SAIL AWAY ON A BIG WAVE OF SOUND

A Gavin Interview With Irish Songstress

ENYA

JHAN HIBER ON RATINGS & RESEARCH

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

TONY RICHLAND SAYS: DON'T READ THIS

ISSUE 1748, MARCH 17, 1989
The Replacements
Do You Know Who They Replaced?

"I'll Be You"
The New Single
From The Album Don't Tell A Soul
Produced by Matt Wallace and The Replacements
Management: Russell Rieger, Gary Hobbil—High Noon Entertainment ©1989 Sire Records Company
### Top 40

**Most Added**
- **Howard Jones**
  - Everlasting Love (Elektra)
- **Jody Watley**
  - Real Love (MCA)
- **The Outfield**
  - Voices Of Babylon (Columbia)

**Record To Watch**
- **Peter Schilling**
  - The Different Story (World Of Lust And Crime) (Elektra)
- **MADonna**
  - Like A Prayer (Sire/Warner Bros.)
- **Jody Watley**
  - Real Love (MCA)

### Urban

**Most Added**
- **Deon Estus**
  - Heaven Help Me (Mika/Polydor)
- **Jody Watley**
  - Real Love (MCA)
- **Charlie Singleton**
  - Good, Bad & Ugly (Epic)

**Record To Watch**
- **Kevera**
  - Are You Lonely Tonight (Columbia)
- **Deon Estus**
  - Heaven Help Us (Mika/Polydor)
- **Deon Estus**
  - Heaven Help Me (Mika/Polydor)

### A/C

**Most Added**
- **Madonna**
  - Like A Prayer (Sire/Warner Bros.)
- **Steve Winwood**
  - Hearts On Fire (Virgin)
- **Basia**
  - Promises (Epic)

**Record To Watch**
- **Howard Jones**
  - Everlasting Love (Elektra)

### Country

**Most Added**
- **Rosanne Cash**
  - I Don't Want To Spoil The Party (Col)
- **Dan Seals**
  - They Rage On (Capitol)
- **Oak Ridge Boys**
  - Beyond Those Years (MCA)

**Record To Watch**
- **J. C. Crowley**
  - I Know What I've Got (RCA)
- **Steve Wariner**
  - Where Did I Go Wrong (MCA)

### Jazz

**Most Added**
- **Kevin Eubanks**
  - The Searcher (GRP)
- **Chick Corea Akoustic Band**
  - (GRP)
- **Pat Kelley**
  - I'll Stand Up (Nova)

**Record To Watch**
- **Oregon**
  - 45th Parallel (Portrait)
- **Terri Lyne Carrington**
  - Real Life Story (Verve Forecast/PolyGram)

### Adult Alternative

**Most Added**
- **Keven Eubanks**
  - The Searcher (GRP)
- **Chick Corea Akoustic Band**
  - (GRP)
- **Pat Kelley**
  - I'll Stand Up (Nova)

**Record To Watch**
- **Ivan Lins**
  - Love Dance (Reprise)
- **Kevin Eubanks**
  - The Searcher (GRP)
- **Scott Cossu**
  - Switchback (Windham Hill)

### Album

**Most Added**
- **Julian Lennon**
  - Mr. Jordan (Atlantic)
- **The Outfield**
  - "Voices Of Babylon" (Columbia)
- **Stray Cats**
  - "Bring It Back Again" (EMI)

**Record To Watch**
- **New Model Army**
  - "Stupid Questions" (Capitol)
- **Julian Lennon**
  - Mr. Jordan (Atlantic)

### Alternative

**Most Added**
- **Caterwaul**
  - Pin & Web (RS/MCA)
- **The Connells**
  - Fun & Games (TVT)
- **Sidewinders**
  - Witchdoctor (Mammoth/RCA)

**Record To Watch**
- **Guadalcanal Diary**
  - Flip-Flop (Elektra)
RADIO INSURES GOOD HEALTH

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

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

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

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

NORMAN WARNER BROS. NASHVILLE PRESIDENT

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

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

COUNTRY GOES TO COLLEGE

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

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

The label has been hiring college reps since April of 1988. The five will be: Vicki Gilmer, Midwest; Tony Morreale, Southeast; Richard Mulligan, Northeast; Adrienne Palmer, Southwest and Diane Snyder, West Coast. Roy Wunsch, Senior President and General Manager, Nashville Operations, CBS Records said, "CBS Records/Nashville is committed to going deeper than the standard marketing methods and exploring exciting and innovative ways of exposing select artist projects that seemingly have appeal beyond the established boundaries."

IENNER TO CBS?

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

RADI-O-RAMA

IT WAS GOOD TO TALK TO: Steve Perun, who said he's not leaving Y-100, and that he's...
THESE TWO GENTLEMEN ARE IN SEARCH OF ELVIS PRESLEY

HAVE YOU SEEN THE KING?

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

"(619) 239-KING" is the FIRST SINGLE from the new

MOJO NIXON & SKID ROPER

album "ROOT HOG OR DIE".
(7 73335 1/2/4)
Produced by Jim Dickinson on ENIGMA RECORDS.

"(619) 239-KING" is a REAL Phone Number.
CALL NOW!

MTV WORLD PREMIERE VIDEO - MARCH 19TH.
KING TO ENIGMA

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

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

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

O’Neal...
SUSQUEHANA BUYS KNBR

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

PERELLI MOVES UP, CHIN MOVES IN

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

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

BIRTHS

Compiled by Diane Ruder
Our Best Wishes and HAPPY BIRTHDAY To:

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

BIRTHS

Our CONGRATULATIONS to JOE GROSSMAN, National Record Marketing, and his wife, SUSAN, on the birth of their daughter, SARI ASHER. Born March 2nd, weighing 7 lbs., 5 1/2 oz.

CONGRATULATIONS to MARK HERNDON, member of ALABAMA, and his wife, KAREN, on the birth of their first child, daughter, KATY MICHELLE. Born February 20th, weighing 6 lbs., 10 oz.

WEDDING

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

CONGRATULATIONS!
WHEN LOVE COMES TO TOWN
U2 WITH B.B. KING
FROM THE TRIPLE PLATINUM ALBUM
RATTLE & HUM
Produced by Jimmy Iovine
Vocals and Guitar B.B. King (appears courtesy of MCA Records)
Percussion Ms. Bobbye Hall
Backing Vocals Rebecca Evans Russell, Phyllis Duncan, Helen Duncan
Recorded by Dave Ferguson and Cowboy Jack Clement at A&M Studios, Hollywood
Remixed by Shelly Yakus and Rob Jacobs
Assistant Engineer Randy Wine
MOST ADDED

HOWARD JONES (96) (Elektra)
JODY WATLEY (85) (MCA)
THE OUTFIELD (72) (Columbia)
STEVE WINWOOD (60) (Virgin)
MICHAEL DAMIAN (49) (Cypress/A&M)

CERTIFIED

PAULA ABDUL
Forever Your Girl (Virgin)
SWEET SENSATION
Sincerely Yours (A&M)

TOP TIP

MICHAEL DAMIAN
Rock On (Cypress/A&M)
David Essex took this rock anthem to #1 fifteen years ago. Airplay and chart growth indicate listeners' love for this updated effort, too.

RECORD TO WATCH

PETER SCHILLING
The Different Story (World Of Lust And Crime) (Elektra)
KEGL-Dallas’ Jimmy Steal was first to bring this to our attention in mid-January. Hit Factor is now 13%, including Top Ten action at Y105-Orlando.

Editor: Dave Sholin

GAVIN REPORT

TOP 40

2W LW TW

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

CHARTBOUND

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

www.americanradiohistory.com
FIGURES DON'T LIE

FIGURES ON A BEACH

the new single
"You Ain't Seen Nothing Yet"

Produced by Ivan Ivan

from the album FIGURES ON A BEACH

management: Camel Management
© 1989 Sire Records

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### UP & COMING

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

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

the GAVIN REPORT/March 17, 1989

www.americanradiohistory.com
**ROY ORBISON**

"You Got It"

GAVIN TOP 40 13*-12*

#1 - 4 WEEKS AT GAVIN A/C
#1 A/C BILLBOARD & R&R
#1 - 3 WEEKS AT AOR
BILLBOARD LP 6*
BILLBOARD SINGLES 20*-16*

Q105 ADD
KCPW ADD
KTFM ADD

KKBQADD
KISN 12-9
Y106 5-4
KWSS ADD

94Q 7-3
KMOK 2-1
WBBQ 11-9
KXXR 22-12

WMMS 7-5
Q102 17-12
WXKS 9-8
WPFM 15-9

---

**STEVE WINWOOD**

"Hearts On Fire"

GAVIN TOP 40 CHARTBOUND 154/60
GAVIN A/C CHARTBOUND SECOND MOST ADDED
BILLBOARD SINGLES 87*-70*

CKOI
B94
WRVY

KCPX
WBBQ
Y107
WHHY

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

---

**BOY GEORGE**

"Don't Take My Mind On A Trip"

EXPLODING AT R&B 25*-22* AND POP!
GAVIN TOP 40 DEBUT IN UP & COMING 40/40
ADDED AT:
FM102
WXKS
KDON
WNOK

KMEL
HOT 97.7
KXXX
KXX106

---

**INNER CITY**

"Good Life"

A FORMER #1 DANCE RECORD!!
ADDED AT Y100 & B93!!!

HOT97 19-16
POWER96 10-7
KITY 24-20

KTFM ON

B96 14-13
WHYT 19-17
WNOK 27-19

FM102 24-23

KROY 30-27
KWOD ON
Q106 ON

POWER106 30-27

KMEL 4-3
HOT 97.7 34-31

---

**PAULA ABDUL**

"Forever Your Girl"

CLOSING FAST!!

