melt With You-**MODERN ENGLISH**  
If I Had You Back-**THE RUBINOOS**  
Hey Jack Kerowac-**10,000 MANIACS**  
Looks That Kill-**MOTLEY CRUE**  
What Is Love-**HOWARD JONES**  
Kiss-**ART OF NOISE featuring TOM JONES**  
Let's Go To Bed-**THE CURE**  
Total Control-**MOTELS**  
Hey Little Girl-**ICEHOUSE**



### MARK CRUZ

*Music Director  
KXXR-Kansas City,  
MO*

You Shook Me All Night Long-**AC/DC**  
Spirit of Radio-**RUSH**  
I Got You-**SPLIT ENZ**  
Wild Child-**IGGY POP**  
Turn Up The Radio-**AUTOGRAPH**  
I Will Follow-**U2**  
Paradise City-**GUNS 'N ROSES**  
Fantasy-**ALDO NOVA**  
Switchin' To Glide-**THE KINGS**  
Can't Drive 55-**SAMMY HAGAR**

# ADULT CONTEMPORARY

## MOST ADDED

- DON HENLEY** (52)  
(Geffen)
- TIM FINN** (40)  
(Capitol)
- PHIL COLLINS** (30)  
(Atlantic)
- SMOKEY ROBINSON** (28)  
(Motown)
- BEE GEES** (27)  
(Warner Bros.)
- REGINA BELLE** (27)  
(Columbia)

## TOP TIP

**TIM FINN**  
Not Even Close  
(Capitol)

A MOST ADDED this week and last.

## RECORD TO WATCH



**ROLLING STONES**  
Almost Hear You Sigh  
(Rolling Stones/Columbia)

A/C is joining the Steel Wheels tour.

Editor: Ron Fell  
Assoc. Editor: Diane Rufer

## 2W LW TW

7	3	1	<b>LINDA RONSTADT featuring AARON NEVILLE</b> - All My Life (Elektra)
1	1	2	GLORIA ESTEFAN - Here We Are (Epic)
2	2	3	CHICAGO - What Kind Of Man Would I Be (Reprise)
4	4	4	<b>NATALIE COLE</b> - Starting Over Again (EMI)
13	7	5	<b>BILLY JOEL</b> - I Go To Extremes (Columbia)
26	13	6	<b>TAYLOR DAYNE</b> - Love Will Lead You Back (Arista)
6	6	7	KENNY G - Going Home (Arista)
11	9	8	<b>SADAO WATANABE featuring PATTI AUSTIN</b> - Any Other Fool (Elektra)
15	14	9	<b>LUTHER VANDROSS</b> - Here And Now (Epic)
3	5	10	POCO - Nothin' To Hide (RCA)
29	19	11	<b>BONNIE RAITT</b> - Have A Heart (Capitol)
23	18	12	<b>ALANNAH MYLES</b> - Black Velvet (Atlantic)
16	16	13	<b>DONNY OSMOND</b> - I'll Be Good To You (Capitol)
18	15	14	<b>CROSBY, STILLS &amp; NASH</b> - Chippin' Away (Atlantic)
12	10	15	MICHAEL PENN - No Myth (RCA)
28	21	16	<b>SOULSISTER</b> - Blame You (EMI)
5	8	17	ROD STEWART - Downtown Train (Warner Bros.)
20	20	18	<b>JOHN TESH featuring DIANA DeWITT</b> - You Break It (Cypress/A&M)
10	12	19	CUTTING CREW - The Last Thing (Virgin)
—	24	20	<b>BEE GEES</b> - Bodyguard (Warner Bros.)
—	31	21	<b>PHIL COLLINS</b> - I Wish It Would Rain Down (Atlantic)
8	11	22	LOU GRAMM - Just Between You And Me (Atlantic)
33	25	23	<b>KATHY MATTEA</b> - Where've You Been? (Mercury/PolyGram)
39	29	24	<b>ROXETTE</b> - Dangerous (EMI)
32	26	25	<b>SHAWN COLVIN</b> - Steady On (Columbia)
25	23	26	RICHARD ELLIOT - When A Man Loves A Woman (Intima/Enigma)
14	22	27	ELTON JOHN - Sacrifice (MCA)
40	33	28	<b>BELINDA CARLISLE</b> - Summer Rain (MCA)
38	34	29	<b>NANCI GRIFFITH</b> - I Don't Want To Talk About Love (MCA)
9	17	30	JOE COCKER - When The Night Comes (Capitol)
—	—	31	<b>SMOKEY ROBINSON</b> - Everthing You Touch (Motown)
21	28	32	VONDA SHEPARD - Don't Cry Ilene (Reprise)
—	37	33	<b>JANET JACKSON</b> - Escapade (A&M)
—	40	34	<b>PAUL CARRACK</b> - Battlefield (Chrysalis)
—	39	35	<b>JIVE BUNNY AND THE MASTERMIXERS</b> - That's What I Like (Atco)
—	—	36	<b>GRAYSON HUGH AND BETTY WRIGHT</b> - How 'Bout Us (RCA)
—	—	37	<b>SARA HICKMAN</b> - Simply (Elektra)
—	—	38	<b>CHER</b> - Heart Of Stone (Geffen)
—	—	39	<b>DON HENLEY</b> - Heart Of The Matter (Geffen)
—	—	40	<b>MADONNA</b> - Keep It Together (Sire/Warner Bros.)

## CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	light	Hit Factor	Weeks
<b>TIM FINN</b> - Not Even Close (Capitol)		85	40	—	16	29	18%	2
<b>RICHARD MARX</b> - Too Late To Say Goodbye (EMI)		60	16	6	23	15	48%	3
<b>REGINA BELLE</b> - Make It Like It Was (Columbia)		60	27	—	13	20	22%	2
<b>TINA TURNER</b> - Look Me In The Heart (Capitol)		57	11	2	27	17	50%	3
<b>ROLLING STONES</b> - Almost Hear You Sigh (Columbia)		55	24	2	18	11	36%	2

Y O U

K N O W

I T ' S

G O O D !



# KENNY ROGERS GLADYS KNIGHT

TOGETHER FOR THE HOT NEW DUET "IF I KNEW THEN WHAT I KNOW NOW"

CONGRATULATIONS KENNY! • R&R's #1 AC ARTIST OF THE 80's! • VOTED FAVORITE MALE VOCALIST IN PEOPLE MAGAZINE POLL!

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# HIT FACTOR

Country Research:  
Lisa Smith/Elma Greer

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 thier Top 20- Hit Factor = 60%

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

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
<b>PATTY LOVELESS</b> - Chains (MCA)	207	—	167	40	—	100%	8
<b>RESTLESS HEART</b> - Fast Movin' Train (RCA)	200	1	177	20	2	98%	10
<b>REBA McENTIRE</b> - Little Girl (MCA)	202	—	160	39	3	98%	9
<b>EDDY RAVEN</b> - Sooner Or Later (Capitol)	196	—	147	42	7	96%	8
<b>PAUL OVERSTREET</b> - Seein' My Father In Me (RCA)	205	—	110	90	5	97%	8
<b>GARTH BROOKS</b> - Not Counting You (Capitol)	206	—	107	89	10	95%	6
<b>EXILE</b> - Keep It In The Middle Of The Road (Arista)	194	1	142	37	14	92%	10
<b>MARY CHAPIN CARPENTER</b> - Quittin' Time (Columbia)	202	2	82	103	15	91%	8
<b>RANDY TRAVIS</b> - Hard Rock Bottom Of Your Heart (Warner Bros.)	206	4	70	120	12	92%	5
<b>LORRIE MORGAN</b> - Five Minutes (RCA)	206	3	59	132	12	92%	6
<b>JANN BROWNE</b> - Tell Me Why (Curb)	185	1	77	90	17	90%	13
<b>VINCE GILL/REBA McENTIRE</b> - Oklahoma Swing (MCA)	198	6	41	134	17	88%	6
<b>DON WILLIAMS</b> - Just As Long As I Have You (RCA)	196	3	24	150	19	88%	6
<b>WILD ROSE</b> - Go Down Swingin' (Capitol)	179	7	31	121	20	84%	8
<b>SWEETHEARTS OF THE RODEO</b> - This Heart (Columbia)	182	8	12	134	28	80%	6
<b>RONNIE MILSAP</b> - Stranger Things Have Happened (RCA)	201	18	9	120	54	64%	5
<b>ALAN JACKSON</b> - Here In The Real World (Arista)	177	13	24	111	29	76%	7
<b>KENNY ROGERS &amp; HOLLY DUNN</b> - Maybe (Reprise)	168	6	6	115	41	72%	6
<b>VERN GOSDIN</b> - Right In The Wrong Direction (Columbia)	177	17	4	112	44	65%	6
<b>HANK WILLIAMS JR.</b> - Ain't Nobody's Business (Curb/Warner Bros.)	183	19	6	87	71	50%	4
<b>MARK COLLIE</b> - Something With A Ring To It (MCA)	165	4	4	102	55	64%	5
<b>LARRY BOONE</b> - Everybody Wants To Be Hank Williams (Mercury/PolyGram)	153	7	9	94	43	67%	6
<b>DOLLY PARTON</b> - Time For Me To Fly (Columbia)	151	9	2	91	49	61%	6
<b>SAWYER BROWN</b> - Did It For Love (Curb/Capitol)	155	20	2	67	66	44%	5
<b>DAN SEALS</b> - Love On Arrival (Capitol)	163	33	4	63	63	41%	3
<b>KENTUCKY HEADHUNTERS</b> - Dumas Walker (Mercury/PolyGram)	142	14	3	67	58	49%	5
<b>WAYLON, WILLIE, JOHNNY AND KRIS</b> - Silver Stallion (Columbia)	146	16	2	60	68	42%	5
<b>EARL THOMAS CONLEY</b> - Bring Back Your Love To Me (RCA)	156	25	3	43	85	29%	3
<b>HIGHWAY 101</b> - Walkin', Talkin', Cryin', Barely Beatin' Broken Heart (Warner Bros.)	162	39	3	46	74	30%	3
<b>SHENANDOAH</b> - See If I Care (Columbia)	146	32	2	39	73	28%	4

## NEW RELEASES

by Lisa Smith & Cyndi Hoelzle



**STEVE WARINER** - *The Domino Theory* (MCA)

Love those fiddles! Steve's debut release from his upcoming Laredo album has a bit more of a traditional flavor than we're used to hearing from him. No matter whether he falls on the traditional or modern side of the Country music fence, Steve always comes through with quality product.



**JO-EL SONNIER** - *Scene Of The Crime* (RCA)  
This cut from his Have A Little Faith album was singled out immediately by programmers. It's unmistakably Jo-El, with lots of energy and a Cajun flavor.

**BILLY HILL** - *Nickel To My Name* (Reprise)  
This may be the single to really hit it big for this talented bunch of guys. How can you resist a song that contains the line "Pretty girls are a dime a dozen and I ain't got a nickel to my name"?



**RODNEY CROWELL** - *If Looks Could Kill* (Columbia)

The second song from Rodney's Keys To The Highway album takes a startling look into a failing relationship. The lyrics are almost sinister; Rodney uses them to create the effect of desperation and despair.

**THE STATLER BROTHERS** - *Walking Heartache In Disguise* (Mercury)

This live recording captures all of the energy of a Statlers' performance. The song is reminiscent of Chris Hillman/Gram Parsons' "Christina's Tune (Devil In Disguise)." It's a nice change of pace for the Statlers.



# A GUIDE TO GAVIN'S A/C SECTION



by Ron Fell & Diane Rufer

**S**ince we last took time-out to explain The Gavin Adult Contemporary section, we've had hundreds of new readers ask us to outline the criteria for reporting to the section and to explain the various categories on the three weekly pages of the unit. There is no better time than now to set the record straight.

## WHAT IS AN ADULT CONTEMPORARY STATION?

An Adult Contemporary station is one that plays at least some contemporary music for adults as part of its music mix. A/C radio is an extraordinarily broad category of music radio stations, but all should have a similar target audience—adults with an appreciation for new music. A majority of A/C stations currently play new music as part of a larger library of older, proven hit music. The Gavin Report only researches singles in current release and does not tabulate album cuts or re-current airplay in A/C.

## HOW CAN A STATION BECOME A GAVIN A/C REPORTER?

All Gavin A/C reporters must first be Gavin subscribers. Once a subscription is established, any station may apply in writing to become a reporter. The application must include a brief explanation of how the station's weekly playlist is compiled—what criteria is used to determine ADDS, rotation increases, decreases and deletions. A sample playlist, broken down by rotations must be submitted with the application along with a one hour, unscoped aircheck of a representative hour of actual broadcast. Applying stations are also encouraged to include with their submissions, any other material (ratings, coverage maps etc.) that they feel will make a strong case for acceptance.

Approximately six times a year a review of all applications will be conducted and the most worthy will be asked to begin reporting. Gavin has no quota system for regions, market

size or for that matter the total number of stations to be approved. As a note of reference, when The Gavin Report's founder, Bill Gavin, first coined the phrase Adult Contemporary, the section had approximately 50 stations and now has about 230 regular reporters. With the recent installation of a new computer system, our capacity for processing station reports will easily allow us to handle up to 250 weekly A/C stations.

## WHY WOULD A STATION WANT TO BE A REPORTING STATION?

Reporting stations affect the national chart overview and thus a reporting station's playlist is like a weekly ballot which can have profound impact on the direction of adult musical preferences and needless to say, contributes to the success and/or failure of artists, writers and record companies. Excellent, free record service is provided to radio stations that participate in the weekly consensus. It is possible for a station with no trade reporter status to receive good record service, but those few stations are almost exclusively in the country's largest retail markets and have a proven track record of directly impacting record sales with their chosen airplay.

Reporting to any legitimate trade magazine is likely to result in tens of thousands of dollars in annual promotional record service. And though a majority of the unsolicited product may be inappropriate for a particular station, the remainder of useable music can and does save a station thousands of dollars each year.

## HOW DO APPROVED GAVIN A/C STATIONS FILE THEIR WEEKLY REPORTS?

Gavin accepts weekly reports each week from Monday at 8AM until Tuesday at 4PM. Any report may be telephoned (415-495-1990) or FAXed (415-495-2580). Reports must include all HEAVY, MEDIUM and LIGHT rotations as

well as all ADDS and DROPS. On Monday holidays, all A/C reports are processed on the following Tuesday. Stations wishing to freeze their playlist may do so by notifying Gavin as early as the Thursday prior to the frozen week. Gavin automatically freezes the playlists of stations that fail to meet the Tuesday 4PM deadline only if the station reported the previous week. Stations that miss two consecutive weeks will not be frozen and stations missing more than two consecutive weeks or are regularly inconsistent are subject to termination of reporter status with NO refund of subscription payments.

All stations should be aware that after the weekly deadline Gavin makes summary tracking information available to most promotion representatives via FAX and overnight courier. The blue handbook mailed with each week's Gavin Report lists all the Gavin A/C reporters from which that week's Gavin chart information was compiled. Space limitations allow us to only show the playlist ADDS for each station, but all records reported as such will be listed after each station's listing. If the listing notes "Frozen" that means the station called in a frozen playlist. A listing of "No Report, Playlist Frozen" that indicates that the station did not make contact with us that week, but an active playlist was available to us to freeze. At the very end of the blue book's A/C section we list any stations that are still part of the Gavin A/C reporter base, but were not included in the consensus because it has been more than one week since we received their last active report.

In an upcoming issue, we will provide you with a complete explanation of the three pages of research you see each week in the Gavin A/C section and we'll answer such questions as "Why are some records underlined and others not?" "What does it take to get on the chart?" "What kind of record qualifies for RECORD TO WATCH?" "What are HIT FACTOR and PLUS FACTOR?" "How does a record get into UP & COMING?" Why doesn't Gavin have a category like BREAKER?" etc ●

# HIT FACTOR

A/C Research:  
Diane Rufer/Ron Fell

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%

Total Reports This Week **218** Last Week **217**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
LINDA RONSTADT featuring AARON NEVILLE - All My Life (Elektra)	208	5	175	25	3	96%	6
GLORIA ESTEFAN - Here We Are (Epic)	196	—	168	19	9	95%	10
CHICAGO - What Kind Of Man Would I Be (Reprise)	183	—	154	23	6	96%	11
NATALIE COLE - Starting Over Again (EMI)	186	8	137	33	8	91%	9
BILLY JOEL - I Go To Extremes (Columbia)	168	4	106	52	6	94%	6
TAYLOR DAYNE - Love Will Lead You Back (Arista)	183	18	83	71	11	84%	5
KENNY G - Going Home (Arista)	158	2	102	46	8	93%	10
SADAO WATANABE featuring PATTI AUSTIN - Any Other Fool (Elektra)	149	11	106	30	2	91%	15
LUTHER VANDROSS - Here And Now (Epic)	138	7	84	37	10	87%	13
POCO - Nothin' To Hide (RCA)	141	—	85	38	18	87%	12
BONNIE RAITT - Have A Heart (Capitol)	160	15	49	75	21	77%	5
ALANNAH MYLES - Black Velvet (Atlantic)	138	9	74	48	7	88%	7
DONNY OSMOND - I'll Be Good To You (Capitol)	135	4	67	52	12	88%	8
CROSBY, STILLS & NASH - Chippin' Away (Atlantic)	139	4	63	56	16	85%	6
MICHAEL PENN - No Myth (RCA)	124	—	74	40	10	91%	13
SOULSISTER - Blame You (EMI)	132	2	29	76	25	79%	6
ROD STEWART - Downtown Train (Warner Bros.)	127	—	61	39	27	78%	12
JOHN TESH Featuring DIANA DeWITT - You Break It (Cypress/A&M)	126	7	42	61	16	81%	12
CUTTING CREW - The Last Thing (Virgin)	119	2	59	42	16	84%	12
BEE GEES - Bodyguard (Warner Bros.)	150	27	15	90	18	70%	4
PHIL COLLINS - I Wish It Would Rain Down (Atlantic)	158	30	12	85	31	61%	4
LOU GRAMM - Just Between You And Me (Atlantic)	116	—	45	45	26	77%	15
KATHY MATTEA - Where've You Been? (Mercury/PolyGram)	110	10	24	64	12	80%	6
ROXETTE - Dangerous (EMI)	110	12	18	65	15	75%	7
SHAWN COLVIN - Steady On (Columbia)	111	12	9	70	20	71%	8
RICHARD ELLIOT - When A Man Loves A Woman (Intima/Enigma)	99	—	26	57	16	83%	8
ELTON JOHN - Sacrifice (MCA)	94	1	33	38	22	75%	14
BELINDA CARLISLE - Summer Rain (MCA)	102	17	7	60	18	65%	6
NANCI GRIFFITH - I Don't Want To Talk About Love (MCA)	96	9	9	45	33	56%	6
JOE COCKER - When The Night Comes (Capitol)	87	—	31	37	19	78%	9
SMOKEY ROBINSON - Everthing You Touch (Motown)	110	28	2	47	33	44%	3
VONDA SHEPARD - Don't Cry Ilene (Reprise)	74	2	20	36	16	75%	17
JANET JACKSON - Escapade (A&M)	71	10	23	28	10	71%	5
PAUL CARRACK - Battlefield (Chrysalis)	95	19	—	45	31	47%	4
JIVE BUNNY AND THE MASTERMIXERS - That's What I Like (Atco)	72	6	3	37	26	55%	5
GRAYSON HUGH AND BETTY WRIGHT - How 'Bout Us (RCA)	76	18	1	33	24	44%	3
SARA HICKMAN - Simply (Elektra)	75	17	2	30	26	42%	4
CHER - Heart Of Stone (Geffen)	74	22	2	29	21	41%	3
DON HENLEY - Heart Of The Matter (Geffen)	96	52	1	24	19	26%	2
MADONNA - Keep It Together (Sire/Warner Bros.)	67	16	1	31	19	47%	3

## PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

	LW	TW	Increase
PHIL COLLINS - I Wish It Would Rain Down (Atlantic)	34	61	27%
DON HENLEY - Heart Of The Matter (Geffen)	—	26	26%
SARA HICKMAN - Simply (Elektra)	17	42	25%
GRAYSON HUGH and BETTY WRIGHT - How 'Bout Us (RCA)	20	44	24%
ROXETTE - Dangerous (EMI)	53	75	22%
MADONNA - Keep It Together (Sire/Warner Bros.)	28	47	19%
ROBERT HART - A Little Love Is Overdue (Atlantic)	3	22	19%
SMOKEY ROBINSON - Everthing You Touch (Motown)	26	44	18%
TIM FINN - Not Even Close (Capitol)	—	18	18%
TINA TURNER - Look Me In The Heart (Capitol)	33	50	17%
CHER - Heart Of Stone (Geffen)	25	41	16%
PAUL CARRACK - Battlefield (Chrysalis)	32	47	15%
RICHARD MARX - Too Late To Say Goodbye (EMI)	33	48	15%

# MADONNA



“KEEP  
IT  
TOGETHER”



GAVIN A/C DEBUT 40\*

WFAS ADD KBMG MED

WQNY ADD KWSI MED

WRFC ADD KSAL MED

WMT/FM WGBE MED

WAFL ADD WYRY MED

WVUD ADD WZNY MED

KBLQ ADD WGAD MED

# BEE GEEES



“BODYGAURD”

GAVIN A/C DEBUT 24\*-20\* 150/27  
70% HIT FACTOR

KTDY/FM ADD  
WFBG ADD  
KNOX ADD  
KOST ADD

WAHR HEAVY  
WMT HEAVY  
KTSR HEAVY  
KTID HEAVY

WMGI ADD  
KRKO ADD  
KFQD ADD

KBMG HEAVY  
KWSI HEAVY  
WTPH HEAVY



## P.D. NOTEBOOK

by Eric Norberg

## AS THE COUNTRY GETS OLDER

**T**here has been a lot of talk in the past few years about how the "Baby Boomers" of the late 1940s and early 1950s are now moving into the 35-54 demographic. When these people were in their teens, they were a boon to Top 40 radio; as they got into the 25-34 age cell, they helped make Adult Contemporary the leading format nationally. With their continual aging, are they now going to benefit traditional geriatric formats? *Probably not.* A clue to why is in an article on this aging population bulge in the June 26, 1989, issue of *Television/Radio Age* magazine:

*"There is...the question of whether the Boomers, as they age, resemble previous generations as they aged. The answer seems to be 'no,' that the Boomers are retaining many of their earlier perceptions and viewpoints, while settling into the calmer pace of their 30's and 40's. Thus, they are changing while remaining the same, a neat problem...to wrestle with."*

I've observed previously that the key to programming A/C most effectively seems to be to recognize that the listener who consciously seeks out A/C usually grew up with some form of Top 40; these adults still like the form and approach, but have become less aggressive in their tastes. They no longer expect to have their station define them culturally by the music—but they do respond to music they like, and to variety in the music and liveliness in its presentation. They have already revolutionized "easy listening" formats by opting for soft A/C instead of the more traditional "instrumental covers" of past hits. This not only suggests strategies to appeal to this audience segment with Pop music radio, but it offers what may be good news for Country stations—the new audience is not as dependent on the "cultural purity" of the music to define themselves, and thus can and will accept a greater variety of approaches, and more Pop-influenced music. This may help explain why C&W radio has been able to move more into the "Pop crossover" area without losing audience—and why that has made a niche for "culturally pure" Country stations playing traditional Country music: *Today's 45+ Country listeners do still require that "cultural identity factor."*

The aging of the "Baby Boom" suggests something else, strategically, too: The greatest attention of stations tends to be on the largest potent audience, so as Top 40 benefited in the '80s from going after a "less desirable" under-25 audience for which there was

less competition, formats seeking to target 25-40 year olds may see less competition for this demo in the years to come, and "contrarians" may benefit by going after it!

