

# the GAVIN REPORT

ISSUE 1781, NOVEMBER 3, 1989

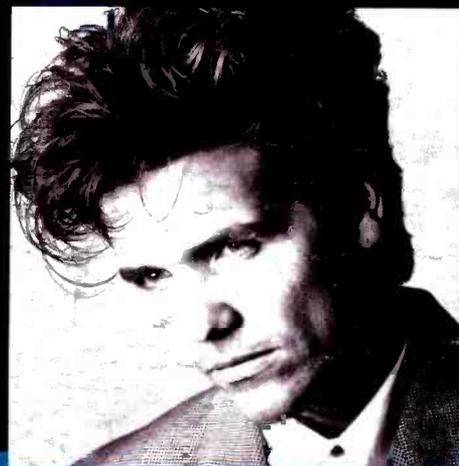


## **THE** **POCO** REUNION: WHERE IT ALL BEGAN

**ERIC NORBERG TALKS  
ABOUT THE EBS**

**OREN HARARI ON  
"BUSINESSBABBLE"**

**1990 GAVIN AWARDS  
BALLOT ENCLOSED**



**MICHAEL DAMIAN**  
YOUNG, RESTLESS & ROCKIN'

WHEN YOU  
PLAY IT  
SAY  
IT



# "I'LL BE GOOD TO YOU"

*Featuring Ray Charles and Chaka Khan*



The lead-off single  
from the most anticipated album  
of the decade.

From The Album *Back On The Block* • Produced by



© 1989 Qwest Records.

# QUINCY

# JONES



# GAVIN AT A GLANCE

## TOP 40

### MOST ADDED

**JANET JACKSON**  
Rhythm Nation (A&M)  
**MADONNA**  
Oh Father (Sire/Warner Bros.)  
**WHITESNAKE**  
Fool For Your Loving (Geffen)

### RECORD TO WATCH

**SKID ROW**  
I Remember You  
(Atlantic)

**Hot**

**TAYLOR DAYNE**  
With Every Beat  
Of My Heart (Arista)



## URBAN

### MOST ADDED

**JANET JACKSON**  
Rhythm Nation (A&M)  
**QUINCY JONES featuring RAY  
CHARLES AND CHAKA KHAN**  
I'll Be Good To You  
(Warner Bros.)  
**REGINA BELLE**  
Make It Like It Was (Columbia)

### RECORD TO WATCH

**THE GOOD GIRLS**  
Your Sweetness  
(Motown)

**Hot**

**BY ALL MEANS**  
Let's Get It On  
(Island)



## A/C

### MOST ADDED

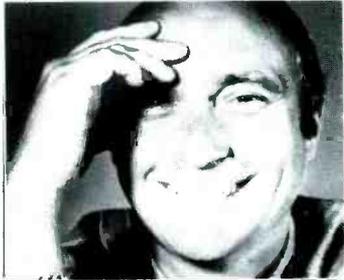
**PHIL COLLINS**  
Another Day In Paradise (Atlantic)  
**CHER**  
Just Like Jesse James (Geffen)  
**DIONNE WARWICK &  
JEFFREY OSBORNE**  
Take Good Care Of You And Me  
(Arista)

### RECORD TO WATCH

**THE GRACES**  
Perfect View (A&M)

**Hot**

**PHIL COLLINS**  
Another Day In  
Paradise (Atlantic)



## COUNTRY

### MOST ADDED

**CLINT BLACK**  
Nobody's Home (RCA)  
**DESERT ROSE BAND**  
Start All Over Again (MCA/Curb)  
**BAILLIE AND THE BOYS**  
I Can't Turn The Tide (RCA)

### RECORD TO WATCH

**k. d. lang**  
Three Days  
(Sire/Warner Bros.)

**Hot**

**CHARLIE  
DANIELS BAND**  
Simple Man (Epic)



## JAZZ

### MOST ADDED

**FATTBURGER**  
Time Will Tell (Intima)  
**SADAO WATANABE**  
Front Seat (Elektra)  
**JOHN HANDY WITH CLASS**  
(Milestone)

### RECORD TO WATCH

**THE FABULOUS BAKER BOYS  
SOUNDTRACK**  
Music By Dave Grusin (GRP)

**Hot**

**ANDY NARELL**  
Little Secrets  
(Windham Hill Jazz)



## ADULT ALTERNATIVE

### MOST ADDED

**FATTBURGER**  
Time Will Tell (Intima)  
**SADAO WATANABE**  
Front Seat (Elektra)  
**STEVE HAUN**  
Midnight Echoes (Silver Wave)

### RECORD TO WATCH

**SHAWN COLVIN**  
Steady On  
(Columbia)

**Hot**

**TRACY CHAPMAN**  
Crossroads  
(Elektra)



## ALBUM

### MOST ADDED

**ERIC CLAPTON**  
"Pretending" (Duck/Reprise)  
**THE HOOTERS**  
"500 Miles" (Columbia)  
**THE KINKS**  
"How Do I Get Close" (MCA)

### RECORD TO WATCH

**ANIMAL LOGIC**  
"Spy In The House  
Of Love" (IRS)

**Hot**

**BILLY JOEL**  
Storm Front  
(Columbia)



## ALTERNATIVE

### MOST ADDED

**LAURIE ANDERSON**  
Strange Angels (Warner Bros.)  
**LUSH**  
Sear (4-AD)  
**STEVE KILBY**  
The Slow Crack (Rough Trade)

### RECORD TO WATCH

**FULL FATHOM FIVE**  
Multinational Pop  
Conglomerate (Link)

**Hot**

**JESUS AND  
MARY CHAIN**  
Automatic  
(Warner Bros.)



**EIGHTIES FAVES**

Page 22

**NEWS**

**DEFINING THE DECADE**

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**CAGLE'S BACK**



Look out radio! Veteran programmer and novelist **Gerry Cagle** has returned as Corporate Program Director and Operations Manager for **Royce International Broadcasting Company**, which owns **KWOD-Sacramento** and **KRCK-Los Angeles, CA**.

Cagle, whose colorful career has included successful stints at **KFRC-San Francisco**, **WRKO-Boston**, **KCBQ-San Diego** and **KHJ-Los Angeles**, a run for political office in Mississippi and a stab at writing (*Payola*), told the Gavin Report, "I've won more books than I've written, so I'm getting back into radio."

"Gerry and I have been good friends for years," said Royce owner and **KWOD GM Ed Stolz**. "We first met during the reign of

**KFRC**. We are going to dramatically tighten our product at **KWOD 106** and restore its historic position of dominance by reaffirming our total commitment to a straight Top 40 format approach." According to Stolz, Cagle will oversee the development and staff of **KRCK**, a 50,000 watt, clear channel outlet.

Cagle was very low-key about his new appointment. "Due to philosophical differences I'm getting back into radio," he said in closing.

**Viacom To Buy KOFY**

**Viacom Broadcasting Inc.** has signed an agreement to purchase **Pacific FM's** beleaguered **KOFY/AM&FM** for an estimated \$19.5 million. Although current owner **James Gabbert** has been quoted as saying "I think they've (Viacom) jumped the gun," (in making the announcement), the buyout appears to be a done deal.

Gabbert, who retains owner-

ship of **KOFY/TV**, owned **KOFY/FM** for just over a year, but the life of the outlet was marred by constant battles with a consumer group, **Coalition To Save The City**. In order to purchase **KOFY/FM**, Gabbert pledged to maintain the station's format, which at the time was free-form. The Coalition felt that Gabbert didn't honor their agreement, and is suing him for over \$2 million.

The major snag that has been holding up the sale, which was speculated on in the Gavin Report on August 25, appears to be the location of **KOFY/AM's** transmitter, which is located on a garbage dump in **Hayward, CA**. "They're hung up over the transmitter site on the AM," Gabbert told us.

"The purchase of **KOFY (AM)** and **KOFY/FM** reflects Viacom's commitment to enhancing our communications' presence in the Bay Area, where Viacom Cable has been headquartered for the past twenty years," said **Henry S. Schleiff**, Chairman and Chief Executive Officer, Viacom's Broadcasting and Entertainment Groups.

As for Gabbert's 1988-1991 contract with the listener group, according to **Steve Finestone** of the Coalition there's a clause in the contract that makes it binding to either party's successors

cont. on next page

**GEFFEN SUES KHTY/FM**

As **Geffen Records** President **Ed Rosenblatt** drove through Santa Barbara on Friday, October 20 listening to **KHTY/FM** he got an unpleasant surprise. The on-air personality allegedly encouraged listeners to ready their tape recorders because he was going to play **Whitesnake's** *Skip Of The Tongue* album—which, according to Geffen, wasn't scheduled for release until November 1.

As a result of that airing, the **David Geffen Company** and **Warner Bros. Music** has filed a lawsuit against **KHTY** and its owners, **Pinnacle Communications**.

"What we are trying to achieve is to let this and all other radio stations in the country know that when tye harm a Geffen act by stealing the artist's work and stealing Geffen's right to release an album at an appropriate time, we're going to sue," said company GM **Al Coury**. "We mean business."

Apparently this is the second time **KHTY** has broadcast an unauthorized tape of a **Geffen Records** act. An unfinished master of **Don Henley's** *The End Of The Innocence*, was aired in May. The station issued an apology then, but this time Geffen is seeking punitive monetary damages. A source at **KHTY** said that the station has "no comment" about the matter.

NEWS - Beverly Mire

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## MARK YOUR CALENDAR!

**DON'T MISS THE FIRST  
PROGRAMMING SEMINAR  
OF THE NINETIES!**

**THE 1990 GAVIN SEMINAR  
THURSDAY, FRIDAY AND SATURDAY  
FEBRUARY 15, 16 & 17  
THE WESTIN ST. FRANCIS HOTEL  
SAN FRANCISCO**

**Pre-Registration In Advance: \$250.00**

**At The Door: \$295.00**

Educational/non-commercial rate available.

### **I M P O R T A N T**

A special Gavin Seminar packet with hotel, airline travel, registration and Gavin Awards ballot information will be sent out in October. Watch your mail!

**Look For A Great Line-up Of Events  
At Our**

**5<sup>TH</sup>  
ANNUAL  
GAVIN SEMINAR**

- Radio Programming Sessions
- Music Workshops
- Special Keynote Event With Author /Lecturer/Critic Harlan Ellison
- The Gavin Awards Banquet
- The Gavin Celebrity Cocktail Party

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American Airlines is the official airline of the 1990 Gavin Seminar. Special discounts for travel to and from the convention from various points in the contiguous 48 states, Hawaii, Puerto Rico and the Virgin Islands, as well as from San Francisco to Los Angeles for the 1990 Grammy Awards are available. Discounts consist of 45% off the full day coach fare or 5% off any fare the passenger may qualify for, or 5% off first class fares. Restrictions apply.

*The first 500 registrants to purchase their Gavin Seminar, American Airlines through Tropical Tours and Travel, will be entered into a drawing to be held at the Gavin Awards Banquet. The winner will be selected from these first 500 registrants.*

## KOFY *cont.*

and interests. "I would suspect that Viacom will approach us about the contract," he said. "If they do we'd certainly be interested in talking to them and seeing what kind of ideas they have for the station." Viacom's **Bob McNeil** declined to comment on the Coalition.

When the sale is final, Viacom will change KOFY/AM&FM's call letters, and reportedly, Gabbert will remain in an advisory capacity. The company owns five television and eight radio stations.

## Kirisjian's New Art

Former **Columbia Records** Manager, National Album Promotion **Linda Kirisjian** has opened the doors to a promotion and artist development company she's named **New Art Promotions**. Kirisjian will concentrate on the Alternative marketplace, and plans to work with new and established artists. Her new offices are located at 300 East 34th Street, 7B, New York, NY 10016. Call 212-683-1807.

## DREXEL HILL GOES FOR THE BIG WATTS

What do you do when you're unable to increase the power of your 3,000 watter because defense installments are in the way? **Drexel Hill Associates** solved that problem by selling **WIIS-Key West** and buying 100,000 watt **WEOW**, and although both stations are on the FM band, Drexel Hill plans to petition the FCC to let them hold on to both stations.

Executive Vice President **Bob Linder** reports, "the growth potential in the Florida Keys is phenomenal. We're committed to be the best." **WEOW** is an A/C station that Linder plans to change to what he calls "Key Rock 40."

Drexel Hill also owns **WDHA-Dover**, New Jersey, and according to Linder that outlet is "re-emphasizing our album-ness. That's our mission. We're committed to new bands and avoid-

## RAMOS UPPED AT COLUMBIA



**Wanda Ramos** has been promoted from her current position as Local Promotion Manager for **Columbia's Black Music Department** in the Southeast to Director, National Promotion, Black Music. She has relocated to New York.

A former programmer, Ramos worked at both **WBLS** and **WKTU-New York** during both station's heydays in the '70s. She has also worked as an announcer at **WVEE/FM** in Atlanta. "She's worked her magic in Atlanta," said **Ruben Rodriguez**, Senior Vice President, Black Music, Columbia Records, "and now we want her to do it nationally."

ing the singles mentality. Our new slogan is 'not just the overplayed hits.'"

## WXYV HITS HIGH AND LOW NOTES

Alternative station **WXYV** in Pittsburgh recently crashed into Arbitron with a 1.1, but along with the big success came the release of the station's Program Director, **Brie** and the resignation of **MD P.F.**

"Without getting into anything, the PD was released and when the PD was let the the MD said 'well, I don't want to stay here,' so they left," said General Sales Manager **Ken Vehec**.

Despite the turmoil, **WXYV** is still on the air and functioning. "We're doing well—we're alive and kicking," said Vehec. The two vacant slots will be filled shortly.

## KNEW'S WAILEN STEPS DOWN

Country station **KNEW-Oakland/San Francisco** Program Director **John Wailen** has stepped down to concentrate his energies on the morning show he's hosted for nine years. He had been in the position since January.

"John is going to concentrate on the morning show because it's so critical," said Operations Manager **Lee Logan**. "We found out that since he's had to devote so much time to the radio station the morning show suffered and we can't afford to have that happen."

Logan will not replace Wailen at this time. "Each individual will take a bit of responsibility and I'll take the overall direction," he said.



**EARTHQUAKE RELIEF.** Two of many radio stations that took to the road to collect donations for earthquake relief are **Magic 61-San Francisco** and **KNIX/AM&FM-Phoenix**. **Magic 61's** mobile studio stopped at supermarket locations and has so far collected \$27,000 plus clothing and groceries. **KNIX AM&FM** teamed up with 20 other Phoenix stations and raised \$50,000 in a five hour period. Photos show (t) **KFRC** staffers, volunteers and benefactors surrounded by food and clothing and (b) **KNIX** fun crew members **Erika Smith** and **Rich Jones** along with **KZZP** personality **Bruce Kelly** broadcast live on both stations simultaneously.

## RADI-O-RAMA

Is it ever exciting not to have to talk about the e-quake, except for this one final item: the **Pollack Media Group** reports that over 80 radio stations across the country participated in Monday, October 23's "Radio Relief" tribute to earthquake victims. Fifteen seconds of radio silence was fol-

lowed by a musical tribute and the request for Donations to the Red Cross. Estimated total of contributions is \$250,000...**Bill Betts** takes over as PD at **KBPI-Denver**. He was at **KKFM-Colorado Springs** and takes over for **Andy Schuon** who left the station a month ago for **KROQ-L.A.**...**WBCN-Boston** held it's 2nd

*cont. on next page*

V I R G I N

# S OUL I SOUL

"BACK TO LIFE"

GAVIN TOP 40 35\*-26\*

Z100 1-1	WMJQ 21-12	B94 ADD
KMEL 1-1	EAGLE106 14-10	WNVZ
PWR98 8-2	Y106 14-10	Z104 ADD
KKFR 3-1	Y100 20-14	KROY ADD
FM102 7-4	WHYT 14-11	KRQ ADD
Y108 9-5	KPLJ 4-1	WTIC 2-2
WAVA ADD	WKSE 26-21	KKBQ 13-7
KRBE 26-17	B97 7-6	KTFM 6-4
HOT102 20-13	KS104 23-18	KZZP 27-18
KOY 27-22	KWNZ 26-16	KDON 10-5



# A FTER 7

*HOT DANCE  
REMIX ON  
YOUR  
DESK NOW!*

"HEAT OF THE MOMENT"

GAVIN TOP 40

DEBUT IN UP & COMING

X100 ADD

SLY/96 ADD

WIOQ 18-17	KITY 29-25		
B95 5-5	FM102 24-22	HOT97.7 18	WCKZ 23-17
KMEL 9-8	Q106 23-21	KYNO 8-6	WNOK 30-21
PWR106 D-40	KSTN 14-12	WWCK 27	KKMG 13-6
KKSS D-24	HOT96 8-6	KISR D-25	WPGC 21-18
KJMZ 11	POWER106 D-40		HOT97.9 18



# C AMPER VAN BEETHOVEN

"PICTURES OF THE MATCHSTICK MEN"

- HEAVY ROTATION MTV
- #1 ALTERNATIVE  
3 WEEKS IN A ROW
- A HUGE REACTION  
RECORD  
ADDED AT WROQ,  
WIBW, KFMW



*Virgin*

**RADI-O-RAMA** *cont.*

Annual Rock of Boston show recently. Listeners rocked to nine bands for \$9, with proceeds going to the Boys and Girls Clubs and the Sportsman's Tennis Club for Underprivileged Youth...At Top 40 KKSS/FM-Albuquerque, Hollywood Haze has been promoted to Asst. PD/MD...KFIV-Modesto, CA is now a new "lite" A/C station known as Sunny-102FM (KSJN)...Cadillac Jack (did he get that name from my fave novelist Larry McMurtry?) has joined WZZR (Z93)-Port St. Lucie, FL at nighttime personality. Jack, also known as Eric Murphy comes from QV103-Wichita Falls, TX...Mark After Dark left former Top 40 KQXR (Q-94)-Bakersfield, CA and joins crosstown Power 105 KKXX. Q-94 is oldies now and Mark wants to rock...KMEL-SF showed up in *Sports Illustrated* via the photo of an Oakland A's fan pictured at the first game of the World Series. The exuberant A's booster had KMEL emblazoned across his forehead...MOVES AT V-103 and WCAO-Atlanta: Former WCAO Production Director Robert C. Allen is now the station's Assistant Program Director; B.J. Lewis is V-103's Morning Show Producer as well as MD; Pat Garrett joins V-103 as Creative Services Director. Garrett comes from WJY/FM-Washington and was a producer there...Chuck Evans, midday personality at AM810 WJXL-Jacksonville, AL is now Asst. PD and MD. Call him M-F from 1-3P Central Time at 205-435-1810...NEW LINEUP AT WMMS: Craig Kilpatrick moves from evenings to middays; Morning Zookeeper Lisa Dillon gets her own slot and will handle af-

ternoon drive; Rocco Bennett moves from utility man to evenings. Behind the scenes, Tom (TR) Rezny is Production Director, Len Goldberg is Promotions/Merchandising Manager and David Gariano is Coordinator/Non-Commercial Production...Frank Oxaral is Vice President and General Manager at KCBS-San Francisco replacing the recently retired Ray Barnett...MD at WNVZ-Norfolk, VA is now Beaver Cleaver, and the station's Asst. PD M.J. Kelli is heading west to Pirate Radio to hold down a similar position...Former WZZQ-Terra Haute personality Zach Martin has joined WRCN- Long Island, NY as Afternoon Driver...Welcome and howdy to WNFN-Reedsburg, WI 5-9 personality Kevin Kellogg. At 'NFM's sister station WRDV, the air lineup has been shaken up. Wade Michaels and Amy Lynn have exited and the new schedule is as follows: 6-9A: PD Mark Allen; 9A-1P, Troy Matz; 1-6P, Greg Geiger; 6-11P, Bill Watts; Overnights, Eric Iverson...

**ROTATIONS**

Tickets are on sale for the 13th Annual Bay Area Music Awards (Bammies 13) to be held on Saturday, March 17 at the San Francisco Civic Auditorium. The proceeds will benefit Bay Area earthquake (there's that word again!) relief efforts. For info call Bilie Sharpe at Glodow & Coats Publicity Services, 415-864-2333...Nicki Brown has been promoted to Regional Marketing Director, Southwest for Arista. She's been with the company since '85 in various sales positions...

**BIRTHDAYS**

Compiled by Diane Rufer

Our Best Wishes and HAPPY BIRTHDAY To:

Randi West, KZZT-Moberly, MO 11/4  
Dan Zerr, KSDN-Aberdeen, SD 11/5  
Chris Bergen, WTSR-Trenton, NJ 11/5  
Kim Saade, WRAS-Atlanta, GA 11/5  
Bryan Adams 11/5  
Jane Davis, WRAS-Atlanta, GA 11/6  
Rob Berrell, KQCL/FM-Faribault, MN 11/6  
Glenn Frey 11/6  
Beverly Mire, The Gavin Report 11/7  
Glenn Dortch, WFEb-Sylacauga, AL 11/7  
Holly Coffman 11/7  
Joni Mitchell, Johnny Rivers 11/7  
David Beran, The Gavin Report 11/8  
Kara Franklyn, K100-Chico, CA 11/8  
T.J. Michaels, KSTQ-Alexandria, MN 11/8  
Bonnie Raitt, Rickie Lee Jones 11/8  
Jon Konjoyan, A&M Records 11/9  
Don Roberts, KFGO-Fargo, ND 11/9  
Don Langford, KRAK-Sacramento, CA 11/10  
Dave Allyn, KDLK-Del Rio, TX 11/10  
Donna Fargo, Greg Lake, Dave Loggins 11/10  
Debi Fleischer, CBS Records 11/11  
Glenn Hardee, WLSC-Loris, SC 11/11  
Dave Christopher, KKXX/FM-Bakersfield, CA 11/11  
Ken McGrail, 102QQ-Saratoga Springs, NY 11/11  
Jesse Colin Young, Narvel Felts 11/11  
Our Belated Birthday Wishes to:  
Corey Curtis, KZZT-Moberly, MO 10/28

**BIRTHS**

Our CONGRATULATIONS to JIM ATKINSON, Music Director of KBQ-St. Louis, MO, and his wife, WANDA, on the birth of their daughter, LAURA CLAIRE. Born October 31st, weighing 6 lbs, 7 1/2 oz.  
...CONGRATULATIONS to STEVE AMARI, Program Director of KTRB- Modesto, CA and his wife, JEANNIE, on the birth of their son, DAVYD ANTHONY. Born October 29th, weighing 6 lbs, 15oz., 20 inches long.  
...CONGRATULATIONS to MARK DUNHAM, General Manager of WAJC- Indianapolis, IN and his wife, BARB, on the birth of their daughter, ALEXANDRA MARY. Born September 3rd, weighing 10 lbs, 8 oz.

**WEDDINGS**

Our WEDDING BELLS rang on November 5th for SHAWN BATES, booking agent for the DNA Lounge and air talent for KUSF-San Francisco, CA, and her fiance, DR. PAUL WEBB. Their wedding ceremony took place at the Palace of Fine Arts Rotunda in San Francisco.  
Our CONGRATULATIONS and Best Wishes to both.

**JODI BONGIOVI****Keep the Light Burning****About To Ignite!****Alpha International Records**



# TOP 40

## MOST ADDED

- JANET JACKSON (134)  
(A&M)
- MADONNA (71)  
(Sire/Warner Bros.)
- WHITESNAKE (62)  
(Geffen)
- ROLLING STONES (53)  
(Columbia)
- ERIC CLAPTON (49)  
(Duck/Reprise)
- TOM PETTY (49)  
(MCA)

## CERTIFIED

- PHIL COLLINS  
Another Day In Paradise  
(Atlantic)
- CHER  
Just Like Jesse James  
(Geffen)

## TOP TIP

JOE COCKER  
When The Night Comes  
(Capitol)

Joe's gettin' some help from his Top 40 friends, showing 27 adds and a 19% Hit Factor.

## RECORD TO WATCH



SKID ROW  
I Remember You  
(Atlantic)

Album track, soon to be a single, is following the same growth pattern as "18 And Life."

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

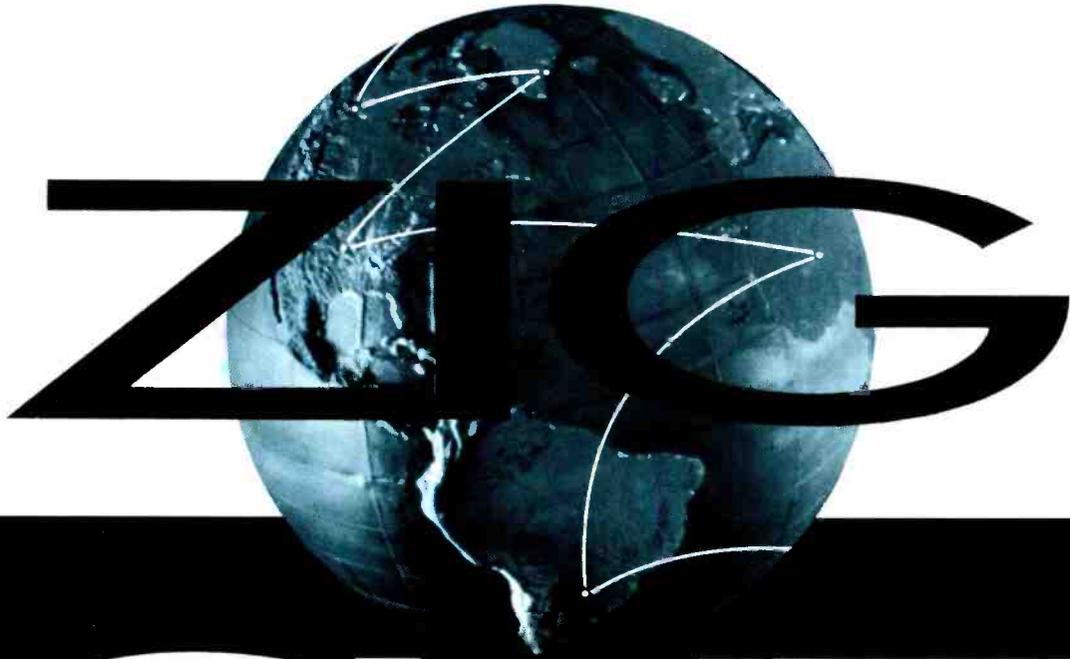
## 2W LW TW

- 2 1 **BAD ENGLISH** - When I See You Smile (Epic)
- 1 2 **ROXETTE** - Listen To Your Heart (EMI)
- 8 3 **RICHARD MARX** - Angelia (EMI)
- 6 4 **PAULA ABDUL** - (it's just) the way that you love me (Virgin)
- 12 5 **MILLI VANILLI** - Blame It On The Rain (Arista)
- 13 6 **BILLY JOEL** - We Didn't Start The Fire (Columbia)
- 11 7 **B-52s** - Love Shack (Reprise)
- 3 8 **TEARS FOR FEARS** - Sowing The Seeds Of Love (Fontana/PolyGram)
- 10 9 **NEW KIDS ON THE BLOCK** - Didn't I (Blow Your Mind This Time) (Columbia)
- 5 10 **NEW KIDS ON THE BLOCK** - Cover Girl (Columbia)
- 14 11 **GLORIA ESTEFAN** - Get On Your Feet (Epic)
- 4 12 **JANET JACKSON** - Miss You Much (A&M)
- 9 13 **BOBBY BROWN** - Rock Wit'Cha (MCA)
- 19 14 **LINDA RONSTADT featuring AARON NEVILLE** - Don't Know Much (Elektra)
- 7 15 **AEROSMITH** - Love In An Elevator (Geffen)
- 20 16 **ALICE COOPER** - Poison (Epic)
- 29 17 **TAYLOR DAYNE** - With Every Beat Of My Heart (Arista)
- 27 18 **BELINDA CARLISLE** - Leave A Light On (MCA)
- 26 19 **BON JOVI** - Living In Sin (Mercury/PolyGram)
- 25 20 **KIX** - Don't Close Your Eyes (Atlantic)
- 22 21 **THOMPSON TWINS** - Sugar Daddy (Warner Bros.)
- 23 22 **YOUNG MC** - Bust A Move (Delicious Vinyl/Island)
- -- 23 **PHIL COLLINS** - Another Day In Paradise (Atlantic)
- 28 24 **DON HENLEY** - The Last Worthless Evening (Geffen)
- 24 25 **DINO** - Sunshine (4th & Broadway/Island)
- 35 26 **SOUL II SOUL** - Back To Life (Virgin)
- 16 27 **POCO** - Call It Love (RCA)
- -- 28 **CHER** - Just Like Jesse James (Geffen)
- 15 29 **TINA TURNER** - The Best (Capitol)
- 18 30 **MOTLEY CRUE** - Dr. Feelgood (Elektra)
- -- 31 **LOU GRAMM** - Just Between You And Me (Atlantic)
- -- 32 **PAUL CARRACK** - I Live By The Groove (Chrysalis)
- 36 33 **BILLY OCEAN** - Licence To Chill (Jive/RCA)
- 38 34 **KEVIN PAIGE** - Don't Shut Me Out (Chrysalis)
- -- 35 **MICHAEL BOLTON** - How Am I Supposed To Live Without You (Columbia)
- 31 36 **SOULSISTER** - The Way To Your Heart (EMI)
- -- 37 **GREAT WHITE** - The Angel Song (Capitol)
- -- 38 **ROLLING STONES** - Rock And A Hard Place (Columbia)
- 17 39 **ELTON JOHN** - Healing Hands (MCA)
- 21 40 **EXPOSE** - When I Looked At Him (Arista)

## CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	On	Chart
MADONNA - Oh Father (Sire/Warner Bros.)		155	71	69	15
WHITESNAKE - Fool For Your Loving (Geffen)		153	62	73	18
*JANET JACKSON - Rhythm Nation (A&M)		140	134	4	2

H O O T E R S



ZIG ZAG

500 MILES

Featuring Special Guests Peter, Paul & Mary

33-73013

FROM THE FORTHCOMING ALBUM

"ZIG ZAG"

OC 45058

ROCK 'N' ROLL  
WITH A TWIST.