GAVIN TOP 40 CERTIFIED DEBUT 34*
BILLBOARD LP 4*
BILLBOARD SINGLES 55*-45*
R&R BREAKER 40*

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

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<td>148</td>
<td>50</td>
<td>11</td>
<td>77%</td>
<td>8</td>
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<tr>
<td>CHICAGO - You’re Not Alone (Full Moon/Reprise)</td>
<td>242</td>
<td>2</td>
<td>80</td>
<td>112</td>
<td>36</td>
<td>4</td>
<td>8</td>
<td>94%</td>
<td>10</td>
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<tr>
<td>MILLI VANILLI - Girl You Know It’s True (Arista)</td>
<td>233</td>
<td>4</td>
<td>98</td>
<td>60</td>
<td>45</td>
<td>21</td>
<td>5</td>
<td>87%</td>
<td>14</td>
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<tr>
<td>WAS (NOT WAS) - Walk The Dinosaur (Chrysalis)</td>
<td>262</td>
<td>4</td>
<td>24</td>
<td>92</td>
<td>103</td>
<td>33</td>
<td>6</td>
<td>83%</td>
<td>9</td>
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<tr>
<td>ANITA BAKER - Just Because (Elektra)</td>
<td>228</td>
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<td>45</td>
<td>84</td>
<td>74</td>
<td>13</td>
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<tr>
<td>R.E.M. - Stand (Warner Bros.)</td>
<td>262</td>
<td>4</td>
<td>30</td>
<td>57</td>
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<td>43</td>
<td>9</td>
<td>78%</td>
<td>11</td>
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<tr>
<td>ROY ORBISON - You Got It (Virgin)</td>
<td>236</td>
<td>6</td>
<td>36</td>
<td>70</td>
<td>82</td>
<td>35</td>
<td>7</td>
<td>79%</td>
<td>8</td>
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<tr>
<td>BREATHE - Don’t Tell Me Lies (A&amp;M)</td>
<td>201</td>
<td>--</td>
<td>60</td>
<td>97</td>
<td>33</td>
<td>10</td>
<td>1</td>
<td>94%</td>
<td>11</td>
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<tr>
<td>BOBBY BROWN - Roni (MCA)</td>
<td>174</td>
<td>--</td>
<td>72</td>
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<td>3</td>
<td>96%</td>
<td>11</td>
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<tr>
<td>VANESSA WILLIAMS - Dreamin’ (Wing/PolyGram)</td>
<td>218</td>
<td>6</td>
<td>15</td>
<td>46</td>
<td>115</td>
<td>25</td>
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<td>VIXEN - Cryin’ (EMI)</td>
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<td>13</td>
<td>46</td>
<td>95</td>
<td>43</td>
<td>16</td>
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<td>9</td>
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<td>MARTIKA - More Than You Know (Columbia)</td>
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<td>13</td>
<td>29</td>
<td>116</td>
<td>45</td>
<td>20</td>
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<tr>
<td>KARYN WHITE - Superwoman (Warner Bros.)</td>
<td>228</td>
<td>4</td>
<td>10</td>
<td>24</td>
<td>105</td>
<td>72</td>
<td>13</td>
<td>60%</td>
<td>8</td>
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<tr>
<td>POISON - Your Mama Don’t Dance (Enigma/Capitol)</td>
<td>239</td>
<td>5</td>
<td>5</td>
<td>14</td>
<td>123</td>
<td>70</td>
<td>22</td>
<td>59%</td>
<td>7</td>
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<tr>
<td>38 SPECIAL - Second Chance (A&amp;M)</td>
<td>239</td>
<td>13</td>
<td>3</td>
<td>14</td>
<td>67</td>
<td>96</td>
<td>16</td>
<td>35%</td>
<td>8</td>
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<tr>
<td>MADONNA - Like A Prayer (Sire/Warner Bros.)</td>
<td>308</td>
<td>30</td>
<td>--</td>
<td>6</td>
<td>45</td>
<td>140</td>
<td>87</td>
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<tr>
<td>ANIMOTION - Room To Move (Polydor/PolyGram)</td>
<td>245</td>
<td>7</td>
<td>4</td>
<td>7</td>
<td>49</td>
<td>123</td>
<td>55</td>
<td>24%</td>
<td>6</td>
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<tr>
<td>DEON ESTUS - Heaven Help Me (Mika/Polydor)</td>
<td>260</td>
<td>16</td>
<td>--</td>
<td>5</td>
<td>41</td>
<td>132</td>
<td>66</td>
<td>17%</td>
<td>5</td>
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<tr>
<td>BON JOVI - I'll Be There For You (Mercury/PolyGram)</td>
<td>257</td>
<td>19</td>
<td>5</td>
<td>5</td>
<td>42</td>
<td>101</td>
<td>85</td>
<td>20%</td>
<td>4</td>
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<tr>
<td>TONE LOC - Funky Cold Medina (Delicious Vinyl/Island)</td>
<td>200</td>
<td>32</td>
<td>9</td>
<td>20</td>
<td>44</td>
<td>63</td>
<td>32</td>
<td>36%</td>
<td>5</td>
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<tr>
<td>DEF LEPPARD - Rocket (Mercury/PolyGram)</td>
<td>227</td>
<td>8</td>
<td>1</td>
<td>8</td>
<td>28</td>
<td>116</td>
<td>66</td>
<td>16%</td>
<td>4</td>
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<tr>
<td>LUTHER VANDROSS - She Won’t Talk To Me (Epic)</td>
<td>182</td>
<td>2</td>
<td>1</td>
<td>9</td>
<td>53</td>
<td>78</td>
<td>39</td>
<td>34%</td>
<td>9</td>
</tr>
<tr>
<td>DINO - 24/7 (4th &amp; Broadway/Island)</td>
<td>151</td>
<td>5</td>
<td>13</td>
<td>11</td>
<td>44</td>
<td>53</td>
<td>25</td>
<td>45%</td>
<td>9</td>
</tr>
<tr>
<td>ENYA - Orinoco Flow (Geffen)</td>
<td>182</td>
<td>25</td>
<td>10</td>
<td>14</td>
<td>21</td>
<td>40</td>
<td>52</td>
<td>27%</td>
<td>16</td>
</tr>
<tr>
<td>JOHNNY KEMP - Birthday Suit (Columbia)</td>
<td>191</td>
<td>14</td>
<td>--</td>
<td>2</td>
<td>27</td>
<td>57</td>
<td>91</td>
<td>15%</td>
<td>6</td>
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<tr>
<td>CHER &amp; PETER CETERA - After All (Geffen)</td>
<td>220</td>
<td>26</td>
<td>--</td>
<td>--</td>
<td>7</td>
<td>69</td>
<td>118</td>
<td>3%</td>
<td>4</td>
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<tr>
<td>PAULA ABDUL - Forever Your Girl (Virgin)</td>
<td>220</td>
<td>48</td>
<td>1</td>
<td>3</td>
<td>10</td>
<td>45</td>
<td>113</td>
<td>6%</td>
<td>3</td>
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<tr>
<td>SWEET SENSATION - Sincerely Yours (Atco)</td>
<td>143</td>
<td>30</td>
<td>7</td>
<td>12</td>
<td>16</td>
<td>30</td>
<td>48</td>
<td>24%</td>
<td>8</td>
</tr>
<tr>
<td>SA-FIRE - Thinking Of You (Cutting/Mercury/PolyGram)</td>
<td>144</td>
<td>42</td>
<td>6</td>
<td>6</td>
<td>26</td>
<td>24</td>
<td>40</td>
<td>26%</td>
<td>8</td>
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<tr>
<td>SIMPLY RED - It's Only Love (Elektra)</td>
<td>166</td>
<td>10</td>
<td>--</td>
<td>--</td>
<td>9</td>
<td>44</td>
<td>103</td>
<td>5%</td>
<td>6</td>
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<tr>
<td>LIVING COLOUR - Cult Of Personality (Epic)</td>
<td>175</td>
<td>44</td>
<td>--</td>
<td>4</td>
<td>7</td>
<td>25</td>
<td>95</td>
<td>6%</td>
<td>3</td>
</tr>
<tr>
<td>ROBBIE NEVIL - Somebody Like You (EMI)</td>
<td>171</td>
<td>42</td>
<td>--</td>
<td>--</td>
<td>3</td>
<td>15</td>
<td>111</td>
<td>1%</td>
<td>3</td>
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<tr>
<td>PASADENAS - Tribute (Right On) (Columbia)</td>
<td>163</td>
<td>20</td>
<td>--</td>
<td>--</td>
<td>10</td>
<td>31</td>
<td>102</td>
<td>6%</td>
<td>5</td>
</tr>
<tr>
<td>HOWARD JONES - Everlasting Love (Elektra)</td>
<td>160</td>
<td>96</td>
<td>--</td>
<td>--</td>
<td>3</td>
<td>4</td>
<td>57</td>
<td>1%</td>
<td>2</td>
</tr>
<tr>
<td>STEVE WINWOOD - Hearts On Fire (Virgin)</td>
<td>154</td>
<td>60</td>
<td>--</td>
<td>2</td>
<td>--</td>
<td>9</td>
<td>83</td>
<td>1%</td>
<td>3</td>
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<tr>
<td>THE FIXX - Driven Out (RCA)</td>
<td>133</td>
<td>9</td>
<td>--</td>
<td>4</td>
<td>18</td>
<td>25</td>
<td>77</td>
<td>16%</td>
<td>6</td>
</tr>
<tr>
<td>TIFFANY - Radio Romance (MCA)</td>
<td>131</td>
<td>5</td>
<td>--</td>
<td>--</td>
<td>14</td>
<td>43</td>
<td>69</td>
<td>10%</td>
<td>5</td>
</tr>
<tr>
<td>JODY WATLEY - Real Love (MCA)</td>
<td>129</td>
<td>85</td>
<td>--</td>
<td>--</td>
<td>3</td>
<td>20</td>
<td>21</td>
<td>2%</td>
<td>2</td>
</tr>
<tr>
<td>WINGER - Seventeen (Atlantic)</td>
<td>115</td>
<td>17</td>
<td>1</td>
<td>3</td>
<td>10</td>
<td>24</td>
<td>60</td>
<td>12%</td>
<td>6</td>
</tr>
<tr>
<td>DURANDURAN - Do You Believe In Shame? (Capitol)</td>
<td>109</td>
<td>40</td>
<td>--</td>
<td>--</td>
<td>3</td>
<td>66</td>
<td>--</td>
<td>2</td>
<td></td>
</tr>
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</table>
Pepsi's recent decision to pull the Madonna commercial came on the heels of advertiser controversy surrounding the Fox network program "Married...With Children." Even if you feel Pepsi overreacted to the "Like A Prayer" video, they were exercising their right to make that determination based on how they felt it would affect their image and business. The furor regarding "Married...With Children" is quite different. By all reports, an upset suburban Detroit housewife complained about the show's subject matter and decided it was inappropriate family fare. By threatening a boycott of companies who advertise on the show, she exerted enough pressure to get the producers to tone down the scripts (although it was mentioned that that was going to happen anyway). She also got plenty of media attention. Is it possible one woman's intimidation tactics could yield those type of results? From time to time every programmer is subjected to an irate listener who hears a record or a jock bit that "offends" their moral sensibilities. While it is important not to disregard any disgruntled member of the audience, overreaction can be much more harmful.

Movement into the top twenty propels ANIMOTION from a 13% to 24% HIT FACTOR. WBNQ Bloomington, IL takes it all the way from 30-19 and PD Mike Justin admits he "didn't realize it was going to be this big!" Mike reports top ten phones in all dayparts with a wide demographic spread. Other strong gains at WIGY 30-18, KPAT 15-10, WCLG 27-19, KZI03 19-14, WQUT 10-5, WZQZ 26-17, KQAA 23-10, KZLS 25-19, KWTX 26-20 and FM104 27-23.

