JUDSON SPENCE
IT'S A PHYSICAL THING
A Candid Conversation
With A Dynamic New Talent

FOSTER & McELROY

2 NOUVEAU PRODUCERS ARE TUFF-E-NUFF
STAND

GAVIN TOP 40: DEBUT-36* 179/35
R&R CHR: DEBUT-38*

ADD+S INCLUDE:
KEGL #19 KKBQ
WRCK KWNZ
KSAQ KTUX
KLUC KQIZ

MOVES:
B104 29-23
KKFR 5-4
Q107 30-27
WBBQ 31-23

DEBUTS:
WEGX PRO/FM KUBE KSND KDWZ 98PXY
WSSX KZ106 WINK WABB K92 KQKQ KZ93
KLQ KAKS AND MANY MORE!

GAVIN TOP 40: DEBUT-38* 203/32 • R&R CHR: 129/19

ADD+S:
CKOI KRBE KUBE WERZ 100KHI WRCK
PRO/FM Q102 K104 WNNK WNYZ KZ106 Q98
103CIR WKPE KQIZ KYYY WLRW Y97
EARLY MOVES: KEGL 10-7
KZUU30-24 WMMS 15-12
KPAT 30-21 95XXX 34-26

DEBUTS:
WZOU FM100 WMBB OK100 KZEN Y94 KROY
KTUX KQKQ WTHX KTRS KCMQ KPLZ KRNQ KSND
WJAD WSPT Q104 WBCY KZIO KQMQ SLY96 KKXL
AND MORE!

Van Halen

“Feels So Good”
## GAVIN AT A GLANCE

### TOP 40

#### MOST ADDED
- **ROXETTE**
  - The Look (EMI)
- **POISON**
  - Your Mama Don't Dance (Enigma/Capitol)
  - Walk The Dinosaur (Chrysalis)
- **WAS (NOT WAS)**
  - Sleep Talk (Def Jam/Columbia)

#### RECORD TO WATCH
- **NEW EDITION**
  - Can You Stand The Rain (MCA)

#### JAZZ
- **BANGLES**
  - Eternal Flame (Columbia)

#### ADULT ALTERNATIVE
- **DAVID MANN**
  - Insight (Antilles New Directions/Island)
  - Under Northern Lights (MCA)
- **KEIKO MATSUI**
  - Under Northern Lights (MCA)

#### RECORD TO WATCH
- **MARCUS ROBERTS**
  - The Truth Is Spoken Here (Novus/RCA)

### URBAN

#### MOST ADDED
- **EL DEBARGE**
  - Real Love (Motown)
- **ALYSON WILLIAMS**
  - Sleep Talk (Def Jam/Columbia)
- **JOHNNY KEMP**
  - Birthday Suit (Columbia)

#### RECORD TO WATCH
- **LOOSE ENDS**
  - Life (MCA)

#### ALBUM
- **XTC**
  - "The Mayor Of Simpleton" (Geffen)
- **FIREFLY**
  - "The Good Life" (Atlantic)

#### RECORD TO WATCH
- **DAVID MANN**
  - Insight (Antilles New Directions/Island)

### A/C

#### MOST ADDED
- **BETTE MIDLER**
  - Wind Beneath My Wings (Atlantic)
- **BANGLES**
  - Eternal Flame (Columbia)
- **SIMPLY RED**
  - It's Only Love (Elektra)

#### RECORD TO WATCH
- **SCRITTI POLITTI**
  - Oh Patti (Warner Bros.)

#### ALTERNATIVE
- **XTC**
  - "The Mayor Of Simpleton" (Geffen)
  - "Time With You" (SST)

#### RECORD TO WATCH
- **PIERCE TURNER**
  - The Sky And The Ground (Beggars Banquet/RCA)

### COUNTRY

#### MOST ADDED
- **K.T. OSLIN**
  - Hey Bobby (RCA)
- **THE JUDDS**
  - Young Love (RCA/Curb)
- **RESTLESS HEART**
  - Big Dreams In A Small Town (RCA)

#### RECORD TO WATCH
- **STATLER BROTHERS**
  - Moon Pretty Moon (Mercury)

#### ALTERNATIVE
- **HANK WILLIAMS, JR. / HANK WILLIAMS, SR.**
  - There's A Tear In My Beer (Warner Bros./Curb)

#### RECORD TO WATCH
- **LOVE & ROCKETS**
  - Motorcycle (Beggars Banquet)
JHAN HIBER JOINS THE GAVIN TEAM

Commenting on his new arrangement with the Gavin Report, Hiber said, "Let me say that I am very excited to join an organization and a readership quality of that represented by the Gavin Report. It's my challenge, and one that I accept, to make ratings and research more valuable than it ever has been—these two parts of our business are becoming more and more important and I look forward to writing, in English, about them so that the everyone can benefit. I look forward to getting to know Gavin's readers, hearing from them and talking to them about their questions, problems and challenges. Thanks for the chance to serve."

Gavin Publisher Ron Fell is equally pleased with the Hiber announcement stating: "Jhan Hiber's credibility as an intelligent, thoughtful writer coupled with his unique ability to paint with numbers means that the Gavin Report's readers will now have access to the only writer in our business who can reduce data to common sense. Hiber is a how-to kind of guy. His successes as a consultant in the numbers wars over the past two critical decades should make his biweekly column in the Gavin Report an instant success."

Hiber will conduct a session for the Gavin Seminar (Friday afternoon at 1:00 PM). The session, Focus Groups—Through The Looking Glass, will be an actual video taped look at how focus groups work, and will outline the elements of successful focus group research. "I am looking forward to meeting you in San Francisco at the Gavin Seminar," Hiber said. "Let's get acquainted or renew old friendships."

We're pleased to announce that Jhan Hiber, VP/Research for Malrite Communications Group has agreed to an exclusive, long term agreement with the Gavin Report to be Contributing Editor. Hiber's first column will debut in next week's issue (February 17). Hiber wrote the popular Ratings & Research column in Radio & Records for more than eight years and is widely known as an authority on market measurement. His twenty years of experience includes stints in radio news, sales and management, as well as two years as Manager of Radio Market Reports for Arbitron and eight years as President of Hiber & Associates, an international research and marketing consultancy.

KKBQ's Richards joins Coleman Research
KKBQ-Houston PD Bill Richards is exiting his position to become Vice President of Coleman Research. He will work with Coleman clients developing programming and marketing strategies.

A firm believer in strategies and research, Richards has worked with Nationwide Communications, which is a Coleman client, and he will continue to work with KKBQ since the station maintains ties with the company. KKBQ VP/GM Al Brady Law praised his departing PD and said, "While we'll be losing Bill to Coleman Research, we'll be gaining because of our strong relationship with them."

Richards joined KKBQ in 1988, and enjoyed ratings success there. He has also programmed at WNCI-Columbus, KLUC-Las Vegas and KROQ-Santa Rosa. "I've worked with Coleman Research both in Houston and in Las Vegas," he said, "...I'm excited about being able to contribute to their future growth."

BRYAN WPLJ PD
We reported it last week and now it's official--Gary Bryan is leaving KUBE-Portland to pick up the reins as PD at WPLJ-NY.

Bryan's departure is bittersweet, but he couldn't pass up a chance to bite the apple. "It's tough leaving KUBE," he said, "Michael O'Shea is one of the finest operators in the business. There's only one reason to go into a market like that—and that's to be number 1!"

Before spending 2-1/2 years at KUBE, Bryan was PD across town at KISW and prior to that he put KNBQ-Tacoma on the air. He'll be at WPLJ on March 1.

GM O'Shea indicated that he hasn't yet found a replacement. Asst. PD Tom Huflyer will be interim PD.

SEMINAR UPDATE
All rooms at the Westin St. Francis, Hotel Diva, Raphael, and Villa Florence have been filled. As we go to press, the Handlery Hotel is closing in on the "no more rooms" status. If you're stuck for accommodations, try San Francisco Reservations at 1-800-333-8996.