ON COLUMBIA.

Peter, Paul & Mary appear courtesy of Gold Castle Records  
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Produced by Rick Chertoff  
Co-Produced by Eric Bazilian and Rob Hyman  
Management by Steve Mountain for Cornerstone Management



# 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
126	31	57	38 PRINCE with SHEENA EASTON - The Arms Of Orion (Warner Bros. )
125	9	57	59 GIANT - I'm A Believer (A&M)
110	27	40	43 JOE COCKER - When The Night Comes (Capitol)
98	49	30	19 TOM PETTY - Free Fallin' (MCA)
95	6	33	56 THE ALARM - Sold Me Down The River (IRS)
92	10	34	48 TESLA - Love Song (Geffen)
83	6	49	28 MELISSA ETHERIDGE - No Souvenirs (Island)
81	10	56	15 WARRANT - Big Talk (Columbia)
79	9	55	15 TRACY CHAPMAN - Crossroads (Elektra)
67	12	37	18 MICHAEL DAMIAN - Was It Nothing At All (Cypress/A&M)
65	13	12	40 TECHNOTRONIC featuring FELLY (SBK)
61	9	27	25 SHOOTING STAR - Touch Me Tonight (Enigma)
61	23	15	23 JIVE BUNNY AND THE MASTERMIXERS - Swing The Mood (Atco)
57	8	17	32 JODY WATLEY - Everything (MCA)
52	2	38	12 REGINA BELLE - Baby Come To Me (Columbia)
52	24	23	5 THE CURE - Lullaby (Elektra)
51	8	35	8 FINE YOUNG CANNIBALS - I'm Not The Man I Used To Be (IRS/MCA)
49	49	—	— *ERIC CLAPTON - Pretending (Duck/Reprise)
48	6	38	4 GRAYSON HUGH - Bring It On Back (RCA)
47	22	25	— DIONNE WARWICK & JEFFREY OSBORNE - Take Good Care Of You And Me (Arista)
46	5	7	34 SYBIL - Don't Make Me Over (Next Plateau)
44	11	29	4 ANDERSON, BRUFORD, WAKEMAN, HOWE - Quartet (I'm Alive) (Arista)
42	42	—	— *STARSHIP - I Didn't Mean To Stay All Night (RCA)
41	15	24	2 THE GRACES - Perfect View (A&M)
39	24	9	6 *SEDUCTION - Two To Make It Right (Vendetta/A&M)
38	15	7	16 SKID ROW - I Remember You (Atlantic)
37	10	20	7 SARAYA - Back To The Bullet (Polydor/PolyGram)
37	2	26	9 NENEH CHERRY - Manchild (Virgin)
36	2	22	12 ENUFF Z'NUFF - New Thing (Atco)
35	1	32	2 BENNY MARDONES - I'll Be Good To You (Curb)
35	5	29	1 BEE GEES - You Win Again (Warner Bros.)
33	1	31	1 KATRINA & THE WAVES - Rock N' Roll Girl (SBK)
31	2	5	24 2 LIVE CREW - Me So Horny (Luke Skyywalker)
31	3	16	12 SURFACE - You Are My Everything (Columbia)
28	6	19	3 DANGER DANGER - Naughty, Naughty (CBS Assoc.)
26	6	19	1 VITAMIN Z - Can't Live Without You (Geffen)
25	—	13	12 PETER FRAMPTON - Holding On To You (Atlantic)
25	—	22	3 THE ESCAPE CLUB - Twentieth Century Fox (Atlantic)
25	—	19	6 DEBORAH HARRY - I Want That Man (Sire/Red Eye/Reprise)
25	4	19	2 BIG NOISE - Name And Number (Atco)
24	1	3	20 STEVIE B - Girl I Am Searching For You (LMR)
24	1	5	18 WHITE LION - Radar Love (Atlantic)
23	3	6	14 *SHANA - I Want You (Vision)
23	3	15	5 *D.A.D. - Sleeping My Day Away (Warner Bros.)
23	1	20	2 SHAKESPEARE'S SISTER - You're History (Polydor/PolyGram)
23	4	10	9 *PAJAMA PARTY - Over And Over (Atlantic)
23	5	12	6 DONNA SUMMER - Breakaway (Atlantic)
22	12	9	1 *FASTER PUSSYCAT - Poison Ivy (Elektra)
22	7	13	2 DOOBIE BROTHERS - One Chain Don't Make No Prison (Capitol)
21	3	13	5 *D.J. JAZZY JEFF AND THE FRESH PRINCE - I Think I Can Beat Mike Tyson (Jive/RCA)
20	2	7	11 *AFTER 7 - Heat Of The Moment (Virgin)
20	2	5	13 *SHIRLEY LEWIS - Realistic (Vendetta/A&M)
20	15	4	1 *FIONA & KIP WINGER - Everything You Do (You're Sexing Me) (Atlantic)

**Dropped:** #30-Rolling Stone (Mixed), #32-Eurythmics, #33-Babyface (Crime ), #34-Living Colour, #37-Cure (Love), #39-Madonna (Cherish), #40-Milli Vanilli (Girl), Donny Osmond, Christopher Williams, Richard Elliot with Bobby Caldwell, Extreme, Jets, Waterfront, Climie Fisher.

# CATCH A RISING STAR

## SHOOTING STAR

"TOUCH ME  
TONIGHT"

**TOP 5 MTV REQUEST!**

ADDS INCLUDE:

**WDFX WKDD K106**  
**WIFC 99WAYS KF95**  
**WAPE WOMP OK95**  
**99KG WCIL**

AND MANY MORE . . .

FROM THE ALBUM  
TOUCH ME TONIGHT -  
THE BEST OF SHOOTING STAR



"Consistant phones. Sounds *GREAT* on  
Pirate Radio!"

SHADOW STEELE - P.D., PIRATE RADIO

"**SHOOTING STAR** . . . in the same company  
with GUNS 'N' ROSES, WARRANT, MOTLEY  
CRUE, BON JOVI . . . you bet they are.  
#1 two weeks in a row proves it. Now prove  
it to yourself and your audience."

GARY FRANKLIN - P.D., KXXR

**KXXR 1-1      KDWZ 6-5      KWTO 19-16**  
**KBEQ 17-13      KRZR 10-6      WRQK 12-8**  
**WROQ 19-16      WLRN 22-19**

# ON ENIGMA RECORDS



# HIT FACTOR

Top 40 Research:  
Keith Zimmerman

Total Reports This Week **305** Last Week **305**

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
<b>BAD ENGLISH</b> - When I See You Smile (Epic)	269	1	214	35	13	5	1	97%	9
<b>ROXETTE</b> - Listen To Your Heart (EMI)	221	—	176	36	8	—	1	99%	12
<b>RICHARD MARX</b> - Angelia (EMI)	273	1	50	103	100	13	6	92%	6
<b>PAULA ABDUL</b> - (it's just) the way that you love me (Virgin)	248	1	100	84	42	19	2	91%	8
<b>MILLI VANILLI</b> - Blame It On The Rain (Arista)	252	3	42	68	98	35	6	82%	7
<b>BILLY JOEL</b> - We Didn't Start The Fire (Columbia)	270	3	16	50	150	39	12	80%	5
<b>B-52s</b> - Love Shack (Reprise)	225	7	65	77	52	20	4	86%	12
<b>TEARS FOR FEARS</b> - Sowing The Seeds Of Love (Fontana/PolyGram)	173	—	106	61	6	—	—	100%	11
<b>NEW KIDS ON THE BLOCK</b> - Didn't I (Blow Your Mind ...) (Columbia)	215	4	51	72	62	20	6	86%	9
<b>NEW KIDS ON THE BLOCK</b> - Cover Girl (Columbia)	171	—	104	58	8	1	—	99%	9
<b>GLORIA ESTEFAN</b> - Get On Your Feet (Epic)	235	6	6	52	122	32	17	76%	8
<b>JANET JACKSON</b> - Miss You Much (A&M)	160	—	99	58	3	—	—	100%	11
<b>BOBBY BROWN</b> - Rock Wit'Cha (MCA)	155	—	53	75	24	2	1	98%	12
<b>LINDA RONSTADT with AARON NEVILLE</b> - Don't Know Much (Elektra)	225	4	5	26	113	56	21	64%	7
<b>AEROSMITH</b> - Love In An Elevator (Geffen)	141	—	62	68	8	1	2	97%	11
<b>ALICE COOPER</b> - Poison (Epic)	202	8	27	25	84	47	11	67%	8
<b>TAYLOR DAYNE</b> - With Every Beat Of My Heart (Arista)	247	5	—	3	40	135	64	17%	4
<b>BELINDA CARLISLE</b> - Leave A Light On (MCA)	218	13	1	10	68	96	30	36%	7
<b>BON JOVI</b> - Living In Sin (Mercury/PolyGram)	226	9	—	15	69	99	34	37%	6
<b>KIX</b> - Don't Close Your Eyes (Atlantic)	196	8	16	21	59	66	26	48%	10
<b>THOMPSON TWINS</b> - Sugar Daddy (Warner Bros.)	196	3	6	12	93	70	12	56%	8
<b>YOUNG MC</b> - Bust A Move (Delicious Vinyl/Island)	131	7	26	27	41	19	11	71%	16
<b>PHIL COLLINS</b> - Another Day In Paradise (Atlantic)	272	43	—	1	26	99	103	9%	2
<b>DON HENLEY</b> - The Last Worthless Evening (Geffen)	203	6	2	12	51	81	51	32%	6
<b>DINO</b> - Sunshine (4th & Broadway/Island)	158	2	4	29	73	34	16	67%	10
<b>SOUL II SOUL</b> - Back To Life (Virgin)	170	35	14	13	30	43	35	33%	7
<b>POCO</b> - Call It Love (RCA)	89	—	17	38	23	8	3	87%	12
<b>CHER</b> - Just Like Jesse James (Geffen)	188	14	—	—	16	75	83	8%	4
<b>TINA TURNER</b> - The Best (Capitol)	82	1	12	30	29	6	4	86%	11
<b>MOTLEY CRUE</b> - Dr. Feelgood (Elektra)	71	—	20	33	14	3	1	94%	11
<b>LOU GRAMM</b> - Just Between You And Me (Atlantic)	211	40	—	—	9	49	113	4%	3
<b>PAUL CARRACK</b> - I Live By The Groove (Chrysalis)	184	21	—	—	13	44	106	7%	4
<b>BILLY OCEAN</b> - Licence To Chill (Jive/RCA)	170	9	—	—	18	67	76	10%	6
<b>KEVIN PAIGE</b> - Don't Shut Me Out (Chrysalis)	135	26	9	7	18	31	44	25%	15
<b>MICHAEL BOLTON</b> - How Am I Supposed To Live Without You (Columbia)	178	31	—	1	10	35	101	6%	4
<b>GREAT WHITE</b> - Angel Song (Capitol)	124	10	4	14	27	33	36	36%	8
<b>ROLLING STONES</b> - Rock And A Hard Place (Columbia)	197	53	1	—	4	27	112	2%	2
<b>MADONNA</b> - Oh Father (Sire/Warner Bros.)	155	71	—	—	1	14	69	—	2
<b>WHITESNAKE</b> - Fool For Your Loving (Geffen)	153	62	—	—	3	15	73	1%	2
<b>JANET JACKSON</b> - Rhythm Nation (A&M)	140	134	—	—	—	2	4	—	2
<b>PRINCE with SHEENA EASTON</b> - The Arms Of Orion (Warner Bros.)	126	31	—	1	7	30	57	6%	4
<b>GIANT</b> - I'm A Believer (A&M)	125	9	2	1	27	29	57	24%	11
<b>JOE COCKER</b> - When The Night Comes (Capitol)	110	27	8	6	7	22	40	19%	7
<b>TOM PETTY</b> - Free Fallin' (MCA)	98	49	6	1	5	7	30	12%	2
<b>ALARM</b> - Sold Me Down The River (IRS)	95	6	2	7	16	31	33	26%	7
<b>TESLA</b> - Love Song (Geffen)	92	10	5	10	14	19	34	31%	8
<b>MELISSA ETHERIDGE</b> - No Souvenirs (Island)	83	6	5	1	8	14	49	16%	6

sugar and spice and a hit single,  
how nice!

that's what



are made of...



**Your Sweetness** ©NOT-4E51  
the hit single from their debut lp,  
**All For Your Love** ©MOT-6278

single produced by:  
John "L.A. Jay" Barnes III  
and Kyle Hudnall



management:  
Jonathan Clark

# INSIDE TOP 40 by Dave Sholin

In the midst of writing this column several weeks ago the earth shook (and, yes, this is the final mention of the quake you're no doubt as tired of hearing about as we are talking about). At issue then was the FAX of an open letter to the record industry from KCIL Houma, LA PD Kevin Bonner and MD Larry Hyatt. They both express the frustration felt by some small and medium market programmers, past and present. When it comes to getting new music from established artists at the same time as the majors they feel like they are, in their words, "treated like second class citizens." In markets like Kevin's, which are near a major (in this case New Orleans), it's especially crucial to maintain a local competitive edge. Kevin told me he's not only upset by "leaks" on key releases, but also by not getting information about subsequent singles from established hit album product.

To their credit, labels have been taking extra precautions to safeguard against key releases hitting the air ahead of schedule. Craig Coburn who does national singles promotion for Geffen Records insists that, (and likely most others would agree), "leaks come from someplace other than the label...through illegal channels. A station may have a contact at a studio, obtain a copy of a tape and then send it along to other stations they network with." Craig does admit some stations can get a major release early, and points out emphatically, "it depends on our relationship with a station, how much of our product they play and how often they give us an early shot, but it has nothing to do with market size and it's never more than 24 hours ahead of scheduled release." He said, "leaks are as frustrating to us as they are to radio." Regarding information about follow-up singles, most of the record folks I spoke to feel they readily share that knowledge with stations but only when they're certain of the track and when it doesn't get in the way of a carefully planned marketing/promotional campaign. Arista Promo VP Rick Bisceglia says the key in this area is "communication" noting, "it's extremely important to find out who it is you're speaking with and get their name." But if you feel a song has hit potential and a competitor is playing it, why not get on it whether or not there's confirmation it'll be the next single? It's always been accepted that major stations get the major releases first. To some extent that may always be true, but labels continue to try and minimize the situation. First and foremost, if you play the right records early, even though you don't always get those heavyweight exclusives, you can still establish yourself as the music

leader in your market. In closing his open letter, Kevin "encourages all secondary markets that have had to deal with the problem of leaked music to please voice their opinion." He'd also be happy to speak with you. Call him at 504-851-1020.

Number one by a wide margin, **BAD ENGLISH** is in firm control of the top spot. **WAZI** Morristown, TN comments, "nearly every other call we get is for this song" with similar response in many other markets.



It's an understatement to say **BILLY JOEL** is on fire! John Anthony MD at **KBEQ** Kansas City takes it 23-17 while logging top ten album sales. Also hot a **KZMC** 22-14, **WDEK** 26-14, **WMJQ** 18-10, **EAGLE** 106 15-4, **WIQQ** 24-12, **KGRS** 25-15 "singles been in the top ten for three weeks and the album's been number one for two weeks", **WSTO** 25-18, **KFMW** 26-16, **Q96** 24-17, **KZOU** 33-21, **KGOT** 30-18, **KUBE** 22-7, etc.

**HIT FACTOR** just about double from 41% to 80%.

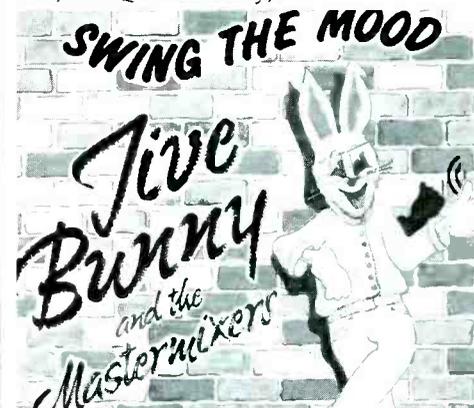
Sneaking up onto the chart much like they did with "Once Bitten Twice Shy," **GREAT WHITE** is already top ten at **WPFM**, **KKEZ**, **92X**, **KDWZ**, **KBAU**, **KDOG**, **WQLK**, **FM104**, **KHSS**, **KQKY**, **KJLS**, **KNIN**, **KELY**, **KZZU** and **OK95**. Three week trend at **KSND** Eugene, OR is 39-26-19 and MD Lolita Velez reports it top five on the phones and is researching very well with adults twenty five plus.

Thirty-one new believers on the **TOP TIP** of last week **PRINCE with SHEENA EASTON**. After a month of play **WNVZ** Norfolk, VA gives it a super strong 20-6 gain with MD Beaver Cleaver calling it "the highest testing

record in the past six months." New on **Q105** Tampa, **CKOI** Montreal and **WDJX** Louisville along with top twenty action at **Z104**, **KUBE**, **WIZM**, **WLXR**, **WLRW** and **KBIU**.

**JOE COCKER**, our **RECORD TO WATCH** at the beginning of last month, bursts into the top five at **Q102** Cincinnati 6-3. Also top five at **KXXR** 3-2, **WBIZ** 5-3, **KWYR** 8-4, **WYNU** 7-4, **WOVO** 6-4 and **WJLQ** 9-5. and number one again at **KDWZ** Des Moines, IA. Adds include **WAVA**, **95XXX**, **KCIL**, **WYAV**, **WKTI**, **WVIC**, **WKQI**, **WKDD**, **WHHY**, **WIBW**, **KZZP**, **KTRS** and **Y108**.

Several chart moves and some key new airplay for **MICHAEL DAMIAN**. Big gains at **WTIC** Hartford, CT 35-25, **KMOK** Lewiston, ID 33-28, **WWCK** Flint, MI 31-24 and **KUBE** Seattle 30-16. New on **KISS** 108 Boston, **WOVV** West Palm Beach, FL, **Z100** Portland, **KITY** San Antonio, **Q102** Cincinnati, **KBEQ** Kansas City, etc.



When **X100**, **WJZQ** and **Z95** began playing **JIVE BUNNY AND THE MASTERMIXERS** as an import the phones lit up fast. Now charted 8-1 at **Z95** Chicago, the same request activity is being reported by many others. Charts #27 at **Z104** Madison with number one phones and 27-19 at **KMOK** Lewiston where it's also the top request item. Also on the fast track at **KWYR** 33-23, **KRRG** 30-13, **WKMZ** 26-20 and **WBPR** 27-16.

**KGGG** Rapid City, SD keeps **SKID ROW** at number one for a solid month. Expect it on your desk in single configuration within two weeks as those already on it show enough chart action to give it a 23% **HIT FACTOR**. Top ten at **WVIC**, **WGGZ**, **WKLQ**, **WKDD** and **WPXR**. Top thirty at **102QQ** #28, **FM104** #18, **KOY** #27, **KTXV** #27, **Z104** #23, **WTBX** #18, **Z95** #22, etc. Added at **KZZP**, **ZFUN**, **KZOU**, **KRNQ**, **KC101** and **WZYQ**.

**KISS** 108 Boston adds the hot dance entry from **SHANA** which soars into the top twenty at **KKFR** Phoenix 25-16. Also top twenty at **FM102** 21-19, **KKSS**, 5-1, **KITY** 9-8, **KNRJ** 20-18, **HOT** 97 5-5, **WBSS** 15-9, **WIOQ** 3-3 and **Q106** 15-13.



A PERSONAL  
TRIUMPH!

Jermaine  
Jackson

don't take it personal

THE #1 R&B SMASH HIT.

Now, this genuine hit is ready  
to repeat its success at Top 40.

Produced by David "Pic" Conley  
and David Townsend of Surface.

From Jermaine's first solo album in  
over 3 years, Don't Take It Personal.

**ARISTA**

THE COMMITMENT  
YOU'VE COME TO EXPECT.

# URBAN CONTEMPORARY

## MOST ADDED

**JANET JACKSON** (44)  
(A&M)

**QUINCY JONES featuring RAY CHARLES and CHAKA KHAN** (37)  
(Warner Bros.)

**REGINA BELLE** (33)  
(Columbia)

**THE CALLOWAYS** (23)  
(Solar/Epic)

## TOP TIP

**GRANOMASTER SLICE & IZZY CHILL**  
Shall We Dance  
(Electric Slide)

What looked like a sleeper last week is waking up more stations this week.

## RECORD TO WATCH



**THE GOOD GIRLS**  
Your Sweetness  
(Motown)

Could they be The Supremes of Hip Hop?

Editor: Betty Hollars  
Assoc. Editor: John Martinucci

## 2W LW TW

—	3	1	<b>JODY WATLEY</b> - Everything (MCA)
---	4	2	<b>JERMAINE JACKSON</b> - Don't Take It Personal (Arista)
—	8	3	<b>STEPHANIE MILLS</b> - Home (MCA)
—	1	4	<b>SURFACE</b> - You Are My Everything (Columbia)
—	16	5	<b>LUTHER VANDROSS</b> - Here And Now (Epic)
—	10	6	<b>KASHIF</b> - Personality (Arista)
—	6	7	<b>SOS BAND</b> - I'm Still Missing You (Tabu)
—	13	8	<b>ANGELA WINBUSH</b> - It's The Real Thing (Mercury/PolyGram)
—	14	9	<b>MIKI HOWARD</b> - Ain't Nuthin' In The World (Atlantic)
—	15	10	<b>HEAVY D &amp; THE BOYZ</b> - Somebody For Me (MCA)
—	18	11	<b>WRECKS-N-EFFECT</b> - New Jack Swing (Motown)
—	12	12	<b>CHUCKii BOOKER</b> - (Don't U Know) I Love U (Atlantic)
—	2	13	<b>BOBBY BROWN</b> - Rock Wit'Cha (MCA)
—	22	14	<b>RANDY CRAWFORD</b> - Knockin' On Heaven's Door (Warner Bros.)
—	9	15	<b>CHERYL LYNN</b> - Everytime I Try To Say Goodbye (Virgin)
—	21	16	<b>ALYSON WILLIAMS</b> - Just Call My Name (Def Jam/Columbia)
—	19	17	<b>ZAPP</b> - Ooh Baby Baby (Reprise)
—	31	18	<b>GAP BAND</b> - All Of My Love (Capitol)
—	28	19	<b>THE MAIN INGREDIENT</b> - I Just Wanna Love You (Polydor/PolyGram)
—	29	20	<b>SHARON BRYANT</b> - Foolish Heart (Wing/PolyGram)
—	23	21	<b>BABYFACE</b> - Tender Love (Solar/Epic)
—	24	22	<b>TROOP</b> - I'm Not Soupped (Atlantic)
—	25	23	<b>LISA LISA AND CULT JAM</b> - Kiss Your Tears Away (Columbia)
—	30	24	<b>FOSTER &amp; McELROY</b> - Dr. Soul (Atlantic)
—	26	25	<b>PATTI LA BELLE</b> - Yo Mister (MCA)
—	33	26	<b>DAVID PEASTON</b> - Can I? (Geffen/Reprise)
—	38	27	<b>STACY LATTISAW</b> - What You Need (Motown)
—	34	28	<b>RANDY &amp; THE GYPSYS</b> - Perpetrators (A&M)
—	39	29	<b>ARETHA FRANKLIN &amp; JAMES BROWN</b> - Gimme Your Love (Arista)
—	36	30	<b>TONY LeMANS</b> - Higher Than High (Paisley Park/Reprise)
—	32	31	<b>TYLER COLLINS</b> - Whatcha Gonna Do (RCA)
—	—	32	<b>BY ALL MEANS</b> - Let's Get It On (Island)
—	—	33	<b>ENTOUCH</b> - All Nite (Elektra)
—	—	34	<b>ERIC GABLE</b> - Love Has Got To Wait (Orpheus/EMI)
—	37	35	<b>NEW KIDS ON THE BLOCK</b> - Didn't I (Blow Your Mind ...) (Columbia)
—	—	36	<b>MIKKI BLEU</b> - I Promise (EMI)
—	—	37	<b>BILLY OCEAN</b> - Licence To Chill (Jive/RCA)
—	—	38	<b>D.J. JAZZY JEFF AND THE FRESH PRINCE</b> - I Think I Can ... (Jive/RCA)
—	—	39	<b>ISLEY BROTHERS</b> - You'll Never Walk Alone (Warner Bros.)
—	5	40	<b>REGINA BELLE</b> - Baby Come To Me (Columbia)

## CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	light	Hit Factor	Weeks
* <b>JANET JACKSON</b> - Rhythm Nation (A&M)		60	44	5	4	7	15%	1
<b>MILLI VANILLI</b> - Blame It On The Rain (Arista)		49	5	22	15	7	75%	4
<b>TECHNOTRONIC featuring FELLY</b> - Pump Up The Jam (SBK)		49	9	10	19	11	59%	3
<b>DIONNE WARWICK &amp; JEFFREY OSBORNE</b> - Take Good Care Of ... (Arista)		49	14	—	5	30	10%	3

# UP & COMING

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

## LP CUTS

Reports	Adds	ARTIST TITLE LABEL
45	23	THE CALLOWAYS - I Wanna Be Rich (Solar/Epic)
41	13	MAZE featuring FRANKIE BEVERLY - Silky Soul (Warner Bros.)
40	5	JAMES "J.T." TAYLOR - Sister Rosa (MCA)
38	9	O'JAYS - Serious Hold On Me (EMI)
37	2	NATALIE COLE - As A Matter Of Fact (EMI)
37	3	ABSTRAC' - Right And Hype (Reprise)
37	37	* QUINCY JONES w/RAY CHARLES & CHAKA KHAN - I'll Be ... (Warner Bros.)
36	11	CLUB NOUVEAU - No Friend Of Mine (Warner Bros.)
34	9	GOOD GIRLS - Your Sweetness (Motown)
33	33	* REGINA BELLE - Make It Like It Was (Columbia)
32	2	BARRY WHITE - Super Lover (A&M)
31	6	WILL DOWNING - Test Of Time (Island)
31	1	EDDIE MURPHY - Till The Money's Gone (Columbia)
30	1	RJ'S LATEST ARRIVAL - Rich Girls (EMI)
29	2	THE MANHATTANS - Why You Wanna Love Me Like That (Valley Vue)
27	4	SKYY - Real Love (Atlantic)
27	9	* E.U. - Living Large (Virgin)
25	8	* FULL FORCE - Friends B-4 Lovers (Columbia)
21	1	* SPECIAL ED - Think About It (Profile)
21	4	* KOOL & THE GANG - Never Give It Up (Mercury/PolyGram)
20	8	* CHUNKY A - Owww!! (MCA)

**MIKI HOWARD**  
If You Still Love Her/Until You Come  
Back To Me/Come Home

**TROOP**  
All I Do Is Think Of You/My Love

**JAKI GRAHAM**  
The Better Part Of Me/  
I Want To Thank You (Heavenly Father)

**LUTHER VANDROSS** - Treat You Right

**BABYFACE**  
Soon As I Get Home/  
Where Will You Go/Whip Appeal

**JANET JACKSON**  
U Need Me/Alright/The Knowledge

**L.L. COOL J**  
Two Different Worlds/You're My Heart

**MICHAEL COOPER**  
Wild Side/My Baby's House/  
Turn The Lights Out

**KASHIF** - Love Letter Out Loud

**BIG DADDY KANE** - I Get The Job Done

**MIKKI BLEU** - Knocks Me Off My Feet

**DROPPED:** #7-Janet Jackson (Miss), #11-Rhonda Clark, #17-Mother's Finest, #20-Soul II Soul, #27-Sybil, #35-Karyn White, #40-Bardeux, Dino, A.C. Kelly, Perri.