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

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

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

Thirty adds makes SWEET SENSATION's first Top 40 appearance even more impressive. Steve Ellis and Kevin McCabe move it 2-1 at HOT97 while crooners at Z100, Steve Kingston and Frankie Blue show a healthy 21-16 increase. Huge on the West Coast at KSTN 13-10, KWWX 15-7, HOT 97.7 1-1, KDON 10-7, KWSS 13-10 and X100 11-10. New on KSNK, KUBE, KQRY, KYEA, KZFN, KOZE, KISN, KWES, KAKS, KZOR, KZUT, WBGQ, KDZB, KEEZ, WMFM, WHHY, WYKS, WSKM, WHTK, WSTW, WMJQ, etc.

Twenty adds take THE BELLE STARS very close to topping 100 total reports. Hollywood insiders are expecting "Rain Man" to sweep the Academy Awards in a few weeks, which should make this remake that much hotter. On the move at WAVY debut #12, WNYZ debut #23, Q105 26-21, Z100 20-18, WTIC/WM 26-20, WTII 27-19 and Q102 debut #27. Added at WBTX, WDQX, G105, 100KHH, X100, KEZY, KHSQ, KYEA, KAKS, KKKY and KXIS.

According to Laura Wonka, MD at KSND Eugene, OR, her town is in love with MIACHEL DAMIAN. The star of "The Young And The Restless" is making a musical mark with his track, "Rock On," off of the "Dream A Little Dream" soundtrack. Laura reports "top ten phones across the board" and moves it 31-23. Brad King, PD at 99KG Salina, confirms the same response and Steve Chase at KGLI Sioux City, IA says he's surprised to find all requests coming from adults 18 plus with enough calls to put it in the top three request-wise. Debuts #17 at Y95 and added #19 on KEGL. Also new on KPLZ, KUBE, KC101, PRO/FM, Q107, WAVA, WQID, WDFX, WZQZ, WYAV, Z104, KDWB, KCPW, KZZZ, KZQZ, KDWZ, G96, etc.

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

Yet another surge of activity on TOMMY PAGE, who climbs 6-5 for Tony Waitekus at WCIL Carbondale, IL where it's been top ten on the phones for weeks. New believers include WJET Erie, KDWB Minneapolis, Z103 Tallahassee, PRO/FM Providence, KQ Tucson, K3YZ Grand Island, KGOT Anchorage, KSNK Eugene, KWIN Stockton, KYYA Billings, etc. In the "battle of the ballad bulge" it looks like a winner.

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

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

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

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

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

March 17, 1989/Week in Radio
COOL JAZZ. L-R, Soundwings’ Doc Remer, Sanchez Chapman, GRP’s Duke DuBois and Gavin’s Keith Zimmerman (or is it Kent?).

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

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

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

GUNS N’ ROSES N’ GEFFEN N’ GAVIN. L-R, Geffen’s Eddie Gilbreath and Tom Zutaut, Duff of Guns N’ Roses, Geffen’s Robin Rothman and Al Coury.
...ON RATINGS & RESEARCH
by Jhan Hiber

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

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

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

WHY CHANGE IT?

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

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

DAPART DIARY DEBUTS

Can any of you recall what happened when the Daypart Diary results came back from the Summer '86 survey? In a nutshell, chaos erupted. In not just one market—but in all metros—listening dropped by an average of 10%. In Summer! Right! Anybody knee-high to a radio knows that listening levels always jump during the summer as a result of school-age listeners having more time to spend with our medium.

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

THE COLRAM DIARY EMERGES

Obviously faced with an angry industry, Arbitron had to do the research two-step. First, they told us that they would liberalize the edit rules. What this did was to quickly give a boost to radio listening levels hurt by the new diary look. Some entries that had formerly gotten one quarter hour of credit would now be entitled to six. How's that for boosting your TSL in a hurry? If you were a PD in the Fall '86 book and saw your levels jump, the new edit rules likely had a part to play.

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

Enter COLRAM.

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

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

KEY DIFFERENCES

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

- The language level of the instructions has been simplified to the sixth grade level.
- The new definition of "listening." Listening is now defined as "any time you can hear a radio—whether you choose the station or not."

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

- Note the absence of any barriers between the dayparts.
- See how "elastic" each daypart can be—there's no specific start/end time for any of the dayparts.
- People now can check a new "location"—namely, "At Work."
- At the bottom of each page, the note about "If you didn't hear . . ."

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

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

March 17, 1989 the GAVIN REPORT 13
The big news these days is the gradual decline of Eastern Airlines. The developments at Eastern offer a multitude of lessons, but they are not the lessons being trumpeted in the media. In this three-part series, we'll review some implications of the Eastern debacle for you, the practicing or aspiring manager.

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

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

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

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

\[ \text{P-R-C.} \]

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

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

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

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

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

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

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

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

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

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

Many managers don't have a clear answer to that question because it leads us to the "revenue" side of the equation. The revenue side of the equation involves, very simply, getting an ever-increasing number of customers to purchase the firm's goods and services at competitive, if not premium, prices. As most successful firms have found, the revenue side of the equation involves two basic factors. One is an obsession with the customer. This involves an unwavering commitment to superb quality of product and service, and to extraordinary responsiveness to customer needs and wants. The second factor is constant innovation. This involves constant additions and improvements—small and large—to the firm's portfolio of products and services, as well as constant improvements in customer service—before, during and after sale.

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

An obsession on the revenue side, however, demands attributes that many managers resist: Vision, risk, passion, love of product or service, long-term strategic and financial commitment, intuition, a bias for action, and an unshakable commitment to stay glued to the customer and to view employees as vital partners in the process. Despite the platitudes about "customers" and "innovation" that are given lip service these days, many managers are simply accustomed to viewing their role as passionless, non-intuitive analytically-detached administrators, psychologically and personally removed from their customers and employees. Similarly, many managers are so wedded to standard capital budgeting that they are uncomfortable in asking questions like: "Can we take some chances and think about this expenditure as an investment in potential revenues?" or "What might be the long-term costs or long-term fall in revenues if we don't spend money on X, Y, and Z today?"

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

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

Is it any wonder that Eastern Airlines has declared bankruptcy?

TO BE CONTINUED...
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TO BE CONTINUED.
ON MANAGEMENT
by Oren Harari

IMAGINE, AGAIN

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

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

Wow! Could this start a trend? Can you imagine what would happen if companies really had to stand behind their products or services? Good retailers like Nordstrom, Land’s End and L.L. Bean have done so for a long time, which probably explains why they’re so successful. On the other hand, can you imagine a shrink giving you a refund if you don’t get better? Can you imagine a lawyer, accountant or consultant giving you a refund if they screwed up your case, or if nothing improves for you as a result of her services?

Any of these professionals who would offer such a service guarantee would be more likely to get my business, even if they charged more. How about yours?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

IT’S NOONETIME AND HE’S INTO SOMETHING GOOD
Peter Noone dropped by the offices of KIIS-Los Angeles with a copy of his single “I’m Into Something Good.” From left: Police Squad officer C. J. Graham, KIIS MD Kevin Weatherly, Noone and Cypress’ Tami Shawn.
**BIOFEEDBACK**

by Ron Fell

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

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

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

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

• **Christmas**
  The ultraprophets of the Psychick Revolution don’t consider themselves as a “joke” band, yet they’re comfortable with their critical status as an “absurd” band. This Boston trio have even moved their base of operations to Texas they refer to as Absurd, USA, a.k.a. Las Vegas, Nevada.

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

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

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

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

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

• **Steve Winwood**
  His new single, HEARTS ON FIRE, was cowritten by Steve with Jim Capaldi, with whom Steve played in Traffic.

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

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

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

• **Aretha Franklin**
  Her next single, due in April, will be a duet with Elton John.

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

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

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

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**Switching to N.R.S.C.**

by Eric Norberg

Although it is fairly inexpensive for an AM station to implement the N.R.S.C. audio standard, which consists of raising high frequency response to 10 kHz, and then a "brick wall" filter to cut off all audio above that point, a lot of broadcasters haven't switched. The reason, for some, is fear that the station will sound less bright (since they often use more boost than the N.R.S.C. standard incorporates, and since it stops high frequency transmission above 10,000 kHz). This is better, then, is encouraging to all who have such fears. It comes from Brian Henry, former radio engineer in San Francisco, and now Owner/Chief Engineer of KLKL/1250 AM in the small community of Willits, California.

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

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

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

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

Thanks to Brian for sharing his expertise, and I hope it has overcome some of the resistance of programmers and engineers at AM stations to installing this "emphasis..."
“Downtown” is #1 all over Scandinavia and breaking across Europe. Now “Downtown” arrives in America from Camilla, Dag and Jan, the Norwegian trio One 2 Many, whose principal songwriter Dag Kolsrud performed and arranged for the group A-Ha at the height of their chart success.
system. As I said, the FCC is looking to make the N.R.S.C. standard mandatory—and I hope they do—because now it appears the equipment manufacturers won’t start designing wideband AM receivers incorporating the N.R.S.C. de-emphasis curve until it is made a national standard.

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

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

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

It’s Official! Rykodisc has finished negotiations for the David Bowie “RCA Masters.” The 18 albums will cover everything from the 1969 Space Oddity through the 1983 Ziggy Stardust: The Motion Picture. The rights to these albums, licensed to RCA by Bowie, reverted to the artist in 1984. In working with Bowie, Rykodisc has assumed custodianship of his master and art archives from the RCA era and is currently looking for additional material. This will be a boon for radio because now they’ll have great CD reproductions of these great albums.

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

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

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

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

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

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

When You Play It, Say It!

SEMINAR PHOTOS CONT...

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

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

WBCN’s Oedipus pleases the crowd at the Alternative Conclave.

March 17, 1989/the GAVIN REPORT
ORINOCO FLOW AND ITS HUNDREDS OF VOICES

by Keith Zimmerman

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

After nearly a year in the making, Enya's first "non-soundtrack" effort, Watermark, arrived Stateside via Geffen Records. The single, "Orinoco Flow" has enjoyed worldwide chart topping status and the LP has captured the imagination of adult music fans. We spoke to both Enya and Nicky Ryan about Watermark's vivid imagery, their painstaking recording technique and Enya, Roma and Nicky's special style of musical teamwork.
KEITH ZIMMERMAN: A song like “Orinoco Flow” is so vivid because the musical arrangements absorb the imagery of the lyrics. The instrumentation resembles oceans and currents, which is what the lyrics are about.

ENYA: Nicky and I use words as sounds. Even though the lyrics are strong emotionally, we’re more conscious of the way the words complement the sounds that we’ve arranged. Hence we use Gaelic, Latin and English. We’re not worried about what language we’re going to use. It has to sound right with the track.

NICKY RYAN: When Roma approaches the lyric, almost everything is finished, but the lead vocal. She fits the lyrics right into the sound.

KZ: Roma’s interpretation of the music. If the melody to “Evening Falls...” suggests loneliness and alienation, she then tailors the lyrics to complete that feeling.

