THE POCO REUNION: WHERE IT ALL BEGAN

ERIC NORBERG TALKS ABOUT THE EBS
OREN HARARI ON "BUSINESSBABBLE"

1990 GAVIN AWARDS BALLOT ENCLOSED

MICHAEL DAMIAN YOUNG, RESTLESS & ROCKIN'

www.americanradiohistory.com
"I'LL BE GOOD TO YOU"

Featuring Ray Charles and Chaka Khan

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

From The Album Back On The Block - Produced by QUINCY JONES

© 1989 Qwest Records.
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**RECORD TO WATCH**

**SKID ROW**

I Remember You (Atlantic)

**TAYLOR DAYNE**

With Every Beat Of My Heart (Arista)

**BY ALL MEANS**

Let’s Get It On (Island)

**PHIL COLLINS**

Another Day In Paradise (Atlantic)

**CHARLIE DANIELS BAND**

Simple Man (Epic)

**RECORD TO WATCH**

**THE FABULOUS BAKER BOYS**

Soundtrack

Music By Dave Grusin (GRP)

**SHAWN COLVIN**

Steady On (Columbia)

**ANIMAL LOGIC**

"Spy In The House Of Love" (IRS)

**FULL FATHOM FIVE**

Multinational Pop Conglomerate (Link)

**LAURIE ANDERSON**

Strange Angels (Warner Bros.)

**STEVE KILBY**

The Slow Crack (Rough Trade)

**LAURIE ANDERSON**

Strange Angels (Warner Bros.)

**STEVE KILBY**

The Slow Crack (Rough Trade)

**LUSH**

Sear (4AD)

**STEVE KILBY**

The Slow Crack (Rough Trade)

**JESUS AND MARY CHAIN**

Automatic (Warner Bros.)

**November 3, 1989/ the GAVIN REPORT**
CAGLE’S BACK

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

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

“Gerry and I have been good friends for years,” said Royce owner and KWOD GM Ed Stolz. “We first met during the reign of KHJ-KFRC. We are going to dramatically tighten our product at KWOD 106 and restore its historic position of dominance by reaffirming our total commitment to a straight Top 40 format approach.” According to Stolz, Cagle will oversee the development and staff of KRCK, a 50,000 watt, clear channel outlet.

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

GEFFEN SUES KHTY/FM

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

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

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

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

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#### COVER STORY

| 30 POCO |

#### FEATURES

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**NEWS** - Beverly sire

www.americanradiohistory.com
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PROGRAMMING SEMINAR
OF THE NINETIES!

THE 1990 GAVIN SEMINAR
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FEBRUARY 15, 16 & 17
THE WESTIN ST. FRANCIS HOTEL
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GAVIN SEMINAR

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- Music Workshops
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- The Gavin Awards Banquet
- The Gavin Celebrity Cocktail Party

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

The first 500 registrants to purchase their Gavin Seminar, American Airlines through Tropical Tours and Travel will be entered into a drawing to be held at the Gavin Awards Banquet. The winner will be selected from these first 500 registrants.
and interests, "I would suspect that Viacom will approach us about the contract," he said. "If they do we'd certainly be interested in talking to them and seeing what kind of ideas they have for the station." Viacom's Bob McNeil declined to comment on the Coalition.

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

Kirisjian's New Art

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

DREXEL HILL GOES FOR THE BIG WATTS

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

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

Drexel Hill also owns WDHA-Dover, New Jersey, and according to Linder that outlet is "re-emphasizing our album-ness. That's our mission. We're committed to new bands and avoiding the singles mentality. Our new slogan is 'not just the overplayed hits.'"

WANDA RAMOS UPPED AT COLUMBIA

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

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

KNEW'S WAILEN STEPS DOWN

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

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

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

EARTHQUAKE RELIEF. Two of many radio stations that took to the road to collect donations for earthquake relief are Magic 61-San Francisco and KNIX/AM&FM-Phoenix. Magic 61's mobile studio stopped at supermarket locations and has so far collected $27,000 plus clothing and groceries. KNIX AM&FM teamed up with 20 other Phoenix stations and raised $50,000 in a five hour period. Photos show (1) KFRC staffers, volunteers and benefactors surrounded by food and clothing and (b) KNIX fun crew members Erika Smith and Rich Jones along with KZZP personality Bruce Kelly broadcast live on both stations simultaneously.

RADI-O-rama

Is it ever exciting not to have to talk about the e-quake, except for this one final item: the Pollack Media Group reports that over 80 radio stations across the country participated in Monday, October 23's "Radio Relief" tribute to earthquake victims. Fifteen seconds of radio silence was followed by a musical tribute and the request for Donations to the Red Cross. Estimated total of contributions is $250,000. Bill Betts takes over as PD at KBPI-Denver. He was at KKFM-Colorado Springs and takes over for Andy Schuon who left the station a month ago for KROQ-L.A...WBCN-Boston held it's 2nd cont. on next page
"BACK TO LIFE"
GAVIN TOP 40 35*-26*

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

"HEAT OF THE MOMENT"
GAVIN TOP 40
DEBUT IN UP & COMING
X100 ADD
SLY/96 ADD

WIOQ 18-17  FM102 24-22  HOT97.7 18
B95 5-5  Q106 23-21  KNYO 8-6
KMEL 9-8  KSTN 14-12  WWCK 27
PWR106 D-40  HOT96 8-6  KISR D-25
KKSS D-24  POWER106 D-40
KJMJ 11

"PICTURES OF THE MATCHSTICK MEN"

- HEAVY ROTATION: MTV
- #1 ALTERNATIVE
- 3 WEEKS IN A ROW
- A HUGE REACTION
- RECORD
- ADDED AT WROQ,
  WIBW, KFMW
RADI-O-RAMA cont.

Annual Rock of Boston show recently. Listeners rooked to nine bands for 59, with proceeds going to the Boys and Girls Clubs and the Sportsman’s Tennis Club for Underprivileged Youth...At Top 40 KKSS/FM-Albuquerque, Hollywood Haze has been promoted to Asst. PD/MD...KFI-FM Modesto, CA is now a new “lite” A/C station known as Sunny-102FM (KSJN)...Cadillac Jack (did he get that name from my fave novelist Larry McMurtry?) has joined WZZR (92.3)-Port St. Lucie, Fl at nighttime personality. Jack, also known as Eric Murphy comes from QV103-Wichita Falls, TX...Mark After Dark left former Top 40 KQXR (Q-94)-Bakersfield, CA and joins cross town Power 105 KKKK. Q-94 is oldies now and Mark wants to rock...KMLE-SF showed up in Sports Illustrated via the photo of an Oakland A’s fan pictured at the first game of the World Series. The exhilerant A’s booster had KMLE emblazoned across his forehead...MOVES AT V-103 and WCAO-Atlanta: Former WCAO Production Director Robert C. Allen is now the station’s Assistant Program Director, B.J. Lewis is V-103’s Morning Show Producer as well as MD; Pat Garrett joins V-103 as Creative Services Director. Garrett comes from WDJY-FM, Washington and was a producer there...Chuck Evans, midday personality at AM810 WJXL-Jacksonville, AL is now Asst. PD and MD. Call him M-F from 3-7P Central Time at 205-435-1810...NEW LINEUP AT WMMS: Craig Kilpatrick moves from evenings to middays; Morning Zookeeper Lisa Dillon gets her own slot and will handle afternoon drive; Rocce Bennett moves from utility man to evenings. Behind the scenes, Tom (TR) Rezny is Production Director, Len Goldberg is Promotions/Marketing/Manager and David Gariano is Coordinator/Non Commercial Production...Frank Oxarart is Vice President and General Manager at KBCS-San Francisco replacing the recently retired Ray Barnett...MD at WNZZ-Norfolk, VA is now Beaver Cleaver, and the station’s Asst. PD M.J. Kelli is heading west from KBCS-Sacramento, CA to holds down the position...Former WZZQ-Terra Haute personality Zach Martin has joined WRCN-Long Island, NY as Afternoon Driver...Welcome and howdy to WNFM-Reedsburg, WI 5-9 personality Kevin Kellogg. At NFM’s sister station WRDV, the air lineup has been shaken up. Wade Michaels and Amy Lynn have exited and the new schedule is as follows: 6-9A: PD Mark Allen; 9A-1P, Troy Matz; 1-6P, Greg Geiger; 6-11P, Bill Watts; Overnights, Eric Iverson...

ROTATIONS

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

BIRTHDAYS

Compiled by Diane Rifer


BIRTHS

Our CONGRATULATIONS to JIM ATKINSON, Music Director of KBQ-St. Louis, MO, and his wife, WANDA, on the birth of their daughter, LAURA CLAIRE. Born October 31st, weighing 6 lbs, 7 1/2 oz.

...CONGRATULATIONS to STEVE AMARLI, Program Director of KTRB Modesto, CA and his wife, JEANNE, on the birth of their son, DAVYD ANTHONY. Born October 29th, weighing 6 lbs, 15 oz.

...CONGRATULATIONS to MARK DUNHAM, General Manager of WACI-Indianapolis, IN and his wife, BARB, on the birth of their daughter, ALEXANDRA MARY. Born September 3rd, weighing 10 lbs, 8 oz.

WEDDINGS

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

JODI BONGIOVINO

Keep the Light Burning About To Ignite!
Principal’s Office

YOUNG M.C.

Produced, arranged and mixed by Matt Dike and Michael Ross

From the album Stone Cold Rhymin

Available on Delicious Vinyl Compact Discs, Cassettes and Records

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the GAVIN REPORT

TOP 40

2W LW TW

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

Chartbound

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the GAVIN REPORT/November 3, 1989
FROM THE FORTHCOMING ALBUM "ZIG ZAG" ON COLUMBIA.

ROCK 'N' ROLL WITH A TWIST.
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**UP & COMING**

Reports adds on chart:

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

Dropped: #30-Rolling Stone (Mixed), #32-Eurythmics, #33-Babyface (Grimm ), #34-Living Colour, #37-Cure (Love), #39-Madonna (Cherish), #40-Mili Vanilli (Girl).
Donny Osmond, Christopher Williams, Richard Elliot with Bobby Caldwell, Extreme, Jets, Waterfront, Clumie Fisher.
CATCH A RISING STAR

SHOOTING STAR

"TOUCH ME TONIGHT"

TOP 5 MTV REQUEST!

