



# NEW RELEASES

## TOP 40

LAURIE ANDERSON "Beautiful Red Dress" (WB)  
ASIA "Days Like These" (Geffen)  
AZTEC CAMERA "The Crying Scene" (Reprise)  
BOOGIE DOWN PRODUCTIONS "Love's Gonna Getcha  
(Material Love)" (RCA)  
CANDYMAN "Knockin' Boots" (EPIC)  
DAVID CASSIDY "Lyin' To Myself" (ENIGMA)  
DAMN YANKEES "High Enough" (WARNER BROS.)  
ELISA FIORILLO "On The Way Up" (CHRYSALIS)

LALAH HATHAWAY "Heaven Knows" (VIRGIN)  
HEART "Stranded" (CAPITOL)  
LINEAR "Something Going On" (ATLANTIC)  
LISTEN UP "Listen Up" (REPRISE)  
MICHEL'LE "Keep Watchin'" (RUTHLESS/ATCO)  
TEDDY PENDERGRASS & LISA FISHER "Glad To Be  
Alive" (ELEKTRA)  
CARON WHEELER "Livin' In The Light" (EMI)

## ROCK

ALLMAN BROTHERS "Seven Turns" (EPIC)  
BLACK SABBATH "Feels Good To Me" (I.R.S.)  
CHEAP TRICK "Back N' Blue" (EPIC)

TOMMY CONWELL & YOUNG RAMBLERS "I'm  
Seventeen" (COLUMBIA)  
GAMMA RAY "Heading For Tomorrow" (RCA)  
HOTHOUSE FLOWERS "I Can See Clearly Now" (PLDR)

## ALTERNATIVE

BROTHERS FIGARO "Gypsy Beat" (Geffen)  
DARLING BUDS "Crystal Clear" (COLUMBIA)  
GENE LOVES JEZEBEL "Tangled Up In You" (Geffen)  
THE GO-BETWEENS "1978-1990" (CAPITOL)  
CHRIS ISAAK "Wicked Game" (REPRISE)

DAVID J. "Fingers In The Grease" (RCA)  
REDD KROSS "Annie's Game" (ATLANTIC)  
PET SHOP BOYS "So Hard" (EMI)  
TACKHEAD "Strange Things" (SBK)  
THE WATERWALK "Never Leaving Eden Again" (I.R.S.)

DEES (from page 5)

ing talk as the main thrust of the show - something he says American TV viewers haven't seen in 30 years.

MOTOWN publicity head **Michael Williams** said that an appearance on *Into The Night* helps boost an artist's record sales. "Between Rick's morning show on KIIS-FM and his TV show, it allows artists to reach millions of people," said Williams. "After Johnny Gill appeared on his TV program we witnessed a substantial increase in sales.

SBK Records Promotion chief **Daniel Glass** also testified to Dees' marketing clout, crediting him with helping boost record sales for Wilson Phillips. "Rick played a crucial role in fore- and back-announcing the records and took it on as almost a personal project," said Glass. "We felt an immediate impact on sales and were honored to have the girls be the first musical guest on Rick's TV show. He's really played an important role in helping spread the word on Wilson Phillips."

All this hoopla has also been beneficial to the sales departments of *Into The Night*, as sponsor interest has continued to escalate. "We've been quietly building affiliates in all regions of the country," says Wolpert, who serves as executive producer of the show along with Sandy Gallin and Jim Morey. "Because of Rick's energy and natural flair for comedy, something wonderful is happening on this show."

FACE-OFF (from page 7)

rationalizing the public's overblown reaction to the incident. "The 'Down With Sinead' radio promotions are just ways for people to let off steam and frustration out of what's going on in the Middle East. It's like it was a few years back, when people used to put the Ayatollah's picture on dart boards as a way to vent hostility."

Gorman said Sinead's uniqueness has been a double-edged sword, in that her individual look and personal philosophy draw people to her, but also make her an easy target for the more bloodthirsty elements in the press. Add to this the facts that the incident occurred during the most serious political crisis facing the U.S. since Vietnam and it was covered by one of the most sensational tabloids in the country, *The New York Post*, and it spells mucho trouble for the Celtic crooner.

"The last thing Sinead wanted to do was to hurt America and Americans or put them down," explained Gorman. "She's being hung out to dry for something that was misconstrued by a select few in the press."

Addressing certain stations' penchant for raising the ire of their market competitors, Kabrich admitted that Y95 often creates sparks in the Dallas metro by poking a finger in the face of adversaries like crosstown rival KEGE, whom he jokingly refers to as 'Weasel 97.' "We came right out and positioned them as the weasels they

are," says Kabrich, leveling his gun barrels. "Their night announcer, Michael Blake, attacked me on the air in February, so we have had no second thoughts in positioning them as the dorks in the market."

Kabrich then turned his attention to a station he feels has gone over the line of questionable radio ethics: his former arch rivals in Tampa Bay, *The Power Pig*. "They attacked Mason Dixon over the air, but not under his air name, which is permissible as he is a public figure," relates Kabrich. "They attacked him as James Crawford, which is the name he goes by in his private life. When it gets down to ridiculing someone's family in an overly malicious fashion, that's when radio promotions have gone to far."

No doubt about it, the line of acceptable tactics on radio station battlelines is constantly in a state of flux. Innovative brains like Kabrich are always on the lookout to stretch the parameters of acceptable protocol. At last look, the jury was still out as to the long term successes of the so-called "guerilla" radio pullstops. People will obviously stop to take a look at the havoc being reeked by the *Pirates* and *Power Pigs* on the dial, providing they are also given a bit of substance along with the bombast.

"Creating a bit of fun and sensationalism in the morning show is a key part in giving your station some real visibility," says Kabrich. "The people who come out on top in the end know where to draw the line."

UB 40 (from page 7)

immense popularity in Southern California. "Gerry told me that he found out through KROQ playing the tune that *The Way You Do The Things You Do* was his number one researching record for him on call out," related Plen. "Gerry hit the record, he started screaming about it, and that started things happening. A little later **Steve Wyrostock** at KRBE in Houston heard it next to *Red Red Wine*, and he told me, 'This record is a smash!'"

The fact is, the record is an all format smash. AOR audiences love the group and song, as do Top40, Urban, AC, Alternative and R&B audiences. How many other groups can claim the same success in so many arenas? Virtually none.

"Reggae is popular with whites and blacks," observes Plen, "and rock audiences view reggae as an acceptable alternative to traditional ballads."

*The Way You Do The Things You Do* is in the next few weeks going to make believers out of a lot of fence sitters around the country. And it all started with Plen's deep-rooted conviction and the vision of a few programmers who dared to look the overwhelming evidence in the face. The statistics reveal the truth: UB 40 is a superstar band and *The Way You Do The Things You Do* is a bonafide blockbuster that needs only a chance in order to realize its full glorious potential.