The Gavin Seminar will feature the ever-growing Gavin family.

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Roy Orbison

"You Got It"

GAVIN TOP 40: 36*-27* • R&R CHR: DEB-39*
R&R AOR LP: 1*-1* • R&R TRACK: 4*-1*
BB LP DEBUT: 55* • R&R A/C: 15*-8*

"Good Life"

#1 BB DANCE DANCE RECORD EXPLODES!!!

"Heaven Knows"

YOU'RE MISSING A HIT!

Canada's Hottest Guitarist!

Colin James

"5 Long Years"

Julia Fordham

"Happy Ever After"

Win a Trip to Hawaii • Just Come See Julia Live

At the Gavin Convention

Friday, Feb. 17 @ 9:45 PM
STAIRS STEPS FORWARD

As reported in last week's Gavin Report, Bill Stairs resigned his position as Program Director of Emmis-owned X-100 in San Francisco. Stairs called Top 40 Editor Dave Sholin this week to comment on the situation. "I'm trying to come up with ways of phrasing those familiar 'philosophical differences,'" Bill explained candidly, "but the bottom line is, I thought I could do the job and they didn't." A replacement for Stairs has not yet been named.

CARTER TAPPED AS KMGX PD

After three years as Music Director and Assistant Program Director, Kevin Carter has been promoted to Program Director at KMGX-Fresno.

Carter started his career in Massachusetts where he was a "go-fer" at WAQW and WTTK-Boston, and overnight personality at WLLH-Lowell. He worked his way West, stopping at KYNO/FM-Fresno and KSQA-San Antonio before returning to Fresno and KMGX.

Kevin says that there are no changes in store at KMGX. "This is my first official Program Director's job," he said happily, "I'm anxious to get going and see what lies ahead. We've got a great staff here, and things are running smoothly."

Carter is a Gavin Seminar nominee for Top 40 Medium Market Music Director.

ST. JOHN WAVAS GOODBYE TO THE EAST

Mark St. John, high-powered PD at WAVA-Washington, D.C., is heading toward the West and the 90s to join Bob Hamilton at The New Radio Star, based in the San Francisco Bay Area.

"Mark is the perfect person to help us," said Hamilton. He's very knowledgeable about computers—we're both computer freaks!" "It's an excellent opportunity," said St. John. "It's the wave of the 90s. It's not like leaving radio, it's being part of a different aspect of it, I like to be on the cutting edge."

Hamilton's New Radio Star is a three year old computer database that contains mountains of information. It provides research, ratings and a morning show service. New Radio Star has conference capabilities and is on duty 24 hours a day. "It's like an on-going Gavin Seminar," said Hamilton.

CARTER NAMED SR. VP AT E/P/A

Hank Caldwell, well known Black Music Marketing veteran, has been appointed Senior Vice President, Black Music at Epic/Portrait/CBS Associated Labels.

Caldwell's 25 years in the industry have seen him as a Vice President at Warner Communications, WEA and Atlantic Records, and he comes to E/P/A from Solar Records where he was Executive Vice President. He will oversee all phases of marketing for E/P/A Black music product.

In welcoming Caldwell to the company E/P/A Senior Vice President Dave Glew said, "Hank's well-known industry accomplishments speak for themselves...I'm delighted that he has agreed to join us here at E/P/A.

In the past Caldwell has worked with The Whispers, Babyface, Midnight Star and Lakeside.

URBAN PROMOTIONS AT EMI

Saying that "These promotions are representative of EMI's continued emphasis on the importance of the Urban Music Division and its members to this company," Vanell Johnson, Vice President, Urban Promotion has announced the following appointments: Twenty year music industry veteran Reggie Barnes has been promoted to National Director, Urban Promotion. He was previously Regional Director, Mid-Atlantic region for the label; Mike Austin moves up to Southwest Regional Promotion Manager. He was Regional Director there; James Boyce assumes the position of Regional Manager, Urban Promotion, EMI, Midwest region. Boyce's most recent position was Local Promotion Manager, Urban Music in Detroit; finally, Glynice Coleman and Virgil Thompson are Regional Managers, Mid-Atlantic and West Coast regions respectively. Coleman was EMI's Northeast Promotion Manager and Thompson was Promotion Manager, Memphis.

RADI-O-RAMA

GUNG HAY FAT CHOY! Gavin's Top 40 Editorial Assistant Annette M. Lai brought us almond cookies and good wishes for Lunar Year 4687, the Year of the Serpent. Annette wishes you all the best...WISH OUT DON FARDO!

Mark Driscoll, PD at The New Q102-Philadelphia and co-host of the Gavin Seminar Session Radio Production: Phase Two is the "voice" for the new CBS game show "Now You See It." It begins airing sometime in April...John Hampton from KSTN-Stockton called to say that Michael Jackson came to visit Children at the Cleveland School-scene of the tragic shooting a few weeks ago—and visited the two children who are still in the hospital. "It did wonders," reports John...So who won the KRQ/FM-Tucson's "Phrase That Pays" Contest??? Who answered the phone with exactly the right line? Well, the person will remain nameless, but she works across town at KWFM, and was on the job when the...
**RADIO-O-RAMA cont.**

happy event took place. She won $500 plus $50 for her favorite charity, The Casa De Los Ninos in Tucson. Congratulations! 100KHI-Ocean City, MD welcomes "Slick" Chris Verdi, their new overnight personality...Alternative KYOS-Merced, CA changed format to All News on Monday, February 6. Pete Jones is remaining as PD...LIVE 105-SF's Breakfast With Bennett, broadcasting live from the Gavin Seminar on Friday 2/17 beginning at 6AM, is attracting some interesting personalities including Will Durst, Violent Femmes, local maestro Dick Bright and Robin Williams!...

**PROMOTIONS AT KIIK-Davenport, IA:** David Sands is the new PD—he was Production Manager and Julie Bothwell is the new MD. She was the Operations Assistant...The ABC FM Radio Network and the ABC Contemporary Radio Network are celebrating Black History Month by offering their affiliates a twenty-part series entitled Portraits in Pride. Luminaries who are profiled and interviewed include Wally "Famous" Amos, Jesse Jackson, Winfrey...Nico guy Mike Monday, last seen at KNBA-Vallejo, is available. Call 707-552-7601...The new morning team at WFOX-Atlanta is Randy Cook and Spiff Carner...At KNEW-Oakland/SF Bill Collins has moved to afternoon drive and Sam Van Zandt has slid into middays. Van Zandt’s Production Director job is up for grabs, so if you’re interested write the station or look Jon Wallin up at The Gavin Seminar...Marcus Bell, formerly of KLUM-Jefferson City, MO is now at CBSL-Minneapolis. He's holding down the 6-10PM slot...KZZU-Spokane celebrates promotions from within: Ken Hopkins is the new PD—he was MD; Chuck Matheson is the new MD—he has been and remains their overnight personality Mike Ellis adds Marketing to his Promotion Director title...Across town at Spirit 99 Marty McCormick left to become Production Director at KQRF-SF...Gavin’s woman-about-town Annette M. Lai attended the Northern California Broadcaster’s Association’s first power breakfast of ’89 and was impressed with guest speaker Bob Barnett. Bob was last at KYUU (now X-100 SF) as GSM. Bob spoke about AIDS in the workplace and how the media can help eliminate what he calls this “epidemic of fear”...Jon Holiday, former PD at G-98-Portland, ME is available. Call him at 207-892-3116. He’s has experience in Top 40, A/C and Country...KISS 94 FM-Bangor, ME has a new Promotion Director in Paul Bunyan.

The Gavin Family extends our condolences to the family and friends of long time Chicago Indie Paul Gallis. Paul’s wife Jean passed away on Friday, February 3.