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

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

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

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

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

ENYA: In 1983, I started to compose music. This happened by going back to classical piano and recording myself as I progressed. I started to improvise and compose piano melodies. After I finished the sixth piece, Roma thought it was great for films because it was all instrumental. She thought we’d wait forever and nobody would hear the music. We had to introduce it to someone and she had David Putnam in mind. Nicky and I sort of held back. She said no, and got in contact with Putnam and sent him a tape. He loved the melodies, and Roma met with him and came out with the script for The Frog Prince.

NR: In the early days it was a B movie, but it was a foot in the door. Pardon the pun, but it was a giant step forward because we could use Putnam’s name, and he has a lot of respect. Once we had a project it was time to put a studio together because it was cheaper to build one than to pay regular studio costs.

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

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

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

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

KZ: The almost operatic structure of “Cursum Perficio” suggests that you’ve had classical training.

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

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

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

NR: On a piece like “Storms In Africa,” there could be four or five hundred overdubs in all you can bounce tracks until you run out of them. Let’s say you’re working with 24 tracks in the studio. You fill 22 of those tracks and bounce them down to two. Then you start again. When you fill them all and bounce them, you start again and so on. It’s extremely time consuming filling all those tracks, but there’s no sound in the world like it.

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

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

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

March 17, 1989/Keith GAVIN REPORT
**TOP TIP**

**ROBERT BROOKINS**

Don't Tease Me (MCA)

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

**RECORD TO WATCH**

**CONSTINA**

Are You Lonely Tonight (Columbia)

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

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**CHARTBOUND**

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<thead>
<tr>
<th>ARTIST TITLE LABEL</th>
<th>Reports</th>
<th>Adds</th>
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<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
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*Debut in chartbound*
SOUL TRAIN SALUTE
Paula Abdul stands out at the party for the Soul Train Award nominees where she and comedian Sinbad made the announcements. Pictured above are (l-r) Don Cornelius, executive producer of the show, Ms. Abdul, Sinbad, who appears on the sitcom “A Different World”, Chuck Morrison, VP of Black and Hispanic Consumer Marketing for Coca Cola USA, and Michael Steele, Director of Black and Hispanic Consumer Marketing for Coca Cola USA.

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

Welcome back to three of our favorite correspondents: Tony Gray and Vinnie Brown, WRKS/FM-New York and Earl Boston, WMGL-Charleston. Vinnie mentioned that the number one request tune in New York City, De La Soul’s “Me, Myself & I”, proves once again that Teddy Riley knows the right way to get the job done! Earl Boston said he likes the Constina, calling it “A beautiful ballad with beautiful lyrics, from a beautiful woman.” He also likes the Grady Harrell, saying “He’s a Sam Cooke clone, and should do well across the country.” Roshon Vance, WQIM-Montgomery, is getting great response to the Grady Harrell, too, and reports, “With this one, he should find his niche in the marketplace, and it will catapult him into a top hit!”

ANITA BAKER is in the studio re-mixing her next single, Lead Me Into Love and should be on your desks soon. P.C. Wiley, WGSW-Greenwood, likes the Charlie Singleton and says “Every programmer should have this smoker on theair!” Johnnie Walker, KRNB-Memphis, became a poet when talking about her record to watch, Chaka Khan: “Excellent smooth adult groove!” Kermit Crockett, WTLZ-Indianapolis, raves about the Mica Paris: “Nice vocals, I like it a lot and expect adults and young adults to call for it.” Ciao for now, Betty.

March 17, 1989/the GAVIN REPORT

UP & COMING

<table>
<thead>
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<td>41</td>
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<td>GRADY HARRELL - Sticks &amp; Stones (RCA)</td>
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<td>41</td>
<td>8</td>
<td>BLUE MAGIC - Romeo &amp; Juliet (Def Jam/Columbia)</td>
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<td>39</td>
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<td>JEFFREY OSBORNE - All Because Of You (A&amp;M)</td>
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<td>LIA - True Obsession (Virgin)</td>
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<td>ANNE G. - If She Knew (Atlantic)</td>
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<td>LATEASHA - Move On You (Rawsome/Slam)</td>
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<td>ALEXANDER O’NEAL - (What Can I Say) To Make You Love Me (Tabu)</td>
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<td>CONSTINA - Are You Lonely Tonight (Columbia)</td>
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<td>STETSASONIC featuring FORCE MD's - Float On (Tommy Boy)</td>
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<td>ROBERTA FLACK - Uh-Uh Ooh Ooh Look Out (Here It Comes) (Atlantic)</td>
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<td>ALEESE SIMMONS - I Want It (Orpheus/EMI)</td>
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<td>STOP THE VIOLENCE MOVEMENT - Self-Destruction (Jive/RCA)</td>
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<td>PAUL LAURENCE - Make My Baby Happy (Capitol)</td>
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<td>ATENSION - Let Me Push It To Ya (Island)</td>
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<td>AL JARREAU - All Or Nothing At All (Reprise)</td>
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<td>CHARLIE SINGLETON - Good, Bad &amp; Ugly (Epic)</td>
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<td>INNER CITY - Good Life (Virgin)</td>
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<td>STARPOINT - Tough Act To Follow (Elektra)</td>
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<tr>
<td>21</td>
<td>10</td>
<td>* ROBERT BROOKINS - Don't Tease Me (MCA)</td>
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<tr>
<td>17</td>
<td>-</td>
<td>GERALD ALBRIGHT - In The Mood (Atlantic)</td>
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DROPPED: #21-Five Star, #29-Paula Abdul, #32-Cheryl ’Pepsi’ Riley, #36-Sweet Obsession, Ice-T, Def Jef, Jamm.

INSIDE URBAN

LP CUTS

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

JAMES "J.T." TAYLOR & REGINA BELLE - All I Want Is Forever (Epic)
TODAY - Girl I've Got My Eyes On You (Motown)
ASHFORD & SIMPSON - I'll Be There For You (Capitol)
DONNA ALLEN - Joy And Pain (Ocean/Atco)
JONATHAN BUTLER - More Than Friends (Jive/RCA)
CHERRELLE - Affair (Tabu)
EL DEBARGE - Real Love (Motown)
BOBBY BROWN - Every Little Step (MCA)
VESTA WILLIAMS - 4 U (A&M)
JOHNNY KEMP - Birthday Suit (Columbia)
JODY WATLEY - Real Love (MCA)
KARYN WHITE - Love Saw It (Warner Bros.)
SKYY - Start Of A Romance (Atlantic)
DINO - 24/7 (4th & Broadway/Island)
CHRISTOPHER MAX - More Than Physical (Virgin)
ALYSON WILLIAMS - Sleep Talk (Def Jam/Columbia)
NEW EDITION - Crucial (MCA)
GUY - I Like (MCA)
BOY GEORGE - Don't Take My Mind On A Trip (Virgin)
THE PASADENAS - Tribute (Right On) (Columbia)
Z'LOOKE - Love Sick (Orpheus/EMI)
WENDY & LISA - Are You My Baby (Columbia)
RADIANT - Something's Got A Hold On Me (Columbia)
TEN CITY - That's The Way Love Is (Atlantic)
KID'N PLAY - Rollin' With Kid'N Play (Select)
DEON ESTUS - Heaven Help Me (Mika/Polydor)
TONE LOC - Funky Cold Medina (Delicious Vinyl/Island)
AL B. SURE! - If I'm Not Your Lover (Warner Bros.)
SHEENA EASTON - Days Like This (MCA)
CHAKA KHAN - Baby Me (Warners Bros.)

Reports  Adds  Heavy  Medium  Light  Hit Factor Weeks

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78   --  67  8  3  96%  10
78   --  59  13  6  92%  9
73   --  45  22  6  91%  8
70   --  65  5  --  100%  10
65   1  54  7  3  93%  9
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72   --  8  43  21  70%  5
92   15  10  44  23  58%  3
66   --  24  33  9  86%  5
72   3  10  36  23  63%  5
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62   3  15  36  8  82%  7
67   2  16  35  14  76%  5
62   7  17  26  12  69%  3
62   7  10  30  15  64%  5
72   10  4  27  31  43%  4
62   1  1  43  17  70%  6
62   4  3  30  25  53%  5
45   --  7  31  7  84%  8
53   6  9  28  10  69%  7
51   5  11  19  16  58%  7
72   20  3  27  22  41%  3
58   13  12  22  11  58%  5
58   7  2  22  27  41%  3
54   7  7  21  19  51%  5
57   11  3  20  23  40%  3

NEW RELEASES by Betty Hollars and John Martinucci

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

NATALIE COLE - Miss You Like Crazy (EMI)
This sweet ballad is made-to-order for those long-distance dedications and broken relationships. After one listen the hook sticks!

ARETHA FRANKLIN & ELTON JOHN - Through The Storm (Arista)
We find Aretha teaming up with the most unexpected people. On her upcoming album she does this duet with Elton, a duet with James Brown, and yet another with Whitney Houston. This dynamic song, arranged and produced by Narada Michael Walden, is the title cut from the album.

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

ATLANTIC STARR - My First Love (Warner Bros.)
Something tells us that we are going into the wedding season. Atlantic Starr has just released a new ballad written, arranged and produced by two members of the Starr, David and Wayne Lewis.
**JOBS**

**WNAT/WONZ** has future openings for ATs who want to work with major market guys in new multi-track production studios. T&R: Steve Wiseman, 20Ferral, Natchez, MS 39120. [3/17]

**COUNTRY KHAK-Cedar Rapids, IA**, needs a p/t AT. T&R: Tim Colson, The Center, Suite 450, 4252nd Street SE, Cedar Rapids, IA 52401. [3/17]

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

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

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

**SOUTHERN 100,000 WATT FM** soon-to-be part of Nashville market. Seeking energetic AT for f/t and p/t positions. All dayparts open. Production Director needed as well. Experience necessary. T&R: Power Broadcasting, 333 Murphy Road #25, Bowling Green, KY 42101. [3/17]

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


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**TOP 40 FM104-Minneapolis, CA**, seeks off-the-air Production Director. B-track studio/multiples needed. T&R: Gary DeMaroney, 3401 Dale Road #700, Modesto, CA 95356. No calls, please. [3/17]

**NEWSFALK/FM COMBO** has a reporter/anchor position available. College degree and experience preferred. T&R: Rebecca Roberts, KUHL/KKFY-FM, PO Box 1954, Santa Maria, CA 93456. Females and minorities encouraged. [3/17]

**25,000 WATT COUNTRY GIANT AM KBUF-Garden City, KS**, needs an AT. T&R: Lory Williams, PO Box 798, Garden City, KS 67846. [3/17]

**MIDWEST FAMILY RADIO** is seeking experienced on-air talent. Openings for programming talents. T&R: Don London, Midwest Family Programming, PO Box 99, Lacrosse, WI 54602. [3/17]

**KAT/FM-Dubuque, IA**, needs a f/t air personality w/production skills. At least 6 mos. exp. required. T&R: Susie Wells, Woodward Communications Inc., PO Box 668, Dubuque, IA 52001. EOE [3/17]