On another subject, a prominent consultant has recently been telling those attending his seminars, and has been quoted in the trade press, something to the effect that adult music tastes are now "masculinizing." As evidence he points out that music by such acts as Bread and The Carpenters doesn't test as well as once it did, and music by such acts as Bob Seger tests better than before.

I have done adult Pop music testing on a weekly basis for a decade now, and I challenge that interpretation. I have observed, and still do, that women tend to be more unanimous than men in their Pop music tastes,

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**The key to programming A/C most effectively seems to be to recognize that the listener who consciously seeks out A/C usually grew up with some form of Top 40.**

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for whatever psychological reason, and thus for A/C radio the female tastes tend to have more influence in defining the music mix. (As has been pointed out in a previous Gavin Seminar session, too, in any situation the woman decides what will be listened to when they are together.)

You'll note that The Carpenters and Bread had their major Pop hits several years before Bob Seger, so my own interpretation of this is that you are simply seeing a generational, evolving difference in what women like. I do not see any growing unanimity in male Pop music tastes compared to the past, and I suspect there will have to be a major psychological change in male tastes in Pop music for any "masculinization" of A/C to occur.

The column this week reflects my own thinking on two matters of considerable importance to programmers in the '90s, and I would be very interested in *your* thoughts on these subjects! Write me c/o the *Gavin Report*; or let's get together at the Gavin Seminar (if you're reading this issue while attending) and talk about it in person! These points might also make for fruitful discussion at some of the sessions as well. See you! ●

## HERE AND THERE

by Sheila Rene

April 22 has been officially proclaimed "Earth Day 90." One of the first events to remind us of its importance was "Bring Back Our Globe," a benefit performed by **Mary's Danish** at the China Club in Los Angeles last month. Cheering on the Danish was **Jackson Browne**, **Daryl Hannah**, members of **David Bowie's Tin Machine** and the **Red Hot Chili Peppers**. MD's video for the second single from their **Chameleon Records** debut album, **there goes the wondertruck**, is titled "It'll Probably Make Me Cry." The video was lensed in Mexico and L.A. by director **Tamra Davis**, who's already done videos for **Lou Reed**, **Tone Loc**, **The Bangles** and **Pretty Boy Floyd**. Here's hoping we can all take some of the lessons learned at the opening Gavin Seminar session with environmental activist/author **Jeremy Rifkin** and celebrate "Earth Day 90" knowing we are doing our personal best to save the planet...

**Bits & Pieces:** It's not news, but we now know **Mike Shipley** will produce the next **PolyGram** album for **Def Leppard**, and it will not be recorded in Los Angeles...**Bad English** attracted some heavyweights at their Hollywood Palladium show including **Sam Kinison** (who introduced them), members of **Cheap Trick**, **Ratt**, **Vixen** and **House Of Lords**...**Shotgun Messiah** adopted a pup from an Albany, NY animal shelter. Christened **Shotsiah**, the nine-week old white Samoyed, is being fashioned to become the official mascot of the band...Check out the new single and video from **The Angels**. "Let The Night Roll On" from their **Beyond Salvation** album was shot in an abandoned Memphis slaughterhouse. Lead singer **Doc Neeson** raises the dead as he howls and roars around flame-shooting oil drums. The clip was produced by **Sherrie Owen** and directed by **John Jopson**, who has also worked with **Hall & Oates**, **Poison** and **Icehouse**...The new **Colin Hay Band** album has just been released on **MCA**. **Wayfaring Songs** was recorded during the summer and fall of 1989 with producer **Elliot Scheiner**. Hay's group now includes the fiddle and mandolin of **Gerry Hale**, bassist **Paul Gadsby** and drummer **Robert Dillon**...**Madonna** is still rehearsing for an upcoming world tour to kick-off in Japan in April. Before her album of new and original songs is released on **Sire/Warner Bros. Records** we'll see a soundtrack for "Dick Tracy"...Scheduled to ship by March 13 are three new long-form videos from **Warner Bros.** artists the **B-52's**, **Lou Reed**, **R.E.M.** and the **Jesus & Mary Chain**. Other projects being planned for this spring are offerings from **Erasure**, **Neil Young**, **Dio** and the rap roster of **Cold Chillin' Records**...**Virgin's Warren Zevon** began his "Millennium Paranoia" tour in Rhode Island to celebrate of his new **Transverse City** album, released earlier this month. Zevon will be backed by bassist **Jen-**

nifer Condos, guitarist Frank Simes and drummer Ian Wallace. Look for Warren to guest on NBC's "Night Music" on March 4... **Tangerine Dream** just performed two special three-hour concerts in the center of East Berlin at the 10,000-seat Werner Seelenbinder Halle. They are finalizing plans for a U.S. tour later this year... **Hard 'N' Heavy**, the successful video magazine, is ready to release 80 minutes of uncensored, high-volume video music and interviews with **Skid Row** and tour rehearsals with **The Cult**. There's a special London Supersession featuring **Ritchie Blackmore, Ian Gillian, Brian May, Dave Gilmour** and **Tony Iommi** performing a new version of "Smoke On The Water." The exclusive interviews feature **Motorhead's Lemmy, Kix, Steve Stevens, Blackie Lawless** and **King Diamond**, plus a look back at the career of **Iron Maiden** and a look ahead at **Princess**

**Pang and Gun...Epic Records** has signed **Social Distortion** and they're currently in the mastering stages of the new album... **Whitesnake** recently launched their 1990 tour in Fairfax, Virginia with dates scheduled through May with the following line-up: guitarist **Steve Vai**, guitarist **Adrian Vandenberg**, bassist **Rudy Sarzo** and drummer **Tommy Aldridge...Suzanne Vega** is set to release her new album, **Days Of The Open Hand** in April...

*Rick Nelson: Idol For A Generation*, the first in-depth biography of the second biggest-selling first generation rock and roller, will be published in late April by **Contemporary Books**. **Joel Selvin**, rock critic turned author, did more than 70 interviews with Rick's friends and colleagues, some of whom had never spoken to the press before. **David Nelson** cooperated, as did guitarist **James**

**Burton**, producer **Jimmie Haskell**, songwriters **Sharon Sheeley** and **Baker Knight**, plus members of the "Ozzie and Harriet" cast. Selvin unearthed some amazing stories such as the one about Rick's eighteenth birthday. At the time he was co-starring in "Rio Bravo" with **John Wayne**—who dumped him in a pile of steer manure to celebrate. Then there's the story about Elvis's team playing football against Rick's in a public park in Beverly Hills. Elvis's lost. Nelson ended up virtually a recluse, living in **Erroll Flynn's** old mansion, getting up at dark and going to bed at dawn, never leaving his house without full makeup. It's Selvin's controversial contention that Rick be treated seriously as a musician, not just as a teenage TV star who made records. If you have a problem with that, he suggests you listen to "Believe What You Say" again. ●

**ON MANAGEMENT**

by *Oren Harari*

**EFFECTIVE MANAGERS DEVELOP COMPANY ALLIES**

**T**his column is the third part of a little trilogy which has summarized three key attributes which may well prove critical to your own development as a manager, especially as we enter the wonderfully wacky mad business world of the 1990s. I've been summarizing the research findings that consultant Linda Mukai and I have unearthed in investigating effective and less effective managers in several companies and industries. In the prior two columns we talked about how effective managers view their management role and how they approach action. Today we'll examine the third very important attribute that separated the winners from the losers in our research—namely, how effective managers develop company allies, and how ineffective managers don't.

*Effective managers are network builders, team players, boundary crossers and resource sharers.*

As we've done all along, let's break this attribute down into some basic elements.

**TEAMWORK**

Ineffective managers act as if they are independent from (or even competitive with) other functions within the organization. Their orientation, by and large, is "Leave me and my people alone and let us get our job done." Their major loyalty is to their function and department, not the organization. They often blame and gossip about the so-and-so's in other parts of the firm.

Effective managers view themselves as part of an organization-wide team. They cross organization boundaries—vertical and horizontal—to get the job done. They teach their people that it is also necessary for them to cross boundaries to get the job done. They like creating and working with cross-functional teams. They encourage their people to do the same.

**RELATIONSHIPS**

Ineffective managers spend little time cultivating relationships throughout the organization. They are concerned about those people close to them on the organization chart, and they are loyal to a tight clique. Other than company gossip, they are not particularly interested in the needs or challenges of other segments of the organization. They spend a lot of time in their offices.

Effective managers see the organization as a circle of people who know and help each other. They deliberately spend time cultivating allies throughout the firm, be it the research lab, the receivables office, or the mailroom. They chat with allies, they visit them, they take them to lunch. They share information without violating a trust. They learn a great deal by doing all this. They seek allies to solve problems, ask for help, or lend a hand. They often extend their cultivation activities outside the organization, with customers and suppliers, for example. They are excellent networkers, frequently out of their office managing by "wandering around."

**RESOURCES**

Ineffective managers hoard information and resources, trusting only a few people, usually those formally linked to them on the organization chart or those in their personal clique. They resist sharing information and resources because they feel they would lose power and security if they did so. Because they are not plugged into the entire firm, they often don't know what's really going on in the organization, and depend on their bosses

to tell them what's happening.

Effective managers share information, advice, ideas, even budgets and personnel, with people at all levels and functions, well beyond anything prescribed by the organization chart. By doing so, these managers create reciprocal relationships with allies and expand their influence throughout the firm. By using a web of informal networks and company alliances, they are in touch with what's happening throughout the organization (they often tell their bosses what's happening!) and are able to get the job done quickly and effectively.

In short, effective managers do not view themselves as part of a narrow, limited slice of the organization. Instead, they cross boundaries throughout the firm, developing alliances and working with people at all levels and functions in getting the job done the best way possible. Their primary loyalty is to the organization's mission and product, not to their functional or departmental turf.

This, then, is the third and final attribute that Linda and I discovered in our search for what distinguishes the good managers from the mediocre ones. To review: Our findings showed that effective managers defined their role differently than did ineffective managers, they perceived and approached action differently and they viewed company alliances differently. Remember, there were no differences between effective and ineffective managers on factors such as job experience, prior education or degrees, industry knowledge or financial skills. That is, many mediocre managers had those particular attributes, as did the effective managers. This suggests to us that experience, education, financial acumen and the like may be necessary but not sufficient attributes for management success. For management success, especially during the next decade, the attributes which I've described in this trilogy of articles may prove to be the crucial edge. ●

# COUNTRY

## MOST ADDED

- KEITH WHITLEY (64)  
(RCA)
- DOUG STONE (59)  
(Epic)
- GLEN CAMPBELL (52)  
(Capitol)
- TRAVIS TRITT (51)  
(Warner Bros.)
- LIONEL CARTWRIGHT (50)  
(MCA)

## TOP TIP

KEITH WHITLEY  
I'm Over You  
(RCA)

Off to the strongest start of any Keith Whitley record (64 adds—this week's Most Added), it will be interesting to see if this becomes his biggest hit.

## RECORD WATCH



DOUG STONE  
I'd Be Better Off

(In A Pine Box) (Epic)  
KSAN's Carl Brown is already predicting this will be one of the biggest songs of the year. Other stations jumping on the Stone bandwagon include: WAMZ, WESC, KPLX, WYNK, KXXY, KPUP, KROP, KPIG, etc.

Editor: Lisa Smith  
Assoc. Editor: Cyndi Hoelzle

## 2W LW TW

11	5	1	PATTY LOVELESS - Chains (MCA)
4	2	2	RESTLESS HEART - Fast Movin' Train (RCA)
9	4	3	REBA McENTIRE - Little Girl (MCA)
3	1	4	OAK RIDGE BOYS - No Matter How High (MCA)
14	10	5	EDDY RAVEN - Sooner Or Later (Capitol)
15	12	6	PAUL OVERSTREET - Seein' My Father In Me (RCA)
18	13	7	GARTH BROOKS - Not Counting You (Capitol)
13	9	8	EXILE - Keep It In The Middle Of The Road (Arista)
12	8	9	RICKY SKAGGS - Heartbreak Hurricane (Epic)
23	16	10	MARY CHAPIN CARPENTER - Quittin' Time (Columbia)
28	19	11	RANDY TRAVIS - Hard Rock Bottom Of Your Heart (Warner Bros.)
22	18	12	LORRIE MORGAN - Five Minutes (RCA)
19	17	13	JANN BROWNE - Tell Me Why (Curb)
24	21	14	VINCE GILL/REBA McENTIRE - Oklahoma Swing (MCA)
26	22	15	DON WILLIAMS - Just As Long As I Have You (RCA)
7	7	16	FORESTER SISTERS - Leave It Alone (Warner Bros.)
1	3	17	EDDIE RABBITT - On Second Thought (Capitol)
6	6	18	GEORGE STRAIT - Overnight Success (MCA)
25	23	19	WILD ROSE - Go Down Swingin' (Capitol)
27	24	20	SWEETHEARTS OF THE RODEO - This Heart (Columbia)
—	29	21	RONNIE MILSAP - Stranger Things Have Happened (RCA)
31	27	22	ALAN JACKSON - Here In The Real World (Arista)
16	15	23	SOUTHERN PACIFIC & CARLENE CARTER - Time's Up (Warner Bros.)
2	14	24	ALABAMA - Southern Star (RCA)
35	30	25	KENNY ROGERS & HOLLY DUNN - Maybe (Reprise)
39	33	26	VERN GODDIN - Right In The Wrong Direction (Columbia)
5	11	27	KATHY MATTEA - Where've You Been? (Mercury/PolyGram)
—	37	28	HANK WILLIAMS JR. - Ain't Nobody's Business (Curb/Warner Bros)
36	31	29	MARK COLLIE - Something With A Ring To It (MCA)
29	28	30	MARSHA THORNTON - Bottle Of Wine And Patsy Cline (MCA)
34	32	31	LARRY BOONE - Everybody Wants To Be Hank ... (Mercury/PolyGram)
—	36	32	DOLLY PARTON - Time For Me To Fly (Columbia)
—	39	33	SAWYER BROWN - Did It For Love (Curb/Capitol)
—	—	34	DAN SEALS - Love On Arrival (Capitol)
—	40	35	KENTUCKY HEADHUNTERS - Dumas Walker (Mercury/PolyGram)
—	—	36	WAYLON, WILLIE, JOHNNY AND KRIS - Silver Stallion (Columbia)
—	—	37	EARL THOMAS CONLEY - Bring Back Your Love To Me (RCA)
—	—	38	HIGHWAY 101 - Walkin', Talkin', Cryin', Barely Beatin' ... (Warner Bros.)
17	20	39	MERLE HAGGARD - If You Want To Be My Woman (Epic)
—	—	40	SHENANDOAH - See If I Care (Columbia)

## CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	light	Hit Factor	Weeks
MAC McANALLY - Back Where I Come From (Warner Bros.)		130	19	1	51	59	40%	6
PRAIRIE OYSTER - Goodbye, So Long, Hello (RCA)		124	39	2	17	66	15%	2
NGDB w/R. Cash and J. Hiatt - One Step Over The Line (MCA)		114	8	5	41	60	40%	6
SKIP EWING - If A Man Could Live On Love Alone (MCA)		106	21	2	17	66	17%	4

# WHAT IS A PRAIRIE OYSTER?

- a) a desert delicacy often eaten to increase virility
- b) a large open expanse of land on a half shell
- c) a ~~gem~~<sup>pearl</sup> of a new country group on RCA Records



THE NEW SINGLE  
**"GOODBYE, SO LONG, HELLO"**

GRAB YOUR ADD SHEET—  
WRITE IT DOWN!

# UP & COMING

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

Reports	Adds	Weeks	ARTIST TITLE LABEL
103	51	2	TRAVIS TRITT - Help Me Hold On (Warner Bros.)
102	8	5	JERRY LANSDOWNE - Lessons Of Love (Step One)
99	40	2	ROBIN LEE - Black Velvet (Atlantic)
87	59	2	DOUG STONE - I'd Be Better Off(In A Pine Box) (Epic)
86	21	3	CHARLIE DANIELS BAND - Mister DJ (Epic)
80	18	3	SUSI BEATTY - Nobody Loves Me Like The Blues (Starway)
77	5	5	MOE BANDY/BECKY HOBBS - Pardon Me(Haven't We Loved Somewhere Before) (Curb)
77	52	2	GLEN CAMPBELL - Walkin' In The Sun (Capitol)
75	64	1	* KEITH WHITLEY - I'm Over You (RCA)
64	50	1	* LIONEL CARTWRIGHT - I Watched It All(On My Radio) (MCA)
56	9	3	JENNIFER McCARTER & THE McCARTERS - Better Be Home Soon (Warner Bros.)
55	15	4	JEFF STEVENS & THE BULLETS - Boomtown (Atlantic)
52	1	5	ANNE MURRAY - I'd Fall In Love Tonight (Capitol)
51	19	2	WILLIE NELSON - The Highway (Columbia)
46	—	6	THE O'KANES - Why Should I (Columbia)
39	38	1	* RODNEY CROWELL - If Looks Could Kill (Columbia)
38	3	5	JONATHAN EDWARDS - Listen To The Radio (Curb)
37	1	5	LEE ROY PARNELL - Crocodile Tears (Arista)
35	2	5	JOHN CONLEE - Don't Get Me Started (16th Avenue)
35	—	7	TIM MENSY - You Still Love Me In My Dreams (Columbia)
35	6	3	LORIE ANN - If I'm Gonna Fall (Sing Me)
27	15	1	* DANIELE ALEXANDER - You Called (Mercury/PolyGram)
26	1	10	GIRLS NEXT DOOR - He's Gotta Have Me (Atlantic)
20	3	1	* JOSH LOGAN - Lovin' On Backstreets (Curb)

Dropped: #25-Baillie and the Boys, #26-Desert Rose, #34-R. Van Shelton, #35-Zaca Creek, #38-The Judds, Barbara Mandrell.

## TOP REQUESTS

RESTLESS HEART  
PATTY LOVELESS  
RANDY TRAVIS  
KATHY MATTEA  
OAK RIDGE BOYS

## LP CUTS

Hank Williams Jr. - Man To Man/Good Friends,  
Good Whiskey.../USA Today /  
Stoned At The Jukebox/Hot To Trot  
Restless Heart - Dancy's Dream  
Marty Stuart - Hillbilly Rock  
Kentucky Headhunters - Oh Lonesome Me/  
Skip A Rope

# INSIDE COUNTRY

**WELCOMES.** We're very pleased to welcome five new stations to our family of Gavin reporters.

**KCFM-Kansas City, MO**  
Wes Cunningham, PD/MD  
12412 E. 40 Highway - 64055. 816-373-1073

**WDOD-Chattanooga, TN**  
Gene Michaels, PD  
Tom Phillips, MD  
P.O.Box 4232 - 37405. 615-266-5117

**WOWQ-DuBois, PA**  
Sam Lewis, PD  
Tom Rogers, MD  
P.O.Box 1087 - 15801. 814-371-6100

**KTOM-Salinas/Monterey, CA**  
Jeff Iler, PD/MD  
P.O.Box 81380 - 93912.. 408-422-7484

**WHYL-Carlisle, PA**  
Lincoln Zeve, PD  
Tony Phillips, MD  
1013 South Hanover St. - 17013. 717-249-1717

**GAVIN SEMINAR.** Welcome to all of you attending the **Gavin Seminar** in San Francisco. This year's Country session promises to be an exceptionally good one, and we got a lot of help on it early on. Last October, we took a survey of all of the General Managers at our Country reporting stations, as well as some key executives at record companies. In the survey, we asked them to list the most important issues the Country music industry will have to contend with in the '90s. Here were the results:

1. The main concerns fell under the umbrella of marketing Country Music, including the image of Country music, attracting a younger audience and losing audience to other formats.