# INSIDE URBAN



### FINEST SINGS TO SRO CROWD

LA's Roxy Theater held a SRO crowd watching Mother's Finest performance. Shown backstage (l-r) are Gordon Alderson, Reg.Mgr. R&B-Capitol; Howard Geiger, Nat'l. Dir. Black Music, West Coast-Capitol; Mo and Glen Murdoch of Mother's Finest; Step Johnson, VP/GM of Black Music-Capitol; Herbie Hancock; Joyce Kennedy, Wyzard and Dion Derek of Mother's Finest.

### JAZZY AND FRESH ON THE ROAD AGAIN

While promoting their new album, "And In This Corner" around the country, D.J. Jazzy Jeff and the Fresh Prince stopped by WZAK-Cleveland, and The Gavin offices here in San Francisco. Pictured at WZAK are (l-r) D.J. Jazzy Jeff, WZAK's Joe Stills, The Fresh Prince, and Byron Pitts, RCA Ohio Valley Promotions Manager.

JANET JACKSON, QUINCY JONES and REGINA BELLE really battled it out for the most added title and it was a very close race. QUINCY JONES was a favorite for RTW with Ron Lee, KBMS-Portland, who says: "Classics like Ray Charles, Chaka Khan and Quincy Jones! What more can I say?" Chris Clay, KQXL-Baton Rouge, wanted to go on

record saying, "Great remake with an all-star cast is already getting heavy phones out of the box!" Speaking of putting classics together, Rahim Akram, WBIG-Conway, wants to bring the SHIRLEY BROWN & BOBBY WOMACK "Ain't Nothing Like The Loving We Got" to our attention, saying, "Two class artists put it together like this is guaranteed to get response. We're already getting feedback from 18 plus demos." Andrew Bailey, WYNN-Florence, reports great requests as well. Madhatter, WGOK-Mobile, likes the ARETHA FRANKLIN/JAMES BROWN, and says "With two Super Vets and a Prince mix, how can they miss?" We made GRANDMASTER SLICE AND IZZY CHILL's "Shall We Dance" our Top Tip, and although it hasn't made Up & Coming yet, it's been added at WGCI/FM-Chicago, WJMI-Jackson, WGSW-Greenwood, WZFX-Fayetteville, WMGL-Charleston, KNON-Dallas, WYNN-Florence, WXVI-Montgomery, and WRDW-Augusta. THE GOOD GIRLS have had another great week, grabbing nine more adds from WJLB, KJLH, WDKX, WBLZ, WJIZ, WJDY, WVEE, WYNN, and KWTD. Rickey Lyles, WRAG-Carrollton, says the CHUNKY A single already gets requests. David Dickenson, WNHC-New Haven reports on the LEOTIS, which is his RTW: "Every time it's played in the clubs, bodies start to move." Ciao for now, Betty.

# 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 **104** Last Week **99**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
<b>JODY WATLEY</b> - Everything (MCA)	80	—	60	18	2	97%	10
<b>JERMAINE JACKSON</b> - Don't Take It Personal (Arista)	69	—	64	5	—	100%	11
<b>STEPHANIE MILLS</b> - Home (MCA)	72	—	52	19	1	98%	8
<b>LUTHER VANDROSS</b> - Here And Now (Epic)	70	1	51	17	1	97%	5
<b>KASHIF</b> - Personality (Arista)	71	—	51	15	5	92%	9
<b>ANGELA WINBUSH</b> - It's The Real Thing (Mercury/PolyGram)	71	—	40	30	1	98%	6
<b>MIKI HOWARD</b> - Ain't Nuthin' In The World (Atlantic)	63	—	25	31	7	88%	7
<b>HEAVY D &amp; THE BOYZ</b> - Somebody For Me (MCA)	59	—	33	24	2	96%	9
<b>WRECKS-N-EFFECT</b> - New Jack Swing (Motown)	53	—	36	15	2	96%	10
<b>BOBBY BROWN</b> - Rock Wit'Cha (MCA)	62	—	56	5	1	98%	12
<b>RANDY CRAWFORD</b> - Knockin' On Heaven's Door (Warner Bros.)	59	1	21	29	8	84%	7
<b>ALYSON WILLIAMS</b> - Just Call My Name (Def Jam/Columbia)	54	—	22	28	4	92%	8
<b>ZAPP</b> - Ooh Baby Baby (Reprise)	59	2	26	23	8	83%	10
<b>GAP BAND</b> - All Of My Love (Capitol)	71	6	6	38	21	61%	3
<b>THE MAIN INGREDIENT</b> - I Just Wanna Love You (Polydor/PolyGram)	64	3	1	48	12	76%	6
<b>SHARON BRYANT</b> - Foolish Heart (Wing/PolyGram)	63	6	5	43	9	76%	5
<b>BABYFACE</b> - Tender Love (Solar/Epic)	65	4	5	39	17	67%	3
<b>TROOP</b> - I'm Not Soupped (Atlantic)	54	3	10	30	11	74%	7
<b>LISA LISA AND CULT JAM</b> - Kiss Your Tears Away (Columbia)	59	2	8	31	18	66%	6
<b>FOSTER &amp; McELROY</b> - Dr. Soul (Atlantic)	52	2	15	29	6	84%	7
<b>PATTI LA BELLE</b> - Yo Mister (MCA)	55	2	7	37	9	80%	5
<b>DAVID PEASTON</b> - Can I? (Geffen/Reprise)	52	3	5	32	12	71%	5
<b>STACY LATTISAW</b> - What You Need (Motown)	55	6	2	30	17	58%	5
<b>RANDY &amp; THE GYPSYS</b> - Perpetrators (A&M)	54	2	2	31	19	61%	5
<b>ARETHA FRANKLIN &amp; JAMES BROWN</b> - Gimme Your Love (Arista)	52	1	2	25	24	51%	4
<b>TONY LeMANS</b> - Higher Than High (Paisley Park/Reprise)	52	4	2	27	19	55%	5
<b>TYLER COLLINS</b> - Whatcha Gonna Do (RCA)	53	1	—	29	23	54%	4
<b>BY ALL MEANS</b> - Let's Get It On (Island)	55	7	—	24	24	43%	4
<b>ENTOUCH</b> - All Nite (Elektra)	51	3	5	18	25	45%	4
<b>ERIC GABLE</b> - Love Has Got To Wait (Orpheus/EMI)	48	3	3	23	19	54%	5

## NEW RELEASES

by Brian Samson and John Martinucci

### QUINCY JONES featuring RAY CHARLES and CHAKA KHAN - I'll Be Good To You (Warner Bros.)

Fantastic remake of the Brothers Johnson Spring '76 hit. Ironically, the Bros. J. are singing back up on this version. Ray Charles and Chaka Khan pump a few amps into this electrifying cut from Q's new "Back On The Block" album. Start making room for it at the top of the charts.



### AFTER 7 - Don't Cha' Think (Virgin)

Out of the box with a new single and by the sound of it, the heat that After 7 generates hasn't begun to subside. "Heat Of The Moment" hung out in the top ten for a month. Don't cha' think you should take it for a spin?

### OTIS STOKES - A Woman Like You (Curb)

What sounds like a traditional Lakeside song turns out to be the voice that spotlighted that Dayton, Ohio band. This former Lakeside vocalist was a member of the band a little over 11 years, experiencing success on hits such as "It's All The Way Live" and "Fantastic Voyage." Otis makes his solo debut on Curb Records. This slamin' single is from the forthcoming album "Wishful Thinking."

### EUGENE WILDE - I Choose You Tonight (MCA)

Veteran balladeer releases a very sensual but soulful effort on the title track of his MCA album. Eugene aka Ron Broomfield, is long overdue to score top ten success, and this heartwarming ballad should do just that.

### CHRISTOPHER McDANIELS - Try Me (Mega Jam)

Back with his follow-up single to "A Woman's Touch," Mr. McDaniels picks up the tempo on this dance-oriented single. If your listeners enjoyed Christopher's romantic ballad, there's no reason why they shouldn't party on this. Mid and upper demos.

### JOE SAMPLE - Leading Me Back To You (Warner Bros.)

Programmers are always commenting that there isn't enough product directed toward

older demographics. A recent success is the Richard Elliott/Bobby Caldwell single, "In The Name Of Love" which is along the same lines as this Joe Sample single, which creates the moody tempo that should grab the attention of those 35+. Co-writer Michael Franks is also the guest vocalist.



### YOUNG MC - Principal 's Office (Delicious Vinyl/Island)

Success is following this guy and it may not leave him alone. "Bust A Move" locked him into the late night show circuit (Arsenio among others!) This track is realistically stressful if you remember your high school days!

**ON MANAGEMENT**

by Oren Harari

**BUSINESSBABBLE**

**S**eems like you can't turn around these days without hearing faddish buzzwords, like Company X's "commitment to excellence," or Company Y's "focus on quality (or 'service', or 'innovation' or 'partnerships' or 'communication')," or Company Z's "dedication" to our employees" (usually "empowered" employees) and so on. Companies are great at latching on to the latest fads and buzzwords, but, as I've often written, *living* quality, service, innovation, excellence, employee-involvement, partnerships, communication, empowering and the like is a vastly different beast. I've seen some companies and managers who trumpet the words the most to be the ones that are doing the poorest jobs at living the message behind those words. (Along these lines, I'm bemused by companies that use great fanfare to herald a "Year of the Customer." Does that imply that next year the customer will no longer be top priority?)

Remember "psychobabble," the term given to pseudo-psychological blatherings like, "I really respect the space you're in," "I know where you're coming from," and "I need to share my feelings with you?" Well, there's so much buzzword hype going on in business today that maybe we ought to start talking about "businessbabble." A great, albeit exaggerated example of businessbabble appeared a few months ago in the Sunday comic strip "For Better or For Worse," by Lynn Johnston. The hero, a dentist, is in an elevator listening to two blue-suit types doing a bit of verbal one-upsmanship. Here is their dialogue:

Person 1: "I agree. It's a methodology of strategic management selection. It's the utilization of motivational diplomacy in providing access to personnel advancement."

Person 2: "We're talking access to employment equity. We're talking positive combined potential! We're talking objectives! Basically, you access your most productive personnel and you give them access to upward drive mobility."

Person 1: "There is, of course, a commonality in our primary system. We are both referencing the same data base."

Person 2: "Mind you, our specific modality can alter appreciably, given the factors governing alternate diplomacy."

The last caption shows our hero leaving the elevator thinking: "(Sigh) I wonder if they talk like that when they don't have an audience."

Do you know people like that? Beware of them, because they are dangerous. They are dangerous because businessbabble is dangerous. The danger with businessbabble is that

it occupies managers' time and it makes them feel productive when they spend their time dabbling in it. Even worse, businessbabble can seduce listeners into believing that the spouters of the drivel are actually being productive. Yet managers who are great at writing businessbabble reports or delivering businessbabble soliloquies at meetings are often the ones who wind up inhibiting action within the organization. The time they spend developing businessbabble memos and speeches could be spent *doing* things to enhance innovation or employee involvement. Managers who use a lot of businessbabble are in love

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***The danger with businessbabble is that it occupies managers' time and it makes them feel productive.***

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with the words and concepts but often not with the nitty-gritty roll-up-the-sleeves actions that underlie the attainment of the concepts. In short, you don't get good communication or top quality service by just talking about it. Neither, for that matter, do you get healthier margins or increases in market share by just talking about it. You get it by *doing*.

Along these lines, I've posted a cartoon outside my office door. Picture two hobo types sitting on a park bench. One is leaning toward the other, saying: "I spent my time reading about excellence and leadership instead of working."

In short, beware of the people who spout businessbabble. Distinguish them from the sincere types who talk about "service" and "empowerment" and simultaneously work hard to achieve those goals. As far as businessbabble devotees are concerned: Don't hire them. Certainly don't promote them. If they're in your firm, don't expect much from them.

Instead, look for allies who hustle as well as talk, and emulate them. Remember, talk is cheap. Hustle and perspiration yield the successes. ●

"Boris & Natasha," set for a 1990 release. The track, "It's Good To Be Bad, It's Bad To Be Good," and will appear on Kellerman's debut solo album, on which the two are collaborating...**Underworld** will open **Eurythmics'** upcoming North American tour beginning November 3 in support of their **Sire** release, *Change The Weather*. The vinyl includes radio tracks "Stand Up" and "Change The Weather."...**In-Effect Records** had one of their bands in town for performance at the Kennel Club during the recent e-quake scare. **24-7 Spyz** readily committed to donating a portion of the proceeds to the Red Cross Disaster Relief Fund...

**Warner Bros.'** trashing madmen **Powermad** are making a big performance debut in cult director **David Lynch's** new flick "Wild At Heart", starring **Nicholas Cage**, **Laura Dern** and **Harry Dean Stanton**. The tune is "Slaughterhouse" from the band's latest album *Abso-*



*Andreas Vollenweider* lute **Power**. At one point in the movie **Cage** grabs the mike from **Powermad's** lead singer **Joel Dubay** and they break into their version of **Elvis'** "Love Me". If this isn't enough, the band can be heard but not seen in "Dads" starring **Jack Lemmon** and **Ted Danson**.

**Steven Spielberg's** production company, **Amblin Entertainments** worked with **Universal Films** on this one.

**RCA** recording artist **Marc Jordan** penned the song recorded by an all-star group of musicians to help prevent the devastation of Brazilian rainforests. All airplay royalties from the song "Burning Down The Amazon" will go to the Rainforest Action Network. A few of the artists joining **Jordan** at **Capitol Records' Studio B** in Los Angeles were **Bruce Hornsby**, **Richard Page** of **Mr. Mister**, **Shannon Rubicam** and **George Merrill** from **Boy Meets Girl**, **Jane Weidlin** and **Olivia Newton John**. **Jordan** will have a new album by January of 1990...

**Andreas Vollenweider** is out on the road after a three year hiatus. A world tour will follow his North American tour. More good news: **Andreas** has completely healed from a compound fracture of his left hand. ●

## P.D. NOTEBOOK

by Eric Norberg

# EMERGENCY BROADCASTING

**A**fter the October 17 earthquake in San Francisco, the *San Francisco Chronicle* noted that **KNBR (AM)** there had activated the **EBS**, but Bay Area radio stations broadcasted their own reports instead of rebroadcasting **KNBR**. **KNBR** is the primary **EBS** station for the region, and thus most stations were alerted to the emergency, and **KNBR's** use of the system, when their **EBS** receivers went off—activated by **KNBR's** broadcast of the **EBS** tone burst.

Had the California Governor's office declared a state **EBS** alert, then participating stations would rebroadcast a state network broadcast, with **KNBR's** **EBS** reports usable at other times. However, during the hours immediately following the earthquake that wasn't done. Under the circumstance of a station (**KNBR**) deciding to activate the system itself, other stations could legally have chosen to rebroadcast **KNBR** without having their written authority to do so (as **FCC** rules otherwise require), or to make use of some of **KNBR's** broadcasts, but they didn't have to. Thus, it seems useful to take a couple of weeks to review "EBS" in this column! This is stuff you need to know.

As broadcasters' response to Hurricane Hugo in September and the California earthquake serve to remind us, the "Emergency Broadcast System" is not intended primarily for use in a war. Granted, the old "Conelrad" system started out that way; but when **Conelrad** gave way to **EBS** in the '60s, the system

was redefined to emphasize two main purposes: First, to provide a means for the President to address the nation in the event of some national emergency, and second, to provide an organized means of responding to local and regional emergencies. **EBS** has been used in recent years on a local/regional basis, during and after storms and other natural disasters. "Activating the **EBS** system" can be done by one station putting the **EBS** tone on the air and declaring that it is activated, when circumstances justify it. That tone activates receivers tuned to that station's frequency in other radio stations and in governmental offices. It certainly is possible to cover an emergency without activating **EBS**, but in addition to underscoring the emergency nature of the coverage by doing so, activating **EBS** has particular value for **AM** stations, which then can use their daytime powers and antenna patterns at night during the period of activation, to insure the best signal for those who need it. A disadvantage: A station is prohibited from running any commercials during a declared **EBS** period. Also, the station must report in writing to the **FCC** that it activated **EBS**, as soon as practicable after doing so, giving times, dates and reasons. If the reason seems frivolous to the **FCC**, there could be a fine—(a few years ago one daytime **AM** station activated to carry the end of a high school playoff football game after sunset, and wound up being hit with a major fine)—but the Commission does not second-guess stations when what looked like a real emergency does not prove to be one.

So here's something you might put on your list of things to do—now, or perhaps to start the new year: Make sure your station is properly prepared to originate or join an **EBS** broadcast when necessary!

There's a good chance you are not fully prepared now. Here's a checklist to help you find out.

1. Do you have up-to-date scripts posted for the air staff, for use in starting (and ending) an **EBS** situation? Does the staff know where they are, and what rules they must follow? Do they know how to activate the alert tone (without it being a "test") to start an alert?

2. Is the list of national **EBS** authenticator codes, in the sealed envelope you received from the **FCC**, posted by the teletype, and have the older envelopes been thrown away?

3. Do you have a means of picking up a Presidential message if one is fed on **EBS** nationally? (This usually means a procedure for putting the station, from which you receive weekly **EBS** tests, on your own air at a moment's notice. That station will turn on your receiver with its **EBS** tone, and instead of announcing a test, will announce an **EBS** alert, and an upcoming message from the President.) This is the way **KNBR** could have been put on the air by other Northern California stations.

4. Do you have the necessary facilities and procedures set up to pick up and rebroadcast a statewide **EBS** network? Usually key **FM** stations are designated as relay stations for this purpose, and all participating stations are to pick up and rebroadcast what those stations are relaying. This means you need to have an **FM** receiver, tuned to your designated relay **FM** station, connected in such a way as to bring it in to you control board instantly if needed. (In one state, which shall remain nameless, two announced tests of the state **EBS** network failed to function on at least two-thirds of the stations which were supposed to participate, and some stations didn't even have functioning relay receivers; an unannounced **EBS** network test or a real statewide **EBS** broadcast would have failed utterly!)

That's a pretty simple checklist. You should

have more details from your state Emergency Office. And of course, it goes without saying that you need to have a functioning EBS receiver/tone generator just to receive and transmit the weekly unscheduled tests; the receiver has to be tuned to the station designated by the FCC for your station to monitor (if you don't know which station that is, call your communications attorney, of the FCC).

By the way, is your EBS test all on cart? Unless your cart machines are in exceptionally good shape, normal "flutter" could be

enough to keep the tones from activating an EBS receiver. Better make sure they will! Better yet, cart the open and close, and key the tones on the air live, from the tone generator, at the cue. This not only ensures the tones will operate EBS receivers, but familiarizes your staff with where the tone generator key is, and how to activate it in an actual EBS station.

As any station which has ever operated with emergency information through a genuine emergency will tell you, when you are

there helping people when they need it most, your station reaps goodwill and affection you couldn't buy, with even an unlimited budget for contests, advertising and promotion. You'll see the results for many years afterwards. It really is worth being sure you're ready when the unexpected happens.

Besides, if you aren't set up correctly, particularly to send and receive EBS tests, you can count on trouble from the FCC.

A little history of EBS and Conelrad next week! ●

**BIOFEEDBACK**

by Ron Fell

•**EDDIE MURPHY**

Films in which Eddie Murphy stars have grossed more than \$825 million total.

•**MICHAEL DAMIAN**

Though Michael's contract with the soap opera *The Young and the Restless* has expired, he will continue to make occasional appearances in the series as long as his music and possible film commitments allow.

•**BEACH BOYS**

In a twenty-three month time span between January 1963 and November 1964, The Beach Boys released eight albums including one live LP and a Christmas album.



•**SUGARCUBES**

In the Sugarcubes' native country of Iceland they're known as Sykurmolar.

•**LOU GRAMM**

Between 1970-1975, Lou was in a band called Black Sheep that recorded one album for Chrysalis and two for Capitol Records. Black Sheep was touring with Kiss in 1975 when their equipment truck was in an accident that destroyed all their gear.

•**WHITE LION**

Greg D'Angelo had been a founding member of the metal cult band Anthrax and bass player James Lomenzo was a bike messenger in Manhattan prior to joining White Lion.

•**PETER FRAMPTON**

Peter's first solo album "Wind Of Change," recorded in 1972, included Ringo Starr, Billy Preston and Foreigner's Mick Jones.

•**LINDA RONSTADT**

Twenty-two years ago Linda was fronting a group known as The Stone Poneys which had a hit with DIFFERENT DRUM, a song written by Michael Nesmith of The Monkees.

•**TOMMY BOLIN**

Tommy died of a drug overdose in a Miami Beach hotel room on December 4, 1976.

•**ALEXANDER O'NEAL**

Alexander has begun recording his next album with friends Jimmy Jam and Terry Lewis producing at their Flyte Tyme studios in Minneapolis.

•**SUBDUDES**

In the Spring of last year The Subdudes were ranked number two in Musician Magazine's annual Best Unsigned Bands contest. By the Fall of last year they had signed to record with Atlantic Records and were recording their debut with producer Don Gehman (John

•**BON JOVI**

Bon Jovi's "New Jersey" album is the first American album to be released in Russia on Melodiya Records, the state-owned record company.

•**BELINDA CARLISLE**

Belinda's husband, Morgan Mason, produced the hit film, "sex, lies And videotape."

•**NEW KIDS ON THE BLOCK**

New Kids' singer Donnie Wahlberg will record a duet with Japanese singer Seiko Matsuda for her English language debut album, due to be released early next year.

•**JOHN LENNON**

Capitol Records is about to release a nineteen-track CD compilation of John Lennon's solo career. The disc will include MOVE OVER MS. L and an unedited version of HAPPY XMAS (WAR IS OVER).

•**SKIPPER WISE**

If Skipper's music sounds vaguely like Al Stewart's, the connection is that the Wise album is produced by longtime Stewart guitarist and co-writer, Peter White.

•**DAVID BYRNE**

Byrne has recently completed a film documentary on the cult religions of Bahia, a state in Brazil.

•**BABYFACE**

Babyface and associate L. A. Reid will probably produce a track or two for the next Whitney Houston album scheduled for a 1990 release.



•**KATE BUSH**

Kate says that the lyrical inspiration for her new song, THE SENSUAL WORLD was James Joyce's "Ulysses."

•**JIMMY BUFFETT**

Buffett's new book, "Tales From Margarithaville" has made the New York Times Bestseller list, debuting at number seventeen.

•**ROLLING STONES**

Forbes Magazine says the current Stones tour, which already guarantees the group \$60 million, may also earn them an additional \$50 million, as the group's deal gives them as much as 60% of the gross ticket sales from their sixty shows.

•**LUTHER VANDROSS**

Now in-store is an eleven-track home video, Luther Vandross Live At Wembley. The video was recorded during his ten 1988 SRO concerts at Wembley Arena in London.

# F A V O R I T E S

*Personal Favorites Of The Last Ten Years*



**GENE KNIGHT**  
*Music Director/  
 Air Talent  
 B100-San Diego, CA*

De Corazon a Corazon-**ROBERTO CARLOS**  
 Amarillo By Morning-**GEORGE STRAIT**  
 In The Air Tonight-**PHIL COLLINS**  
 Lady In Red-**CHRIS DeBURGH**  
 Lost In Love-**AIR SUPPLY**  
 Never Give Up On A Good Thing-**GEORGE BENSON**  
 Que Te Pasa-**YURI**  
 Songbird-**KENNY G**  
 I Want Her-**KEITH SWEAT**  
 Hungry Eyes-**ERIC CARMEN**



**CAROL CRUICKSHANK**  
*Director of R&B  
 Programming  
 MJI Broadcasting*

Sexual Healing-**MARVIN GAYE**  
 One In A Million-**LARRY GRAHAM**  
 Shake You Down-**GREGORY ABBOTT**  
 Skeletons-**STEVIE WONDER**  
 Let's Groove-**EARTH WIND & FIRE**  
 Sitting In The Park-**GQ**  
 Just Got Paid-**JOHNNY KEMP**  
 Bad-**MICHAEL JACKSON**  
 I Wanna Be Your Lover-**PRINCE**  
 I Will Survive-**GLADYS KNIGHT & THE PIPS**



**BRUCE FLOHR**  
*National College/  
 Alternative  
 Promotion RCA-  
 Los Angeles, CA*

Unchained-**VAN HALEN**  
 Valentine-**REPLACEMENTS**  
 Whole Of The Moon-**WATERBOYS**  
 Back In Black-**AC/DC**  
 Shut Us Down-**CAMPER VAN BEETHOVEN**  
 Positively Lost Me-**RAVE UPS**  
 She Sells Sanctuary-**THE CULT**  
 Ice Cold Ice-**HUSKER DU**  
 Don't Go Back To Rockville-**REM**  
 Yin And Yang-The Flower Pot Men-  
**LOVE AND ROCKETS**



**BUDDY OWENS**  
*Music Director  
 KNIX-Phoenix, AZ*

Forever and Ever Amen-**RANDY TRAVIS**  
 Chiseled In Stone-**VERN GOSDIN**  
 Lost In The Fifties Tonight-**RONNIE MILSAP**  
 The Chair-**GEORGE STRAIT**  
 Coward Of The County-**KENNY ROGERS**  
 Old Flame-**ALABAMA**  
 What's Forever For-**MICHAEL MARTIN MURPHEY**  
 Little Ways-**DWIGHT YOAKAM**  
 Young Love-**THE JUDDS**  
 Amarillo By Morning-**GEORGE STRAIT**



**KIM AMIDON**  
*Music Director/  
 Air Talent  
 KOST-Los Angeles*

Only For One Night-**LUTHER VANDROSS**  
 Irons In The Fire-**TEENA MARIE**  
 When Love Calls-**ATLANTIC STARR**  
 You Bring Me Joy-**ANITA BAKER**  
 What About Love-**HEART**  
 Foolish Heart-**STEVE PERRY**  
 Pink Cadillac-**BRUCE SPRINGSTEEN**  
 Atomic Dog-**GEORGE CLINTON**  
 If I Was Your Girlfirend-**PRINCE**  
 I Know How He Feels-**REBA McENTIRE**



**MARC RATNER**  
*Director of National  
 Singles Promotion  
 Reprise Records-  
 Burbank, CA*

Money For Nothing-**DIRE STRAITS**  
 First We Take Manhattan-**JENNIFER WARNES**  
 Handle With Care-**THE TRAVELING WILBURYS**  
 Jump-**VAN HALEN**  
 Sexual Healing-**MARVIN GAYE**  
 Let's Go Crazy-**PRINCE**  
 Borderline-**MADONNA**  
 Sledgehammer-**PETER GABRIEL**  
 Every Little Kiss-**BRUCE HORNSBY & THE RANGE**  
 If She Knew What She Wants-**THE BANGLES**

TOP 40 PROFILE

# MICHAEL DAMIAN

UP CLOSE AND STRAIGHT FROM THE HEART

by Annette M. Lai



I first met Michael Damian in December of 1987 when he came to San Francisco promoting his single "Christmas Time Without You." We had no way of knowing that less than two years later he would rock the nation with his rendition of David Essex's 1973 hit, "Rock On," not only making the song his own, but taking it to the top of the chart. With the success of "Rock On" (which went gold), a follow-up Top 40 winner, "Cover Of Love," and his top five Gavin Adult Contemporary hit, "Was It Nothing At All," he's had one incredible year that he won't soon forget.

Until this year Michael was best known to the daytime TV audience as Danny Romalotti on CBS' THE YOUNG AND THE RESTLESS. The role was created for him eight years ago—not bad considering he was only supposed to play the character for three months.

It was a case of art imitating life or vice versa. It was a 1981 performance on AMERICAN BANDSTAND "when Y&R's producers saw me and came up with the character of Danny—the struggling singer, musician, waiter, that's exactly what I was doing in real life, so I just played myself."

While music has always been his first love, he credits the show as "a great opportunity for me to mature as a person, actor and singer. It's very hard to be taken serious through music when you're seventeen and I really needed those years to grow up." When asked about how working on a soap opera differs from doing music videos Michael says, "the best thing is if you can take direction well on the ideas a director has, shots move easier and quicker. We can try it out and not go through ten or twelve takes."

