MEET AUTHOR AND MANAGEMENT THINKER TOM PETERS!
One Of The Stars Of Next Month's Gavin Seminar

- TONY RICHLAND'S BACK!
- MOON MULLINS ON CUSTOMER SERVICE
R.E.M.

THE NEW SINGLE

"STAND"

PRODUCED BY SCOTT LITT AND R.E.M. FROM THE ALBUM GREEN
# Gavin at a Glance

<table>
<thead>
<tr>
<th>Top 40</th>
<th>Urban</th>
<th>A/C</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
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<td>SURFACE</td>
<td>NEIL DIAMOND</td>
<td>RICKY VAN SHELTON</td>
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<td>The Living Years (Atlantic)</td>
<td>Closer Than Friends (Columbia)</td>
<td>This Time (Columbia)</td>
<td>From A Jack To A King (Columbia)</td>
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<td>EDDIE MONEY</td>
<td>ANITA BAKER</td>
<td>MIKE + THE MECHANICS</td>
<td>REBA McENTIRE</td>
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<td>The Love in Your Eyes (Columbia)</td>
<td>Just Because (Elektra)</td>
<td>The Living Years (Atlantic)</td>
<td>New Fool At An Old Game (MCA)</td>
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<td>HUEY LEWIS</td>
<td>BAR-KAYS</td>
<td>BARBRA STREISAND</td>
<td>GEORGE STRAIT</td>
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<td>Give Me The Keys (And I'll Drive You Crazy) (Chrysalis)</td>
<td>Struck By You (Mercury/PolyGram)</td>
<td>All I Ask Of You (Columbia)</td>
<td>Baby's Gotten Good At Goodbye (MCA)</td>
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<tr>
<td><strong>Record To Watch</strong></td>
<td><strong>Record To Watch</strong></td>
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<tr>
<td>BOBBY BROWN</td>
<td>SLICK RICK</td>
<td>EDIE BRICKELL &amp; THE NEW BOHEMIANS</td>
<td>JOHN CONLEE</td>
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<tr>
<td>Roni (MCA)</td>
<td>Teenage Love (Def Jam/Columbia)</td>
<td>What I Am (Geffen)</td>
<td>Hit The Ground Runnin' (16th Ave)</td>
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<td><strong>Jazz</strong></td>
<td><strong>Adult Alternative</strong></td>
<td><strong>Album</strong></td>
<td><strong>Alternative</strong></td>
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<td>ROBIN EUBANKS</td>
<td>SADAO WATANABE</td>
<td>LOU REED</td>
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<td>Different Perspectives (JMT/PolyGram)</td>
<td>Elis (Elektra)</td>
<td>&quot;Dirty Blvd.&quot; (Sire/Warner Bros.)</td>
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<td>MIDGE URE</td>
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<td>Mindgames (JMT/PolyGram)</td>
<td>&quot;Onnoco Flow&quot; (Geffen)</td>
<td>&quot;Dear God&quot; (Chrysalis)</td>
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<td>SADAO WATANABE</td>
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<td>Elis (Elektra)</td>
<td>World Dance (Global Pacific/CBS)</td>
<td>&quot;Driven Out&quot; (RCA)</td>
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<td>CLIVE GREGSON &amp; CHRISTINE COLLISTER</td>
<td>MIDGE URE</td>
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<tr>
<td>Dreams Of Love (Rounder)</td>
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<td>Mischief (Rhino)</td>
<td>&quot;Dear God&quot; (Chrysalis)</td>
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<td>SADAO WATANABE</td>
<td>JOE SATRIANI</td>
<td>FRONT 242</td>
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<tr>
<td>Elis (Elektra)</td>
<td>Elis (Elektra)</td>
<td>Dreaming #11 (Relativity)</td>
<td>Front By Front (Wax Trax)</td>
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</table>

January 6, 1989/ The Gavin Report
Nationally known and respected WMMS air personality Kid Leo has left his position as Operations Manager at WMMS-Cleveland to become Vice President, Artist Development at CBS Records.

Rumors of Kid Leo’s jump from radio to records have been circulating for the past few months. For 15 years Kid Leo entertained Cleveland rock n’ rollers on WMMS. After four years as an air personality he became the station’s Music Director in 1977 and then was upped to Operations Manager. His excellence on the air and contributions to the music industry gave him national prominence.

In welcoming Kid Leo to CBS, Bob Sherwood said that “Leo’s passion for music and the fact that he deeply cares about careers is evident to anyone in contemporary music...he will bring a new dimension to the total career evolution of Columbia artists.”

Craig Lambert has been named Vice President of National Promotion for ATO Records, and will be based at the company’s New York offices. Lambert has worked for A&M since 1986. A promo veteran, Lambert has also worked at Arista Records and at Capitol Records where he was instrumental in introducing Bob Seger to national audiences.

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1989

PROGRAMMING CHECKLIST:

MUSTS!:

☑ Joan Jett & the Blackhearts  R+R 18*
  "Little Liar"  Video in heavy rotation on MTV!

☑ Basia  R+R A/C 5*
  "New Day For You"  Breaker bound/Crossover!

☑ Luther Vandross  R+R Urban 15*-10*
  "She Won't Talk To Me"  Crossing to CHR!

☑ 'Til Tuesday  R+R A/C 20*!
  "(Believed You Were) Lucky"  Video just added on MTV!

OUT THIS WEEK!:

☑ Survivor  Great Ballad!
  "Across The Miles"

☑ Marcus Lewis  Major action at the Clubs
  "The Club" and Urban radio!

☑ James "J.T." Taylor and Regina Belle  Great Duet!
  "All I Want Is Forever" from the forthcoming film Soundtrack
HANSON WMMS MUSIC DIRECTOR

Brad Hanson has been named Music Director at WMMS-Cleveland. He has been with the station since January of 1988, starting as a programming assistant, and moving up to Music Coordinator in July.

A ten-year radio veteran, Hanson has worked at WRQN and WMHE, both Toledo stations.

DO YOU KNOW THE WAY?

HARLOW HAPPY TO STAY IN SAN JOSE

Bob Harlow is the new Program Director at KSJO-San Jose, replacing Ken Anthony, who exited the station a few weeks ago. Harlow has been programming stations in Northern California for the last 12 years. He was most recently at KATD in Los Alisos-San Jose, and before that headed the programming department at KEZR-San Jose.

Since leaving KATD, Harlow's objective was to remain in the San Jose area. "I've always wanted to work at KSJO," he said, "I've been programming against them for years, and this is where I really wanted to be. I'm especially happy to be staying in the area."

RADI-O-RAMA CONT.

Autumn Antal has been promoted to MD/PD...MD Bill Wyliys leaves KXLE-Ellensburg, WA... Dennis Leach jumps up to PD/MD...At WRTV-Nashville, TN Marc Hill and Cinda Swanson share the MD position...In Columbia, SC Will Kahler becomes WUSC's MD...Flip-flap at KWN-Stockton, CA...John Milford will flip to morning drive, Jack Armstrong to afternoon drive...Starting January 23 Gareth J. Nicholas will host a British Top 20 on KVYN in Napa (Wine Country, U.S.A.). Air time is Monday evenings at 6...WAPS-Akron is operating with staff shortages due to a teachers' strike against the city's public schools. It'll be hard to get them, but keep trying and be patient...Personnel changes at KKRC-SiouxFalls, SD are MD Bill Daniels and Asst. PD Deb Christie. Lester St. James is exiting and Dan Kieley remains OM...Rich Kirkland joins WJIB-Boston as News Director. He comes from Metro Traffic Control...Stu Jeffries will wake up Vancouver on 1040 KCKS...New PD at WRVR/AM&FM-Memphis is Mark Hamlin. He comes from sister station WTCB-Columbia...Changes at WANS/ FM&AM-Atlanta: Ron Thompson is VP/GM and Bill McCown is OM.

BERNS LEAVES CNFY

“The basic reason for resigning is the old philosophical differences story,” said Don Berns as he announced his departure from CNFY. "But, I won't be leaving CFNY altogether—I may be doing some air work.” Berns started at CFNY four years ago, and took it to the highest ratings of the station’s history. He plans to pursue more seriously his voice over career, and is willing to talk with stations interested in discussing modern rock formats. Berns can be reached at 519-927-3434.

At CFNY, Operations Director Jim Fonger will handle day-to-day programming.

WPLJ TO WWPR TO WPLJ

After a year as WWPR, Power 95-New York has officially changed its call letters back to WPLJ. The station will still promote itself as Power 95. President/General Manager Dana Horner said that the call letter change came because listeners still refer to the station as WPLJ. In his on-air announcement of the switchback, morning drive host Jim Kerr said, ‘The most important element for success in life is to be what you are—we are WPLJ-FM.”

HE'S NOW VP/PD

RIVERS RISES

It's definitely a happy new year for Steve Rivers. He's been promoted to Vice President/ Program Director at KIIS-FM in Los Angeles.

Rivers has been Program Director at KIIS-FM since 1986. In that time his station has enjoyed a steady climb to the top of the 25-54 Arbitron heap. In addition, he recently took a chance and turned KIIS-AM into a club-mix format station, and has increased the ratings over 100%.

Before heading south to KIIS from KMEL-San Francisco, Rivers worked in programming departments at WRBQ/FM&AM-Tampa and KOPA/FM&AM-Phoenix.

BIRTHDAYS

Compiled by Diane Rufer

Our Best Wishes and HAPPY BIRTHDAY To:
Bill Graham, David Bowie 1/8
Jonathan Stevens, KRLT-Stateline, NV 1/9
Crystal Gayle, Joan Baez, Jimmy Page 1/9
Rod Stewart, Pat Benatar, Donald Fagen 1/10
Chuck Boyd, WMTN-Morristown, TN 1/11
Clarence Clemons 1/11
Darren Hilewege, KBIA-Columbia, MS 1/12
William Lee Golden 1/12
Bill Minckler, K103-Portland, OR 1/13
Mike Thomas, WMDK-Petersborough, NH 1/14
Dawn Atkinson, Windham Hill Records 1/14
Special Birthday Greetings To:
Ben Fong-Torres, San Francisco Chronicle

BIRTHS

Our CONGRATULATIONS to DARRELL ANDERSON, National Promotion Director for HighTone Records, and his wife, LINDA, on the birth of their daughter, LILY ELENA. Born December 15th.

...CONGRATULATIONS to STEVE WINWOOD, Virgin Recording Artist, and his wife, EUGENIA, on the birth of their daughter, ELIZABETH DAWN. Born December 1st, weighing 8 lbs, 7 ozs.
"YOU GOT IT"

The first new single from Roy Orbison in ten years. From the forthcoming album MYSTERY GIRL, shipping January 23rd.

Single produced by Jeff Lynne.

© 1988 Virgin Records America, Inc.
When You Play It, Say It.
## MOST ADDED

<table>
<thead>
<tr>
<th>Artist / Title / Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>MIKE + THE MECHANICS (106) (Atlantic)</td>
</tr>
<tr>
<td>EDDIE MONEY (80) (Columbia)</td>
</tr>
<tr>
<td>HUEY LEWIS &amp; THE NEWS (59) (Capitol)</td>
</tr>
<tr>
<td>ANN WILSON &amp; ROBIN ZANDER (52) (Capitol)</td>
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<tr>
<td>BREATHE (51) (A&amp;M)</td>
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## CERTIFIED

<table>
<thead>
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<th>Artist / Title / Label</th>
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<tbody>
<tr>
<td>U2 - Angel Of Harlem (Island)</td>
</tr>
<tr>
<td>RICK ASTLEY - She Wants To Dance With Me (RCA)</td>
</tr>
</tbody>
</table>

## TOP TIP

MARTIKA - More Than You Know (Columbia)

Debut effort dances its way onto WLOL, KWSS, KIXY/FM, 100KHI with ten other new believers. Top Ten at HOT 97.7/San Jose.

## RECORD TO WATCH

BOBBY BROWN - Roni (MCA)

Chalk up yet another crossover for Bobby B. as this slow groove pulls in 19 adds, along with a 25% Hit Factor.

## CHARTBOUND

<table>
<thead>
<tr>
<th>ARTIST / TITLE / LABEL</th>
<th>Reports</th>
<th>Adds</th>
<th>On</th>
<th>Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>DURANDURAN - All She Wants Is</td>
<td>156</td>
<td>38</td>
<td>98</td>
<td>20</td>
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<tr>
<td>MIKE + THE MECHANICS - The Living Years</td>
<td>154</td>
<td>106</td>
<td>36</td>
<td>12</td>
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<td>EDDIE MONEY - The Love In Your Eyes</td>
<td>80</td>
<td>80</td>
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</tbody>
</table>

*Debuts in chartbound*
KEEP SOME GREAT COMPANY!

"YOU'RE NOT ALONE"

The New Single
Produced by Ron Nevison
Joining The Hot #1 Smash "Look Away"
And The Top Three Hit "I Don't Wanna Live Without Your Love."
All Three From The Platinum Album
Chicago 19.

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

Gavin Report / January 6, 1989

UP & COMING

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<td>58</td>
<td>26</td>
<td>BASIA - New Day For You (Epic)</td>
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<tr>
<td>92</td>
<td>14</td>
<td>55</td>
<td>23</td>
<td>TOMMY CONWELL &amp; THE YOUNG RUMBBLERS - If We Never Meet Again (Columbia)</td>
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<td>84</td>
<td>14</td>
<td>60</td>
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<td>HOUSE OF LORDS - I Wanna Be Loved (Simmons/RCA)</td>
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<td>72</td>
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<td>46</td>
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<td>STARSHIP - Wild Again (Elektra)</td>
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<td>70</td>
<td>59</td>
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<td>* HUEY LEWIS &amp; THE NEWS - Give Me The Keys (And I'll Drive You Crazy) (Chrysalis)</td>
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<td>KON KAN - I Beg Your Pardon (Atlantic)</td>
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<td>TOMMY PAGE - A Shoulder To Cry On (Sire/Warner Bros.)</td>
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<td>MARTIKA - More Than You Know (Columbia)</td>
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<td>RATT - Way Cool Junior (Atlantic)</td>
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<td>MILLI VANILLI - Girl You Know It's True (Arista)</td>
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<td>* BREATHE - Don't Tell Me Lies (A&amp;M)</td>
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<td>13</td>
<td>ENYA - Onnoco Flow (Sail Away, Sail Away, Sail Away) (Geffen)</td>
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<td>EIGHTH WONDER - Cross My Heart (WTG/CBS)</td>
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<td>TRACY CHAPMAN - Baby Can I Hold You (Elektra)</td>
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<td>TIMELORDS - Doctorin' The Tardis (TVT)</td>
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<td>MICHELLE SHOCKED - Anchorage (Mercury/PolyGram)</td>
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<td>FAIRGROUND ATTRACTION - Perfect (RCA)</td>
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<td>*'TIL TUESDAY - (Believed You Were) Lucky (Epic)</td>
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<td>* BOY MEETS GIRL - Bring Down The Moon (RCA)</td>
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<td>* VANESSA WILLIAMS - Dreamin' (Wing/PolyGram)</td>
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<td>23</td>
<td>7</td>
<td>5</td>
<td>* GUNS N' ROSES - Paradise City (Geffen)</td>
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<td>12</td>
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<td>14</td>
<td>* BRIAN SPENCE - Come Back Home (Polydor/PolyGram)</td>
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<td>KISS - Let's Put The X In Sex (Mercury/PolyGram)</td>
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<td>19</td>
<td>9</td>
<td>9</td>
<td>* AEROSMITH - Chip Away The Stone (Columbia)</td>
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<td>9</td>
<td>9</td>
<td>* R.E.M. - Stand (Warner Bros.)</td>
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<td>SAM KINISON - Wild Thing (Warner Bros.)</td>
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<td>25</td>
<td>9</td>
<td>3</td>
<td>* KENNY LOGGINS - Tell Her (Columbia)</td>
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<td>9</td>
<td>CAMOUFLAGE - The Great Commandment (Atlantic)</td>
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<td>IN TUA NUA - All I Wanted (Virgin)</td>
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<td>TONI CHILDS - Walk And Talk Like Angels (A&amp;M)</td>
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<td>3</td>
<td>* SQUEEZE - Tempted (A&amp;M)</td>
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<tr>
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<td>20</td>
<td>9</td>
<td>2</td>
<td>* SURVIVOR - Across The Miles (Scotti Bros./CBS)</td>
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Dropped: #11-Duranduran(I Don’t), #14-Eddie Money (Walk), #16-Guns N' Roses (Welcome), #20-Will To Power, #21-R Palmer, #26-Van Halen, #31-When In Rome, #32-Cheryl 'Pepsi' Riley, #36-Breathe (Fall), #37-Was (Not Was), #39-J Spence, Winger, The Traveling Wilburys, J. Capaldi, P. Day, J.J. Fad, Alphaville, Four Tops with Aretha, The Pursuit Of Happiness, Crosby, Stills, Nash & Young.

www.americanradiohistory.com
LEFT TO MY OWN DEVICES
THE RIGHT PET SHOP BOYS SINGLE.
FROM THE GOLD ALBUM,
INTROSPECTIVE

Produced by Trevor Horn and Stephen Lipson
Management: Massive Management—Tom Watkins / Rob Holden