ADDS INCLUDE:

WDFX  WKDD  K106
WIFC  99WAYS  KF95
WAPE  WOMP  OK95
99KG  WCIL
AND MANY MORE . . .

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

"Consistant phones. Sounds GREAT on Pirate Radio!"

SHADOW STEELE - P.D., PIRATE RADIO

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

GARY FRANKLIN - P.D., KXXR

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

On Enigma Records
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<td>83</td>
<td>6</td>
<td>5</td>
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<td>8</td>
<td>14</td>
<td>49%</td>
<td>16%</td>
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HIT FACTOR is a percentage of stations playing a record which also have it Top 20. ie: 100 stations playing the record- 60 stations have it in their Top 20- Hit Factor = 60%
sugar and spice and a hit single, how nice!
that’s what are made of...

Your Sweetness
the hit single from their debut lp,
All For Your Love

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

management:
Jonathan Clark

www.americanradiohistory.com
INSIDE TOP 40
by Dave Sholin

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

To their credit, labels have been taking extra precautions to safeguard against key releases hitting the air ahead of schedule. Craig Coburn who does national singles promotion for Geffen Records insists that, (and likely most others would agree), “leaks come from someplace other than the label...through illegal channels. A station may have a contact at a studio, obtain a copy of a tape and then send it along to other stations they network with.” Craig does admit some stations can get a major release early, and points out emphatically, “it depends on our relationship with a station, how much of our product they play and how often they give us an early shot, but it has nothing to do with market size and it’s never more than 24 hours ahead of scheduled release.” He said, “leaks are as frustrating to us as they are to radio.” Regarding information about follow-up singles, most of the record folks I spoke to feel they readily share that knowledge with stations but only when they’re certain of the track and when it doesn’t get in the way of a carefully planned marketing/promotional campaign. Arista Promo VP Rick Bisceglia says the key in this area is “communication” noting, “it’s extremely important to find out who it is you’re speaking with and get their name.” But if you feel a song has hit potential and a competitor is playing it, why not get on it whether or not there’s confirmation it’ll be the next single? It’s always been accepted that major stations get the major releases first. To some extent that may always be true, but labels continue to try and minimize the situation. First and foremost, if you play the right records early, even though you don’t always get those heavy weight exclusives, you can still establish yourself as the music leader in your market. In closing his open letter, Kevin “encourages all secondary markets that have had to deal with the problem of leaked music to please voice their opinion.” He’d also be happy to speak with you. Call him at 504-851-1020.

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

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

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

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

Thirty-one new believers on the TOP TIP of last week PRINCE with SHEENA EASTON. After a month of play WNVZ Norfolk, VA gives it a super strong 20-6 gain with MD Beaver Cleaver calling it “the highest testing record in the past six months.” New on Q105 Tampa, CKOI Montreal and WDJX Louisville along with top twenty action at Z104, KUBE, WIZM, WLXK, WLRW and KBIU.

JOECOCKER, our RECORD TO WATCH at the beginning of last month, bursts into the top five at Q102 Cincinnati 6-3. Also top five at KXXR 3-2, WBIJ 5-3, KWYR 8-4, WYNU 7-4, WVOO 6-4 and WJLQ 9-5. and number one again at KDWZ Des Moines, IA. Add include WAVA, 95XX, KCIIL, WYAV, WKKI, WVIC, WKQI, WKDD, WHHY, WBW, KZZIP, KTR5 and Y108.

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

When X100, WJZQ and Z95 began playing JIVE BUNNY AND THE MASTERMIXERS as an import the phones lit up fast. Now charted 6-1 at Z95 Chicago, the same request activity is being reported by many others. Charts #27 at Z104 Madison with number one phones and 27-19 at KMKO Lewiston where it’s also the top request item. Also on the fast track at KWWY 33-23, KRRG 30-13, WKMZ 26-20 and WBPR 27-16.

KGGC Rapid City, SD keeps SKID ROW at number one for a solid month. Expect it on your desk in single configuration within two weeks as those already on it show enough chart action to give it a 23% HIT FACTOR. Top ten at WWIC, WGGZ, WKLQ, WKDD and WPXH. Top thirty at TQQQ #28, FM104 #18, KQY #27, KTTY #27, Z104 #23, WTBL #18, Z95 #22, etc. Added at KZZP, ZFHN, KZOU, KRKN, KCI10 and WZQY.

KISS 108 Boston adds the hot dance hit from SHANA which soars into the top twenty at KKFQ Phoenix 25-16. Also top twenty at FM102 21-19, KKS5, 3-1, KITY 9-8, KNRR 20-18, HOT 97 5-5, WBS5 15-9, WQIO 3-3 and Q106 15-13.
A PERSONAL TRIUMPH!

Jermaine Jackson

don't take it personal

THE #1 R&B SMASH HIT.

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

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

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

ARISTA

THE COMMITMENT YOU'VE COME TO EXPECT.
The Gavin Report

Most Added

**URBAN CONTEMPORARY**

2W LW TW

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

Chartbound

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<tr>
<th>ARTIST TITLE LABEL</th>
<th>*Debuts in Chartbound</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>JANET JACKSON - Rhythm Nation (A&amp;M)</td>
<td>60</td>
<td>44</td>
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<td>MILLI VANILLI - Blame It On The Rain (Arista)</td>
<td>49</td>
<td>5</td>
<td>22</td>
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<td>7</td>
<td>75%</td>
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<td>TECHNOTRONIC featuring FELLY - Pump Up The Jam (SBK)</td>
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<td>DIONNE WARWICK &amp; JEFFREY OSBORNE - Take Good Care Of ...(Arista)</td>
<td>49</td>
<td>14</td>
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<td>5</td>
<td>30</td>
<td>10%</td>
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Editor: Betty Hollors
Assoc. Editor: John Marinucci
www.americanradiohistory.com
INSIDE URBAN

November 3, 1989/ The GAVIN REPORT

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

Reports Add

45 23 THE CALLOWAYS - I Wanna Be Rich (Solar/Epic)
41 13 MAZE featuring FRANKIE BEVERLY - Silky Soul (Warner Bros.
40 5 JAMES "J.T." TAYLOR - Sister Rosa (MCA)
39 9 O'JAYS - Serious Hold On Me (EMI)
37 2 NATALIE COLE - As A Matter Of Fact (EMI)
37 3 ABSTRACT - Right And Hype (Reprise)
37 37 QUINCY JONES w/RAY CHARLES & CHAKA KHAN - I'll Be ... (Warner Bros.
36 11 CLUB NOUVEAU - No Friend Of Mine (Warner Bros.)
34 9 GOOD GIRLS - Your Sweetness (Motown)
33 33 *REGINA BELLE - Make It Like It Was (Columbia)
32 2 BARRY WHITE - Super Lover (A&M)
31 6 WILL DOWNING - Test Of Time (Island)
31 1 EDDIE MURPHY - Till The Money's Gone (Columbia)
30 1 RJ'S LATEST ARRIVAL - Rich Girls (EMI)
29 2 THE MANHATTANS - Why You Wanna Love Me Like That (Valley Vue)
27 4 SKYY - Real Love (Atlantic)
27 9 *E.U. - Living Large (Virgin)
25 8 * FULL FORCE - Friends B-4 Lovers (Columbia)
21 1 * SPECIAL ED - Think About It (Profile)
21 4 * KOOL & THE GANG - Never Give It Up (Mercury/PolyGram)
20 8 * CHUNKY A - Owww! (MCA)

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

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

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

JANET JACkSON, QUINCY JONES and REGINA BELLE really battled it out for the most added title and it was a very close race. QUINCY JONES was a favorite for RTW with Ron Lee, KBMS-Portland, who says: "Classics like Ray Charles, Chaka Khan and Quincy Jones! What more can I say?" Chris Clay, KQXL-Baton Rouge, wanted to go on for the title. JAZZY AND FRESH are very close for the top of 20.

L.P. Cuts
MIKI HOWARD
If You Still Love Her/Until You Come Back To Me/Come Home

P.TROOP
All I Do Is Think Of You/My Love

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

LUTHER VANDROSS - Treat You Right

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

JANET JACKSON
U Need Me/Alright/The Knowledge

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

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

KASHIF - Love Letter Out Loud

BIG DADDY KANE - I Get The Job Done

MIKKI BLEU - Knocks Me Off My Feet

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

<table>
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**NEW RELEASES** by Brian Samson and John Martinucci

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

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

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

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

**EUGENEWILDE - I Choose You Tonight** (MCA)

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

**CHRISTOPHER Mc DANIELS - Try Me** (Mega Jam)

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

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

- Programmers are always commenting that there isn't enough product directed toward older demographics. A recent success is the Richard Elliott/Bobby Caldwell single, "In The Name Of Love" which is along the same lines as this Joe Sample single, which creates the moody tempo that should grab the attention of those 35+. Co-writer Michael Franks is also the guest vocalist.

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

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

---

*the GAVIN REPORT|November 3, 1989*
Seems like you can’t turn around these days without hearing faddish buzzwords, like Company X’s “commitment to excellence,” or Company Y’s “focus on quality (or ‘service’, or ‘innovation’ or ‘partnerships’ or ‘communication’),” or Company Z’s “dedication” to our employees” (usually “empowered” employees) and so on. Companies are great at latching on to the latest fads and buzzwords, but, as I’ve often written, living quality, service, innovation, excellence, employee-involvement, partnerships, communication, empowering and the like is a vastly different beast. I’ve seen some companies and managers who trumpet the words the most to be the ones that are doing the poorest jobs at living the message behind those words. (Along these lines, I’m bemused by companies that use great fanfare to herald a “Year of the Customer.” Does that imply that next year the customer will no longer be top priority?)