**McKIE PD**

Dave McKie has been named Program Director at K100-Marysville/Chico/Yuba City, CA. He had been doing research at KMGX-Fresno, and before that was National PD at Century 21. His programming experience includes stints as PD at KZZU/AM and KREM/AM plus he helped Bill Stairs build KZZU-FM-Spokane.

the Gavin Seminar...Marcus Bell, formerly of KLUM-Jefferson City, MO is now at CBSL-Minneapolis. He's holding down the 6-10PM slot...KZZU-Spokane celebrates promotions from within: Ken Hopkins is the new PD—he was MD; Chuck Matheson is the new MD—he has been and remains their overnight personality Mike Ellis adds Marketing to his Promotion Director title...Across town at Spirit 99 Marty McCormick left to become Production Director at KQRF-SF...Gavin’s woman-about-town Annette M. Lai attended the Northern California Broadcaster’s Association’s first power breakfast of ’89 and was impressed with guest speaker Bob Barnett. Bob was last at KYUU (now X-100 SF) as GSM. Bob spoke about AIDS in the workplace and how the media can help eliminate what he calls this “epidemic of fear”...Jon Holiday, former PD at G-98-Portland, ME is available. Call him at 207-892-3116. He’s has experience in Top 40, A/C and Country...KISS 94 FM-Bangor, ME has a new Promotion Director in Paul Bunyan.

**BIRTHDS**

Compiled by Diane Rufer

Bonnie Knox, KEZR-San Jose, CA 2/12
Moe Bandy, Nina Simone 2/12
Tennese Ernie Ford 2/13
Razzy Bailey 2/14
Don Arli 2/15
Roger Haotan, WIBW/Topeka, KS 2/15
A, WMF-Beaton Rouge, LA 2/15
J.K. Dearing, WNDU-South Bend, IN 2/15
Lee Curtis, KYLT-Missoula, MT 2/15
Ray Mackenzie, CFAC-Calgary 2/15
Tony Stewart, KDVS-Topeka, KS 2/15
Melissa Manchester, Wy Cooer 2/15
Jo Walker-Meador, CMA 2/16
C.C. Scott, WGK-Mobile, AL 2/16
Sonny Bono, Andy Taylor (Duran Duran) 2/16
Iris Dillon, Virgin Records 2/17
Carl Sawyer, KASY-Auburn, WA 2/17
Steve Jackson, KUUB-Bozeman, MT 2/17
Russ Ragan, WMBC-Columbia, MS 2/17
Steve Kelly, WIER-Dover, OH 2/18
Juice Newton, Yoko Ono 2/18
Our Belated Birthday Wishes To:

**ROUNATIONS**

SEE YOU AT THE GAVIN SEMINAR: Chameleon Music Group Bands appearing Saturday night after the banquet: Wild Cards, The New Marines, Ecoteur. Enece is James Lee Stanley and surprise guests are promised...Rough Trade has announced an exclusive productions and distribution agreement with Twin Tone Records. Call 212-777-0100 for info...Former Chrysalis Sr. Director of Marketing, Chris Tobey, is moving to Rhino Records as VP of Marketing...Tom Sgro is the new West Coast Regional Promotion Manager for PolyGram and Brian Bacchus has been named Manager, National Jazz Promotion for the label.

**KVRE RIDES AGAIN**

What do you do when your station changes ownership and the new principles change the staff, change the call letters, change the changes?

When Bill Bowker exited KVRE in Santa Rosa he promised he’d be back and he’s made his word good. KVRE has since changed its call letters to KXFX (The Fox) and Bowker and his new station, the former KPLS-AM, have snagged the KVRE payroll and much of the original personalities. “I’m excited about the prospect of continuing to program music to Sonoma County,” said Bowker. “It’s great to be able to obtain the KVRE call letters and keep the tradition of our ur ique radio alive in the North Bay.” Added Music Director Scott Murray, “I guess the AM stands for Alternative Music.”

Bowker and Murray will be taking music calls Monday-Friday from 11AM until 2PM. Call and congratulate them!

**BIRTHS**

Our Best Wishes and HAPPY BIRTHDAY TO:

Bonnie Knox, KEZR-San Jose, CA 2/12
Moe Bandy, Nina Simone 2/12
Tennessee Ernie Ford 2/13
Razzy Bailey 2/14
Don Arli 2/15
Roger Haotan, WIBW/Topeka, KS 2/15
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Russ Ragan, WMBC-Columbia, MS 2/17
Steve Kelly, WIER-Dover, OH 2/18
Juice Newton, Yoko Ono 2/18
Our Belated Birthday Wishes To:

**BIRTHS**

Our CONGRATULATIONS to KELLY THOMPSON, Music Director at KMDL-Kaplan, LA, and his wife, LINDA, on the birth of their daughter, REBECCA ASHLEY. Born February 2nd, weighing 7 lbs, 15 oz.

...CONGRATULATIONS to CHARLIE MINOR, Senior Vice President of Promotion-A&M Records, and his wife, DANICA, on the birth of their daughter, AUSTIN CHARLOTTE. Born January 28th, weighing 5 lbs, 10 oz.

...CONGRATULATIONS to MARK REID, Music Director of WRNS/FM-Coastal, NC, and his wife, KIM, on the birth of their daughter, SARAH NICOLE. Born January 18th, weighing 8 lbs.
the GAVIN REPORT

TOP 40

2W LW TW

1 1 PAULA ABDUL - Straight Up (Virgin)
21 8 2 DEBBIE GIBSON - Lost In Your Eyes (Atlantic)
9 4 3 RICK ASTLEY - She Wants To Dance With Me (RCA)
4 3 4 Bon Jovi - Born To Be My Baby (Mercury/PolyGram)
7 6 5 Information Society - Walking Away (Tommy Boy/Reprise)
1 2 6 Sheriff - When I'm With You (Capitol)
11 7 7 Tone Loc - Wild Thing (Delicious Vinyl/Island)
22 14 9 MIKE + THE MECHANICS - The Living Years (Atlantic)
12 10 10 EDIE BRICKELL & THE NEW BOHEMIANS - What I Am (Geffen)
14 11 10 NEW KIDS ON THE BLOCK - You Got It (The Right Stuff) (Columbia)
17 12 11 SHEENA EASTON - The Lover In Me (MCA)
20 15 12 ANN WILSON & ROBIN ZANDER - Surrender To Me (Capitol)
10 9 13 U2 - Angel Of Harlem (Island)
15 13 14 Erasure - A Little Respect (Sire/Reprise)
24 18 15 ROD STEWART - My Heart Can't Tell You No (Warner Bros.)
27 22 16 GUNS N' ROSES - Paradise City (Geffen)
28 24 17 BOBBY BROWN - Roni (MCA)
3 5 18 White Lion - When The Children Cry (Atlantic)
29 25 19 BREATHE - Don't Tell Me Lies (A&M)
26 23 20 THE BOYS - Dial My Heart (Motown)
32 29 21 CHICAGO - You're Not Alone (Full Moon/Reprise)
31 28 22 EDDIE MONEY - The Love In Your Eyes (Columbia)
37 31 23 ANITA BAKER - Just Because (Elektra)
13 16 24 Tiffany - All This Time (MCA)
8 17 25 Karyn White - The Way You Love Me (Warner Bros.)
28 33 28 KON KAN - I Beg Your Pardon (Atlantic)
38 35 29 MILLI VANILLI - Girl You Know It's True (Arista)
25 26 30 DuranDuran - All She Wants Is (Capitol)
19 20 31 Samantha Fox - I Wanna Have Some Fun (Jive/RCA)
33 32 32 Huey Lewis & The News - Give Me The Keys... (MCA)
40 36 27 ROY ORBISON - You Got It (Virgin)
34 33 28 VIXEN - Cryin' (EMI)
38 35 29 VANESSA WILLIAMS - Dreamin' (Wing/PolyGram)
39 35 35 MARTIKA - More Than You Know (Columbia)
--- 36 36 R.E.M. - Stand (Warner Bros.)
--- 37 37 WAS (NOT WAS) - Walk The Dinosaur (MCA)
--- 38 38 VAN HALEN - Feels So Good (Warner Bros.)
6 19 39 Def Leppard - Armageddon It (Mercury/PolyGram)
--- 40 CINDERELLA - The Last Mile (Mercury/PolyGram)

CHARTBOUND

ARTIST TITLE LABEL Reports Adds On Chart
--- ROXETTE - The Look (EMI) 230 146 49 35
--- DINO - 24/7 (4th & Broadway/Island) 154 21 89 44
--- LUTHER VANDROSS - She Won't Talk To Me (Epic) 146 31 80 35
--- FINE YOUNG CANNIBALS - She Drives Me Crazy (IRS/MCA) 145 42 69 34

*Debuts in chartbound
Count on hearing and seeing a lot of this talented newcomer who's already won herself a Grammy nomination. This is anything but standard Top 40 fare bolstered by a storyline lots of folks should find relatable. Melissa is a powerful writer and performer whose star has just begun to shine.