A native of San Diego, Michael Damian Weir recalls the time when he "started recording with the family band (The Weirz) using a small eight-track machine at just

twelve or thirteen. Back then I wasn't singing lead vocals—I was playing backup with a Hammond B-3 organ, playing the vibes and singing backgrounds." When the family moved to Los Angeles he started singing lead vocals and The Weirz "played the Troubadour, the Starwood, the Roxy with a jazz/rock type of show."

At seventeen, he went solo and became "Michael Damian." His first chart hit, a version of Eric Carmen's "She Did It," led Michael to AMERICAN BANDSTAND and soap opera history. Prior to this album, WHERE DO WE GO FROM HERE, he had two other solo projects to his credit that have been successful in Canada, Australia and the Netherlands.

Still looking for the "big break" that would bring his music recognition in the States, Michael wasn't easily discouraged. He tells a story familiar to struggling artists, "I recorded 'Rock On' and all my other stuff on this album, played it for every record company and got turned down by all of them. I got one offer—but it wasn't the right one."

Michael recorded "Rock On" because "it's one of my favorite songs. It has a hypnotic, rebellious vibe to it that I love." It was a tape of that song being sent to film director Mark Rocco that set things in motion. Rocco was editing his latest project, DREAM A LITTLE DREAM. Michael says, "He (Mark) needed some temporary music—music just to use while editing the film, and then it's usually thrown out. But once he heard 'Rock On,' Rocco said, 'Heck, I'm using this in the movie!' From that, a soundtrack deal was cut, but I still didn't have a record deal—so the song was lent to Cypress/A&M and the movie."

Michael's subsequent signing with Cypress/A&M came on the heels of "Rock On's" winning ways. "I started talking with them as 'Rock On' was climbing the charts. I just went with the company that believed in me

first and stuck their neck out for me—it's that simple."

What may have been a gamble at the beginning has turned out to be a profitable venture for all involved. One of the great things is that while The Weirz may not be a performing act right now, they're all still together, supporting brother Michael. "Everyone just has different roles—we're still together working hard and it's wonderful. My brother Larry and sister Joani are on-the-road with me. My sister Estelle manages my business affairs. Tom runs the recording studio, Mom and Dad run the fan club, my sister Cathy has sung background for me and another sister is my real estate agent."

Coincidentally (or maybe not so coincidentally), Damian's Y&R character Danny Romalotti is in the middle of a concert tour, although he has come home to Genoa City twice to do benefit performances—one for "Don't Drink And Drive," the other a "Concert Against Date Rape." Michael's tour continues into November and he just completed a promotional trek to Japan last month, where "Rock On" is just getting off the ground.

What does the immediate future hold for Michael Damian? "The show's writers have an understanding of what I'm doing with my tour. I'm going to finish the tour and hopefully come back for a couple of weeks in December, then work on a feature film in January. I'll start writing for the next album around February or March." At presstime, it's been announced that Michael will be part of Dick Clark's "New Year's Rockin' Eve" on December 31st ushering in 1990!

And that Christmas song from 1987? Well, look for it to be on your desks come this holiday season. Only this time around, people aren't going to be saying, "Michael Damian—who?" ●

# ADULT CONTEMPORARY

## MOST ADDED

**PHIL COLLINS** (86)  
(Atlantic)

**CHER** (36)  
(Geffen)

**DIONNE WARWICK &  
JEFFREY OSBORNE** (34)  
(Arista)

**ELTON JOHN** (27)  
(MCA)

**OLIVIA NEWTON-JOHN** (26)  
(Geffen)

## TOP TIP

**OLIVIA NEWTON-JOHN**  
Reach Out  
(Geffen)

Re-cycling never sounded so good.

## RECORD TO WATCH



**THE GRACES**  
Perfect View  
(A&M)

We can see a bright future from here.

Editor: Ron Fell  
Assoc. Editor: Diane Rufer

2W LW TW

—	1	1	<b>LINDA RONSTADT featuring AARON NEVILLE</b> - Don't Know ... (Elektra)
—	8	2	<b>RICHARD MARX</b> - Angelia (EMI)
—	3	3	<b>SIMPLY RED</b> - You've Got It (Elektra)
—	4	4	<b>ROXETTE</b> - Listen To Your Heart (EMI)
—	9	5	<b>GLORIA ESTEFAN</b> - Get On Your Feet (Epic)
—	5	6	<b>SOULSISTER</b> - The Way To Your Heart (EMI)
—	6	7	<b>JEFFERSON AIRPLANE</b> - Summer Of Love (Epic)
—	2	8	<b>POCO</b> - Call It Love (RCA)
—	10	9	<b>STEPHEN BISHOP</b> - Walking On Air (Atlantic)
—	11	10	<b>EXPOSE</b> - When I Looked At Him (Arista)
—	16	11	<b>DON HENLEY</b> - The Last Worthless Evening (Geffen)
—	15	12	<b>BARBRA STREISAND</b> - We're Not Making Love Anymore (Columbia)
—	13	13	<b>BONNIE RAITT</b> - Nick Of Time (Capitol)
—	7	14	<b>MICHAEL DAMIAN</b> - Was It Nothing At All (Cypress/A&M)
—	18	15	<b>BILLY JOEL</b> - We Didn't Start The Fire (Columbia)
—	12	16	<b>ELTON JOHN</b> - Healing Hands (MCA)
—	23	17	<b>GRAYSON HUGH</b> - Bring It All Back (RCA)
—	14	18	<b>VAN MORRISON</b> - Have I Told You Lately (Mercury/PolyGram)
—	19	19	<b>TEARS FOR FEARS</b> - Sowing The Seeds Of Love (Fontana/PolyGram)
—	29	20	<b>MICHAEL BOLTON</b> - How Am I Supposed To Live Without You (Columbia)
—	27	21	<b>WATERFRONT</b> - Move On (Polydor/PolyGram)
—	25	22	<b>RICKIE LEE JONES</b> - Satellites (Geffen)
—	28	23	<b>TRACY CHAPMAN</b> - Crossroads (Elektra)
—	—	24	<b>PHIL COLLINS</b> - Another Day In Paradise (Atlantic)
—	17	25	<b>MADONNA</b> - Cherish (Sire/Warner Bros.)
—	33	26	<b>PRINCE with SHEENA EASTON</b> - The Arms Of Orion (Warner Bros.)
—	32	27	<b>PETER FRAMPTON</b> - Holding On To You (Atlantic)
—	31	28	<b>RANDY CRAWFORD</b> - Knockin' On Heaven's Door (Warner Bros.)
—	30	29	<b>NYLONS</b> - Drift Away (Windham Hill)
—	22	30	<b>MILLI VANILLI</b> - Girl I'm Gonna Miss You (Arista)
—	20	31	<b>SWING OUT SISTER</b> - You On My Mind (Fontana/Mercury)
—	26	32	<b>TINA TURNER</b> - The Best (Capitol)
—	21	33	<b>CUTTING CREW</b> - Everything But My Pride (Virgin)
—	37	34	<b>DONNA SUMMER</b> - Breakaway (Atlantic)
—	—	35	<b>NEW KIDS ON THE BLOCK</b> - Didn't I (Blow Your Mind ...) (Columbia)
—	—	36	<b>DIONNE WARWICK &amp; JEFFREY OSBORNE</b> - Take Good Care ... (Arista)
—	36	37	<b>EURYTHMICS</b> - Don't Ask Me Why (Arista)
—	—	38	<b>MELISSA MANCHESTER</b> - Walk On By (Mika/Polydor)
—	—	39	<b>VONDA SHEPARD</b> - Don't Cry Ilene (Reprise)
—	—	40	<b>CHER</b> - Just Like Jesse James (Geffen)

## CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	light	Hit Factor	Weeks
<b>PAUL CARRACK</b> - I Live By The Groove (Chrysalis)		75	25	—	29	21	38%	2
<b>OLIVIA NEWTON-JOHN</b> - Reach Out (Geffen)		71	26	2	23	20	35%	2
<b>THE GRACES</b> - Perfect View (A&M)		61	23	1	9	28	16%	2
<b>NATALIE COLE</b> - As A Matter Of Fact (EMI)		59	5	2	32	20	57%	5
<b>THE JETS</b> - The Same Love (MCA)		51	10	2	26	13	54%	4
<b>LOU GRAMM</b> - Just Between You And Me (Atlantic)		48	12	—	13	23	27%	2
<b>MELINDA CARLISLE</b> - Leave A Light On (MCA)		46	13	3	20	10	50%	4



**"OH  
PRETTY  
WOMAN"**

**"oh pretty woman" is**

**the first single from**

**the just-released**

**album a *black and***

***white night live*. this is**

**the only commercially**

**available *live* record-**

**ing of the brilliant roy**

**orbison, and includes**

**performances by**

**some of the biggest**

**names in rock and roll.**

**produced by**

**t bone burnett.**

**executive producer:**

**barbara orbison**

# UP & COMING

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

Reports	Adds	ARTIST	TITLE	LABEL
46	7	BEE GEES	- You Win Again	(Warner Bros.)
40	15	SKIPPER WISE	- Standing Outside In The Rain	(Cypress/A&M)
38	9	TAYLOR DAYNE	- With Every Beat Of My Heart	(Arista)
38	3	JODY WATLEY	- Everything	(MCA)
34	7	SADAO WATANABE & PATTI AUSTIN	- Any Other Fool	(Elektra)
33	4	BOBBY BROWN	- Rock Wit'Cha	(MCA)
33	17	* BEACH BOYS	- Somewhere Near Japan	(Capitol)
31	11	BAD ENGLISH	- When I See You Smile	(Epic)
28	10	MILLI VANILLI	- Blame It On The Rain	(Arista)
28	20	* MADONNA	- Oh Father	(Sire/Warner Bros.)
27	27	* ELTON JOHN	- Sacrifice	(MCA)
26	18	* LABI SIFFRE	- I Will Always Love You	(China/Polydor)
21	5	* BIG NOISE	- Name And Number	(Atco)
21	10	* PATTI AUSTIN	- The Girl Who Used To Be Me	(GRP)
20	7	* FINE YOUNG CANNIBALS	- I'm Not The Man I Used To Be	(IRS/MCA)

**Dropped:** Surface (Shower), Bee Gees (One), Cher (Time), Paul McCartney (One), Shine, Jeff Healey Band, Kool & The Gang, k.d. lang, Barry Manilow.

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

RICHARD MARX will have to chill-out at number two for a while, as the LINDA RONSTADT and AARON NEVILLE is an extremely strong number one at the moment.



EXPOSE looks good with their second-ever top ten, "When I Looked At Him." The trio is HIT FACTORED by 91% of its players including 109 playing in HEAVY.

The talk of the format is the new PHIL COLLINS. It gets 86 second-week ADDs, making it the first record since January (ROY ORBISON's "You Got It") to get so many ADDs in one week. HIT FACTOR on the COLLINS wins PLUS FACTOR this week with a 32% increase. Should go to number one right after RICHARD MARX. As a point of reference, ORBISON, after two weeks, had a debut at #25, PHIL debuts at #24 this week.

GRAYSON HUGH's new single looks like a touchdown as it blasts into the top twenty. His previous single, "Talk It Over" eventually got to #9, but this one'll be there shortly and higher in no time. It's new for fifteen more A/C's including KSTP/FM, WIHN, KAAK, WEBE/FM, WFBC, WVMT and WJXL.

MICHAEL BOLTON ain't slackin' either, as he hits the twenty mark in just four weeks with 136 stations, a 65% HIT FACTOR and 22 more ADDs from the likes of WFMK, WAHR, WGOL/FM, K103, KHLT/FM, B100, KYMG and KSTP/FM.

BATMAN and ROBIN, aka PRINCE and SHEENA EASTON, are flying high with their bat-duet, "The Arms Of Orion," as 56% of their play is HIT FACTORED and they score twenty-one more stations including WVUD, WKIO/FM, WTIC/AM, KLOG, KRNO/FM, KNOX, WAHR and B100.

Thirteen times RANDY CRAWFORD sings "Knock Knock Knockin' On Heaven's Door" during her current cover of Bob Dylan's song. But unlucky she's not. It's now top thirty with 80 A/C's playin' and 56% of them in quality rotation. Among the committed are WSKY, KROC, WELW, KOKO, KBMG, WKRM and WMT/AM.

Our second MOST ADDED this week is CHER's "Just Like Jesse James" which picks up 36 new stations. Among the new slingers are WGAD, KRKO, WRFC, WEBC, CKFM, KFIG, WMBA and KVYN/FM.

## REVIEWS



### PAT BENATAR

*One Love (Chrysalis)*

From her new album of greatest hits, appropriately titled "Best Shots," this track builds to emotional intensity and passion, eventually enveloping any listener.

### LUTHER VANDROSS

*Here And Now (Epic)*

The voice and the cool, seductive attitude of a mature, soulful singer sells a wonderfully romantic song. Already huge in Urban Radio, it should register with mass appeal adults in short order.

### ROY ORBISON

*Oh Pretty Woman (Virgin)*

Roy's live performance with or without Bruce Springsteen and a cast of other rock luminaries, is a treat. This '64 classic is an aural joy to behold.



### QUINCY JONES featuring RAY

*CHARLES and CHAKA KHAN*

*I'll Be Good To You (Warner Bros.)*

If you're looking for some funk, this single has it. Vocals by Ray Charles and Chaka Khan, with Quincy taking care of what he knows best—vocal and rhythm arrangement. Originally released in the mid-seventies by The Brothers Johnson, look for this rendition to have multi-formatted power.

PAUL CARRACK's "I Live By The Groove," RECORD TO WATCH last week, picked up 25 ADDs with WALR, WEBE/FM, WSKY, KXLK, KCMJ/FM, WLGN and WLIP among them. Positioned at the top of CHARTBOUND, look for a high chart debut next week with rotating stations surely grooving into HEAVY within a short time.

RECORD TO WATCH is THE GRACES' "Perfect View" with 61 total stations and 23 of those being ADDs this week. A few of those are WCVQ, WRCC, KEZH, KQAD, WLGN, and KCMJ/FM. These three ladies, Charlotte Caffey, of Go-Go's fame, Gia Ciamotti and Meredith Brooks, are putting their sights to full-steam and many have CHARTBOUND prayers answered for next week.



**PRINCE with SHEENA EASTON**  
**"THE ARMS OF ORION"**



**R&R A/C 24\***

**GAVIN A/C 26\***

WAFB	WQNY	ZWD	WFMK	WMYX
KYJC	WEBE	WTIC	WZST	WJTW
KAAC	WFAS	WTNY	KFYR	WKIO
KBLQ	WFBG	WAHR	KHLT	WKMI
KIDX	KFMB	WHAI	WRFC	WMT/FM
WLIP	B100	WVUD	CLEAR107	
KRNO/FM				

**BEE GEES**  
**"YOU WIN AGAIN"**



**GAVIN A/C UP & COMING**  
**46 STATIONS**  
**R&R A/C BREAKER**

WTWR	KTID	KLSS	WBLG
WQNY	KBLQ	KRKO	KHLT
WBTH	WTIC	KSGT	KYJC
KFYR	WAFB	WAFB	WTNY
KOFY	WMT/FM	WZST	WEBE
WKYE			

**MADONNA**  
**"OH FATHER"**



**R&R A/C**  
**SIGNIFICANT**  
**ACTION 23**  
**TOTAL ADDS**

**GAVIN A/C**  
**UP & COMING**  
**28/20**  
**GAVIN TOP 40**  
**#2 MOST**  
**ADDED**



# 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 **216** Last Week **216**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
LINDA RONSTADT with AARON NEVILLE - Don't Know Much (Elektra)	207	1	186	16	4	97%	7
RICHARD MARX - Angelia (EMI)	191	5	131	48	7	93%	6
SIMPLY RED - You've Got It (Elektra)	175	1	146	23	5	96%	10
ROXETTE - Listen To Your Heart (EMI)	167	4	138	21	4	95%	12
GLORIA ESTEFAN - Get On Your Feet (Epic)	171	5	125	38	3	95%	8
SOULSISTER - The Way To Your Heart (EMI)	179	6	107	60	6	93%	10
JEFFERSON AIRPLANE - Summer Of Love (Epic)	163	2	126	28	7	94%	9
POCO - Call It Love (RCA)	163	1	121	36	5	96%	12
STEPHEN BISHOP - Walking On Air (Atlantic)	164	4	104	49	7	93%	8
EXPOSE - When I Looked At Him (Arista)	156	6	109	34	7	91%	12
DON HENLEY - The Last Worthless Evening (Geffen)	169	5	61	90	13	89%	6
BARBRA STREISAND - We're Not Making Love Anymore (Columbia)	153	3	83	52	15	88%	7
BONNIE RAITT - Nick Of Time (Capitol)	145	2	79	53	11	91%	14
MICHAEL DAMIAN - Was It Nothing At All (Cypress/A&M)	147	1	78	52	16	88%	12
BILLY JOEL - We Didn't Start The Fire (Columbia)	151	11	43	80	17	81%	5
ELTON JOHN - Healing Hands (MCA)	126	1	67	43	15	87%	12
GRAYSON HUGH - Bring It All Back (RCA)	134	15	21	79	19	74%	5
VAN MORRISON - Have I Told You Lately (Mercury/PolyGram)	115	1	54	42	18	83%	14
TEARS FOR FEARS - Sowing The Seeds Of Love (Fontana/PolyGram)	118	2	29	70	17	83%	8
MICHAEL BOLTON - How Am I Supposed To Live Without You (Columbia)	136	22	19	70	25	65%	4
WATERFRONT - Move On (Polydor/PolyGram)	139	20	12	69	38	58%	4
RICKIE LEE JONES - Satellites (Geffen)	112	10	16	55	31	63%	7
TRACY CHAPMAN - Crossroads (Elektra)	107	7	10	66	24	71%	6
PHIL COLLINS - Another Day In Paradise (Atlantic)	158	86	17	35	20	32%	2
MADONNA - Cherish (Sire/Warner Bros.)	95	1	28	43	23	74%	13
PRINCE (with SHEENA EASTON) - The Arms Of Orion (Warner Bros.)	102	21	11	47	23	56%	5
PETER FRAMPTON - Holding On To You (Atlantic)	96	11	9	49	27	60%	5
RANDY CRAWFORD - Knockin' On Heaven's Door (Warner Bros.)	80	3	9	56	12	81%	7
NYLONS - Drift Away (Windham Hill)	85	3	6	49	27	64%	7
MILLI VANILLI - Girl I'm Gonna Miss You (Arista)	75	1	17	39	18	74%	10
SWING OUT SISTER - You On My Mind (Fontana/Mercury)	70	1	24	32	13	80%	11
TINA TURNER - The Best (Capitol)	66	1	19	41	5	90%	10
CUTTING CREW - Everything But My Pride (Virgin)	72	—	14	36	22	69%	18
DONNA SUMMER - Breakaway (Atlantic)	74	9	5	37	23	56%	5
NEW KIDS ON THE BLOCK - Didn't I (Blow Your Mind This Time) (Columbia)	77	16	9	27	25	46%	4
DIONNE WARWICK & JEFFREY OSBORNE - Take Good Care Of You And Me (Arista)	97	34	—	30	33	30%	2
EURYTHMICS - Don't Ask Me Why (Arista)	62	7	8	36	11	70%	6
MELISSA MANCHESTER - Walk On By (Mika/Polydor)	84	24	1	30	29	36%	2
VONDA SHEPARD - Don't Cry Ilene (Reprise)	79	19	3	27	30	37%	4
CHER - Just Like Jesse James (Geffen)	83	36	4	26	17	36%	2

## PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

	LW	TW	Increase
PHIL COLLINS - Another Day In Paradise (Atlantic)	—	32	32%
LOU GRAMM - Just Between You And Me (Atlantic)	2	27	25%
MELISSA MANCHESTER - Walk On By (Polydor/PolyGram)	12	36	24%
WATERFRONT - Move On (Polydor/PolyGram)	36	58	22%
MICHAEL BOLTON - How Am I Supposed To Live... (Columbia)	43	65	22%
BILLY JOEL - We Didn't Start The Fire (Columbia)	62	81	19%
RANDY CRAWFORD - Knockin' On Heaven's Door (Warner Bros.)	62	81	19%
TRACY CHAPMAN - Crossroads (Elektra)	53	71	18%
DIONNE WARWICK & JEFFREY OSBORNE - Take Good Care... (Arista)	14	30	16%
OLIVIA NEWTON-JOHN - Reach Out (Geffen)	19	35	16%
DON HENLEY - The Last Worthless Evening (Geffen)	75	89	14%
GRAYSON HUGH - Bring It All Back (RCA)	60	74	14%

# PHOTOFILE



▲ **WEDDING BELL HAPPINESS**  
On October 28th, Kevin McDonald and Jill Ramsdell of McD Promotion, tied the knot to a lifetime of companionship. Caught here is the happy couple during a romantic moment. Our CONGRATULATIONS to both!



## JEFFERSON AIRPLANE LANDS IN NEW YORK

The original members of the Jefferson Airplane met with CBS Records' President Tommy Mottola following their sold-out concert at Radio City Music Hall in New York. Shown (l-r) Tommy Mottola, Jefferson Airplane members, Grace Slick, Paul Kantner, Jorma Kaukonen, Jack Casady and Marty Balin.

## VIDEO BY VONDA

Award-winning video director, Ethan Russell, captures Reprise recording artist, Vonda Shepard, performing her debut single, "Don't Cry Ilene."



Compiled by Diane Rufer

It's been a year of Incredibly Talented, Hugely Successful Female Singer/Songwriters...  
The Year's Not Over Yet!

## "WENDY WALL"

The debut album.  
On SBK.

"Real Love" shipping to AC Radio now. "Real Love" video on VH-1.

Album also includes  
*Dig That Crazy Beat, Wandering  
The Streets of Modern America, Sweet  
Imagination and more!*



# POCO



To those who remember picking up *Picking Up The Pieces* in 1969, once you got home it was a good feeling to know. Rock had begun slithering out of its psychedelic snake skin. After rebelling against traditions of all kinds, bands were just beginning to experiment again with different forms of American music roots including folk and blues. But hardly anybody—except for the Byrds and Buffalo Springfield—**ever** messed with Country. The original Poco—originally named Pogo after the Walt Kelly comic strip, whose author eventually sued the band over copyright infringements—dared to turn rock and Country into a new alternative. Along with rock n roll pioneers like Roger McGuinn and Gram Parsons, Poco became an outgrowth of rock's interpretation of Country music's positive side. And—viola—the combination of rock arrangement and steel guitar worked with the critics and the insiders, acting as a

harbinger of the Southern California Country Rock movement which spawned bands like the Eagles. Unfortunately Poco never became a household word to the hordes, which eventually became a frustration to the band. During the mid-seventies, it was Richie Furay who took the neglect the hardest. Twenty years later, Poco survivor Rusty Young, who braved through all four basic Poco line-ups, decided to reunite the original principals. Armed with only a concept, Rusty Young's early enthusiasm, no songs and the original Poco line-up that never quite made it to the studio, Poco's Legacy has been resurrected with much success on Top Forty, A/C and Album Radio. We spoke to Rusty, guitarist Jimmy Messina and Richie Furay about the resumed partnership and how, along with bassist Randy Meisner and drummer George Grantham, Poco was able to revert the pieces of the puzzle into a new sound geared toward the nineties.

## RUSTY YOUNG



Rusty Young was the catalyst who brought back the original members to one room. Having experienced Poco's early success and its most financially fruitful days on ABC during the Seventies, Young

has since settled down in Nashville to perfect his skills as a writer and collaborator. Fortunately he still keeps his pedal steel skills sharp, as the steel playing (unbeknownst to many listeners) is alive on the new record, still innovative and

rocking. His singing voice is the one you hear on the first single, "Call It Love."

**KENT ZIMMERMAN:** Even though I want to talk about the new record, I think it's important for our readers to know that Poco started out as one of the first Alternative bands to mix rock n roll and Country.

**RUSTY YOUNG:** That's the whole deal behind this record. I've always wanted to make this record, and that's why it's special. It's called Legacy for a reason. There is a legacy that Poco has. I run into it everyday. A lot of people don't remember who Poco was but they remember who the Eagles were or Loggins & Messina were. I think that Poco has a place in history even though such a place is sometimes predicated on record

sales. We were hip because we didn't have the hit singles like the other guys. But it's because of those hit singles that the other guys are remembered. Where would American music of the seventies and eighties be without Loggins & Messina, Buffalo Springfield or Poco? I think Poco is the root of all that music.

**KZ:** There was time when, after the Buffalo Springfield and the Byrds began dabbling in Country, Country was still pretty much a redneck medium. Dwight Yoakam and k. d. lang may be considered hip, but there was a time when the music emulated a pretty conservative viewpoint.

**RY:** I've been doing a lot of thinking about that. I don't think Poco can lay claim to the rock and Country fusion. Remember that

# THE REUNION— A TRI-DIMENSIONAL POINT OF VIEW

by Kent Zimmerman

LEVIN, FLEET, HATE, APMT, FOLDS, JIMMY MESSINA AND RICHIE TUDAY

Ricky Nelson was doing Country rock. And what was Elvis and the Everly Brothers? They were country boys that went pop using bluegrass harmonies. Buffalo Springfield definitely had a Country side to them, particularly with "Child's Claim To Fame" and "Kind Woman." I wish we could lay claim for beginning Country rock and a lot of times we're credited for it, but I think we only started a phase.

**KZ: When did the original direction become established?**

RY: It was Richie and Jimmy. They pushed it one step further from the Country side of Buffalo Springfield. When we first started doing it, there was a whole musical community in Los Angeles who knew each other, played together, talked and drank together. So when we started, it caught on as the new direction in Hollywood. We had different members. We had Gram Parsons come by and play with us for a while. Before we focused on what Poco was, we tried a lot of different musicians. Gregg Allman sang with us as a potential Poco member. By pulling a lot of people in, showing them in what direction we wanted to go, we started that movement toward that end of the sixties that lead to the Southern California Eagles sound. I'll tell you something interesting. The current single, "Call It Love," was co-written by Rob Guilbeau, whose father Gib Guilbeau was at one point a member of the Flying Burritos. It's funny what comes around. His son co-writes a big hit single for Poco twenty years later.

**KZ: Is there a lot of steel guitar on this new album that's perhaps disguised? I know that you have a variety of pedal steel styles beyond the traditional sad sound that would scare the daylights out of non-Country radio.**

RY: There's a lot of steel work on the album, even though it's not your standard steel playing. I did play straight-ahead steel on the opening track, "When It All Began." To me, that song sounds like Poco 1969. We went about it just that way. That's what the song is about. Jimmy used the same guitar and amp he used on Picking Up The Pieces. And we played as if it was that era. On the rest of the album, the steel is what I'd consider nineties-style steel guitar. It's soulful and differ-

ent than what you hear on Country radio, by a mile.

**KZ: Was this reunion truly a group effort? Nowadays you can never tell.**

RY: It's more of a group effort than any album I've ever made in my life. What we had was four songwriters who had all written with great success. Jimmy couldn't produce the record while being a part of the band. He didn't want to produce it. We chose a first rate producer, David Cole, as well as management that was beyond first rate with Allen Kovac and Left Bank. The band members turned in about thirty different songs. We had the manager and producer select the best songs. That was the only way to do it. You choose people you respect and bounce it off of them.

**KZ: When did it finally make sense to reunite Poco?**

RY: When Jethro Tull won a Grammy for Best Heavy Metal band, we figured we must be next. (laughs) When Jon Bon Jovi starts wearing fringe and plays an acoustic guitar, you know the time is right! Actually we started three years ago.

**KZ: Why so long?**

RY: First of all, everyone doesn't live in the same city. I live in Nashville. Richie lives in Colorado. Randy lives in Los Angeles while Jimmy lives in Santa Barbara. I'm the guy who stayed in contact, so it took me to get on the airplanes and start talking to people. Jimmy and I talked all the time. We were waiting for the right time in our careers. I saw Richie and he said, "Hey, don't forget me." Jimmy and I talked about how we wanted to do it. Should we include seven guys, including (guitarist) Paul (Cotton) and (bassist) Tim (Schmidt)? We all felt that the original band formed before Picking Up The Pieces would be the most fun. After all, it was the most special band I'd ever been in. That band never made a record even though we had such impact on the music.