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

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

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

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

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

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

Do you know people like that? Beware of them, because they are dangerous. They are dangerous because businessbabble is dangerous. The danger with businessbabble is that it occupies managers’ time and it makes them feel productive when they spend their time dabbling in it. Even worse, businessbabble can seduce listeners into believing that the spouters of the drivel are actually being productive. Yet managers who are great at writing businessbabble reports or delivering businessbabble soliloquies at meetings are often the ones who wind up inhibiting action within the organization. The time they spend developing businessbabble memos and speeches could be spent doing things to enhance innovation or employee involvement. Managers who use a lot of businessbabble are in love with the words and concepts but often not with the nitty-gritty roll-up-the-sleeves actions that underlie the attainment of the concepts. In short, you don’t get good communication or top quality service by just talking about it. Neither, for that matter, do you get healthier margins or increases in market share by just talking about it. You get it by doing.

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

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

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

November 3, 1989/the GAVIN REPORT
“Boris & Natasha,” set for a 1990 release. The track, “It’s Good To Be Bad. It’s Bad To Be Good,” and will appear on Kellemann’s debut solo album, on which the two are collaborating. Underworld will open Eurythmics’ upcoming North American tour beginning November 3 in support of their Sire release, Change The Weather. The vinyl includes radio tracks “Stand Up” and “Change The Weather.” In-Effect Records had one of their bands in town for performance at the Kennel Club during the recent e-quake scare. 24-7 Spyz readily committed to donating a portion of the proceeds to the Red Cross Disaster Relief Fund.

Warner Bros.’ trashin’ madmen Powermad are making a big performance debut in cult director David Lynch’s new flick, “Wild At Heart,” starring Nicholas Cage, Laura Dern and Harry Dean Stanton. The tune is “Slaughterhouse” from the band’s latest album. Also, Andreas Vollenweider

Euro Power. At one point in the movie Cage grabs the name of Powermad’s lead singer, Joel Dubay and they break into their version of Elvis’ “Love Me.” If this isn’t enough, the band can be heard but not seen in “Dads” starring Jack Lemmon and Ted Danson.

P.D. NOTEBOOK
by Eric Norberg

EMERGENCY BROADCASTING

After the October 17 earthquake in San Francisco, the San Francisco Chronicle noted that KNBR (AM) there had activated the EBS, but Bay Area radio stations broadcasted their own reports instead of rebroadcasting KNBR. KNBR is the primary EBS station for the region, and thus most stations were alerted to the emergency, and KNBR’s use of the system, when their EBS receivers went off—activated by KNBR’s broadcast of the EBS tone burst. Had the California Governor’s office declared a state EBS alert, then participating stations would rebroadcast a state network broadcast, with KNBR’s EBS reports usable at other times. However, during the hours immediately following the earthquake that wasn’t done. Under the circumstance of a station (KNBR) deciding to activate the system itself, other stations could legally have chosen to rebroadcast KNBR without having their written authority to do so (as FCC rules otherwise require), or to make use of some of KNBR’s broadcasts, but they didn’t have to. Thus, it seems useful to take a couple of weeks to review “EBS” in this column! This is stuff you need to know.

As broadcasters’ response to Hurricane Hugo in September and the California earthquake serve to remind us, the “Emergency Broadcast System” is not intended primarily for use in a war. Granted, the old “Conelrad” system started out that way; but when Conelrad gave way to EBS in the ‘60s, the system was redefined to emphasize two main purposes: First, to provide a means for the President to address the nation in the event of some national emergency, and second, to provide an organized means of responding to local and regional emergencies. EBS has been used in recent years on a local/regional basis, during and after storms and other natural disasters. Activating the EBS system can be done by one station putting the EBS tone on the air and declaring that it is activated, when circumstances justify it. That tone activates receivers tuned to that station’s frequency in other radio stations and in governmental offices. It certainly is possible to cover an emergency without activating EBS, but in addition to underscoring the emergency nature of the coverage by doing so, activating EBS has particular value for AM stations, which can then use their daytime powers and antenna patterns at night during the period of activation, to insure the best signal for those who need it. A disadvantage: A station is prohibited from running any commercials during a declared EBS period. Also, the station must report in writing to the FCC that it activated EBS, as soon as practicable after doing so, giving times, dates and reasons. If the reason seems frivolous to the FCC, there could be a fine—a few years ago one daytime AM station activated to carry the end of a high school playoff football game after sunset, and wound up being hit with a major fine—but the Commission does not second-guess stations when what looked like a real emergency does not prove to be one.

So here’s something you might put on your list of things to do—now, or perhaps to start the new year: Make sure your station is properly prepared to originate or join an EBS broadcast when necessary! There’s a good chance you are not fully prepared now. Here’s a checklist to help you find out.

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

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

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

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

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

By the way, is your EBS test all on cart? Unless your cart machines are in exceptionally good shape, normal “flutter” could be enough to keep the tones from activating an EBS receiver. Better make sure they will! Better yet, cut the open and close, and key the tones on the air live, from the tone generator, at the cue. This not only ensures the tones will operate EBS receivers, but familiarizes your staff with where the tone generator key is, and how to activate it in an actual EBS station.

As any station which has ever operated with emergency information through a genuine emergency will tell you, when you are there helping people when they need it most, your station reaps good will and affection you couldn’t buy, with even an unlimited budget for contests, advertising and promotion. You’ll see the results for many years afterwards. It really is worth being sure you’re ready when the unexpected happens.

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

A little history of EBS and Conelrad next week!

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**BIOFEEDBACK**

*by Ron Fell*

**• EDDIE MURPHY**

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

**• MICHAEL DAMIAN**

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

**• BEACH BOYS**

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

*• SUGARCUBES*

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

**• LOU GRAMM**

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

**• WHITE LION**

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

**• PETER FRAMPTON**

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

**• LINDA RONSTADT**

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

**• TOMMY BOLIN**

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

**• ALEXANDER O’NEAL**

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

**• SUBDUES**

In the Spring of last year The Subdudes were ranked number two in Musician Magazine’s annual Best Unsigned Bands contest. By the Fall of last year they had signed to record with Atlantic Records and were recording their debut with producer Don Gehman (John Mellencamp). Their debut LP was released in summer 1988 on the Warwax label.

**• BON JOVI**

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

**• BELINDA CARLISLE**

Belinda’s husband, Morgan Mason, produced the hit film, “sex, lies And videotape.”

**• NEW KIDS ON THE BLOCK**

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

**• JOHN LENNON**

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

**• SKIPPER WISE**

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

**• DAVID BYRNE**

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

**• BABYFACE**

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

**• KATE BUSH**

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

**• JIMMY BUFFETT**

Buffett’s new book, “Tales From Margaritaville” has made the New York Times Bestseller list, debuting at number seventeen.

**• ROLLING STONES**

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

**• LUTHER VANDROSS**

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

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Location</th>
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<tbody>
<tr>
<td>GENE KNIGHT</td>
<td>Music Director/ Air Talent</td>
<td>B100-San Diego, CA</td>
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<tr>
<td>CAROL CRUICKSHANK</td>
<td>Director of R&amp;B Programming MFI Broadcasting</td>
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</tr>
<tr>
<td>BRUCE FLOHR</td>
<td>National College/ Alternative Promotion RCA-Los Angeles, CA</td>
<td></td>
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</tbody>
</table>

**Gene Knight**
- De Corazon a Corazon-ROBERTO CARLOS
- Amarillo By Morning-GEORGE STRAIT
- In The Air Tonight-PHIL COLLINS
- Lady In Red-CHRIS DeBURGH
- Lost In Love-AIR SUPPLY
- Never Give Up On A Good Thing-GEORGE BENSON
- Que Te Pasa-YURI
- Songbird-KENNY G
- I Want Her-KEITH SWEAT
- Hungry Eyes-ERIC CARMEN
- Sexual Healing-MARVIN GAYE
- One In A Million-LARRY GRAHAM
- Shake You Down-GREGORY ABBOTT
- Skeletons-STEVIE WONDER
- Let's Groove-EARTH WIND & FIRE
- Sitting In The Park-GQ
- Just Got Paid-JOHNNY KEMP
- Bad-MICHAEL JACKSON
- I Wanna Be Your Lover-PRINCE
- I Will Survive-GLADYS KNIGHT & THE PIPS

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

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

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

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

**Marc Ratner**
- Money For Nothing-DIRE STRAITS
- First We Take Manhattan-JENNIFER WARNES
- Handle With Care-THE TRAVELING WILBURYS
- Jump-VAN HALEN
- Sexual Healing-MARVIN GAYE
- Let's Go Crazy-PRINCE
- Borderline-MADONNA
- Sledgehammer-PETER GABRIEL
- Every Little Kiss-BRUCE HORNSBY & THE RANGE
- If She Knew What She Wants-THE BANGLES
I first met Michael Damian in December of 1987 when he came to San Francisco promoting his single “Christmas Time Without You.” We had no way of knowing that less than two years later he would rock the nation with his rendition of David Essex’s 1973 hit, “Rock On,” not only making the song his own, but taking it to the top of the chart. With the success of “Rock On” (which went gold), a follow-up Top 40 winner, “Cover Of Love,” and his top five Gavin Adult Contemporary hit, “Was It Nothing At All,” he’s had one incredible year that he won’t soon forget.

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

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

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

A native of San Diego, Michael Damian Weir recalls the time when he “started recording with the family band (The Weirz) using a small eight-track machine at just twelve or thirteen. Back then I wasn’t singing lead vocals—I was playing backup with a Hammond B-3 organ, playing the vibes and singing backgrounds.” When the family moved to Los Angeles he started singing lead vocals and The Weirz “played the Troubadour, the Starwood, the Roxy with a jazz/rock type of show.”

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

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

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

Michael’s subsequent signing with Cypress/A&M came on the heels of “Rock On’s” winning ways. “I started talking with them as ‘Rock On’ was climbing the charts. I just went with the company that believed in me first and stuck their neck out for me—it’s that simple.”

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

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

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

And that Christmas song from 1987? Well, look for it to be on your desks come this holiday season. Only this time around, people aren’t going to be saying, “Michael Damian—who?”
**THE GRACES**

**Perfect View**

(A&M)

We can see a bright future from here.

**RECORD TO WATCH**

**THE GRACES**

Perfect View

(A&M)

**TOP TIP**

**OLIVIA NEWTON-JOHN**

Reach Out

(Geffen)

Re-cycling never sounded so good.