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## Top 40 Hit Factor

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%

<table>
<thead>
<tr>
<th>Artist Title Label</th>
<th>Reports</th>
<th>Adds</th>
<th>1-5</th>
<th>6-10</th>
<th>11-20</th>
<th>21-30</th>
<th>Uncharted</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<tbody>
<tr>
<td>PHIL COLLINS - Two Hearts (Atlantic)</td>
<td>235</td>
<td></td>
<td>154</td>
<td>53</td>
<td>23</td>
<td>3</td>
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<td>POISON - Every Rose Has Its Thorn (Enigma/Capitol)</td>
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<td>1</td>
<td>147</td>
<td>40</td>
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<td>--</td>
<td>1</td>
<td>98%</td>
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<tr>
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<td>99</td>
<td>56</td>
<td>46</td>
<td>10</td>
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<td>DEF LEPPARD - Armageddon It (Mercury/PolyGram)</td>
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<td>BOBBY BROWN - My Prerogative (MCA)</td>
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<td>SHERIFF - When I'm With You (Capitol)</td>
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<td>KARYN WHITE - The Way You Love Me (Warner Bros.)</td>
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<td>INFORMATION SOCIETY - Walking Away (Tommy Boy/Reprise)</td>
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<td>4</td>
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<td>U2 - Angel Of Harlem (Island)</td>
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<td>RICK ASTLEY - She Wants To Dance With Me (RCA)</td>
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<td>ESCAPE CLUB - Shake For The Sheik (Atlantic)</td>
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<td>--</td>
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<td>ROBBIE NEVIL - Back On Holiday (EMI)</td>
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<td>FLEETWOOD MAC - As Long As You Follow (Warner Bros.)</td>
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<td>49</td>
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<td>SAMANTHA FOX - I Wanna Have Some Fun (Jive/RCA)</td>
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<td>25</td>
<td>7</td>
<td>10</td>
<td>19</td>
<td>41</td>
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<td>EDIE BRICKELL &amp; THE NEW BOHEMIANS - What I Am (Geffen)</td>
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<td>27</td>
<td>5</td>
<td>7</td>
<td>19</td>
<td>34</td>
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<td>SHEENA EASTON - The Lover In Me (MCA)</td>
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<td>7</td>
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<td>16</td>
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<td>ROD STEWART - My Heart Can't Tell You No (Warner Bros.)</td>
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<tr>
<td>ANN WILSON AND ROBIN ZANDER - Surrender To Me (Capitol)</td>
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<td>THE BOYS - Dial My Heart (Motown)</td>
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<td>76</td>
<td>9%</td>
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<td>DURANDAN - All She Wants Is (Capitol)</td>
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<td>2</td>
<td>18</td>
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<td>MIKE + THE MECHANICS - The Living Years (Atlantic)</td>
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<td>106</td>
<td>--</td>
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<td>4</td>
<td>8</td>
<td>36</td>
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<tr>
<td>BASIA - New Day For You (Epic)</td>
<td>93</td>
<td>9</td>
<td>--</td>
<td>3</td>
<td>7</td>
<td>16</td>
<td>58</td>
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<tr>
<td>TOMMY CONWELL &amp; YOUNG RUMBLERS - If We Never...(Columbia)</td>
<td>92</td>
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<td>--</td>
<td>--</td>
<td>4</td>
<td>19</td>
<td>55</td>
<td>4%</td>
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</table>
Welcome to 1989! Is it really possible we've come to the final twelve months of a decade that seems like it just began a few short years ago? As is usually the case, most everyone is in that transitional stage, shifting from holiday mode to getting back to biz. Here's hoping you accomplish all you set out to in the new year and have fun in the process.

Music intensive programmers do anything but sit back and wait for hits to be delivered on their doorstep. Searching out those "buzz/secret weapon" tunes prove successful when chosen with care by those who understand their market. Speaking with Brian Phillips at KDWB Minneapolis about a new track he discovered, "The Look," I was reminded of a true story about the 1979 hit "Pop Muzik" by M. I heard the record in London while interviewing Paul McCartney and immediately went out and bought it. A few days later I was in the States and I got a call from then KFRC PD Les Garland who was vacationing in Australia. Les couldn't wait to tell me about the new song he found, but before he had a chance, I ruined his day by blurting out, "I bet it's M and 'Pop Muzik.'" In those days few imports made their way onto top forty playlists, but "Pop Muzik" went on the air right after our conversation and pulled the incredible response we expected.

Well, Brian didn't need to travel overseas because a loyal listener saved him the trouble. The student had just returned from Sweden and came by the station with a CD that Brian just HAD to hear—right away. After being convinced that was impossible, the listener agreed to leave the CD at the station. Brian eventually listened to it, and liked the song enough to give it a shot. Based on audience response, he added it this week. Todd Fisher at WKTU in Milwaukee also confirms audience reaction. Since putting it up against strong competition in his nightly battles, he reports that it wins by a margin of 9-1. Based on this show of strength, Todd also added the record. The song is called "The Look" and it's by ROXETTE on the Parlophone label. More proof that you never know where the next hit will be found.

Among those unusual gems currently on the move, SHERIFF easily tops the list. During the holiday break this six-year-old release and former RECORD TO WATCH has exploded from a hit FACTOR of 29% to 72%. Strong moves at KIIS 10-5, KWSX 22-14, FM102 25-16, KUBE 8-4, KPLZ 20-10, KTRS 18-8, KISN 26-4, 93Q 5-1, KELI 5-2, KCPW 20-3, WDBR 19-9, Q102 19-7, B97 15-4, G105 29-15, WJET 32-17, etc.

Y108 Denver takes PAULA ABDUL to number one joined by KKFH Phoenix 6-1, B95 Fresno 30-1 and KWSX San Jose 4-1.

Taking off quickly at WIZM La Crosse, WI where Carl Cross debuts it at #25 and says it's his "hottest track without a doubt." Also debuts in the top thirty at KMGZ #23, Y94 #17, WDEK #27, KGRS #25, WWKF #16, WYKS #28, YES97 #13, HOT94 #16, WCQN #21, Q105 #16, KUBE #15, KREO #29 and KXPW #23.

Super moves over the holidays give THE BOYS their best Christmas yet. HIT FACTOR is already up to 35% with gains at Z100 Portland 23-17, Q106 San Diego 26-14, FM102 Sacramento 10-1, KMGX Fresno 7-2, K100 San Francisco 16-4, K104 23-14 and Y108 Denver 13-7 and Z100 New York 24-17.

Steve Smith and Michael Newman at Hot 97.7 San Jose were early believers on MARTIKA and this week they chart her 17-7. Also gaining at HOT 97 New York 25-19, K100 Chico 33-15, KJSQ #9 Modesto 38-21 and KKXX Bakersfield 37-30. New on KIXY, KKFR, WLOL, KKSS, KPSI, KZOR, KCCK, K106, KS100, KWIX, WZWX, 102QQ and WCQN.

30 adds for KON KAN, which is coming on strong. Terry Havel at WJZQ Kenosha, WI reports excellent teen response and that it's also taking off with 18-24 females. Added at WQJO, WLVQ, WRCX, WLLI, HOT94, YES97, KHSS, KZFN, KF7Z, KLXZ, WTBX, etc. Takes a healthy 36-25 jump at WLOL Minneapolis.

Expect BOBBY BROWN's track record to continue unblemished with requests and sales rolling in on "Roni," his newest release and this week's RECORD TO Watch. New on KJS Los Angeles, K104 Denver, KREO Santa Rosa, WTC Hartford, KCPW Kansas City, B93/FM Austin, WJZQ Trenton, HOT97 New York, KXXX Bakersfield, WLOL Minneapolis and KUBE Seattle.

Z104 Madison reported tremendous response to THE NYLON's "Poison Ivy" at the tail end of last year. It continues to do extremely well there, holding down top three requests status and a 9-2 chart move. Look for a single in a couple of weeks from their soon to be released LP.

January 6, 1989
THE GAVIN REPORT
More and more businesses are learning an important lesson: exceptional service brings customers back to the store. It's time we in radio apply that lesson.

As a radio consultant, I often visit with decision makers at radio stations. We converse for hours, brainstorming and coming up with winning strategies, well-designed marketing programs, and streamlined budgets.

We spend thousands and thousands of dollars to gain additional listeners, and yet we often allow a minimally paid receptionist to treat one of these expensively gained fans rudely. He or she may fail to answer a legitimate question or be of little help when handling an inquiry about a station promotion or event, thereby leaving the caller frustrated at best, or losing them to a competitor at worst.

Now I'm not just picking on receptionists, but we all know that they're the first person our customers/listeners/advertisers come in contact with when they call. So it seems right that your receptionist needs to be given proper training in telephone manner, consideration and service. They must also constantly be updated on all station activities so they can answer questions with authority.

Around the U.S.A. companies are realizing the value of super-serving their clientele. An instance is the west-coast Nordstrom chain, one of the most successful department stores in the country.

Nordstrom has over 40 stores, and opened an Eastern outlet in Virginia last year. Their growth has slowed in the past year, but even so as Nordstrom's opens more stores in the East, they'll bring with them their often hard to believe tales of great service.

For example: one story making the rounds is the one about an unhappy Nordstrom patron being cheerfully refunded money for tires that he returned. What's so unusual about that??

NORDSTROM DOESN'T SELL TIRES!
Even if that tall tale isn't true, there are many testimonials to Nordstrom's famous service. Their management believes that their on-the-floor sales reps are the very best source for converting occasional shoppers into regular customers (some converting into quarter hour). Because of this they start their salespeople in the $20,000 per year level with good opportunities to move into management where salaries can range in the $100,000 per year area. And because of their growth it's easier for Nordstrom to promote good sales clerks into the higher paying positions.

It seems that the Nordstrom strategy of placing over-qualified people in what are traditionally less demanding jobs would work successfully in many fields of endeavor if the growth potential allows it. The results: better productivity in the lesser demanding positions and management timber ready to go.

Examples of this strategy paying off are ASCAP Chief and "the most powerful person in country music" Francis Preston, who started her career as the receptionist at WSM radio and Jacor VP Randy Michaels, who started a few short years ago running religious tapes at Taft's Buffalo station.

If we would hire our receptionists, traffic clerks, promotion assistants, salespersons and others with the thought that they could be our eventual managers, and then train and pay them accordingly, the service to our customers and clients would rise tremendously.

Welcome Back!
Now that the feeling of spirit and good cheer and fellowship toward our fellow person, warmth and all the rest is over we can all get back to our usual sleazy ways of doing business. JUST KIDDING!

Gavin Hollywood Division hopes you had a happy and loving holiday season. We know you'll approach the New year (we firmly believe this) with a renewed vow to be a better person and to conduct your life with a clearly defined spirit of niceness. And if you believe I believe one word of what we just said, we have some swampland just outside of Yankton you'd be interested in.

Around here it was the usual warm and cozy holiday. Mrs. Hollywood baked her annual fruitcake, and it's serving its usual post-Christmas chore as a doorstop for our office. Hey! It's just a Canadian tradition—she hates fruitcakes as much as we do, with its bits of icky shiny stuff inside. It's just something they do up there, and she'd miss it if she didn't make it.

We had a great time opening all of our gift, a hardcover volume called "The Magic Johnson Story" written in the first person with a guy named Mort Greenberg. The annual crossties were burned on our lawn by those regulars who somehow found out our real name, and the cat ate six Christmas tree balls and was taken to the emergency cat place at 3AM.
GETTING OFF ON THE RIGHT FOOT

It's the beginning of a new year and time to think about making a good start. One way is to find out, if you don't already know, what your programming budget is like for 1989. Hopefully you had the chance last Fall to give some input to your General Manager during the budgeting process, which means that in addition to pinning down your fixed costs (air staff salaries, music licensing fees, etc.), you asked for budgeted amounts for such things as travel (so you can attend the Gavin Seminar for Media Professionals in San Francisco next month), contests, dues and subscriptions, music research and so on.

This is also a good time to sit down with your GM and sketch out the station's promotional plans for this year. Which civic events will the station tie in to? Will there be remote stations from the Fair? Is so, what extra personnel requirements will there be? What contests will run? When and for how much? You should go through your files, particularly air staff applicant files. Some stations keep applications on file for no more than a few months, based on the general rule that by then the majority of job seekers have moved from the submitted addresses. But for EEO purposes, it's a good idea to store discarded applications in a cardboard box and keep them for several years in case a question arises about the station's hiring practices.

Evaluate your goals and plans. Is there something you should be doing that you haven't been? The start of a new year is a great time to establish a habit, or new procedure. For many Program Directors that might mean making a practice of attending the sales meetings. It can only be helpful for you to know the problems and the triumphs that are taking place in the part of the station that pays your salary. It can change some sales attitudes when your presence makes it clear that "programming" is interested in "sales." You'll hear about the problems that might be solved by a programming solution—a solution that might meet your goals as well (a contest, etc.). You'll also hear suggestions for promotions that will not fit your station's approach, and it's far better to address these problems before they have been presented to a client. It will give you time to find a mutually acceptable alternative! Your feel for developing a contest or promotion which meets the needs of both the advertisers and the station's format may bring new harmony to the overall station operation.

This is just a suggestion, but if nobody in sales has an objection to your attending the sales meetings, that would be an excellent New Year's Resolution for you.

Getting back to the Gavin Seminar. If you get resistance from your manager, be sure to mention that Tom Peters is the keynote event. Managers sometimes think of radio meetings as "parties for PD's," though Gavin meetings have never been such. Peters' presence may change that attitude. He is a famous motivational speaker who has addressed sales and management groups for years. In fact, your Manager may want to come too.

In any event, get your registration in early. This year there will be more demand than there will be room at the Gavin Seminar, since the St. Francis Hotel has a firm limit on how many people can be accommodated at the Awards Banquet, and that becomes the registration limit at the Seminar. Since we were right at the limit last year, and the audience has grown each year, it's likely that those attempting to register late, or at the desk in San Francisco as the Seminar starts, will be disappointed.

Finally, I hope that you'll resolve to share your thoughts, problems and solutions with us in 1989. This is your column! We welcome the contribution! We'll share some of the recent mail next week.●
HEAR & THERE by Sheila Rene

The holidaze were fabulous. I got less done than during my 1987 vacation, and it was worth it! Thanks for all the newsy Christmas cards. Ted Nugent writes that he'll be getting married soon...Kingdom Come are just about finished recording their second PolyGram LP with Lenny Wolf and Keith Olsen co-producing at Keith's studio, Good-night, in Los Angeles. Johnny B., Danny, James and Rick all contributed lyrics. Expect an early spring release. The band is headlining their first tour of Japan for two weeks before going back into the studio...Bay Area beauties, Exodus, have finished their new Combat Records LP, Fabulous Disaster. "The first video will be filmed at the Fillmore next week. Exodus has come up with their most song-oriented LP to date, and on the CD and cassette have thrown in a cover of AC/DC's "Overdose."

Ann and Nancy Wilson have finished writing songs for the new Heart LP, and have been busy on other projects. Look for Capitol Records to release their album in late spring...Look for The Nasty Bucks (Dan Baird of Georgia Satellites and R.E.M.'s Peter Buck) to put out some new vinyl around March. This could well be a sin-sational collaboration. Atlantic's Beatnik Beach played a New Year's Eve gig at the DNA Lounge in SF. They introduced new guitarist Gary King who replaces George Cole who is departing for "personal reasons." The Beatnik Beach record has been nominated for best debut album in the 12th Annual Bay Area Music Awards, and Chris Kettner won a nomination for Outstanding Bassist. The awards are scheduled for February of this year, with most of the proceeds going to Project Open Hand, an organization that delivers over 1,000 meals twice a day to AIDS victims. Kudos abound.

Bits & Pieces: Now that the Keith Richards tour is over, Ivan Neville will open shows for Robert Cray...The Stray Cats are heading this way to perform their new LP, "Blaze Off"...Jody Watley will release a new single this month, and is planning an April tour of the Northwest...Anita Baker found time to get married over the holidays, and will participate as a presenter at the Rock And Roll Hall Of Fame Awards at the Waldorf Astoria in New York on January 18...Eric Clapton is featured on the soundtrack to the new Mickey Rourke film "Homeboy." Willy DeVille has a minor role in the movie...The Fxix have left MCA, and will have an album our early this year on their new label, RCA...Whitesnake goes into the studio this month to work on a new LP. Guitarist Vivian Campbell will not be back, and there's no talk of replacing him...Regardless of what you've read, Ronnie James Dio has not chosen a new guitarist—but he is auditioning.

For four decades B.B. King and his trusted sidekick Lucille have thrilled us with his exciting music. The new MCA release "B.B. King: King Of The Blues: 1989" is as modern as its title. King enlisted the studio support of four outstanding producers: Jerry Williams, Al Kooper, Trade Martin and Frederick Knight. Artists contributing include Stevie Nicks, Bonnie Raitt, Mick Fleetwood, Steve Cropper and Tom Scott. "This is the best album I've ever made," says King matter-of-factly.

NEXT WEEK

1989 NOMINEES

THE GAVIN SEMINAR AWARD NOMINEES FOR 1989
THIRVING ON CHAOS

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WITH TOM PETERS

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and A PASSION FOR EXCELLENCE

author of the latest best-seller
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"Thriving On Chaos" neatly describes the working climate of our radio and music industries. It's also the title of Tom Peters' latest work, a revolutionary management handbook for the ever changing business world. Since the radio and music business are no strangers to innovation, leadership values, technological change and pressure, we are proud to host this very special 1989 Gavin Seminar appearance.

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**BIOFEEDBACK**

by Ron Fell

**MARIE OSMOND**
The trustees of the Country Music Foundation have voted Marie the 1988 Roy Acuff Community Service Award. She's being honored for her work as the national chairperson of the Osmond Foundation and her work for the Children's Miracle Telethon which has raised over $170 million for hospitals across the nation. Marie joins Kenny Rogers, Willie Nelson and Minnie Pearl as the award's only recipients.

**BONNIE RAITT**
Don Was of Was (Not Was) is producing tracks for Bonnie's Capitol Records debut. David and Bonnie recently appeared together on the Disney song's album project Stay Awake, performing BABY MINE.

**BRUCE SPRINGSTEEN**

**DONNY HATHAWAY**
The late Donny Hathaway's daughter Laylah has signed with Virgin Records.

**TRACY CHAPMAN**
While attending Tufts University she majored in Anthropology, not Music.

**CHET BAKER**
A film based on the last days of trumpeter Chet Baker will be released in February, along with a soundtrack album of Baker's music on Novus/RCA.