**KZ: Since you've seen them all, what were the primary incarnations of Poco?**

RY: There were four Pocos. There was the first band. Then there was the band with Paul Cotton and Tim, a five piece band. Then the next phase was when Richie left leaving Tim, Paul, George and I. With Jimmy in the

band, it was more unique. With Paul in the band, it was more mainstream. Then we had our Cowboys And Englishmen phase with Paul and I with Steve Chapman and Charlie Harrison, who were an English rhythm section. So that was the famous Legend album. Now it's back to the original five. The cycle has been completed.

**KZ: How do you look back on the "Crazy Love" period on ABC?**

RY: That was one of the great joys and the great heartbreaks of my career. The guys at ABC just busted their you-know-whats to work the Legend album. That was our first hit single and gold album. Then there was the ABC and MCA merger that really hurt our career. Right at the height of the Legend album was when the ABC/MCA buyout happened. As Mick Jagger would say, I have mixed emotions.

**KZ: Is Poco getting lumped into the "old men of rock" syndrome that the media is jumping on, with all the old groups reforming and touring?**

RY: I suppose that's inevitable although we're not going to go out and tour until next year. We feel there are a number of potential singles on the album and we're only going to go out and play if people want to see us. If we can sell some records and there's a demand to see us play, then we will. With these five guys, it won't work to play clubs or small halls. Plus, if you think about the show, it could be a great summertime show under the stars. There could be all the Loggins & Messina songs that Jimmy did, Randy's Eagle songs, Poco songs that I contributed to plus Richie's Buffalo Springfield songs.

**KZ: Tell me about "What Do People Know."**

RY: That song was about making the album. Labels actually came back to our management after they were pitching the band, saying things like, "There's no way those five guys can make a record. They can't be in a room for more than two minutes before a fight breaks out. Can those guys still sing?" The first thing that hit me was, "What do people know about the five of us and how we've grown and how we're different and how we deal with things today compared to how we dealt with things years ago?" They really don't know. That's what that song is

about—"People say that it can never last/heaven will just slip out of our grasp/people don't believe a day goes by/we don't end up saying our goodbyes/what do people know?"

**KZ:** Was it a fallacy that Poco fought like cats and dogs?

RY: No. We fight like cats and dogs. But we agreed on how to disagree. That's the difference between today and yesterday.

## JIMMY MESSINA



**Jimmy Messina kept in touch with Rusty Young, and was in the middle of a solo project when the Poco alarm was sounded. Still on Warner Bros., Messina has been on the sidelines, though**

**he still has a glowing interest in production that dates back to his days as the Buffalo Springfield engineer/producer. After major success with Loggins & Messina, Jimmy found his appetite for the limelight sated. His perspective on the Poco reunion is philosophical. In addition to maintaining his interest in music, Messina has become a demon on the tennis courts—a good way to knock out aggressions that pile up while re-entering the musical mainstream.**

**KZ:** Knowing you as a producer, how were you able to lay back and stay a band member during the Poco Legacy project?

JIMMY MESSINA: I was working on my own solo project when all this came around. So I set it aside to get this record done. It's been great having another producer involved, keeping me out of it. It was difficult at first, but to make this project work we really needed to work together. We are five different artists concerning ourselves with the music. The best way was to write, sing and participate as a musician. It was great to get there, do my work and leave with everybody else. In the old days, I'd get there first and be the last to leave.

**KZ:** I've met you before, and you appear to be an optimistic person. Judging from the songs on Legacy, particularly "Follow Your Dreams," you seem to be in a good head space.

JM: I've realized a lot of optimism is in my music and I've tried to look back and see where that comes from. Recently I've been working with a writer named Dave Loggins, and there was this song I wrote about my bad side. Dave said, "You know, for some reason, I can't see you doing this song. I mean, you write songs like 'Child Of My Dreams,' 'Follow Your Dreams,' songs about people and hope." There's the story about the donkey that wouldn't move. His master is having a hard time. So this guy comes up and tells him, "You know, you have to talk to him," after which he grabs an axe handle, hits the donkey on the head, and the donkey responds. The master says, "I thought you

said I needed to talk to him." The other guy says, "True, but first you need to get his attention." Same thing with music. You have to hit people over the head with some other aspect to get their attention. Then you can give them the good stuff.

**KZ:** So is the five Poco members reforming the axe handle and the public?

JM: I think so. At that point it's then the question of whether the album is strong enough in terms of music and performance to reach out and touch those people. They either miss that type of music or need hope in their lives or need the harmony that's in this kind of music. I have a feeling that this Poco thing and the other older bands coming back is part of a movement that young people and people my age want. The music of the recent past has not been very hopeful, in fact, it's been very selfish and indolent. It's been very ego and "I" oriented. In the late sixties and seventies, music was a way of life. We need more music about young people starting families, with the cost of housing and the cost of living getting out of sight for young people starting their lives. "Loving You Every Minute" is a song I wrote ten years ago. It's a song that will always work because it's about real stuff. It's no different today. That's why I wrote, "Oh the world has got it's problems/they're coming into view/and girl I know that we will surely/do what we can do/but while we're in the midst of changing/darkness into light/gonna be beside you/to keep you warm at night."

**KZ:** I was trying to explain to our Alternative Radio editor, Linda Ryan, just how much of an alternative Poco—or more specifically Pogo along with the Flying Burrito Brothers—was in combining rock n roll and Country.

JM: It was alternative to the commercial aspects of where Country music was going. In any one of our formats, as they get too commercial...I mean, rock n roll is really just a social pulse of what's going on. Take a camera lens and look at it. But if it gets too commercial, it loses its original intent. And we loved our Country roots that came from Country, blues, rockabilly and black roots. But Country was going commercial and we didn't want to go that way. We included our own generation who were then able to hear some of the sounds and instruments within a different way of life as opposed to selling a commercial concept which is merely a voice or an image.

**KZ:** You've had some strong forums from which to express yourself musically. You had big success with Loggins & Messina. Is success an addiction once you've had it?

JM: Yes and no. Yes in the sense that's nice to feel your music being appreciated regardless of what form it takes—me doing the music or someone else doing the music. No in the sense that success interferes with your privacy and anonymity. I value that very much. On the other hand, I feel my music gives people something. Our fans aren't the kind of people that are aggressive and demanding. They're appreciative. It's been a lot easier for me than some other people

that I have known who demand the attention and dress the part.

**KZ:** Are you comfortable with the new album? Tell me about the first song, "When It All Began," a sort of modern ballad of Poco.

JM: That particular song was sent to us in a track form. It had no lyrics and no melody. I was beginning to question what was going on. But Allen (Kovac) called Richie and told him that he really believed in how the track was flowing and that it needed the right lyrics to create the right feeling. He wanted Richie to write a song about when we first started out. Richie went to work on it and, by God, when the song came back with Richie's lyrics, it was like a miracle. The song was perfect for what it was designed to do, which was start out the album, talking about what Poco used be, then moving into what we are today. The only thing I would have like to have seen on the album have was more parts sung in unison, the way McCartney and Lennon used to do. That could have created a real edge.

**KZ:** How was it working with Richie Furay again?

JM: We didn't get much of a chance to work real close. Richie has his ministry and had to spend a lot of time with that, so his participation on the album was mainly on his own stuff. That was difficult. In fact, I told him that it's too bad that things are the way that they are in the sense that I would have loved to have been able to spend more time with him, to really work together. Of all the people that I started out with, Richie was, in a way, like a bird I took under my wing during Buffalo Springfield because I wanted to make sure he wasn't overridden by Stephen (Stills) and Neil (Young). So a lot of the work with Richie during the Springfield days was making sure the charts got done, the music got cut and he had equal contribution on the records. After all these years of doing my own thing and working with Kenny, I was really looking forward to Richie and I spending more time together.

**KZ:** Did the whole Loggins & Messina experience end positively for you?

JM: I thought that it did, personally. I look back on L&M and I have nothing but fond memories. I don't think it did for Kenny. It's been very difficult seeing what his posture is. I've liked a lot of his music since. I like "This Is It." His first album was very nice. And he's managed to come up with one or two songs on every album that I think are special. Generally they're songs that he wrote. Kenny has been a collaborator all through his career. His first major success was with Loggins & Messina. His second was Stevie Nicks. His third was Michael McDonald. His fourth was with Steve Perry. He's always been a collaborator in terms of success. But the interesting thing is, that if you go back to before we worked together, he was a songwriter for ABC and his skill was being able to come up with songs that could work for, say, Leon Russell. His craft was making music work within a certain structure. That was his forte. He's a great singer and when he trusts himself, he's a great writer. Personally, he

COUNTRY PROFILE

GARTH BROOKS



*His Time Has Come*

By Cyndi Hoelzle

**W**hen Ronnie Milsap recently donned a white cowboy hat and joked, "I guess you need one of these to get a hit these days," he was referring to the popularity of New Traditional singers like George Strait, Clint Black, and the most recent competitor, Garth Brooks. The implication might be that all you need is a drawl and guitar, but Garth Brooks is no marketing ploy. He's an Oklahoma native whose music is capable of evoking many moods, switching from swing to tearjerking ballads. His songs have received overwhelming support, and critics, while comparing him to Strait and Jones, never fail to comment on Brooks' mature songwriting.

All this might lead you to believe that Garth was an overnight success, having no trouble when he arrived in Music City with his guitar, a head full of songs and a moving van full of furniture. Actually, he lasted only 23 hours in Nashville. Garth tells the soon-to-be-legendary story: "I came here thinking that Country music needed me, that there was a hole in Country music that I could fill. I didn't dream there would be a million other people thinking the same thing. I was shocked to perceive the sadness in singing music. There's 90% sadness and 10% happiness in this town," Garth says softly. "I'm thankful that I had the common sense to realize that I wasn't supposed to be in Nashville at that time. I remember standing out on the Holiday Inn balcony that overlooks the Vanderbilt football stadium. I was standing there watching the rain come down and there was

something telling me that this town and I were meant to be together, but there was a lot bigger sign telling me that the time wasn't right. So I headed back home."

Back in Oklahoma, Brooks put a band together and started touring the Southwest. He went back to the woman he left behind and married her. Although, for Garth, even that romance didn't get off to a great start. He was working as a bouncer in an Oklahoma honkytonk the night they met. "Now I'm not big enough to bounce at all, but I needed the money," he laughs. "Because of my size I was put in charge of the disputes between women. One night I had to help a woman who had stuck her fist through the door in the bathroom. All she said was, 'I missed.' I thought, 'Man, this is nuts.' But I helped her get her hand free, and as I was taking her outside I just kept thinking about how good lookin' she was. There was something about her that was just tearing me up," Garth enthused. "I said, 'Look, the policy is that when we throw a woman out we have to make sure she gets home safely.' She agreed and I was thinking, 'Alright!' I told her, 'Why don't you come up to my place and I'll take you home in the morning when you're feeling better.'" The normally soft-spoken Brooks tells the rest of the story with awe in his voice, "She just looked up at me with that sweet little face and said 'Drop dead a\*\*hole.' We started dating the next day." Obviously pleased with the story, Garth is quick to say, "Don't get the wrong idea, she is 100% a lady."

With a new family and a new drive to succeed, Garth came back to Nashville with the band Santa Fe. When the band fell apart Garth got work singing on songwriters demos and trying to get his own songs heard. He got his break at a songwriters showcase, where Capitol Records executives heard him and signed him.

Garth feels that his songwriting has matured since his first tryst with Nashville. "I wrote 'Much Too Young' in 1985, before I came out to Nashville," Garth recalls. "I didn't think it was that great of a song but now I realize we've got some hellacious lines in there and I never knew it. Like the line, 'the competition's getting younger'—that hit everybody from people driving convertible Mercedes down to people wearing hard hats. I'm very proud of that song, but at the same time I have to be very humble because I didn't have a clue when I was writing it."

**"I came here (to Nashville) thinking that Country music needed me, that there was a hole in Country music that I could fill, and I didn't dream that there would be a million other people thinking the same thing."**

Garth credits much of the reason for his success this time on his support system—his family and his management team. "I don't do it myself," he emphasizes. "Garth Brooks is a face on a big machine. When I first came out I thought I could do it all myself, but there's no way you can do that. It feels very secure to have such a big organization behind me. I feel like I'm in this huge, padded rocking chair, and I'm as safe as a little kid."

Garth has every reason to be secure. He has just scored his second hit single, and recently made his acting debut in the TNN movie "Nashville Beat." And it looks like this time he's moved to Nashville for good. Needless to say, he's taking it one step at a time. He reasons, "If I can go to sleep a foot ahead of where I woke up I'll be fine. If I can just take care of today, tomorrow will take care of itself." ●

# COUNTRY

## MOST ADDED

- CLINT BLACK** (70)  
(RCA)
- DESERT ROSE BAND** (45)  
(MCA/Curb)
- BAILLIE AND THE BOYS** (45)  
(RCA)
- TANYA TUCKER** (44)  
(Capitol)
- BELLAMY BROTHERS** (31)  
(MCA/Curb)

## TOP TIP

**CLINT BLACK**  
Nobody's Home  
(RCA)

Clint easily claims Most Added, as seventy programmers jump on this out-of-the-box.

## RECORD TO WATCH



**k. d. lang**  
Three Days  
(Sire/Warner Bros.)

Early response shows radio becoming more receptive to k.d. Twenty-six new adds, including KASE/FM, WDAF, KRKT, WRBI, WAXX/FM, KHAK, WFLS, etc.

Editor: Lisa Smith  
Assoc. Editor: Cyndi Hoelzle

## 2W LW TW

- 2 **1 GARTH BROOKS** - If Tomorrow Never Comes (Capitol)
- 9 **2 SHENANDOAH** - Two Dozen Roses (Columbia)
- 1 **3 RANDY TRAVIS** - It's Just A Matter Of Time (Warner Bros.)
- 3 **4 PAUL OVERSTREET** - All The Fun (RCA)
- 7 **5 MARY CHAPIN CARPENTER** - Never Had It So Good (Columbia)
- 11 **6 DON WILLIAMS** - I've Been Loved By The Best (RCA)
- 5 **7 REBA McENTIRE** - Til Love Comes In (MCA)
- 6 **8 SAWYER BROWN** - The Race Is On (Curb/Capitol)
- 14 **9 RONNIE MILSAP** - A Woman In Love (RCA)
- 16 **10 PATTY LOVELESS** - Lonely Side Of Love (MCA)
- 12 **11 KENNY ROGERS** - The Vows Go Unbroken(Always True ...) (Reprise)
- 17 **12 HOLLY DUNN** - There Goes My Heart Again (Warner Bros.)
- 18 **13 LORRIE MORGAN** - Out Of Your Shoes (RCA)
- 4 **14 DOLLY PARTON** - Yellow Roses (Columbia)
- 20 **15 HIGHWAY 101** - Who's Lonely Now (Warner Bros.)
- 19 **16 WILD ROSE** - Breaking New Ground (Universal)
- 22 **17 GLEN CAMPBELL** - She's Gone Gone Gone (Universal)
- 21 **18 TRAVIS TRITT** - Country Club (Warner Bros.)
- 8 **19 EDDY RAVEN** - Bayou Boys (Universal)
- 23 **20 VINCE GILL** - Never Alone (MCA)
- 25 **21 KEITH WHITLEY** - It Ain't Nothin' (RCA)
- 24 **22 VERN GOSDIN** - That Just About Does It (Columbia)
- 26 **23 WILLIE NELSON** - There You Are (Columbia)
- 28 **24 SKIP EWING** - It's You Again (MCA)
- 30 **25 NITTY GRITTY DIRT BAND** - When It's Gone (Universal)
- 34 **26 RODNEY CROWELL** - Many A Long & Lonesome Highway (Columbia)
- 37 **27 CHARLIE DANIELS BAND** - Simple Man (Epic)
- 10 **28 OAK RIDGE BOYS** - An American Family (MCA)
- 36 **29 BILLY JOE ROYAL** - Til I Can't Take It Anymore (Atlantic)
- 31 **30 ANNE MURRAY/KENNY ROGERS** - If I Ever Fall In Love Again (Capitol)
- 32 **31 KENTUCKY HEADHUNTERS** - Walk Softly On ... (Mercury/PolyGram)
- 13 **32 KATHY MATTEA** - Burnin' Old Memories (Mercury/PolyGram)
- 15 **33 RICKY SKAGGS** - Let It Be You (Epic)
- 38 **34 EARL THOMAS CONLEY** - You Must Not Be Drinking Enough (RCA)
- 39 **35 SUZY BOGUSS** - My Sweet Love Ain't Around (Capitol)
- **36 STEVE WARINER** - When I Could Come Home To You (MCA)
- 29 **37 DWIGHT YOAKAM** - Long White Cadillac (Reprise)
- **38 K.T.OSLIN** - Didn't Expect It To Go Down This Way (RCA)
- **39 TANYA TUCKER** - My Arms Stay Open All Night (Capitol)
- **40 LIONEL CARTWRIGHT** - In My Eyes (MCA)

## CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	light	Hit Factor	Weeks
<b>JO-EL SONNIER</b> - If Your Heart Should Ever Roll This Way Again (RCA)		116	24	3	19	70	18%	4
<b>DESERT ROSE BAND</b> - Start All Over Again (MCA/Curb)		115	45	1	17	52	15%	2
<b>MICHAEL MARTIN MURPHEY</b> - Family Tree (Warner Bros.)		110	12	1	40	57	37%	5
<b>BAILLIE AND THE BOYS</b> - I Can't Turn The Tide (RCA)		97	45	1	6	45	7%	2

# UP & COMING

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

Reports	Adds	Weeks	ARTIST	TITLE	LABEL	*Debuts In Up & Coming.
92	28	4	JENNIFER & THE McCARTERS	- Quit While I'm Behind	(Warner Bros.)	
72	70	1	*CLINT BLACK	- Nobody's Home	(RCA)	
69	13	4	JAMES HOUSE	- Hard Times For A Honest Man	(MCA)	
69	24	2	ROSANNE CASH	- Black And White	(Columbia)	
61	7	4	JOHNNY LEE	- I Can Be A Heartbreaker Too	(Curb)	
61	10	4	ALAN JACKSON	- Blue Blooded Woman	(Arista)	
61	31	2	BELLAMY BROTHERS	- The Center Of My Universe	(MCA/Curb)	
51	10	2	SHANE BARMBY	- A Rainbow Of Our Own	(Mercury)	
49	14	2	CEE CEE CHAPMAN	- Love Is A Liar	(Curb)	
41	17	2	SCOTT McQUAIG	- Johnny And The Dreamers	(Universal)	
38	--	8	LYLE LOVETT	- If I Were The Man That You Wanted	(MCA/Curb)	
36	1	5	DONNA MEADE	- Cry Baby	(Mercury)	
35	2	4	FARON YOUNG	- After The Loving	(SOR)	
35	2	4	JERRY JEFF WALKER	- The Pick Up Truck Song	(Tried & True)	
35	26	1	*k.d. lang	- Three Days	(Sire/Warner Bros.)	
32	--	6	NEW GRASS REVIVAL	- You Plant Your Fields	(Capitol)	
32	16	1	*CHARLEY PRIDE	- Amy's Eyes	(16th Ave.)	
31	5	4	GARY MORRIS	- The Jaws Of Modern Romance	(Universal)	
28	1	4	MEL McDANIEL	- You Can't Play The Blues	(Capitol)	
27	12	1	*GEORGE JONES	- Radio Lover	(Epic)	
26	1	8	MOE BANDY	- This Night Won't Last Forever	(Curb)	
25	5	2	SHELBY LYNNE	- Little Bits & Pieces	(Epic)	
25	6	1	*MARCY BROTHERS	- You're Not Even Crying	(Warner Bros.)	
24	17	1	*RAY PRICE	- Love Me Down To Size	(SOR)	
21	13	1	*DANIELE ALEXANDER	- Where Did The Moon Go Wrong	(Mercury)	
21	15	1	*BUTCH BAKER	- Wonderful Tonight	(Mercury)	
21	11	1	*KATHY MATTEA	- Where've You Been?	(Mercury)	

DROPPED: #27-M.Haggard, #33-G.Strait, #35-Zaca Creek, #40-Alabama, Statlers (Wait), J.Frickie, Buck Owens, M.Thornton, S.Beatty (Hard), D.Faucett.

## TOP REQUESTS

RANDY TRAVIS  
GARTH BROOKS  
SAWYER BROWN  
DOLLY PARTON  
SHENANDOAH

## LP CUTS

Dolly Parton - He's Alive  
Mark O'Connor/James Taylor - 'Ol Blue  
The Judds - Sleepless Nights  
Randy Travis - Hard Rock Bottom  
Of Your Heart  
Willie Nelson - The Highway  
Baillie And The Boys - Loving By Numbers

# INSIDE COUNTRY

**THIS WEEK IN COUNTRY MUSIC...**The signs are everywhere that Country music is getting geared up to enter the 1990s healthy as ever with more baby-boomers tuning into the format. Randy Travis will soon be seen endorsing Coke and the Nashville Network is finally making inroads in New York City. TNN is now being carried on one of Manhattan's cable systems...Speaking of the '90s, the Country Music Hall Of Fame's new calendar is out. It's better than ever with loads of information and lots of cool vintage photos as well as shots of today's stars...While you're Christmas shopping, look for Rosanne Cash's new video release **RETROSPECTIVE**. It covers a decade of her work, and includes videos of her recent singles, live performances and interviews.

**STATION HAPPENINGS...**John Pellegrini is the new PD at WGTY-Gettysburg. He will be joined by good-time Trish Hennessey, who comes aboard as Music Director. Pellegrini replaces Dick Raymond, who

is looking for his next opportunity. Give Dick a ring at (717) 334-4117...Mike Mitchell is the new Music Director at KWZD-Abilene...Jon Wailen is no longer programming KNEW-San Francisco, but will remain as the station's morning dude...Ed Paulson is the new MD/PD at KQIL-Grand Junction and will take music calls daily from 10AM to 1PM. He replaces Bob Goss who has moved crosstown to take the MD/PD position at KSTR...KOKK-Huron's Jeff Duffy will now take music calls on Mondays and Tuesdays after three o'clock Central time...Tanya Summers is the new assistant MD at KSUM-Fairmont...Charlie Kampa has been promoted to PD at KBRF-Fergus Falls. He retains his Music Director duties...Roy Ohmann is leaving KMSR-Sauk Center as new ownership takes effect. No replacement has been named...KYKK-Hobbs has gone satellite and will no longer be reporting.

**PROGRAMMERS ARE TALKING**

**ABOUT...**Jake Berry at KNYN reports he has received over a hundred phone calls after playing Jerry Jaramillo's "I Don't Want To See You Cry"...Over at K92/FM-Destin, Skip Davis has moved the new Desert Rose single into heavy rotation after three weeks because of overwhelming response...Darryl Webster is reporting great response to the new Rosanne Cash at KYAK-Anchorage. "She is lighting up the phones!" enthused Darryl...A lot of programmers picked up on Dolly Parton's album cut, "He's Alive" after her show-stopping performance at the recent CMA Awards. CBS has reacted by putting out a non-commercial single of the cut, which we will research as an album cut.

**CONGRATULATIONS** to Steve Amari, PD of KTRB-Modesto and his wife Jeannie on the birth of their son Davyd Anthony on October 29.

# 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 their Top 20- Hit Factor = 60%

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

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
<b>GARTH BROOKS</b> - If Tomorrow Never Comes (Capitol)	201	—	170	27	4	98%	11
<b>SHENANDOAH</b> - Two Dozen Roses (Columbia)	199	1	149	47	2	98%	10
<b>MARY CHAPIN CARPENTER</b> - Never Had It So Good (Columbia)	196	1	144	45	6	96%	11
<b>DON WILLIAMS</b> - I've Been Loved By The Best (RCA)	200	1	120	75	4	97%	10
<b>RONNIE MILSAP</b> - A Woman In Love (RCA)	196	1	108	86	1	98%	8
<b>PATTY LOVELESS</b> - Lonely Side Of Love (MCA)	196	1	90	96	9	94%	11
<b>KENNY ROGERS</b> - The Vows Go Unbroken(Always True To You) (Reprise)	185	2	117	61	5	96%	13
<b>HOLLY DUNN</b> - There Goes My Heart Again (Warner Bros.)	198	—	61	119	18	90%	9
<b>LORRIE MORGAN</b> - Out Of Your Shoes (RCA)	196	1	61	121	13	92%	11
<b>HIGHWAY 101</b> - Who's Lonely Now (Warner Bros.)	195	—	33	143	19	90%	7
<b>WILD ROSE</b> - Breaking New Ground (Universal)	189	1	45	124	19	89%	10
<b>GLEN CAMPBELL</b> - She's Gone Gone Gone (Universal)	189	5	25	141	18	87%	8
<b>TRAVIS TRITT</b> - Country Club (Warner Bros.)	174	4	42	115	13	90%	12
<b>VINCE GILL</b> - Never Alone (MCA)	178	6	16	131	25	82%	10
<b>KEITH WHITLEY</b> - It Ain't Nothin' (RCA)	190	12	9	125	44	70%	6
<b>VERN GOSDIN</b> - That Just About Does It (Columbia)	170	2	18	123	27	82%	7
<b>WILLIE NELSON</b> - There You Are (Columbia)	178	10	9	119	40	71%	7
<b>SKIP EWING</b> - It's You Again (MCA)	179	12	3	119	45	68%	7
<b>NITTY GRITTY DIRT BAND</b> - When It's Gone (Universal)	181	14	2	108	57	60%	7
<b>RODNEY CROWELL</b> - Many A Long & Lonesome Highway (Columbia)	183	11	—	104	68	56%	5
<b>CHARLIE DANIELS BAND</b> - Simple Man (Epic)	177	19	9	96	53	59%	6
<b>BILLY JOE ROYAL</b> - Til I Can't Take It Anymore (Atlantic)	156	7	5	96	48	64%	7
<b>ANNE MURRAY/KENNY ROGERS</b> - If I Ever Fall In Love Again (Capitol)	151	4	2	106	39	71%	7
<b>KENTUCKY HEADHUNTERS</b> - Walk Softly On This Heart...(Mercury/PolyGram)	139	6	20	76	37	69%	9
<b>EARL THOMAS CONLEY</b> - You Must Not Be Drinking Enough (RCA)	157	13	4	78	62	52%	7
<b>SUZY BOGGUSS</b> - My Sweet Love Ain't Around (Capitol)	139	8	3	57	71	43%	5
<b>STEVE WARINER</b> - When I Could Come Home To You (MCA)	147	24	—	45	78	30%	5
<b>K.T. OSLIN</b> - Didn't Expect It To Go Down This Way (RCA)	141	21	1	42	77	30%	5
<b>TANYA TUCKER</b> - My Arms Stay Open All Night (Capitol)	153	44	—	33	76	21%	2
<b>LIONEL CARTWRIGHT</b> - In My Eyes (MCA)	128	22	1	41	64	32%	5

## NEW RELEASES

by Lisa Smith & Cyndi Hoelzle



**CLINT BLACK** - *Nobody's Home* (RCA)

Clint wrote this story of an empty shell of a man, in the George Jone's style. The songwriting is excellent and Clint makes every line believable. No doubt this will be another smash for Black.

**CURTIS WRIGHT** - *She's Got A Man On Her Mind* (Airborne)

One of Nashville's newest "overnight successes," Curtis Wright is currently in demand as a songwriter, having written Ronnie Milsap's "A Woman In Love" as well as cuts for Patty Loveless and Shenandoah. Recently he's been the high harmony voice behind

Vern Gosdin, but here he establishes his own style, lending his expressive hurtin' voice to this contemporary song.



**KATHY MATTEA** - *Where've You Been* (Mercury)

Written by Kathy's husband Jon Vesner, this is a beautiful, understated ballad about lasting love. The instrumentation is spare, matching the somber mood of the song.

**IRENE KELLEY** - *Love Is A Hard Road* (MCA)  
Irene Kelley, a singer/songwriter from Pennsylvania, is MCA's latest discovery. As her bio says, Kelley does not go in for unnecessary

vocal tricks—her voice is clear and honest. The simple, acoustic song has a pretty melody that Kelley accentuates.



**SCOTT McQUAIG** - *Johnny And The Dreamers* (Universal)

McQuaig's song about dreams left lying recalls James House's new single—both are about men who gave up a life in music to support their families. McQuaig writes about the factory life like someone who knows what he's saying. The song's got a great hook.

# PHOTOFILE



◀ Clint Black and Lorrie Morgan are pictured at the RCA party following the CMA Awards. Black was named 1989's Horizon Award recipient and Morgan accepted Keith Whitley's award for Single Of The Year. Pictured (l to r): RCA Nashville VP/General Manager Joe Galante, Black, Morgan and RCA Records President Bob Buziak.