**TRAFFIC REPORTERS & anchors needed** at Metro Traffic SF. Must be familiar with Bay Area roads and have energetic personality. T&R: Joe McConnell, 185 Berry #5841, San Francisco, CA 94107. [3/17]

**POWER93-Huntsville, AL**, needs a Production Director & midday personality. T&R: Jay Hasting, 137 McMurtrie, Huntsville, AL 35806. [3/17]

**A/C KSCB-Liberal, KS**, needs a morning personality w/experience. Strong prod. a plus. T&R: Mark David, PO Box 3125, Liberal, KS 67905. [3/17]

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


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


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

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

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**NEXT WEEK: JONATHAN BUTLER**

March 17, 1989 the GAVIN REPORT
## MOST ADDED

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<td>You Got It</td>
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<td>Debbie Gibson</td>
<td>Lost In Your Eyes</td>
<td>Atlantic</td>
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<td>KENNY G (Vocal by SMOKEY ROBINSON)</td>
<td>We've Saved The Best...</td>
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<td>Mike + The Mechanics</td>
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<td>Just Because</td>
<td>Elektra</td>
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<td>CROSBY, STILLS, NASH &amp; YOUNG</td>
<td>Got It Made</td>
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<td>7</td>
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<td>All I Want Is Forever</td>
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<td>Heart Can't Tell You No</td>
<td>Warner Bros.</td>
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<td>LIVINGSTON TAYLOR</td>
<td>City Lights</td>
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<td>CARLY SIMON</td>
<td>Let Me Run</td>
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<td>SIMPLY RED</td>
<td>It's Only Love</td>
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<td>PETER NOONE</td>
<td>I'm Into Something Good</td>
<td>Cypress/A&amp;M</td>
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<td>22</td>
<td>22</td>
<td>Neil Diamond</td>
<td>This Time</td>
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<td>Rod Stewart</td>
<td>My Heart Can't Tell You No</td>
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<td>ENYA</td>
<td>Orinoco Flow</td>
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<td>CHER &amp; PETER CETERA</td>
<td>After All</td>
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<td>Tell Me Why</td>
<td>Gold Castle</td>
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<td>29</td>
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<td>Robert Palmer</td>
<td>She Makes My Day</td>
<td>EMI</td>
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<td>Rick Astley</td>
<td>She Wants To Dance With Me</td>
<td>RCA</td>
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<td>31</td>
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<td>PAUL CARRACK &amp; TERRI NUNN</td>
<td>Romance</td>
<td>Columbia</td>
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<td>32</td>
<td>NYLONS</td>
<td>Poison Ivy</td>
<td>Windham Hill/A&amp;M</td>
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<td>Sire/Warner Bros.</td>
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<td>JAMES &quot;JT&quot; TAYLOR &amp; REGINA BELLE</td>
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<td>DINO</td>
<td>24/7</td>
<td>4th &amp; Broadway/Island</td>
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<td>37</td>
<td>BOYS CLUB</td>
<td>The Loneliest Heart</td>
<td>MCA</td>
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<td>38</td>
<td>38</td>
<td>LOVE &amp; MONEY</td>
<td>Hallelujah Man</td>
<td>Mercury/Polagram</td>
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<td>39</td>
<td>Taylor Dayne</td>
<td>Don't Rush Me</td>
<td>Arista</td>
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<td>40</td>
<td>40</td>
<td>BASIA</td>
<td>Promises</td>
<td>Epic</td>
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## RECORD TO WATCH

<table>
<thead>
<tr>
<th>EDITORIAL COMMENT</th>
<th>SONG TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>The momentum of 'Roll With It' continues to snowball.</td>
<td>HOWARD JONES</td>
<td>Everlasting Love</td>
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Number one MOST ADDED in Top 40 this week. No reason for this not to happen here.

---

### CHARTBOUND

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
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<tbody>
<tr>
<td>STEVE WINWOOD</td>
<td>Hearts On Fire</td>
<td>Virgin</td>
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<tr>
<td>SOUTHERN PACIFIC</td>
<td>All Is Lost</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>GLENN FREY</td>
<td>Livin' Right</td>
<td>MCA</td>
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<tr>
<th>REPORTS</th>
<th>ADDS</th>
<th>HEAVY</th>
<th>MEDIUM</th>
<th>LIGHT</th>
<th>HIT FACTOR</th>
<th>WEEKS</th>
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<tr>
<td>64</td>
<td>51</td>
<td>8</td>
<td>5</td>
<td>12%</td>
<td>1</td>
<td></td>
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<tr>
<td>62</td>
<td>35</td>
<td>7</td>
<td>20</td>
<td>11%</td>
<td>2</td>
<td></td>
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<tr>
<td>51</td>
<td>17</td>
<td>17</td>
<td>17</td>
<td>33%</td>
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34 FIRST-WEEK REPORTS INCLUDING:
3WM ADD
WMT/FM ADD
WORG ADD
KSCB ADD
KAYN ADD
KBLQ ADD
WKCX ADD
WNUA ON
WSKY ADD
WSKI ADD
KLDI ADD

THE SHAPe OF WHAT’S TO COME

"Circle"

THE NEW TRACK FROM
Edie Brickell + New Bohemians

PRODUCED AND ENGERNIZED BY PAT MOWAT
ARTIST DIRECTION: MONTY KARAH
© 1989 The David Geffen Company

THE FOLLOW-UP TO
THE MULTI-FORMAT HIT
"WHAT I AM"
FROM THE DEBUT ALBUM
SHOOTING RUBBERBANDS AT THE STARS
NOW APPROACHING DOUBLE PLATINUM.
Number one since the 24th of February, ROY ORBISON’s “You Got It” is still topping the chart. It’s margin of victory is larger now than in any previous week.

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

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

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

Last week’s TOP TIP, MADONNA’s “Like A Prayer,” in its second week debuts at number 33. Among the stations which made it our number one MOST ADDED were KOST, KX95, WNSR/FM, K101, WELI and CKFM.

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

A record that we feel is being underplayed is “The Loneliest Heart” by the Boys Club. Their previous single, “I Remember Holding You” went top five in A/C with almost 170 stations, where as the new one, even more A/C sounding, is a hundred stations shy of that. It’s 59% success factor with players is good enough to get it charted, but let’s put some ears to it boys and girls!!

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

LOVE & MONEY debuts “Hallelujah Man” at 38. Among the converted are HEAVY rotators WKYE, WNDN, KBMG and KLDI. Among the newly converted are adders WTNY, WSKY, WKJ0/FM, KVSF, KKB and WNC.

This week’s TOP TIP comes as no surprise to 51 A/C’s. STEVE WINDWOOD’s “Hearts On Fire” is smokin’. It’s already on WKXW, WSKY, WEBE, WJON, KFMB, B100, WAFL, KS95, WTRX, WTWR, WKYE, WEZC and KSAL.

RECORD TO WATCH last week, SOUTHERN PACIFIC’s “All Is Lost,” is not following its title. All is NOT lost with 35 new ADDS. Coming on is KKKO, KCBF, KOFY/FM, KSGT, WMYX, WLIP, WBEC/AM, WJON. Even with no help from the Country format this group will prove to fit any A/C boots.

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

Please note: Take a look at the blue Gavin reporters book for the list of new Adult Contemporary stations. WELCOME aboard!!
Plenty O’Hits!!!
## HIT FACTOR

**A/C Research:**  
**Diane Reimer/Ron Fell**

<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<tr>
<td>ROY ORBISON - You Got It (Virgin)</td>
<td>223</td>
<td>--</td>
<td>208</td>
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<td>4</td>
<td>98%</td>
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<tr>
<td>DEBBIE GIBSON - Lost In Your Eyes (Atlantic)</td>
<td>209</td>
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<td>183</td>
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<td>4</td>
<td>97%</td>
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<td>KENNY G (Vocal by SMOKEY ROBINSON) - We've Saved The Best For Last (Arista)</td>
<td>211</td>
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<td>170</td>
<td>30</td>
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<td>94%</td>
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<td>BANGLES - Eternal Flame (Columbia)</td>
<td>202</td>
<td>3</td>
<td>165</td>
<td>29</td>
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<td>96%</td>
<td>6</td>
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<td>ANITA BAKER - Just Because (Elektra)</td>
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<td>155</td>
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<td>102</td>
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<td>136</td>
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<td>148</td>
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<td>92%</td>
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<td>86</td>
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<td>CHICAGO - You're Not Alone (Full Moon/Reprise)</td>
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<td>BOY MEETS GIRL - Bring Down The Moon (RCA)</td>
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<td>LUTHER VANDROSS - She Won't Talk To Me (Epic)</td>
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<td>27</td>
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<td>83%</td>
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<td>NEIL DIAMOND - This Time (Columbia)</td>
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<td>34</td>
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<td>ROY WAID - My Heart Can't Tell You No (Warner Bros.)</td>
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<td>36</td>
<td>55</td>
<td>24</td>
<td>79%</td>
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<td>ENYA - Orinoco Flow (Sail Away, Sail Away, Sail Away) (Geffen)</td>
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<td>17</td>
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<td>19</td>
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<td>SHERIFF - When I'm With You (Capitol)</td>
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<td>29</td>
<td>48</td>
<td>15</td>
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<td>DEON ESTUS - Heaven Help Me (Mika/Polydor)</td>
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<td>41</td>
<td>5</td>
<td>58</td>
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<td>ROBERTA FLACK - Uh-Uh Ooh Ooh Look Out (Here It Comes) (Atlantic)</td>
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<td>57</td>
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<td>KARLA BONOFF - Tell Me Why (Gold Castle)</td>
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<td>13</td>
<td>56</td>
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<td>ROBERT PALMER - She Makes My Day (EMI)</td>
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<td>9</td>
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<td>RICK ASTLEY - She Wants To Dance With Me (RCA)</td>
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<td>24</td>
<td>44</td>
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<td>PAUL CARRACK &amp; TERRI NUNN - Romance (Theme From Sing) (Columbia)</td>
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<td>6</td>
<td>50</td>
<td>37</td>
<td>52%</td>
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<td>NYLONS - Poison Ivy (Windham Hill/A&amp;M)</td>
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<td>7</td>
<td>8</td>
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<td>32</td>
<td>57%</td>
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<td>MADONNA - Like A Prayer (Sire/Warner Bros.)</td>
<td>104</td>
<td>55</td>
<td>4</td>
<td>26</td>
<td>19</td>
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<td>5</td>
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<td>KARYN WHITE - Superwoman (Warner Bros.)</td>
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<td>16</td>
<td>9</td>
<td>27</td>
<td>24</td>
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<td>5</td>
<td>6</td>
<td>39</td>
<td>13</td>
<td>71%</td>
<td>9</td>
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<td>DINO - 24/7 (4th &amp; Broadway/Island)</td>
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<td>11</td>
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<td>25</td>
<td>52%</td>
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<td>BOYS CLUB - The Loneliest Heart (MCA)</td>
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<td>4</td>
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<td>59%</td>
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<td>LOVE &amp; MONEY - Hallelujah Man (Mercury/PolyGram)</td>
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<td>TAYLOR DAYNE - Don't Rush Me (Arista)</td>
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<td>66%</td>
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<td>15</td>
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## PLUS FACTOR