2. Another big concern was the fragmentation of the format between traditional Country music and modern Country music.

3. The third most mentioned topic was that of

breaking new artists, and who the superstars of tomorrow are going to be. This seemed to be an even bigger issue because of shorter playlists and more syndicated programming.

4. New research techniques ranked high among our radio respondents. Country stations are continually looking for ways to get a better handle on their audience.

5. Another big concern among General Managers was finding good air talent. With more smaller markets using syndicated programs, there are fewer training grounds for the major air talent of tomorrow.

We've based this year's Country session on these answers, and will get some new ideas on ways to handle these problems. We'll summarize the session in next week's Inside Country for those of you who couldn't attend this year's Seminar. Start making plans for next year now!

Talk with you next week. The Gavin Country Crew



# L O O K

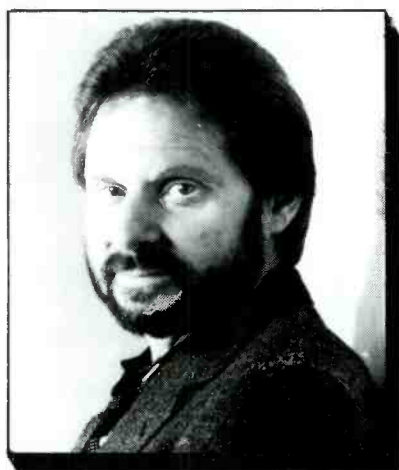


## *Jann Browne* TELL ME WHY

You Ain't Down Home, Tell Me Why, Mexican Wind and Louisville. Watch Jann's video (in heavy rotation!) on TNN and CMT.

## *Ronnie McDowell* THE BEST OF

The King Is Gone, She's A Little Past 40, Sheet Music and Watchin' Girls Go By. Radio says She's A Little Past 40 is one of the "Most requested records this year!"



## *Moe Bandy* GREATEST HITS

Pardon Me (Haven't We Loved Somewhere Before), Till I'm Too Old To Die Young, Americana and You Haven't Heard The Last Of Me. Moe and Becky's video on the way.

# H E A R

**CURB**  
RECORDS

# UP & COMING

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

## REVIEWS

by Diane Rufer & Ron Fell

### NANCY MARTINEZ

*Everlasting* (A&M)

Ms. Martinez has a powerfully soulful voice which has, until now, not been given a clear audition. This track demands and gets attention.

### THE BEAUTIFUL SOUTH

*You Keep It All In* (Elektra)

We could have guessed this was on Elektra. The new breed of Elektrans dance to the beat of a different drummer and Beautiful South takes a cute cadence and turns it into musical intrigue. We like this one a lot.

### MICHAEL BOLTON

*How Can We Be Lovers* (Columbia)

Bolton rocks the house with an intense track written with Desmond Child and Diane Warren. It's crunch time and Bolton holds a big hammer.

Reports	Adds	ARTIST TITLE LABEL
50	3	SALLY MOORE - Happy Together (Curb)
47	18	RICKIE LEE JONES - Don't Let The Sun Catch You Crying (Geffen)
46	4	MICHAEL DAMIAN - Was It Nothing At All (Cypress/A&M)
42	16	BAD ENGLISH - Price Of Love (Epic)
40	13	ROBERT HART - A Little Love Is Overdue (Atlantic)
39	22	* INDIGO GIRLS - Get Together (Epic)
37	9	DIANNE REEVES - Never Too Far (EMI)
34	2	JULIA FORDHAM - Manhattan Skyline (Virgin)
31	26	* TEARS FOR FEARS - Advice For The Young At Heart (Fontana/PolyGram)
31	6	FATTBURGER - Oh Girl (Intima)
30	2	JOHN FARNHAM - You're The Voice (RCA)
26	5	JETS - Somebody To Love Me (MCA)
24	5	BRIDGE 2 FAR - Heaven On Earth (WTG/CBS)
23	2	MICHELLE SHOCKED - On The Greener Side (Mercury/PolyGram)
22	6	* LISA STANSFIELD - All Around The World (Arista)

**Dropped:** Cher (Jesse James), Phil Collins (Paradise), Quincy, Chaka & Ray, Michael Bolton, Tom Petty, Stephen Bishop.

## INSIDE A/C by Diane Rufer and Ron Fell

LINDA RONSTADT and AARON NEVILLE take "All My Life," a wonderful two-year-old KARLA BONOFF song to the top with 84% of its play already in HEAVY rotation in just six weeks.

Moving 26 to 13 to 6, TAYLOR DAYNE's "Love Will Lead You Back" is due for a number one if it can hold-off a frisky BILLY JOEL. TAYLOR leads BILLY in total stations 183 to 168, while BILLY leads in HIT FACTOR, 94% to 84%.

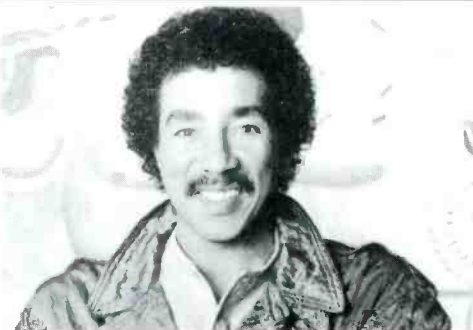
BONNIE RAITT's "Have A Heart" will follow its Valentine week with a strong top ten next issue. The list of Heart-less shrinks this week with 15 more newcomers including WLIP, WMXB, WOKZ and KKUS.

Stations attempting to lock up the 25-34 demo should already be on the ALANNAH MYLES. A healthy 88% of its players have committed to serious play and among the new are KFQD, KXFM, KRKO, WAEB, KUIC and WIHN.

In two chart weeks the BEE GEES are already halfway up the chart at #20. It's once again in the MOST ADDED box with 27 new including KDES, KTDY/FM, J107, WFBG, WMGI and WJXL.

PHIL COLLINS' "I Wish It Would Rain Down" (up 19 points in two weeks) wins PLUS FACTOR with a 27% HIT FACTOR increase and it's also our third MOST ADDED with 30 new including WKMI, KXLK, KWLO, WNSR/FM, K101, KSBL, KAAK, KSRF, KBOI and WVMT.

Another of our MOST ADDED, SMOKEY ROBINSON's "Everything You Touch," debuts as our highest chart entry at 31. He's



got 110 A/Cs in three weeks with WFMK/FM, KYJC, WGAD, WRFC, WAFL, WAHR, WFRO and KFVR among the new.

GRAYSON HUGH and BETTY WRIGHT clean up on their debut at 36. With an early 44% HIT FACTOR, all signs point to a big A/C success for those who play it. Three-fourths of those playing it more than one week are already committed to serious rotations including i107.7, WHAI, WJTW/FM, WRFC, WKYE, WQNY/FM, WZNY, WMT/FM, WELW, WBTH, KKRK and KVVN/FM.



SARA HICKMAN's "Simply," is gonna be a big A/C record. Among its early believ-

ers are WMT AM & FM, WWDE, KSAL, KSRF, KSGT, WSKY, KAEZ/FM, KTID, WTWR, WNMB, CKFM, KIDX/FM and WAHR.



DON HENLEY's third is A/C's first MOST ADDED by a twelve-station margin. The new 52 include WBLG/FM, KTSR, WJON, WVUD, KIZZ, WZNY, KTID, WKYE, WHAI, WAFL, KIXK, KNOX and KKIS.

RECORD TO WATCH last week, ROBERT HART's "A Little Love Is Overdue," added 13 to his total with KITZ, KBOL, KAEZ/FM, WRCO and KOFY/FM among those. This single may look a little slow at the moment but we expect it to go the distance or at least a long way!

This week's RECORD TO WATCH, the ROLLING STONES' "Almost Hear You Sigh," enters CHARTBOUND in just their second week with 55 total reports and new this week from WKTJ, WZST, KRDI/FM, WCPZ, WDND, KUIC and KYJC. The guys have been around and are definitely in the Adult category. It's great that they've toned down a bit for our format. Already rotating in MEDIUM for WKYE, WZST, WMT/FM, KEZH, KCMJ/FM, i107.7 and WAEB.

## COUNTRY PROFILE

**F**olks have been making a big deal about the eclecticism of Eddy Raven's latest album. *Temporary Sanity* is a mixture of Country, R&B, Cajun and Rock and Roll. The hodge-podge doesn't seem such a surprise when you take a good look at Raven and his background. *Temporary Sanity* is an album Raven has wanted to make for a long time; He just finally had the time and the artistic freedom to do it.

Eddy, born Eddy Futch, grew up shuttling between his mother's hometown of Lafayette, Louisiana (in the heart of Cajun country), coastal Georgia (where his father grew up) and Orlando, Florida where the Futches had relatives. He began playing in bands practically as soon as he could hold a guitar.

Eddy was 14 when he recorded a song he had written called "Once A Fool." When he got the pressings back he thought the company had sent him someone else's records because the labels mistakenly gave credit to one "Eddy Raven." Though the record is now lost in obscurity, the name stuck. It wasn't until years later that Eddy found out that, oddly enough, his stage name is appropriate. One of his aunts called to say she was happy Eddy was using a family name—Raven comes from his Cherokee ancestry. "It wasn't planned that way but it worked out," muses Raven. "There's Cherokee on my dad's side, and German and French on my mom's side."

When Eddy was a teenager he got a job at La Louisiane record store in Lafayette. The owner also operated a recording studio where young Eddy got a chance to learn about recording first hand. As he helped out he was able to observe many of the region's stars, including Dr. John and Professor Longhair, in person.

Raven soon added his name to the La Louisiane label catalog, releasing *That Cajun Country Sound* in 1969. By this time he was playing a mix of Cajun, Rhythm and Blues, Country and Rock and Roll in bands around town. Like many Louisianans, Raven saw these types of music as compatible, all part of the "Louisiana sound." Raven explains, "I was writing songs that were South Louisiana Country, with the horns and the blues combined—we'd use horns instead of fiddles."

Jimmy C. Newman heard the album and told Raven that if he ever wanted to go to Nashville he would help him any way he could. Eddy's father, a Country blues guitarist who gave up music to support his family, was also pushing Eddy to try his luck in Nashville. So Raven went to Music City, and cashed in his chips with Newman, who directed him to the offices of Acuff/Rose. He signed on as a writer for the legendary publishing company that owned the rights to songs by Hank Williams, John D. Loudermilk, Don Everly and Roy Orbison, but moved back to Lafayette. He wasn't ready to make the transition at that point. Though he didn't stay in Nashville, he says, "That was when it really started to happen—when I met Don Gant." Gant, who was working at Acuff/Rose, became Raven's mentor and challenged him to take his music

February 16, 1990/the GAVIN REPORT



### Sooner Or Later: Eddy Raven's Story

By Cyndi Hoelzle

further. The pressure from Gant, Newman and his father finally convinced Eddy to make a full commitment and move to Nashville permanently.

In 1974, Don Gant moved over to ABC Records and signed Raven as an artist. "I was at ABC Records during the time that Jimmy Buffett, the Amazing Rhythm Aces, Delbert McClinton and Billy 'Crash' Craddock were there," Raven remembers. "I picked up a lot of stuff from those guys." Raven was doing straight Country, while trying to incorporate elements of the music he grew up with. He soon became frustrated with the age-old Nashville question over what is or isn't "Country." "I wasn't the average run-of-the-mill Country," he explains. "I wasn't the bless-your-heart kind of Country. I had grown up tough and hard. I had grown up *IN* the Country. I know a lot of these people that are Country singers who don't know how to break corn, have never seen a row of cotton, don't know anything about planting or digging potatoes and don't know a thing about a mule or a horse or a wagon. I know all about that stuff. And what's amazing is that some of these pseudo-traditional people that don't know a damn thing about it look down on people like me and say we're not Country," he sighs. "Hell, who cares? I'm here to make the music the best way I know how to do it."

Raven went from ABC to Monument to Dimension Records to Elektra. It was at Elektra that he had his first real hits, "I Should've Called" followed by "Who Do You Know In California?" Both records were produced by Jimmy Bowen, who was to be a big player in Raven's life. Bowen told Raven that he had to follow his heart and do the kind of music that he loved. "Bowen and I had a long talk about what I needed to do," Raven remembers. "He told me that unless I wanted to be a bar band all my life I needed to get my priorities straight—to do things for Eddy."

Raven moved over to RCA Records and had his first number one record with "I Got Mex-

ico." A string of hits followed, including "Operator, Operator," "She's Gonna Win Your Heart" and "Right Hand Man" (which reunited Raven with longtime friend Don Gant as producer). After Gant's death in 1987 Barry Beckett called to offer Raven his services. Raven had used Beckett in the studio as a keyboard player, but had no idea he was a producer. He says, "I loved his (Beckett's) technique and his attitude. Then I started checking...and found out that he had produced all these great records down in Muscle Shoals. He did "Light From A Distant Fire," and "Torn Between Two Lovers" and was involved in "Old Time Rock and Roll" for Bob Seger. Some of my favorite records he played on or co-produced." Raven immediately agreed to the collaboration and Barry produced the last four songs that Raven did for RCA—each one of them a #1 record.

About that time Jimmy Bowen was starting Universal Records, and called Raven to bring him over to the label. Raven recalls, "Bowen told me, 'you're kind of outlaw-y. You need to be over here with us.'" Part of the deal was that Barry Beckett would come with him. Raven says, "The chance to be able to record for a label owned and operated by Jimmy Bowen and produced by Barry Beckett—wow! How many people get that opportunity?" Bowen gave Raven freedom, and encouraged him to record the album that he had been waiting to make. *Temporary Sanity* is the result. The first single, "In A Letter To You," has a bit of an R&B horn section, "Zydeco Lady" and "Bayou Boys" are what Raven calls his "electric Cajun Band music." He even covers a 38 Special song, "Little Sheba," which he first heard playing on one of his son's albums. He explains, "If I like a song, I'll just do it. The first time I heard 'Little Sheba' I thought, 'that's a great song.' Then I listened to the lyrics—it's about mud wrestling! The question around Universal was whether or not Country radio will accept that—hey, they love mud wrestling!" he laughs. Raven is pleased with *Temporary Sanity*. He says, "We're finally pulling all those pieces together. Something I wanted to do for a long time is marry the Cajun music with the island influence, the steel drums and everything, without making the music too traditional. It would probably be a big insult to all the great traditionalists to try to do their business."

Why is Raven able to stretch out artistically these days? Has Country radio changed? "Country music has done a tremendous about-face since I've been in it. Generally the younger guys have come in and opened it up. People who years ago were working the night shift or in the mail room are now in command...it has opened up a whole lot. We push to the edges with our records."

Eddy Raven seems to be enjoying himself more than ever. His current single, "Sooner Or Later" is climbing the charts, and he just returned from two weeks in the Bahamas, filming "Celebrity Outdoors." He says, "That is what I've been working for all my life—getting paid to go fishing." ●

## MOONLIGHTING

by Moon Mullins

A FIVE MINUTE HISTORY OF 65 YEARS IN COUNTRY MUSIC,  
AND RADIO'S PLACE IN IT

**R**adio has played the major role in the spread of Country Music's popularity across the nation. Shortly after radio began, Country music, with its roots in the South, eventually spread to all regions with locally-oriented Country programs on area radio stations.

**1925-1955** WSM-Nashville begins broadcasting what would become the Grand Ole Opry over 50,000 red hot watts to millions of listeners over 40 states and in several foreign countries...Chicago airs the National Barn Dance, Cincinnati has the Midwest Hayride, Shreveport sends its Louisiana Hayride signal across Texas and the Southwest, Tulsa makes Bob Wills and the Texas Playboys famous and starts a western influence that later spreads to Southern California and Hollywood's Town Hall Party. Today, from all the hundreds of shows that existed in those years, only the Opry remains on radio.

**1928** Jimmy Rodgers records what many consider to be the FIRST true Country hit, "Blue Yodel Number One," later known as "T for Texas."

**1942-1945** America enters World War II and soldiers from the South and Southwest take their Country music along with them. Their northern counterparts take a "hankerin'" to it. Southerners move from their agricultural-based economy to cities like Detroit, Dayton and other auto- and factory-based communities. As they remain in the north, their influence increases and so does their primary music choice—Country.

**1946** Hank Williams discovered by Fred Rose, eventual co-owner of Acuff-Rose publishing. Country's greatest performer and composer became the first of the major crossover artists, although his songs were "covered" by Pop singers like Tony Bennett, Rosemary Clooney and Jo Stafford.

**1948-1952** Post World War II popularity of Country music, along with the invention of 33 and 45 rpm records, creates new stars like Hank Williams, Faron Young, Webb Pierce, Lefty Frizzell and others.

**1953** KDAV, Lubbock, Texas, becomes the first All-Country radio station.

**1955** Birth of the "Rock 'n Roll" and "Rockabilly" twins. Birthplace: Memphis. Father: Rhythm and Blues. Mother: Country music. Original performers of the Rockabilly style: Elvis Presley (originally known as the Hillbilly Cat), Jerry Lee Lewis, Johnny Cash, Roy Orbison and Carl Perkins, all of whom re-

corded for the Sun Record label. On the R&B side was Fats Domino, LaVern Baker, Chuck Berry, to name a very few.

**1958** The Country Music Association is founded to further the image of Country Music worldwide. At that time there were less than 80 full-time Country music radio stations...Chet Atkins, credited as the creator of the famous "Nashville Sound" produces many hits that cross over to Pop. The Anita Kerr Singers contribute significant influence.

**1962** R&B great Ray Charles records a multi-million selling album, "Modern Sounds In Country and Western Music" that accelerates the trend of palatable Country music recorded for the Pop masses. This "crossover" to Pop direction lasts 22 years.

**1964** The Beatles arrive and the face of Rock 'N Roll changes forever, with Rockabilly slowly absorbed into Country music altogether. Some say that is the year true Rock died.

**1966** A Federal Communications Commission ruling leads to AM and FM radio stations having separate and distinct programming, forcing FM to draw listeners to its band. The first successes are Beautiful Music and a new San Francisco-based upstart format that calls itself "Progressive" radio.

**1967** Anne Murray's "Snowbird" begins a '70s trend of women singers having a larger role on Country charts.

**1974** Ed Salamon of WEEP-Pittsburgh and later WHN-New York, a brilliant research and marketing based programmer, explains applying principles of research in Country radio. He's booed and hissed at the Country Radio Seminar, but smart programmers realize he's right, and try it. They discover that much of the Country music they have been playing is *not* what their listeners want after all. Country radio undergoes a radical change.

**1978-1980** Country gets its widest exposure ever as Peter Svendsen and Bruce Hinton promote the Clint Eastwood film "Every Which Way But Loose," using Country radio exclusively as the catalyst for the movie's success. The following year, the same team takes the promotional challenge to Country Radio for the Robert Redford film "Electric Horseman," another smash. Several more movies follow until the *BIG ONE*, "Urban Cowboy." That movie—and soundtrack—was Country's highest achievement, and eventually her biggest downfall—from which she has yet to recover.

**1981** The decline in crossover product (Country to Pop) began, culminating in 1984, the last year in which a Country record made the Top 40 and/or A/C charts...New star George Strait brought back the "hat." "Hat" Country is a trend that continues today, with most of the new stars and starlets attired in hats, boots and fringe, putting the "Western" back in Country.

**1984** TNN, The Nashville Network, began beaming a signal by way of cable into millions of North American homes with full-time Country Music programming. Today, 45 million households can tune in.

**1986** What is generally classified as traditional Country music is exemplified in the hit sound of the new sensation, Randy Travis. Traditionalists, who were around before him, and those that have come after, enjoyed immense success in the latter half of the '80s.

**1990** TNN begins regular airing of Country videos, which in the '90s may do for Country what MTV did for Rock in the '80s.

CHALLENGES FOR COUNTRY  
RADIO IN THE '90s

- New and young fans must be brought into the format. Country radio is still the best source for that challenge.

- New methods of selling the product must be formulated by radio for the format to thrive.

- Country radio must research more than ever, but at the same time be creative enough to not allow the tail to wag the dog.

- The Country music industry—radio along with the record industry, and the trade associations—must be more aggressive than ever in pursuing the newest and most creative innovations, and not be hesitant to employ them before any other format.

- Even though Country is still an ethnic format and is narrowly targeted, can we take the format to the changing world? Are there international possibilities? Are there new, bold format variations to be attempted? Only our imaginations limit us. ●

# PHOTO FILE



▲ Following their sold-out performance at New York's Carnegie Hall, K.T. Oslin and Clint Black are each awarded plaques for their gold records. Clockwise, with the two, is Clint's manager Bill Ham, RCA's Joe Galante, BMG's Michael Dornemann, RCA's Bob Buziak and K.T.'s manager Stan Moress

▼ Alan Jackson stopped by KPLX-Dallas to join the morning team and "flex his 'PLX.'" From left: KPLX's Steve Harmon, Alan Jackson, KPLX's Scott Evans, Arista's Phran Schwartz and Ten Ten Management's Barry Co-burn.