**YES**
Chris Squire, Tony Kaye, Trevor Rabin, and Alan White plan to release a new studio LP soon. Former Yes-men Jon Anderson, Bill Bruford, Rick Wakeman and Steve Howe have formed a new group (as yet unnamed) and plan a Spring release of their own.

**EIGHTH WONDER**
Lead singer Patsy Kinset is currently filming her next movie with Mel Gibson in Lethal Weapon II.

**TOTO**
Lead guitarist Steve Lukather is completing production of his debut solo album, Fall Into Velvet, for a Spring release.

**TANYA TUCKER**
At the age of twelve (one year before she recorded her hit DELTA DAWN,) Tanya had a brief cameo appearance in the Robert Redford film Jeremiah Johnson.

**MICHAEL JACKSON**
His 94 minute film, Moonwalker, includes his version of the Beatles' classic COME TOGETHER and a live performance version of MAN IN THE MIRROR.

**ATLANTIC STARR**
The group has replaced lead singer Barbara Lewis with 21 year old singer Porsha Martin.

**TOMMY PAGE**
Two years ago Tommy was the coat check boy at Manhattan's exclusive dance club, Nell's.

**EVERLY BROTHERS**
Their 1958 hit, CLAUDETTE, was written by the late Roy Orbison about his first wife.

**CHER**
Her next album will feature tracks produced by Peter Asher (Linda Ronstadt, James Taylor and 10,000 Maniacs).

**THE BOYS**
At the age of six weeks, Tajh (now twelve years old) played the newborn Kunta Kinte in Alex Haley's Roots TV mini series.

**JOHN SCHNEIDER**
His next film role is that of a Vietnam veteran who becomes a clergyman. The film, Minister of Vengeance, also stars Appolonia Kotero, Peter Lupas (Mission Impossible) and David Carradine.
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Why is Tom Peters the best-known and most quoted management expert in the world? For one thing, he talks straight and writes blunt—no sugar-coating, no bs! Many successful managers around the world are adamant that he’s right on target with his criticisms and suggestions. He’s also invariably ahead of his time. Listen to what he says today—it may sound radical, but it’ll be standard fare in a few years. For example, he was talking about being close to the customer long before it became an accepted buzzword among business executives.

Who then is Tom Peters? Well for starters, he’s written three of the best-selling management books of all time. *In Search Of Excellence*, co-authored with Bob Waterman, was on the national hardback and paperback bestseller lists for 130 weeks from 1982-1986; it was number one for over 50 of those weeks. The book has sold over 7 million copies, has been translated into 16 languages and has been a best-seller in Japan, China, Canada, Australia, Ireland, Sweden, Brazil and France. *A Passion For Excellence*, co-authored with Nancy Austin in 1985, was on the New York Times bestseller list for over 40 weeks. Tom’s latest book, *Thriving On Chaos: Handbook For A Management Revolution*, has been on the New York Times bestseller for 47 weeks. On top of all that, Tom speaks to over 150 organizations each year including his appearance February 17 at the upcoming Gavin Seminar. He writes a weekly syndicated newspaper column and has authored over 100 magazine and journal articles. He has appeared on three PBS television shows, including an award-winning documentary on leadership. He appears bimonthly on two business news television programs—The Nightly Business Report and The Wall Street Journal Report, and is a commentator for Marketplace, a business-news radio program. His audio-tapes have also been on bestseller lists for several years. He is the founder of the Tom Peters Group, five enterprises engaged in urging forward the management revolution in America.

In short, the guy gets around. In anticipation of his Gavin Seminar appearance, I managed to catch up with him during an executive retreat he was conducting near Monterey. We began by talking about the public response to his first book.
January 6, 1989

BY OREN HARARI
EDITORIAL ASSISTANCE FROM KEITH AND KENT ZIMMERMAN

OREN HARARI: You have written and co-written three of the best-selling business/management books. The first one you co-authored with Bob Waterman was Exce-

ience, the best selling business book of all time. Were you surprised at the public’s reaction to that book?

TOM PETERS: We were stunned. The book was sponsored by my former employer, McKinsey & Company, which is known as an exceptionally conservative organization. The cover was dark and we intended it to be read by the five hundred chairman of the Fortune 500 plus a couple of aunts and uncles that Waterman and I could talk into reading the thing. The fact that it took off came as a shock to our publisher and an absolute out and out shock to me. Six years later it is still selling like mad.

OH: What were you saying that grabbed people?

TP: A couple of things. First of all, to be half facetious, when times are bad people go to Disney movies and wear a lot more makeup than they normally do. The book came out the week during the ’81-’83 depression when the unemployment numbers were so high... One number was announced that put us over 10% unemployment for the first time since the Great Depression of 1929. The reality of unemployment was bad and the newspaper and magazine covers that were staring at you from every shelf said the only good things going on in business were going on in Japan. On precisely that week Waterman and I, by blind luck, stumbled into the marketplace with a book that said there was some good stuff going on in the United States and there are American companies who are doing reasonably well. The longer term response was that after 25, 40 or 80 years of ever more narrow, mechanical and technical orientation towards management, we had gone out and wandered around with such flake ideas as “people are important and customers are important” which is how we started the book. Oh! One word that is attributed to you is “excellence.” Yet recently you have been talking about the fact that there are no more excellent companies. You seem to be distancing yourself from that term.

TP: Paradoxically, that has largely been because of us everybody and his brother have been overusing and abusing the word “excellence.” You can’t find an advertisement or a corporate meeting that didn’t have the theme of Committing To Excellence. It became a commonplace. More significant is that one of the real flaws of In Search Of Excellence as I read it in retrospect is that we seem to imply that there was this state of Nirvana that could be reached by a company after which all good things would flow forth and ever after. What the last half dozen years have illustrated, including some big stumbles taken by companies we thought were flawless, is that everybody is perched on the edge of a precipice. That will hardly come as a surprise to radio and record people. As the pace of innovation and fashion changes and the extraordinary shifts in technology take place, everything is precarious. The idea of attaining some state of grace is in fact moving fast enough so that you don’t fall behind any more than you are at the present time.

OH: Throwing Out Chaos, your latest book, seems to hit on that theme. How did you choose the title?

TP: It has dawned on me and a number of people over the last half dozen years that in virtually any market in which you stick your nose, you find these exceptional outcroppings of institutions and companies that were barely heard of before. Some time next year Wal-Mart of Bentonville, Arkansas will surpass Sears Roebuck to become the biggest retailer in the United States. A decade ago, Wal-Mart was a pipesqueak. Honda has led the charge in giving a solid body whack to General Motors. Honda was a only a couple billion dollar company ten years ago and GM was a thirty five or forty billion dollar company. Compq and Appe have done a number on IBM. The Mini Lab people have done a number on Kodak in photofinishing. Ted Turner has almost singlehandedly caused the change of ownership and total reorganization of ABC, CBS and NBC. This incredible turmoil is the most obvious fact in the marketplace today. That leaves you to say that those who are dealing with it are learning that flexibility, fast learning and an infinite number of rapid tries is the name of the game. They are the only ones with a chance of survival. I said to somebody a while back, if I had to retell In Search Of Excellence today, I’d call it In Search Of Survival. If You’re Lucky.

OH: How is Throwing On Chaos different from your other books?

TP: In Search Of Excellence told the story of some institutions that were doing things pretty well and so on. Over the intervening years, I have held and been part of hundreds and thousands of seminars with real people and real managers. The question kept coming up over and over again. This is dandy, but what are we supposed to do tomorrow morning? Throwing On Chaos has a subtitle which is “Handbook For A Management Revolution.” It’s laid out like a handbook. It has forty-five chapters or prescriptions focusing on things like “listening to the customer.” It shows how to celebrate the successes of the people in the company in the front line” and so on.

OH: It seems like everything in radio hinges on the short term successes of Arbitron ratings. Do you have any comments on that sort of customer research? Are there any better ways to tap into what a customer wants?

TP: I would never say better, but I would say multiple. I don’t have any difficulty whether you are Pepsi Cola, Coca Cola or running a radio station, of doing immediate customer feedback. But the other side of the coin is that I’m reminded of a line that was uttered by the Apple computer CEO John Sculley. John came to Apple after having the job as president of the Pepsi Cola part of PepsiCo. By the way, when I think of Pepsi Cola, like the world of radio, I think of an institution that is absolutely driven by the most infinitely minute market research. Yet Sculley’s comment was, looking back on his career at Pepsi Cola, he had never seen a good marketing decision that was made based on the data. Sure you need the data. Sure you read the data from the systematic market research. But at the end of the day it is a very, very healthy dose of intuition which leads you to invent something that’s a little bit special. Whether it’s a radio station or a submarinesandwich shop, you have to do a systematic job of regularly measuring customer feedback and paying attention. At the same time, you have to have the guts to try things that are a little bit different. If you look at the trends that are now popular in radio, they only became popular because some lonely person out there a few years ago had the guts to try something a little beyond the data. OH: Here’s a dilemma in the music/ radio industry that I’m sure you’ve seen in other industries. Because of deregulation, a lot of radio stations are being bought and sold. The prices are skyrocketing and that puts a lot of pressure on the sales and programming staff to help service a large debt. As a result you have a lot of turnover and job insecurity because of the obsession with returns. Top on of that, it’s such a fragmented industry that if you get an eight percent market share, you’re doing great! In that sort of chaotic world, how can a General Manager stay creative and not get killed for trying new things?

TP: The people out there in my audi-
ence that I’m interested in when I make my presentation are the ones who want to look in the mirror ten years from now and be proud of the fact that they did ten times better than the average. I acknowledge all the short term pressure stuff and I spn

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some time a couple of years ago with a few people from the radio business. The radio business is like the computer business and the soft drink business. Somebody gets an idea and everybody tries to copy the idea. That becomes the fad for the next three years until somebody else gets another idea that the customer likes. Short term pressure be damned. The real question is, in fact, whether the station manager has the guts to listen to his own station. Always or has the guts to experiment in some small or large differences in formats or in the way he approaches advertisers or his audience through incentives and so on. That opportunity is always available. In fact, as more fragmentation takes place, there is more and more opportunity for the innovator. I don’t have a hell of a lot of patience for people who say, “Oh my god, it's the awful world of the owners on my case.” To hell with it, fail and get fired with glory rather than wake up at the age of 60 saying “I was the person in the New York City market who had the 3,722nd station with exactly the same format as all the other 3,721 stations.” That’s not the epitaph I’d want written on my headstone.

OH: Let’s move from the external to the internal of an organization. Some radio stations have problems with warring factions between the sales and programming departments. There’s a stereotype that the sales folks make more of the money and the programming people have all the fun and the creativity. How do successful companies deal with warring factions? Is it important to address that issue?

TP: It is particularly important today. Given the speeded up pace of competition in radio and everywhere else, there’s more of a requirement to try things fast, test things fast and find out the reaction in the marketplace—meaning both the advertiser and the programming per se. People have to be more cooperative than has been the case in the past. I think there are some methods that you can invoke to be helpful with that. On the other hand, I don’t want to sound like the tooth fairy. There’s a certain amount of tension that will undoubtedly always exist between people with differing viewpoints. Simply give people an opportunity to get together without having the gun held at the head, inducing people in the programming arena to go out and make a few calls on advertisers and come to understand what they are doing. There should be inducements for sales people to sit in on a couple of focus groups with listeners to understand what the problems are there. Get people to work together on very short-term, practical, problem-oriented tasks forces that are aimed at solving a problem that involves both sales and programming. Try to reduce the warfare by contact in non-adversive settings. That’s the heart of the matter.

OH: In the record industry as well as radio, people flip from complacency to panic and back. For example, when your label is hot or the ratings are terrific, people become complacent. How do you get them innovative and fired up under those circumstances? On the flip side, how do you deal with the general panic when things are going badly?

TP: Like your comments on the wars between the factions, the last thing I would want to do is sound like the tooth fairy. I don’t believe very much in truly general principles. But the one general principle, sad to say, that I do believe in is that success breeds failure. That’s true for IBM or Kodak as it is for a successful radio station or record company. The time to experiment, oddly enough, and the time to try variations on the format or packaging is while you’re sitting on top. The difficulty of that, of course, is that it’s easier said than done. Baseball teams that win the World Series tend to develop the same kind of complacency. You don’t see very much repeat business. Among the big companies that do well in the industrial environment, I always think of 3M as my favorite. They have the guts to keep testing, trying and fiddling around with the successful formula while it’s at the heart of its success. There’s an awful lot of merit to that. On one hand you don’t want to screw up, but on the other hand, when you’re successful, that’s about the only time people are off your back for a few minutes in terms of those humongous short-term pressures. You actually have more slack then than ever to be trying new stuff, though we seldom do it.

OH: You’ve talked about a concept in your earlier books called MBWA—Management By Wandering Around. Yet many radio and record executives get stuck in the office. How can one get around those twelve hour days and actually accomplish MBWA? Also, how can you manage that way without arousing suspicion and paranoia?

TP: Let’s deal with the second question first. The person who has been stuck in his or her office for months or years and starts wandering around for whatever reason is going to instill suspicion, fear and paranoia. And that’s it. The only way to beat that one back is to hang in there, face the huts that the first time wanderer faces and prove to people that you’re actually interested in listening to them and doing something about what it is that you hear. You’re not out there to play junior policeman. Over time that skepticism will almost inevitably fade. If the last time you walked out into the programming area was to lay two people off and that was three years ago, don’t expect to go out on your birthday and get a birthday cake. Regarding your first question, to be blunt or crude, I don’t have a damn bit of sympathy. Most people know you make the time to go out. That’s true for military generals and it’s true for preachers, gas station owners and grocery store owners who are interested in making the difference. The good news is that most of us are so pathetically inefficient that you can free up an hour or three or four a day and you’ll never feel it in terms of your administrative efficiency.

OH: I found out recently that only one major record conglomerate is not foreign owned. All the rest of them have gradually become foreign owned. Do you have any thoughts on the implications of this?

TP: Personally I don’t have any objection to it. Even though we’re trying to scare people, the reality of the numbers is that the percentage of Japanese-owned assets is far below the percentage of assets owned by the Canadians, the British and the Europeans. Whole the British have shrewdly disposed of their foreign holdings. We don’t like being owned by Asians, but it doesn’t bother us if it’s British. That’s part of what the heck is going on, to be frank. But the sad thing for the United States is the lost opportunity. Once you lose an industry, what you also lose is all the innovation that goes on around that industry. Of course we’ve seen the Japanese dominate in every area of consumer electronics. This HDTV, High Definition Television, which will be a tens of billions of dollars industry is one that the US probably isn’t going to participate in. RCA by all rights should have been the leader. But when GE bought RCA, they literally gave away the David Sarnoff Laboratories. The real pain is that we haven’t paid attention to investing in innovation when it was still possible for us to hang in there. I fear that there are some industries that are irreversibly lost that are so important for the next fifty years from the standpoint of economic growth.

OH: You have executive retreats called “skunk camps.” That’s an odd name. What’s that all about?

TP: The skunk idea is swiped directly from a group at the Lockheed California Company. A marvelous old fellow named Kelly Johnson during a 44 year career at Lockheed kept delivering and we all know about the horror stories about procurement in defense. He kept delivering completed projects in record time, below budget and with high quality. When I say record time, I don’t mean he was beating the average by ten percent. Johnson was regularly using one-tenth of the people to do complex projects in one-tenth the normal time. It was a group of "outlaws" or "rogues" within the Lockheed organization. So this idea of a rogue band of innovators being the spirit and the life blood of the sizable organization was one we found attractive, fun and very important. The idea of a skunk work or a skunk camp, which is what we call our executive retreat, has become a big part of our language.

OH: What do you try to do at this skunk camp?

TP: Two things that are diametrically opposed. We stretch people’s minds about the crazy competitive environment which is getting crazier with each passing day. At the same time, we work like the devil on very practical actions that can be accomplished starting in the next 24-72 hours. We try to focus on the long-term requirements for innovation and the very, very short-term of things to get done tomorrow morning.

OH: Any closing message to our readers?

TP: I want to loop back to an earlier point that you asked that is the most pressing one. I’m talking about this short term pressure stuff. My problem with American managers in general is that they aren’t long-term oriented enough, but they aren’t short-term oriented enough. That sounds insane, but we talked about it with successful organizations not innovating and the major problem is that in every business, particularly declining companies, there is this inability to do things. I’ve always loved the wonderful line attributed to the former General Motors board of director Ross Perot. He said, “At my former company, Electronic Data Systems or EDS, if you see a snake, you kill it. At General Motors, when you see a snake, the first thing you do is hunt for the world’s best consultant on snakes, then you study snakes for a year or two and then commit to come up with a conclusion about snakes.”
TOM PETERS

WILL APPEAR AT
THE GAVIN SEMINAR
FRIDAY, FEBRUARY 17
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GRAND BALLROOM
### URBAN CONTEMPORARY

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<td>Robert Brookins &amp; Stephanie Mills</td>
<td>Where Is The Love</td>
<td>MCA</td>
</tr>
<tr>
<td>Angela Bofil</td>
<td>I Just Wanna Stop</td>
<td>Capitol</td>
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<tr>
<td>PAULA ABDUL</td>
<td>Straight Up</td>
<td>Virgin</td>
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<tr>
<td>Kenny G</td>
<td>Silhouette</td>
<td>Arista</td>
</tr>
<tr>
<td>DENIECE WILLIAMS</td>
<td>This Is As Good As It Gets</td>
<td>Columbia</td>
</tr>
<tr>
<td>CAMEO</td>
<td>Skin I’m In</td>
<td>Atlantic Artists/PolyGram</td>
</tr>
<tr>
<td>JOCELYN BROWN</td>
<td>R-U-Lonely</td>
<td>Tri-World/Slam</td>
</tr>
<tr>
<td>BE BE &amp; CE CE WINANS</td>
<td>Heaven</td>
<td>Capitol</td>
</tr>
<tr>
<td>GAP BAND</td>
<td>I’m Gonna Git You Sucka</td>
<td>Arista</td>
</tr>
</tbody>
</table>

#### Top Tip

**Jonathan Butler**

More Than Friends

(Jive/RCA)

He may have more than a hit on his hands.