**Records which received the greatest increase in HIT FACTOR.**

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

*Hit Factor is a percentage of stations which have it in Heavy or Medium rotation. i.e: 100 stations playing the record — 50 stations have it in Heavy or Medium rotation — Hit Factor = 60%*

Total Reports This Week **231**

Last Week **220**

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30

the GAVIN REPORT/March 17, 1989

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www.americanradiohistory.com
CLASSIFIEDS  cont. from page 25

JOBS

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

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

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

TOP 40 KBOZ/FM-Bozeman, MT, has a 7-mid opening. Contact Dave Visscher: (406) 586-5468. [3/10]

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


AVAILABLE

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

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


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


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

ROCK ’N ROLL ANIMAL wants to bring savage amusement to your station. Prefer AOR. AT/MD/Asst PD. JOHN SAVAGE: (507) 334-5140. [3/10]

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

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

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

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

PD/AT. Looking for opportunity. Let’s talk. TOM KELLY: (916) 342-5898. [3/10]

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

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

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

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

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

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

SERVICE

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

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

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

WEVA: A/C needs CDs from all labels. Will Stone, PO Box 1056, Emporia, VA 23847. [3/10]

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

**Most Added**

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<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tr>
<td>Rosanne Cash</td>
<td>(50)</td>
<td>Columbia</td>
</tr>
<tr>
<td>Dan Seals</td>
<td>(46)</td>
<td>Capitol</td>
</tr>
<tr>
<td>Oak Ridge Boys</td>
<td>(40)</td>
<td>MCA</td>
</tr>
<tr>
<td>Earl Thomas Conley</td>
<td>(39)</td>
<td>RCA</td>
</tr>
<tr>
<td>Desert Rose Band</td>
<td>(35)</td>
<td>MCA/Curb</td>
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</tbody>
</table>

**Top Tip**

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

**Record to Watch**

J.C. Crowley

I Know What I've Got (RCA)

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

**Chartbound**

<table>
<thead>
<tr>
<th>Artist Title</th>
<th>Label</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<tbody>
<tr>
<td>Earl Thomas Conley</td>
<td>Love Out Loud</td>
<td>RCA</td>
<td>132</td>
<td>39</td>
<td>2</td>
<td>25</td>
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<td>20%</td>
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<tr>
<td>Desert Rose Band</td>
<td>She Don't Love Nobody</td>
<td>MCA/Curb</td>
<td>125</td>
<td>35</td>
<td>2</td>
<td>22</td>
<td>66</td>
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<tr>
<td>Gene Watson</td>
<td>Back In The Fire</td>
<td>Warner Bros.</td>
<td>102</td>
<td>33</td>
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<td>12</td>
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<tr>
<td>Dan Seals</td>
<td>They Rage On</td>
<td>Capitol</td>
<td>102</td>
<td>46</td>
<td>--</td>
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Editor: Lisa Smith
Assoc. Editor: Cyndi Hoelzie
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<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td>ROSANNE CASH</td>
<td>I Don't Want To Spoil The Party</td>
<td>Columbia</td>
</tr>
<tr>
<td>SUZY BOGGUSS</td>
<td>Somewhere Between (Capitol)</td>
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<td>JOHNNY CASH</td>
<td>Ballad Of A Teenage Queen (Mercury)</td>
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<td>CHARLEY PRIDE</td>
<td>White Houses (16th Ave.)</td>
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<tr>
<td>SAWYER BROWN</td>
<td>Old Pair Of Shoes (Capitol/Curb)</td>
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<tr>
<td>JONI HARMS</td>
<td>I Need A Wife (Universal)</td>
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<tr>
<td>LARRY BOONE</td>
<td>Wine Me Up (Mercury)</td>
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<tr>
<td>CHARLIE DANIELS BAND</td>
<td>Cowboy Hat In Dallas (Epic)</td>
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<tr>
<td>GAIL DAVIES</td>
<td>Waiting Here For You (MCA)</td>
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<tr>
<td>MASON DIXON</td>
<td>Exception To The Rule (Capitol)</td>
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<tr>
<td>JAMES HOUSE</td>
<td>Don't Quit Me Now (MCA)</td>
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<tr>
<td>GARY STEWART</td>
<td>Rainin' Rainin' Rainin' (HighTone)</td>
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<tr>
<td>J.C. CROWLEY</td>
<td>I Know What I've Got (RCA)</td>
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<td>OAK RIDGE BOYS</td>
<td>Beyond Those Years (MCA)</td>
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<td>MEL McDANIEL</td>
<td>Walk That Way (Capitol)</td>
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<td>TANYA TUCKER</td>
<td>Call On Me (Capitol)</td>
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<tr>
<td>TAMMY WYNETTE</td>
<td>Next To You (Epic)</td>
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<tr>
<td>CHRIS AUSTIN</td>
<td>Blues Stay Away From Me (Warner Bros.)</td>
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<tr>
<td>STELLA PARTON</td>
<td>I Don't Miss You Like I Used To (Airborne)</td>
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<tr>
<td>CROSBY, STILLS, NASH &amp; YOUNG</td>
<td>This Old House (Atlantic)</td>
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<tr>
<td>TONY PEREZ</td>
<td>Oh How I Love You (Reprise)</td>
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<td>RONNIE MCDOWELL</td>
<td>Sea Of Heartbreak (Curb)</td>
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<td>MARCY BROTHERS</td>
<td>Threads Of Gold (Warner Bros.)</td>
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<tr>
<td>ASLEEP AT THE WHEEL</td>
<td>Chattanooga Choo Choo (Epic)</td>
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<tr>
<td>RUSSELL SMITH</td>
<td>Wonder What She's Doing Tonight (Epic)</td>
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**UP & COMING**

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<tr>
<th>Reports</th>
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<tr>
<td>20</td>
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</tbody>
</table>

**INSIDE COUNTRY**

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

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

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

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

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

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

March 17, 1989/the GAVIN REPORT
NEW RELEASES by Lisa Smith & Cyndi Hoeltze

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

TIM MENSY - Hometown Advantage
(Columbia)
Mensy, who wrote Shenandoah’s “Mama Knows” and T.G. Sheppard’s “She Didn’t Break My Heart,” does a dandy job on his first solo effort for CBS. You can hear the influence of his heroes Lefty Frizzell and Merle Haggard on this cool swing tune produced by Bob Montgomery.

GARTH BROOKS - Much Too Young
(To Feel This Damn Old) (Capitol)
What starts off as just another Country tale of life on the road is made sublime by Brooks' expressive voice and the song’s great hook. Seems this Tulsa native knows a thing or two about bronc riding, too. We’re looking forward to hearing what else Garth has to offer.

TANYA TUCKER - Call On Me (Capitol)
Tanya’s got a lot of good things going on in her life right now, with a baby due soon and three nominations at the upcoming Academy Of Country Music Awards. This third single from her “Strong Enough To Bend” album should keep the good things going. Written by Gary Scruiges, it’s a more Country/pop feel to it than anything she’s put out in a while.

Bertie Higgins with Roy Orbison - Leah (Southern Tracks)
Here’s a unique number to brighten your
JAZZ NEW RELEASES

ONE MORE FOR THE ROAD - CHARLES BROWN (ALLIGATOR)

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

THE AVENUE - KIMBAL DYKES (MUSIC WEST)

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

HOMAGE - PETER KATER (GAIA)

Peter Kater started out as a Keith Jarrett fan. Leaving the East Coast for the wilds of Colorado, Kater has since incorporated his trademark melodies. Melodically, Homage is his lushest work. I like the way he combines a distinct percussive background wave on the title track. Acoustic reinforcements of flute and cellos position Kater as relaxing, yet ethereal. Yet it's the use of bongos, balisongs, frame drums and other percussion that gives Homage organic and orchestral depth.

THE SEARCHER - KEVIN EUBANKS (GRP)

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

MAGNOLIA NIGHTS - BILL KING (GAI)

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

I'LL STAND UP - PAT KELLEY (NOVA)

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

CHICK COREA AKOUSTIC BAND (GRP)

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

AMORPHISM - MASASHIKO SATOH (PORTRAIT)

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

THE GOLDEN WIRE - ANDY SUMMERS (PRIVATE MUSIC)

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

AFTER IMAGE - DAVID PETERSON (NEBULA)

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

March 17, 1989 (The Gavin Report)
### MOST ADDED

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

### TOP TIP

**KEVIN EUBANKS**  
**THE SEARCHER** (GRP)

Kevin’s latest Most Added gives him ‘automatic’ artist status.

### RECORD TO WATCH

**OREGON**  
45th PARALLEL (PORTRAIT)

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

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### CHARTBOUND

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist(s) / Album(s)</th>
<th>Notes</th>
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<td>1</td>
<td>MARTIN TAYLOR - SARABANDA (GAIA)</td>
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<td>TURTLE ISLAND STRING QUARTET - METROPOLIS (WINDBAM HILL JAZZ)</td>
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<td>TRAUT/RODBY - THE GREAT LAWN (COLUMBIA)</td>
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<td>DAVID MANN - INSIGHT (ANTILLES NEW DIRECTION/ISLAND)</td>
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<td>Marcus Roberts - The Truth Is Spoken Here (Novus/RCA)</td>
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<td>KEVIN EUBANKS - THE SEARCHER (GRP)</td>
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<td>WINDOWS - THE FRENCH LAUNDRY (CRYPTSY/A&amp;M)</td>
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<td>ROBIN EUBANKS - DIFFERENT PERSPECTIVES (JMT/PolyGram)</td>
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<td>SHERRY WINSTON - LOVE MADNESS (HEADFIRST/K-TEL)</td>
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<td>BUDDY MONTGOMERY - SO WHY NOT? (LANDMARK)</td>
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<td>Robin Eubanks - Different Perspectives (JMT/PolyGram)</td>
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<td>ERIC GALE - IN A JAZZ TRADITION (EMARCY/POLYGRAM)</td>
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<td>Mulgrew Miller - The Countdown (LANDMARK)</td>
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<td>Sadao Watanabe - Elis (Elektra)</td>
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<td>Garry Dial and Dick Oatts (DMP)</td>
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<td>Joe Beck - Back To Beck (DMP)</td>
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<td>Michael Hayes - I Vibe (STA/RBI)</td>
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<td>Silo Down and Other Tales (DMP)</td>
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<td>RAY BRYANT - GOLDEN EARRINGS (EMARCY/POLYGRAM)</td>
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<td>David Balmer - Becoming Became (Chase Music Group)</td>
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<td>ALEX BUGNON - LOVE SEASON (EMI)</td>
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<td>Dave McKenna Quartet - No More Ouzo For Puzo (Concord Jazz)</td>
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<td>MASAHIKO SATOH - AMORPHISM (PORTRAIT)</td>
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<td>Kim Pansly - Pansly Sketches #1 (Optimism)</td>
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<td>MANTIKA - NO HEROES (SOUNDWINGS)</td>
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<td>JAMES WILLIAMS - MAGICAL TRIO 2 (EMARCY/POLYGRAM)</td>
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<td>Maynard Ferguson - High Voltage (Intima)</td>
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<td>BENNY CARTER - MY KIND OF TROUBLE (PABLO)</td>
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<td>Gerald Albright - Bermuda Nights (Atlantic)</td>
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<td>SCOTT COSSU - SWITCHBACK (WINDBAM HILL)</td>
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<td>Harry Connick, Jr. - 20 (Columbia)</td>
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<td>ERNIE WATTS WITH GAMALON - PROJECT: ACTIVATION EARTH (AMHERST)</td>
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<td>JERGEL DALTO - RENDEZ-VOUS (CEETHA)</td>
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<td>DAVID ARKENSTONE - ISLAND (NARADA/EQUINOX/MCA)</td>
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<td>Enya - Watermark (Geffen)</td>
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**KEVIN EUBANKS** (GRP)  
**PAT KELLEY** (NOVA)  
**CHICK COREA AKOUSTIC BAND** (GRP)  
**OREGON** (PORTRAIT)  
**IVAN LINS** (REPRISE)  
**DIRTY DOZEN BRASS BAND** (COLUMBIA)  
**RALPH PETERSON QUINTET** (BLUE NOTE)  