GAVIN TOP 40 DEBUT
IN UP & COMING 48/48
ONE OF THE MOST
ADDED THIS WEEK!
GAVIN ALBUM 45*

See Melissa LIVE at SLIM's Nightclub and at and during the Gavin Convention Feb. 17. Very limited ticket availability. Contact your Island rep. for tickets. N.Y. 212 995-7800 L.A. 213 276-4500
**UP & COMING**

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

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* Debuts in Up & Coming

**DROPPED:** #21-Escape Club, #27-Steve Winwood, #30-Kylie Minogue, #34-Taylor Dayne, #35-Phil Collins, Tommy Connell & The Young Rumbulers, House Of Lords, Ratt, Pet Shop Boys

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**Gavin Report/February 10, 1989**
The Single That Radio’s Been Asking For...

“Never Had A Lot To Lose”

Cheap Trick

From the Platinum Plus LP, “Lap Of Luxury”

When You Play It, Say It!

Do You Dream In Living Colour?

GAVIN TOP 40: UP & COMING 102/49
4TH MOST ADDED

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MOVES & DEBUTS:
OK95 DEB-39
WSPK DEB-40
KFMW DEB-38

KIJK 19-17
KXXR DEB-38
WZOK DEB-33

WTBX DEB-21
99KG DEB-37
WJMX DEB-37

KTMT DEB-38
KXYQ DEB-29
WHSL DEB-37

When You Play It, Say It!

Produced by Richie Zito
Management: Ken Adamany
UP & COMING

Reports accepted Mondays at 8 AM through 9 AM Wednesdays
Station Reporting Phone (415) 495-1990
Gavin Fax: 415-495-2580

Reports Adds

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<td>Jeffrey Osborne - All Because Of You</td>
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<td>L'@@@@ - True Obsession</td>
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<td>Big Daddy Kane - I'll Take You There</td>
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<td>Najee - Najee's Nasty Groove</td>
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Dropped: #27 - Bobby Brown, #28 - Sade, #38 - Tony! Toni! Tone!, Robbie Nevil, Howard Huntsberry, Mac Band.

INSIDE URBAN

ROCKIN' THE HOUSE
Midnight Star's femme fatale, Belinda Lipscomb rocks out in Japan during a two-week tour, performing 14 shows, all of them sold out! Question: did she sing in Japanese or prove that music is indeed the universal language?

FIND THE TWINS IN THIS PICTURE
KPWR (Power106) - Los Angeles was the site of a recent promotion for the "Twins" single from the Arnold Schwarzenegger, Danny Devito film of the same name. Shown (l-r) at the station are KPWR's Paul Sansone, Little Richard, KPWR's Jay Thomas, Philip Bailey, Bailey's manager Susan Munao, and WTG Records promotion man Roger Smith.

The final countdown begins to Gavin Seminar '89, and we still have a little space in registration, but not in the hotel. We do have an 800 number in San Francisco that you may call. They know 95% of the room availability for this weekend. Call 1-800-333-8996 Monday through Saturday, 8:30 AM to 6:00 PM PST.

We've got a great group attending this year, and I'm sure I'm going to leave someone off the list but here goes: Frank Barrow (KRIZ), Gerald Tookes (WANM), Darryl Cox (XHRM), L.D. McCollum (XHRM), Tony Wright (WJIZ), Jim Maddox (KACE), Lisa Lippes (KACE), Jimmy Smith (KKDA), Tony Gray (WRKS), Ray Boyd (V103), James Alexander (WJLB), Mike Archie (WHUR), Steve Crumbley (WWO), Dave Allen (WUSL), Daisy Davis, (WVAZ), Terri Avery (KKDA), Duff Lindsey (WJHM), Tony Brown (WBLX), Ron Atkins (WYLD / FM), Sonny Taylor (WGGI), Barbara Prieto (WGGI), Tom Joyner (WGGI / KKDA), Doug Banks (WGGI), Chris Clay (KQXL), Ed Kirby (KDAY), Lisa Canning (KDAY), Victor Savage (WYLD / FM), Roshon Vance (WQJM), Jay Johnson (WTLC), B.K. Kirkland (WBSL), Danny Harris (KDYO), Jeff Harrison (KDIA), Ron Davis (WQBS), Marvin Robinson (KSOL). Anyone I may have missed - missed - I'm sorry. Please call me and tell me Monday or Tuesday so I can look for you at the Westin St. Francis.

the GAVIN REPORT // February 10, 1989
AEGIS RECORDS & EPA ARE PROUD TO PRESENT OUR NEWEST STAR MARCUS LEWIS!

AND HIS HOT NEW SINGLE "THE CLUB"

MEET HIM AT THE GAVIN CONVENTION!

ALSO YOU CAN MEET HIM AT "THE CLUB" ON HIS PROMOTIONAL TOUR . . .

GAVIN URBAN CHART 25*-23*
R&R URBAN 27*-22*
URBAN NETWORK 27*-21* SUPERJAM

EPA SALUTES BLACK HISTORY MONTH

DO YOU DREAM IN LIVING COLOUR?
NEW RELEASES by Betty Hollars and John Martinucci

NAYOBE - It's Too Late (WTG/CBS)
We have found a few dance tracks this week that we feel qualify for mention in new releases, and Nayobe is one of these entries. Heavy beat and strong vocal should have what it takes to generate phone response from your listeners and propel this to the top of the dance charts in no time. Some crossover stations have already jumped on it!

BOY GEORGE -
Don't Take My Mind On A Trip (Virgin)
If Michael Jackson can have plastic surgery to change his face, then why shouldn't Boy George change his sound? At least Boy's change sounds better in this funky, funky dance track. When we first heard the record, we thought it might be a misprint...wrong! Produced by Gene Griffin and arranged by Teddy Riley.

GEORGE DUKE - Guilty (Elektra)
Johnny Gill, Jeffrey Osborne and Howard Hewitt lend a vocal hand to the find instrumentation. George Duke has been well known for, Sax rocks out, the beat feels right, so here's some grooves to trip on!

ALEXANDER O'NEAL - (What Can I Say) To Make You Love Me (Tabu)
If you like this and you can't put a finger on why, it must be the undeniable O'Neal charm coupled with the fine production talents of Jimmy Jam and Terry Lewis. A new track for Alex which is from his "All Mixed Up" compilation LP, which contains previously released material with new hot mixes! Check it out!

LATEASHA - Move On You (Rawsome/Slam)
A wesome instrumental backing to a strong vocal display of talent from Lateasha, a newcomer on the urban and dance scene. Somebody brought this to our attention, and we've been playing it whenever we needed something uptempo and you should too!

RAIANA PAIGE - Open Up Your Heart (Sleeping Bag)
Latin hip-hop is becoming very popular with acts like Sweet Sensation, Expose, and the Cover Girls. Now with the debut of Raiana Paige, we're confident this sound is going to be right up there with the best of them in no time.

RAPS TO CHECK OUT:
LIFE-N-DEF - Gangster Boogie (Invasion/Profile)
DO YOU BELIEVE IN SHAME?