#### Record to Watch

**Slick Rick**

Teenage Love

(Def Jam/Columbia)

Bound to attract attention with his name alone.

---

**Chartbound**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Debut 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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<tbody>
<tr>
<td>MIDNIGHT STAR</td>
<td>Snake In The Grass</td>
<td>Solar/Capitol</td>
<td>40</td>
<td>4</td>
<td>2</td>
<td>12</td>
<td>22</td>
<td>35%</td>
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<tr>
<td>ANITA BAKER</td>
<td>Just Because</td>
<td>Elektra</td>
<td>40</td>
<td>12</td>
<td>8</td>
<td>20</td>
<td>19</td>
<td>20%</td>
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<tr>
<td>GEORGE BENSON</td>
<td>Twice The Love</td>
<td>Warner Bros.</td>
<td>38</td>
<td>5</td>
<td>1</td>
<td>13</td>
<td>19</td>
<td>36%</td>
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<tr>
<td>JOHNNY KEMP</td>
<td>One Thing Led To Another</td>
<td>Columbia</td>
<td>32</td>
<td>3</td>
<td>1</td>
<td>11</td>
<td>17</td>
<td>37%</td>
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<tr>
<td>GEORGIO</td>
<td>I Don’t Want 2 Be Alone</td>
<td>Motown</td>
<td>31</td>
<td>2</td>
<td>6</td>
<td>9</td>
<td>14</td>
<td>48%</td>
<td>6</td>
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</tr>
</tbody>
</table>

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**The Gavin Report**

January 6, 1989

Editor: Betty Hollors

Assoc. Editor: John Martinucci

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www.americanradiohistory.com
UP & COMING

Reports

ARTIST TITLE LABEL

27  --  MICHAEL RODGERS - I Like It Like That (WTG/CBS)
27  3  ROB BASE & D.J. E-Z ROCK - Get On The Dance Floor (Profile)
27  2  SWEET OBSESSION - Being In Love Ain't Easy (Epic)
26  --  TROOP - Still In Love (Atlantic)
25  --  CASHFLOW - Love Education (Atlanta Artists/PolyGram)
24  --  TEDDY PENDERGRASS - Love Is The Power (Elektra)
23  --  A.W.B. - Spirit Of Love (Track)
22  --  CHANNEL 2 - In Debt To You (Wing/PolyGram)
22  --  INNER CITY - Big Fun (Virgin)
21  3  D.J. JAZZY JEFF & FRESH PRINCE - Brand New Funk (Jive/RCA)
21  8  RAY, GOODMAN & BROWN - Where Did You Get That Body, Baby (EMI)
21  8  MILLI VANILLI - Girl You Know It's True (Arista)
20  3  Slick Rick - Teenage Love (Def Jam/Columbia)
19  16  GEORGE ALBRIGHT - Feeling Inside (Atlantic)
19  --  SWEET TEE - Get On The Smooth Tip (Profile)
19  --  ANNE LENNOX & AL GREEN - Put A Little Love In Your Heart (A&M)
18  4  MARCUS LEWIS - The Club (Aegis/CBS)

DROPPED: #24-Earth, Wind & Fire, #34-Donna Allen, #37-Four Tops with Aretha, #40-Salt-N-Pepa, Melba Moore, Sir Mix-A-Lot.

*First time listed on this page.

INSIDE URBAN

BACKSTAGE BONANZA OF STARS
Producers Narada Michael Walden and Thomas McElroy were present backstage with singing group Tony! Toni! Tone! when they returned to their alma mater Castlemont High and were joined by KQED’s Sylvester Jackson (see previous caption). Pictured (l-r back row) are TTT members Carl Wheeler, ASCAP rep Jerry Davis; (l-r second row) TTT members Timothy Christian, album producer Thomas McElroy of 2 Tuff-E-Nuff Productions, TTT member Raphael Wiggins and Dwayne Wiggins, producer Narada Michael Walden, and Castlemont High School dean Ron Bolden. (Kneeling l-r TTT member Antron Haile and KDIA’s Sylvester Jackson and his son.

ALMA MATER TIME FOR TTT!
Castlemont High School in Oakland was the scene of the concert given by Tony! Toni! Tone!, who performed before 800 screaming academic achievers and other successful students. With a 20% drop-out rate and drug dealers close to the campus, TTT’s alma mater Castlemont, has been struggling with the hazards of inner-city living. The group took time out to caution students to stay in school and away from drugs. Pictured above (l-r) are brothers Dwayne and Raphael Wiggins and cousin Timothy Christian at the keyboard.

January 6, 1989 (the GAVIN REPORT)
HIT FACTOR

Urban Research:
Betty Hollars/John Martinucci

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

Total Reports This Week 94  Last Week 118

ARTIST TITLE LABEL

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHEENA EASTON</td>
<td>The Lover In Me (MCA)</td>
<td>78 3 58 13 4 91% 10</td>
</tr>
<tr>
<td>BOBBY BROWN</td>
<td>Roni (MCA)</td>
<td>72 4 49 15 4 88% 7</td>
</tr>
<tr>
<td>LEVERT PULL OVER (Atlantic)</td>
<td>64 -- 50 11 3 95% 8</td>
<td></td>
</tr>
<tr>
<td>Z'LOOKE</td>
<td>Can You Read My Lips (Orpheus/EMI)</td>
<td>68 2 44 16 5 88% 8</td>
</tr>
<tr>
<td>TODAY Him Or Me (Motown)</td>
<td>61 -- 50 6 5 91% 12</td>
<td></td>
</tr>
<tr>
<td>KARYN WHITE</td>
<td>Superwoman (Warner Bros.)</td>
<td>66 -- 41 17 8 87% 6</td>
</tr>
<tr>
<td>CHAKA KHAN</td>
<td>It's My Party (Warner Bros.)</td>
<td>62 -- 27 24 11 82% 8</td>
</tr>
<tr>
<td>TONY! TONI! TONE!</td>
<td>Baby Doll (Wing/PolyGram)</td>
<td>65 -- 29 27 9 86% 6</td>
</tr>
<tr>
<td>KEITH SWEAT</td>
<td>Don't Stop Your Love (Elektra)</td>
<td>53 1 33 15 4 90% 10</td>
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<tr>
<td>LUTHER VANDROSS</td>
<td>She Won't Talk To Me (Epic)</td>
<td>62 2 14 35 11 79% 5</td>
</tr>
<tr>
<td>GERALD ALSTON</td>
<td>Take Me Where You Want To (Motown)</td>
<td>55 1 22 22 10 80% 9</td>
</tr>
<tr>
<td>NEW EDITION</td>
<td>Can You Stand The Rain (MCA)</td>
<td>56 1 19 25 11 78% 5</td>
</tr>
<tr>
<td>TONE LOC</td>
<td>Wild Thing (Delicious Vinyl/Island)</td>
<td>56 5 25 13 13 67% 4</td>
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<tr>
<td>AL B. SURE!</td>
<td>Killing Me Softly (Warner Bros.)</td>
<td>52 -- 12 32 8 84% 6</td>
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<tr>
<td>SAMANTHA FOX</td>
<td>I Wanna Have Some Fun (Jive/RCA)</td>
<td>54 1 18 22 13 74% 8</td>
</tr>
<tr>
<td>EVELYN &quot;CHAMPAGNE&quot; KING</td>
<td>Kisses Don't Lie (E.M.I.)</td>
<td>55 -- 14 26 15 72% 7</td>
</tr>
<tr>
<td>AL JARREAU</td>
<td>So Good (Reprise)</td>
<td>52 -- 12 31 11 82% 7</td>
</tr>
<tr>
<td>VANESSA WILLIAMS</td>
<td>Dreamin' (Wing/PolyGram)</td>
<td>57 5 9 32 11 71% 6</td>
</tr>
<tr>
<td>NEW KIDS ON THE BLOCK</td>
<td>You Got It (The Right Stuff) (Columbia)</td>
<td>53 1 18 14 20 60% 7</td>
</tr>
<tr>
<td>KIARA duet with SHANICE WILSON</td>
<td>This Time (Arista)</td>
<td>52 1 7 29 15 69% 7</td>
</tr>
<tr>
<td>ALESEE SIMMONS</td>
<td>I Want To Be Your Lover (Orpheus/EMI)</td>
<td>50 1 8 30 11 76% 7</td>
</tr>
<tr>
<td>SADE</td>
<td>Turn My Back On You (Epic)</td>
<td>50 2 8 30 10 76% 5</td>
</tr>
<tr>
<td>GUY</td>
<td>Teddy's Jam (MCA)</td>
<td>49 1 9 27 12 73% 5</td>
</tr>
<tr>
<td>PAULA ABDUL</td>
<td>Straight Up (Virgin)</td>
<td>37 4 19 8 6 72% 2</td>
</tr>
<tr>
<td>DENIECE WILLIAMS</td>
<td>This Is As Good As It Gets (Columbia)</td>
<td>50 -- 1 15 34 32% 5</td>
</tr>
<tr>
<td>CAMEO</td>
<td>Skin I'm In (Atlantic Artists/PolyGram)</td>
<td>42 1 4 15 22 45% 3</td>
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<tr>
<td>JOCELYN BROWN</td>
<td>R-U-Lonely (Tri-World/Slam)</td>
<td>42 1 1 23 17 57% 5</td>
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<tr>
<td>BE BE &amp; CE CE WINANS</td>
<td>Heaven (Capitol)</td>
<td>41 -- 5 16 20 51% 6</td>
</tr>
<tr>
<td>GAP BAND</td>
<td>I'm Gonna Git You Sucka (Arista)</td>
<td>41 1 2 15 23 41% 3</td>
</tr>
</tbody>
</table>

NEW RELEASES by Betty Hollars and John Martinucci

teaming up of this pair was sheer genius. Their voices blend as though they were created that way.

BAR-KAYS - Struck By You (Mercury/PolyGram)
The Bar-Kays are back and kick off the year with some cranking go-go flavor. This mid-tempo dance single has a funky rhythm track that should attract broad demo appeal - especially those who enjoy don't da'butt. Try the 12" mix, it offers a catchy keyboard riff and sampling.

CHERYL "PEPSII" RILEY - Me, Myself & I (Columbia)
With a voice like hers, she can't miss with this made-to-order cut which shines the spotlight on her vocal talent. Full Force wasted no time in making Cheryl a star with her number one "Thanks For My Child," and with this release they'll prove she's one hot number!

JAMES "J.T." TAYLOR & REGINA BELLE - All I Want Is Forever (Epic)
If you're like us, the first thing you did when you received this was say, "Oh, this is James Taylor, the former lead vocalist for Kool & The Gang." Trivia question of the week: Who did he replace? The

RAPS TO CHECK OUT
L'TRIMM - Cuttie Pie (Atlantic)
YOUNG M.C. - I Let 'Em Know (Delicious Vinyl/Island)
BLACK BY POPULAR DEMAND - Can't Get Enough (Tommy Boy)

SURFACE - Closer Than Friends (Columbia)
A perfect phrase to describe this mid-tempo ballad is "Heartouching." After taking "I Missed" top five, Surface slows down the pace and brings out their best vocal efforts. Surface's sentimental vocal style and lyrics definitely set the romantic mood for those listeners in love or in doubt. Don't miss it, it will make your listeners more than happy.

the GAVIN REPORT/January 6, 1989
## Most Added

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
<th>Weeks</th>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
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<tr>
<td>NEIL DIAMOND</td>
<td>(Columbia)</td>
<td>10</td>
<td>1</td>
<td>2</td>
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<tr>
<td>MIKE + THE MECHANICS</td>
<td>(Atlantic)</td>
<td>9</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>BARBRA STREISAND</td>
<td>(Columbia)</td>
<td>6</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>RICK ASTLEY</td>
<td>(RCA)</td>
<td>3</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>ANITA BAKER</td>
<td>(Elektra)</td>
<td>23</td>
<td>9</td>
<td>18</td>
</tr>
</tbody>
</table>

## Top Tip

**NEIL DIAMOND**
- *This Time* (Columbia)

49% of all A'C's added 'This Time' out of the box.

## Record To Watch

**EDIE BRICKELL & THE NEW BOHEMIANS**
- *What I Am* (Geffen)

Only 18 stations so far but half are already hitfactoring.

## 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>
<th>Weeks</th>
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<tr>
<td>NEIL DIAMOND</td>
<td>- This Time</td>
<td>(Columbia)</td>
<td>75</td>
<td>74</td>
<td>--</td>
<td>--</td>
<td>1</td>
<td>--</td>
<td>1</td>
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<tr>
<td>AMY GRANT</td>
<td>- Saved By Love</td>
<td>(A&amp;M)</td>
<td>45</td>
<td>15</td>
<td>1</td>
<td>17</td>
<td>12</td>
<td>40%</td>
<td>5</td>
</tr>
<tr>
<td>MIKE + THE MECHANICS</td>
<td>- Two Hearts</td>
<td>(Atlantic)</td>
<td>40</td>
<td>40</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>1</td>
</tr>
<tr>
<td>ANITA BAKER</td>
<td>- Just Because</td>
<td>(Elektra)</td>
<td>41</td>
<td>33</td>
<td>--</td>
<td>3</td>
<td>5</td>
<td>7%</td>
<td>1</td>
</tr>
</tbody>
</table>

*Debuts in chartbound*
REPORTS accepted Mondays at
8 AM through 5 PM Tuesdays
Station Reporting Phone (415) 495-1990
Gavin Fax: 415-495-2580

INSIDE A/C
by Ron Fell & Diane Rufer

So here we go boys and girls! It's 1989 and do you know where the hits are? Every record from number 22 on up in this week's chart has either been, or is now, a must play.

RICK ASTLEY's 35 adds allow him to chart comfortably at #34. Among the stations which made him our fourth MOST ADDED are KFMB, WCOL, WJON, KFIV/FM, KWLO and KRHT.

Last issue's RECORD TO WATCH, "Anchorage" by MICHELLE SHOCKED, came in with 17 adds this new year and debuts on the chart at #40. This simple, folksy song should be well received by any A/C ear. The new adds include KASY, KGY, KRED, KKOR, WMTR, WILL/AM, WAYN, WNMN, WOHN, KBII, KBYZ, KSAL, KWEB, WZNY, WTUN, WSER, WCEM.

From left field, our RECORD TO WATCH this week is "What I Am" by EDIE BRICKELL & THE NEW BOHEMIANS. With only 18 total stations they picked up 6 new adds for the start of '89. Those six are WKJQ, WCZP, WLIP, KBLQ, KYJC, KLOG. Our pick from the October 14th issue debuts over on the Top 40 chart at #33. Take a listen.

While we're sorry to note the relatively small number of fresh reports received this past week, the chart's activity is helped by the fact that we only took active reports. We chose not to freeze any A/C stations previous report, which would have been effective December 13th. We look forward to hearing from all our reporters this coming week. Hope you all had a happy and safe holiday season.

Note: Next week we'll print the finalists in our Gavin Seminar For Media Professionals Awards.

ROY ORBISON
You Got It (Virgin)
He had it--the magic voice--masculine, yet sweet and sentimental. This new single, which advances an anxiously awaited solo album, is true to his strengths and is made even more approachable by Jeff Lynne's contemporary production. Can't miss!!

JAMES TIT TAYLOR & REGINA BELLE
All I Want Is Forever (Epic)
The first single from the forthcoming soundtrack to Gregory Hines' new film "Tap" is a stone cold winner. JT is the Taylor who recently left Kool & The Gang to pursue a solo career and Regina is a superstar on the threshold. Add those two to another Diane Warren composition and it sounds like a hit to us.

BREATHE
Don't Tell Me Lies (A&M)
It was about a year ago that we first heard "Hands To Heaven" and since then we've not been without their music in A/C. This one picks up the pace considerably and should quickly endear them once again to our format.

DEBBIE GIBSON
Lost In Your Eyes (Atlantic)
What sophomore jinx? Debbie begins round two of her career with a wonderful ballad that belies her tender years.

ANITA BAKER
Just Because (Elektra)
Anita sings convincingly of a flat-out fatal attraction, her life-long date with destiny, a diamond in her mind, a treasure found. Her new LP has out-sold nearly every other record released in the past few months and this song is one of eight reasons why.

SURVIVOR
Across The Miles (Scoti Bros./CBS)
This is a great record. Nearly all A/Cs can and should eventually play it. The band's rep is one of a rock band, but even the best of them will pull back on the throttle once in a while and score with a ballad. Well, Survivor did and does. Well done guys.

BOY MEETS GIRL
Bring Down The Moon (RCA)
The sky is falling for George and Shannon. Stars, the moon, what next? Their last single was well received and A/C should have no problem with this one. "Bring Down The Moon" debuts in UP & COMING. Check it out.

HUEY LEWIS & THE NEWS
Give Me The Keys (And I'll Drive You Crazy) (Chrysalis)
Huey and his musical buddies have the keys to "hits." This single debuts in UP & COMING and probably will be immediate with most of you.

UP & COMING

<table>
<thead>
<tr>
<th>Reports</th>
<th>Adds</th>
<th>Artist &amp; Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>2</td>
<td>VICKIE CARRICO &amp; NIGEL OLSSON - Do You Want... (Airborne)</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>HUEY LEWIS &amp; THE NEWS - Give Me The Keys (Chrysalis)</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>7</td>
<td>WET, WET, WET - Angel Eyes (Home &amp; Away) (Uni/MCA)</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>BOY MEETS GIRL - Bring Down The Moon (RCA)</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>6</td>
<td>EDIE BRICKELL &amp; THE NEW BOHEMIANS - What I Am (Geffen)</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>5</td>
<td>ANN WILSON &amp; ROBIN ZANDER - Surrender To Me (Capitol)</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td></td>
<td>K.T. OSLIN - Hold Me (RCA)</td>
<td></td>
</tr>
</tbody>
</table>

Dropped: The Jets, Peter Cetera, Breathe (FALL), G. Michael, T. Chapman, PM, Terry King Winstanley, J. Capaldi, Crowded House.