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**MEMBERS ONLY** (MUSE)  
**ERIC GALE** (ARTFUL BALANCE)  
**RALF ILLENBERGER** (NARADA/EQUINOX)  
**BILL KING** (GAIA)  
**CHAKA KHAN** (WARNER BROS.)  
**JACK WALRATH** (BLUE NOTE)  

Dropped: #38 Richa Cole, #40 DeFranco/Gibbs, #42 Tom Harrell, #44 Do ah, #46 Brian Melvin’s Nightfood

#47 Joe LoCascio, #48 Freeway Philharmonic, #60 Bley/Swallow, Rick Flauding.

*Debuts in chartbound
ROB MOORE - THE BREEZE
“One of the BEST so far this year! My personal favorite, as well as many listeners across the country, on the BREEZE network. Great Phones!”

MONICA LOGAN - KBLX
“He’s an artist with talent that transcends all formats. Phones are off the hook!”

JOHN FROST - THE OASIS
“Our audience has reacted very positively to this record. It adds a special spice to THE OASIS.”

LEE HANSEN - SMN
“Major Phones! Alex is perfect wave music. It’s sensuous and romantic. It makes you feel like there’s a fireplace in the room.”

BOB CHURCH - WLOQ
“This Swiss, New Yorker hits a good groove. Love season is happening!

Everybody’s Talking About...

LOVE SEASON
ON
ORPHEUS™ RECORDS

WHEN YOU PLAY IT-SAY IT!
### MOST ADDED

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

### TOP TIP

**SHERRY WINSTON**
- LOVE MADNESS (HEADFIRST/K-TEL)

**SCOTT COSSU**
- SWITCHBACK (WINDHAM HILL)

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

### RECORD TO WATCH

**IVAN LINS**
- LOVE DANCE (REPRISE)

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

### ADULT ALTERNATIVE

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<td>Keiko Matsui - Under Northern Lights (MCA)</td>
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<td>Tanita Tikaram - Ancient Heart (Reprise)</td>
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<td>Deborah Henson-Conant - On The Rise (GRP)</td>
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<td>Al Jarreau - Heart’s Horizon (Reprise)</td>
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### CHARTBOUND

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<td>PETER KATER (GAIA)</td>
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<td>JAMES LEE STANLEY (BEACHWOOD/CHAMELEON)</td>
<td>SHOW OF HANDS (IRS/MCA)</td>
<td>MICHAEL DEEP (HIGHER OCTAVE)</td>
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Dropped: #33 Roberta Flack, #44 Brian Melvin’s Nightfood, #45 Russ Barenberg, #48 Tom Scott, Manteca, Dial/Oatts. *Debuts in chartbound
TURTLE ISLAND STRING QUARTET
"Metropolis"

TOP 5 BOUND!

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

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

THANK YOU JAZZ RADIO!!

SCOTT COSSU
"Switchback"

CROSSOVER WINNER

GAVIN ADULT ALTERNATIVE:
#3 Most Added 49*-22*

GAVIN JAZZ:
#5 Most Added Debut-45*

R&R NAC:
#1 Most Added Debut-28*

R&R CJ:
#3 Most Added 15/10

MAC JAZZ LP:
#3 Most Added Debut-35*

FMQB NEW HORIZONS:
#1 Most Added Debut-23*

INSIDE ALTERNATIVE RADIO by Peter Standish

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

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

COMMERCIAL ALTERNATIVE RADIO: SURVIVING AND THRIVING
by Jody Peterson, WNCS-Montpelier
(note: this session was lead by Mike Summers, KJQN-Salt Lake City)

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

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

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

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

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

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

PROMOTIONAL OPPORTUNITIES AND STATION IMAGE
By Renee Blake, WKXL-Concord, NH

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

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

CONTINUED TO PAGE 46

the GAVIN REPORT/March 17, 1989
WESTERN BLOOD - THE SANDMEN (A&M)

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

MR. JORDAN - JULIAN LENNON (ATLANTIC)

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

FAIR AND SQUARE - WASHINGTON SQUARES (GOLD CASTLE)

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

WITCHDOCTOR - SIDEWINDERS (MAMMOTH/RCA)

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

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

March 17, 1989/ the GAVIN REPORT
MOST ADDED

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

TOP TIP

STRAY CATS
"BRING IT BACK AGAIN" (EMI)

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

RECORD TO WATCH

THE OUTFIELD
"VOICES OF BABYLON" (COLUMBIA)
The Outfield play it deep this time-somewhere between Venus and Mars. Big out-of-the-box space record!

Editor: Kent Zimmerman

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1 REPLACEMENTS (SIRE/REPRISE) "I"LL"
2 ELVIS COSTELLO (WARNER BROS.) "VERONICA" "THIS"
3 XTC (VIRGIN/GEFFEN) "MAYOR"
4 REM (WARNER BROS.) "TURN" "STAND" "POP"
5 LOU REED (SIRE/WARNER BROS.) "DIRTY" "BUSLOAD"
6 ROY ORBISON (VIRGIN) "MYSTERY" "GOT"
7 EASTERHOUSE (COLUMBIA) "FIGHTING" "REDBIRD"
8 The Fixx (RCA) "Driven"
9 Midge Ure (Chrysalis) "God"
10 U2 (ISLAND) "GOD II"
11 MELISSA ETHERIDGE (ISLAND) "SIMILAR" "CHROME"
12 Wayne Toups, Dropped:
13 CROSBY, STILLS, NASH & YOUNG (ATLANTIC) "THAT" "MADE"
14 JULIAN LENNON (ATLANTIC) "HEAVEN"
15 BAD COMPANY (Atlantic) "Shake"
16 COWBOY JUNKIES (RCA) "SWEET"
17 JULIAN LENNON (ATLANTIC) "HEAVEN"
18 APR 14 21 Traveling Wilburys (Wilbury/Warner Bros.) "End" "Tweeter""
19 APR 17 20 JULIAN LENNON (ATLANTIC) "HEAVEN"
20 DAVID CROSBY (A&M) "Drive" "Monkey"
21 MAY 28 22 LITTLE AMERICA (GEFFEN) "WHERE"
22 JON BUTCHER (Pasha/Capitol) "Send" "Might"
23 APR 30 25 FIREFLY (ATLANTIC) "LIFE"
24 APR 27 26 Bruce Cockburn (Gold Castle) "Tree"
25 APR 27 25 Guns N' Roses (Geffen) "Patience" "Used"
26 APR 19 17 LITTLE AMERICA (GEFFEN) "WHERE"
27 APR 15 23 DAVID CROSBY (A&M) "Drive" "Monkey"
28 MAY 28 22 STRAY CATS (EMI) "BRING"
29 JUN 24 33 DEF LEPPARD (MERURY/POLYGRAM) "ROCKET"
30 MAY 30 25 TANITA TIKARAM (REPRISE) "TWIST"
31 JUN 29 30 BONNIE RAITT (CAPITOL) "THING"
32 JUN 23 33 THE OUTER LIMITS (ATLANTIC) "THE THINGS"
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50 JUN 23 33 THE OUTER LIMITS (ATLANTIC) "THE THINGS"

CHARTBOUND

CRUEL STORY OF YOUTH (COLUMBIA) "CRUEL"
SAM PHILLIPS (VIRGIN) "EARTH"
SKID ROW (ATLANTIC) "YOU"H"
PROCLAIMERS (CHRYSALIS) "500"
BULLET BOYS (WARNER BROS.) "FOR"
INDIGO GIRLS (EPIC) "FEARS"
STEVE WINWOOD (VIRGIN) "HEARTS"
NEVILLE BROTHERS BAND (A&M) "FIRE"
GRAHAM PARKER (RCA) "CORRUPTION"
THE CONNELLS (TVT) "SOMETHING"
HOWARD JONES (ELEKTRA) "EVOLVING"
* INDIGO GIRLS (EPIC) "FEARS"
* STEVE WINWOOD (VIRGIN) "HEARTS"
* NEVILLE BROTHERS BAND (A&M) "FIRE"
* GRAHAM PARKER (RCA) "CORRUPTION"
* THE CONNELLS (TVT) "SOMETHING"
* HOWARD JONES (ELEKTRA) "EVOLVING"

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

www.americanradiohistory.com
HUMAN RIGHTS NOW!
The Official Book of the Concert for Human Rights Foundation World Tour
Text by James Henke
(Salem House Press—$15.95)
Back in 1948 when jazz music was rebel music, and Cary Grant and James Stewart were kings of the silver screen, a document was drafted and ratified by many of the nations throughout the world—including South Africa. That document, entitled the Universal Declaration of Human Rights guaranteed many of the basic human rights that we Americans tend to take for granted. Cut to 1988—forty years after the Declaration was signed en masse. Many flagrant violations of these rights still go on. Such was the seed and inspiration for a series of concerts presented by Amnesty International featuring a core group consisting of Sting, Peter Gabriel, Bruce Springsteen, Tracy Chapman and Youssou N'Dour. Just published is the graphically beautiful account of the Worldwide Tour that not only tells a story with a series of breathtaking color photos, but contains a running narrative of the on-road adventures, both on stage and inside many of the meetings the organizers and artists had with the heads of the countries in which they performed.