**MOSIT ADDED**

**PHIL COLLINS (86)**

(Atlantic)

**CHER (36)**

(Geffen)

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

(Arista)

**ELTON JOHN (27)**

(MCA)

**OLIVIA NEWTON-JOHN (26)**

(Geffen)

**ADULT CONTEMPORARY**

**2W LW TW**

---

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

**CHARTBOUND**

**ARTIST TITLE LABEL**

*Debuts in Chartbound

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
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<tr>
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<td>I Live By The Groove</td>
<td>Chrysalis</td>
<td>75</td>
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<td>LOU GRAMM</td>
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<td>3</td>
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**www.americanradiohistory.com**

the GAVIN REPORT/November 3, 1989
"OH PRETTY WOMAN"

"oh pretty woman" is the first single from the just-released album a black and white night live. this is the only commercially available live recording of the brilliant roy orbison, and includes performances by some of the biggest names in rock and roll. produced by t bone burnett. executive producer: barbara orbison
UP & COMING

Reports Addc | ARTIST | TITLE LABEL
---|---|---
46 | 7 | BEE GEES - You Win Again (Warner Bros.)
40 | 15 | SKIPPER WISE - Standing Outside In The Rain (Cypress/M&M)
39 | 8 | TAYLOR DAYNE - With Every Beat Of My Heart (Arista)
38 | 9 | JODY WATLEY - Everything (MCA)
34 | 7 | SADAO WATANABE & PATTI AUSTIN - Any Other Fool (Elektra)
33 | 4 | BOBBY BROWN - Rock Wit'cha (MCA)
32 | 17 | BEACH BOYS - Somewhere Near Japan (Capitol)
31 | 11 | BAD ENGLISH - When I See You Smile (Epic)
30 | 10 | MILLI VANILLI - Blame It On The Rain (Arista)
28 | 20 | MADONNA - Oh Father (Sire/Warner Bros.)
27 | 27 | ELTON JOHN - Sacrifice (MCA)
26 | 18 | LABI SIFFRE - I Will Always Love You (China/Polydor)
21 | 5 | BIG NOISE - Name And Number (Alto)
21 | 10 | PATTI AUSTIN - The Girl Who Used To Be Me (GRP)
20 | 7 | FINE YOUNG CANNIBALS - I'm Not The Man I Used To Be (IRS/MCA)

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

INSIDE A/C

by Ron Fell & Dione Rufer

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

GRAYSON HUGH’s new single looks like a touchdown as it blasts into the top twenty. His previous single, “Talk It Over” eventually got to #9, but this one’ll be there shortly and higher in no time. It’s new for fifteen A/C’s including KSTP/FM, WHN, KAAK, WEBE/FM, WFTC, WCBW, KIOM and WXII.

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

BATTLE and ROBIN, aka PRINCE and SHEENA EASTON, are flying high with their bat-duet, “The Arms Of Orion,” as 56% of their play is HIT FACTORed and they score twenty-one more stations including WVUD, WKLG/FM, WIW/AM, KLOK, KRNO/FM, KNOX, WAHR and B100.

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

Our second MOST ADDED this week is CHER’s “Just Like Jesse James” which picks up 36 new stations. Among the new sizzlers are WGAD, KRKO, WRFC, WEBI, CKFM, KFIC, WMBB and KVYN/FM.

REVIEWS

PAT BENATAR
One Love (Chrysalis)
From her new album of greatest hits, appropriately titled “Best Shots,” this track builds to emotional intensity and passion, eventually enveloping any listener.

LUTHER VANDROSS
Here And Now (Epic)
The voice and seductive attitude of a mature, soulful singer sells a wonderfully romantic song. Already huge in Urban Radio, it should register with mass appeal adults in short order.

ROY ORBISON
Oh Pretty Woman (Virgin)
Roy’s live performance with or without Bruce Springsteen and a cast of other rock luminaries, is a treat. This ’64 classic is an aural joy to behold.

OUINCY JONES feat RAY CHARLES and CHAKA KHAN
I’ll Be Good To You (Warner Bros.)
If you’re looking for some funk, this single has it. Vocals by Ray Charles and Chaka Khan, with Quincy taking care of what he knows best—vocal and rhythm arrangement. Originally released in the mid-seventies by The Brothers Johnson, look for this rendition to have multi-formated power.

PAUL CARRACK’s “I Live By The Groove,” RECORD TO WATCH last week, picked up 25 ADDs with WALR, WEBI/FM, WSKY, KX1K, KCMJ/FM, WLG and WLP among them. Positioned at the top of CHARTBOUND, look for a high chart debut next week with rotating stations surely grooving into HEAVY within a short time. RECORD TO WATCH is THE GRACES’ “Perfect View” with 61 total stations and 23 of those being ADDs this week. A few of those are WCWQ, WRCC, KEZI, KQAD, WLG, and KCMJ/FM. These three ladies, Charlotte Caffey, of Go-Go’s fame, Gia Cimotti and Meredith Brooks, are putting their sights to full-steam and many have CHARTBOUND prayers answered for next week.

the Gavin Report November 3, 1989

www.americanradiohistory.com
BEE GEES
"YOU WIN AGAIN"

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

GAVIN A/C 24*

R&R A/C 26*

MADONNA
"OH FATHER"

R&R A/C SIGNIFICANT ACTION 23
TOTAL ADDS

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

PRINCE with
SHEENA EASTON
"THE ARMS OF ORION"

www.americanradiohistory.com
## HIT FACTOR

**Reports** | **Adds** | **Heavy** | **Medium** | **Light** | **Hit Factor Weeks**
--- | --- | --- | --- | --- | ---
LINDA RONSTADT with AARON NEVILLE - Don't Know Much (Elektra) | 207 | 1 | 186 | 16 | 97% 7
RICHARD MARX - Angelia (EMI) | 191 | 5 | 131 | 48 | 73% 6
SIMPLY RED - You've Got It (Elektra) | 175 | 1 | 146 | 23 | 96% 10
ROXETTE - Listen To Your Heart (EMI) | 167 | 4 | 138 | 21 | 95% 12
GLORIA ESTEFAN - Get On Your Feet (Epic) | 171 | 5 | 125 | 38 | 95% 8
SOULSISTER - The Way To Your Heart (EMI) | 179 | 6 | 107 | 60 | 93% 10
JEFFERSON AIRPLANE - Summer Of Love (Epic) | 163 | 2 | 126 | 28 | 94% 9
POCO - Call It Love (RCA) | 163 | 1 | 121 | 36 | 95% 12
STEPHEN BISHOP - Walking On Air (Atlantic) | 164 | 4 | 104 | 49 | 93% 8
EXPOSE - When I Looked At Him (Arista) | 156 | 6 | 109 | 34 | 91% 12
DON HENLEY - The Last Worthless Evening (Geffen) | 169 | 5 | 61 | 90 | 89% 6
BARBRA STREISAND - We're Not Making Love Anymore (Columbia) | 153 | 3 | 83 | 52 | 88% 7
BONNIE RAITT - Nick Of Time (Capitol) | 145 | 2 | 79 | 53 | 91% 14
MICHAEL DAMIAN - Was It Nothing At All (Cypress/A&M) | 147 | 1 | 78 | 52 | 88% 12
BILLY JOEL - We Didn't Start The Fire (Columbia) | 151 | 11 | 43 | 80 | 81% 5
ELTON JOHN - Healing Hands (MCA) | 126 | 1 | 67 | 43 | 87% 12
GRAYSON HUGH - Bring It All Back (RCA) | 134 | 15 | 21 | 79 | 74% 5
VAZ MORRISON - Have I Told You Lately (Mercury/PolyGram) | 115 | 1 | 54 | 42 | 83% 14
TEARS FOR FEARS - Sowing The Seeds Of Love (Fontana/PolyGram) | 118 | 2 | 29 | 70 | 83% 8
MICHAEL BOLTON - How Am I Supposed To Live Without You (Columbia) | 136 | 22 | 19 | 70 | 65% 4
WATERFRONT - Move On (Polydor/PolyGram) | 139 | 20 | 12 | 69 | 58% 4
RICKIE LEE JONES - Satellites (Geffen) | 112 | 10 | 16 | 55 | 63% 7
TRACY CHAPMAN - Crossroads (Elektra) | 107 | 7 | 10 | 66 | 71% 6
PHIL COLLINS - Another Day In Paradise (Atlantic) | 158 | 86 | 17 | 35 | 32% 2
MADONNA - Cherish (Sire/Warner Bros.) | 95 | 1 | 28 | 43 | 74% 13
PRINCE (with SHEENA EASTON) - The Arms Of Orion (Warner Bros.) | 102 | 21 | 11 | 47 | 56% 5
PETER FRAMPTON - Holding On To You (Atlantic) | 96 | 11 | 9 | 49 | 60% 5
RANDY CRAWFORD - Knockin' On Heaven's Door (Warner Bros.) | 80 | 2 | 9 | 56 | 81% 7
NYLONS - Drift Away (Windham Hill) | 85 | 3 | 6 | 49 | 64% 7
MILLI VANILLI - Girl I'm Gonna Miss You (Arista) | 75 | 1 | 17 | 39 | 74% 10
SWING OUT SISTER - You On My Mind (Fontana/Mercury) | 70 | 1 | 24 | 32 | 80% 11
TINA TURNER - The Best (Capitol) | 66 | 1 | 19 | 41 | 90% 10
CUTTING CREW - Everything But My Pride (Virgin) | 72 | 1 | 14 | 36 | 69% 18
DONNA SUMMER - Breakaway (Atlantic) | 74 | 9 | 5 | 37 | 56% 5
NEW KIDS ON THE BLOCK - Didn't I (Blow Your Mind This Time) (Columbia) | 77 | 16 | 9 | 27 | 46% 6
DIONNE WARWICK & JEFFREY OSBORNE - Take Good Care Of You And Me (Arista) | 97 | 34 | 30 | 33 | 30% 2
EURYTHMICS - Don't Ask Me Why (Arista) | 62 | 7 | 8 | 36 | 70% 6
MELISSA MANCHESTER - Walk On By (Polydor/PolyGram) | 84 | 24 | 1 | 30 | 36% 2
VONDA SHEPARD - Don't Cry Ilene (Reprise) | 79 | 19 | 3 | 27 | 37% 4
CHER - Just Like Jesse James (Geffen) | 83 | 36 | 4 | 26 | 36% 2

## PLUS FACTOR

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

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

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

*Total Reports This Week: 216, Last Week: 216*

*Hit Factor is a percentage of stations playing a record which also have it Top 20, i.e., 100 stations playing the record: 60 stations have it in their Top 20. Hit Factor = 60%*
PHOTOFILE

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

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

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

Compiled by Diane Rufer

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

"WENDY WALL."
The debut album. On SBK.