▼ After finishing work on his forthcoming album *Laredo*, Steve Wariner headed to the Florida Keys to relax and do some fishing on TNN's

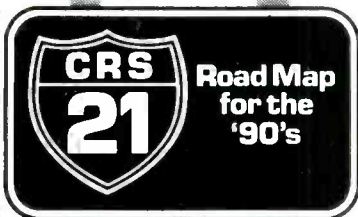


▲ KSAN-Oakland/San Francisco's Carl Brown and P.J. Ballard joined George Jones for a snapshot backstage at the Country Explosion concert in Oakland.



## ATTEND – ADVERTISE – EXHIBIT AT THE 21st ANNUAL **COUNTRY RADIO SEMINAR**

February 28 – March 3, 1990 • Opryland Hotel • Nashville, Tennessee



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# JAZZ

Reports accepted Thursdays only  
9AM through 4PM  
Station Reporting Phone (415) 495-1990  
Gavin Fax: 415-495-2580

## MOST ADDED

1. MIL AMORES - **DOUG CAMERON** (NARADA/EQUINOX)
2. CAUGHT IN THE ACT - **DEBORAH HENSON-CONANT** (GRP)
3. LONDON WARSAW NEW YORK - **BASIA** (EPIC)
- TIE  
MAGIC FINGERS - **CHUCK LOEB AND ANDY LaVERNE** (DMP)
5. TROPIC AFFAIR - **JIM BROCK** (REFERENCE RECORDINGS)
6. BLACK HAT & SAXOPHONE - **JAY PATTEN** (CBS)

## TOP TIP

**COURTNEY PINE**  
THE VISION'S TALE  
(ANTILLES/ISLAND)

This February 2 Record To Watch slices through half the chart in one debut.

## RECORD TO WATCH



**DIANNE REEVES**  
NEVER TOO FAR  
(EMI)

Dianne's latest simmers with its smooth, urban-flavored production. Thirty-three early believers prove that she's never too far from a high chart debut.

Co-Editors: Keith Zimmerman/Kent Zimmerman

## 2W LW TW

5	1	1	<b>HUGH MASEKELA</b> - Uptownship (Novus/RCA)
3	2	2	<b>AHMAD JAMAL</b> - Pittsburgh (Atlantic)
4	5	3	<b>CHARNETT MOFFETT</b> - Beauty Within (Blue Note)
15	11	4	<b>JAY HOGGARD</b> - Overview (Muse)
1	3	5	<b>FRANK MORGAN</b> - Mood Indigo (Antilles/Island)
2	4	6	<b>DAVID CHESKY</b> - Club De Sol (Chesky)
—	32	7	<b>GARY BURTON</b> - Reunion (GRP)
11	7	8	<b>JIMMY SMITH</b> - Prime Time (Milestone)
6	6	9	<b>KENNY G</b> - Live (Arista)
36	18	10	<b>ROBERT WATSON &amp; HORIZON</b> - The Inventor (Blue Note)
—	25	11	<b>EDDIE GOMEZ</b> - Street Smart (Columbia)
16	13	12	<b>STANLEY COWELL</b> - Back To The Beautiful (Concord Jazz)
12	9	13	<b>UNCLE FESTIVE</b> - That We Do Know (Denon)
13	12	14	<b>PAT KELLEY</b> - High Heels (Denon)
8	10	15	<b>QUINCY JONES</b> - Back On The Block (Warner Bros.)
7	8	16	<b>SAM RINEY</b> - At Last (Spindletop)
26	19	17	<b>KIM PENSYL</b> - Pensyl Sketches #2 (Optimism)
30	17	18	<b>RAMSEY LEWIS/BILLY TAYLOR</b> - We Meet Again (CBS)
17	16	19	<b>ROBIN EUBANKS/STEVE TURRE</b> - Dedication (JMT/PolyGram)
31	21	20	<b>MARK MURPHY</b> - Kerouac Then And Now (Muse)
—	30	21	<b>RENEE ROSNES</b> - Renee Rosnes (Blue Note)
18	15	22	<b>OUT OF THE BLUE</b> - Spiral Staircase (Blue Note)
43	28	23	<b>DIDIER LOCKWOOD</b> - 1 2 3 4 (Nova)
14	23	24	<b>GENE HARRIS SUPERBAND</b> - The Philip Morris Superband Live...(Concord Jazz)
9	14	25	<b>ART FARMER</b> - Ph.D. (Contemporary)
—	—	26	<b>COURTNEY PINE</b> - The Vision's Tale (Island)
—	38	27	<b>CODE RED</b> - Code Red (Continuum)
25	22	28	<b>CHARLES EARLAND</b> - Third Degree Burn (Milestone)
49	33	29	<b>DOTSERO</b> - Off The Beaten Path (Nova)
48	37	30	<b>TONY GUERRERO</b> - Different Places (Nova)
27	26	31	<b>KIM WATERS</b> - Sweet And Saxy (Warlock)
32	27	32	<b>COUNT BASIE &amp; FRIENDS</b> - The Legend, The Legacy (Denon)
10	20	33	<b>HAPPY ANNIVERSARY, CHARLIE BROWN</b> - Various Artists (GRP)
50	40	34	<b>RICHARD SMITH UNIT</b> - Rockin' The Boat (Chase Music Group)
—	—	35	<b>STAN GETZ</b> - Anniversary (Verve/PolyGram)
—	—	36	<b>MICHEAL DAVIS</b> - Sidewalk Cafe (Voss)
35	34	37	<b>KENNY GARRETT</b> - Prisoner Of Love (Atlantic)
—	—	38	<b>JOHN HART</b> - One Down (Blue Note)
—	—	39	<b>DAVE FRISHBERG</b> - Let's Eat Home (Concord Jazz)
—	—	40	<b>THE HARPER BROTHERS</b> - Remembrance Live at the Village Vanguard (Verve/PolyGram)
23	29	41	<b>GROVER WASHINGTON, JR.</b> - Time Out Of Mind (Columbia)
—	—	42	<b>JOHNNY ADAMS</b> - Walking On A Tightrope (Rounder)
19	24	43	<b>DENNY ZEITLIN</b> - In The Moment (Windham Hill Jazz)
—	—	44	<b>MATT ROLLINGS</b> - Balconies (MCA Master Series)
29	35	45	<b>HANK JONES</b> - Lazy Afternoon (Concord Jazz)
—	—	46	<b>CLARENCE "GATEMOUTH" BROWN</b> - Mojo (Alligator)
—	—	47	<b>DENNIS COFFEY</b> - Under The Moonlight (Orpheus/EMI)
—	—	48	<b>ANNE HOWARD MAXWELL</b> - Shadow Of My Heart (Voss)
—	48	49	<b>ROD WILLIAMS</b> - Hanging In The Balance (Muse)
20	36	50	<b>SADAO WATANABE</b> - Front Seat (Elektra)

## CHARTBOUND

\*Debuts in chartbound

**JIM BROCK** (REFERENCE RECORDINGS)  
**DIANNE REEVES** (EMI)  
**JULIA FORDHAM** (VIRGIN)  
**BASIA** (EPIC)  
\***CHUCK LOEB & ANDY LaVERNE** (DMP)  
**ROB MOUNSEY** (SONA GAIA)

\***STEVE KHAN** (GRP)  
**TITO PUENTE** (CONCORD JAZZ)  
\***DOUG CAMERON** (NARADA/EQUINOX)  
**CHRIS FLORY** (CONCORD JAZZ)  
**MIKE SMIAROWSKI** (SMEAR)  
**CHET McCracken** (VOSS)

\***MATT HARRIS** (VOSS)

**Dropped:** #31 Fattburger, #39 Randy Crawford, #41 Bobby Hutcherson, #42 Bob's Diner, #43 Andy Narell, #44 Michel Camilo, #45 Claudio Roditi, #46 Neil Swainson, #47 Dave Grusin, #49 Joe LoCascio, #50 Rique Pantoja & Chet Baker.

PolyGram

# WHERE LIVE JAZZ LIVES

Gavin Jazz: Deb-35\*



**STAN GETZ**  
Anniversary!  
*Live at the Montmartre Club with*  
Kenny Barron — *piano*  
Rufus Reid — *bass*  
Victor Lewis — *drums*

438 769

Gavin Jazz: Deb-40\*

**THE HARPER BROTHERS**  
Remembrance —  
*Live at the Village Vanguard with*  
Philip Harper — *trumpet*  
Justin Robinson — *saxophone*  
Stephen Scott — *piano*  
Kiyoshi Kitagawa — *bass*  
Winard Harper — *drums*



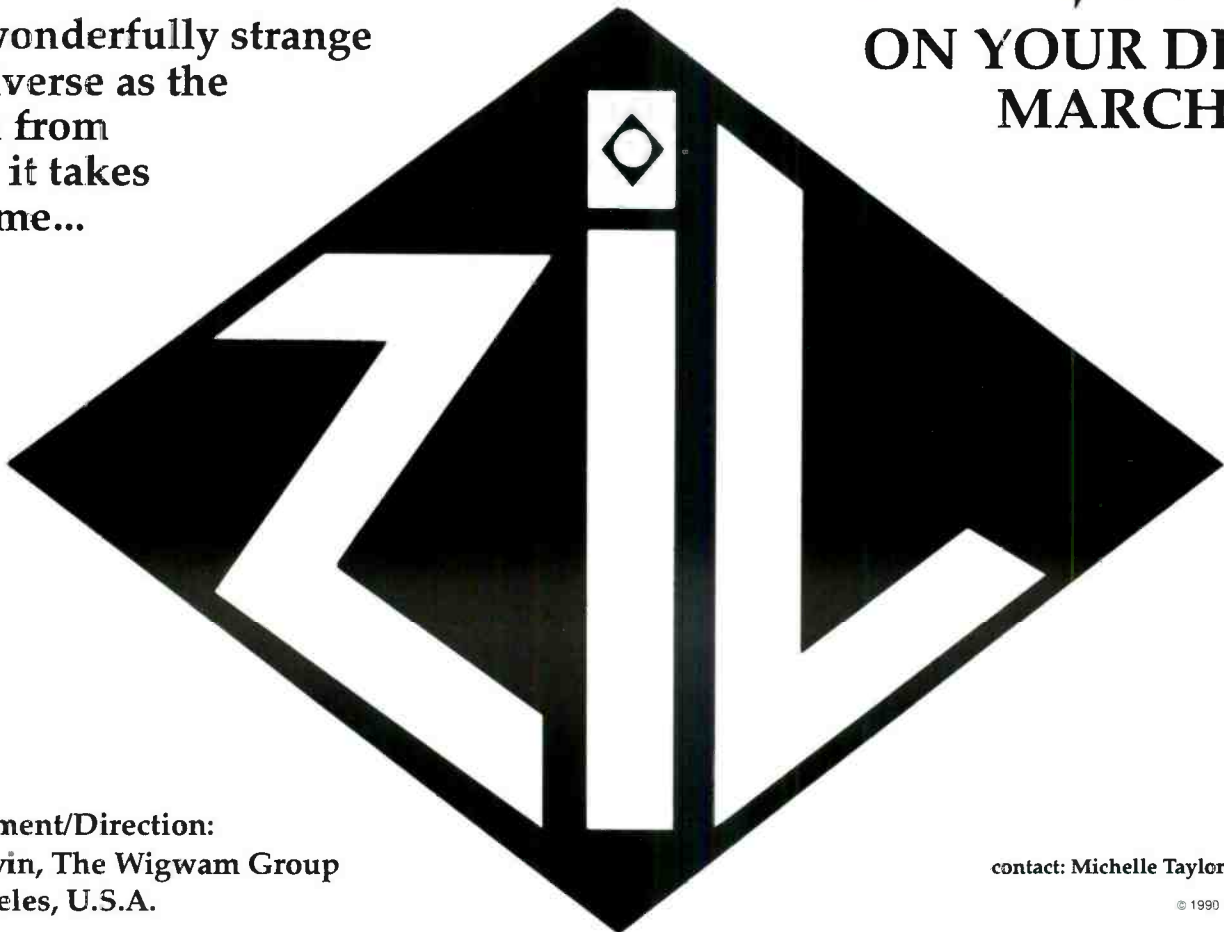
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See the Harper Brothers performing live at the Gavin convention Feb. 15th.

Photo: Cheung Sing Ming  
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...As wonderfully strange and diverse as the nation from which it takes its name...

ON YOUR DESKS  
MARCH 6TH



Management/Direction:  
Jerry Levin, The Wigwam Group  
Los Angeles, U.S.A.



contact: Michelle Taylor (212) 333-8347

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# ADULT ALTERNATIVE

## MOST ADDED

1. MIL AMORES - DOUG CAMERON (NARADA EQUINOX)
2. CAUGHT IN THE ACT - DEBORAH HENSON-CONANT (GRP)
3. A CHANGE IN THE WEATHER - CLIVE GREGSON & CHRISTINE COLLISTER (RHINO)
4. AS YOU WISH - FINAL NOTICE (DELTA MUSIC)
5. TRAGIC AFFAIR - JIM BROCK (REFERENCE RECORDINGS)
6. THE ROAD TO HELL - CHRIS REA (Geffen)
7. MAGIC FINGERS - CHUCK LOEB/ ANDY LaVERNE (DMP)

## TOP TIP

TANITA TIKARAM  
THE SWEET KEEPER  
(REPRISE)

EVERYTHING BUT THE GIRL  
THE LANGUAGE OF LIFE  
(ATLANTIC)

DOUG CAMERON  
MIL AMORES  
(NARADA EQUINOX)

## RECORD TO WATCH



CLIVE GREGSON &  
CHRISTINE COLLISTER  
A CHANGE IN THE WEATHER  
(RHINO)

An impressive 15 out-of-the-box reports including adds at the Breeze, WAEZ, KCND, WBUR, WGMC, WVAY, KERA, WFMK, KWGS, KAZU and more!

Co-Editors: Keith Zimmerman/ Kent Zimmerman

## 2W LW TW

1	1	1	SAM RINEY - At Last (Spindletop)
2	2	2	KENNY G - Live (Arista)
6	4	3	KIM PENSYL - Pensyl Sketches #2 (Optimism)
14	5	4	PAT KELLEY - High Heels (Denon)
38	23	5	JULIA FORDHAM - Porcelain (Virgin)
3	3	6	SHAWN COLVIN - Steady On (Columbia)
12	7	7	QUINCY JONES - Back On The Block (Warner Bros.)
39	24	8	BASIA - London Warsaw New York (Epic)
29	9	9	DOTSERO - Off The Beaten Path (Nova)
8	6	10	KIM WATERS - Sweet And Saxy (Warlock)
11	11	11	NANCEE KAHLER AND OPEN THE SKY - Songs Without Words (Nebula)
26	14	12	RICHARD SMITH UNIT - Rockin' The Boat (Chase Music Group)
5	10	13	RANDY CRAWFORD - Rich And Poor (Warner Bros.)
4	8	14	UNCLE FESTIVE - That We Do Know (Denon)
20	18	15	HUGH MASEKELA - Uptownship (Novus/RCA)
18	16	16	CHARNETT MOFFETT - Beauty Within (Blue Note)
10	17	17	DON HARRISS - Abacus Moon (Sonic Atmospheres)
9	15	18	SADAO WATANABE - Front Seat (Elektra)
7	12	19	FATTBURGER - Time Will Tell (Intima)
15	13	20	DAVID CHESKY - Club De Sol (Chesky)
19	19	21	GROVER WASHINGTON, JR. - Time Out Of Mind (Columbia)
—	33	22	GARY BURTON - Reunion (GRP)
35	26	23	ROB MOUNSEY + FLYING MONKEY ORCHESTRA - Dig (Sona Gaia)
—	31	24	TONY GUERRERO - Different Places (Nova)
47	36	25	DENNIS COFFEY - Under The Moonlight (Orpheus/EMI)
—	50	26	EVERYTHING BUT THE GIRL - The Language Of Love (Atlantic)
13	21	27	HAPPY ANNIVERSARY, CHARLIE BROWN - Various Artists (GRP)
17	22	28	RICK STRAUSS - Body Lines (ProJazz)
24	28	29	GIPSY KINGS - Mosaïque (Elektra)
48	37	30	ANNE HOWARD MAXWELL - Shadow Of My Heart (Voss)
16	20	31	STEVE HAUN - Midnight Echoes (Silver Wave)
—	—	32	TANITA TIKARAM - The Sweet Keeper (Reprise)
27	27	33	MAURA O'CONNELL - Helpless Heart (Warner Bros.)
46	40	34	CRYSTAL WIND - Inner Traveler (Higher Octave)
—	48	35	DIANNE REEVES - Never Too Far (EMI)
21	30	36	RICKIE LEE JONES - Flying Cowboys (Geffen)
23	29	37	ANDY NARELL - Little Secrets (Windham Hill Jazz)
34	32	38	DANIEL LANOIS - Acadie (Opal/Warner Bros.)
22	25	39	DAVE GRUSIN - Migration (GRP)
—	49	40	EDDIE GOMEZ - Street Smart (Columbia)
—	45	41	MIKE SMIAROWSKI - Island Fantasy (Smear)
25	35	42	PETER KATER - Moments Dreams & Visions (Silver Wave)
—	—	43	DOUG CAMERON - Mil Amores (Narada/Equinox)
28	44	44	PHILIP AABERG - Upright (Windham Hill)
32	34	45	FAREED HAQUE - Manresa (Pangaea/IRS)
—	—	46	MATT HARRIS - Hit And Run (Voss)
50	42	47	DIDIER LOCKWOOD - 1 2 3 4 (Nova)
—	—	48	DEBORAH HENSON-CONANT - Caught In The Act (GRP)
42	38	49	AHMAD JAMAL - Pittsburgh (Atlantic)
40	46	50	TED HOWE - Promised Places (Tall Tree)

## CHARTBOUND

\*Debuts in chartbound

MICHAEL DAVIS (VOSS)  
\*CLIVE GREGSON & CHRISTINE COLLISTER (RHINO)  
\*FINAL NOTICE (DELTA MUSIC)  
\*JIM BROCK (REFERENCE RECORDINGS)  
CHRISTINE LAVIN (ROUNDER)  
\*CHUCK LOEB & ANDY LaVERNE (DMP)

CLARENCE GATEMOUTH BROWN (ALLIGATOR)  
STEVIE RAY VAUGHAN (EPIC)  
NICHOLAS (NUAGE)  
\*CHRIS REA (Geffen)  
\*MATT ROLLINGS (MCA MASTER SERIES)  
\*PHILLIP BOULDING (FLYING FISH)

WALTER BEASLEY (MERCURY)  
CODE RED (CONTINUUM)  
\*BLUE NILE (A&M)  
JOHNNY ADAMS (ROUNDER)

Off: #39 Lee Ritenour, #41 Suzanne Ciani, #43 Jude Swift, #47 Michel Petrucciani, Celestial Navigations.



# JAZZ NEW RELEASES



**REMEMBRANCE LIVE AT THE VILLAGE VANGUARD - THE HARPER BROTHERS (VERVE/POLYGRAM)**

Those incredible boppin' Harper Brothers decided to go about things a little differently when they approached their crucial second album. Rather than laboring along with the "follow-up" scythe dangling over their heads, they packed a CD with what they do best. Remembrance is seventy-two minutes of non-stop Harper fury coming at you full tilt live. As anyone who's enjoyed their live shows will attest, the Harper Brothers smoke onstage and producer Brian Bacchus, on hand with his digital recorder, captures their power without needlessly rounding out the sound. The historic magic of the Vanguard remains intact and trumpet player Philip Harper makes an especially strong presence throughout, testing the spirits of Clifford Brown and Woody Shaw. Brother Winard on drums lets the players scramble the eggs, but keeps a mighty emphasis on swing. Although track for track Remembrance is an open-ended delight, the swing factor accelerates when Philip performs the TV theme from The Naked City, "Somewhere In The Night." "CB" is Philip's fitting ode to the genius of Clifford Brown, and pianist Stephen Scott hits the deck in full stylistic regalia with his composition "Keyboard Doctrine." "Kiss Me Right," described as an obscure Horace Silver tune, starts off sounding like Art Blakey's "Moanin'" turned sideways, but becomes the real showcase for the Harper's driving style. Justin Robinson shines in a frenzied state on the tale end of this nine minute rave. Also check out the fiery "Hodge

Podge" into "In a Way She Goes" plus Winard's showpiece "Yang." Remembrance is a ferocious set of eleven tunes, and as their notes stress, "Swing is the number one concern."

**MIL AMORES - DOUG CAMERON (NARADA/EQUINOX)**

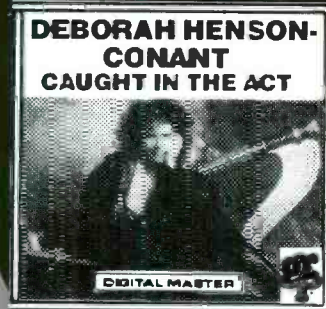
Last week violinist Doug Cameron achieved double Most Added status—for Jazz and Adult Alternative—through an impassioned batch of songs. Starting with the heartfelt "Magia Espanola" Cameron tears it up and injects proud emotion, and trumpet soloist Ramon Flores preserves Third World glory. The result is awe-inspiring—the kind of fare that could give Jazz/Adult a much needed boost of hot-blooded depth. While folks like Gary Herbig, Lee Ritenour and Luis Conte spruce things up with guest chops, it's Cameron's show all the way. Doug's blue violin can improvise at the highest level of intensity and make the listener feel glad, sad or spirited. He tells unbelievable stories through the mastery of his technique. On "The Time Is Now" and "Cuban Spice" Cameron paints a majestic portrait with the kind of music that can make you run through walls. The title track, "Mil Amores" starts off a bit ethereal but graduates to the same powerful level. Mil Amores succeeds on three levels: through the strength of his solos, through the high compositional quality and through augmenting top notch quintet playing with large string or horn sections. Cut for cut, Mil Amores is clearly Narada's finest hour. What a concept!