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

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

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

## TOP TIP

**INDIGO GIRLS**

**INDIGO GIRLS** (EPIC)

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

## RECORD TO WATCH

**NEW MODEL ARMY**

'STUPID QUESTIONS'

(CAPITOL-12)

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

## IMPORT/INDIE

...THRILL KILL KULT (WAX TRAX)

'DEVIIL'

MURPHY'S LAW (PROFILE)

'PANTY'

LOOP (ROUGH TRADE) 'BLACK'

GAYE BYKERS ON ACID (CAROLINE) 'YOU'

LIVE SKULL (CAROLINE) 'SAW'

RED TEMPLE SPIRITS (NATE STARKMAN) 'DARK'

WOLFGANG PRESS (ROUGH TRADE-12) 'KANSAS'

TOO MUCH JOY (ALIAS) 'KICKING'

YO LA TENGO (COYOTE) 'BARNABY'

LEGENDARY PINK D. (WAX TRAX) 'MANIAC'

## CHARTBOUND

**SIDEWINDERS** (MAMMOTH/RCA)

'CATERWAUL' (IRS/MCA)

'WOLF'

'NEVILLE BROTHERS (A&M)' 'MOON'

'NEW MODEL ARMY' (CAPITOL-12) 'FIRE'

**RADIATORS** (EPIC)

'CONFIDENTIAL'

'STUPID'

**LOVE & MONEY** (MERCURY)

'MAN'

'HAPPY MONDAYS' (ELEKTRA-12)

'H.JONES' (ELEKTRA) 'LOVE'

'WROTE'

Dropped: #39 G.Sand, #42 Enya, #44 N. Ebb, #50 Go-Betweens.

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**the GAVIN REPORT**

Reports accepted Mondays at 9 AM through 5 PM Tuesdays
Station Reporting Phone (415) 495-1900
Gavin Fax: 415-495-2580

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**www.americanradiohistory.com**
Great Danes

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

CONTINUED FROM PAGE 40

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

Be enthusiastic and make your staff feel special. Morale matters. Everything that is going on behind the scenes seeps through onto the air, including station camaraderie.

When the time to make your staff members feel important professionally with proper orientation, training, regular staff meetings and aircheck critiques. Budget for some social gatherings for your staff. Remember them when freebies are made available.

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

Some specific promotions mentioned included one in which KUSF-San Francisco was faced with a commercial competitors giveaway of a Porsche and $10,000. They chose to turn the rivial’s event to their advantage. Their budget limited them fiscally but not creatively so they utilized a sense of humor and the realization that most people don’t believe they’ll ever win that Porsche anyway. The station found an old Audi with seven things wrong with it and offered it as a prize to the person who could identify its seven faults. The Audi came complete with a stack of dimes to feed parking meters and assorted LP’s in the backseat. WKXL-Concord, NH tied in with their community’s needs with a “Music Zone Snowbank” promotion. During the winter of ‘88, the “Snowbank” coordinated with our local Salvation Army Thrift Shop to accept warm clothing, shoes and blankets for people in need. Contributors signed a “Deposit Slip” that went into a fishbowl when they brought in their clothes. They also received their choice of an album or CD (generously donated by record labels). The contributions were kept separate from all others and the County Welfare Department determined who needed them most. Those people were given a “Withdrawal Slip” which entitled them to take advantage of these blankets and clothes at no cost. The Thrift Shop normally charges for items, but as part of the promotion these were free. Finally a name was drawn from the fishbowl for a prize donated by a local merchant whose name was mentioned on station “Snowbank” promos.

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

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

NEW RELEASES

Yellow Moon - THE NEVILLE BROTHERS

(A&M)

Like so many great artists, the Neville Brothers have struggled to capture their essence and sizzling live performance in the studio. Over the years the freeze-frame results on their recordings have not lived up to their high powered microphone. Fortunately the band is allowed to be themselves. Traditionalist fans and critics’ desire to preserve the band as musical icons has been an albatross that they’ve successfully shaken. This release brings their rich musical heritage to the nineties by mixing traditional sounds and images with advanced technology. The key, however, is that they manage the technology, rather than being dominated by it. You’ll need a high powered microscope to find one mediocre song on Yellow Moon — the best studio album the Neville Brothers have ever produced. PETER STANDISH

Face Out - LOOP (Chapter 22/ Rough Trade)

Although their discography has grown to seven releases since 1986, this is Loop’s first full-length LP. Multi-layered noisy guitars surround and carry you into Loop’s own spiral of sound. Key tracks: “Black Sun,” “This Is Where You End” and “Got To Get It Over.” “Torch’d” will consume you with scorching guitar work. ROBERT BARONE

Witch Doctor - SIDEWINDERS (Mammoth/RCA)

Hailing from Tuscon, Arizona, this quartet delivers a distinctive Post-Punk rock sound with a tinge of country thrown in. “What She Said” will light up your phones. Also check out “Cigarette,” the brooding cover of Neil Diamond’s “Solitary Man” and “Tears Like Flesh.” RB

Wine Dark Sea - VANILLA CHAINSAWS

(Phantom-Australia)

The Vanilla Chainsaws create bright songs with teeth by blending guitar chords and pop melodies. Lead singer Simon Drew’s stellar vocals are complimented by the group’s hook-structured songs. “Years Go By,” “To The Shore” and “The Journey” are the best cuts on this five song EP. You can contact Phantom (who released this in January) at Box A566, Sydney South 2000, Australia.
Sometimes we record the sound in the monitor (control) room where the actual speakers are. I surround the sound with a lot of reverb, so in fact that reverb is going back into the microphone as she’s singing. That doubles the effect. The reverb is always going straight onto the tape. I don’t add it later in the mix. You get this big build-up of ambiance. You don’t get that by twisting a knob.

KZ: Did you invent this approach?
NR: I don’t know. I have a funny feeling it was done before.

KZ: Now that your music is making worldwide impact, are you going to support the record with live appearances? Will you leave the studio to become band-leaders?
ENYA: Everyone in the studio has this problem of recreating it live. They have to rearrange the music especially for the stage. It’s something we look forward to doing. But we’d like to work on another album because of the repertoire. We feel we don’t have enough to bring on the road with us.
NR: We have the other album she did for the BBC, but that’s a soundtrack. If you put those two albums together it would be far too slow. We would like to do another album and plan a tour of the world properly, bringing a small choir with us, a powerful but small orchestral section, some synths and Enya.

KZ: Nicky would be there doing the sound.
ENYA: Yes, he would be.

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

KZ: My general impression is that families in Ireland and Scotland encourage musical talent among their children more than the English do.
ENYA: My family is very musical. I always encountered music of some kind. My grandparents were involved in music. My parents were in show business, in dance bands playing music. It goes back years and years for me. My involvement was inevitable.
NR: The English used to have the edge on talent. I couldn’t point my finger at a group and say “that’s where it ended.” The whole music scene in England got very stagnant and the punks tried to do something about it. But there was a process of alienation with kids and their parents going on.

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

KZ: Did you always want to become a solo artist after leaving Clannad?
ENYA: I wouldn’t call myself utterly solo because of the influence that Nicky and Roma have on the music. It’s very much three personalities in the music and we certainly don’t have any rules and regulations about how we work.

KZ: One of these days you’ll be doing music for a major motion picture. Do you think that a major film project could happen soon?
ENYA: We’ve had lots of offers for film work but we want to concentrate on the second album.
NR: We’d like to do a nice movie, but we’re at the stage where it has to be something that really takes our fancy. Before, we would have jumped on almost any project. There’s a lot of people who would like us to do films, but the right project hasn’t come up yet.

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

KZ: Which film director would you like to work with if you had a choice?
ENYA: I know Roma would like to work with Ridley Scott. (Blade Runner, Alien, The Duelists, Someone To Watch Over Me) She loves his films. For me it would have to be a very understanding director, and he would have to put importance on the music. I find that directors tend to leave the music until too late and they don’t involve the musician. They should open their minds a little bit more about music on film.

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

KZ: Did the Ryans introduce you to synthesizers?
ENYA: No. I was playing the Prophet 5 with Clannad. I was basically involved with synthesizers then.

KZ: There’s a hesitation on your part to mention your past association with Clannad. It’s as though you don’t want people to lump them both into one musical camp.
ENYA: It was only two years of work with Clannad. It took six years to get Watermark together. It should be stressed that there’s more importance in those last six years than the two years with Clannad. Basically, nothing really happened musically. I was another vocal texture added to the group and I was dictated as to what to play. In that way, there’s no relevance to talk about that period in time.
NR: I don’t see the sameness that other people see. It’s too simplistic to lump them both together. Clannad have a very distinctive sound. If you put them side by side, it’s a totally different sound. Clannad is made up of different vocal textures, whereas Enya is made up of one. It’s a very different feel, and as a result produces totally different music.

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

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

SINGLES by Dave Sholin

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

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

NEW KIDS ON THE BLOCK - I'll Be Loving You (Forever) (Columbia)
Anyone who thought it would be just once around the block for these New Kids was way off the mark. They took off last summer with "Please Don't Go Girl" and haven't stopped since. Now, this quintet from Boston comes up with their third effort, a tender love song sung with emotion and sincerity.

BIG BAM BOO - Shooting From My Heart (UNI/MCA)
Harmonies from this English duo are reminiscent of America's Everly Brothers. It doesn't take long for the searing chorus to overpower both the heart and mind.

ALBUMS by Ron Fell

GLENN MEDEIROS - Not Me (Amherst/MCA)
Though still a teenager, Glenn's age is no longer the novelty in his performance. With the aid of the Who's Who of Los Angeles' finest musicians, Glenn has made a strong, pop-mature album with tight, crisp production of instantly gratifying songs. His voice, still an octave above its eventual, fully-developed level, ends up adding a special emphasis and clarity to a variety of love songs presented in a myriad of tempos and textures. The current single, NEVER GET ENOUGH OF YOU, bears little resemblance to the album version heard here. The seven inch is a dazzling dervish of remixed club-mania, while the LP version is tempered by reason. There are two versions of a Diane Warren/Gerry Goffin song LOVE ALWAYS FINDS A REASON. The French version, UN ROMAN D'AMITIE, was a big hit in Europe last year. The English version and the original French are both sung with chanteuse Elsa Lunghini. Both are unique in their own ways. Other tracks of special merit include SOME-DAY LOVE, I DON'T WANNA SAY GOODNIGHT and a reprise of his LONG AND LASTING LOVE, the Michael Masser/Gerry Goffin composition.

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

the multi-format hit single from the forthcoming
Natalie Cole album.
GOOD TO BE BACK.

Produced by Michael Masser Management: Jan Cleary
MELISSA ETHERIDGE

"Similar Features"

Lawmaker John Tower...

and cocktail-shaker
W. C. Fields?

Bruce Willis handler
Demi Moore...

and former man
Boy George?

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

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

GAVIN TOP 40 UP & COMING 74/4!
GAVIN ALBUM 11*
R&R AOR 14*-9*
ALBUM NETWORK 44-35*
ALBUM NETWORK 11*-8*
FMQB 12*-9*

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