* Debuts in Up & Coming

Statistical Notes
- Nationally, our second most active format Deejay. Possibly adding them, we'll list them again.
- At the other end of the scale, this is a great week for A/C. Of the top 40, the 35 charted and those at 34 and 35 are all new.
- We're listing this year's activity and adding station names.

FLEETWOOD MAC leaps to number one in just eight weeks, dethroning BUSTER COLLINS by the narrowest of margins.

ANNEV LENNOX & AL GREEN survived the holiday novelty of the "Scrooged" soundtrack and are now poised for a possible numero uno. HIT FACTOR is now 95% with 78% of all airplay now in HEAVY.

Among the heroic holiday growth stories are MAXI PRIEST's 12 point jump (23 to 11), ROD STEWART's 18 pointer (32 to 14), TAYLOR DAYNE's 14 points (34 to 20) and B.J. THOMAS & DUSTY SPRINGFIELD's 18 point leap (40 to 22).

B) & DUSTY also scored number one in PLUS FACTOR with a holiday hiatus growth in HIT FACTOR of 39%. Not bad for a five week old record.

Highest chart debut is the pre-Madonna BARBRA STREISAND who can sell a song better than Cal Worthington sells a Ford. With 82 adds over the past two issues and second place in PLUS FACTOR, Babs is on a roll.

SHERIFF is catchin' a few deputies of the airwaves nappin'. The new defunct group debuts at 33 with nearly half of their players HIT FACTORing already.
## HIT FACTOR

### ARTIST TITLE LABEL

<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 Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>FLEETWOOD MAC</td>
<td>As Long As You Follow (Warner Bros.)</td>
<td></td>
<td>145</td>
<td>2</td>
<td>134</td>
<td>7</td>
<td>2</td>
<td>97%</td>
</tr>
<tr>
<td>PHIL COLLINS</td>
<td>Two Hearts (Atlantic)</td>
<td></td>
<td>142</td>
<td>134</td>
<td>7</td>
<td>2</td>
<td>97%</td>
<td></td>
</tr>
<tr>
<td>ANNY LENNOX &amp; AL GREEN</td>
<td>Put A Little Love In Your Heart (A&amp;M)</td>
<td></td>
<td>133</td>
<td>3</td>
<td>104</td>
<td>23</td>
<td>95%</td>
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<tr>
<td>BASIA</td>
<td>New Day For You (Epic)</td>
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<td>127</td>
<td>5</td>
<td>109</td>
<td>12</td>
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<td>95%</td>
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<tr>
<td>BOYS CLUB</td>
<td>I Remember Holding You (MCA)</td>
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<td>119</td>
<td>4</td>
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<td>16</td>
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<td>94%</td>
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## PLUS FACTOR

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

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<td>ROD STEWART</td>
<td>My Heart Can't Tell You No (Warner Bros.)</td>
<td>50</td>
<td>80</td>
<td>30%</td>
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<tr>
<td>BETTE MIDLER</td>
<td>Under The Boardwalk (Atlantic)</td>
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<td>FAIRGROUND ATTRACTION</td>
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<tr>
<td>TIFFANY</td>
<td>All This Time (MCA)</td>
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<tr>
<td>RICK ASTLEY</td>
<td>She Wants To Dance With Me (RCA)</td>
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<tr>
<td>DIANA ROSS</td>
<td>If We Hold On Together (MCA)</td>
<td>60</td>
<td>63</td>
<td>23%</td>
</tr>
<tr>
<td>TOMMY PAGE</td>
<td>A Shoulder To Cry On (Sire/Warner Bros.)</td>
<td>28</td>
<td>50</td>
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<tr>
<td>SHERIFF</td>
<td>When I'm With You (Capitol)</td>
<td>31</td>
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<td>'TIL TUESDAY</td>
<td>(Believed You Were) Lucky (Epic)</td>
<td>69</td>
<td>86</td>
<td>17%</td>
</tr>
<tr>
<td>GARY WRIGHT</td>
<td>Take A Look (Cypress/A&amp;M)</td>
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<tr>
<td>MAXI PRIEST</td>
<td>Wild World (Virgin)</td>
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<td>85</td>
<td>16%</td>
</tr>
<tr>
<td>NU SHOOZ</td>
<td>Driftin' (Atlantic)</td>
<td>39</td>
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</tbody>
</table>

January 6, 1989/1989 GAVIN REPORT
Jo-El Sonnier grew up in Rayne, Louisiana, the son of Cajun sharecroppers. He got his first accordion at the age of four, before he learned to speak English. By age six he had his own 15-minute radio show. Jo-El soon developed a reputation as a wild Cajun performer, but he wanted to be known for more than that. He tried his luck in California, and then Nashville, where his songs were recorded by Johnny Cash, and George Strait. In 1980, after six years in Music City, he returned to Louisiana and recorded Cajun Life for Rounder. It was an album of traditional songs.

Sonnier’s wife Jami convinced him to give California another try and they moved back to Los Angeles in the early 80’s. While there he gained the respect of many West Coast musicians. In fact, Albert Lee, David Lindley and Garth Hudson believed in him so much they toured as his backup band billing themselves simply as “Friends.”

By that time, word had gotten out. RCA’s Joe Galante flew to Sunset, Louisiana to hear Sonnier for himself. He signed Jo-El to the label, and together with producers Richard Bennett and Bill Halvorson recorded “Come On Joe,” a mixture of Cajun, Country, blues and rock and roll. The album features songs by Richard Thompson, Randy Newman, Dave Alvin and Troy Seals, and the fourth single is a version of Slim Harpo’s 1960 hit, “Rainin’ In My Heart.” It’s plain that while Jo-El respects tradition he’s out to do it his way. “I’m thankful that I did not give up,” Jo-El says, “I want to share my music because it’s a music of joy. It’s life and it’s real.”

CH: This album gets you away from being labeled a strictly Cajun artist.
JS: It’s a beginning. It’s like “Introducing Jo-El Sonnier.” I finally found someone who really tried to capture me and bring forth the music. I thank God for Joe Galante because everyone else was shutting their doors on me. He saw something beyond just some guy singing a song. I needed someone who could understand what I’m trying to do. It’s a special music. I’ve been committed for a long, long time. At one time I did quit. I gave it up because I was going insane. And it hurt—the pain was only getting worse because I didn’t know where I fit in. There was no place for me.

CH: How long were you away from doing music?
JS: I quit for several years. Then my wife Jami and I decided to go toward California.

CH: To Los Angeles?
JS: Yes, I was in Los Angeles almost four years. I met Peter Bogdanovich—that’s how it really started. He gave me an opportunity to bring my accordion and voice to the screen. You have to remember that everybody turned me down because they didn’t know what to do with me. Film industry people came to see our shows because they were looking for heritage music. Ry Cooder had a lot to do with it. Look at the soundtrack of La Bamba did for Los Lobos. I just wanted to bring a new face of music to the American people, and I’m glad it’s in the course of roots music.

CH: Why do you think it took so long for roots music to become popular?
JS: I wish I had the answer. I feel it’s going to widen even more. America was not built yesterday. People listen to the voice, but I say, listen to my heart. I’m using the old and putting it to the new, but keeping the authenticity, the identity, and the integrity. I’ve been encouraged to write with other people— Huey Lewis wants to write with me. When I meet with these people, we talk about traditions. We all need traditions, or we’ll forget where we come from. The music that is out right now is encouraging. When I listen to other entertainers, I feel for them. There’s been artists out there for years and years, who’ve worked hard at their crafts, and they believe in what they doing. I think that’s what makes people, and innovative people, breaking new ground. I owe a lot to the pioneers, because I studied on their platform. This is just the beginning for me. It’s been thirty-eight years, and there’s finally a home for Jo-El, and some acceptance of me as a whole artist. I do French, blues, rock, country pop, jazz, everything. I learned it as a child, through my trials of growing and trying to survive in the clubs.

CH: You started playing gigs when you were six years old?
JS: Yes, my dad would take me to clubs and I would sit in with all the different people. It really started when I was four years old. My daddy was a dirt farmer, a sharecropper.

CH: How did you pick the songs for the album?
JS: Those songs were not picked by going to a publishing company and looking through songs. Each song has its personality and a unique story.

CH: What about “Come On Joe”?
JS: That song was written for me when I was making records in the 70’s. Tony Romero, from New York, brought in a tape. He had heard me sing and said between me and Merle Haggard and George Jones there was no greater singer. It inspired him to write “Come On Joe.” That was thirteen years ago. I didn’t have a deal so I just put it in my suitcase. Finally in the mid-eighties, I started performing the song. I called Tony and told him about finally having the major support behind me, and “Come On Joe” would be my first single. He was overjoyed. So when you really believe in something, you stick to your guns and keep the faith.

CH: How did you pick the Blasters song “So Long, Goodbye”?
JS: Joe Galante picked that. It was phenomenal, because the Blasters used to come to our shows. The Blasters, Los Lobos, they were out there trying to find a home for their music because they were eclectic. I say keep it up, because one day it’s gonna bring a beauty to the world. I opened up shows for Los Lobos when they finally got a big record, “Will The Wolf Survive.” We had a standing ovation from 7,000 people. And it was the Blasters that gave Los Lobos the opening shot. I remember what was happening in those years. I think we’re all out there trying to bring some excitement to people, because there’s so much confusion, destruction everywhere you turn around somebody’s bombing somebody—our God, I’m just trying to bring a new kickin’ music—that’s what it’s all about. Huey Lewis stayed for both shows in Canada just to meet me. We felt the same thing, that we’re missionaries, trying to bring some kind of enjoyment to the public. I think that’s what it’s all about. Huey said, “Let’s give ‘em some music, just get on stage and pour it out because that’s what we’re here for, ain’t we?” We do our part, we don’t know what tomorrow will bring, but if we do the best that we can do by day, something good will come out of it. I believe it, I’ve fought for it.

CH: I saw the “Friends” tour when you were here in San Francisco...
JS: You guys were a joy up there. Thank God, because that was the place where we came in and said, “Well we’re gonna find out if we got anything going here.” The acceptance was wild, and that’s what kept us alive. We said, “Yeal there is a place for this music,” and we kept on going. But we weren’t signed. We had Geffen wanting me to do rock and roll, but I’m not a rock-and-roller. There were other people who wanted to try some different things. RCA has been just great, the staff is behind me. It’s a great feeling, people really are excited and being moved by the music that I created. It’s a joy. Right now I’m a very happy person because I finally have an understanding that they’re accepting me as Jo-El Sonnier. We go in there, do the music, and let the people decide what it is. It came from the heart, it really did. A lot of years are on that vinyl, and it’s finally got its moment. I’m thankful that RCA was there for me and I hope that I’ll be here for a long, long time and bring the best to the public. We worked hard to bring something real and tight. Hopefully it’ll bring some harmony in this world.
**MOST ADDED**

- RICKY VAN SHELTON (44) (Columbia)
- REBA McENTIRE (37) (MCA)
- GEORGE STRAIT (36) (MCA)
- WAYLON JENNINGS (31) (MCA)
- KEITH WHITLEY (31) (RCA)

**TOP TIP**

GEORGE STRAIT

Baby's Gotten Good At Goodbye (MCA)

George is starting our new year off right with another Strait-smash.

**RECORD TO WATCH**

JOHN CONLEE

Hit The Ground Runnin' (16th Ave.)

Conlee's hitting the ground runnin' with a new label and 23 out-of-the-box adds.

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**CHARTBOUND**

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<th>ARTIST TITLE LABEL</th>
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January 6, 1989 - the GAVIN REPORT
INSIDE COUNTRY

WELCOME BACK! We hope you all had a wonderful holiday season. While The Country Crew stayed very busy during our two weeks off (eating, sleeping, eating, sleeping) many of you sent us pictures showing us how you kept busy over the holidays. Here are just a few examples:

Southern Pacific and the Warner Bros./Nashville gang were busy celebrating “New Shade Of Blue” going to #1 in the Gavin Report. From left (standing): Southern Pacific’s Stu Cook and Kurt Howell, Maria Cooper Brunner from Concerts West, Southern Pacific’s John McFee and Warner Bros. Jack “Promotion Whiz” Purcell. From left (kneeling): Warner’s dynamic duo, Bill Mayne and Bob Saporiti, Southern Pacific’s Keith Knudsen and David Jenkins and Warner V.P. and Oakland A’s fan Nick Hunter.

After Exile’s sold out concert at Grayson County College, the folks at KIKM-Sherman stepped backstage to congratulate them on a job well done. From left: Exile’s Steve Goetzman, KIKM’s John Wallis, Exile’s Lee Carroll, KIKM’s Melissa Murphey, Exile’s J.P. Pennington, Paul Martin and Sonny LeMaire.

Talk with you next week. The Gavin Country Crew


*Debut in Up & Coming.
**HIT FACTOR**

Country Research:
Lisa Smith/Elmo Greer

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

Total Reports This Week: 143
12/16 230

**ARTIST TITLE LABEL**

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<td>EARL THOMAS CONLEY</td>
<td>What I’d Say (RCA)</td>
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<td>SKIP EWING</td>
<td>Burnin' A Hole In My Heart (MCA)</td>
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<td>All The Reasons Why (Warner Bros.)</td>
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<td>DAN SEALS</td>
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<td>DWIGHT YOAKAM</td>
<td>I Sang Dixie (Reprise)</td>
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<tr>
<td>STEVE WARINER</td>
<td>Hold On (A Little Longer) (MCA)</td>
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**Reports**

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**NEW RELEASES** by Lisa Smith & Cyndi Hoelzle

**VERN GOSDIN** - Who You Gonna Blame It On This Time (Columbia)
Here's another great cheatin' song from Vern. He wrote it with Hank Cochran, and gives clever lyrics a typically wonderful vocal treatment.

**KEITH WHITLEY** - I'm No Stranger To The Rain (RCA)
It's easy to hear that Whitley has found the right sound with his latest album. This single is expertly produced to let Keith's voice take center stage and once he's there he makes the song his own. "No Stranger" is certain to continue Whitley's recent chart success.

**THE SANDERS** - Grandma's Old Wood Stove (Airborne)
This sister/brother team sound better with every release. "Old Wood Stove" is the third single from their debut lp, Into Every Life. The acoustic backing shows off the Sanders' beautiful, natural harmony.

**FOSTER & LLOYD** - Fair Shake (RCA)
All of you Foster & Lloyd fans out there will join us in cheering the upcoming release of their new lp, Faster & Louder. This debut single from the album - written by Radney & Bill along with Guy Clark - has Foster & Lloyd's trademark driving beat. A great way to start off the new year!

**GEORGE STRAIT** - Baby's Gotten Good At Goodbye (MCA)
This record provoked a lot of positive comments from quite a few programmers this week. While we've all gotten a little spoiled and just assume that everything he puts out is going to be a hit, it's always great to hear his new stuff and find that Strait-quality intact.

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January 6, 1989/ the GAVIN REPORT
**PHOTO FILE** by Lisa Smith & Betty Hollars

CHARMED BY REBA ▲
WFLS-Frederickburg's Brian Strobel (left) and Jim Asker chatted with charmin' Reba McEntire just minutes before she donned the stage at The Statler Brothers' 'Happy Birthday USA' concert.

RICKY RULES KLAMATH FALLS ▲
Ricky Van Shelton smiles backstage with KFLS staffers after playing to a SRO crowd in Klamath Falls. The KFLS sponsored event was their grand finale to Country Music Month. From left: overnight jock Crazy Jim Murdock, Shelton and morning personality Country Chris.

COUNTRY'S MOTLEY CREW ▲
It was definitely a party after Ronnie Milsap's concert in Paducah, Kentucky. In attendance were, from left: RCA's Ted "The Man" Wagner, WRAJ-Anna's Carolyn Cremeens, Mr. Milsap, Shawna Kohler, Carolyn's husband Steve Cremeens and WRAJ's Scott Rhine.

THE CBS TOUR ▼
On a recent visit to Nashville, members of Gavin's Country Crew were treated to a royal tour through the hallowed halls of CBS Records. From left: Epic's Rich Schwan, Gavin's Lisa Smith, CBS's Allen Brown, Gavin's Elma Greer, Columbia's Jack Lameier and CBS's Fletcher Foster.

HUB CELEBRATES BIRTHDAY▲
Hub Records celebrated their first anniversary with a birthday bash thrown at the home of Hub President H.L. Vogt. From left: Bob Levinson (Levinson Associates Public Relations), Vogt, Sarah, and Sol Greenberg (the label's sales-marketing consultant.)

DESERT ROSE + ONE▲
MCA promotion ace Rick Hughes recently huddled with the Desert Rose Band and tried to convince them to add another member to the group. From left: Chris Hillman, Hughes, John Jorgensen and Herb Pedersen.
JAZZ NEW RELEASES

THE FREEWAY PHILHARMONIC (SPINDLETOP)
Here's a real gem for Adult Alternative ears. The Freeway Philharmonic is a viola/Chapman Stick/guitar trio from Southern California who have already made airplay impact on The Wave. Although their music is very different from Kronos String Quartet, which so far hasn't seen the light of day on AA, the listener fast realizes that Fwy Phil has the musicianship to deliver something magical. In order, try "The Five O'clock Drop," "Eleanor Rigby," "Fortune Cookie," "Without A Sound" and "Abracadabra" ("Stairway To Heaven" turned sideways). The band is guitarist Robert Stanton, Chapman Stickman Larry Tuttle, who had a forgettable rock career with Russia/Force Ten on WARNERS, and great electric violist Novi Novog, who has sessioned with many hit artists from the Doobie Brothers to Madonna. Highly recommended, but you must audition this CD loud to get the best effect. Call Spindletop at 818-842-0722 and say the folks at Gavin are ravin'.