**STREET SMART - EDDIE GOMEZ (COLUMBIA)**

Eddie Gomez has a blistering edge to his bass playing. He's driving when he has to be tough,

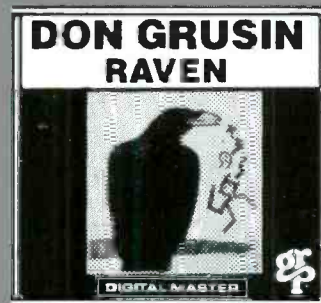
# GRP's Sweethearts



**Deborah Henson-Conant**

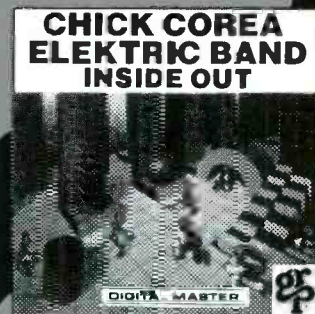
**"Caught In The Act"**

GAVIN JAZZ #2 MOST ADDED  
GAVIN A.A. #2 MOST ADDED



**Don Grusin**

**"Raven"**



**Chick Corea**

**"Inside Out"**



THE DIGITAL MASTER COMPANY

# JAZZ NEW RELEASES CONTINUED

yet when things simmer down to a melodic purr his acoustic bass style adopts a more understanding approach. All this is best typified on Street Smart's first two offerings, the swaggering title cut and the gentle "Lorenzo." "I Caramba" has an upbeat Latin arrangement, with Gomez maintaining his thumping solo stance to a challenging Salsa tempo. Somewhat of an offbeat contribution is "Blues Period," with Brother Jack McDuff making a special appearance on, you guessed it, Hammond B3. On this track bandleader Gomez transposes the customary guitar embellishments over to acoustic bass. Guitarist Chet McCracken makes up for his abbreviated duties by doubling up on harmonica and Dick Oatts provides the polished woodwind sounds, guaranteeing interest from both Jazz and Adult Alternative circles. Street Smart closes on an almost symphonic note as Gomez performs on bowed bass that old Latin standard, "Besame Mucho." This multifaceted re-

lease is currently racing madly up both charts with eyes on the top slots. That's what you call using your street smarts.



**"DRIVING" - EVERYTHING BUT THE GIRL (ATLANTIC)**

As the Alternative Adult experience format gathers steam, British acts like Everything But The Girl, Simply Red and Style Council—who revel in the fact that their in-

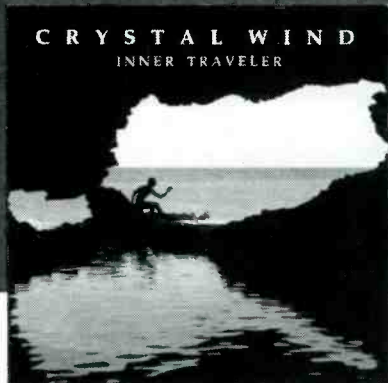
fluences are hardly rooted in rock after all—are maintaining their rightful places on AA playlists after a year 's. Another track titled "The Language Of Live" is sophisticated in Jazz stock as well as with its up-front communicative lyrics. You can feel anticipation among progressive adult stations for the full release, bound to be a successful collaboration with producer Tommy LiPuma at the helm.



**CAUGHT IN THE ACT - DEBORAH HENSON-CONANT (GRP)**

In an idiom where everything is

judged in terms of Vollenweider, Deborah Henson-Conant breaks from the pack of harp players by not indulging in any reflective or meditative encumbrances so many of us associate with her musical instrument of choice. Caught In The Act doesn't thank and acknowledge any gurus with twenty characters in their names nor does it endorse any new, heightened metaphysical points of view. Rather, it concentrates on matters purely musical, with the astute collaborative powers of violinist Noel Pointer and fretless bass master Fernando Saunders. Especially on the title cut, Henson-Conant puts an uninhibited modern feel into the arrangements as she faces off against the experienced fusion playing of violinist Pointer. Adult Alternative should try "Night Of The Roses," the rhythmic opener "Hawaii: In The Afterglow" and "The Magic String." Co-arranger Chieli Minucci adds depth to Saunders' bass via electric guitar undercurrents and synthesizer programming.



**CRYSTAL WIND**  
"Inner Traveler"

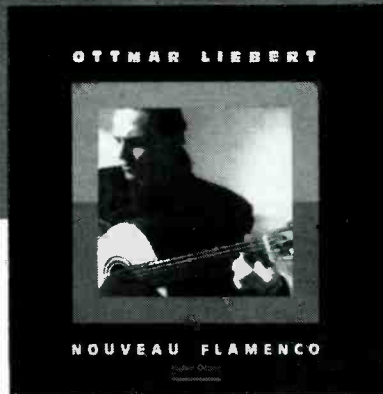
"Their music carries with it jazzy voicings, acoustic instrumentation and a rhythm section that swings." FMQB

In heavy rotation at: KTWV, THE BREEZE, KJZZ, KUNC, WAEZ, KLSK, WMT, KHCC, KBIA, KCND, WLSY, WDXJ, KLTR.

**CHARTED:**  
GAVIN ADULT ALTERNATIVE: 40\*-34\*  
R&R NAC: 29\*  
MAC PAC: 33\*  
FMQB New Horizons 41\*



## OUT IN MARCH.....



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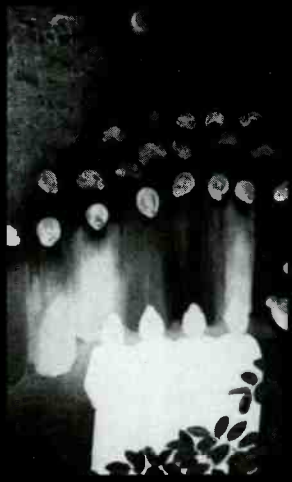
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# MICHAEL COLINA



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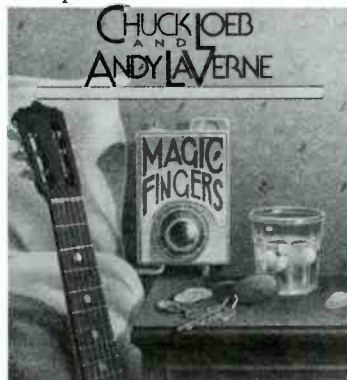
## JAZZ NEW RELEASES CONTINUED



basia

### LONDON WARSAW NEW YORK - BASIA (EPIC)

If you've read your Gavin interview with Basia you'll know she's gone to great lengths to be able to sing her own songs. Her latest supplies progressive adult stations (and some jazz types too) with ample extrapolation from the warm-up sampler release. "Brand New Hope" is a ranging and uplifting ballad of grand proportions, well suited for her considerable skill in studio vocal overdubbing. The opening track "Cruising For Bruising" like "Baby You're Mine" flirts with rhythmic pop sensibilities and could very easily cross over to Top 40 or A/C with its catchy phrasings and vocal hooks. Jazz/AA will warm up to "Copernicus" and "Ordinary People" but don't overlook the Brazilian tinged "Take Him Back Rachel." Based on the fact that London Warsaw New York easily launches Basia and synthesist/collaborator Danny White's music five formats deep, expect to see a bunch of imitators attempt the same maneuver.



### MAGIC FINGERS - CHUCK LOEB AND ANDY LAVERNE (DMP)

The combination of Chuck Loeb's adept, clean and precise guitar

tones and Andy LaVerne's studied piano delivery creates music that is almost flawless in technique and detail. After working together with Stan Getz, both went separate ways—Loeb doing studio gigs and jingles while LaVerne went the traditional jazz route and studied Monk, Bill Evans and Bud Powell. Magic Fingers is a collaboration of those genres. Combined with the energetic rhythm section of Letterman bandman Will Lee and Dave Weckl, "Book & Beads," "Circadian Rhythm" and "The Mission" could satisfy Adult Alternative needs. LaVerne's past compositions with Getz, "Europa" and the intimate "Chappaqua" deserve Jazz recognition.



### DREAMS - NIELS LAN DOKY (MILESTONE)

Dreams is young Danish pianist Niels Lan Doky's first major state-side release. In addition to Niels on piano and John Scofield on electric guitar, young brother Christian Minh Doky takes center stage on bass. As driving, edgy and forceful as Dreams is, it's still not quite like anything you've heard before. Judging from "Dreams" and "Faxed," Doky's sound comes from his booming thundering bass and Scofield's lethal prowling electric guitar. And Adam Nussbaum's drumming borders on power trio wacking. Niels believes in music emanating from the bass, so its presence remains dominant. Niels Lan Doky is economical in his own approach to soloing, even though he gives his bandmates such wide perimeters. On more pastoral tracks like "This Is All I Ask" and "Dearest You" everything rings and thunks with reverberation and sound stage decay.

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JAMES ASHER  
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# Doug Cameron



## MIL AMORES

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New Age Fusion



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## JAZZ NEW RELEASES CONTINUED

### A CHANGE IN THE WEATHER - CLIVE GREGSON & CHRISTINE COLLISTER (RHINO)

This week's Record To Watch pushes on the Adult music envelope with music that appeals to adults and how they perceive their rock n roll. Case in point is "(Don't Step In) My Blue Suede Shoes" into "Tryin' To Get To You" (the latter recorded during Elvis's historic Sun Sessions). Like many listeners, songwriter Clive Gregson explores the old time rock n roll mythology and how it relates to his feelings as a mature musician. In other words, it's a matter of standing *inside* somebody's blue suede shows rather than stepping *on* them. The two characters studied are The King and Bruce Springsteen, two polar opposites gunning for the same attitude. Outside of this mini-tribute are some fine compositions that stand on their own, namely trax like the opening "This Is The Deal," "How Weak I Am" and "Blues On The Run." But it's the heart-wrenching "Blessing In Disguise" that really shows the depth of the Gregson & Collister commitment. To those of you screaming for fresh adult non-A/C material, here's a possibility. So far fifteen stations have already gone for it.

### FOR THE MEMORIES - DON McLEAN (GOLD CASTLE)

Twenty-nine trax span three specific decades ('30s, '40s, '50s), as Don McLean shows a historian's sense of taste and restraint when it comes to production and performance. While most folks remember McLean as Mr. American Pie, we think of him as part folk craftsman, part crystal clear singer, and a historian who traces

the roots of his musical experience by finding the common denominator of a thirty year period. Part one takes us through the fifties via Elvis, Eddie and Buddyland. This isn't the first time McLean has interpreted his favorites (anyone remember the Playin' Favorites LP?), but it's the first time he's drifted back as far as Gershwin. "If I Only Had A Match," "Someone To Watch Over Me" and "Not A Moment Too Soon" are the freshest renditions.

### THE ROAD TO HELL - CHRIS REA (Geffen)

The Road To Hell is a rock album with much to offer AA in terms of quality (as opposed to quantity). Chris Rea's deep vocals, expert recording and clean guitar tones are mature and seasoned. However it's the underlying concept between the songs that ties them together for the probing mind. A twisted psychological study on restlessness and a breakdown of ecological consciousness give the songs a dreamy/nightmarish feel. Take "Texas" for example. To Rea and his family, Texas is a dream world, an escape, as is "Daytona." These "places" become little psychological tents that offer small refuge in a complex world. By "Tell Me There's A Heaven," the arrangements swell to orchestral proportions, and the chords and the lyrics get eerie. And it's that eeriness that gives The Road To Hell its edge, keeping it from being just another singer/songwriter rock effort. Thrown into the destructive scenario is the older "Let's Dance," gussied up with a new mix.

### A VISION'S TALE - COURTNEY PINE (ANTILLES/ISLAND)

I believe British saxophonist Courtney Pine has been an underrated

voice partly because his first two efforts (not including his Angel Heart soundtrack work) showed that Pine hadn't yet found his "voice." Also, Jazzing it up across the Atlantic is a far cry from tearing things up in either the Big Apple or on the Left Coast. So maybe Courtney overcompensates a little by enlisting Delfeayo Marsalis as producer/scholarly liner note author. Oh well. Fortunately, all the intellectualities and name dropping don't get past the liner prose and into the actual music, as Pine shows us the gorgeous side of his tones on these acoustic workouts. Like the last few Marsalis Brothers efforts, The Vision's Tale is recorded with clarity and religious purity. By taking the long way around, and after mentioning all the names and reference points, Courtney Pine will finally be finally recognized as both a studied and an instinctive player. Like the best of musicians he has a fervent, learned respect for the history and culture of Jazz. I liked the inclusion of the pre-session chatter—it gives the material a human feel. It's a supreme paradox that music this serious was performed in such a seemingly informal fashion.

### THE SWEET KEEPER - TANITA TIKARAM (REPRISE)

With Basia and Julia Fordham already tearing a hole in the chart, Tanita Tikaram and Everything But The Girl makes things interesting from a European standpoint. The Sweet Keeper hones in on Ancient Heart's successful points, magnifying Tanita's strengths and her future as an songstress. She still sounds older than her young years, and producers Rod Argent and Peter Van Hooke make sure the voice reigns supreme. Trax like "Consider The Rain," "Once & Not

Speak" and "We Almost Got It Together" tether an exotic, erotic shading that vacillates between adult and hip. And like her live audience, two polar extremes meet. Bouncing back fast with a second effort shows she hasn't compromised her lyrical quality. If anything, Tanita has become more wordy and confident. I guess what we're seeing is a young woman growing up famously. Still, she has a nobility rather than a recklessness that appeals to the literate heart and mind.

### HATS - THE BLUE NILE (A&M)

Though The Blue Nile vehemently divorce themselves from any sort of ambient AA music movement, their approach does carry an artful naturalness that is drawing adult listeners away from the pop machinery. By virtue of their music's spatial design, The Blue Nile have attracted those who love their music arranged with taste and dignity. So whatever the categories, Hats is environmental and grand in that this threesome operates on an attractive level of simplicity. Although the instrumentation can be stark, technically nothing has been spared when it comes to giving the mix a cinematic hugeness. Hats was five years in the making, which comes out to about to about eight minutes a year. The Blue Nile may be more like the Stanley Kubrick and Ridley Scott of adult music as opposed to "new age" sausage machines cranking out tinkle/twinkle pleasantries. If "Over The Hillside," "The Downtown Lights" or "Saturday Night" doesn't light an airplay fuse, at least enjoy the fidelity of it all.

# GEORGE HOWARD

THE NEW ALBUM

**PERSONAL**

INCLUDES "I WANT YOU FOR MYSELF" • "YOU AND ME" • "PIANO IN THE DARK"

Various tracks produced by Attala Zane Giles, George Howard, Preston Glass, Larry Blackmon, George Duke, Rex Salas and Cornelius Mims, and Kevin Dorsey. Management: Danny Goldberg, Ron Stone and Harriet Wasserman for Gold Mountain Entertainment.

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**MCA**  
THE SPOTLIGHT IS ON

# ALBUM/ALTERNATIVE

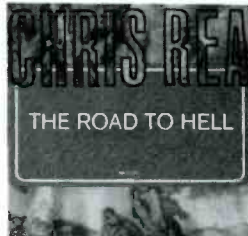
## ALBUM

## GAVIN ALBUM FRONTLINE

## ALTERNATIVE



MIDNIGHT OIL



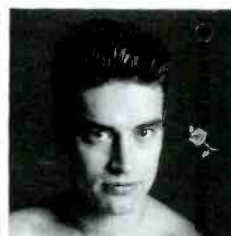
CHRIS REA



EDIE BRICKELL



THE BLUE NILE



JOHN WESLEY  
HARDING



MIDNIGHT OIL

## NOTTING HILLBILLIES

"YOUR OWN SWEET WAY"

- **NOTTING HILLBILLIES** (WARNER BROS.)

Partly a nod toward the **Wilburys**, the **Sons Of The Pioneers** and a few tradjazz influences. **Mark Knopfler** and the fellas (including **Brendan Croker**) play it cool as a cucumber by inventing a band with absolutely no commercial potential in mind—hence there's loads of it. Not nearly as intense as the Straits and it's a helluva lot more fun. "Your Own Sweet Way" never rises in terms of decibels but it does in terms of fever.



CHANCE - THE RAVE-UPS (EPIC)

A hearty taste of Yankee music. Drawing from a mish-mash of American (and even Brit Invasion) resources, this unit will renew your faith in quartetdom. The first shots fired include "For The Loser," "Respectfully King Of Rain" and my favorite, "Hamlet Meets John Doe." Flaxen-haired **Jimmer Podrasky** and band wilds six different varieties of guitar with varying degrees of impact. Yet the songs of the **Rave-Ups** still lean on poetically inspired lyrics and attitudes. The band makes its a point to keep things left of center, never sounding formula. Each track draws from a random variety of moods and colors.

## NEW RELEASES

# peter wolf 99 WORLDS

"99 WORLDS" - **PETER WOLF** (MCA)

**Mister Skinny Legs** and all has come out of his retirement with that dancing fever out of his system. This one's more of a rock n soul offering with a mean beat. But wait. What's happening here? Goddamn—I'm dancing again. Nice hook on the chorus.

"HOSTAGE" - **MIKE OLDFIELD** (VIRGIN)

Here's a sound painting with lots of minute brush strokes are the distorted wah guitars that carry the tune. The vocal is near perfect as well, balanced by swatches of synth shakers and melody lines. An excellent return piece for Oldfield who's spent quite a few years on the bench.

"SUN COMES UP. IT'S TUESDAY MORNING"

- **COWBOY JUNKIES** (RCA)

The title comes from the first six and a half words of the song. Once again, the **Junkies** markedly mix their influences going as far as mentioning **John Coltrane** while a fat pedal steel and squeeze box moan in the foreground. And while the band did enter a conventional studio for this one (as opposed to remote recording in a Toronto church), the entire album was recorded live in a day's span on state-of-the-art Sony digital equipment. This album, titled **The Caution Horses**, features a few unique covers including a slo-mo version of **Neil Young's** opus "Powderfinger."

"LIFE IN DETAIL" - **ROBERT PALMER** (EMI)

A slice of a soundtrack album from a film called **Pretty Woman** (and who better to sing about pretty women?) sounds like something from **Robert Palmer's** *Astack*. You'll find "Life In Detail" has an addicting touch.

"I DON'T KNOW WHY I LOVE YOU"

- **HOUSE OF LOVE** (FONTANA/POLYGRAM)

A spirited four-piece rock n roll song reminiscent of the early **Church** during their **Blurred Crusade** period. Already picking up steam with Alternative programmers, this one grabbed me in the hallway as it leaked from **Linda Ryan's** office. Now I'm hooked. On the twelve inch vinyl version there's an interesting remake of **Lou Reed's** "I Can't Stand It," an obscure song from his very first solo album (the one before **Transformer**). What a blast.

IN THE LINE OF FIRE - **ROBIN TROWER**

(ATLANTIC)

I remember those first **Robin Trower** shows when he'd just left **Procol Harum** after flowering on the **Home** and **Broken Barricades** sessions. As the crowd thundered in applause, Trower looked genuinely puzzled. He'd just traded in his **Bach** licks and got bluesy. And as his tones got dreamier and bluesier and **Procol** got more classical, a split was bound to come. The result was **Robin's** first solo band, and lemme tell you people, he sure knew how to tear it up. After a long career on **Chrysalis** and a few recent misfires, Trower is back with what I'd call a comeback effort, a show of power that shows off that fad, dreamy tone. Produced by **Eddy Kramer** (who worked extensively with **Hendrix**). In **The Line Of Fire** features the role of the guitar as well defined, aggressive and passionate. As was always the case, those warm tones needed a strong singer, and this time it's **Davey Pattison** who some of you may remember from his work with **Ronnie Montrose** and the **Gamma** band. There's a lot of meat to pick from. A sample of what sounded good the first few times through includes "Sea Of Love," "Turn Up The Volume," "Natural Fact," "(Let's) Turn This Fight Into A Brawl" and an unlikely cover of the **Babys'** very first single, "Isn't It Time." It certainly is time. Welcome back Robin.

Welcome a new reporter to the fold—former Top Forty reporter **John Delaney**, Asst. PD/MD of **WCLG/FM-Morgantown, WV**. Address is Box 885, Morgantown, WV, 26505. Telephone: 304-292-2222.