"Real Love" shipping to AC Radio now. "Real Love" video on VH-1.
Album also includes
Dig That Crazy Beat, Wandering The Streets of Modern America, Sweet Imagination and more!

SBK Records
o those who remember picking up Picking Up The Pieces in 1969, once you got home it was a good feeling to know. Rock had begun slithering out of its psychedelic snake skin. After rebelling against traditions of all kinds, bands were just beginning to experiment again with different forms of American music roots including folk and blues. But hardly anybody—except for the Byrds and Buffalo Springfield—ever messed with Country. The original Poco—originally named Pogo after the Walt Kelly comic strip, whose author eventually sued the band over copyright infringements—dared to turn rock and Country into a new alternative. Along with rock n roll pioneers like Roger McGuinn and Gram Parsons, Poco became an outgrowth of rock’s interpretation of Country music’s positive side. And—viola—the combination of rock arrangement and steel guitar worked with the critics and the insiders, acting as a harbinger of the Southern California Country Rock movement which spawned bands like the Eagles. Unfortunately Poco never became a household word to the hordes, which eventually became a frustration to the band. During the mid-seventies, it was Richie Furay who took the neglect the hardest. Twenty years later. Poco survivor Rusty Young, who braved through all four basic Poco line-ups, decided to reunite the original principals. Armed with only a concept. Rusty Young’s early enthusiasm. no songs and the original Poco line-up that never quite made it to the studio. Poco’s Legacy has been resurrected with much success on Top Forty. A/C and Album Radio. We spoke to Rusty, guitarist Jimmy Messina and Richie Furay about the resumed partnership and how, along with bassist Randy Meisner and drummer George Grantham. Poco was able to revert the pieces of the puzzle into a new sound geared toward the nineties.

RUSTY YOUNG

Rusty Young was the catalyst who brought back the original members to one room. Having experienced Poco’s early success and its most financially fruitful days on ABC during the Seventies, Young has since settled down in Nashville to perfect his skills as a writer and collaborator. Fortunately he still keeps his pedal steel skills sharp, as the steel playing (unknown to many listeners) is alive on the new record, still innovative and rocking. His singing voice is the one you hear on the first single, “Call It Love.”

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

RUSTY YOUNG: That’s the whole deal behind this record. I’ve always wanted to make this record, and that’s why it’s special. It’s called Legacy for a reason. There is a legacy that Poco has. I run into it everyday. A lot of people don’t remember who Poco was but they remember who the Eagles were or Loggins & Messina were. I think that Poco has a place in history even though such a place is sometimes predicated on record sales. We were hip because we didn’t have the hit singles like the other guys. But it’s because of those hit singles that the other guys are remembered. Where would American music of the seventies and eighties be without Loggins & Messina, Buffalo Springfield or Poco? I think Poco is the root of all that music.

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

KY: I’ve been doing a lot of thinking about that. I don’t think Poco can lay claim to the rock and Country fusion. Remember that
THE REUNION—A TRI-DIMENSIONAL POINT OF VIEW

by Kent Zimmerman

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

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

KZ: Is there a lot of steel guitar on this new album that’s perhaps disguised? I know that you have a variety of pedal steel styles beyond the traditional sad sound that would scare the daylight out of non-Country radio.
RY: There’s a lot of steel work on the album, even though it’s not your standard pedal steel playing. I’d play straight-ahead steel on the opening track, “When It All Began.” To me, that song sounds like Poco 1969. We went about it that way. That’s what the song sounds like, Jimmy used the same guitar and amp he used on “Pick-Up The Pieces.” And we placed it as it was. On the rest of the album, the steel is what I’d consider nineteen-style steel. It’s soulful and different than what you hear on Country radio, by a mile.

KZ: Was this reunion truly a group effort? Nowadays you can never tell.
RY: It’s more of a group effort than any album I’ve ever made in my life. What we had was four songwriters who had all written with great success. Jimmy couldn’t produce the record while being a part of the band. He didn’t want to produce it. We chose a first-rate producer, David Cole, as well as management that was beyond first rate with Allen Kovac and Jeff Brown. The band members turned in about thirty different songs. We had the manager and producer select the best songs. That was the only way to do it. You choose people you respect and bounce it off of them.

KZ: When did it finally make sense to reunite Poco?
RY: When Jethro Tull won a Grammy for Best Heavy Metal band, we figured we must be next. (laughs) When Jon Bon Jovi starts wearing tinge and plays an acoustic guitar, you know the time is right! Actually we started three years ago.

KZ: Why so long?
RY: First off all, everyone doesn’t live in the same city. I live in Nashville, Rich lives in Colorado, Randy lives in Los Angeles while Jimmy lives in Santa Barbara. I’m the guy who stayed in contact, so it took me to get on the airplanes and start talking to people. Jimmy and I talked all the time. We were waiting for the right airplanes and start talking to people. And it just seemed inevitable although we’re not going to go out and tour until next year. We feel there are a number of potential singles on the album and we’re only going to out and play if people want to see us. If you can sell some records, and there’s a demand to see us play, then we will. With these five guys, it won’t work to play clubs or small halls. Plus, if you think about the show, it could be a great summertime show under the stars. There could be all the Loggins & Messina songs that Jimmy did, Randy’s Eagle songs, Poco songs that I contributed to plus Richie’s Buffalo Springfield songs.

KZ: Tell me about “What Do People Know.”
RY: That song was about making the album. Labels actually came back to our management after they were pitching the band, saying things like, “There’s no way those five guys can make a record. They can’t be in a room for more than two minutes before a fight breaks out. Can these guys still sing?”

The first thing that hit me was, “What do people know about the five of us and how we’ve grown and how we’re different and how we deal with things today compared to how we dealt with things years ago?” They really don’t know. That’s what that song is...
about—"People say that it can never last/ heaven will just slip out of our grasp/people don't believe a day goes by/we don't end up saying our goodbyes/what do people know?"
KZ: Was it a fallacy that Poco fought like cats and dogs?
RY: No. We fight like cats and dogs. But we agreed on how to disagree. That's the difference between today and yesterday.

JIMMY MESSINA

Jimmy Messina kept in touch with Rusty Young, and was in the middle of a solo project when the Poco alarm was sounded. Still on Warner Bros., Messina has been on the sidelines, though he still has a glowing interest in production that dates back to his days as the Buffalo Springfield engineer/producer. After major success with Loggins & Messina, Jimmy found his appetite for the limelight sated. His perspective on the Poco reunion is philosophical. In addition to maintaining his interest in music, Messina has become a demon on the tennis courts—a good way to knock out aggressions that pile up while re-entering the musical mainstream.

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

KZ: I've met you before, and you appear to be an optimistic person. Judging from the songs on Legacy, particularly "Follow Your Dreams," you seem to be in a good head space.
JIMMY: I've realized a lot of optimism is in my music and I've tried to look back and see where that comes from. Recently I've been working with a writer named Dave Loggins, and there was this song I wrote about my bad side. Dave said, "You know, for some reason, I can't see you doing this song. I mean, you write songs like 'Child Of My Dreams,' 'Follow Your Dreams,' songs about people and hope." There's the story about the donkey that wouldn't move. His master is having a hard time. So this guy comes up and tells him, "You know, you have to talk to him," after which he grabs an axe handle, hits the donkey on the head, and the donkey responds. The master says, "I thought you said I needed to talk to him." The other guy says, "True, but first you need to get his attention." Same with music. You have to hit people over the head with some other aspect to get their attention. Then you can give them the good stuff.

KZ: Is the five Poco members reforming the axe handle and the public?
JIMMY: I think so. At that point it's the question of whether the album is strong enough in terms of music and performance to reach out and touch those people. They either miss that type of music or need hope in their lives or need the harmony that's in this kind of music. I have a feeling that this Poco thing and the other older bands coming back is part of a movement that young people and people my age want. The music of the recent past has not been very helpful, in fact, it's been very selfish and indulgent. It's been very ego and "I" oriented. In the late sixties and seventies, music was a way of life. We need more music about young people starting families, with the cost of housing and the costs of living get out of sight for young people starting their lives. "Loving You Every Minute" is a song I wrote ten years ago. It's a song that will always work because it's about real stuff. It's not today different. That's why I wrote, "Oh the world has got it's problems/they're coming into view/and girl I know that we will surely do what we can/often when we're in the midst of change/darkness into light/gonna be beside you/to keep you warm at night."

KZ: I was trying to explain to our Alternative Radio editor, Linda Ryan, just how much of an alternative Poco—or more specifically Pogo along with the Flying Burrito Brothers—was in combining rock 'n roll and Country.
JIMMY: It was alternative to the commercial aspects of where Country music was going. In any one of our formats, as they got too commercial...I mean, rock 'n roll is really just a social pulse of what's going on. Take a camera lens and look at it. But if it gets too commercial, it loses its original intent. And we loved our Country roots that came from Country, blues, rockabilly and black roots. But Country was going commercial and we didn't want to go that way. We included our own generation who were then able to hear some of the sounds and instruments within a different way of life as opposed to selling a commercial concept which is merely a voice or an image.

KZ: You've had some strong forums from which to express yourself musically. You had big success with Loggins & Messina. Is success an addiction once you've had it?
JIMMY: Yes and no. Yes in the sense that's nice to feel your music being appreciated regardless of what form it takes—me doing the music or someone else doing the music. No in the sense that success interferes with your privacy and anonymity. I value that very much. On the other hand, I feel my music gives people something. Our fans aren't the kind of people that are aggressive and demanding. They're appreciative. It's been a lot easier for me than some other people that I have known who demand the attention and dress the part.