▲ PolyGram executives congratulated Kathy Mattea after the CMA Awards, after she was named Female Vocalist Of The Year. (L to R): National Promotion Director Bobby Young, VP/General Manager Paul Lucks, Mattea, Executive VP Bob Jamieson, Director of Communication Sandy Neese and VP of National Country Promotion Ed Mascolo.



◀ Garth Brooks practices looking cool in his new WCHK-Canton T-shirt. Joining him after a recent show are CHK's Jim Quinton and Diane Richey Promotions' Lisa Rhyne.



◀ WKKG-Columbus midday man Gene Wheeler shares a laugh with Highway 101 after a recent concert. Pictured are the group's Curtis Stone, Wheeler, and Highway 101's Jack Daniels.

Thank  
You  
Radio  
For  
The  
Number 1

"If  
Tommorrow  
Never  
Comes"

Regards,  
Garth Brooks



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# JAZZ NEW RELEASES

Welcome to a brand new reporter, KGOU-Norman, OK. Jeff Redding is your contact. Address is 780 Van Vleet Oval, #335, Norman, OK, 73019. Jeff will be reporting to the Jazz portion of our section. Please give him a call at 405-325-3388.

## THE FABULOUS BAKER BOYS (GRP)

This Dave Grusin soundtrack/production from the top notch movie sure has a wide menu of genres. The opening track, "Jack's Theme," has a lonely, cinematic "Taxi Driver" flair to it, and is immediately followed by the movie's most melodic moment, "Welcome To The Road." Soprano saxman Ernie Watts (who doubles liberally on tenor throughout) and guitarist Lee Ritenour trade eights during the main theme, as the themes progress into a real tour-de-force. "Shop Till You Bop" is an uplifting trad Jazz rave up. Two cuts mark the singing debut of actress Michelle Pfeiffer in a baptism-by-fire. Pfeiffer performs admirably—much better than Diane Keaton, who actually thinks she can sing. If you listen to Chet Baker's recent rendition of "My Funny Valentine," and couple it with the Pfeiffer/Grusin version, you have a true beauty and the beast tandem. Considering how key the music is to the Baker Boys story line, if Grusin isn't selected come Oscar time it's highway robbery. This soundtrack is definitely a cinematic feather for Jazz's pork pie hat. It's another example of what a hot medium Jazz is for television and movies.

## O SAMBA - BRAZIL CLASSICS 2

(LUAKA BOP/SIRE)

REI MOMO - DAVID BYRNE

(LUAKA BOP/SIRE)

"By de-emphasizing the first beat of each measure, a rhythm becomes more sensual and ethereal...to shake your rump is to be environmentally aware." I guess that puts Tina Turner right up there with Ralph Nader. So cites David Byrne via his samba philosophy. Immensely entertaining and informative, Byrne's Brazil Classics 2 succeeds threefold. First off he unearths some fabulous

Brazilian samba chestnuts for us; second, he compiles them in a logical manner and third, he never over-intellectualizes the medium as he guides young, hip Heads fans toward Brazilian Jazz. Immediately following that comprehensive release, out comes Byrne's solo project, Rei Momo, an orgy of world music influences—salsa, reggae, merengue, cha cha, and samba. The varying styles are staggering it's and hard to believe that this was recorded in only two months. In addition, Byrne's wacky Manhattan verses are framed in all of these music styles. All said, both releases are effective hip conduits, allowing Jazz and AA radio to hook up to some hip credibility.

## MIDNIGHT ECHOES - STEVE HAUN (SILVER WAVE)

Steve Haun's melodies have a refined elegance that arrests progressive adult ears. Not since Philippe Saisse's landmark trip to melodic pulchritude have we heard such unabashed lushness. Midnight Echoes relies throughout on the woodwind reinforcements of Nelson Rangell, who gives an edge to the tracks he guests on. "Endless Horizon" and the title track benefit from the string arrangements of the Denver Symphony Orchestra. Nice percussion on "Beyond The Storm." Each track is an impressive montage of the (again) melodic, symphonic, atmospheric and classic properties of Adult Alternative. Haun should do well because his work is not too sappy.

## STEADY ON - SHAWN COLVIN (COLUMBIA)

While rock radio tries to decide what to do with the ever-blossoming crop of acoustic-based troubadours, AA is in a prime position to move in for the kill. Shawn Colvin has already developed a following in the Northeast by releasing her own independent folk releases to public radio. Now, after a tenure with Suzanne Vega, Colvin generates her own major label debut with part of the Vega production team at the helm. And while Vega is moody and literary, Colvin is "Steady On," benefiting from some firm production and easy images. While her lyrics can be sparse and angular, the instrumentation fleshes out

the possibilities. Super engineer Kevin Killen compiles a super cinematic mix, framing Colvin's voice with sympathetic, yet bold accompaniment. Steady On is a top notch first offering. Starter trax include "Steady On," "Diamond In The Rough," "Another Long One" and "Cry Like An Angel."

## UNDERNEATH IT ALL - MITCH WATKINS (ENJA)

Anyone who has played with Leonard Cohen, Joe Ely and Jennifer Warnes certainly gets our attention. Underneath It All is Texas guitarist Mitch Watkins' first recording as a leader. Although he has played with many greats, Mitch admits that, up until now, not much of his solo work has been committed to tape. While a song like "Underneath It All" gives way to a little Texas blues within a Jazz framework, "Esmeralda" highlights his first love, which is fusionistic leanings ala John McLaughlin and Larry Carlton. Most songs take plenty of time to luxuriate and explore. "The City" is an accurate late night tone poem about the sights and sounds of NYC. For brevity's sake, try the acoustic "All Is Well."

## LILY ON THE BEACH - TANGERINE DREAM (PRIVATE MUSIC)

My God, has it really been thirty records over twenty-two years? Quite possibly Tangerine Dream may have packed it in had they not made such dramatic inroads with film projects like Sorcerer and the cult classic, Thief, which marked Miami Vice's Michael Mann's first flirtation with synth soundtracks. These days, leader Edgar Froese aligns himself with Austrian Paul Haslinger. Tangerine Dream succeeds best when they thrill the listener, as on "Desert Drive." The music corners like a compact Lotus on a late night power surge. There's an intensity and motion that's impossible not to get swept up in. Invariably, Froese calls it "travel music." On that note, try "Radio City." For more melodies, check out the opener, "Too Hot For My Chinchilla." Hopefully for AA and Tangerine Dream, 30 is a magic number, insuring T. Dream's biggest success since the Risky Business score.

# GARY HERBIG IS A PROVEN RADIO FAVORITE

THE ACTION

ON GARY HERBIG'S DEBUT ALBUM LED TO A TOP 10 SMASH.

THE EARLY REACTION

TO "FRIENDS TO LOVERS" IS KEEPING GARY ON A WINNING STREAK.

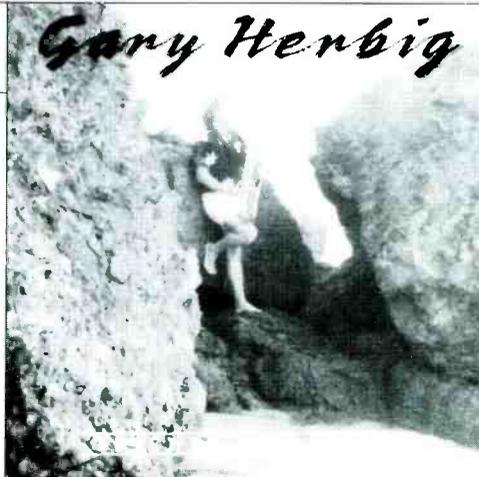
JOIN GARY HERBIG ON HIS SECOND CLIMB TO THE TOP OF THE CHARTS!

FEATURING DON GRUSIN, HARVEY MASON, MITCH HOLDER, HEADFIRST'S OWN GREG MATHIESON AND OTHERS.



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TAKE ACTION ON YOUR REACTION TO "FRIENDS TO LOVERS" ALREADY ADDED:

# ADULT ALTERNATIVE

## MOST ADDED

1. TIME WILL TELL - FATTBURGER (INTIMA)
2. FRONT SEAT - SADAO WATANABE (ELEKTRA)
3. MIDNIGHT ECHOES - STEVE HAUN (SILVER WAVE)
4. BODY LINES - RICK STRAUSS (PROJAZZ)
5. MOMENTS, DREAMS & VISIONS - PETER KATER (SILVER WAVE)
6. EMOTIONAL VELOCITY - CRAIG PEYTON & BEN VERDERY (SONA GAIA)
7. GENTLE BREEZE - CARLOS ANGELES (OPTIMISM)

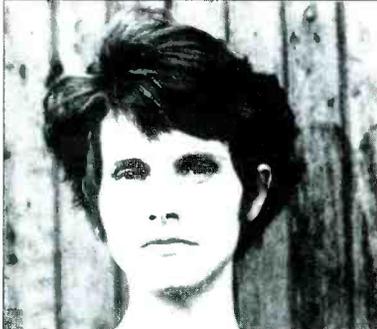
## TOP TIP

**FATTBURGER**  
TIME WILL TELL  
(INTIMA)

**SADAO WATANABE**  
FRONT SEAT  
(ELEKTRA)

The two highest post-quake AA debuts at #36 and #37 respectively.

## RECORD TO WATCH



**SHAWN COLVIN**  
STEADY ON  
(COLUMBIA)

First off, Shawn is a "she" with a steady folk following in the Northeast (as heard on WMVY and WBUR), stemming from her early independent releases.

## 2W LW TW

5	—	1	<b>DAVE GRUSIN</b> - Migration (GRP)
3	—	2	<b>LEE RITENOUR</b> - Color Rit (GRP)
8	—	3	<b>RICKIE LEE JONES</b> - Flying Cowboys (Geffen)
2	—	4	THOM ROTELLA - Home Again (DMP)
4	—	5	<b>PATRICK O'HEARN</b> - Eldorado (Private Music)
13	—	6	<b>YANNI</b> - Niki Nana (Private Music)
16	—	7	<b>WENDY WALL</b> - Wendy Wall (SBK)
22	—	8	<b>GROVER WASHINGTON, JR.</b> - Time Out Of Mind (Columbia)
6	—	9	BILLY JOE WALKER, JR. - Painting Music (MCA Master Series)
19	—	10	<b>FAREED HAQUE</b> - Manresa (Pangaea/IRS)
37	—	11	<b>TRACY CHAPMAN</b> - Crossroads (Elektra)
1	—	12	JEAN LUC PONTY - Storytelling (Columbia)
27	—	13	<b>SUZANNE CIANI</b> - History Of My Heart (Private Music)
7	—	14	PAT METHENY GROUP - Letter From Home (Geffen)
9	—	15	GONTITI - In The Garden (Epic)
11	—	16	WIND MACHINE - Rain Maiden (Silver Wave)
26	—	17	<b>NELSON RANGELL</b> - Playing For Keeps (GRP)
25	—	18	<b>MARK O'CONNOR</b> - On The Mark (Warner Bros.)
43	—	19	<b>ANDY NARELL</b> - Little Secrets (Windham Hill Jazz)
45	—	20	<b>DAVID BENOIT</b> - Waiting For Spring (GRP)
49	—	21	<b>TONINHO HORTA</b> - Moonstone (Verve Forecast/PolyGram)
39	—	22	<b>GARY HERBIG</b> - Friends To Lovers (Headfirst/K-tel)
31	—	23	<b>VONDA SHEPARD</b> - Vonda Shepard (Reprise)
40	—	24	<b>JOHN TESH</b> - Garden City (Cypress/A&M)
32	—	25	<b>WILLIAM ELLWOOD</b> - Vista (Narada/MCA)
33	—	26	<b>DANNY O'KEEFE</b> - Redux (Beachwood/Chameleon)
14	—	27	OCEANS - Ridin' The Tide (ProJazz)
10	—	28	STANLEY TURRENTINE - La Place (Blue Note)
36	—	29	<b>STEVE KUJALA</b> - the arms of love (Sonic Edge)
35	—	30	<b>CAROL NETHEN</b> - A View From The Bridge (Narada/MCA)
21	—	31	MONTREUX - Let Them Say (Windham Hill)
17	—	32	FULL SWING - The End Of The Sky (Cypress/A&M)
12	—	33	LEO GANDELMAN - Western World (Verve Forecast/PolyGram)
23	—	34	GREG MATHIESON - For My Friends (Headfirst/K-tel)
44	—	35	<b>DAVID WILCOX</b> - How Did You Find Me Here (A&M)
—	—	36	<b>FATTBURGER</b> - Time Will Tell (Intima)
—	—	37	<b>SADAO WATANABE</b> - Front Seat (Elektra)
30	—	38	DAVID VAN TIEGHEM - Strange Cargo (Private Music)
41	—	39	<b>RICK MARGITZA</b> - Color (Blue Note)
—	—	40	<b>NESTOR TORRES</b> - morning ride (Verve Forecast/PolyGram)
—	—	41	<b>HAPPY ANNIVERSARY, CHARLIE BROWN</b> - Happy Anniversary, Charlie Brown (GRP)
—	—	42	<b>BRIAN BROMBERG</b> - Magic Rain (Intima)
—	—	43	<b>DAVE SAMUELS</b> - Ten Degrees North (MCA)
15	—	44	BILL WOLFER - and it rained all through the night (Nouveau/K-tel)
29	—	45	TELL ME TELL ME - Happens On Sunday (Imagine)
24	—	46	LETHAL WEAPON 2 - Randy Crawford (Warner Bros.)
18	—	47	HERB ALPERT - my abstract heart (A&M)
34	—	48	SKIPPER WISE - The Clock And The Moon (Cypress/A&M)
20	—	49	YELLOWJACKETS - The Spin (MCA)
—	—	50	<b>RICK STRAUSS</b> - Body Lines (ProJazz)

Co-Editors: Keith Zimmerman/ Kent Zimmerman

## CHARTBOUND

\*Debuts in chartbound

\*STEVE HAUN (SILVER WAVE)  
\*PETER KATER (SILVER WAVE)  
\*JUDE SWIFT (NOVA)  
WAYNE GRATZ (NARADA/MCA)  
EARL KLUGH (WARNER BROS.)

KEITH ROBINSON (ORPHEUS/EMI)  
\*CRAIG PEYTON & BEN VERDERY (SONA GAIA)  
MIKE STERN (ATLANTIC)  
CARLOS ANGELES (OPTIMISM)  
\*MICHEL PETRUCCIANI (BLUE NOTE)

\*MICHEL CAMILO (EPIC)  
\*PHILIP AABERG (WINDHAM HILL)  
JOHN LEE HOOKER (CHAMELEON/CEMA)  
JAMES ASHER (MUSIC WEST)  
\*LENI STERN (ENJA)  
\*PAUL HARDCASTLE (AJK/HEADFIRST)

Dropped: #28 George Benson, #38 Jim Chappell, #42 Sam Cardon, #46 Tom Coster, #47 David Friesen, #48 Bob Thompson, #50 Eric Bikales, Amina C. Meyers, Don Randi+ Quest, Ramsey Lewis.

# JAZZ

## MOST ADDED

1. TIME WILL TELL - FATTBURGER (INTIMA)
2. FRONT SEAT - SADAO WATANABE (ELEKTRA)
3. JOHN HANDY WITH CLASS (MILESTONE)
4. ON FIRE - MICHEL CAMILO (EPIC)
5. MORNING RIDE - NESTOR TORRES (VERVE FORECAST/POLYGRAM)
6. LOCKSMITH BLUES - RED HOLLOWAY/CLARK TERRY SEXTET (CONCORD)
7. THE COLOR OF DARK - CLYDE CRINER (NOVUS/RCA)
8. BALANCE - CHARLIE ELGART (NOVUS/RCA)

## TOP TIP

**SADAO WATANABE**  
FRONT SEAT  
(ELEKTRA)

**FATTBURGER**  
TIME WILL TELL  
(INTIMA)

Look out for this week's top two Most Added.

## RECORD TO WATCH



**THE FABULOUS BAKER BOYS**  
SOUNDTRACK  
MUSIC BY DAVE GRUSIN (GRP)

Great movie, great faces, great music. Right Jack? Yes Frank.

Co-Editors: Keith Zimmerman/Kent Zimmerman

## 2W LW TW

2W	LW	TW	
5	—	1	DAVE GRUSIN - Migration (GRP)
1	—	2	RICK MARGITZA - Color (Blue Note)
15	—	3	LEE RITENOUR - Color Rit (GRP)
4	—	4	JAMES MOODY - Sweet And Lovely (Novus/RCA)
8	—	5	GENE HARRIS QUARTET - Listen Here! (Concord Jazz)
9	—	6	MICHEL CAMILO - On Fire (Epic)
10	—	7	JON FADDIS - Into The Faddisphere (Epic)
2	—	8	THOM ROTELLA - Home Again (DMP)
19	—	9	JEAN LUC PONTY - Storytelling (Columbia)
41	—	10	FAREED HAQUE - Manresa (Pangaea/IRS)
20	—	11	GROVER WASHINGTON, JR. - Time Out Of Mind (Columbia)
—	—	12	DAVID BENOIT - Waiting For Spring (GRP)
45	—	13	MIKE STERN - Jigsaw (Atlantic)
12	—	14	MICHEL PETRUCCIANI - Music (Blue Note)
46	—	15	ANDY NARELL - Little Secrets (Windham Hill Jazz)
—	—	16	MONTE CROFT - Higher Fire (Columbia)
6	—	17	TONINHO HORTA - Moonstone (Verve Forecast/PolyGram)
21	—	18	EARL KLUGH - Solo Guitar (Warner Bros.)
3	—	19	PAT METHENY GROUP - Letter From Home (Geffen)
28	—	20	TOM HARRELL - Sail Away (Contemporary)
31	—	21	STANLEY TURRENTINE - La Place (Blue Note)
47	—	22	NELSON RANGELL - Playing For Keeps (GRP)
—	—	23	MARK O'CONNOR - On The Mark (Warner Bros.)
11	—	24	GARY HERBIG - Friends To Lovers (Headfirst/K-tel)
14	—	25	NESTOR TORRES - morning ride (Verve Forecast/PolyGram)
35	—	26	BILLY CHILDS - Twilight Is Upon Us (Windham Hill Jazz)
17	—	27	ROB MULLINS - Jazz Jazz (Nova)
7	—	28	CHET BAKER - My Favorite Songs (Enja)
43	—	29	DAVE SAMUELS - Ten Degrees North (MCA)
38	—	30	BOB THOMPSON - Wilderness (Intima)
40	—	31	YELLOWJACKETS - The Spin (MCA)
18	—	32	DON RANDI & QUEST - Don't Look Back (Headfirst/K-tel)
24	—	33	RAMSEY LEWIS - Urban Renewal (Columbia)
—	—	34	DEE DEE BRIDGEWATER - Live In Paris (MCA)
16	—	35	DAVID FRIESEN - Other Times, Other Places (Global Pacific/CBS)
29	—	36	CURRENT EVENTS - Current Events (Verve Forecast/PolyGram)
—	—	37	BRIAN BROMBERG - Magic Rain (Intima)
13	—	38	GEORGE BENSON - Tenderly (Warner Bros.)
23	—	39	LENI STERN - Secrets (Enja)
22	—	40	JAZZMOBILE ALLSTARS - The Jazzmobile All Stars Featuring Billy Taylor (Taylormade)
39	—	41	THELONIOUS MONK - Straight No Chaser-Music From The Motion Picture (Columbia)
—	—	42	ANDRE PREVIN - Afterhours (Telarc)
33	—	43	HARRY CONNICK, JR. - When Harry Met Sally... (Columbia)
—	—	44	FRANK MORGAN ALL STARS - Reflections (Contemporary)
—	—	45	BILLY JOE WALKER, JR. - Painting Music (MCA Master Series)
—	—	46	STEVE KUJALA - the arms of love (Sonic Edge)
—	—	47	MANFREDO FEST - Jungle Cat (DMP)
—	—	48	AMINA CLAUDINE MYERS - In Touch (Novus/RCA)
—	—	49	ANDREW HILL - Eternal Spirit (Blue Note)
—	—	50	RALPH PETERSON TRIO - Triangular (Blue Note)

## CHARTBOUND

\*Debuts in chartbound

- \*SADAO WATANABE (ELEKTRA)
- \*JUDE SWIFT (NOVA)
- URBAN EARTH/HARVIE SWARTZ (BLUEMOON)
- \*HAPPY ANNIVERSARY, CHARLIE BROWN (GRP)
- \*FATTBURGER (INTIMA)
- MILES DAVIS (COLUMBIA)

- RIC SWANSON (OPTIMISM)
- RED HOLLOWAY/CLARK TERRY (CONCORD)
- ADBULLAH IBRAHIM (ENJA)
- \*RICK STRAUSS (PROJAZZ)
- CARLOS ANGELES (OPTIMISM)

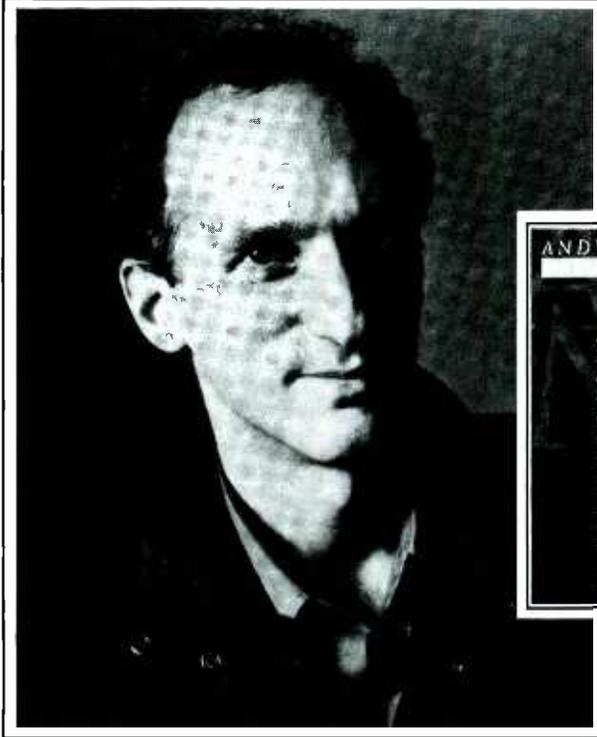
- \*TIM EYERMANN (BLUEMOON)
- \*JOHN HANDY W/ CLASS (MILESTONE)
- CHRISTOPHER MASON (OPTIMISM)
- \*BOB'S DINER (DMP)
- \*FABULOUS BAKER BOYS (GRP)
- \*LESLIE DRAYTON (OPTIMISM)

Dropped: #25 Ana Caram, #26 Herb Alpert, #27 Oceans, #30 Leo Gandelman, #32 John Scofield, #34 Lou Rawls, #36 Jim Hall, #37 Mongo Santa Maria, #42 Greg Mathieson, #44 Scott Hamilton, #48 Azymuth, #49 Montreux, #50 Lethal Weapon 2, Rique Pantoja, Mark Winkler, Full Swing.

# FILE UNDER JAZZ

## ANDY NARELL

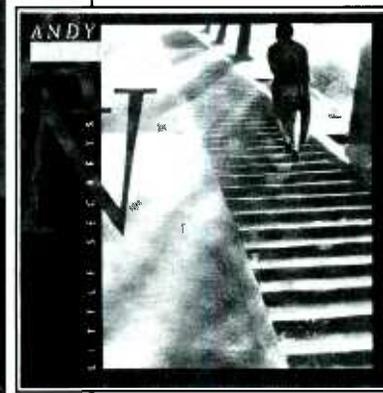
### "Little Secrets"



CONTEMPORARY JAZZ

Gavin \*45 - \*15

R&R \*19 - \*15



WH-0120

ADULT ALTERNATIVE

Gavin \*43 - \*19

R&R Debut \*30

MAC \*36 - \*27

**EDITS NOW  
AVAILABLE!**

## "Twilight Is Upon Us"

Top 5 R&R / Contemporary Jazz

Top 10 Gavin Jazz

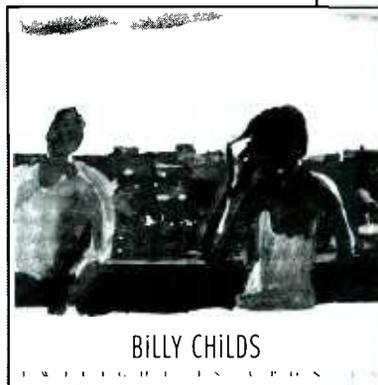
**THANK YOU JAZZ RADIO!!!**

*"It's so refreshing to hear jazz played with Billy Childs' spirit and inventiveness."*

- Chick Corea

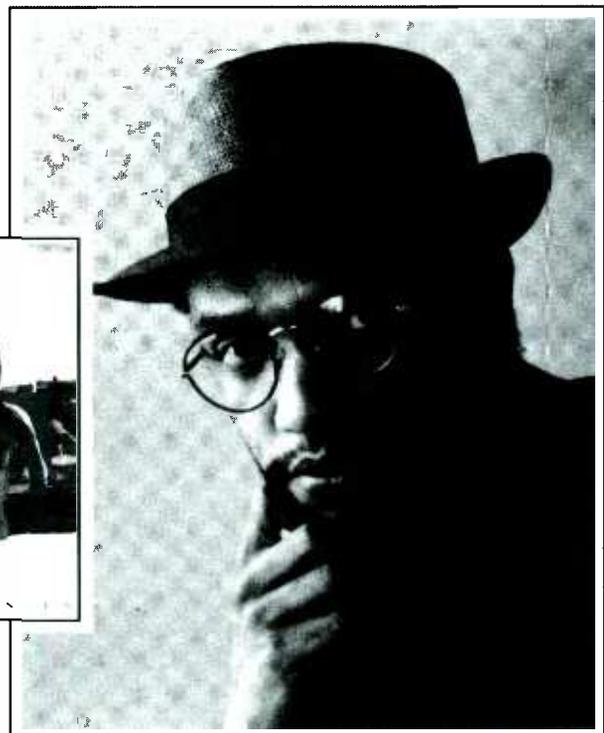
*"A recording that sets the pace for the coming jazz of the 90's."*

- L.A. Times



WH-0118

## BILLY CHILDS



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# ALBUM/ALTERNATIVE

## ALBUM



PHIL COLLINS



ERIC CLAPTON

## GAVIN ALBUM FRONTLINE



WHITESNAKE



CAMPER VAN BEETHOVEN



JAZZ BUTCHER

## ALTERNATIVE



KATE BUSH

## NEW RELEASES

### AUTOMATIC - JESUS & MARY CHAIN (WARNER BROS.)

**Jesus and Mary Chain** crawl out from under the feedback rubble with what sounds like an automatic Alternative number one. To the unconverted ear, Jesus and gang are a cryptic anachronism, combining black velvet underground curtains of ostrich guitars with **Chuck Berry** surf licks. A computerized drum raises its head above the noise, keeping the strongest cadence yet heard on a J&MC disc. After the one-two-three punch of "Here Comes Alice" into "Coast To Coast" into "Blues From A Gun," you're hooked like a dog. **Automatic** is death by guitar—so much so, you don't even mind the blatant drum programs. Favorite track, "Between Planets."

### "PRETENDING" - ERIC CLAPTON (DUCK/REPRISE)

Dressing as flashy as his guitar-playing, **Clapton** takes a slightly different approach than **Jesus & Mary Chain**. Seriously, "Pretending" resumes the direction that the **Behind The Sun** album took. While everyone praises Clapton for his fluid notework, it's his choice of tone here that kills me.



### HUMAN SOUL - GRAHAM PARKER (RCA)

**Graham Parker** has always been one to wear his discomfort on his sleeves, but he has a knack for making it all danceable. With the unenviable task of dragging a conscientious seventies view into the market researched nineties, Parker pulls it off by sticking with his buddy **Brinsley Schwarz** along with remnants of his **Rumour** band and former **Elvis Costello**

sidemen. Conceptually split between a "real" and "surreal" perspective, the difference here is that the tightly-segued surreal side features more horrific images ("The Howler Monkeys screamed/They Turned it into burgers"). Everything ends with "Slash And Burn." Have a nice day. Think I'll take the 28 to the Golden Gate and jump. Trax: "Dancing For Money," "Big Man On Paper" and the herky-jerky "Sugar Gives You Energy."