SHADES OF BUD POWELL - HERB ROBERTSON ENSEMBLE (JMT/POLYGRAM)
Here's another crazy excursion that deserves some attention, but instead of Monk we swing to the compositions of Bud Powell. Led by trumpeter Herb Robertson, who liner notes say "is most conveniently identified with the avant-garde" in New York, Shades utilizes a sextet of two trumpets, french horn, drums, tuba and trombone. Chairs are filled by folks like Robin Eubanks and Bob Stewart. "Un Poco Loco" borders on the mechanical musique and "Glass Enclosure" recalls the feel of Haden/Bley's Liberation Music Orchestra with a little swing added. "The Fruit" is a playful piece with Robertson, tuba player Stewart and drummer Joey Baron trading in his sticks and snare for brushes and a magazine. "I knew there was a first-taker somewhere."

MONK IN MOTIAN (JMT/POLYGRAM)
This is drummer Paul Motian's album of Thelonius Monk tunes produced live to digital two track last March. The first songs we went to were "Ruby My Dear" and "Off Minor" because both feature pianist Geri Allen--a rising star who left Michigan to go to New York City for gigs and respectability. Her last Soul Note collaboration with Motian and Charlie Haden caused a stir, and here she walks the Monk compositional tightrope with skill, especially considering there were no overdubs. What is also peculiar about MIM is that Motian uses a trio of drums, tenor and electric guitar, forsaking the use of acoustic bass. Quite a maverick diversion here.

SAXMAN BRANDON FIELDS (SPINDLETOP)
On Refuge, guitarist/keyboards/arranger Ric Flauding teams up with saxman Brandon Fields on three tracks. Of the three, consider "All Creation Sang" and "Heart Dancer" for worthwhile AA play. Tim Heintz, another colleague, contributes synths on "The Night Was Not Silent." Shown seated with his stratocaster, Ric has a tendency to bury his guitar chop a little on songs like "Mists And Fog" and the aforementioned "Night." Flauding is all over the road in both talent and musical concept, having done movie and television soundtrack composing. As a kid he switched from the organ to the trumpet to guitar in just a few years, and on Refuge he switches around as well. As a session person, Ric has worked with friends like Fields, Heintz, Eric Marienthal and John Patitucci.

NATURALLY - MEL LEWIS AND THE JAZZ ORCHESTRA (TELARC)
When Telarc releases big band jazz, no stereo system is safe. The CD release of Mel Lewis' 1979 Naturally marks the ten year anniversary of it being the first digitally recorded big band album. Drummer Lewis has been called "a superb timekeeper and swinger," and swing he does--right through "Cherry Juice" to the Latin flavored "Que Pas Bossa." So let's all blow out the candles for ten years of digital big band!
**ADULT ALTERNATIVE**

| 1 | LEE RITENOUR - FESTIVAL (GRP) |
| 2 | AL JARREAU - HEART'S HORIZON (WARNER BROS.) |
| 3 | Kenny G - Silhouette (Arista) |
| 4 | CHET ATKINS - C.G.P. (COLUMBIA) |
| 5 | Tom Scott - Flashpoint (GRP) |
| 6 | Tom Grant - Mango Tango (GAIA) |
| 7 | Julia Fordham (Virgin) |
| 8 | John Jarvis - Whatever Works (MCA Master Series) |
| 9 | GERALD ALBRIGHT - BERMUDA NIGHTS (ATLANTIC) |
| 10 | Jonathan Butler - More Than Friends (Jive/RCA) |
| 11 | Lyle Mays - Street Dreams (Geffen) |
| 12 | CHRIS SPHERIS - PATHWAYS TO SURRENDER (COLUMBIA) |
| 13 | Checkfield - Through the Lens (American Gramaphone) |
| 14 | Grant Geissman - All My Tomorrows (TBA) |
| 15 | Stanley Jordan - Flying Home (EMI) |
| 16 | Dream Patrol - Phoning The Czar (Pasha/CBS) |
| 17 | Bill Bergman & Metro Jets (GAIA) |
| 18 | Michael Colina - Shadow Of Urbano (Private Music) |
| 19 | BRANDON FIELDS - THE TRAVELER (NOVA) |
| 20 | EPIC TINGSTAD & NANCY RUMBEL (NARADA LOTUS) |
| 21 | CALDOWELL PLUS - AS WE BOP (MCA MASTER SERIES) |
| 22 | Steve Miller - Born 2 B Blue (Capitol) |
| 23 | Anita Baker - Giving You The Best That I Got (Elektra) |
| 24 | David Knopfler - Lips Against The Steel (Cypress/A&M) |
| 25 | Wishful Thinking - Way Down West (Soundwings) |
| 26 | SUSAN MAZER & DALLAS SMITH - SUMMIT (BRAVE DOG) |
| 27 | Roberta Flack - Oasis (Atlantic) |
| 28 | Rodney Franklin - Diamond Inside Of You (Novus/RCA) |
| 29 | JOE BECK - BACK TO BECK (DMP) |
| 30 | BIRELL LAGRENE - FOREIGN AFFAIRS (BLUE NOTE) |
| 31 | Carlos Reyes - The Beauty Of It All (TBA) |
| 32 | Neal Davis - Wind Angels (Visual Musik) |
| 33 | CHI - PACIFIC RIM (PROJAZZ) |
| 34 | SADAO WATANABE - ELIS (ELEKTRA) |
| 35 | William Ackerman - Imaginary Roads (Windham Hill) |
| 36 | VANGELIS - DIRECT (ARISTA) |
| 37 | Brian Melvin - Nightfood (Global Pacific/CBS) |
| 38 | DO'AH - WORLD DANCE (GLOBAL PACIFIC/CBS) |
| 39 | David Lanz - Cristofori's Dream (Narada Lotus) |
| 40 | Diane Schuur - Talkin' About You (GRP) |
| 41 | Danny Heines - Every Island (Silver Wave/Optimism) |
| 42 | DON HARRISS - VANISHING POINT (SONIC ATOMOSPHERES) |
| 43 | Jim Horn - Neon Nights (Warner Bros.) |
| 44 | Michel Camilo (Portrait) |
| 45 | Tania Maria - Forbidden Colors (Capitol) |
| 46 | Yanni - Chameleon Days (Private Music) |
| 47 | Pastiche - Remember That (Blueprint) |
| 48 | Gary Herbig (Headfirst/K-Tel) |
| 49 | ENYA - WATERMARK (GEFFEN) |
| 50 | Rush Hour - Bumper To Bumper (GAIA) |

**CHARTBOUND**

- WINTER SOLSTICE (WINDHAM HILL)
- KIM PENSYL (OPTIMISM)
- JORDAN DeLaSIERRA (GLOBAL PACIFIC/CBS)
- WILLIAM AURA (HIGHER OCTAVE)
- *HORIZON (DELTA)*
- RUSSELL BARRENBURG (ROUNDER)
- MANHEIM STEAMROLLER (AMERICAN GRAMAPHONE)
- BARBIE BENTON (TAKOMA)
- FAIRGROUND ATTRACTION (RCA)
- EDIE BRICKELL & NEW BOHEMIANS (GEFFEN)
- SPIES (TELARC)
- PETER ERSKINE (DENON)

Dropped: #47 Joan Armatrading, #50 Steve Smith/Vital Info, GRP Christmas, Joe Taylor.

*Debuts in chartbound*
**MOST ADDED**

1. **DIFFERENT PERSPECTIVES** - ROBIN EBANKS (JMT/POLYGRAM)
2. **MINDGAMES** - GREG OSBY (JMT/POLYGRAM)
3. **ELIS - SADAO WATANABE** (ELEKTRA)
4. **MINGUS' SOUNDS OF LOVE - THE MINGUS DYNASTY** (SOUL NOTE/POLYGRAM)

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**TOP TIP**

**TONY DAGRADI**

DREAMS OF LOVE (ROUNDER)

This New Orleans sax ace opens the new year with a run for the charts.

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**RECORD TO WATCH**

**ROBIN EUBANKS**

DIFFERENT PERSPECTIVES (JMT/POLYGRAM)

The perspective is this: Most added by a long shot!

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**JAZZ**

**TW**

1. **LEE RITENOUR - FESTIVAL** (GRP)
2. **MICHEL CAMILO (PORTRAIT)**
3. **CHET ATKINS - C.G.P.** (COLUMBIA)
4. Tom Scott - Flashpoint (GRP)
5. **GERALD ALBRIGHT - BERMUDA NIGHTS** (ATLANTIC)
6. **FLORA PURIM - MIDNIGHT SUN** (VENTURE/VIRGIN)
7. Kenny G - Silhouette (Arista)
8. Lyle Mays - Street Dreams (Geffen)
9. Tom Grant - Mango Tango (GAIA)
10. **AL JARREAU - HEARTS HORIZON** (REPRISE)
11. **TANIA MARIA - FORBIDDEN COLORS** (CAPITOL)
12. **BIRELL LAGRENE - FOREIGN AFFAIRS** (BLUE NOTE)
13. Kent Jordan - Essence (Columbia)
14. **JOE BECK - BACK TO BECK** (DMP)
15. Wishful Thinking - Way Down West (Soundwings)
16. The Harper Brothers (Verve/PolyGram)
17. **RICHIE COLE - SIGNATURE** (MILESTONE)
18. **HARRY CONNICK, JR. - 20** (COLUMBIA)
19. Diane Schuur - Talkin' 'Bout You (GRP)
20. Jane Ira Bloom - Slalom (Columbia)
21. **TONY WILLIAMS - ANGEL STREET** (BLUE NOTE)
22. **PETER ERSKINE - MOTION POET** (DENON)
23. **SADAO WATANABE - ELIS** (ELEKTRA)
24. Stanley Jordan - Flying Home (EMI)
25. **CHARLIE HADEN'S QUARTET WEST - IN ANGEL CITY** (VERVE/POLYGRAM)
26. **BRANDON FIELDS - THE TRAVELER** (NOVA)
27. **STEVE MILLER - BORN 2 BE BLUE** (CAPITOL)
28. **JOHN HARDY - EXCURSION IN BLUE** (QUARTET)
29. Billy Bergman And The Metro Jets (GAIA)
30. **SUSAN MAZER AND DALLAS SMITH - SUMMIT** (Brave Dog)
31. **JONATHAN BUTLER - MORE THAN FRIENDS** (JIVE/RCA)
32. Freddie Hubbard And Woody Shaw - The Eternal Triangle (Blue Note)
33. **GARY HERBIG (HEADFIRST/K-TEL)**
34. Cassandra Wilson - Blue Skies (JMT/PolyGram)
35. John Jarvis - Whatever Works (MCA Master Series)
36. Charlie Parker - BIRD Soundtrack (Columbia)
37. **BRIAN MELVIN'S NIGHTFOOD - NIGHTFOOD** (GLOBAL PACIFIC/CBS)
38. **BARNEY KESSEL - RED HOT AND BLUES** (CONTEMPORARY)
39. **Nina Simone - BLACK MAKEUP** (Verve)
40. Checkfield - Through The Lens (American Gramaphone)
41. Monty Alexander's Ivory & Steel - Jamboree (Picante/Concord Jazz)
42. **TONY DAGRADI - DREAMS OF LOVE** (ROUNDER)
43. Robert Watson & Horizon - No Question About It (Blue Note)
44. Moe Koffman - Oop-Pop-A-Da (Duke Street/Soundwings)
45. **SUZANNE RODERICK - MY TOMORROWS** (TBA)
46. **GEOFF TAYLOR - REFLECTIONS** (CONTEMPORARY)
47. **STEVE MILLER BAND - SONGS FROM THE SAME PLACE** (ELEKTRA)
48. **STEVE MILLER BAND - CAN'T BE SATISFIED** (EMI)
49. **STEVE MILLER BAND - BALL AND STARR** (EMI)
50. **STEVE MILLER BAND - THINGS TO COME** (EMI)

**CHARTBOUND**

* **ROBIN EUBANKS** (JMT/POLYGRAM)
  CHARLES EARLAND (MILESTONE)
  **KIM PENSYL** (OPTIMISM)
  **DO'AH** (GLOBAL PACIFIC/CBS)
  **RUSH HOUR** (GAIA)

* **JIMMY McGRIFF** (MILESTONE)
  **CHRIS McGRERRG** (VENTURE/VIRGIN)
  **MILT JACKSON** (PABL0)
  **NANCY WILSON** (COLUMBIA)
  **CALDWELL PLUS** (MCA MASTER SERIES)

Dropped: #44 Milt Jackson, #46 Michael Colina, Pastiche.

* **LENA HÖRNE** (THREE CHERRIES)
  **DANNY HEINES** (SILVER WAVE/OPPTIMISM)
  **ROBERT FLACK** (ATLANTIC)
  **TOM HARRELL** (CONTEMPORARY)
  **DEFRANCO/GIBBS** (CONTEMPORARY)

*Debuts in chartbound

January 6, 1989the GAVIN REPORT
"YOU GOT IT" - ROY ORBISON (VIRGIN)
The depth of Roy Orbison's performance on this new single makes his departure all the more sad. Though his life had always been about bouncing back from personal tragedy, Roy always managed to channel sadness into power. "You Got It" comes closest to the magic that Orbison and Fred Foster conjured for the classic Monument label. Yet Roy Orbison's spirit for the contemporary come to no surprise to those who have seen him in past performances. Up until the end, he surrounded himself with the sparest of players. Also until the end, his voice rang to the heavens with an aura that was almost interplanetary—as in stellar.

"DON'T LOOK BACK" - CHARLIE SEXTON (MCA)
"Don't Look Back" should appeal to even the skeptics who were slow to appreciate Charlie Sexton's assets. True, past packaging interfered with the potential, but I believe this time the chemistry is intact. Bob Clearmountain and Tony Berg have done an admirable job of putting Charlie's rock appeal to the forefront. For a long time Sexton has been poised and ready to make his move. This looks like as good a time as any to get raucous-aggressive with a hot one like "Don't Look Back."

SHAKING THE PUMPKIN - HUGH MARSH (DUKE STREET/SOUNDWINGS)
Ya-hoo! My first eccentric find of the New Year. Hugh Marsh is to Bruce Cockburn what Karl Wallinger/World Party was to the Waterboys. The violin-playing Marsh spun off from his Cockburn duties for a digital feast of dazzling ideas and adventure. The opening "Purple Haze" is sung by Robert Palmer, of all people. Cockburn is featured in a recital of "How The Violin Was Born." The remainder is a vibrant blend of unusually clever instrumentation of various temperaments and style. My favorite track is "The Way Of The Flesh." Hopefully this CD will find its way to you via the daily mails. If you get impatient and if you want a copy of this gem, call Doc Remer at 213-394-2528. Go for it! Rated DDDD, whatever that means.

"SWORD AND STONE" - PAUL DEAN (COLUMBIA)
Loveboy's Paul Dean is heard on his first solo spinoff project. "Sword And Stone," penned by Paul Stanley and Desmond Child, is unsurprisingly catchy and anthemic. At loud volume, the guitars spin and churn in a way much different way than the usual Loverboy crunch. This is an interesting piece of rock/pop mainstream.

"DIRTY BLVD." - LOU REED (SIRE/WARNER BROS.)
This was released at the end of '88 while we were listing our year's best, and it was a struggle to keep "Dirty Blvd." of the list. With the LP due January 20, Lou's finest work will have to qualify as one of the best of 1989. This week "Dirty Blvd." was added with a vengeance. It captured both Album and Alternative's Most Added and Top Tip honors by debuting highest on both charts. Now wait until you hear the album, New York. It's a realistic travelogue with Lou explaining how some folks bite the Big Apple while some merely nimbly on the Core.

"ALL IS FORGIVEN" - SIREN (MERCURY/POLYGRAM)
Siren is an American band produced with stunning ambiance by Mike Howlett (Tears For Fears/Joan Armatrading). With an American delivery and an Anglo mix, Siren makes rock history by recording their digital effort sans a tape recorder. Recorded directly onto a 32 track disc, Siren ride not only a creative wave, but a technological one via Synclavier. Not that Siren are the least bit techno. Their guitars and vocals boldly occupy the forefront.

"DRIVEN OUT" - THE FIXX (RCA)
After a long break and a label change, the Fixx, almost unrecognizable, return with a hook-oriented rock piece. "Driven Out" (along with a few preview taxes on their upcoming Calm Animals album) looks like part of a well-orchestrated return to the Album Radio bloodstream.

"SHE DRIVES ME CRAZY" - FINE YOUNG CANNIBALS (IRS/NCA)
It's been a long time. The last glance I remember of the Cannibals was a fast clip of the group playing a lounge band in Barry Levinson's film Tin Men, which left an impression. Now they're back with a new single from an album called The Raw & The Cooked. Though it's tinged with sweet soulfulness, I'd definitely call this "raw" rather than cooked. The contrast between sweet vocals and raw guitar makes this one special.

ANSWERS TO NOTHING - MIDGE URE (CHRYSALIS)
As a musician who keeps his finger on the pulse of the world through a series of social services like Band-Aid, Prince's Trust and many other social rock n roll events, Midge Ure can't help but incorporate quite a bit of humanity into his current writing. Unlike XTC's song of the same name, "Dear God" avoids the cynicism in favor of a guarded cloak of hope. Though it seems that Ure shares the same disregard for evangelists and the powers-that-be a lot of us feel, he enunciates his fear the way many of us wish we could, especially on the title track. Yet all is not doom and gloom. "Sister And Brother," his duet with Kate Bush, is a valid declaration of equality. By selecting Kate Bush as his vocal counterpart, the message is all the more clear, all the more convincing. The guitarwork on songs like "Just For You" and "The Leaving (So Long)" is lyrically repetitive and melodically flattering. Answers To Nothing contains lots of high points and subtleties build with an ear for detail and an eye for style. The next step is to translate his immense international appeal to us Yanks.

www.americanradiohistory.com

the GAVIN REPORT/January 6, 1989
DON'T GO TO SLEEP ON THIS ONE.