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*the wet*  
*sprocket*

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# ALBUM

## MOST ADDED

1. "99 WORLDS" - PETER WOLF (MCA)
2. "BLUE SKY MINE" - MIDNIGHT OIL (COLUMBIA)
3. "CLOSER TO THE FLAME" - DAVE EDMUNDS (CAPITOL)
4. "ALIBIS" - ERIC CLAPTON (REPRISE)
5. "KISS THIS THING GOODBYE" - del AMITRI (A&M)
6. "THE WAY IT IS" - TESLA (Geffen)

## TOP TIP

PETER WOLF  
"99 WORLDS"  
(MCA)

RAINDOGS  
"I'M NOT SCARED"  
(ATCO)

## RECORD TO WATCH



del AMITRI  
"KISS THIS THING GOODBYE"  
(A&M)

Editor: Kent Zimmerman

## 2W LW TW

2W	LW	TW	ALBUM	Label
—	16	1	MIDNIGHT OIL	Blue (Columbia)
2	2	2	ERIC CLAPTON	Alibis, Bad, Pretending (Reprise)
3	3	3	SMITHEREENS	Blues, Girl, Yesterday (Capitol)
1	1	4	MICHAEL PENN	No Myth, Brave (RCA)
4	4	5	ALANNAH MYLES	Love (Atlantic)
7	5	6	ROLLING STONES	Sigh, Terrifying, Sad, Rock (Rolling Stones Records)
6	6	7	PHIL COLLINS	Rains, Paradise, Find (Atlantic)
12	11	8	BILLY JOEL	Extremes, Style, Fire (Columbia)
27	14	9	CHRIS REA	Road (Geffen)
13	10	10	EDIE BRICKELL & NEW BOHEMIANS	Hard (MCA)
16	7	11	TOM PETTY	Face (MCA)
8	9	12	WHITESNAKE	Deeper (Geffen)
5	8	13	AEROSMITH	Takes, Gun, FINE, Elevator, Other (Geffen)
15	15	14	RICHARD MARX	Late (EMI)
18	17	15	HOOTERS	Brother (Columbia)
31	22	16	GREAT WHITE	House (Capitol)
20	19	17	RUSH	Pass, Show, Presto, Superconductor (Atlantic)
19	20	18	GEORGIA SATELLITES	Over (Elektra)
14	13	19	BAD ENGLISH	Price (Epic)
24	21	20	WARRANT	Cries (Columbia)
25	24	21	PETER MURPHY	Cuts, Line, Shy, Crystal (Beggars Banquet/RCA)
26	23	22	ALARM	Love, Devolution, Prison, Sold (IRS)
17	26	23	LENNY KRAVITZ	Garden, Rule (Virgin)
10	18	24	McAULEY SCHENKER GROUP	Anytime (Capitol)
32	32	25	DON HENLEY	Heart, Dirt, Worthless (Geffen)
36	34	26	BLUE NILE	Downtown, Headlights, Seven (A&M)
—	38	27	KISS	Forever (Mercury/PolyGram)
34	29	28	THE CULT	Sweet (Sire/Reprise)
33	33	29	SILENCERS	Razor, Wayfaring, Walk (RCA)
28	27	30	JOAN JETT	Deeds (Blackheart/EPA)
—	41	31	HAVANA BLACK	Lone (Capitol)
11	25	32	PAUL McCARTNEY	Married, Figure (Capitol)
40	37	33	JESUS & MARY CHAIN	Head, Planets, Blues, Coast, Crazy (Warner Bros.)
21	30	34	STEVIE RAY VAUGHAN	House (Epic)
45	40	35	SINEAD O'CONNOR	Nothing (Chrysalis)
22	28	36	GIANT	Innocent, Believer (A&M)
—	39	37	COMPANY OF WOLVES	Call (Mercury/PolyGram)
9	12	38	NEIL YOUNG	More, Free (Reprise)
37	36	39	JOE SATRIANI	Shallabal, Moon, Flying (Relativity)
—	50	40	TANITA TIKARAM	Together (Reprise)
29	35	41	KATE BUSH	Anger, Sensual, Heads (Columbia)
—	—	42	PETER WOLF	Ninety-Nine (MCA)
30	31	43	B-52s	Roam, Deadbeat, Shack, Dry (Reprise)
—	—	44	RAINDOGS	Scared (Atco)
—	—	45	MELISSA ETHERIDGE	Angels (Island)
—	47	46	ENUFF Z'NUFF	Fly (Atco)
—	—	47	del AMITRI	Kiss (A&M)
41	46	48	ANIMAL LOGIC	Understand (IRS/MCA)
49	49	49	JOHN WESLEY HARDING	Devil, Groom, Affairs, Spaced (Sire/Reprise)
44	48	50	MOTLEY CRUE	Without, Mad (Elektra)

## CHARTBOUND

\*Debuts in chartbound

\*DAVE EDMUNDS (CAPITOL) "CLOSER"  
\*BLACK CROWES (DEF AMERICA/GEFFEN) "JEALOUS"  
\*TESLA (Geffen) "WAY"  
THE RAVE-UPS (EPIC) "RESPECTFULLY"  
BALAAM & THE ANGEL (VIRGIN) "TOOK"  
POCO (RCA) "NATURE"

LOU GRAMM (ATLANTIC) "TRUE"  
EVERYTHING BUT THE GIRL (ATLANTIC) "DRIVING"  
J.J. CALE (SILVERTONE/RCA) "HOLD"  
THEY MIGHT BE GIANTS (ELEKTRA) "BIRDHOUSE"  
MIGHTY LEMON DROPS (REPRISE) "WHERE"  
MISSION UK (MERCURY) "DELIVERANCE"

GRAHAM PARKER (RCA) "SOUL"  
ALICE COOPER (EPIC) "FIRE"  
REQUIEM FOR AMERICA (ENIGMA) "FAR"  
Dropped: #42 Bonham, #43 Laurie Anderson,  
#44 Warren Zevon, Bonedaddys.



# Cuts You Up

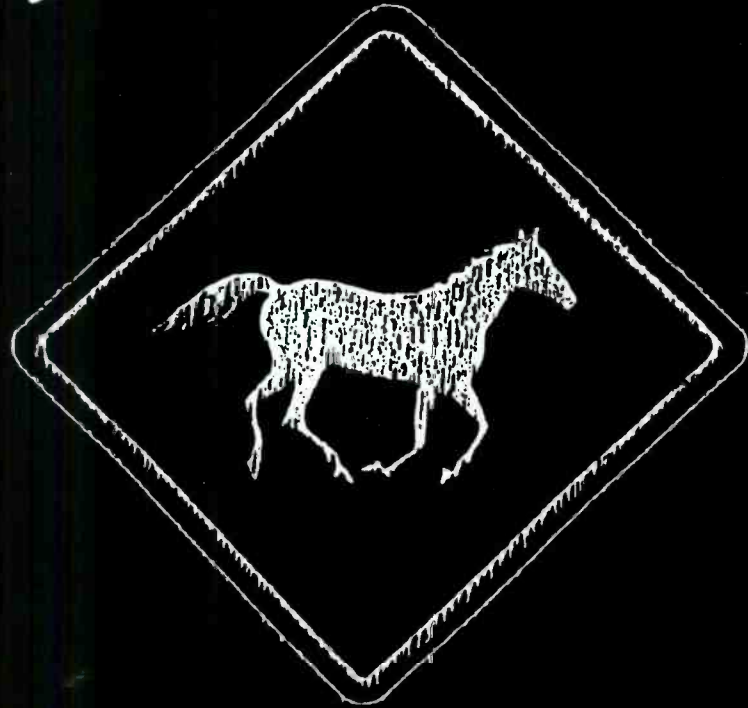
#1 GAVIN ALTERNATIVE

TOUR BEGINS IN MARCH

Produced by Simon Rogers



# COWBOY JUNKIES



“SUN COMES UP  
IT'S TUESDAY  
MORNING”

From the forthcoming release  
THE CAUTIOUS HORSE

Produced by Peter Moore and Michael Timmins



# ALTERNATIVE

## MOST ADDED

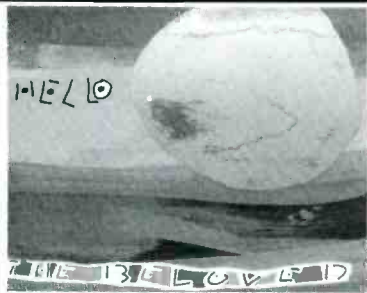
1. "I DON'T KNOW WHY ..." - THE HOUSE OF LOVE (FONTANA/MERCURY)
2. THE COMFORTS OF MADNESS - THE PALE SAINTS (4-AD)
3. HAIL - STRAIGHTJACKET FITS (ROUGH TRADE)
4. STAY SICK - THE CRAMPS (ENIGMA)
5. MacDOUGAL BLUES - KEVN KINNEY (ISLAND)

## TOP TIP

**TANITA TIKARAM**  
THE SWEET KEEPER  
(REPRISE)

Tanita Tikaram is our highest debut, hitting the chart sweetly at #25.

## RECORD TO WATCH



**THE BELOVED**  
"HELLO"  
(ATLANTIC)

Needs no introduction at WBER, WFNX, WHTG, WXCI, WXRT, 91X, LIVE 105, KJQN, KRCK, KTCL and others.

## IMPORT/INDIE

- NEON JUDGEMENT** - Games Of Love (Wax Trax)  
**STRAIGHTJACKET FITS** - Hail (Rough Trade)  
**FLAT DUO JETS** - (Dog Gone)  
**THEE HYPNOTICS** - Liver Than God (Sub Pop)  
**MEAT BEAT MANIFESTO** - Dog Star Man (Wax Trax)  
**THE PALE SAINTS** - The Comforts Of Madness (4-AD)  
**VERLAINES** - Hallelujah... (Homestead)  
**JEAN-PAUL SARTRE EXPERIENCE** - The Size... (Communion)  
**NICE STRONG ARM** - Stress City (Homestead)  
**PETER KOPPES** - From The Well (TVT)

## 2W LW TW

1	1	1	PETER MURPHY - Cuts, Line, Shy, Crystal (Beggars Banquet/RCA)
2	2	2	THEY MIGHT BE GIANTS - Birdhouse, Istanbul, Whistling (Elektra)
22	4	3	SINEAD O'CONNOR - Nothing (Chrysalis)
3	3	4	CREATURES - Fury, Standing, Wolf, Manchild (Geffen)
24	16	5	BLUE NILE - Downtown, Headlights, Seven (A&M)
4	5	6	KATE BUSH - Anger, Sensual, Heads (Columbia)
11	7	7	UB40 - Here (Virgin)
6	6	8	ELEVENTH DREAMDAY - Between, Mars, Teenage (Atlantic)
20	15	9	JOHN WESLEY HARDING - Devil, Groom, Affairs, Spaced (Sire/Reprise)
12	12	10	LILAC TIME - American, Waves, Rollercoaster (Fontana/Mercury)
48	21	11	MISSION UK - Deliverance (Mercury/PolyGram)
—	47	12	MIDNIGHT OIL - Blue (Columbia)
16	13	13	GRANT HART - Senses, Twenty-Five, Now (SST)
8	8	14	JESUS & MARY CHAIN - Head, Planets, Blues, Coast, Crazy (Warner Bros.)
7	9	15	IAN McCULLOCH - Faith, White, Proud, Candleland (Sire/Reprise)
10	14	16	SMITHEREENS - Blues, Girl, Yesterday (Capitol)
19	17	17	SILENCERS - Razor, Wayfaring, Walk (RCA)
18	18	18	SKINNY PUPPY - Hexonxonx (Capitol)
23	23	19	ELECTRONIC - "Getting Away With It" (Factory)
—	35	20	RENEGADE SOUND WAVE - Biting (Enigma/Mute)
41	32	21	RAVE UPS - Respectfully, Train (Epic)
9	11	22	MINISTRY - Burning, Theives, What (Sire/Warner Bros.)
14	19	23	NINE INCH NAILS - Down, Head (TVT)
5	10	24	PSYCHEDELIC FURS - House, Forget, Shine (Columbia)
—	—	25	TANITA TIKARAM - Together (Reprise)
—	—	26	WEDDING PRESENT - Brassneck, Kennedy, Bewitched (RCA)
34	30	27	3RD BASE - Szymie's, Steppin', Monte (Def Jam/Columbia)
17	20	28	MICHAEL PENN - No Myth, Brave (RCA)
50	36	29	THE THE - Jealous (Epic)
13	22	30	MORRISSEY - East, Ouija (Sire/Reprise)
31	31	31	MARTY WILLSON-PIPER - Questions, Cascade, Time (Rykodisc)
28	28	32	LAURIE ANDERSON - Strange, Doll, Monkey's (Warner Bros.)
36	33	33	NEGATIVLAND - Helter (SST)
15	24	34	MICHELLE SHOCKED - Greener, Sister (Mercury/PolyGram)
29	34	35	MIGHTY LEMON DROPS - Heaven, Midnight, Fiction, Heart (Reprise)
37	37	36	DEATH OF SAMANTHA - Announcement, Machine (Homestead)
44	41	37	OFRA HAZA - YaBaYe, Taw (Sire/Warner Bros.)
46	38	38	BIG DRILL CAR - Green, Need (Cruz)
39	39	39	MAP OF THE WORLD - Resistance (Atlantic)
40	40	40	BONEDADDYS - Hippie, Yes (Chameleon)
47	44	41	PASSION FODDER - Little, Happy, Love (Beggars Banquet/RCA)
21	25	42	DRAMARAMA - Cigarette, Mother, Enough, 70s (Chameleon)
25	26	43	BLAKE BABIES - Cesspool, Alright, Take (Mammoth)
26	29	44	WONDERSTUFF - Asskiss, Gently, Goodnight (PolyGram)
—	—	45	THIN WHITE ROPE - Yoo, Whirling, Sack (Frontier/RCA)
27	27	46	OPAL - Empty (Rough Trade)
—	—	47	J. J. CALE - Hold (Silvertone/RCA)
—	—	48	FLAT DUO JETS - Madagascar, Life, Gene (Dog Gone)
—	50	49	GREATER THAN ONE - G-Force (Wax Trax)
—	—	50	LOOP - Arc-Lite (Beggars Banquet)

## CHARTBOUND

NEON JUDGEMENT - GAMES OF LOVE (WAX TRAX)	HOUSE OF LOVE - "I DON'T KNOW WHY..." (FONTANA/MERCURY)
RAINDOGS - LOST SOULS (ATLANTIC)	STRAIGHTJACKET FITS - HAIL (ROUGH TRADE)
del AMITRI - WAKING... (A&M)	IAN LOWERY GROUP - KING BLANK TO (BEGGARS BANQUET/RCA)
EDIE BRICKELL - "HARD RAIN" (MCA)	THE BELOVED - "HELLO" (ATLANTIC)
PUBLIC ENEMY - WELCOME... (DEF JAM/COLUMBIA)	EVERYTHING BUT THE GIRL - THE LANGUAGE... (ATLANTIC)

Dropped: #42 We Are Going To Eat You, #43 Red Lorry Yellow Lorry, #45 Residents, #46 Erasure, #49 Lenny Kravitz.

# the jeremy days

837 216-2/4

**"She wakes me from my  
sweet jealousy to tell me  
she is scared just like me...**

**...she's my brand new toy."**

**BRAND NEW TOY, the first track from the forthcoming debut release THE JEREMY DAYS**

**Produced by Clive Langer and Alan Winstanley. On Polydor CDs and chrome cassettes**

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

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# INSIDE ALTERNATIVE RADIO by Linda Ryan

Ch-ch-changes—and lot's of them! Three new entries into the Top Ten this week as **The Blue Nile** heads upstream 16-5, **John Wesley Harding** leaps 15-9, and the **Lilac Time** step up 12-10. **The Mission** and **Midnight Oil** are waiting to join their ranks, and are likely to do so next week...**Sinead O'Connor's** "Nothing Compares 2 U" moves 4-3 and is still going strong. I've done some research, and have found that only once has a single gone to number one on the chart—**Robyn Hitchcock's** "Balloon Man." Sinead has a good shot at being the second artist to do so if her momentum holds. The album is still a month away...Also holding their own are **The Creatures**, whose new version of "Fury Eyes" is causing many Music Directors to say, "It's about time!" Those of you who are at the Gavin Seminar have the 5" CD in their 'goodie bags. Everyone else will have to wait until the end of the month to get one...Two strong debuts this week from **Tanita Tikaram** (25) and **The Wedding Present** (26). Other big

movers include **Renegade Soundwave** (35-20), **The Rave-Ups** (32-21) and **The The** (36-29)...Have you heard that **The Stone Roses** were arrested a few weeks ago? It seems their old label re-released the "Sally Cinnamon" single and hastily put together a half-baked video to capitalize on the band's success—without their permission. The band stormed the label's castle, as it were, and threw paint all over—including someone's lady friend. Now that's what I call art!...All you Alternative Radio types listen up. The Perfect Product Placement Company is doing a live **Peter Murphy** broadcast on March 3. If your station is interested in airing this performance, please call Karen Gluck at (213) 395-8838. This show is considered a "pilot" for you to check out FREE, with the option of subscribing to a weekly show...Other neat-o radio stuff—**Live 105's Bill Reid** does a swell show called the **Independent Hour**. He would like all Alternative Record reps. to send Indie releases to Bill Reid c/o The Independent Hour, 5018 37th SW, Seattle,

WA. 98126. The show womps bootie. Next week there'll be a summary of The Gavin Seminar in graphic detail, so stay tuned...Ta ta for now. LINDA RYAN

## REVIEWS



**EVERYTHING BUT THE GIRL - THE LANGUAGE OF LIFE (ATLANTIC)**  
Everything But The Girl has traveled many musical roads and covered great

## Avant-nothing.

### Just cool rock'n'roll for the 90's.

**X-TAL - Debut LP February 28**  
*Reason is 6/7 of Treason*

**THE SNEETCHES - New LP March 20**  
*Slow*

**HARM FARM - Debut LP March 20**  
*Spawn*

**GOD'S LITTLE MONKEYS - Spring Tour**  
**TOO MUCH JOY - Summer LP**

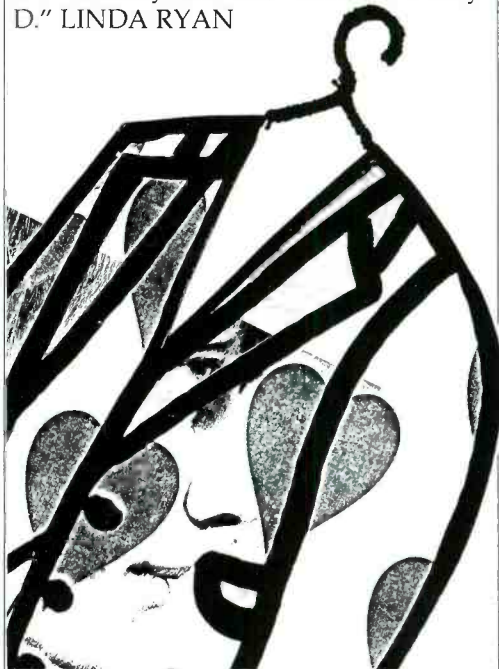


374 Brannan Street • San Francisco, CA 94107



# REVIEWS CONTINUED

distances since the release of Eden, their 1984 debut effort. The pair always deliver fantastic aural pieces, but The Language of Love is truly exceptional. This breezy slice of heaven is sure to cross over to many other formats, but right now it's our secret. Credit goes to Tommy Lipuma (Miles Davis, George Benson, David Sanborn), who wanted to produce EBTC since 1984, for allowing their—well, gracefulness to shine through. There are many tracks to choose from so start at the beginning with the single "Driving." Then try "Get Back Together," "Take Me" and my favorite, "Me And Bobby D." LINDA RYAN



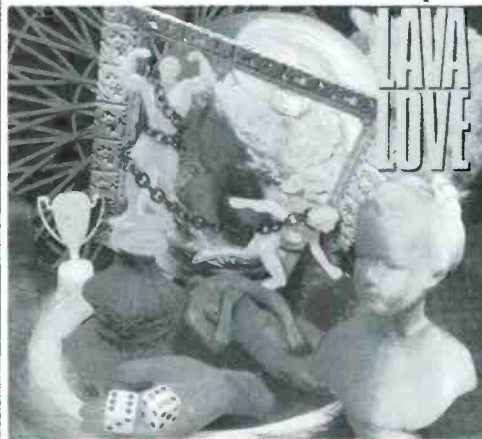
**THE BLUE AEROPLANES - JACKET HANGS EP (ENSIGN/CHRYSALIS)**

I love these guys. I also love the fact that their record company has done something special for their fans by releasing the "Jacket Hangs" single with three—count 'em, three—songs that won't appear on the album. Check "Jacket Hangs" which is classic Blue Aeroplanes. Then go to the B-side and give a listen to "Differen't Now" and "Big Sky," for the more pop side of the band. LR

**LAVA LOVE - WHOLE LAVA LOVE (SKY RECORDS)**

Lava Love describe themselves as "a band with an upbeat, carnival looking stage show," which pretty much hits it on the head, although I'd like to add that sonically, this Atlanta group falls somewhere

between Josie And The Pussycats and The B-52's. The band's humorous, pun-



filled lyrics are coupled with a retro-new-wave beat that brings to mind just about anything off of the Go Gos' Beauty And The Beat album. Does it sound like a good time? You bet! Did I mention that Mitch Easter produced this Pop gem? Commercial Alternatives should check "Juke Jubilee" and "Go!" College Alternatives should start with those and then go to "Perfect Gurl," "Love Rock" and "Last Rites For Mr. Wrong." Annette Funicello never had it so good. LR

**THE CHURCH - "METROPOLIS" (ARISTA)**

When an artist that's been a staple of your format, as The Church have been, finally get their recognition, everyone wonders what the next record is going to sound like. We can all stop wondering. The swirling, psychedelic guitars and Steve Kilbey's deeper than deep vocals are instantly recognizable Church trademarks. I hear more of a Pop edge to "Metropolis" than I've heard from The Church in a while, and it's a pleasant surprise. This track could easily fit in on The Church or The Blurred Crusade albums, which are two of my favorites. A non-LP B-side, "Much Too Much" is included for all you Church collectors. LR

**MC 900 FT. JESUS WITH DJ ZERO-Hell With The Lid Off (IRS/Nettwerk)**

Obsessed with the surreal and supernatural, MC 900 Ft. Jesus and DJ Zero are possessed of a subtle, creepy intensity that both frightens and fascinates. If this is a rap record, it broaches new territory:

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**SHOWCASE FEATURING:**



**THE ELECTION**

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8:00pm to 10:00pm  
CLUB TOUCHE  
300 DE HARO at 16th  
SAN FRANCISCO, CA  
(TWO BLOCKS SOUTHWEST OF THE GALLERIA)



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Top 5 at Alternative Radio!