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

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

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

the GAVIN REPORT/November 3, 1989
When Ronnie Milsap recently donned a white cowboy hat and joshed, “I guess you need one of these to get a hit these days,” he was referring to the popularity of New Traditional singers like George Strait, Clint Black, and the most recent competitor, Garth Brooks. The implication might be that all you need is a drawl and guitar, but Garth Brooks is no marketing ploy. He’s an Oklahoma native whose music is capable of evoking many moods, switching from swing to tear jerking ballads. His songs have received overwhelming support and criticism, while comparing him to Strait and Jones, never fail to comment on Brooks’ mature songwriting.

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

Back in Oklahoma, Brooks put a band together and started touring the Southwest. He went back to the woman he left behind and married her. Although, for Garth, even that romance didn’t get off to a great start. He was working as a bouncer in an Oklahoma honkytonk the night they met. “Now I’m not big enough to bounce at all, but I needed the money,” he laughs. “Because of my size I was put in charge of the disputes between women. One night I had to help a women who had stuck her fist through the door in the bathroom. All she said was, ‘I missed.’ I thought, ‘Man, this is nuts.’ But I helped her get her hand free, and as I was taking her outside I just kept thinking about how good lookin’ she was. There was something about her that was just tearing me up.”

Garth enthused. “I said, ‘Look, the policy is that when we throw a woman out we have to make sure she gets home safely.’ She agreed and I was thinking, ‘Alright!’ I told her, ‘Why don’t you come up to my place and I’ll take you home in the morning when you’re feeling better.’” Then normally soft spoken Brooks tells the rest of the story with awe in his voice, “She just looked up at me with that sweet little face and said ‘Drop dead a’ hole.’ We started dating the next day.” Obviously pleased with the story, Garth is quick to say, “Don’t get the wrong idea, she is 100% a lady.”

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

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

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

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

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

<table>
<thead>
<tr>
<th>Artist/Titel</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLINT BLACK</td>
<td>(RCA)</td>
</tr>
<tr>
<td>DESERT ROSE BAND</td>
<td>(MCA/Curb)</td>
</tr>
<tr>
<td>BAILLIE AND THE BOYS</td>
<td>(RCA)</td>
</tr>
<tr>
<td>TANYA TUCKER</td>
<td>(Capitol)</td>
</tr>
<tr>
<td>BELLAMY BROTHERS</td>
<td>(MCA/Curb)</td>
</tr>
</tbody>
</table>

CLINT BLACK (70)

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

# Top Tip

CLINT BLACK

Nobody’s Home

(RCA)

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

# Record to Watch

**k.d. lang**

Three Days

(Sire/Warner Bros.)

# Chartbound

<table>
<thead>
<tr>
<th>Artist/Titel</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>JO-EL SONNIER - If Your Heart Should Ever Roll This Way Again (RCA)</td>
<td>116</td>
</tr>
<tr>
<td>DESERT ROSE BAND - Start All Over Again (MCA/Curb)</td>
<td>115</td>
</tr>
<tr>
<td>MICHAEL MARTIN MURPHEY - Family Tree (Warner Bros.)</td>
<td>116</td>
</tr>
<tr>
<td>BAILLIE AND THE BOYS - I Can’t Turn The Tide (RCA)</td>
<td>97</td>
</tr>
</tbody>
</table>

# Gavin Fax: 415-495-1990

Reports accepted Mondays at 8AM through 4PM Tuesdays.

Station Reporting Phone (415) 495-1990

Gavin Fax: 415-495-2580

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### UP & COMING

<table>
<thead>
<tr>
<th>Report</th>
<th>Adds</th>
<th>Weeks</th>
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<td>92</td>
<td>28</td>
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<td>JENNIFER &amp; THE MCCARTERS</td>
<td>Quit While I’m Behind</td>
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<td>72</td>
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<td>JAMES HOUSE</td>
<td>Hard Times For A Honest Man</td>
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<td>Black And White</td>
<td>Columbia</td>
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<td>61</td>
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<td>I Can Be A Heartbreaker Too</td>
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<td>The Center Of My Universe</td>
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<tr>
<td>51</td>
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<td>SHANE BARNBY</td>
<td>A Rainbow Of Our Own</td>
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<td>49</td>
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<td>Love Is A Liar</td>
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<td>Johnny And The Dreamers</td>
<td>Universal</td>
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<td>38</td>
<td>--</td>
<td>8</td>
<td>LYLE LOVETT</td>
<td>If I Were The Man That You Wanted</td>
<td>MCA/Curb</td>
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<td>Sire/Warner Bros.</td>
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<td>NEW GRASS REVIVAL</td>
<td>You Plant Your Fields</td>
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<td>The Jaws Of Modern Romance</td>
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<td>Radio Lover</td>
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<td>This Night Won’t Last Forever</td>
<td>Curb</td>
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<td>25</td>
<td>5</td>
<td>2</td>
<td>SHELBY LYNNE</td>
<td>Little Bits &amp; Pieces</td>
<td>Epic</td>
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<td>25</td>
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<td>MARCY BROTHERS</td>
<td>You're Not Even Crying</td>
<td>Warner Bros.</td>
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<td>24</td>
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<td>RAY PRICE</td>
<td>Love Me Down To Size</td>
<td>SOR</td>
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<td>21</td>
<td>13</td>
<td>1</td>
<td>DANIELE ALEXANDER</td>
<td>Where Did The Moon Go Wrong</td>
<td>Mercury</td>
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<td>BUTCH BAKER</td>
<td>Wonderful Tonight</td>
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<td>21</td>
<td>11</td>
<td>1</td>
<td>KATHY MATTEA</td>
<td>Where’ve You Been?</td>
<td>Mercury</td>
</tr>
</tbody>
</table>

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

### INSIDE COUNTRY

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

**STATION HAPPENINGS...** John Pellegrini is the new PD at WGTY-Gettysburg. He will be joined by good-time Trish Hennessey, who comes aboard as Music Director. Pellegrini replaces Dick Raymond, who is looking for his next opportunity. Give Dick a ring at (717) 334-4177... Mike Mitchell is the new Music Director at KWZD-Abilene... Jon Wallen is no longer programming KNEW-San Francisco, but will remain as the station's morning dude... Ed Paulson is the new MD/ PD at KQIL-Grand Junction and will take music calls daily from 3AM to 3PM. He replaces Bob Goss who has moved to St. Louis to take the MD/ PD position at KSTP-KOKK-Huron... Jeff Duffly will now take music calls on Mondays and Tuesdays after three o'clock Central time... Tanya Summers is the new assistant MD at KSUM-Fairmont... Charlie Kampa has been promoted to PD at KBFR-Fergus Falls. He retains his Music Director duties... Roy Ohmann is leaving KMSR-Sauk Center as new ownership takes effect. No replacement has been named... KYKK-Hobbs has gone satellite and will no longer be reporting.

**PROGRAMMERS ARE TALKING**

**TOP REQUESTS**

- RANDY TRAVIS
- GARTH BROOKS
- SAWYER BROWN
- DOLLY PARTON
- SHENANDOAH

**LP CUTS**

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

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

**CONGRATULATIONS TO...** Steve Amari, PD of KTRB-Modesto and his wife Jeannie on the birth of their son Davyd Anthony on October 29.
NEW RELEASES by Lisa Smith & Cyndi Hoelze

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

KATHY MATTEA - Where've You Been (Mercury)
Written by Kathy's husband Jon Vesner, this is a beautiful, understated ballad about lasting love. The instrumentation is sparse, matching the somber mood of the song.

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

GARTH BROOKS - If Tomorrow Never Comes (Capitol)
SNANDOAH - Two Dozen Roses (Columbia)
MARY CHAPIN CARPENTER - Never Had It So Good (Columbia)
DON WILLIAMS - I've Been Loved By The Best (RCA)
RONNIE MILSAP - A Woman In Love (RCA)
PATTY LOVELESS - Lonely Side Of Love (MCA)
KENNY ROGERS - The Vows Go Unbroken (Always True To You) (Reprise)
HOLLY DUNN - There Goes My Heart Again (Warner Bros.)
LORRIE MORGAN - Out Of Your Shoes (RCA)
HIGHWAY 101 - Who's Lonely Now (Warner Bros.)
WILD ROSE - Breaking New Ground (Universal)
GLEN CAMPBELL - She's Gone Gone Gone (Universal)
TRAVIS TRITT - Country Club (Warner Bros.)
VINCE GILL - Never Alone (MCA)
KEITH WHITLEY - It Ain't Nothin' (RCA)
VERN GOSDIN - That Just About Does It (Columbia)
WILLIE NELSON - You Are (Columbia)
SKIP EWING - It's You Again (MCA)
NITTY GRITTY DIRT BAND - When It's Gone (Universal)
RODNEY CROWELL - Many A Long & Lonesome Highway (Columbia)
CHARLIE DANIELS BAND - Simple Man (Epic)
BILLY JOE ROYAL - Til I Can't Take It Anymore (Atlantic)
ANNE MURRAY/KENNY ROGERS - If I Ever Fall In Love Again (Capitol)
KENTUCKY HEADHUNTERS - Walk Softly On This Heart... (Mercury/PolyGram)
EARL THOMAS CONLEY - You Must Not Be Drinking Enough (RCA)
SUZY BOGGUSS - My Sweet Love Ain't Around (Capitol)
STEVE WARNER - When I Could Come Home To You (MCA)
K.T. OSLIN - Didn't Expect It To Go Down This Way (RCA)
TANYA TUCKER - My Arms Stay Open All Night (Capitol)
LIONEL CAMPBELL - In My Eyes (MCA)

Vern Gosdin, but here he establishes his own style, lending his expressive hurtin' voice to this contemporary song.
Clint Black and Lorrie Morgan are pictured at the RCA party following the CMA Awards. Black was named 1989's Horizon Award recipient and Morgan accepted Keith Whitley's award for Single Of The Year. Pictured (l to r): RCA Nashville VP/General Manager Joe Galante, Black, Morgan and RCA Records President Bob Buziak.