"Nightmares"

Produced by Violent Femmes and Warren A. Bruleigh
From the new album 3
Management: Linda Clark and Associates
© 1988 Slash Records

Violent Femmes
MOST ADDED

1. "DIRTY BLVD." - LOU REED (SIRE/WARNER BROS.)
2. "DEAR GOD" - MIDGE URE (CHRYSALIS)
3. "DRIVEN OUT" - THE FIXX (RCA)
4. "MARATHON" - RUSH (MERCURY/POLYGRAM)
5. "STAND" - REM (WARNER BROS.)
6. "LIVING YEARS" - MIKE + THE MECHANICS (ATLANTIC)
7. "END OF THE LINE" - TRAVELING WILBURYS (WILBURY/WARNER BROS.)

TOP TIP

LOU REED
"DIRTY BLVD."
(SIRE/WARNER BROS.)

For those of you who like a dash of Mean Streets with your rock n roll, look no further than #37, our highest debut this week.

RECORD TO WATCH

CLIVE GREGSON & CHRISTINE COLLISTER
MISCHIEF (RHINO)

CLIVE GREGSON & CHRISTINE COLLISTER
Not only surviving the holiday lapse, but actually acting like a brand new 1989 release. Selected as one of Gavin's Twenty Artistic Album Triumphs of 1988, this one is well worth a thoughtful listen.

CHARTBOUND

* MIDGE URE (CHRYSALIS) "GOD"
* INXS (ATLANTIC) "MYSTERY"
* GUNS N' ROSES (GEFFEN) "PATIENCE"
* "GREGSON/COLLISTER (RHINO) "CHEATS"
* "GO BETWEEN (CAPITOL) "ANYTHING"
* Aハウス (SIRE/REPRISE) "CALL"
* "NEW ORDER (QWEST/WARNER BROS.) "FINE"
* HOUSE OF LORDS (SIMMONS/RCA) "WANNA"
* "DOKKEN (ELEKTRA) "WALK"
* "ENYA (GEFFEN) "LOW"

Dropped: #26 M. Etheridge, #39 Cheap Trick, #45 Scrooged, #47 N. Ranger, #50 S. Kinison, Cinderella, Stay Awake, Kiss, Jack Rubies.

Editor: Kent Zimmerman

www.americanradiohistory.com
LOU REED

NEW YORK

THE NEW ALBUM
PRODUCED BY LOU REED AND FRED MAHER
FEATURING DIRTY BLVD., HALLOWEEN PARADE AND THERE IS NO TIME

MANAGEMENT: SISTER RAY ENTERPRISES. N.Y. © 1989 SIRE RECORDS COMPANY
2. "DEAR GOD" - MIDGE URE (CHRYSALIS-12)

**IMPORT/INDIE**

- ROLLINS BAND (TEXAS HOTEL) "DO IT"
- VOLCANO SUNS (SST) "KEY"
- THREE JOHNS (CAROLINE) "KING"
- ANGST (SST) "TIME"
- PSYCHIC T.V. (PVC) "LOST"
- ANGRY SAMOANS (PVC) "LOST"
- 1,000 HOMO DJs (WAX TRAX) "APATHY"
- ALL (CRUZ) "SKIN"
- THE DOWNSIDERS (MAMMOTH) "DRIVE"
- STONE ROSES (SILVETONE-UK-12) "ELEPHANT"

**DISCOGRAPHY**

- THE WATERBOYS (ENSIGN/CHRYSALIS) "FISHERMAN'S" "LOVERS" "PARTY" "SWEET"
- REM (WARNER BROS/) "Orange" "Pop" "Stand" World "Everything" "Inside"
- THE FALL (BIGGARS BANQUET/RCA) "NEW" "RIGHT" "KURIOUS" "OVERTURE" "BAD"
- JULIAN Cope (Island) "Anne" "5" "Vegetation" "China"
- THE SINTS (TVT) "GRAIN" "GHOST" "SOLD" "HOLLYWOOD" "FIRE"
- SONIC YOUTH (ENIGMA/FEVER) "Teen" "Silver" "Hey" "Candle"
- COWBOY JUNKIES (RCA) "JANE" "MIDNIGHT" "GET" "BLUE" "POSTCARD"
- THE GO-BETWEENS (BIGGARS BANQUET/CAPITOL) "ANYTHING" "STREETS"
- SCRUFFY THE CAT (END) "Betty" "Beg" "Kissing"
- DANIELLE DAX (SIRE) "BIG" "CAT" "WHISTLING" "WHITE"
- A HOUSE (SIRE/REPRISE) "BLUE" "KILL"
- Dinosaur Jr. (SST) "Freak" "Budge" "Pond" "Don't"
- FRONT 242 (WAX TRAX) "HEADHUNTER" "UNTIL" "FIRST"
- ULTRA VIVID SCENE (4 A DROUGH TRADE) "SCREAMED" "MERCY" "CRASH"
- DEAD MILKMen (ENIGMA/FEVER) "BRAT" "STUART" "MOM" "PARTY" "PUNK"
- THE Lime Spiders (Caroline) "Volatile" "Other" "Main" "Odyssey"
- LILAC TIME (MERGENCY) "RETURN" "TOGETHER" "ROAD"
- U2 (Island) "Town" "Helter" Watchtower "Angel" "God"
- They Might Be Giants (Bar None/Restless) "Ana" "Purple" "Cowntown"
- ROYAL CRESCENT MOB (M.T./CELLULOID) "HAPPY" "ROLLERCOASTER" "IMMIGRANT"
- THE PURSUIT OF HAPPINESS (CHRYSALIS) "ADULT" "YOUNG" "GIRLS"
- DEAD CAN DANCE (4 A D) "SEVERANCE" "LAND"
- WOLFGANG PRESS (4 A DROUGH TRADE) "KING" "SHUT" "KANSAS"
- NICK CAVE (ENIGMA/MUTE) "DEANNA" "MERCY" "CITY" "DEVIL"
- The Jack Rubies (TVT) "Be" "Lobster" "Falling" "Horse"
- NEW ORDER (QWEST-12) "FINE"
- AMERICAN MUSIC CLUB (FRONTIER) "SOMERWHERE" "LONELY" "LIQUOR" "FIRELY"
- LOU REED (SIRE-12) "DIRTY"
- Edie Brickell & The New Bohemians (Geffen) "What" "Love" "Beat"
- Voice of The Beehive (London/PolyGram) "Nothing" "Beat" "Baby"
- That Petrol Emotion (Virgin) "Groove" "Cellophone" "Candy" "Sooner"
- MUDHONEY (SUB POP) "NO" "NEED"
- Fairground Attraction (RCA) "Perfect" "Smile" "Moon" "Find"
- ALIEN SEX FIEND (CAROLINE) "BUN"
- Stay Awake - Disney Music Compilation (A&M) "Replacements" "Lobos"
- Traveling Wilburys (Wilbury/Warner Bros.) "Handle"
- PAILHEAD (WAX TRAX) "STAND"
- SOUND CARDEN (SST) "HEAD"
- Skinny Puppy (Nettwerk/Capitol) "Terror" "Who's"
- Camouflage (Atlantic) "Great" "Neighbors" "Winner" "Face" "From"
- Big Dipper (Homestead) "Witch" "House" "Insane" "Lincoln" "Star"
- LAIBACH (ENIGMA/MUTE-12) "DEVIL"
- Cocteau Twins (4 A D/Capitol) "Fingers" "Blue" "Buff" "Gum"
- SCRAWL (ROUGH TRADE) "11" "READY" "FEEL" "GREEN"
- MARC ALMOND (SOME BIZARRE/CAPITOL) "TEARS"
- Ofra Haza (Sire) "Im Nin'Ahu" "Gabi" "Shaday" "Face" "Love"
- CHRISTMAS (IRS/MCA-12) "STUPID"
- RAPEMAN (TOUCH & GO) "DUTC"
- Trotsky Icepick (SST) "Incident"
- TANITA TIKARAM (REPRISE) "TRADITION"

**CHARTBOUND**

- ENYA (GEFFEN) "FLOW""""FALL""""FAN""""FIERY"
- MANUFACTURE (NETTWERK) "SLUGGER"
- DONNER PARTY (P.A.T./ROUGH TRADE) "WHY"
- ELVIS HITLER (RESTLESS) "COOL"
- MIDGE URE (CHRYSALIS-12) "WHY"
- GOVERNMENT ISSUE (GIANT) "DAY"
- FLOOR (TOUCH & GO) "FOOD"
- WILLIE DIXON (BUD/CAPITOL) "BLUES" "WAR"

Dropped: #26 Ministry, #37 S.Earle, #39 Feelies, #41 P. Galore, #42 B.Bragg, #45 S & Banshees, #46 B. Act, #47 Primitives, #48 Das Damen.
College Radio Stations are “Roo”-ed

---New York-BPS,

On the edge...brash..."with no apparent respect for the commercial format". One word describes these college radio programmers: "roo-ed".

College radio today seems to be leading the country's programmers--no longer happy with the subservient role they were formerly assigned.

A good example is the new "Youngblood" compilation disc offered by "rooArt", an aggressive new Australian label. The disc features "undiscovered" bands and provides them with sneak preview exposure...before the release of their albums.

According to The Big Picture Entertainment Group, the new disc will be followed up with a video that.....(cont.)

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Available through: Dutch East Indies Trading
81 North Forest Ave.
Rockville Centre, NY 11570
516-764-6200

Supported by: rooArt America
219 S. Main St.
Ann Arbor, MI 48104
313-994-3439

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The Trilobites
The Faithful
Violet Town
Who's Gerald?
Martha's Vineyard
Tall Tales and True
Crash Politics
Souls in Isolation
The Hummingbirds
1313 Mockingbird Lane
The Sundogs
Hipshingrs
INSIDE ALBUM
by Kent Zimmerman

EIGHTEEN ABSURD BUT WELL-MEANING NEW YEAR'S RESOLUTIONS
by Kent Zimmerman

Happy New Year to you, dear reader. How about a few New Year's resolutions, some of which are made to be broken.

Ready? Here goes:
1. I resolve never to describe a guitar solo as "blistering."
2. I resolve to stop boring you with movie recommendations until you see Talk Radio with Eric Bogosian. Ooops...
3. I resolve to avoid all NFL Playoff bets except for the one with WXRT's Norm Winer and Lin Brehmer. Now how'd I get roped into that? As an EX-Raid fan, I don't even follow the 49ers that closely.
4. I resolve to continue arguing rock n roll philosophy in taverns with Jack Isquith from Epic Records or on the phone with Jerry Duggan of WWZ in Petoskey. I can still remember Isquith blathering about the complexity of Led Zeppelin versus Husker Du as a cab wisked him down Columbus Avenue in San Francisco.
5. I resolve to try not to mix-up Jazz with rock n roll except to say that Miles Davis rocks and John Hiatt swings.
6. I resolve to be more tolerant of generic homogenized rock n roll except on LP, CD, EP, 45, DAT, tape and live performance.
7. I resolve to try to be a Wilbury whenever I travel.
8. I resolve to fight to bring back rock n roll bands with band identities. Sometimes four is better than one, especially when leather is involved.
9. I resolve to try not to be so obsessed with which record producer produces what record. They're all starting to sound the same.
10. I resolve not to shoot snide comments about Republicans in print except for Vice President-elect Dan Quayle.
11. I resolve never to discuss the Detroit Pistons with Don Was and Sir Harry Bowens of Was (Not Was).
12. I resolve not to judge drummers on the basis of the works of Keith Moon, still an impossible standard.
13. I resolve not to complain too loudly about computer technology in music today. You cannot fight technology.
14. I resolve not to intimate that aging rock legends shouldn't dominate the Gavin Album chart.
15. I resolve to be around when all those 1988 female artists put out those follow-up albums. Just who soars and who flattens out should prove fascinating.

INSIDE ALTERNATIVE RADIO

After a two week break, the first chart features minimal changes with a few exceptions. These include dramatic gains by The Fall, Danielle Dax and A House. Industrial dance artists are taking over the chart led by a HOT Front 242 who are raging on the playlists of Pete Jones-KYOS, Phillip Griffin-WRUV, Bob "Seabrook" Weyersberg-WUHN, Cinda Swanson-WRVU, Helen Urriola-WFIT and Gary Downs-KUCI. Lou Reed is both Most Added and Top Tip the same week -- a very rare occurrence. Midge Ure is our Record To Watch and likely to be a mega-chart topper. Expect major changes in the coming weeks as a fatigued chart is hit with an influx of strong new releases. Don't forget that the Jan. 31 advance registration deadline for the Gavin Seminar is fast approaching. After that date ALL registrations will cost $250 per person. Be sure to arrive by Thursday Feb. 16th for the 5:30 PM Alternative format conclave and don't forget the East vs. West Alternative softball match on Sunday Feb. 19th (Monday Feb. 20th is Presidents Day holiday).

NEW RELEASES

Belief - NITZER EBB (Geffen)

Nitzer (pronounced Night-zer) Ebb are establishing themselves as connoisseurs of industrial dance rock. How do you describe the sounds of industry? Forceful and relentless, cold and harsh, consistent and even borderline aggravating at times!

16. I resolve to stop speculating as to what kind of music Jim Hendrix would be playing had he lived.
17. I resolve to never stop dreaming of the day when Album Radio will be current intensive mixing classic artists with new blood.
18. I resolve to never stop dreaming. Stay well and thrive on chaos. Yer pal and cellmate, Kent Z.

How about Depeche Mode with a splash of battery acid. "Shame," "Captivate" and the single "Control Im Here" are the most obvious dance-oriented tracks. "Hearts And Minds" features a synthesizer that sounds like a processed train horn backed with an abrasive rhythm while "Blood Money" exposes Nitzer Ebb's angry and defiant side.

"I Let 'Em Know" - YOUNG M.C. (Delicious Vinyl/Island)

This is a simple rhythm track with a rockin' groove that has a hook the size of the federal budget. Featuring the most clever rhyming rap lyrics I've heard in years, Young M.C.'s tongue weaves words like a flawless Grand Prix driver carving through the weaving Le Mans race circuit. Alternative stations that aren't playing this are missing a stellar song that's achieving minimal exposure outside of dance clubs. Call John Souchack at (212) 995-7837 and tell him you MUST have a copy of the record by the rhyme master NOW!

BLISS OUT, BABY!
The Canadian Honor Roll of Rock and Jazz which includes Rush, Bryan Adams, Joni Mitchell, Loverboy, Bruce Cockburn, Gordon Lightfoot, Neil Young and Triumph adds another name

HUGH MARSH

His American debut album

SHAKING THE PUMPKIN

Soundwings / Duke Street SW2110
combines the artistic vocals of Robert Palmer, Bruce Cockburn, Lisa Dalbello and B.J. Nelson with a wide spectrum of material ranging from a funk version of Jimi Hendrix' "Purple Haze" to material that is really weird!
Proclaiming himself their #1 fan, Graham Nash welcomes the Bulgarian State Radio and Television Female Choir to America. The choir's Nonesuch recordings have caused quite an artistic and retail stir.

Happy First Birthday WDRE-Long Island/New York! There was quite a bash and here's a shot of Joan Jett with a couple of Ramones to prove how "sedate" things got.

Gavin hero Willie Dixon accepts a $5000 donation from BMI Veep Rick Riccobono (right) on behalf of the Blues Heaven Foundation, Inc. which promotes blues music and copyright protection. Willie's wife, Marie Dixon looks on.

Another Odd Couple. Moe Berg of The Pursuit Of Happiness tip-toes with Tiny Tim in Toronto.

That's American Music Club's Mark Eitzel namedropping with the king of namedroppers, the legendary Joe Franklin. Now who got Joe to plug that LP?
SOME RECORDS ARE MORE IMPORTANT THAN OTHERS:

AMERICAN MUSIC CLUB are about as apple pie as David Lynch's "Blue Velvet"...AMC take countrified rock n roll and infuse it with the darkest, most insidious undercurrents. Singer and prominent songwriter Mark Eitzel rates highly on the international pop star angst index.

MARK EITZEL's songs remain preoccupied with madness, violence, the inevitable fate of people whose lives are scrambled and at the end of their rope. Technicians of critical language like ourselves have a word for records like this. We call them class cs, and we're rarely wrong.

AMERICAN MUSIC CLUB's "California" is a masterpiece of understated intelligence cloaked in roots-folk music. Here's hoping it finds the patient listeners it deserves.

AMERICAN MUSIC CLUB

ON RECORD, THOUGH, AMC is one of the best bands here or anywhere, and their third LP "California" ranks with the very best this year...Flawlessly produced, "California"'s perspective may be dissolute and disillusioned...but its tracks are too seductive to be merely depressing. Highest recommendation.

- DAILY CALIFORNIA

EITZEL'S SINGING and writing abilities are psycho-strange and wonderful, a sense of chaos underlies the calm vocals purveying a real sense o' drama.

- ALEUM NETWORK

IT'S A DISCRIMINATING sensitive ear that will be aroused by their slow rainy acoustic guitars and passionate lyrics. The tender interplay of soothing, moody peaks and valleys leaves you to ponder the sense of balance and musical strides that make them so special.