THE NEW SMASH SINGLE AND VIDEO.

Taken from the album BIG THING • Also featured on the Original Motion Picture Soundtrack
Produced by Duran Duran, Jonathan Elias and Daniel Abraham • Management: Peter Rudge

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THE INTERNATIONAL SMASH READY TO EXPLODE HERE!
GAVIN TOP 40 DEBUT IN UP & COMING 26 REPORTS

DAVE SHOLIN PERSONAL PICK

WOMACK & WOMACK - "Teardrops"
Sam Cooke's daughter Linda met Bobby Womack's brother Cecil when they were just kids. Today Cecil and Linda are husband and wife with a long string of credits that hopefully, will include this song in the near future. Calls have been going through the roof at KISS108 Boston where it's been most requested for the past two weeks. Also on at PRO/FM Providence. Call me if you can sit still through it or better yet, check your pulse.
the GAVIN REPORT

February 10, 1989

GAVIN PROFILE

JM: How did you get involved with Timex Social Club?
DF: Marcus Thompson's brother knew Jay (King) and he kept telling Jay that we had to listen to his brother's songs. We listened to a tape and "Rumors" stuck out. It was just a voice and a drum machine—it sounded real cheap, but the lyrics were so funny. I thought to myself "This is a great song." So we went into the studio and produced it. We really believed in the song. We cut a deal with Macola and it got distribution and we had all these records. Then the REAL world came in—there was more to it than just a good record.

JM: What happened?
DF: Nobody would play it. Either they didn't know the group or it was totally different from anything on radio at that time. We thought we could just walk into radio stations and say, "Here, play my record." But it's not like that. We finally had to break down and find people who believed in the record to put money behind it to get some independent promotion. The record caught on in the south but it still wasn't enough. After a lot of pushing, the record became big in Texas. Then California stations got on it. After that everybody else came to the party. It became big in Hip-Hop. When it happened, it happened too fast. We didn't know how to handle it.

JM: What happened? What was the problem?
DF: The problem was between Jay, Marcus and Michael. I guess Jay made some commitment to them that he couldn't keep, so they split. Tommy and I tried to talk to them but since we were associated with the other party it was like "We ain't talkin' to you either!"

JM: How did you come up with the name 2 Tuff-E-Nuff?
DF: It was the name of a record "Are You Tuff Enuff?" by The Fabulous Thunderbirds. I liked the way it was spelled and we were "Too Tough," so we came up with 2 Tuff-E-Nuff Productions.

JM: Did you deliver Club Nouveau to Warner Bros. or did they come up with the group?
DF: After the TSC split we decided we needed to get another group together. I said I didn't want anyone walking away from it again and I knew we wouldn't walk away from us. The deal was good but bad at the same time because we became performers so when we wanted to produce other acts we couldn't because we had all these commitments.

JM: You and Tommy produced Club Nouveau's first album but not their second. Was there some sort of power struggle?
DF: Actually it was an identity struggle. We did the first album and no one knew Tommy or myself. And I thought, "Good thing our names were on the album."

JM: What is 2 Tuff-E-Nuff's role?
DF: Breaking new artists. I think that when labels have new artists they come to us. Some people believe we're good A & R people, so we have adapted that role. We don't mind that—to do major artists doesn't hurt, it's good for your roster, but it's really not our priority. During the last three years, we've broken all these new groups—Timex, then Club Nouveau, and now Tony! Tony! Tony! Tone! We want to be innovative producers, the kind that will be set apart in ten years.

JM: How did Tony! Tony! Tony! come about?
DF: A few companies passed on them because they didn't hear the music, but companies don't always look at the whole package. Maybe you don't like the songs but you've still got a group that play the hell out of their instruments, look good and sing. We got involved and Ed Eckstine at Wing felt that maybe this combination could work.

JM: What makes a good producer?
DF: Creativity and an ear for a lot of audiences. Record companies look to the producer to give them a record that sells. If you don't know what's hot or what's not, you might make a record that sounds like 1972. I admire L.A. and Babyface, Jimmy and Terry, Teddy Riley.

JM: What do you think of rap music?
DF: I love rap music. I think it will last because it changes with the times and its always been here—it's just reached a higher plateau. Isaac Hayes, and others talked on the records while the music was groovin'. We have a little girl rapper, Debbie T, who will be out this year. I'm waiting to see someone do a guy and a girl rap group. Rap is still in the experimental stages.

JM: You and Tommy recently produced "Little Drummer Boy" for Alexander O'Neal's Christmas Album. How did you manage that?
DF: One day Tommy received a message on his answering machine from Terry Lewis in regards to a Christmas album he was doing, and he wanted to know if we were interested in producing "Little Drummer Boy." Tommy called and asked me if I just called him and pretended to be Terry Lewis. I said no. Tommy believed that someone was messing with us. So we just let it go at that. Later that day we got a call from Toni (2 Tuff's CEO) saying that Terry Lewis wanted us to produce a track on Alex O'Neal's Christmas Album. We couldn't pass up an opportunity like that.

JM: What's in the future?
DF: We want to get into soundtracks and to keep pushing artists. We want at least a few of our artists to become megastars. When you do that you feel like you have accomplished something. We want to develop the artists so they can work with other producers. You know there's only one Quincy and I hope we last like he has. If we don't, hopefully our music will and maybe ten years from now people will talk about how unique our music was.

CONT. FROM PAGE 17

they will be on a ballad. The album will introduce new artists and established artists, but the music is all street level.

JM: Why did you get into the music business?
DF: When I was little I always listened to music. By the time I got to the eighth grade I knew I wanted to be a producer. I read books on music, listened to a lot of records. I tried to figure out exactly what a producer is supposed to know.

JM: So you wanted to be a producer rather than a musician?
DF: Right—producer and songwriter. I kept hearing songs in my head and I had a funny ways of putting things together. In my Jazz classes we used to put composition together and mine would be all weird. My music would be like Contemporary meets Jazz. A lot of people do it but I had an abstract view.

JM: When did you meet up with Tommy?
DF: During Summer of '84 when he was at Laney College Summer School. I was going to USC and we met through a mutual friend. We had the same ideas, but we were leery about working with other people. On the day we met Tommy invited me to a recording session—a 4-track demo. I came by and we started working together on the demo. We started at six o'clock that evening and worked until six o'clock the next morning. That's how serious we both were, even with a demo.

JM: Who's influenced your career?
DF: Quincy Jones, George Clinton, Jimmy Jam and Terry Lewis—those are the main people I used to be a groupie—I liked anything that was happening that was different. I used to like Kraftwerk—will I still love Kraftwerk, David Bowie—the music I listen to varies and so do the influences.

JM: How did you hook-up with Jay King?
DF: Through Felton Pilate of Con Fun Shun. One day Jay came by Felton's Studio to dub off a demo. We started to talk and about a month later he called me up to ask if Tommy and I would like to work as producers for him because he was trying to start his own record label.
RON FELL: Critics have a habit of comparing new artists to established artists. There's a tremendous temptation to compare you with people like Terence Trent D'Arby, Robbie Nevil, George Michael, Prince—how do you react to those comparisons?

JUDSON SPENCE: First off, in my opinion the people that you have just mentioned have taken a lot of things from even greater artists, such as Jackie Wilson and Jimi Hendrix. When you get right down to it, very few things are new. Terence Trent D'Arby takes a lot of things from Jackie Wilson and James Brown combined. Prince might be the exception to that rule in that he does create his own little thing. Definitely admire his musical abilities. A lot of people talk about my live show and compare it to Prince or whomever. I don't feel bad being compared to the best that's ever walked on stage, but hopefully when I'm 30 people will be saying, "Well this kid kinda looks like Judson." I'm 23 years old and I'm thrilled with this first record. It's nice to be compared to people who have been so successful and who I think are very talented people. But, hopefully, I'll make better records and become a better performer as I go along. As far as my lyrics, I think I'm writing things that are different than any of those people.