### CANDLELAND - IAN McCULLOCH (SIRE/REPRISE)

With **Echo** now kaputski, **Ian McCulloch** cleans house on his sound. Maybe McCulloch's vocal delivery seems more refined and relaxed—maybe because he no longer competes with Will Sergeant's aggressive guitar. **Candlewood** is basically a two-man record with McCulloch bringing along the voice and the songs while producer **Ray Shulman** (the same Ray Shulman of Gentle Giant?) supplies the rest. "Proud To Fall" is clearly the album's strongest moment. And, yes, that's **Cocteau Twin Elizabeth Frazer** on the title track.

### "SUMMER" - NUCLEAR VALDEZ (EPIC)

For the record, the first **Nuclear Valdez** hailed from San Jose. **KKSJO-PD Donnie Wright** put the band together in '76, opening for all the tough British punk bands. This Valdez comes from Florida and they deliver a strong hook about "raining all summer." On the bonus single CD, the band also tips their roots by recording an acoustic version of Thin Lizzy's "Don't Believe A Word." This Valdez comes from Cuban immigrant stock, giving their music a sense of exiled hope.

### "SHOW DON'T TELL" - RUSH (ATLANTIC)

One of the toughest bands to fit into a capsuled review has always been **Rush**. In the early days there was always the Ayn Rand angle, since many of their early songs were based on or influenced by her writing. Now there's this long string of gold and platinum albums dating back to '77. After all that, the musicianship is still sharp and futuristic, the tones bright and brittle while the vocals are stiff and high

pitched. Producer Rupert Hine brings yet another new perspective as the band makes a label change.

### STORM FRONT - BILLY JOEL (COLUMBIA)

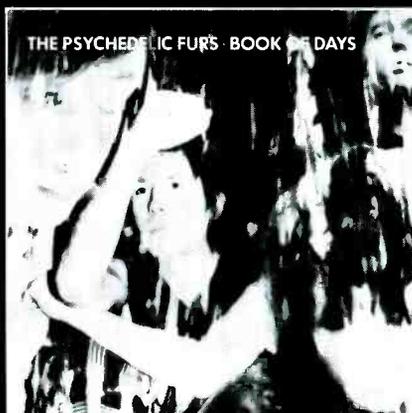
Always a populist when it comes to a pen, paper and piano, **Billy Joel's** best moments tended to prey on the common man, most notably one from Allentown or those obstructed by the nylon curtain. Now Billy's got plenty of company when it comes to being American and relevant. Ironically, **Storm Front's** very best moment is heard from the deck of the seafaring "The Downester 'Alexa,'" an anthem to sailing away from a drab existence on land to an uncertain euphoria at sea. I've always heard two voices come from Billy Joel. There's his disarming ballad style and the semi-angry, aggressive side. The production by **Foreigner's Mick Jones** seems to zero in on that edgier side of Joel's art.



### EEE - DON DIXON (ENIGMA)

**Don Dixon** seems to experience the best of both worlds. He's frequently called on to produce up and coming New American quartets, his forte. Yet on his own albums there's hardly a jangly twelve-string to be heard. Rather, you'll hear a hodge-podge of styles, the mark of a music lover. We're talking a stretch from the bluesy/Featish "Silent Screen" to the catchy opener "Oh Cheap Chatter" to a clever cover duet with **Marti Jones** of **Brenton Wood's** "Gimme Little Sign," which for the record, followed the infamous "Oogum Boogum Song" four short months later. **EEE** is eyechart clear and cheerfully and skillfully performed with Dixon's own Costelloesque vocals. KZ

# GAZE THROUGH THE HAZE



FC 45412

**"Book Of Days."**  
The new album from  
The Psychedelic Furs.  
Includes  
Should God Forget,  
Entertain Me and  
House.

See the Furs on tour:

11/24 Springfield, MA	12/5 Greenvale, LI, NY
11/25 Misquamicut, RI	12/6 Union, NJ
11/28 Boston, MA	12/8 Cleveland, OH
11/30 Washington, DC	12/9 Detroit, MI
12/1 Philadelphia, PA	12/11 Toronto, CN
12/4 New York, NY	12/13 Chicago, IL

ON COLUMBIA.

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# ALBUM

## MOST ADDED

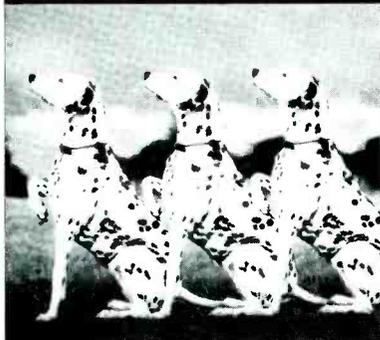
1. "PRETENDING" - ERIC CLAPTON (DUCK/REPRISE)
2. "500 MILES" - THE HOOTERS (COLUMBIA)
3. "HOW DO I GET CLOSE" - THE KINKS (MCA)
4. "FOOL FOR YOUR LOVING" - WHITESNAKE (Geffen)
5. "ANOTHER DAY IN PARADISE" - PHIL COLLINS (ATLANTIC)
6. "BIG BAD MOON" - JOE SATRIANI (RELATIVITY)

## TOP TIP

ERIC CLAPTON  
"PRETENDING"  
(DUCK/REPRISE)

This week's highest debut at #16.

## RECORD TO WATCH



### ANIMAL LOGIC

"SPY IN THE HOUSE OF LOVE"  
(IRS)

Logical programmers relying on their animal instincts include KSPN, WDHA, KBCO, WFRD, WNCS, KTAO, KEYJ, WXRT, KPGA, Z99, WKXL, KTCZ, KGKG, WBCN, WCIZ and more.

Editor: Kent Zimmerman

## 2W LW TW

2W	LW	TW	ALBUM	Label
—	1	1	ROLLING STONES	Rock, Terrifying, Mixed, Sad, Rock (Rolling Stones Records)
—	3	2	NEIL YOUNG	Free (Geffen)
—	11	3	SMITHEREENS	Girl, Yesterday (Capitol)
—	2	4	ALARM	Sold, Love, Prison, New (IRS)
—	10	5	GRATEFUL DEAD	Foolish, Built, Just, Moon (Arista)
—	9	6	BILLY JOEL	Fire (Columbia)
—	8	7	TRACY CHAPMAN	Crossroads, Subcity, Freedom (Elektra)
—	4	8	BOB DYLAN	Broken, Most (Columbia)
—	7	9	DON HENLEY	Worthless, Dirt, Quietly, Innocence (Geffen)
—	5	10	MELISSA ETHERIDGE	Let, Souvenirs (Island)
—	6	11	AEROSMITH	FINE, Gun, Elevator, Lust, Other, Takes (Geffen)
—	12	12	TOM PETTY	Road, Free, Running (MCA)
—	14	13	EURHYTHMICS	Two, Why, Revival (Arista)
—	15	14	BAD ENGLISH	Smile (Epic)
—	24	15	PHIL COLLINS	Paradise (Atlantic)
—	—	16	ERIC CLAPTON	Pretending (Reprise)
—	17	17	GIANT	Believer (A&M)
—	31	18	WHITESNAKE	Fool, Judgement (Geffen)
—	29	19	LOU GRAMM	Between (Atlantic)
—	21	20	BONHAM	Wait (WTG/CBS)
—	18	21	THE CALL	Run (MCA)
—	35	22	JOE SATRIANI	Moon (Relativity)
—	26	23	DEL FUEGOS	Move (RCA)
—	13	24	TEARS FOR FEARS	Sowing (Fontana/Mercury)
—	16	25	SQUEEZE	If, Circles, Rosie (A&M)
—	39	26	GEORGE HARRISON	Poor (Warner Bros.)
—	45	27	KINKS	Close (MCA)
—	37	28	GEORGIA SATELLITES	Another (Elektra)
—	34	29	IAN HUNTER & MICK RONSON	American (Mercury/PolyGram)
—	32	30	KATE BUSH	Anger, Sensual (Columbia)
—	25	31	RICKIE LEE JONES	Satellites (Geffen)
—	20	32	CAMPER VAN BEETHOVEN	Matchstick Men, Lottery (Virgin)
—	33	33	LENNY KRAVITZ	Rule (Virgin)
—	23	34	TESLA	Love (Geffen)
—	22	35	STEVIE RAY VAUGHAN	Tightrope, Rockin', Crossfire (Epic)
—	41	36	MIGHTY LEMON DROPS	Heart, Midnight, Fiction (Reprise)
—	40	37	DEBORAH HARRY	Want, Bike, Calmarie, Kiss (Sire/Reprise)
—	44	38	PAUL CARRACK	Groove (Chrysalis)
—	38	39	B-52s	Shack, Deadbeat, Roam, Dry (Reprise)
—	47	40	IAN McCULLOCH	Proud, Candleland (Sire/Reprise)
—	—	41	PETER HIMMELMAN	245 Days (Island)
—	28	42	POCO	Call, Hide (RCA)
—	19	43	GREAT WHITE	Angel (Capitol)
—	46	44	DAVID BOWIE	Saint (Rykodisc)
—	50	45	DAVID BYRNE	Mambo, Independence, Loco (Sire/Warner Bros.)
—	—	46	WARREN ZEVON	Straight (Virgin)
—	49	47	DEPECHE MODE	Personal (Sire/Reprise)
—	—	48	MICHAEL PENN	No Myth, Brave (RCA)
—	43	49	KIX	Eyes, Get (Atlantic)
—	—	50	GRAHAM PARKER	Paper (RCA)

## CHARTBOUND

\*Debats in chartbound

JEFF BECK (EPIC) "STAND"  
WARRANT (COLUMBIA) "TALK"

\* ANIMAL LOGIC (IRS) "SPY"  
\* JETHRO TULL (CHRYSALIS) "RATTLESNAKE"  
\* BLACK RAIN SOUNDTRACK (VIRGIN) "IGGY" "ALLMAN"

RED HOT CHILI PEPPERS (EMI) "HIGHER" "KNOCK"  
FIONA (ATLANTIC) "EVERYTHING"

BON JOVI (MERCURY) "SIN"  
CURE (ELEKTRA) "LULLABY"  
MOTLEY CRUE (ELEKTRA) "KICK"

\* DON DIXON (ENIGMA) "CHATTER"  
\* SARAYA (POLYDOR) "BACK"  
\* PSYCHEDELIC FURS (COLUMBIA) "SHINE"  
\* KISS (MERCURY) "HIDE"  
\* MICHELE SHOCKED (MERCURY) "GREENER"  
\* SHAWN COLVIN (COLUMBIA) "STEADY"

Dropped: #27 Big Audio Dynamite, #30 Peter Dinklage, #36 D.A.D., #48 Timbuk 3, Stage Dolls, Primitives.

...THE BEST NEW BAND YOU'RE GOING TO HEAR THIS YEAR. THE WAY WE FOUND THEM IS, A FRIEND OF OURS SENT US THIS TAPE OF A  
 ...LOOKING AND HER VOICE IS SO BEAUTIFUL AND HAUNTING IT GIVES YOU CHILLS. THE GUY WHO STARTED THE BAND IS THE DRUMMER CHRIS KNOWLES, WHO  
 ...SURE SHE COULD DO IT BUT SHE GAVE IT A TRY AND NOW YOU CAN'T IMAGINE THAT SHE WOULD EVER DO ANYTHING ELSE. THE OTHER NIGHT  
 ...WOULDN'T BE CAUGHT DEAD IN, THESE CAMERAS CAME OUT OF NOWHERE AND THEY TOLD HIM HE WAS ON TELEVISION. HE SAID HE LIVED IT

...THE EXCITEMENT IS TAKING US TO THE NEXT LEVEL. THE MUSIC IS SO GOOD, IT'S LIKE WE'VE BEEN BLOWN AWAY BY A NEW BAND FROM  
 ...HARDING, THE BAND'S SOUND IS A PERFECT MIX OF CLASSIC ROCK AND MODERN PROG. HE TOOK A LAST-MINUTE JOB AS A SHOWROOM TRODDEL. HE WAS REALLY DUBIOUS BECAUSE

...THEY ARE "THE BEST POP BAND IN THE WORLD." FAR BE IT FOR US TO DISAGREE. ONE REASON FOR ALL THE EXCITEMENT IS THAT THE  
 ...WOMEN AFTER IT HAD TURNED INTO A GUY BAND AND WHEN CHRIS AND THE OTHERS WANTED TO START A NEW BAND FROM  
 ...WANTED A GENUINE MAN-OF-THE-STREET TYPE. THE OUTPUTS GOT PROGRESSIVELY WILDER AND FINALLY

...WHILE WE FLEW OVER TO LONDON TO SEE THEIR FIRST SHOW AT THE MARQUEE THE SHOW WAS SOLD OUT  
 ...MEET WHILE THEY WERE PLAYING IN HAGAR THE WOMAN. THE WOMAN WAS OLIVER  
 ...TAKEN A LAST-MINUTE JOB AS A SHOWROOM TRODDEL. HE WAS REALLY DUBIOUS BECAUSE

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 ...MEET WHILE THEY WERE PLAYING IN HAGAR THE WOMAN. THE WOMAN WAS OLIVER  
 ...TAKEN A LAST-MINUTE JOB AS A SHOWROOM TRODDEL. HE WAS REALLY DUBIOUS BECAUSE



ROCK  
 TOUCHED BY  
 A KIND OF UNEARTHLY MAGIC  
 COGNANT MELODIES  
 BEAUTIFULLY CLEAR VOCALS  
 AND A FIERY HEART BEATING  
 THROUGHOUT.

ON YOUR DISK NEXT WEEK!



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# ALTERNATIVE

## MOST ADDED

1. STRANGE ANGELS - LAURIE ANDERSON (WARNER BROS.)
2. SEAR - LUSH (4-AD)
3. THE SLOW CRACK - STEVE KILBY (ROUGH TRADE)
4. "GET INTO YOURS" - MUDHONEY (SUB POP)
5. ALL MY FRIENDS - HOUSE OF FREAKS (RHINO)
6. ON FIRE - GALAXY 500 (ROUGH TRADE)

## TOP TIP

**THE SMITHEREENS**  
11  
(CAPITOL)

New Jersey's Smitereens have come a long way since their pub crawl days. They debut at #37 this week.

## RECORD TO WATCH



**FULL FATHOM FIVE**  
MULTINATIONAL POP  
CONGLOMERATE  
(LINK)

Full Fathom Five deliver yet another deep musical masterpiece. Early supporters include

## IMPORT/INDIE

- YOUNG FRESH FELLOWS** - This One's... (Frontier)
- GLASS EYE** - Hello Young Lovers (Bar None)
- NINE INCH NAILS** - "Down In It" (TVT)
- FULL FATHOM FIVE** - Multinational... (Link)
- PALE SAINTS** - "Sight Of You" (4-AD)
- MY DAD IS DEAD** - Taller... (Homestead)
- EINSTUERZENDE NEUBAUTEN** - Haus Der Luege (Rough Trade)
- SPACEMAN 3** - Playing With Fire (Bomp)
- VOODOO GEARSHIFT** - Voodoo Gearshift (Link)
- SEVEN SECONDS** - Soulforce Revolution (Restless)

Editor: Linda Ryan

## 2W LW TW

2W	LW	TW	Artist - Album (Label)
—	1	1	CAMPER VAN BEETHOVEN - Matchstick Men, Lottery (Virgin)
—	2	2	SUGARCUBES - Regina, Menue (Elektra)
—	3	3	RED HOT CHILI PEPPERS - Knock, Higher, Sexy (EMI)
—	5	4	MIGHTY LEMON DROPS - Heart, Midnight, Fiction (Reprise)
—	7	5	THE JAZZ BUTCHER - Invention, Bicycle, Burglar (Genius)
—	6	6	DEBORAH HARRY - Want, Bike, Calmarie, Kiss (Sire/Reprise)
—	4	7	BIG AUDIO DYNAMITE - James Brown, Union, Bridge (Columbia)
—	10	8	PRIMITIVES - Sick, Secrets, Mirror (RCA)
—	21	9	DAVID BYRNE - Mambo, Independence, Loco (Sire/Warner Bros.)
—	8	10	STONE ROSES - Bangs, Elephant, Waterfall, Adored (Silvertone/RCA)
—	23	11	TRACY CHAPMAN - Crossroads, Subcity, Freedom (Elektra)
—	9	12	TEARS FOR FEARS - Sowing (Fontana/Mercury)
—	15	13	DEPECHE MODE - Personal (Sire/Reprise)
—	28	14	KATE BUSH - Anger, Sensual (Columbia)
—	11	15	SQUEEZE - If, Circles, Rosie (A&M)
—	16	16	PETER MURPHY - Line (RCA/Beggars Banquet)
—	17	17	BAD BRAINS - Soul Craft, The Messengers (Caroline)
—	18	18	SOUNDGARDEN - Loud Love, Ugly Truth, Hands All Over (A&M)
—	19	19	FLESH FOR LULU - Time, Decline, Highwire, (Capitol/Beggars Banquet)
—	12	20	POGUES - Gridlock, Lorelei, Heaven, Down (Island)
—	33	21	IAN McCULLOCH - Proud, Candleland (Sire/Reprise)
—	38	22	JESUS & MARY CHAIN - Blues, Crazy, Planets (Warner Bros.)
—	14	23	ALARM - Sold, Love, Prison, New (IRS)
—	35	24	MICHAEL PENN - No Myth, Brave (RCA)
—	29	25	JOE STRUMMER - Shouting, Gangsterville (Epic)
—	13	26	OCEAN BLUE - Between, Drifting (Reprise)
—	27	27	FUZZTONES - In Heat, Nine Months Later (Beggars Banquet/RCA)
—	47	28	PSYCHEDELIC FURS - Shine (Columbia)
—	36	29	MEAT PUPPETS - Attacked By Monsters (SST)
—	30	30	CAMOUFLAGE - Shield, Fine, Island (Atlantic)
—	31	31	MELISSA ETHERIDGE - Let, Souvenirs (Island)
—	43	32	MEKONS - Memphis, Power, Amnesia (A&M)
—	34	33	TIMBUK 3 - National Holiday (IRS)
—	20	34	POP WILL EAT ITSELF - Dig, Sucker, Busy, Satellite (RCA)
—	22	35	SHELLEYAN ORPHAN - Shatter, The Silent Day (Rough Trade/Columbia)
—	42	36	INNOCENCE MISSION - Sheep, Remember, Dolls (A&M)
—	—	37	SMITHEREENS - Girl, Yesterday (Capitol)
—	39	38	MICHELLE SHOCKED - Greener, Sister (Mercury/PolyGram)
—	25	39	MAX Q - World, Sometimes, Concrete (Atlantic)
—	40	40	FUZZBOX - Self, Walking (Geffen)
—	50	41	WONDER STUFF - Asskiss (PolyGram)
—	24	42	EURYTHMICS - Two, Why, Revival (Arista)
—	46	43	GRAPES OF WRATH - Do You Want To Tell Me (Capitol)
—	45	44	DEL FUEGOS - Move (RCA)
—	32	45	B-52s - Shack, Deadbeat, Roam, Dry (Reprise)
—	—	46	LENNY KRAVITZ - Rule, Cab Driver, Garden (Virgin)
—	—	47	NEIL YOUNG - Free (Geffen)
—	—	48	GRAHAM PARKER - Paper (RCA)
—	49	49	JANE SIBERRY - Bound By The Beauty (Reprise)
—	—	50	PASTELS - Nothing, Mother, Ditch (Homestead)

## CHARTBOUND

\*Debuts in chartbound

BOB DYLAN - MERCY (COLUMBIA)	HOUSE OF FREAKS - ALL MY FRIENDS (RHINO)
ERASURE - WILD (SIRE/REPRISE)	POI DOG PONDERING - POI... (COLUMBIA)
ADULT NET - HONEY TANGLE (MERCURY)	GLASS EYE - HELLO/LOVERS (BAR NONE)
DON DIXON - EEE (ENIGMA)	YOUNG FRESH FELLOWS - THIS/LADIES (FRONTIER)
PALE SAINTS - "SIGHT/YOU" (4-AD)	ICE-T - THE ICEBERG ((SIRE/WARNER BROS.))
LAURIE ANDERSON - STRANGE ANGELS (WARNER BROS.)	DIE WARZAU - DISCO RIGIDO (MERCURY)
Dropped: #26 Winter Hrs., #37 Toad The Wet Sprocket, #41 The Fall, #44 The Bridge, #48 Exene Cervenka.	

hasn't been much of a friend. I often wonder why that's the case. Then I read an interview a few months back and realized that he never really considered me a personal friend. I assume it was more of a professional relationship. That's too bad. We live in the same town and I've often wondered why there isn't more of a friendship. It's obviously because we're such different people. But at the same time, I have to say that when we worked together, Kenny was very much a professional and did his share of what needed to happen to make the group work. And to this day, of all the people that I've worked with, my working relationship with him was still, creatively, some of the best.

## RICHIE FURAY



If Rusty Young is the folksy member and Jimmy Messina the philosophical one, then Richie Furay is truly the spiritual thinker. After a tenure as a chief writer for the Buffalo

Springfield and Poco,

Richie went on to wind up his rock n roll days performing as a solo artist, eventually becoming a pastor in Boulder, Colorado. And while his role as principle writer has shifted, Richie currently shoulders the most pressure when it comes to deciding when and how the reformed Poco will hit the concert trail, playing the new songs and selecting the gems from a vast repertoire.

**KZ:** I guess the success of any project begins with an artist's own expectations. As for this reunion, were your expectations high?

**RICHIE FURAY:** I had high expectations for every record I ever made. But this one seems like it's going to exceed them. We were over in Glenwood Springs going out to breakfast and we had the radio on. All of a sudden the kids said, "Hey, there's your song."

**KZ:** How did it feel to hear your band on the radio?

**RF:** It was good. How else can I say it? You put that much work into it. You have the desire for it to be pleasing for people to hear and want to play. When you reach that goal, it makes you feel good to express your creativity. When it's accepted, it feels good after you put in a lot of heart and soul into it.

**KZ:** Do you vividly recall the days when Poco mixed Country with their version of rock n roll?

**RF:** I sure do. I specifically remember us wanting to bring the rock n roll and the Country sound together. Though we pioneered it, maybe some other people carried it on a little further to more commercial success. It was a good idea, having been proved so by the Eagles and some of the other bands that went on to great success.

**KZ:** I know, though, that you were frustrated by Poco's lack of across-the-board acceptance.

**RF:** I must confess that I very much wanted that same kind of reception and acceptance. When we didn't get it, that was about the time "Good Feeling To Know" came out. And I really felt like that was going to be the album that would send Poco over the top. When it didn't, that's when I lost a lot of the heart and desire and that's when I spoke with David Geffen and he suggested I get together with Chris Hillman and J. D. Souther. He felt we'd have another supergroup just like Crosby, Stills and Nash. The only difference was that those guys got together out of a common love for one another. Chris, J.D. and I, although we knew each other, were really put together on paper.

**KZ:** After that, where did Richie Furay wonder off to?

**RF:** After Poco, I made two records with Chris and J.D., the SHF Band. After that, I made—let me see—three solo albums on Asylum. After that I signed a contract with Myrrh Records and they re-released I've Got A Reason. Then I made Seasons Of Change for Myrrh and after that I said, "Well that's it." I then became a pastor here in Boulder, Colorado at the Rocky Mountain Christian Fellowship.

**KZ:** Rusty called you "a real people person." He wasn't really surprised that you became a pastor.

**RF:** That's nice of him because being a pastor, you certainly have to be a people person. It's great. I enjoy it, but I also enjoy the opportunity I've had to get back together with Jimmy, Rusty, Randy and George to make this record and let our lives cross paths again.

**KZ:** I'm getting the impression that the pressure is on you as far as touring and continuing the commitment goes. Rock n roll is no longer just recording and touring, as you probably now know.

**RF:** There will be a lot of pressure because I do have responsibility. I once wrote a song that said, "Music is my life/finally took everything/funny how you got it all and not a thing." I did let that part of my life go. I have commitments here that the other guys don't have, where music is still their lives. I've gone into a different direction. But I'll work through it.

**KZ:** How has your congregation taken to having rock n roller at the helm, back with Poco?

**RF:** You know, Kent, the fact that they know that it's not a permanent thing helps. I don't think any of us had it in mind that we were making a life's commitment. So the church knows that I'm not going to turn my back on them and become a rock musician again. I'm getting support there.

**KZ:** How were you able to personally reconcile coming back to rock n roll?

**RF:** Well, if you want to know the truth, I'm taking it as an opportunity to share my life and talk to people one on one. It's like when I talk to you, I can share with you my faith in Jesus Christ. So I see it as an opportunity to open up some doors.

**KZ:** Tell me about the song you wrote—

**RF:** "If It Wasn't For You"? You can take it on

a spiritual level, if a person so chooses. Certainly I had that in mind. I tried to write it in such a way that it could be taken in other ways. It's a song about a homeless situation, an emptiness, a loneliness and One who came to rescue us from that plight.

**KZ:** How was it recording again?

**RF:** I don't want to make it sound as mechanical as riding a bicycle, but once it got rolling again, it became natural. It didn't seem like I'd been away from it for as long as I had been. Of course, we play music in the church and I play my guitar and sing in the church, so it wasn't like I'd put my guitars away and never played them. You see, I never considered myself the musician's musician of Poco. I look at Rusty and Jimmy that way. I'm a good rhythm guitar player. Adding my guitar and voice was my key.

**KZ:** Was your conversion to religion a reaction to any kind of bottoming out?

**RF:** A lot of people do bottom out, but for me, my life was going pretty good. The first SHF was looking pretty good. But then my wife decided, "Hey, I don't need you anymore." It was a real shocker to me. We have been married for twenty-two years, so we did get back together. One wife for twenty-two years is wonderful, but at that time we were struggling. Kent, I just spent so much time away, it was frustrating for her. We have four daughters now—but at the time, we had one and were pregnant with another one. I think she was frustrated with the continual on-the-road, off-the-road, no solid home life. But I hadn't bottomed out and it didn't happen overnight. My friend Al Perkins (of SHF) led me to the Lord...it was over many months of sitting down together, sharing the gospel until I finally said, "Al, I think you've got something here." We prayed and I accepted the Lord. It wasn't until six months later that the real impact of what had happened took place. I was down in St. Petersburg, Florida. I remember walking on the beach. Al confronted me and said, "You know, you made a commitment, so let's talk about it." That was when my wife was taken away, my family, too. It helped me put my life in perspective. It wasn't that I couldn't do music anymore. I went on. I wanted to put together THE rock n roll band for God. Not a little rock n roll band. I wanted to make good music that would touch people's lives in a good, wholesome, uplifting way. But the Lord just said, "Get these priorities straight in your life. Me first, then your family then whatever the career it's going to be."

**KZ:** So it sounds like you're at peace with your past and the old songs. You don't seem to be disavowing those days as the sinful past.

**RF:** They got me to where I am now. I gotta tell you that there's not a single song that I've recorded that's been on any record—Buffalo Springfield, Poco, SHF, my solo albums—that I would be ashamed to sing today. Not a one. ●

# INSIDE ALTERNATIVE RADIO by Linda Ryan

A very hyperactive chart this week which reflects A) the strong new releases out the past couple of weeks and B) the fact that we have recovered from the quake and station reports and faxes were received with no problem. Knock on wood. Once again **Camper** is #1 and **The Sugarcubes** #2, but **The Primitives** and **Kate Bush** seem to be gaining momentum by leaps and bounds. Congratulations to **The Jazz Butcher** who has cracked the top five. Honestly, I didn't think he had another album in him—sometimes it's nice to be proven wrong. I'd like to welcome **The Pastels** onto the chart as well as **Lenny Kravitz**, whose support has been building week after week...New York was a blast, to say the least. There were many personal highlights, but nothing topped **Johnny Cash** at the **Ritz**. He was absolutely amazing!...The number of great shows/artists in town for the convention was phenomenal! Any given night had an over-abundance of talent, which made for some fantastic club hopping. What was really nice though, was seeing the artists in the booths meeting their fans from radio. **Mercury** seemed to have an endless procession in their booth, which was visited by **The Lilac Time**, **John Moore**, **Michelle Shocked** and **Brix**

**Smith** from **The Adult Net**. It was nice to see them taking such an active role... Congratulations to Gavin Reporter **KCRW**, for winning Best College Station at the CMJ Awards...It seems as though the latest fad in England is for bands to have male dancers—not only onstage with the band, but listed on the backs of albums as band members. **The Happy Mondays**, **The Stone Roses** and **The Blue Aeroplanes** are three such bands. I saw **The Blue Aeroplanes** while I was in New York and my first reaction was, if there to be someone onstage dancing, then they should know how to dance. Eventually, I ignored him and concentrated on the show, but that wasn't an easy task...Have you heard that **Social Distortion** has been signed to Epic? It's true! What will they think of next?...Finally, our condolences go out to **The The's Matt Johnson**, whose brother died unexpectedly. For those of you who were expecting the band in your city soon, word has it that the tour has been postponed until 1990...Til next week!