**no fury like**



# the creatures

## "fury eyes"

the new 12" and cd5 from the album **boomerang**

*First Ever North American Tour!*

MARCH 12	WASHINGTON, D.C.	MARCH 22	CLEVELAND
MARCH 14	NEW YORK	MARCH 23	DETROIT
MARCH 15	PHILADELPHIA	MARCH 24	CHICAGO
MARCH 16	PROVIDENCE	MARCH 27	SAN FRANCISCO
MARCH 18	BOSTON	MARCH 29	LOS ANGELES
MARCH 19	MONTREAL	MARCH 30	TIJUANA, MEXICO
MARCH 20	TORONTO		



produced by the creatures and mike hedges  
management: tim collins for mission impossible management, inc.  
© 1990 the david geffen company

# REVIEWS CONTINUED

all tracks concern death, God, and the spiritual dimension. Lyrics and vocals are often whispered and elusive—almost



secondary—and frequently distorted (sometimes bearing eerie resemblance to the “this is not a dream” sequence in Prince of Darkness). Music varies from early '70s guitar groove (“Truth Is Out Of Style”) and '70s urban lounge sound (“Spaceman”) to hypnotic voodoo rhythms (“Talking To The Spirits”). One track, “UFO’s Are Real,” could be

Kraftwerk circa 1982. This one’s intriguing and often downright scary. SEANA BARUTH

## OTIS BALL-Otis Ball (Bar/None)

Like his “discoverers” and ex-labelmates They Might Be Giants, Otis Ball relies heavily on the oddities of the English language and American lifestyle/culture for much of his inspiration. Quirky humor is his backbone, but Ball doesn’t depend



on word-play to replace substance. Instead, he fills out his material with Alex

Chiltonesque wit (“Walk On Water,” “Love You Til I Don’t”) and pointed characterizations (“Artists In Day Jobs”), all of which are complete with chiming, so-Pop-it-hurts guitar. While deceptively innocent Pop is his forte, Ball proves he can pound and wail with the hilarious “Hey Buddha,” and he even tries a swelling rocker, “Amanda For All Seasons”. SB

## DUB SYNDICATE - Strike The Balance (On U Sound)

It’s been five years since this group has released an album. They originally collaborated with Prince Far I to begin the Crytuff Dub Encounter and later worked on the first two Creation Rebel albums. Strike The Balance is mellow, minimal, but nonetheless powerful. It features Keith Levene, Style Scott, Dr. Pablo, Keith LeBlanc and Skip McDonald. Tracks: “Shout It Out,” “Mafia,” “Hawaii” and “I’m The Man For You Baby.” This volume will set off your alarm. Adrian Sherwood strikes the balance! RB

# NO DEAD SHOW

the rave-ups

“RESPECTFULLY KING OF RAIN”

NEW ALBUM—CHANCE

E 45255

SOCIAL DISTORTION

“LET IT BE ME”

NEW ALBUM—SOCIAL DISTORTION

E 43055

SEE the rave-ups LIVE AT NIGHTBREAK THURSDAY, FEBRUARY 15th, AND AT THE WARFIELD FEBRUARY 17th.

Management: Alan Oken

SEE SOCIAL DISTORTION LIVE AT NIGHTBREAK SATURDAY FEBRUARY 17th, AND DON'T MISS MIKE NESS ON HOWIE KLEIN'S CUTTING EDGE PANEL FRIDAY, FEBRUARY 16th AT 1PM.

Management: Jim Gueirnot for Rebel Waltz Mngmt.

EPIC RECORDS.

# REVIEWS CONTINUED

**SIGLO XX** - *Under a Purple Sky* (Wax Trax/Play It Again Sam, USA)

I've been fascinated with this band since its 1980 beginnings. They originated in Belgium and have consistently released music that's uncompromising to Rock's



whims and trends. Dark and subtle, the near monotone vocal is surrounded by hypnotic drums, bass and guitar. Cuts to check out: "Baby Divine," "I Send You My Tears," "Untouchable Flame," "Alice," "Vanity Lane" and "City In Dust." Their original label, Antler, recently re-

leased two CDs on import only entitled SIGLO XX-Antler Tracks I and SIGLO XX-Antler Tracks II. These CDs are fantastic. They contain some of the group's best material. RB

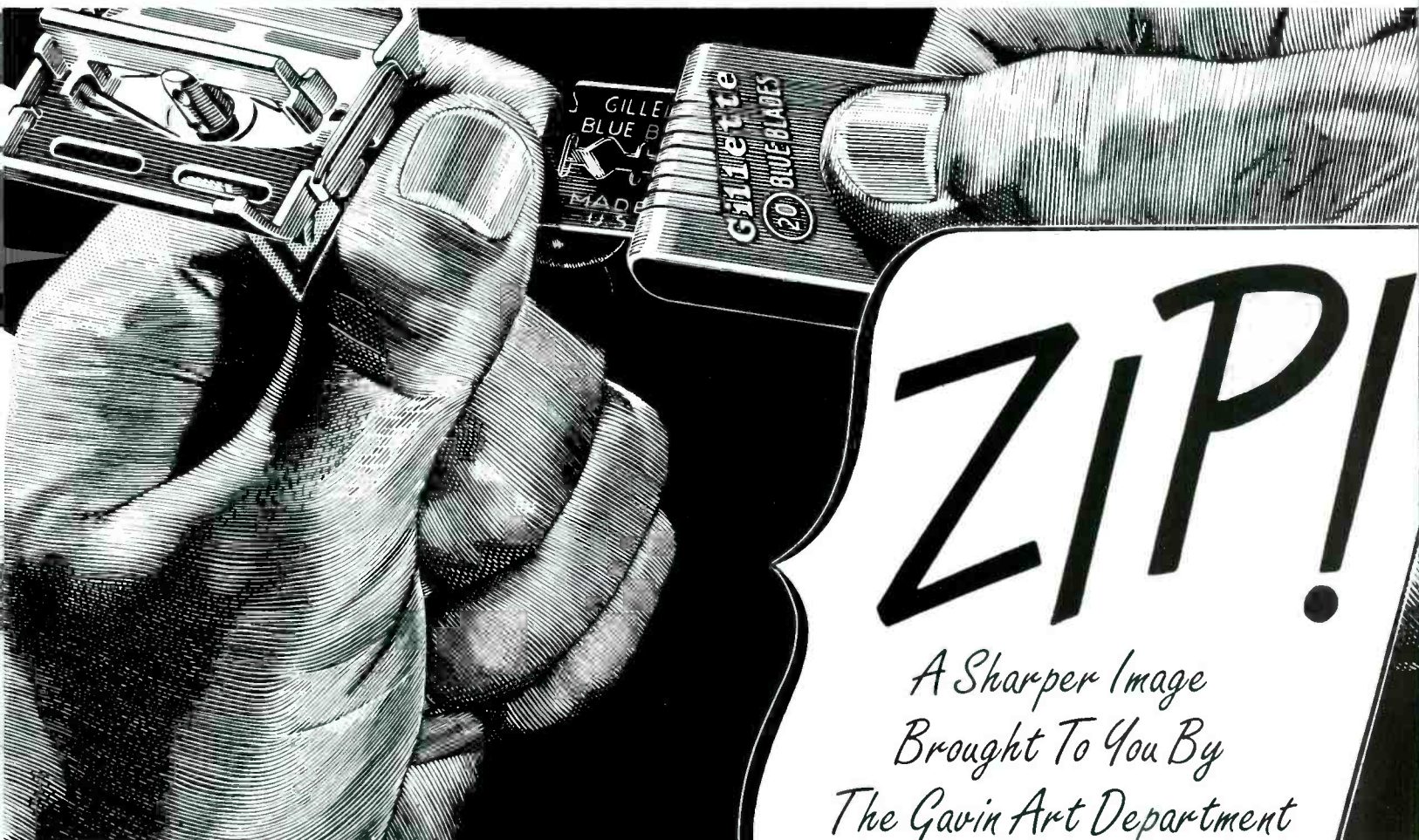
**CHOPPER** - *4 Play*

(Animal Five Records)

After Bleached Black's demise, vocalist/

guitarist Steve formed a band called Chopper. A Pop sound in the Rock decimal range, 4 Play contains four songs with intelligent lyrics, rocking guitar riffs and percussion that's right on target. This Connecticut trio is tight and hot. For info contact Animal Five Records, P.O. Box 2383, Milford, CT 06460. Call 718-224-6480. RB

1. **THEY MIGHT BE GIANTS** - BIRDHOUSE IN YOUR SOUL
2. **PETER MURPHY** - CUTS YOU UP
3. **JESUS AND MARY CHAIN** - HEAD ON
4. **MORRISSEY** - OUIJA BOARD, OUIJA BOARD
5. **SINEAD O'CONNOR** - NOTHING COMPARES 2 U
6. **JOHN WESLEY HARDING** - THE DEVIL IN ME
7. **THE MISSION U.K.** - DELIVERANCE
8. **MIDNIGHT OIL** - BLUE SKY MINE
9. **ELEVENTH DREAM DAY** - TESTIFY
10. **CAMPER VAN BEETHOVEN** - (I WAS BORN IN A) LAUNDROMAT



# ZIP!

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**LET'S** not judge ourselves

by color, by religion

or by sex.

Let's reach out to one

another and bring out our very

best. We believe in what we're

sayin,' so put your trust in

us. We express ourselves

by playin,' we're called



Includes the songs  
**"WE ARE THE YOUNG,"**  
**"JESUS CRISPIES"** and  
**"REGENERATION"**

Produced, engineered and mixed by Marc DeSisto

**APPEARING LIVE AT THE DNA LOUNGE**  
**375 ELEVENTH STREET**  
**FEBRUARY 15, 11 PM**



When you play it, say it!

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**PSYCHEFUNKRUS**  
(82063)

# LAURIE ANDERSON

C O N T I N U E D . . .

it didn't start out that way. Songs like "Beautiful Red Dress" are unique in their structure, or maybe their lack of it. Red Dress contains spoken section about women's wages.

"I was thinking, 'Excuse me, let me get out of this song structure. I'm feeling trapped in these choruses,'" Anderson laughed.

"That's another strange thing about this record," she continued. "It started out as series of soundtracks. I wanted to put a few words on it and put it out fast. Then I decided to write one more new song, then another one. Then, because I'd been taking singing lessons, I started really singing them. I started writing choruses because it's fun to sing something more than once. Then it became an album of real songs."

Before Strange Angels, Laurie Anderson was thought of more as a narrator and purveyor of clever, technical ideas. By studying vocals, the new album brought out a new voice—her's. Ironically, Anderson sings in the upper registers while her speaking voice is more on the low side.

"I guess I do talk sort of low. When I started singing lessons I thought I was going to be an alto, but the teacher said, 'No, no, no, you're a high soprano.' So I had this whole new voice. Then I wanted to write songs for this new voice. It was actually this female voice," she says in a puzzled tone, "For some reason I hadn't expected that. Hence the songs started to mean different things."

What about the opening "Coolsville?" Are there any visual roots to any of the new songs?

"That song did come from some film that I shot in Tokyo of a bunch of people going to work," she said. "I digitized the film, sending it through the computer so that it posterizes the images. It's a beautiful look. I wanted to use that look in a performance somehow and I didn't have any reason to until now. Anyway, I loved looking at the people's expressions. They were on their way to work and I suppose they looked like people on their way to work everywhere in the world, you know, that combination of desire and depression on their faces. I wondered,

'Why?' So I wrote 'Coolsville' from a loop of that film."

After Anderson fit the new songs into a new performance bed, Empty Places became even more of a special live performance, because it features her back in the role of a solo, one-woman performer. And while the songs from Strange Angels have a role in the show, their personalities undergo radical change.

"The songs are so different in the

---

**"The economics of the  
art world are abysmal...  
You tend to ask yourself,  
'Why am I doing this...?'"**

---

show," said Laurie. "I feel so much more vulnerable. Maybe because there's so much singing. I have this rep for doing things with human beings and technology and all this clever stuff. There's some of that in it, but it's not all like that. Some things only mean one thing, as opposed to eight different meanings sprouting off. That feels risky to me."

Somewhere in between finishing Strange Angels and preparing the road show version of Empty Places, which first ran at the Brooklyn Academy of Music, Laurie managed to extend her experiences from former art reviewer to automobile reviewer when she was asked to write up the Mazda Miata for the October '89 issue of Vanity Fair magazine. Keep in mind that ordinarily Anderson drives a used postal van.

"I didn't expect to really like it," she said. "I had to drive to Bearsville Studios in upstate New York to work on the album, so I figured, 'why not, I'll just drive the Miata up there.' By the time the article came out I sounded like a car salesman. This is the greatest thing! But it really was! All the things I thought

were really stupid about sports cars turned out to be really fun. Then they took it away. The reason I didn't buy one and one thing they didn't put in the article was one night I parked it on the street and someone smashed the window. I called them up the next morning and asked them where I could get a new window and they said, 'Why, don't worry. We'll have a new one over to you in about an hour. Will that be all right with you?' I thought, 'Well, it's kind of inconvenient, a whole hour!' " she laughed.

"Maybe this thing about having a car in New York isn't so bad if you can get a new car every hour."

So now Laurie Anderson has traded in her sports car for tour buses and equipment semis, to considerable success. So far the limited road version of Empty Places has already sold well over two hundred thousand tickets. But Laurie Anderson is already toying with future projects.

"The next thing I might do is a radio play, but then I keep changing directions."

Changing directions usually means traveling incognito and observing people whenever she can.

"I really love to spook around and see if I can meet people in a different way. Sometimes it's the opposite. I was going to Paris and I was waiting in the airport. This man walked up to me and said that he really loved my music. We had this really long conversation. It was a wonderful conversation that kept jumping around, taking weird turns. At the end I said, 'Well, it was wonderful talking to you,' and I asked him his name. It was Wim Wenders and we ended up spending time together in Berlin. He was working on his script for Wings of Desire. We talked about angels because I was writing about angels and I wanted to compare notes about how we were visualizing them. Did they really wear black raincoats and meet in the library?"

Or do they digitize film footage and review sports cars? ●

*Laurie Anderson will appear on the Cutting Edge Artists Show at the Gavin Seminar, Friday, February 16th at 1:00PM in the Colonial Room.*



**CHAMELEON MUSIC GROUP**

## **An open letter to AOR, A/C, CHR, Urban and Alternative Programmers.**

### **THIS IS ABOUT MUSIC.**

With the glut of promotion these days, it's virtually impossible to have a meaningful musical dialogue. What with calls from the local, regional, and national reps, and indies, and the proliferation of new labels, it's a wonder anyone has time to program their station. So let's try to cut through the clutter of hype and quid pro quo.

### **THIS IS ABOUT MUSIC.**

This is about one of the people who helped forge today's rock 'n' roll. This is about **JOHN LEE HOOKER**. Now, at a time in life when most performers have burned out or retired, John Lee has created his finest album, **THE HEALER**. The current track, "**I'M IN THE MOOD**" (duet with **BONNIE RAITT**) is nominated for a Grammy... John Lee's first ever!

The Rolling Stones put John Lee into their concert. Clapton, Bowie, Santana, Petty, Robertson, and scores of others put him forward as their inspiration. John Lee deserves to be put on your playlist...

### **JUST BECAUSE OF THE MUSIC.**

Kindest Regards,  
The staff of  
Chameleon Records

# Marty Willson-Piper

## RHYME AND REASON

by Seana Baruth



The recent success of The Church with the 1988 LP *Starfish*, represents a long-deserved victory for a band who, for ten years, has been a constant on the trendy, always-shifting frontier of Australian music. While throughout their career The Church has primarily showcased the songwriting talents of guitarist/vocalist Steve Kilby, lead guitarist Marty Willson-Piper's shimmering twelve-string and occasional songwriting forays have marked him as a vital, albeit largely unheard, creative voice.

Willson-Piper's creative energy has driven him to express himself outside The Church's confines with several independent projects, the most recent of which, *Rhyme*, a diverse twelve-song offering, is Willson-Piper's third solo recording and his second domestic solo release. Kilby and Church bassist Peter Koppes have also recorded solo efforts; however, the group's penchant for pursuing individual paths does not indicate that band personnel suffer from inflated egos that clash within the framework of The Church. Instead, for Willson-Piper at least, going solo was nothing more than natural progression. "Why would someone who's been in The Church for ten years and obviously had impact put out solo records? I am a lyricist and singer as much as I am a guitar player. I never want to take away from Steve what he has because that would be against The Church. The Church is his words and his voice. But I also had this natural feeling inside that I was going to have to do this.

So I did. It just annoys me that it took me so long."

Willson-Piper, The Church's only Englishman, attributes his late-blooming solo impulses to dissatisfaction with life in Australia. "The first four years of The Church was a bit of a tough time for me because that's when I moved to Australia from England. I liked the music and the band I was in, but not Australia. I just spent a lot of years ignoring my innermost self or something. Eventually...it became easier...I felt all the stuff inside could escape."

Revitalized by his newly-surfacing inspiration, Willson-Piper moved to Stockholm with his Swedish girlfriend Ann Carlberger in 1984. While relocation provided the guitarist with greater opportunity to work on outside projects, his continued participation in The Church became decidedly more difficult. "I've been to Australia two or three times this year just to write songs. We met, wrote songs, and I went back home." Writing and recording *Rhyme* fortunately required no air travel. Willson-Piper penned most of the project with friend Andy Mason while he "sat in my own cellar with my own best friend and tried to make the album we wanted to make on a 4-track at home and a 16-track studio in a cellar on the other side of town. It's what I've dreamed of all my life."

As his creative motivation has matured, Marty Willson-Piper's solo work has reflected the growing process. The culmination — *Rhyme* — is a record that is not only the

fulfillment of Willson-Piper's dreams, but the statement of a sensitive, educated man as well. *Rhyme* captures the poetic aspects of the guitarist's nature, and Willson-Piper credits his father with engendering in him a healthy appreciation for rhyme. "I have kind of a literary father—he always quoted Shakespeare at me. He always said it in a thunderous voice, which scared the daylights out of me. Still, it filled my heart with poetry." Now, Willson-Piper's new daughter Signe ("I'm glad it's a girl; hopefully she'll grow up and not want a machine gun for Christmas") gives him a chance to continue family tradition, although he promises, "I'll try not to be too thunderous."

A bare-bones tour with Andy Mason is, says Willson-Piper, a possibility, but impatient fans might also want to check out the prolific guitarist's contributions to the recent Jules Shear and Charlie Sexton LPs. Understandably, loyal Church supporters—surveying the ever-growing number of Church side-projects—may be getting a little nervous, but Willson-Piper is confident there's no threat to the band. "I'm a flexible kind of man. I'm perfectly happy playing second fiddle to somebody...I'm just trying to express myself with the tools available to me in the ways I can." ●

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# BERNIE KRAUSE

## An Environmental Musician Putting Nature High in the Mix

by Kent Zimmerman

**M**aking an ecological statement with music can be done many ways. You can take your guitar and adapt a trendy ecological song to three chords and bingo, you're one with nature. Or maybe not. Put a little more thought, production, celebrity and heart into it and you're closer, depending on how sincere your intentions are. So far, nobody's come as close as Bernie Krause. On the surface, his most recent work, *Gorillas In The Mix* (the title is a take-off on Dian Fossey's gorilla camp in Rwanda) is a humorous piece of music performed exclusively by sampled sounds of animals species up and down the food chain. That is, a walrus bass, a rapping parrot, shrimp cymbals and so on. That's all well and fun until you finally get the work's dedication. It's to Francisco "Chico" Mendes Filho "who was murdered in December, 1988 while trying to save the Brazilian rainforests so we would have oxygen to breathe."

That slap of reality that brings the real message home. Time is running out.

Bernie Krause first drifted into many musicians' consciousness as a member of Beaver & Krause, whose work in the late sixties and early seventies represents the very first "environmental" fusion between nature sounds and music. Their landmark 1968 release, *In A Wild Sanctuary*, began a romance which led to Krause owning one of the largest nature and animal sounds library in the world.

Cut back to 1965. Bernie and his partner the late Paul Beaver put their life savings into the first Moog synthesizer. Business was slow. Nobody was listening ("The story of my life, man. Nobody listens to me!"). In desperation,

they set up a booth at the Monterey Pop Festival that was only a table and a synthesizer. Eventually word reached the backstage area and all the pop stars came skulking around, wearing wigs and disguises, as the duo demonstrated the very first analog synthesizer. After that their work took off. By the late sixties, there was hardly a contemporary super band—from the Beatles on down—that hadn't incorporated the Moog into their studio albums, all due to Beaver & Krause's expertise. By 1968 the duo, signed to Warner Brothers as artists, were bored with synthesizer sounds. It was Van Dyke Parks who first suggested they go out into the field—the world—record environmental sounds, and incorporate them into their music. So outdoors they ventured and a lifelong challenge evolved.