JF: You grew up in Pascagoula, Mississippi. Who were your musical influences?

JS: Until I was 11 or 12 years old, I hardly knew there was such a thing as rock and roll. I grew up in a very religious atmosphere, in a predominately Black neighborhood. The music I liked to be around was Black Gospel music. That's all I knew until I was about 12 years old and somebody played me a Marvin Gaye record. It was "Heard It Through the Grapevine" and I thought it was unbelievable. Shortly after that somebody played me Jimi Hendrix's Axis: Bold As Love and that totally turned me on too. Really, for a good part of my life I only listened to Black Gospel music. I would walk into church and feel this energy and emotion and passion from these peoplesinging. I never felt that when I listened to disco, which was what was popular at that time.

RF: You were welcome in the Black churches.

JS: It still is, to this day, a very comfortable atmosphere for me to be in. I was never shown any racism and never showed it to anybody else. It was a very cool scene. What was popular at that time was Disco, and I really hated it. I felt like it was very programmed and predictable. Something about the Black church, or church in general in Mississippi, wasn't predictable. That's the thing I liked in the Marvin Gaye and the Jimi Hendrix record. I started to listen to the Beatles—and this was well after these bands had supposedly happened. I really dug that kind of

Horatio Alger would be proud of Judson Spence. A white boy growing up in a Black Gospel environment in Pascagoula, Mississippi, twenty-three year old Judson, has recently had another kind of religious experience.

The release of his first album and his first live showcases have received nearly unanimous critical acclaim. Flattering comparisons to more established musicians distinguish every favorable review. Yet it's quite apparent that the early adulation has not gone to his head. I checked in with him at home in Nashville just as his new single, LOVE DIES IN SLOW MOTION, was released. Despite his tender years, Judson has some great stories to tell already. I sense this is just the beginning......
RF: When did you decide that music would be a career for you?
JS: I was five years old the first time I ever played music live outside of my parents' church. I played at Saenger Theatre in New Orleans. It was some kind of Gospel concert. I remember the curtain opened up, and I ran off the stage as fast as I could in front of 2500 people. My mom kept pulling me out, trying to make me sing. By that time all the people were laughing. That kind of broke the ice, and when I finished singing I got a standing ovation. I thought to myself, there's just no way I could ever do anything else but this. I remember telling my mother on the way, "Hey you know I'm gonna play music as long as I live," and her looking at me going, "Yeah, yeah, right."

RF: Gladys Knight was three when she appeared on Ted Mack's Amateur Hour. Do you think that at that age you get the adulation just because you're so young?
JS: Exactly. I didn't get a standing ovation because of how well I sang. I got a standing ovation because I was five years old and had the guts to get up there. My mother's the one that stuck me up there. Because at five you don't know—when you're thirteen you don't know. I sang and played music all my life. I remember to this day how good I felt after I sang, I've never worked in McDonald's or bagged groceries. There's nothing wrong with that, I just never did it. I put my first band together when I was 12, and everybody in the band was twice my age. I remember showing the guitar player how to make certain chords because he didn't know how to make them, showing the piano player what chords to play, showing the drummer what rhythm to play. I absolutely loved it. My parents, especially my father, he was a lot and wanted me to do things, but when you're 10 years old if your mother doesn't push you you're not gonna do it. My mother didn't make me take lessons or anything. Her whole approach was, "Okay, if you can whistle it, it's on that piano. If you can hum it, it's on that guitar. All you have to do is find it."

RF: I read that last year you made a promise to your friends about how you'd have a record deal within a year...
JS: I don't know if I was naive or stupid when I made that statement. In Pasagoula I had the opinion that a record deal wouldn't be that hard to achieve. Call it what you may, I wasn't necessarily being cocky. I was kind of naive. I wanted to move to Nashville to start really looking at a career. I had a few friends who lived in Los Angeles, and a few who lived in Nashville. They all told me that to do what I wanted to do—to make pop music—I would have to go to Los Angeles. You can't do it in Nashville. I said, "Why?" They said, "Well you just can't do it." One thing led to another and I was set to go to Los Angeles. The night before I left I was playing softball. I told my friend, "You can mark my word. This is January 13, 1987, and by this time next year I will have a record deal." I went to Los Angeles for about two weeks and I didn't like it.

RF: Was this Tin Pan Alley-going around knocking on doors playing tapes?
JS: Basically I got with a friend of mine and began to write songs. I made an appointment with somebody at Capitol and somebody at MCA. I met with them and said, "Here's some music that I've been writing. Take a listen to it." I only had one tape, so I'd give it to them and they'd listen to it. They'd say, "Can I keep this?" And I'd say, "No, I've got another meeting, I've got to take it with me." They would listen to the tape, and I got some positive response. But then all of the sudden these people started telling me, "You need to cut your hair like this, you need to write about these things, you need a drummer machine on this." I thought to myself, "Wait a minute! You have no idea where I came from or anything about the kind of music that I want to make." They wouldn't listen to me. So it wasn't that I didn't like Los Angeles as a city, it was the fact that the people I came in contact with were telling me that I had to do all this exterior stuff to make my music happen.

RF: It sounds like they wanted you to join them, rather than them wanting to join you.
JS: Exactly. So I said, "Great, enjoy yourselves. I'm going to Nashville." Everybody told me I was crazy for going to Nashville to make pop music. I felt differently. I felt that it was the perfect place to be. If I made pop good music, people will sit up and take notice in Nashville. For one thing the music community is smaller, and if you do something and you do it well — especially performing — people there dig it a lot.

RF: So you're in Nashville. What happened?
JS: The day after I got to Nashville, I went out to a club, I very rarely go to clubs—I just don't like them too much. But we went to see this jazz band play, and I met (co-producer) Monroe Jones. We started talking about things. He played me some of his music and I played him some of mine. I don't think either one of us really wanted to be there but we made ourselves get together and within three hours a song called "Dance With Me" was written and finished. To make a long story short, within 24 hours we had written "Dance With Me" and "Forever Me, Forever You." Within about three weeks, most everything on the record was written.

RF: I'm told that just about every label in the business came to see your showcase in Nashville.
JS: Yes, that was a very bizarre thing. What was so crazy was that I was living in a basement, sleeping in a sleeping bag. I was thinking, "Wow, this is incredible. I really am up here and I really am living on a shoestring. I had no money. One night Monroe and I ran out of gas and we had to coast home back downwards a hill. And this was right in the middle of us writing all these songs—we were getting skinny because we couldn't eat. But in the midst of it all, we had time to write and create. I'm a very young writer, I'm three years old as a writer. I'm thrilled. I think the next record is going to be much better than this one. The next step for me was to put a band together. There was an attorney who got interested in our music and helped me with some money to put a band together. I looked around and found a bunch of young guys and put it together. Three weeks after we did the first show, we had about ten record offers. It was ridiculous. It was funny. It was scary. It was exciting. It was just the most bizarre thing I ever experienced. I'm living in a basement sleeping bag and I got some of the biggest people pulling up in big cars coming to see me play in this little Nashville club, Studio 16.

RF: What was it about Atlantic that made you choose them?
JS: I wanted a good solid record deal. I had some people come in and say, "We'll beat any price anybody gives you," but that wasn't my idea of a good record deal. My idea of a good record deal was for me to be involved in creating the music. I know I'm only 21 years old, but give me a chance to be in charge of my music. If I got them to make me an offer, it would have been silly to hand me over to somebody who doesn't even know where I'm coming from. For one thing Atlantic's VP of Black Music, Merlin Bob was there. The very next night, Sylvia Rhone, the Executive VP of Black Music was there. The next show Doug Morris, the President of the label, was there. They just came in and said, "Here we are. He's the president of the label. We love your music, we want you to be part of our label."