## **STEVE KILBY** - *The Slow Crack* (Rough Trade)

Anyone out there who doesn't know Steve Kilby is the lead singer/bassist for the Church—shame on you. My response to past solo efforts from various members of the Church hasn't been all that enthusiastic. This album, however, hasn't left my turntable for



any long period of time, as I'm compelled to hear it again and again. The songs foster a moody, dream-like response (not surprising, since Kilby is a neo-surrealist) much the same way *Blurred Crusade* or *Seance* did. In fact, this could easily be a (pre *Hey Day*) Church album. Tracks to listen to include "Transaction," "Favourite Pack Of Lies," "Something That Means Something" and "Surrealist Woman Blues." Side two isn't quite as obvious as side one, so spend some time with it will ya? LR

## **THE CREATURES** - "Standing There" (Geffen)

It's been quite some time since I've heard anything from the Creatures, who are by the way, Siouxsie Sioux and Budgie from Siouxsie And The Banshees. They, along with producer Mike Hedges, travelled to Spain with a mobile recording unit and ended up recording in an abandoned church. There's no mistaking Siouxsie's distinctive vocals, but don't expect a Banshee's rehash. The environment must've lent itself to the project as "Standing There" is a high energy song that brings word like 'primal' and 'wild' to mind. Expect the full album (Boomerang) sometime around Thanksgiving but in the meantime, don't just stand there—play it! LR

## **LEE "SCRATCH" PERRY** - *Black Ark In Dub* (Starlight Records)

Approximately 20 or 30 years ago Perry's Black Ark studio, located in his backyard in Kingston's Washington Gardens, produced some of dub's forefront. Perry is one of the founders of this particular style of dub, taking it to the edge with his hard groove and off-beat sound. Often the music gives you a pleas-

## NEW RELEASES



## **THE HARD-ONS** - *Love Is A Battlefield Of Wounded Hearts* (Taang!)

As the name may imply, these guys from down under ride the 'harder' side of life and are definitely ready for action. The Hard-Ons successfully couple frantic, buzzsaw guitars intertwined with bump-and-grind melodies and a keen sense of humor. These days, that makes for a deadly combination and a most successful sexual union. The guitars are mixed way up front, which works depending on which song. In any case, this band rocks. Songs to check out include "Don't Want To See You Cry," "Been Had Before," "Do It With You" and the manic instrumental "Chitty Chitty Bang Bang." The Hard-Ons have had no problem penetrating college radio. Commercial stations looking to get lucky with some alternative action should check this band out. LINDA RYAN



1. **SUGARCUBES** - REGINA
2. **CAMPER VAN BEETHOVEN** - PICTURES OF MATCHSTICK MEN
3. **RED HOT CHILI PEPPERS** - HIGHER GROUND
4. **CURE** - LULLABY
5. **BAD BRAINS** - SOUL CRAFT
6. **BIG AUDI DYNAMITE** - CONTACT
7. **MIGHTY LEMON DROPS** - INTO THE HEART OF LOVE
8. **FLESH FOR LULU** - TIME AND SPACE
9. **PRIMITIVES** - SICK OF IT
10. **SMITHEREENS** - A GIRL LIKE YOU

ant sense of mental turmoil as Perry manipulates his controls. This is one of numerous albums that Perry has worked on—over the years he has worked with the Wailers, Max Romeo, Terrence Trent D'Arby and Adrian Sherwood. This album has minimal lyrics, spotlighting Perry's dub work all the more. RB



**VARIOUS ARTISTS** - *One Little Indian, Greatest Hits Volume One* (One Little Indian)

This album is a perfect example of why I like compilations so much - several artists and a variety of music. Familiar groups on this platter include A.R. Kane and the Sugar Cubes. The more obscure names include Annie "Anxiety" Bandez, Flux Of Pink Indians, The Very Things and a favorite of mine Flux. Hard-edge rock tracked next to avant garde interpretations make this diverse record a must for any turntable. RB



**TEST DEPT./BRITH GOF** - *Gododdin* (Music Factory)

Test Dept., known for their purity of the industrial sound, have teamed up with a Welsh theatre group (Brith Gof) and recorded the Gododdin project L.P. This epic poem recounts the fate of Celtic warriors circa 600 AD. As Test Dept. rages on their metal and percussion, their bagpipes weave in and out. Vocals are either spoken or sung in Welsh and English. Over the years, Test Dept. have used theatre groups as a vehicle to get their works to the public. An album worthy of your attention. RB

## OH LORD, WHAT HATH THE EIGHTIES WROUGHT?

by Kent Zimmerman



My friend Harry always talks in questions. One of his more poignant queries was this: "If the sixties brought us the Beatles, Stones and Dylan, and the seventies brought the reorganization of music via punk and the Sex Pistols, then what is the eighties' contribution to the music culture?" I assume he's looking for the quintessential eighties' contribution in a nutshell.

Very tough question.

My kneejerk reaction is not to be nostalgic. That kind of thinking nearly killed Jazz. Still, who can forget the impact of the Fab Four or the Sex Pistols? I can't. So aren't the eighties entitled to some defense? I know, I know. If you're like me, you're ALREADY sick to death of eighties wrap-ups. It's hardly safe, even as we enter November, to turn on Entertainment Tonight. I can hear all the music channels hauling out the video clips, razoring away at the highlights. But like Harry, I still don't feel that singular sense of delight you get by being able to put your finger on one or two massive, cohesive accomplishments in music brought about by the now well-oiled, solidly marketed—well, generally well-oiled—eighties music industry machine. While the public is groaning, "Feed me," we're all feverishly shoveling, but what?

What to do...hmmm. Here it is. Rolling Stone Magazine's Top 100 Albums of the 80's, as good a starting point as any. Number one, London Calling by The Clash. A questionable entry since I distinctly remember bagging my

copy in 1979. Okay, Jack Isquith, I realize we're quibbling about months within the context of a decade, but hey, I have trouble equating the greatest work of the Clash with the eighties. From the Pistols came the Clash (though I'm sure the band would argue that point), which sent shock waves running through the dinosaur ranks. I know Pink Floyd's Roger Waters was scared shitless. He erected a wall. The challenge and chore at hand is to locate a band or movement whose influence is based primarily—confined, if you will—to the informational eighties. According to this list lemme see...Prince, not quite. U2, nope. Talking Heads, Paul Simon, Bruce Springsteen, Michael Jackson, Elvis Costello, Peter Gabriel, Lou Reed, Tom Waits, AC/DC, Roxy Music, Marvin Gaye, XTC, Dire Straits, David Bowie, Rolling Stones, Tom Petty, John Mellencamp??? Absolutely not.

Help! I need another list. All I see is Culture Club.

Oh my God, what have we done? We've streamlined and specialized music so that it reaches the correct audience, as if sorted by some odd system of ethno/economic zip coding. So unless Sting or The Police—

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### *Must Culture Club shoulder the entire 80's musical legacy?*

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whoops, "Roxanne" came out in '79, so forget that.

Hey, don't get me wrong. Tons of fine music crossed my needles, tape heads and laser lenses all decade long. In the next week or so, I'll share my list of SONGS, as opposed to artists (now there's a symptom right there) that might be considered quintessential eighties artistic statements.

Until then, Harry, I haven't a clue. We are a mishmash of cultures, tax brackets and sociological headcases. To pin it all down like a rare stamp or butterfly seems impossible. Maybe we're talking about separate revolutions. Maybe the eighties was a long, transitional buffer zone. As we now enter the nineties screaming and still clutching to the music of the fifties, sixties and the seventies, what the hell is next and where is our salvation? Elvis, help! Muddy, save us!

# CLASSIFIEDS

## JOB OPENINGS

### WANTED: PRODUCTION WIZARD!

Market leaders Z104-FM and WTSO-AM are searching for the hottest radio production talent in the business. If you're blessed with a creative mind, the ability to write great copy, and love producing quality audio production, you may soon be our Creative Services Director. This is a new position at our stations and we want our Creative Services Director to help us design a state of the art production facility we intend to build in early 1990. Multi-track experience preferred. Strong production voice(s) and excellent on-air skills important. Excellent salary with outstanding benefits. Rush samples of your best production and on-air work with resume to: Jonathan Little, Operations Manager, Z104/WTSO, 5721 Tokay Blvd., Madison, WI 53719. EOE

**100,000 WATT A/C WHFX** is looking for a midday AT w/good production & copywriting skills. Live near the Georgia coast. Females & minorities encouraged to apply. T&R: Dave Stewart, PO Box 430, Brunswick, GA 31521. [11/3]

**COMBO KSUM/KFMC** needs a Program Director with production skills to do an airshift. T&R: Woody Woodard, PO box 491, Fairmont, MN 56031. [11/3]

**CROSSOVER HOT102-Milwaukee**, needs AT's. Females encouraged to apply. T&R: Rick Thomas, 12800 West Bluemound, Elm Grove, WI 53122. EOE [11/3]

**A/C K093-Modesto, CA**, needs an Adult Communicator. T&R: Tim St. Martin, 2121 Lancey, Modesto, Ca 95354. [11/3]

**NEWS JUNKIE WANTED.** Strong writing, production and on-air skills. You run the show. No calls please. Rush T&R: WYRY RADIO, 130 Martell Court, Keene, NH 03431. [11/3]

**100,000 WATT TOP 40 KEEZ** is looking for a creative nighttime personality. Ability to work phones a must. Airshift, promotions, public appearances & production. T&R: Mark Seeger, Mankato, MN 56002. EOE [11/3]

**OLDIES KPUG** needs an AT w/production skills. Females encouraged to apply. T&R: Joe Bates, PO Box 1170, Bellingham, WA 98227. EOE [11/3]

**TOP 40 KWIN/FM** seeks an AT. All dayparts w/strong production skills. Killer night personality w/big phones. No calls, please. Fed Ex T&R: Jim Nelly, 7808 Kelley Drive, Suite A, Stockton, CA 95207. [11/3]

**EXPERIENCED NEWS REPORTER WANTED** for afternoon anchor position. Great beach environment. Immediate opening. Females encouraged to apply. Rush T&R: Kris Blake, WYAV/WAVE RADIO, PO Box 1020, Myrtle Beach, SC 29578-1020. EOE [11/3]

**URBAN WFXC** has an immediate opening for a f/t Production person/swing announcer. Must be able and willing to do it all. T&R: Dell Spencer, 2515 Apex Highway, Durham, NC 27713. [11/3]

**TOP 40 WLXR-La Crosse, WI**, has a great Program Director opening. Work in the Midwest. Interested inquires should contact: GM, Kevin Gephart (608) 782-8335. [11/3]

**COUNTRY WCHA** has an immediate opening for a topical afternoon AT w/production skills & remote. New studios w/room to grow in top notch small market. T&R: Kevin Kasey, PO Box 479, Chambersburg, PA 17201. [11/3]

**ASSISTANT TO THE PROGRAMMING OM** of major market radio station. Must possess on-air experience or broadcast school grad. Written, oral and organizational skills w/general office exp., knowledge of computers & Urban Contemporary music. T&R: GAVIN CLASSIFIED, 140 2nd Street, 2nd Floor, San Francisco, CA 94105. [11/3]

**HOT A/C-CLASSY 105-Wenatchee, WA**, has an immediate opening for morning co-host/News Director. Sense of humor most important quality. Great skiing area. T&R: Mike Gould, PO Box 79, Wenatchee, WA 98807. EOE [10/20]

**TOP 40 KVRF-Vermillion, SD**, needs an entry-level AT w/production skills. Great college town. T&R: D.B. Cooper, PO Box 282, Vermillion, SD 57069. [10/20]

**TOP 40/URBAN KRKS-Suisun, CA**, has three positions open for an Ass't PD, Production Director and Operations Manager. Looking for big market attitudes. T&R/history: Joe Boomer, HIT RADIO USA, PO Box 662, Suisun, CA 94585. [10/20]

**DANCE/TOP 40 KFSH (FRESH 97FM)** in the L.A. area needs an aggressive air personality. Females encouraged to apply. T&R: Joe Boomer, HIT RADIO USA, PO Box 662, Suisun, CA 94585. [10/20]

**A/C KJOY-Stockton, CA**, needs a News Director/Reporter. Must be able to write, gather, use phones and possess good voice and delivery. Male or female able to work well with others. Salary negotiable, experience required. No calls, please. T&R ASAP: Scott Thomas, PO Box Y, Stockton, CA 95201. [10/20]

**MIDWEST MEDIUM MARKET KMOM/AM** seeks a well rounded announcer with News and Production skills. Must be mature, hardworking and self-motivated. Females encouraged to apply. T&R: Ivan Hohnstadt, PO Box 900, Monticello, MN 55362. [10/20]

**#1 RATED ADULT RADIO STATIONS KKLS/AM & KKMK/FM** are looking for an on-air minded News Director. If you're creative and want an opportunity to grown with us, send T&R: Roger Currier, PO Box 460, Rapid City, SD 57709-0460. [10/20]

**#1 TOP 40 POWER102-Anchorage, AK**, is seeking a 12-4pm AT. Must relate to adults. Females encouraged. T&R&photo: Steve Knoll, KPXR/FM RADIO, 3700 Woodland Drive, #300, Anchorage, AK 99517. [10/20]

**100,000 WATT KPXI (X100)** seeks AT from NE Texas area. Females encouraged. T&R: Steve Bailey, PO Box 990, Mt. Pleasant, TX 75455. EOE [10/20]

**K100/KTIP-Porterville, CA**, seeks experienced AC/Jazz personalities and News/Sports announcers for immediate p/t and future f/t positions. T&R: Carl Soares, 1660 N. Newcomb, Porterville, CA 93257. [10/20]

**KWPC-Muscataine, IA**, seeks applications for future f/t openings. Good pay and benefits. No calls please. T&R: Tim Scott, 3218 Mulberry Avenue, Muscatine, IA 52761. EOE [10/20]

**OPERATIONS MANAGER/MORNING TALENT** needed at AM/FM operation with separate formats. Must have above average organizational, people and technical-studio skills. Above average position, above average pay, for above average individual. Serious inquiries from qualified persons only please. Send inquiries to: PO Box 261, Williamson, WV 25661. EOE [10/20]

## AVAILABLE

**TOP 100 MARKET** in South or SE. Prefer Country, AOR, Classic Rock, Gold or A/C. Afternoon drive or morning sidekick/support. JACK REYNOLDS (919) 738-5663. [11/3]

**PROGRAMMING or ASS'T MD/PD.** Currently Ass't MD/PD at Y95. Prefer Top 40 format. Willing to relocate. JOHN SCOTT (214) 363-9595. [11/3]

**VETERAN DRIVE-TIME AT** just laying around on the beach seeking competitive Oldies or Top 40 station. STEVENS (407) 468-9164/. [11/3]

**FEMALE COUNTRY MUSIC ANNOUNCER** works evenings, weekends & loves all nights with requests/dedications. Provided reports & interviews during "Fan Fair Week" in Nashville past two years. Good artist interviewer. Devoted to Country music and radio. TINA: (514) 695-2692. [11/3]

# CLASSIFIEDS

**BROADCAST GRAD SEEKS WORK** as on-air personality or News. Prefer Country or MOR format. JAY: (515) 357-5661. [11/3]

**100,000 WATT URBAN GIANT WJIZ** is looking for AT's w/strong production skills. Minimum three years experience. No calls, please. Overnight T&R: Tony Wright, 506 West Oglethorpe Blvd., Albany, GA 31702. [11/3]

**MAJOR MARKET SPORTS TALENT** can put numbers on your scoreboard. Leader in RBI's (ratings brought in). I know sports, and you can get to know DAVE FELDMAN: (415) 647-5477. [11/3]

**GOOD PIPES, STRONG PRODUCTION & ENGAGING COMMUNICATOR** w/fifteen-years experience. Seeking Announcer/PD position in Oldies, Country or A/C format. Pro team player who has worked Top Ten market. CALL: (617) 933-6069. [11/3]

**CAREER WITH A BULLET!** Innovative Rock 40 PD/MD/AT seeks next challenge. I play to win! JEFF: (501) 444-0037. [11/3]

**FIVE MILES FROM THE EPICENTER.** Seeking position a bit further away. 16 years experience w/10 years in programming. NAC, A/C or Pop Jazz format. Gavin NAC nominee. "Colors" PD. MARK HILL: (408) 688-5604. [11/3]

**"I'M A WANNABEE..." "I WANNABEE A PEEDEE". DONE IT ALL...** TV Anchor, rock jock, copywriter & award winning newsmen. 35 years in the biz & I still love programming. Test me. LARRY: (916) 671-4622. [11/3]

**AIR TALENT, PRODUCTION & NEWSPERSON.** Excellent sports knowledge. Prefer AOR or Top 40. JIM PULICE: (313) 751-11549. [11/3]

**WORKAHOLIC FEMALE JOCK** looking for a fix; you provide a gig so I can play the hits! Prefer Top 40 or AOR. Will consider all markets. Five years experience. I run well and get good mileage. LINDA KAE: (612) 571-1759. [11/3]

**FORMER I-107.7** in Seattle, looking to do middays and music. Prefer Top 40 or A/C format. STITCH MITCHELL: (206) 285-0963. [11/3]

**MORNING AT** with five years small/medium market experience. Characters, phones and great production. Looking for morning gig pronto! JIM KELLY: (216) 256-1837. [10/20]

**AT WITH TEN YEARS EXPERIENCE** and top ratings in middays. PD/MD experience. Super voice for A/C or Top 40 and great production. Prefer South or Midwest. DENNIS: (913) 599-5448. [10/20]

**BROADCAST GRAD** looking for entry-level position as AT or in News. Country or MOR format. JAY: (515) 357-5661. [10/20]

**FORMER AT KATM**-Colorado Springs, CO, available for Top 40 or A/C. BOB MAJORS: (719) 599-3143. [10/20]

**PHONES & FUN ARE MY DEAL.** Forget liner-card reading, that's not real, my wit, sarcasm and candor appeal. For a fun A/C, Top 40 or Oldies personality call NEIL: (904) 243-8413. [10/20]

**PACIFIC NORTHWEST:** Five years experience in A/C. Personable delivery w/strong production and degree. Prefer Seattle/WA State/Oregon areas. LEAVE MESSAGE: (206) 365-6950. [10/20]

**AIR TALENT, PRODUCTION, NEWSPERSON** with excellent sports knowledge. Prefer AOR or Top 40 formats. TIM PULICE: (313) 751-1159. [10/20]

## SERVICE REQUEST

**KVLE:** Country station needs product from all labels. Mark Gray, PO Box 832, Gunnison, CO 81230, or call (303) 641-3225. [11/3]

**WDKC:** Country needs product from all labels. Jon Stevens, PO Box 1330, Ft. Pierce, FL 34954, or call (407) 464-01330. [11/3]

**WFEB:** A/C needs CD's from MCA. Glen Dortch, PO Box 358, Sylacauga, AL 35150, [11/3]

**KATD:** Brand new Country station needs service from all labels. Steve O'Neil, 106 Royce Street, Los Gatos, CA 95030, or call (408) 354-6622. [11/3]

**WJMR:** New College Alternative station needs product from all labels. Mike Kinsley, James Madison University, PO Box L247, Harrisonburg, VA 22807. [11/3]

**KAZU:** Station highlights progressive Country & Alternative rock several times a week. Would like service for these genres from all labels. Ace Lopez, PO Box 206, Pacific Grove, CA 93950. [11/3]

*Gavin provides free advertising to RADIO stations with job openings & service requests, as well as to individuals seeking employment. All other advertising must run display. Contact Natalie Cusenza at 415-495-1990 for rates on display advertising and blind boxes. For job openings, availables & service, send your FREE listings by mail or FAX to: Gavin Classified, 140 2nd Street, San Francisco, CA 94105 or FAX at (415) 495-2580. Your FREE listing will be edited accordingly & will run 1-2 weeks unless otherwise specified. Deadline is Monday.*

## NEXT WEEK:



# PERSONAL PICKS

## SINGLES by Dave Sholin



**QUINCY JONES featuring RAY CHARLES AND CHAKA KHAN - I'll Be Good To You** (Warner Bros.)

When the Brothers Johnson version was a hit in the mid-seventies it was one of those hot, hot, top-of-the-hour records. Now master producer/arranger Quincy Jones teams up with the Genius Ray Charles and a superb vocal partner Chaka Khan together with a studio full of top notch players and singers for an updated, energized rendition stamped with a familiar Q for quality!



**NEW KIDS ON THE BLOCK - This One's For The Children** (Columbia)

Unquestionably 1989's been the year of New Kids On The Block, so it's only natural they wrap it up with a perfect song for the season from their new "Merry Merry Christmas" album. Already on a number of key stations, the Kids' message is more than simply words, as CBS Records profits and the group's royalties from the song will be donated to United Cerebral Palsy.

**HOOTERS - 500 Miles** (Columbia)

When folk music caught the ear of America in the sixties it was nearly impossible to step into a coffee house and not hear this song sometime during the evening. While scores of artists have sung it, Bobby Bare was the one to first make it a Top 40 hit in 1963. But among those it's best known for are Peter, Paul and Mary who join in on this tasty reggae flavored arrangement.

**BABYFACE - Tender Lover** (Solar/Epic)

Title song and the followup to his first solo hit, Babyface is one busy guy these days. Uncovering yet another irresistible groove, he calls on some help in the rap department this time around from none other than Bobby Brown.

## ALBUMS by Ron Fell



**KATE BUSH - The Sensual World** (Columbia)

This is such a tall album that singles and videos would almost be self-defeating. Kate Bush's gift is one of a long-playing, poetic musical novelist. Her music is an all-out assault on the senses constructed with a velvet hammer, a guilt-edged, diamond-toothed jigsaw and a voice of peculiarly elegant heavy timbre. Elaborate arrangements from a variety of continental influences coupled with inspirational, resourceful subject matter make for an exotic, if not erotic set. Longtime mentor, David Gilmour of Pink Floyd contributes cameo chords when appropriate, but it's a Bush named Kate who's slowly becoming the First Lady of this administration. Just say "yes" to this literacy campaign.



**Tony Le Mans**

**TONY LeMANS - Tony LeMans** (Paisley Park/Reprise)

If this guy is as good live as he is on record, he's gonna be big. This auspicious debut package simply glows with hot, yet accessible production, thanks in no small part to Scritti Politti's David Gamson. Gamson's keyboards and rhythm fusion should be the envy of any inspiring musician. Tony's debut single, HIGHER THAN HIGH (dedicated to Sly Stone) is already making the scene in Urban Radio. Sure to follow will be ITCHIN' TO BE, BUNDLE OF JOY and PARADISE. Mr. Gamson's production influence contributes considerably to the feel of the project, but Tony stretches in enough directions to indicate he's gonna be a talent with which to be reckoned.

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Gavin Fax: 415-495-2580. The Gavin Report is published fifty weeks a year on the first Thursday of each week. Subscription Rates \$250 for 50 issues or \$140 for 25 issues. Subscription and Circulation inquiries: (415) 495-1990. All rights to any or all of the contents of this publication are reserved.

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**MORE  
PEOPLE  
ARE  
REQUESTING TESLA**

R&R MOST REQUESTED TRACKS	
1	Aerosmith
2	Bonham
3	<b>TESLA</b>
4	Grateful Dead
5	Bad English
6	Billy Joel
7	Kix
8	Rolling Stones



**TESLA  
"Love Song"**

The Smash Debut Single And New Track  
From The Platinum Album The Great Radio Controversy  
The Follow-Up To Their Platinum Debut Mechanical Resonance

**PIRATE RADIO/Los Angeles . . . 8 HOT**  
"Already #3 phones and building!"

**92X/Columbus . . . 7 HOT**  
"Research came back like a Dave Stewart fastball, hot and straight down the pike . . . #7 requests!"

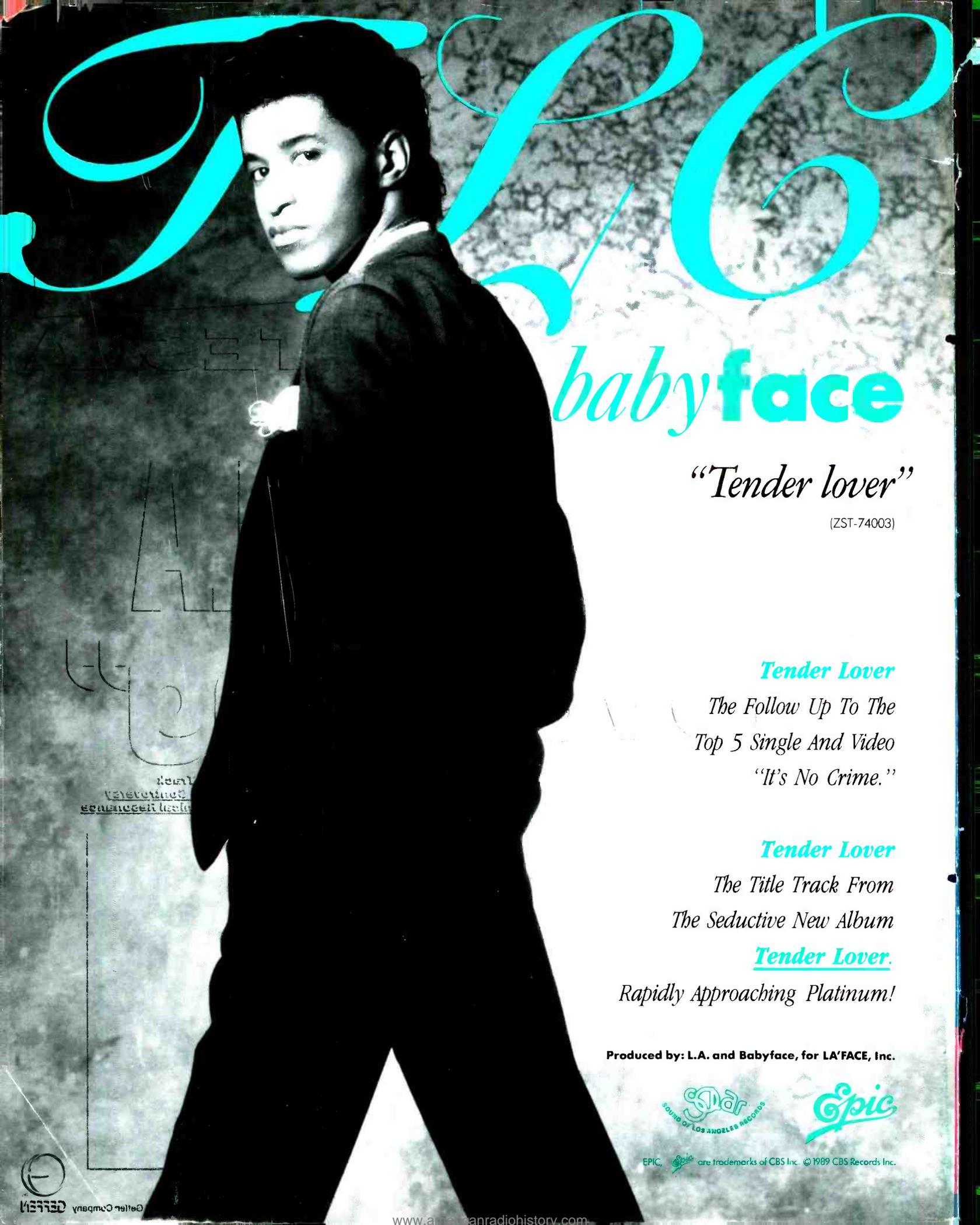
**KIXY/San Angelo**  
"A true performer. Holds at #1 for 3rd week. In prime rotation and still tons of calls. Shows no signs of burn."

**98PXY/Rochester . . . 22-13**  
"With all the Rock 40 product out now, this seems like the one that will work with adults . . .!"

**KWOD/Sacramento . . . 4 HOT**  
"After many weeks of power rotation, this record continues to be our #1 phone record as well as a very active seller."

**TOP 5 REQUESTS ON MTV!**





# *baby*face

*“Tender lover”*

(ZST-74003)

***Tender Lover***

*The Follow Up To The  
Top 5 Single And Video*

*“It’s No Crime.”*

***Tender Lover***

*The Title Track From  
The Seductive New Album*

***Tender Lover.***

*Rapidly Approaching Platinum!*

**Produced by: L.A. and Babyface, for LA'FACE, Inc.**



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