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

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

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

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

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

**OSAMBA - BRAZIL CLASSICS 2 (LUAKA BOP/SIRE)**
REL M.C. MO - DAVID BYRNE (LUAKA BOP/SIRE)
By de-emphasizing the first beat of each measure, a rhythm becomes more sensual and ethereal...to shake your rump is to be environmentally aware,” I guess that puts Tina Turner right up there with Ralph Nader. So cites David Byrne via his samba philosophy. Immensely entertaining and informative, Byrne’s Brazil Classics 2 succeeds threefold. First off he unearths some fabulous Brazilian samba chestsnuts for us; second, he compiles them in a logical manner and third, he never over-intellectualizes the medium as he guides young, hip Heads fans toward Brazilian Jazz. Immediately following that comprehensive release, out comes Byrne’s solo project, Rei Momo, an orgy of world music influences—salsa, reggae, merengue, chara, and samba. The varying styles are staggering it’s and hard to believe that this was recorded in only two months. In addition, Byrne’s wacky Manhattan verses are framed in all of these music styles. All said, both releases are effective hip conduits, allowing Jazz and AA radio to hook up to some hip credibility.

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

**STEADY ON - SHAWN COLVIN (COLUMBIA)**
While rock radio tries to decide what to do with the ever-blossoming crop of acoustic-based troubadours, AA is in a prime position to move in for the kill. Shawn Colvin has already developed a following in the Northeast by releasing her own independent folk releases to public radio. Now, after a tenure with Suzanne Vega, Colvin generates her own major label debut with part of the Vega production team at the helm. And while Vega is moody and literary, Colvin is “Steady On,” benefiting from some firm production and easy images. While her lyrics can be sparse and angular, the instrumentation fleshes out the possibilities. Super engineer Kevin Killen compiles a super cinematic mix, framing Colvin’s voice with sympathetic, yet bold accompaniment. Steady On is a top notch first offering. Starter track include “Steady On,” “Diamond In The Rough,” “Another Long One” and “Cry Like An Angel.”

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

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

---

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**THE ACTION**

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**MOST ADDED**

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

**TOP TIP**

FATTBURGER
TIME WILL TELL
(INTIMA)

SADAO WATANABE
FRONT SEAT
(ELEKTRA)

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

**RECORD TO WATCH**

**SHAWN COLVIN**

STEADY ON
(COLUMBIA)

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

---

Co-Editors: Keith Zimmerman / Kent Zimmerman

---

**CHARTBOUND**

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

KEITH ROBINSON (ORPHEUS/EMI)  *CRAIG PEYTON & BEN VERDERY (SONA GAIA)  MIKE STERN (ATLANTIC)

CARLOS ANGELES (OPTIMISM)  *MICHIEL PETRUCCIANI (BLUE NOTE)  *LENI STERN (ENJA)


November 3, 1989/ THE GAVIN REPORT
MOST ADDED

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

TOP TIP

SADAO WATANABE
FRONT SEAT (ELEKTRA)
FATTBURGER
TIME WILL TELL (INTIMA)

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

RECORD TO WATCH

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

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

CHARTBOUND

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

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

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

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

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FILE UNDER JAZZ

ANDY NARELL

"Little Secrets"

CONTEMPORARY JAZZ
Gavin *45 - *15
R&R *19 - *15

"Twilight Is Upon Us"

Top 5 R&R / Contemporary Jazz
Top 10 Gavin Jazz

THANK YOU JAZZ RADIO!!!

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

"A recording that sets the pace for the coming jazz of the 90's."
- L.A. Times

BILLY CHILDS

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

"PRETENDING" - ERIC CLAPTON (DUCK/REPRISE)
Dressing as flashy as his guitar-playing, Clapton takes a slightly different approach than Jesus & Mary Chain. Seriously, "Pretending" kowtows the direction that the Behind The Sun album took. While everyone praises Clapton for his fluid note work, it's his choice of tone here that kills me.

HUMAN SOUL - GRAHAM PARKER (F/C)
Graham Parker has always been one to wear his discomfort on his sleeves, but he has a knack for making it all danceable. With the unenviable task of dragging a conscienced seventies view into the market researched nineties, Parker pulls it off by sticking with his buddy Brinsley Schwarz along with remnants of his Rumour band and former Elvis Costello sidemen. Conceptually split between a "real" and "surreal" perspective, the difference here is that the tightly-sewed surreal side features more horrific images ("The Howler Monkeys screamed/They Turned it into burgers"). Everything ends with "Slash And Burn." Have a nice day. Think I'll take the 28 to the Golden Gate and jump. Trax: "Dancing For Money," "Big Man On Paper" and the herky-jerky "Sugar Gives You Energy."

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

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

"SHOW DON'T TELL" - RUSH (ATLANTIC)
One of the toughest bands to fit into a capsule review has always been Rush. In the early days there was always the Ayn Rand angle, since many of their early songs were based on or influenced by her writing. Now there's this long string of gold and platinum albums dating back to '77. After all that, the musicianship is still sharp and futuristic, the tones bright and brittle while the vocals are stiff and high pitched. Producer Rupert Hine brings yet another new perspective as the band makes a label change.

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

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

THE GAVIN REPORT/NOVEMBER 3, 1989
www.americanradiohistory.com
"Book Of Days."
The new album from
The Psychedelic Furs.
Includes
Should God Forget,
Entertain Me and
House.

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

ON COLUMBIA.

Produced by David M. Allen and The Psychedelic Furs. Management: Amanita Artists Management
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WE'RE GOING TO SAY YOU ARE THE BEST NEW BAND YOU'RE GOING TO HEAR THIS YEAR. THE WAY WE FOUND THEM, A FRIEND OF OURS RECOMMENDED A LOOKING AND HER VOICE IS SO BEAUTIFUL AND HAUNTING IT GIVES YOU CHILLS. THE GUY WHO STARTED THE BAND IS THE DRUMMER, CHRIS KNOWLES, WHO SURE SHE COULD DO IT BUT SHE GAVE IT A TRY AND NOW YOU CAN'T IMAGINE THAT SHE WOULD EVER DO ANYTHING ELSE. THE OTHER NIGHT, WOULDN'T BE CAUGHT DEAD IN, THESE CAMERAS CAME OUT OF NOWHERE AND THEY TOLD HIM HE WAS ON THE COVER OF THE WEEKEND HISTORY RECORDED. HIS STORY IS... HIS NAME IS... HE WAS A LAW ENFORCEMENT OFFICER, MET WHILE THEY WERE PLAYING IN MEXICO THE WOOD... THE VOICE... THE MUSIC... THE GROOVE... THE MIND... WE'RE HERE TO TELL YOU THIS VARIOUS SACRED... WE'RE HERE TO TELL YOU THIS ALBUM IS... WE'RE HERE TO TELL YOU THIS ALBUM IS... WE'RE HERE TO TELL YOU THIS ALBUM IS... WE'RE HERE TO TELL YOU THIS ALBUM IS... WE'RE HERE TO TELL YOU THIS ALBUM IS... WE'RE HERE TO TELL YOU THIS ALBUM IS... WE'RE HERE TO TELL YOU THIS ALBUM IS...
MOST ADDED

1. STRANGE ANGELS - LAURIE ANDERSON (WARNER BROS.)
2. SUGARCUBES - Regina, Mune (Elektra)
3. RED HOT CHILI PEPPERS - Knock, Higher, Sexy (EMI)
4. MIGHTY LEMON DROPS - Heart, Midnight, Fiction (Reprise)
5. THE JAZZ BUTCHER - Invention, Bicycle, Burglar (Genius)
6. DEBORAH HARRY - Want, Bike, Calmari, Kiss (Sire/Reprise)
7. BIG AUDIO DYNAMITE - James Brown, Union, Bridge (Columbia)
8. PRIMITIVES - Sick, Secrets, Mirror (RCA)
9. TRACY CHAPMAN - Crossroads, Subcity, Freedom (Elektra)
10. DEPECHE MODE - Personal (Sire/Reprise)
11. TEARS FOR FEARS - Sowing (Fontana/Mercury)
12. KATE BUSH - Anger, Sensual (Columbia)
13. SQUEEZE - If, Circles, Rosie (A&M)
14. PETER MURPHY - Line (RCA/Beggars Banquet)
15. BAD BRAINS - Soul Craft, The Messengers (Caroline)
16. SOUNDGARDEN - Loud Love, Ugly Truth, Hands All Over (A&M)
17. FLESH FOR LULU - Time, Decline, Highwire, (Capitol/Beggars Banquet)
18. OCEAN BLUES - Between, Drifting (Reprise)
19. PSYCHEDELIC FURS - Shine (Columbia)
20. PUSS IN BOOTS - Attack By Monsters (SST)
21. CAMOUFLAGE - Shield, Fine, Island (Atlantic)
22. JESUS & MARY CHAIN - Blues, Crazy, Planets (Warner Bros.)
23. ALARM - Sold, Love, Prison, New (IRS)
24. MICHIEL PENN - My No, Brave (RCA)
25. JOE STRUMMER - Shouting, Gangsterville (Epic)
26. THE SMITHEREENS (CAPITOL)
27. FIRE AND THE FOUNTAIN - Between, Drifting (Reprise)
28. HUE AND C cry - In Heat, Nine Months Later (Beggars Banquet/RCA)
29. THE SMITH - Shout, Mary, Roam, Dry (Reprise)
30. THE SMITH - Shout, Mary, Roam, Dry (Reprise)
31. THE SMITH - Shout, Mary, Roam, Dry (Reprise)
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50. THE SMITH - Shout, Mary, Roam, Dry (Reprise)

TOP TIP

THE SMITH - Shout, Mary, Roam, Dry (Reprise)
(The Capitol)
New Jersey’s Smithereens have come a long way since their pub crawl days. They debut at #37 this week.

RECORD TO WATCH

FULL FATHOM FIVE
MULTINATIONAL POP CONGLOMERATE
(LINK)
Full Fathom Five deliver yet another deep musical masterpiece. Early supporters include

IMPORT/INDIE

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

Editor: Linda Ryan

CHARTBOUND

BOB DYLAN - MERCY (COLUMBIA)
ERASURE - WILD (SIRE/REPRISE)
ADULT NET - HONEY TANGLE (MERCURY)
DON DIXON - EEE (ENIGMA)
PALE SAINTS - “SIGHT/YOU” (4-AD)
LAURIE ANDERSON - STRANGE ANGELS (WARNER BROS.)