RF: Why did you go back to Los Angeles to do the album? Isn't that rather ironic that you returned to the place that made you so uncomfortable?
JS: Yes. It was pretty bizarre and I thought about that a lot. I really wanted to do a lot of the record here, but in Memphis—I went and checked out studios in Memphis. We tried to get some things on the Nashville but at the time there was so much talk going around, we tried to record...
MOST ADDED

1. "THE MAYOR OF SIMPLEXTON" - XTC (Geffen-12"
2. "THE GOOD LIFE" - FIRE TOWN (Atlantic-12"
3. "TIME WITH YOU" - IREHOSE (SST-12"
4. "OUR CAR CLUB/BASED ON HAPPY TIMES" - TOMMY KEENE (Geffen-12"
5. AGENT DOUBLE O SOUL - UNTOUCHABLES (RESTLESS)
6. THE SKY AND THE GROUND - PIERCE TURNER (Beggars Banquet/RCA)

TOP TIP

THE PROCLAIMERS
SUNSHINE ON LEITH (CHRYSALIS)

The Reid brothers plug in their guitars and Alternative radio plugs into their sophomore LP.

RECORD TO WATCH

PIERCE TURNER
THE SKY AND THE GROUND (Beggars Banquet/RCA)

After a few listens programmers like Kim Saade-WRAS are convinced that this sleeper album is for real.

IMPORT/INDIE

IREHOSE (SST) "TIME"
UNTOUCHABLES (RESTLESS) "AGENT"
ED HAYNES (APACHE) "KILL"
PAILHEAD (WAX TRAX) "LINE"
HE SAID (ENIGMA/MUTE) "COULD"
MUDHONEY (SUB POP) "NO"
BAD BRAINS (SST) "AGAINST"
ELVIS HITLER (RESTLESS) "COOL"
BIRDHOUSE (LINK) "DEVIL"
ROGER MANNING (SST) "14"

CHARTBOUND

ARMS OF SOMEONE NEW (C'EST LA MORT) "HERE"
PAY IT ALL BACK (NETTWERK) "PERRY"
PIERCE TURNER (Beggars Banquet/RCA) "SKY"
HUGO LARGO (LAND/OPAL) "TURTLE"

Editor: Peter Stendish

the GAVIN REPORT/February 10, 1989
THE GOOD LIFE JUST GOT A WHOLE LOT BETTER!

FIRE TOWN

"THE GOOD LIFE"

(7-88946) (PRCD 2611)

the first single from their eagerly awaited new album

Produced by Michael Frondelli
Management: Collins & Taylor Management

On Atlantic Records, Cassettes and Compact Discs

© 1989 Atlantic Recording Corp. © A Warner Communications Co.
Back in April 15, 1988, while taking a station report, we typed in the code "COLOUA01" signifying an airplay report on a debut band called Living Colour. Frankly, I don't remember hearing any bells, whistles or bombs going off. It was probably a normal day of taking normal station reports. Little did we know that it was tantamount to my radio consultant's living nightmare.

Living Colour are a black quartet playing loud rock 'n roll and the message, avoiding the usual T&A step in the right direction. Plus, it feels and looks like a successful formula in an era when rules are always meant to be broken. More than a few listeners were noticing that lead guitarist Vernon Reid trampled underfoot some of Jimmy Page's Led Zep tones and attitudes. Still, a black band playing loud rock 'n roll didn't sound like a successful formula in an era when adult-hungry programmers seemed to shy away from loud rock 'n roll and outrageous images.

Epic's Jack Isquith played an important part in the Living Colour story. After working for a short spell with Top 40, upon returning to the Album Radio, Alternative realm, Isquith's first "welcome back" project was a black rock 'n roll band. In other words, it was back to tape dancing in the skillets.

"Just as listeners and consumers accept new sounds," emphasized Isquith in his usual passionate tone, "Living Colour moves forward. They are neither 'retro, classic, dinosaur' or otherwise. Their success proves to me that constant touring, Alternative radio, retail promotion and working the press still works.

"MTV was also a factor. The fact that the video focused exclusively on the playing and the message, avoiding the usual T&A and fan-worship displays positioned the band visually. Now Album Radio's support has brought the band to the 20+ crowd. Next stop—Top 40.

"Living Colour's success is a great positive step for three formats that have often been accused of racism—MTV, Alternative Radio and Album Radio. I don't know how much of a difference one breakthrough makes, but it's certainly a solid step in the right direction."

Last week, Living Colour's album was certified gold. Sure, success hasn't certainly been overnight. Hardcore Alternative stations like WPXB in Princeton were leaders in exposing the band. Reid's career as a guitarist started long ago when he was making appearances on avant-garde ECM albums. People like Harry Levy of Capitol, who was living in New York at the time, told tales of how the band was capable of radically switching styles from rock to hardcore, confusing and polarizing many a visiting A&R person.

"Remember, four black guys playing a crossblend of hard rock and funk laced with implied and direct political overtones isn't exactly 38 Special," noted Isquith.

Even so, last week Living Colour's Vivid went gold. And I agree, it's certainly a solid step in the right direction. Plus, it feels and sounds so good to see rock n roll still shaking up the system.
MODERN COUNTRY WMBC/FM-Columbus/Starkville, MS, seeks PD. Good air-personality, strong prod. & people skills. T&R: Mike Comfort, PO Box 707, Columbus, MS 339703. No calls, please. [2/10]

TOP 40 WBPR (POWER98)-Myrtle Beach, SC, needs a midday/Production Director. T&R: Barry Richards, 6 Southgate Road, Briarcliff Acres, SC 29572. [2/10]

A/C KRLT-Lake Tahoe, has future openings for morning talent. Phones & community awareness required. T&R: Dave Williams, PO Box 5310, Stateline, NV 89449. No calls, please. [2/3]

COUNTRY KCJB-Minot, ND, looking for a midday AT/MD w/experience for #1 rated AM. T&R: Rod Romine, PO Box 1666, Minot, ND 58702. [2/3]

TOP 40 WYAV/FM-Myrtle Beach, SC, needs an afternoon drive/MD w/experience. T&R: Kris Blake, PO Box 1020, Myrtle Beach, SC 29578. No calls, please. [2/3]

TOP 40 Y94-Fargo, ND, needs a midday AT w/production. T&R: Jack Lundy, PO Box 2466, Fargo, ND 58108. [2/3]

KBRK/KGG-Brookings, SD, needs a News Director for small market AM/FM. Experienced writer/journalist preferred. T&R: KBRK/KGG RADIO, PO Box 97, Brookings, SD 57006. [2/3]

AOR KVR-Fremont, MI, has a rare opening for a midday AT w/production & copywriting skills. T&R: Jim Muck, PO Box 282, Vermillion, SD 57069, or call: (605) 624-2662. [2/3]

TOP 40 WKZO-Myrtle Beach, SC, is seeking a morning master ready to have fun in the sun. T&R: PO Box 2389, Myrtle Beach, SC 29578. [2/3]

AMERICA #1 CLASSIC ROCKSEEeking entertaining morning team or solo personality. You'll inherit the #1 position to carry on the legend. You must be funny, topical, compatible & committed to win. Exp'd only need apply. T&R: Jeff Murphy, 4305 South Industrial, #102, Las Vegas, NV 89103. No calls, please. [2/3]

CENTRAL UTAH AOR KPRQ has immediate opening for creative AT w/production skills. Must have at least 3 years exp. T&R: David Hart, PO Box 1076, Price, UT 84501. [2/3]

TOP 40 KC101-New Haven, CT, has an immediate opening for a f/night overnight communicator! Great personality, hot production, a flair for handling public appearances & a strong desire to win in a team atmosphere. T&R: Stef Rybak, PO Box KC, New Haven, CT 06510. No calls, please. [2/3]

AM/FM COMBO in Pacific NW is looking for a superhuman person. Need to be an expert in news, sports, commercial production, copywriting & hard work. T&R: Katie Morgan, KRLC/KMOK, 805 Stewart Avenue, Lewiston, ID 83501. No calls please. [1/27]