Says Bernie, "When you listen through headsets you hear the human-induced sound even when you're recording a stream or a wave or especially a bird in your backyard. That was the problem. So we'd get further and further away. It became a challenge.

Our first work preceded more famous environmental works by Paul Winter and Judy Collins by years. And in fact, the song "Walking Green Algae Blues" was used by (famed European communist anarchist) Danny The Red as the anthem for

the Paris student uprisings during the sixties. Danny the Red is currently head of the radical Green Party in Germany. We had no idea the album was even released in Europe, but it really taught us about the power of the music, especially Paul Beaver, who at the time was a staunch Republican."

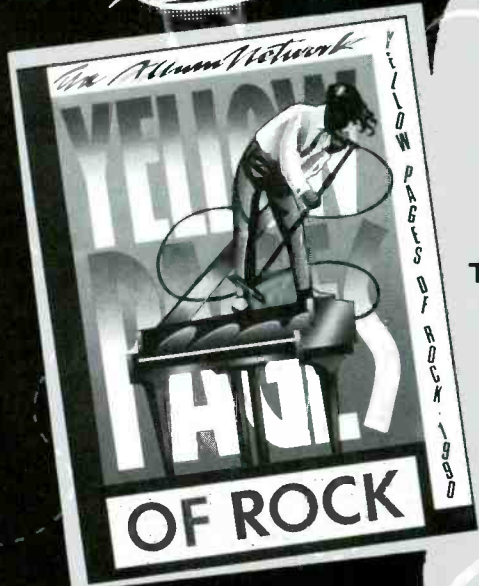
After Paul Beaver's death, Bernie Krause ventured on as a noted electronic musician. And as his natural sound library grew, Krause scored soundtracks for more than one hundred and fifty television shows and movies. By 1981 he returned to college and earned a Ph.D. in bioacoustics.

As part of his studies he participated in a 1981 Greenpeace benefit and looped animal sounds for the Tubes who were making a musical presentation as part of the program. In a bind, the band consulted Krause, who cut up recorded whale sounds that resulted in "Ban The Whale Bop." Prairie Prince and Michael Cotton loved it, but, according to Krause, "record companies looked at me like I was crazy. The environment wasn't that popular during the early eighties."

But the experimentation continued.

"'Sea Dance' was the next piece I put together," said Bernie. "It was special in that it moved spatially from a stream to deep under





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the ocean using fish recordings, dolphin recordings and humpbacks. This established a light rhythm feel that was released by The Nature Company for a serious white middle class audience. Was this music musical or 'new age' environmental background sounds? Both. But we always had to hold back and restrain ourselves, since the Nature Company wanted sounds that were 'new agey' with not too many dynamics."

What eventually resulted was a deviation of the success Krause had with the Nature Company, by then a well known new age specialty store. After seven relatively tame environmental recordings that sold extremely well, the itch to dance and communicate with the mainstream and, especially to youth, gave birth to *Gorillas In The Mix*.

Frustrated in the studio, Krause and the "Human Remains," a group of studio technicians (including Matt Ward, Peter Michael, Tony Mills, J.D. Reilly and Scott Singer), created a dance piece with a rhythm track consisting of all fish—including the famous whale who, a few years back, lost his course, *Humphrey The Humpback*. (Krause was, in fact, the Scientific Director of the operation that sprung *Humphrey* ocean bound.) Before officially delving into *Gorillas In The Mix*, Krause used an earlier work, "Fish Wrap," as part

of his frequent community outreach talks to young kids, introducing music with environmental messages. The fifty year-old Krause ("Hey, I'm not New Age, I'm Old Age") has been working with environmental music for twenty-two years, since the release of "In A Wild Sanctuary." The response from the kids prompted Krause to "shop" his nature dance tapes concept, garnering rejection by all the major labels except Don Rose at Ryko.

"These samples are the true sounds of these animals," says Krause. "If you don't believe me, come over to the house and I'll play you the raw tapes from whence the samples came. And if you don't agree, you win a free trip with me back out to the rainforests and I hope you get bit by a snake!"

Here is a brief "sample" of some of the "players" on *Gorillas In The Mix*.

Drums—"Roughed Grouse makes the same sound a kick drum makes. A little tiny bird from the Northwest, I recorded them in Eastern Washington. It's a very low sound made from an air sack inside their bodies. I recorded it with an RE20, which is the mic you use to record a kick drum."

Walrus—"Recorded in the New England aquarium. An underwater recording of the sound used for both a bass and cowbell."

Steel drum—"A mixture of walrus and elephants triggered a different way by playing the sample keyboards in rapid succession."

Cymbals—"Crickets. If you take the sound of the cricket and cut the tape straight across, giving it a sharp attack, then add a decay at the end, you get the best cymbal you've ever heard in your life. You can get all kinds of cymbals, including crash cymbals."

High-hat—"Snapping shrimp are about an



Bernie Krause in the field recording the mountain gorillas of Rwanda.

inch and a half long. They snap their claws and underwater it sounds like static between radio stations. All through this album, snapping shrimps are the high-hats. Why the clicking sound? Well, if you measure the sound from a Rolling Stones concert thirty feet from the speakers, the Stones are probably putting out about one hundred twenty-eight decibels. Every six dB increment means a doubling of the sound pressure level. A .357 Magnum pistol shot off at your ear measures one hundred and sixty five dB. Snapping shrimp, a little biological creature an inch and a half long, snapping its claws puts out two hundred decibels of sound pressure. It's their form of self protection that stuns the other fish. We call it the big bang."

While the bulk of the sounds came from Bernie's sonic library, most of the fish sounds came from the United States Navy.

"I want you to know that fifty million dollars went into those fish sounds," he said. "The Navy wanted to make sure that fish didn't sound like Russian submarines. They recorded two hundred fish, which comes out to about two hundred fifty thousand dollars per fish. I got them free, but they're going to a good cause."

Bernie Krause spends six months in the field not only to make music, but to perform work and studies in defense of the environment. He supports himself and his production company through royalties from the Nature Company and ultimately, *Gorillas In The Mix*. Krause has visited the rainforests in Brazil, and knows first hand of the seriousness of the ecological mess that were now burying ourselves in due to our habits as wasteful consumers.

"The real reason I did the album," he says, "is that these recordings may be the last time anyone will hear these animals live because they aren't going to be around much longer. Even the fish. It's real serious and nobody's getting the message."

"My main concern is that the environmental issue doesn't become yet another fad. Folks are jumping on the bandwagon now, and as what happens with fads in America and in Europe, it eventually disappears as an issue. Sure we're seeing McCartney doing something for the environment, all these groups contributing on the Greenpeace album. That's fine, but what I'd like to see is people contributing like Peter Garrett does with *Midnight Oil*, like Sting is contributing, like Paul Winter is contributing. When artists make the environment a part of their lives, it must be significant.

Like the Grateful Dead. These people must be singled out for their achievements just as the people who are just fucking around with it, they have to be singled out for just using it as an easy issue."

"I was doing some work for the rainforests in Costa Rica. At one point the question was raised, 'When will the oxygen level at sea level become equivalent to what it is now at twenty-four thousand feet?' The answers ranged from the most radical, fifteen years to one hundred and fifty years. Think about it. The continent has been around seven million years, so whether it's fifty five hundred days, which is fifteen years, or one hundred fifty years, it doesn't much matter. We're not talking about a lot of time. It's scary. We're talking about serious issues. So you're either in this for the long run or else you're not. With music like *Gorillas In The Mix*, we can have some fun doing it, but things have to change." ●



# PHOTO FILE



△ The Big F in The Big Apple. The Elektra crew was on hand welcoming The Big F to their first-ever gig in New York city. L-R are too many people to name individually. You figure it out.



△ Automatically yours. Their Automatic tour brought the Jesus And Mary Chain to San Francisco, where they were greeted backstage by members of KUSF. L-R: Warner Brother's Paul Vitagliano, KUSF's Tim Ziegler and Patrick Flynn, J&MC founder William Reid, KUSF'S Cliff Lipman, and J&MC Co-founder Jim Reid.

△ Galaxy 500 rolls into WFNX. Before flying to England for a short tour with the Sundays, Galaxy 500 stopped by Boston's WFNX. Standing L-R: Galaxie 500's Damon Krukowski and Naomi Young, Bruce McDonald from WFNX, and Dean Wareham, Galaxy 500.



△ Atlantic's Skid Row slides into The Meadowlands! This picture was taken backstage at Meadowlands in New Jersey. Once again, there are too many people to name, but here's a hint: The guys with the long hair are in the band.

# D O N ' T

## the GAVIN REPORT'S 1st ANNUAL HIP HOP FORUM

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# M I S S

# CLASSIFIEDS

## JOB OPENINGS

MIDDAY OPENING NOW! Production & appearances a must. T&R&photo: Ken Hopkins, South 140 Arthur, Suite 505, Spokane, WA 99223. EOE [2/16]

A/C WMMB is searching for a bright, intelligent morning drive announcer. We need an adult communicator who is community oriented and mature. Do you fit this description? If so, T&R: Phil Thompson, PO Box 4059, North Myrtle Beach, SC 29582. EOE [2/16]

THE FUTURE OF ROCK AND ROLL WOXY is accepting T&R's for future full-time openings. No calls, please. Send to: Kerry Gray, 5120 College Corner Pike, Oxford, OH 45056. EOE [2/16]

TOP 40 Y93FM needs an overnight talent to begin March 1. T&R: Bob Beck, KYYY/FM Radio, Bismarck, ND 58502. EOE [2/16]

CENTRAL NEW ENGLAND CLASSIC ROCK FM seeks full-time AT. Strong on-air, copy, production and remotes. New facility and great resort area. Females encouraged. T&R: WYRY Radio, PO Box 1304, Keene, NH 03431. EOE [2/16]

IMMEDIATE PART-TIME and future full-time AT sought for A/C station WQNY/Q104FM. Vibrant, fun college town. Great entry level position. Rush T&R: Mike Erb, WQNY Radio, 317 North Aurora Street, Ithaca, NY 14850. [2/16]

WANTED: NEWS DIRECTOR FOR AM/FM COMBO. Looking for entry-level person for small Northern California market radio station. Will consider grads, interns and big hearts for news. Call Mike at (707) 445-9211. [2/16]

LITE ROCK 105-Fargo's A/C station has a premiere mid-day opening for hungry, aggressive talent. Must have outstanding production abilities. The sky's the limit to your advancement with Ingstad Broadcasting. T&R: Dan Michaels, PO Box 9919, Fargo, ND 58106. [2/9]

WHYY is seeking AT with production for 10pm to 2am shift. Females encouraged. T&R: Larry Stevens, PO Box 250210, Montgomery, AL 36125-0210. EOE [2/9]

CENTRAL NEW ENGLAND'S #1 CLASSIC ROCK WYRY/FM seeks f/t AT with experience in remotes, on-air telephone skills, killer production, news reading & writing skills. Must be a team player. No phone calls, please. Females encouraged. T&R: Doug Carlisle, PO Box 1304, Keene, NH 03431. [2/9]

WALL RADIO-Orange County New York's News and Information leader is looking for a News anchor/reporter. T&R: Mike Peters, One Broadcast Plaza, Middletown, NY 10940. EOE [2/9]

THE TRI-STATES COUNTRY MUSIC and News leader seeks f/t AT for future openings. Play-by-play, copy-writing and personality a must! Work for a quality team that's growing! T&R: John Simmons, WAXL/WGLR Radio, PO Box 587, Lancaster, WI 53813, or call (608) 723-7671. EOE [2/9]

SPORTS REPORTER/CONTEMPORARY ROCK TALENT NEEDED. Must have ability to write and present news on local/regional sports with play-by-play a plus. Low pay but

lots of fun. T&R: Mr. Leary, KRFD Radio, PO Box 631, Marysville, CA 95901. EOE [2/9]

FULL-TIME DAY SHIFT FOR TALENTED, polished pros with strong production. No calls, please. T&R: Chuck Evans, WJXL Radio, 188 John Turner Broadcast Blvd., Jacksonville, AL 36265. [2/9]

ANNOUNCERS INVITED TO SUBMIT T&R's for future openings at coastal Georgia A/C WKBX/FM. T&R: Jim Ayers, PO Box 2525, Kingsland, GA 31548. EOE [2/9]

CENTRAL CALIFORNIA COAST high visibility hot A/C (the new 99KX), is reviewing talent for future f/t & p/t openings. Strong production skills and natural delivery a must. Motivated team players only. No beginners please. T&R&photo: John Edwards, KXFM Radio, PO Box 1964, Santa Maria, CA 93456. [2/9]

100,000 WATT TOP 40/URBAN KJCK is accepting applications for f/t AT with production skills. Females encouraged. T&R: James Phelps, PO Box 789, Junction City, KS 66441. EOE [2/9]

TOP 40 X102-Reno, needs hip, fresh morning talent. Team player to help AM drive really make some noise! T&R&photo: Carey Edwards, PO Box 2271, Reno, NV 89505. [2/9]

CONNECTICUT COMBO A/C & TOP 40 seeks an experienced Production Director. Creative person to oversee all elements of production. Artistic and graphic work a plus. T&R: WILI Radio, PO Box 496, Willimantic, CT 06226. [2/9]

RHINO RECORDS seeks an experienced National Promotion person. Must be enthusiastic, motivated and a team player. Position based in Santa Monica. Contact Linda Feder (213) 828-1980. [2/9]

HOT97.7 SAN JOSE needs an energy, phone-bit night talent. Rush T&R: Ken Richards, 2860 Zanker Road, Suite 201, San Jose, CA 95134. EOE [2/9]

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HARDWORKING & READY ASAP. Seeking p-b-p position in combo with News/On-Air/Sales. Knowledgeable in all sports with four years commercial experience. J.C.: (415) 731-8443 leave message. [2/16]

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ENERGETIC, DEDICATED & TOTALLY PROFESSIONAL. AT/Programmer/MD with great pipes and track-record looking to work for A/C, Top 40, Country or Talk radio. Prefer Southern California. DON PASCHAL: (213) 964-2328 leave message. [2/16]

CREATIVE WINNER with eight years experience, looking for full-time AT/MD position at Top 40 or A/C station. Presently in Sacramento. BILL SHAKESPEAR: (916) 487-0656. [2/16]

ARE YOU SEEKING A CREATIVE, ENERGETIC & ENTHUSIASTIC person whose radio experience will benefit you? Your search is over! My knowledge of promotions, copy-

writing and research can be an asset to you and your station. For further info and interview appointments, contact PEPI HARRIS: (214) 351-3749. [2/16]

BUDGET CUTS LEAVES RESEARCH/MD with five years experience looking for new opportunity's. Strong knowledge of ratings & programming. STEVE: (904) 260-4017. [2/16]

TEN YEARS AS PD FOR A/C, NAC, EZ & JAZZ with major market experience. Sixteen years on-air. Gavin radio person of the year nominee. MARK HILL: (408) 688-5604 [2/16]

WANT FEMALES 18-34? I deliver 'em! Experienced Top 40 & A/C AT looking for medium to large market gig. Proven success and a valuable addition of your team. Let's talk! TOM: (319) 582-3147 [2/16]

NOMINATED BILLBOARDS' SMALL MARKET PD of the year! Looking for next programming challenge. Let's talk results! JIM: (414) 437-4731. [2/16]

TEN YEAR COUNTRY RADIO VETERAN ready for work. Management experience, good pipes and thorough knowledge of Country music. Will consider all Country offers. MACK TAYLOR: (901) 274-0627. [2/16]

TALENTED LADY with five years experience with excellent production and copy skills, seeks full-time airshift in Top 100 market. ANNE: (305) 583-5911. [2/16]

AT/MD/OM WITH TEN YEARS EXPERIENCE is ready and willing to work for a station with creative, promotional-minded goals. Proven winner looking for winning station. Call me now! ED: (615) 762-4104. [2/16]

A/C, TOP 40, COUNTRY PRO with winning attitude seeking position as announcer in large/medium market or PD in small market. PATRICK: (217) 522-6403. [2/16]

IMAGINATIVE, DETAIL ORIENTED PRODUCTION/COPY-WRITER seeks highly competitive small to medium market situation with possible on-air. JAY STEVENS: (303) 243-4628. [2/9]

AVAILABLE NOW, due to format change at WQIM-Montgomery. Former experience at WRKS-NY, WJLB-Detroit and WLKI-Norfolk. Computer & research literate. Seek Top 40, A/C or Urban format in Top 150 market. Willing to beat the streets! VANCE ROSHON: (501) 227-0706. [2/9]

TEN YEAR PRO AVAILABLE. Experienced in Ass't PD, Production Director, Top 40 MD and Air Talent. Looking for same, maybe first PD gig, preferable West Coast. JOHN: (206) 524-3822. [2/9]

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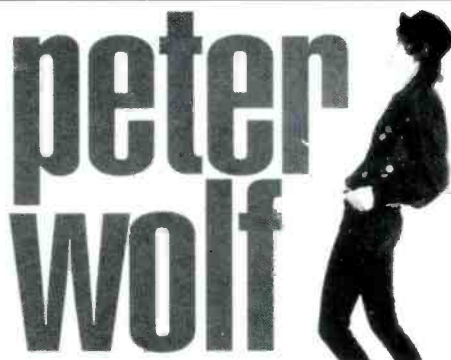
# PERSONAL PICKS

## SINGLES by Dave Sholin



**MICHAEL BOLTON** - *How Can We Be Lovers* (Columbia)

Multi-talented Michael continues providing Pop radio with music accessible to a wide segment of the audience. Injecting his songs with emotional believability, he turns it up a notch on this universal lovers' question backed by a potent melody that Michael co-wrote with producer Desmond Child and the amazing Diane Warren.



**PETER WOLF** - *99 Worlds* (MCA)

Rumor has it Donald and Ivana Trump have been playin' this one for each other all week! Wolf's gritty, get down rhythm and blues-influenced rock has been sorely missed, so expect audiences to welcome his triumphant return with open ears. Recorded in Nashville with an assortment of superb players who let it rip.

**TESLA** - *The Way It Is* (Geffen)

On the heels of their first trip up the Top 40, this hardworking contingent stands poised to

take their spot among the elite of new emerging acts on the Rock scene. Title gets tasty reinforcement with the aid of a chorus that makes an indelible impression.

### CROSSOVER PICK

**REGINA BELLE** - *Make It Like It Was* (Columbia)

Making it soft, sweet and sensitive isn't a



problem for this vocalist's exceptional artistry. Reaching #1 last month at Urban Contemporary, Regina's building a solid base of Top 40 support with adds at Z100 New York, FM102 Sacramento, Y100 Miami, Q106 San Diego, KMEL San Francisco, WNVZ Norfolk, KYNO Fresno, WCKZ Charlotte and more.

## ALBUMS by Ron Fell

**CHRIS REA**-*The Road To Hell* (Geffen)

Awesome! Awesome! The lead track, (single), THE ROAD TO HELL (PART II) recalls the best of Mark Knopfler and Dire Straits with brilliant guitars, rumbling bass lines and gritty tenor vocalizing. Rea's textured expressions as a singer give his lyrics an unquestioned authority. Beyond the obvious first single are other magnificent performances probably best exemplified in the moody blues of TEXAS, the diabolism of YOU MUST BE EVIL, the shuffle of DAYTONA, the horizontal bop of LET'S DANCE and the pluck of I JUST WANNA BE WITH YOU. This album will prove to be the most bountiful of his career to-date and is likely to be a candidate for my Album Of The Year finals.



## NEXT WEEK



**PETER MURPHY**

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GEFFEN RECORDS

GHS 24120

# THE WAY IT IS

LA/MECHANICAL RESONANCE  
PRODUCED BY STEVE THOMPSON AND MICHAEL BARBIERO  
Engineered by Michael Barbiero

1. THE EZ 40*	3:31
2. HEAVEN'S TRAIL (NO WAY OUT)	4:28
3. BE A MAN	3:28
4. LAZY DAYS, CRAZY NIGHTS	3:54
5. DID IT FOR THE MONEY	3:34
6. HANG TOUGH	5:14

## 2 ALBUMS, PLATINUM SUCCESSES

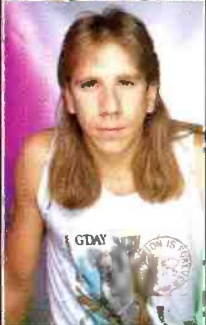
The New Single, Track And Video

# "THE WAY IT IS"

The Follow-Up To The Classic Power Ballad Of The Decade  
The Top 20 Gold Single "Love Song" From

# T E S L A

From The Platinum Plus Album THE GREAT RADIO CONTROVERSY  
The Follow-Up To Their Platinum Debut MECHANICAL RESONANCE



Produced And Mixed by  
Steve Thompson and Michael Barbiero  
Management: CF Home Inc.  
© 1990 The Geffen Company

TESLA  
THE GREAT RADIO CONTROVERSY  
PRODUCED AND MIXED BY STEVE THOMPSON AND MICHAEL BARBIERO  
ENGINEERED BY MICHAEL BARBIERO

1. HANG TOUGH	4:21
2. LADY LUCK	3:39
3. HEAVEN'S TRAIL (NO WAY OUT)	4:41
4. BE A MAN	4:20
5. LAZY DAYS, CRAZY NIGHTS	4:26
6. DID IT FOR THE MONEY	4:23
7. THE WAY IT IS	3:34

# d r i v i n g

the first single by

## *everything but the girl*

**VHS FIVE STAR VIDEO**



from the forthcoming album  
*the language of life*

produced by tommy lipuma



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