DEBUTS in chartbound

HUSBAND OF FREAKS - ALL MY FRIENDS (RHINO)
POLIO DOG PONDING - POLIO (COLUMBIA)
GLASS EYE - HELLO LOVERS (BAR NONE)
YOUNG FRESH FELLOWS - THIS/LADIES (FRONTIER)
ICE-T - THE ICEBERG (SIRE/WARNER BROS.)
DIE WARZAU - DISCO RIGIDO (MERCURY)

Dropped: #26 Winter Hrs., #37 Toad The Wet Sprocket, #41 The Fall, #44 The Bridge, #48 Exene Cervenka

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

**RICHIE FURAY**

If Rusty Young is the folksy member and Jimmy Messina the philosophical one, then Richie Furay is truly the spiritual thinker. After a tenure as a chief writer for the Buffalo Springfield and Poco, Furay went on to wind out his rock 'n' roll days performing as a solo artist, eventually becoming a pastor in Boulder, Colorado. And while his role as principle writer has shifted, Richie currently shoulders the most pressure when it comes to deciding how to read and the reformed Poco will hit the concert trail, playing the new songs and selecting the gems from a vast repertoire.

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

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

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

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

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

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

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

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

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

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

KZ: Richly called you "a real people person." He wasn't surprisingly that you became a pastor.

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

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

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

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

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

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

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

KZ: Tell me about the song you wrote—

**RF:** "It Isn't For You." You can take it on a spiritual level, if a person so chooses. Certainly I had that in mind. I tried to write it in such a way that it could be taken in other ways. It's a song about a homeless situation, an emptiness, a loneliness and One who came to rescue us from that plight.

KZ: How was it recording again?

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

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

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

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

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

NEW RELEASES

The Hard-Ons - Love Is A Battlefield Of Wounded Hearts

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

Steve Kilby - The Slow Crack

Anyone out there who doesn’t know Steve Kilby is the lead singer/bassist of the Church—shame on you. My response to past solo efforts from various members of the Church hasn’t been all that enthusiastic. This album, however, hasn’t left my turntable for any long period of time, as I’m compelled to hear it again and again. The songs foster a moody, dream-like response (not surprising, since Kilby is a neo-surrealist) much the same way Blurred Crusade or Seance did. In fact, this could easily be a (pre Hey Day) Church album. Tracks to listen to include “Transaction,” “Favourite Pack Of Lies,” “Something That Means Something” and “Surrealist Woman Blues.” Side two isn’t quite as obvious as side one, so spend some time with it will ya? LR.

The Creatures - “Standing There”

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

Lee "Scratch" Perry - Black Ark In Dub (Starlight Records)

Approximately 20 or 30 years ago Perry’s Black Ark studio, located in his backyard in Kingston’s Washington Gardens, produced some of dub’s foremost. Perry is one of the founders of this particular style of dub, taking it to the edge with his hard groove and off-beat sound. Often the music gives you a pleas-
ant sense of mental turmoil as Perry manipu-
lates his controls. This is one of numerous
albums that Perry has worked on—over the
years he has worked with the Wallers, Max
Romeo, Terrence Trent D’Arby and Adrian
Sherwood. This album has minimal lyrics,
spotlighting Perry’s dub work all the more.

VARIOUS ARTISTS - One Little Indian,
Greatest Hits Volume One
(One Little Indian)
This album is a perfect example of why I like
compilations so much—several artists and a
variety of music. Familiar groups on this
platter include A.R. Kane and the Sugarcubes.
The more obscure names include Annie
“Anxiety” Bandez, Flux Of Pink Indians, The
Very Things and a favorite of mine Flux.
Hard-edge rock tracked next to avant garde
interpretations make this diverse record a
must for any turntable. RB

My friend Harry always talks in questions.
One of his more poignant queries was this: “If
the sixties brought us the Beatles, Stones and
Dylan, and the seventies brought the reor-
dization of music via punk and the Sex
Pistols, then what is the eighties’ contribu-
tion to the music culture?” I assume he’s look-
ing for the quintessential eighties’ contribu-
tion in a nutshell.

Very tough question.
My kneejerk reaction is not to be nostalgic.
That kind of thinking nearly killed Jazz. Still,
who can forget the impact of the Fab Four or
the Sex Pistols? I can’t. So aren’t the eighties
toilet to some defense? I know, I know. If
you’re like me, you’re ALREADY sick to death
of eighties wrap-ups. It’s hardly safe, even as
we enter November, to turn on Entertainment
Tonight. I can hear all the music chan-
nels hauling out the video clips, razoring
away at the highlights. But like Harry, I still
don’t feel that singular sense of delight you
get by being able to put your finger on one or
two massive, cohesive accomplishments in
music brought about by the now well-oiled,
solidly marketed—well, generally well-
oiled—eighties music industry machine.
While the public is groaning, “Feed me,” we’re
all feverishly shoveling, but what?
What to do...hmmm. Here it is. Rolling Stone
Magazine’s Top 100 Albums of the 80’s, as
good a starting point as any. Number one.
London Calling by The Clash. A questionable
entry since I distinctly remember bagging my
copy in 1979. Okay, Jack Isquith, I realize we’re quibbling about months within the
context of a decade, but hey, I have trouble
equating the greatest work of the Clash with
the eighties. From the Pistols came the Clash
(though I’m sure the band would argue that
point), which sent shock waves running
through the domestic ranks. I know Pink
Floyd’s Roger Waters was scared shitless. He
erected a wall. The challenge and chore at
hand is to locate a band or movement whose
influence is based primarily—confined, if you
will—to the informational eighties. Accord-
ing to this list lemme see...Prince, no quite.
U2, nope. Talking Heads, Paul Simon, Bruce
Springsteen, Michael Jackson, Elvis Costello,
Peter Gabriel, Lou Reed, Tom Waits, AC/DC,
Roxy Music, Marvin Gaye, XTC, Dire Straits,
David Bowie, Rolling Stones, Tom Petty, John
Mellencamp??? Absolutely not.
Help! I need another list. All I see is Culture
Club.
Oh my God, what have we done? We’ve
streamlined and specialized music so that it
reaches the correct audience, as if sorted by
some odd system of ethno/economic zip
coding. So unless Sting or The Police—

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

Must Culture Club shoulder the
total 80’s musical legacy?

whoops, “Roxanne” came out in ’79, so forget
that.
Hey, don’t get me wrong. Tons of fine music
crossed my needles, tape heads and laser
lenses all decade long. In the next week or so,
I’ll share my list of SONGS, as opposed to
artists (now there’s a symptom right there)
that might be considered quintessential eight-
ies artistic statements.

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

WANTED: PRODUCTION WIZARD!

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

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

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

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

A/C KO93-Modesto, CA, needs an Adult Communicator. T&R: Tim St. Martin, 2121 Lacey, Modesto, CA 95354. [11/3]

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

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

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

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


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

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

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

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

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

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

TOP 40/URBAN KRKS-Suisun, CA, has three positions open for an Ass’t PD, Production Director and Operations Manager. Looking for big market attitudes. T&R: 390 Drive USA, PO Box 662, Suisun, CA 94585. [10/20]

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

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

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

1 RATED ADULT RADIO STATIONS KKL/SAM/AM & KKM/FM are looking for an on-air minded News Director. If you’re creative and want an opportunity to grow with us, please contact T&R: Roger Currier, PO Box 460, Rapid City, SD 57709-0460. [10/20]

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

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

100,000 WATT KBCA-Portland, OR seeks an AT/FM. EOE [10/20]

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

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

AVAILABLE

TOP 100 MARKET in South or SE. Prefer Country, AOR, Classic Rock, Gold or A/C. Afternoon drive or morning sidekick/support. JACK REYNOLDS (919) 733-5663. [11/3]

PROGRAM or ASS’T MD/PD. Currently Ass’t MD/PD at Y95. Prefer Top 40 format. Willing to relocate. JOHN SCOTT (214) 363-9955. [11/3]

VETERAN DRIVE-TIME at just laying around on the beach seeking competitive Oldies or Top 40 station. STEVENS (407) 468-3564. [11/3]

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

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

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


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

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

AIR TALENT, PRODUCTION & NEWSPERSON. Excellent sports knowledge. Prefer AOR or Top 40. JIM PULICE: (313) 751-1159. [11/3]

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


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

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

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

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

November 3, 1989 /the GAVIN REPORT
PERSONAL PICKS

SINGLES by Dave Sholin

QUINCY JONES featuring RAY CHARLES AND CHAKA KHAN - I'll Be Good To You
(Warner Bros.)
When the Brothers Johnson version was a hit in the mid-seventies it was one of those hot, hot, top-of-the-hour records. Now master producer/arranger Quincy Jones teams up with the Genius Ray Charles and a superb vocal partner Chaka Khan together with a studio full of top-notch players and singers for an updated, energized rendition stamped with a familiar Q for quality.

HOOTERS - 500 Miles (Columbia)
When folk music caught the ear of America in the sixties it was nearly impossible to step into a coffee house and not hear this song sometime during the evening. While scores of artists have sung it, Bobby Bare was the one to first make it a Top 40 hit in 1963. But among those it's best known for are Peter, Paul and Mary who join in on this tasty reggae flavored arrangement.

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

ALBUMS by Ron Fell

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

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

1. Aerosmith
2. Bonham
3. TESLA
4. Grateful Dead
5. Bad English
6. Billy Joel
7. Kix
8. Rolling Stones

MORE PEOPLE ARE REQUESTING TESLA

"Love Song"

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

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

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

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

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

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

TOP 5 REQUESTS ON MTV!

www.americanradiohistory.com
"Tender lover"

(ZST-74003)

Tender Lover

The Follow Up To The
Top 5 Single And Video
"It's No Crime."

Tender Lover

The Title Track From
The Seductive New Album
Tender Lover.

Rapidly Approaching Platinum!

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

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