KDES-Palm Springs, CA, needs a News Director w/personality & reporting/writeing skills. T&R: PO Box 2000, Palm Springs, CA 92263. [1/27]

URBAN WLTD-Lexington, MS, has openings for Sales positions. T&R: Kelly Karson, Route 1, PO Box 288E, Lexington, MS 39393. [1/27]

TOP 40 KIXR-Ponca City, OK, needs an exp'd, energetic, quick-witted, news/air personality drive sidekick. T&R: Curt Steele, 205 W. Hartford, Ponca City, OK 74601, or call (405) 765-5491. [1/27]

TOP 40 POWER105-Albuquerque, NM, has a rare opening for a killer AT on New Mexico's hottest radio station. Start in mid February. T&R: Howard Johnson, 10316 Edith Blvd NE, Albuquerque, NM 87113. [1/27]

KCPW-Kansas City seeks 7-11 p.m. AT. Aggressive, hip personality. T&R: Dene Hallam, 506 Westport Road, Kansas City, MO 64111. [1/27]

A/C KBOZ/AM-Bozeman, MT, needs a midday AT/MD. T&R: Paul Ehlis, PO Box 20, Bozeman, MT 59715, or call: (406) 586-5466. [1/27]

WBCN-Boston desires a Public Affairs Director. Applicant must have news reporting & radio news/announcing experience. T&R: E. 9th Street, Boston, MA 02215. No phone calls, please. [1/27]

WAXX/WFY-Atlanta has an opening for a copywriter/production person. Previous exp. preferred. Send resume, copy samples & recent tape: Copy Director, PO Box 6000, Eau Claire, WI 54702-6000. [1/27]

TOP 40 KSTP-Fargo, ND, is looking for a professional Sales Executive. Must be aggressive w/exp. preferred. T&R: Mark R. Simmons, PO Box 218, Fargo, ND 58102, or call: (701) 787-4600. [1/27]

HOTTEST TOP 40/URBAN pipes in the biz! Good AT/Prod. skills. Also available for commercial projects on freelance basis. MICHAEL COLETTI: (415) 781-8659 or 296-0327. [2/10]

WEST COAST GM's: Portland suburban A/C PD w/winning record looking to break into medium market. Exp. includes 3 years ass't PD at KEX-Portland, OR. Great references. RICH PATTERSON: (503) 584-9368. [2/10]

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

SINGLES by Dave Sholin

THE PASADENAS - Tribute (Right On) (Columbia)
I was told I'd love this sensational song of praise for past and present R&B legends and within about ten seconds it had me grinnin' ear-to-ear! As if the tune itself isn't enough, it's supported by an eye-catching video of these guys showing off some mighty slick moves that's already gotten them key exposure on MTV, VH-1 and BET (Black Entertainment Television). Deserves to go right on!

TIFFANY - Radio Romance (MCA)
An appropriate title for a lyric and melody that's certain to be music to the ears of programmers. Tiffany and her producer/manager George Tobin have taken care to include just about every pop hook in the book, and the result is her strongest release since "Could've Been."

THE NYLONS - Poison Ivy (Windham Hill/A&M)
Ever since Tom Lockwood and Fletcher Keyes hipped me to this remake of the 1959 novelty smash by the Coasters, I've been itchin' to write it up. It went number one at Z104 Madison and generated calls from the moment they played it. Now, it's spreading through the Midwest primed to cover the country with a rash of call letters.

CROSSOVER PICK

KARYN WHITE - Superwoman (Warner Bros.)
Our TOP TIP of the week is well on its way to making it two in-a-row for this exceptional singer. She gets another vote of confidence picking up 45 impressive adds and I'm nodding in agreement.

ALBUMS by Ron Fell

LOVE AND MONEY - Strange Kind Of Love (Mercury/PolyGram)
One of Scotland's most popular bands, the threesome of Love and Money have teamed up with producer Gary Katz (who's already made an enviable career out of his work with Steely Dan). The result is a stylish set with textural depth well beyond the range of mere musical trios. The album's ambience is one of sober sentimentality. Leader James Grant's singing is clearly front and center, supported by Bobby Paterson's rich keyboards and the heartbeaten rhythms of drummer Paul McGeechan. Grant's prowess as a guitarist is understated as notes and chords only occasionally pierce the veil. I'd expect the guitar parts are a more dynamic part of the live Love and Money. We'll find out at the group's showcase at Friday's Gavin Seminar. The lead single, HALLELUJAH MAN, is a lyrical trip through the head of a revolutionary bent on making everyman's dream a reality. STRANGE KIND OF LOVE, AXIS OF LOVE and WALK THE LAST MILE, all written from the heart of a jilted romantic, remind us all that if we could communicate better during a relationship there would be less of a mess to clean up when the party's over.

THE GAVIN REPORT will be CLOSED FRIDAY, FEBRUARY 17 and MONDAY, FEBRUARY 20. All station reports will be accepted on TUESDAY, FEBRUARY 21 until 5PM. THANKS

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JOHNNY KEMP

Birthday Suit

Taken from the motion picture soundtrack "Sing" 45086
Produced by Rhett Lawrence/Executive Producers, Dean Pitchford and Craig Zadan

A TOP ADDED RECORD IN TWO FORMATS OUT-OF-THE-BOX:

TOP 40:   GAVIN: 43/43
          R&R: 28/28, EAST-SOUTH-WEST BREAKOUT

U/C:   GAVIN: 15/15, ONE OF THE MOST ADDED!
          R&R: 20/20, NATIONAL MOST ADDED!

ADDS INCLUDE:  WZOU, PRO/FM, KTEM, B96 #33, KROY, WPGC, WVSR, K98, KQKQ, KF95, WTIC, K106, KMGX, 100KHI, KZZB, KYRK, WPST, KXX106 AND MORE

MARTIKA

More Than You Know.

Taken from the Columbia Lp: "Martika" 44186
Produced by Michael Jay

ANOTHER E-X-P-L-O-S-I-V-E WEEK!

GAVIN TOP 40: 39*-35*
R&R CHR: 38*-34* BREAKER

ADDS INCLUDE:  WGH #28, Y108, KISN, 98PIXY, 93Q #38, Q106, B93, K98, WDJX, WBAM, KWES, WSRZ, 92Q, WRQN, KZZU AND MORE!

TOP 20:  HOT97.7 (5-3), K0Y 95 (14-12), POWER 106 (17-14),
          WZOU (18-15), KITX (17-15), KROY (19-16), WXKS (16-14), KKRZ (21-17),
          HOT 102 (22-17), KWOD (24-20), AND MORE!

BRITNY FOX

Save The Weak

Taken from the Columbia Lp: "Britny Fox" 44140
Produced by John Jansen

LP SALES 700,000+ AND CLIMBING!

ADDS INCLUDE:  KAKS, KSND, KZMC, OK95, WAEB-FM, WOMP-FM, WYCR, Q101, KPAT, AND MORE!
ACTIVE AT:  WVKZ (38-32), KKRC-FM (DEB -40), KJ103, WHSL, WBNQ AND MORE!

SLICK RICK

Teenage Love

Taken from the Def Jam Lp: "The Great Adventures of Slick Rick" 40513
Produced by H. Shocklee, E. Sadler, R. Walters

GAVIN URBAN: 32*-27*
R&R URBAN: 31*
BILLBOARD POP LPS: 84*
HOT TOP 40 ACTION:
KMEL (DEB-29), WBLZ (DEB-33), HOT97.7 (ADD), KGGI (#6),
WPGC (14-8), WCKZ (15-10), KTFM (20-16), KITX (33-26), KMGX (30-25),
KDON (DEB-27), KBOS (DEB-29), AND MORE!
LOVE IS THE WAY TO MY HEART

PRODUCED AND ARRANGED BY GUY VAUGHN & SHEDRICK GUY FOR FLY GUY PRODUCTIONS

FROM THE 4TH & B'WAY ALBUM "A GIRL LIKE ME"