- HARD REPORT

www.americanradiohistory.com
OLDIES KHYL-Sacramento, CA, needs an experienced p/t AT to do weekends & vacation relief. Contact: Mark Lennartz (916) 885-6636. [1/6]

TExAS TOP 40 POWER needs an afternoon drive w/5 years minimum experience. If you're creative, funny, have great phones & want good money, send &R&photo: Read My Lips, PO Box 2636, Waco, TX 76702. [1/6]

A/C KUKI AM & COUNTRY KUKY FM needs a Newsperson ASAP. T&R: Roe Edmonds, 1400 KUKI Lane, Ukiah, CA 95482. [1/6]

COUNTRY KCO-Saginaw, MI, has immediate openings at stereo 98FM. Country giant wants you. Good production skills a must. T&R: Jim Kramer, PO Box 1776, Saginaw, MI 48605. [1/6]

A/C KATE needs a PD/morning drive person w/prior programming experience. T&R: Jeff Davis, Sagatoga, Dubuque, IA 52001. [1/6]

TOP 40 KSNJ-Modesto, CA, has future ft & p/t openings. T&R: Rich Richrason, PO Box 1590, Modesto, CA 95353. [1/6]

A/C KDJO-Red Bluff/Redding, CA, has ft & p/t openings for announcements. Production exp. a plus. T&R: Bob Bredt, PO Box 10, Red Bluff, CA 96080. [1/6]

COUNTRY WMBC-Columbus, MS, needs an experienced AT w/production skills. T&R: Russ Ragan, PO Box 707, Columbus, MS 39701. [1/6]

A/C KKBW is looking for a creative morning personality to light up our airwaves in Southern Oregon. We're a stable organization, highly promotional. T&R: Charlie Van Hall, PO Box 1450, Klamath Falls, OR 97601. No calls please. [1/6]

EASY LISTENING/AOR COMBO WBWN/WPZ needs a News Director yesterday. Exp. preferred. Come live in beautiful Northern Michigan. T&R: Dennis Martin, PO Box 266, Petoskey, MI 49770. [1/6]

WAX/WAYY has two openings.
1) Experienced sales rep to sell radio advertising. Position offers established accounts. Send resume to Sales Manager. T&R: Opening for copywriter/production person. Previous exp. preferred. Send resume, copy samples & prod. tape to: Copy Director, PO Box 6000, Eau Claire, WI 54702. [1/6]

A/C KLOG needs an air personality w/production skills. Minimum 2 years exp. T&R: Bill Dodd, PO Box 90, Kelso, WA 98626. [1/6]

WNNB/FM has a news opening w/overnight announcer at beautiful beach location. Minority encouraged to apply. T&R: Phil Thompson, PO Box 4059, N. Myrtle Beach, SC 29582. [1/6]

A/C/COUNTRY KTDI/KCAF needs a News Director/Public Affairs person. T&R: Dennis Coppola, 1623 5th Street, San Rafael, CA 94901. No calls please. [12/16]

COUNTRY KRTT AM/FM is accepting applications for future openings. T&R: Bill O'Brien, 1207 E. 9th, Albany, OR 97321. No calls please. [12/16]

FM COUNTRY WYUS needs ATs for all shifts plus PD & News. Prod. skills a plus. T&R: ABC, PO Box 509, Salisbury, MD 21801. [12/16]

WCUW & W-LITE on Wisconsin's beautiful East Coast has an immediate opening for an exp'd talent to host a morning talk/music show. Prod., remotes & personal appearances must. A challenging position w/good money for the right person. Contact: Bob Irish (414) 682-8226. [12/16]

WPIC AM/FM is in search of a Research Director. Must be organized & able to manage a staff as well as coordinate weekly, monthly & quarterly reports. Resumes: Research Director, 6001 Ivy Lane, Suite 800, Greenbelt, MD 20770. [12/16]

PAGE CALL is looking for a p/t shift representative. Direct sales exp. preferred. Salary + commission. Please send resume: Janet Sanders, PO Box 6000, Eau Claire, WI 54702. [12/16]

SOUTHERN AM/FM COMBO needs a News Director. Must be able to gather, write & present local news. Great oppy for exp'd newsperson capable of handling managerial responsibilities. Contact: Ed Davies (205) 875-3350. [12/16]

TOP 40 94WTBX seeks up-tempo, human personality for PM drive. Great prod. vital, w/possibility of MD & lots of public appearances. If you can entertain teen's w/out offending adults, send T&R: Wayne Coy, PO Box 1060, Hibbing, MN 55746. [12/16]

HOT TOP 40 94 ROCK in upstate NY, is accepting applications for young, aggressive, up-tempo personalities. T&R: Kelly O'Brien, 1705 Lake Street, Elmira, NY 14901. No calls, please. [12/16]

A/C KUKI needs an AT to start in mid January. Exp'd preferred. T&R: Roe Edmonds, 1400 KUKI Lane, Ukiah, CA 95482. [12/16]

DIGITAL HIT RADIO 92/WLNZ is accepting applications for morning show/prod./prod. director. T&R&photo: Chuck Dees, 2 Wake Up Crew, 13105 Schavey Road #2, DevWitt, MI 48820. [12/16]

AOR KFMI in Eureka, CA, needs a Operations Director/AT ASM. T&R: Mark Soares, 1918 Redding, CA 96099. [12/16]

A/C KNVR needs a News Director ASAP. T&R: Tom Kelly, PO Box 3936, Chico, CA 95928. [12/16]

KAGO NEEDS an Ass't News Director for expanding News Dept. Minimum 4 years exp. T&R: Danny Van Meter, PO Box 1150, Klamath Falls, OR 97601. [12/16]

OKLAHOMA'S HOTTEST radio station is in search of its next PD. T&R&photo: Rick Walker, 1421 Great Plains Boulevard, Suite C, Lawton, OK 73506. [12/16]

A/C WDUZ needs enthusiastic p/t talents. Production & automation a must. T&R: Dave Carey, PO Box 36, Green Bay, WI 54305. [12/16]

A/C WLXK/FM has p/t & overnight shifts openings. T&R: Joanne Cary, PO Box 177, Forest Lake, MN 55025. [12/16]

TOP 40 KKDB needs a bright morning personality w/programming & good prod. skills. Work on the big island of Hawaii. T&R: Danny Austin, 913 Kaneloena Avenue, Hilo, HI 96720. [12/16]

HOT TOP 40 KDGG needs PD immediately for #1 station. T&R: Ron Hansen, PO Box 8205, Rapid City, SD 57709. [12/9]

URBAN WILD has two positions open:
1) News Director w/2-3 years on-air exp. 2) Bright MD w/knowledge of Urban/Dance music. T&R: Stephen Hill, 50 Warren Street, Roxbury, MA 02119. [12/9]

TOP 40/URBAN WLUM has a midday opening. Females & minorities encouraged. T&R&photo: Rick Thomas, 12800 W. Bluemound Road, Elm Grove, WI 53122. [12/9]

TOP 40 POWER 104 seeks topical, clever, experienced Top 40 master to become morning team man. T&R: Greg Young, E 2211 Sprague, WA 98902. [12/9]

Y102 HAS IMMEDIATE opening for 6-10PM rock. Must have at least 2 years commercial radio exp. & be able to handle phones. Must be willing to get out & meet the listeners. T&R: Larry Stevens, PO Box 252010, Montgomery, AL 36125. [12/9]

100,000 WATT COUNTRY MAGIC 105 needs a morning AT/prod. pro. Must be skilled in copy writing & co-location live remotes. T&R: Rick Anthony, PO Box 10, Minot, ND 58702. [12/9]

ADULT TOP 40 WHTX/FM needs a p/t drive personality air personality/MD! Minimum of two years commercial radio exp. required. Applicants must be flexible for weekend work schedule. T&R: PD, WHTX/FM, PO Drawer 10, Hilton Head Island, SC 29925-1010. [12/9]

HOT TOP 40 UP & COMING CO. looking for hot up & coming AT w/what prod. skills. KDO/FM-Salinas/ Monterey seeks your winning attitude. We're one step away from the majors, are you? T&R: Jamie Hyatt, 269 Main Street, Salinas, CA 93901. [12/9]

TOP 40 KTUF needs an exp. AT w/good prod. skills. T&R: Bob Simmons, PO Box 216, Kirksville, MO 63501. [12/9]

TOP 40 WCGL needs a bright, up-tempo, creative morning personality now! If you're looking for an oppy this is it. T&R: Tim Satterfield, 343 High Street, Morgantown, WV 26505. [12/2]
A/C OLDIES WFJA needs a morning personality w/strong prod. skills & at least 2 years exp. Also need part-timers. T&R: Steve Stewart, Drawer R, Sanford, NC 27330, or call: (919) 776-9352. [1/12]

ROCKY MT. TOP 40 seeks killer evening personality. Must be good w/phones & more than a card reader. Prod., REMotes & personal appearances a must. No beginners. T&R: PO Box 51925, Idaho Falls, ID 83405-1282. [1/12]

KHOW-DENVER needs a Production Director. Creative, versatile, good writing skills & multi-track exp. Great opp for a prod. genius. No beginners. T&R: Doug Erickson, 8975 E. Kenyon Ave., Denver, CO 80227. [1/12]

A/C OLDIES WBDY needs AT's. If you live in the area, send T&R: Dale Grimm, 117 S. Fountain Ave., Springfield, OR 97477. [1/12]

MODERN ROCK/TOP 40 KYOS needs AT's for overnight & weekends. T&R: Pete Jones, PO Box 717, Merced, CA 95341. [1/12]

WPCC/FM is looking for two professional account executives to join our sales dept. Must be aggressive, client-focused & willing to work hard. Sales exp. helpful. Resume: Sales Mgr., 6301 Ivy Lane, Greenbelt, MD 20770. [1/12]

WPCC/FM is in search of a morning news personality who can inject info. Humor into the morning show. T&R: Bob Mitchell, 6301 Ivy Lane #800, Greenbelt, MD 20770. [1/12]

AOR KMNT 97 FM needs an exp'd News Director. Live & play in the Rockies. Females encouraged. T&R: Paul Browning, PO Box 927, Jackson, WY 83001. [1/12]

KMCD needs an aggressive Sales Mgr. for small market. Top 40 in the Otter Tail/Fairfield area. State of the art equipment w/4 track stereo prod. Resume: Manager, PO Box 648, Fairfield, IA 52556. [1/12]

NEWS REPORTER position available in Appleton/Oshkosh, WI. T&R: Rewriting samples: Glen Brill, PO Box 707, Neenah, WI 54957. [1/12]

DYNAMIC ANNOUNCER, production animal. Experienced morning host & news man. Seeking NE Gig w/room to grow. CHRIS DOWD: (305) 296-3574. [1/16]

SMALL MKT: PD w/5 years exp. in Top 40 & A/C seeks next step up. Dependable & hardworking. Prefer Florida & SE. ALEX: (904) 874-1527. [1/16]

HARDWORKING, VERY MATURE & energetic announcer seeks any size market. Willing to relocate. TERRY: (313) 482-2456. [1/16]

FEMALE AT seeks any size market. Very mature, team player & ready to take your market by storm. SHARON: (331) 532-5720. [1/16]

TALKSHOW PRODUCER seeks on air gig at medium market AOR/Top 40. 1 to 2 years exp. in major market. KEN: (612) 586-9531. [1/16]

VETERAN ROCKER looking for nights or overnight shifts in AOR or Oldies format. DAVE: (615) 933-6779. [1/16]

RECENT B/CAST GRAD seeks AT position in any format in Pacific NW or Northern mkt's. Mature, funny, intelligent. STEVE: (612) 699-2481. [1/16]

SIX YEAR PRO currently in Chicago/Metro area w/strong production skills. Ready to relocate. CALL: (312) 783-3367. [1/16]

HARDWORKING JOCK in no-win revolving market offers great pipes, personality & dedication for Top 40. TERRY: (309) 384-4626. [1/16]

HOP COUNTRY FEMALE morning/MD & TV host w/over 10 years exp. itching for perk, power & life beyond minimum wage. Call me & let's make money. (215) 884-0681. [1/16]

MAKE YOUR NEW YEAR HAPPIER, hire me! A/C, Oldies, Top 40 in medium market. MD/Operations/ Sports exp. as well. Great prod. ERIC: (316) 662-4486. [1/16]

CHALLENGE ME! 14 year vet seeks new opp's at AM/drive/Prod. w/Proven winner. A/C, AOR or Top 40 formats. PD/Prod/Promo. Anxious to relocate. Available immediately. MICHAEL WILLIAMS: (808) 353-0810. [1/16]

HARDWORKING BEGINNING DJ who is very likeable, bright & lively. Looking for work. TONY BROWN: (612) 722-5476 or (218) 628-1941. [1/16]

ENERGETIC, ADAPTABLE AT w/interests in copywriting & sales looking for station to hire entry level. Willing to relocate. KEVIN: (612) 522-0344. [1/16]

12 YEAR VET w/auto abilities wants to return to East Coast. Great on air & prod. Any format, especially Top 40. KEN MURPHY: (505) 388-1958. [1/16]

HELLO SMALL/MEDIUM MKT. Florida! 13 year vet looking for Top 40. Urban or Rock. CALL: (603) 457-4556. [1/16]

YOUNG, PERSONABLE AT looking for station to hire entry level AT w/interest in prod. & copywriting. Willing to relocate. KEVIN: 729-2457 or 454-1276. [1/16]

THE GEN'L IS AVAILABLE! AT w/4 years exp. seeking Top 40/AOR rocker in West. Will relocate. Strong prod., great character, strong desire for radio star. Take the chance, it will be worth it! JEFF: (916) 458-8851. [1/16]

VETERAN ROCKER looking for nights or overnights on AOR or Oldies format. DAVE: (615) 933-6779. [1/16]

IF YOU'RE IN THE QUAD CITIES or Central Iowa, & you need talent, call me! Eight years on air w/AOR, Top 40 & AOR. Plus journalism & public service exp. CALL: (515) 277-1486. [1/16]

FORMER KATZ/FM-St. Louis looking for medium or major market. Urban station. EARL BOSTON: (201) 652-9111. [1/16]

URBAN AT/MD w/5 years exp. seeking position in small or medium market. TERRY KIMMONS: (901) 942-3431 or 743-7902. [1/16]

COUNTRY PROGRAMMER seeking position in small or medium market. MIKE: (517) 368-5332. [1/16]

10 YEARS PROGRAMMING, on air work in Top 40, Urban & New Age Jazz. Currently working...will consult/ program Medicaid. New/Age Jazz start-ups in NW or East. Excellent track record. Let's talk. CHUCK HORN: (304) 755-1781. [1/16]

EXPERIENCED AT w/healthy, hardworking attitude seeks position in Top 40 or A/C. Prefer medium mkt. or competitive small mkt. PATRICK: (217) 875-1015. [1/16]

HOTTEST TOP 40 DUO w/2 years exp. seeks Top 40 or Urban mkt. MICHAEL COLLETT/MICHAEL ANTHONY: (415) 928-4241. [1/16]

PD/MD of late alternative rock KJET is currently entertaining offers for an-air management work. JIM KELLER: (206) 633-5073. [1/16]

NEWS ANCHOR/AT w/great voice & 5 years b/cast background in military seeks position in upper MW or East Coast. Prefer Contemporary Hits or Top 40. TERRY CORDINGLY: (612) 721-8921. [1/16]

FEMALE PRO & PROD. WHIZ employed in Chicago metro area needs fresh career challenge. Relocation w/alpha & omega. CALL: (312) 783-3367. [1/16]

8 YEAR PRO seeks Midwest gig. Prefer middays w/b-p. Good pipes, very versatile. CHUCK SHOCHLEY: (605) 472-3470. [1/16]

RICH IS READY to move up & relocate in Top 40 format. Mornings/ass't PD & MD exp. RICH: (316) 275-8384. [1/16]

PROD. DIRECTOR, 8 track/MD w/computer knowledge/AT. Available immediately. Will relocate. Prefer South or SE. Country/Top 40/AC. CHRIS LEE: (803) 246-2299. [1/16]

YOUNG & ENERGY COUNTRY AT/MD w/7 years exp. seeking stable & winning organization to grow with. SE only. JEFF: (912) 729-6847. [1/16]

SERVICES

KEZS: Country service from all labels. Bob James, PO Box 1610, Cape Girardeau, MO 63701. [1/16]

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

January 6, 1989/the GAVIN REPORT
PERSONAL PICKS

SINGLES by Dave Sholin

ROY ORBISON - You Got It (Virgin)
Not too many releases come along that take my breath away, but this one sure did! Roy and producer Jeff Lynne completed a project that's simply brilliant. Sentimentality aside, the music speaks for itself.

DEBBIE GIBSON - Lost In Your Eyes (Atlantic)
Here's one of several new tunes she sung during her tour last summer, and it's the one that made the biggest impression on me when I first heard her sing it. Debbie's ability as a songwriter, whether it's carefree, danceable, singalong pop or a warm sensitive effort such as this, is absolutely remarkable.

CHICAGO - You're Not Alone (Full Moon/Reprise)
Staying power and plenty of it as they proved with the first two singles from the band's 19th album. Although it'll be tough to top "Look Away," if any track on the LP can do it this one can.

EDDIE MONEY - The Love In Your Eyes (Columbia)
Eddie's unmistakable voice scores major points, adding an emotional edge to a slick production. An earful of pop pleasure that should command a chorus full of ayes.

HUEY LEWIS & THE NEWS - Give Me The Keys (And I'll Drive You Crazy)
(Chrysalis) Steering themselves onto familiar ground the Newsmen get the year started with a track that's bound to help 'em cruise up the Top 40 chart. The title certainly rates as one of the better lines I've heard awhile.

ALBUMS by Ron Fell

TIFANY - Hold An Old Friend's Hand (MCA)
Her auspicious debut during the summer of '87 helped create a whole genre of teenage singers who've become the idols of their peers and have gained legitimate admiration from older and wiser fellow musicians. Much of Tiff's career has been guided by the legendary George Tobin and I'm sure that until she had a few hits under her belt many people felt she was a "package," a commodity, a fashionable mall monster, a flash in the pan. But six seasons later her genuine talent survives, completely overcoming the prejudice. Her not-yet-fully-developed voice is beyond adequate and innocent. Tiffany has an identifiable style on this, her sophomore set of songs. The pace varies from the youthful exuberance of RADIO ROMANCE, to the kiss-off of the new single ALL THIS TIME, to the pensive warmth of a song almost as old as she is, HOLD AN OLD FRIEND'S HAND (written by Donna Weiss of BETTE DAVIS EYES fame.) While she may not yet be an institution, she IS here to stay.

the GAVIN REPORT

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48

the GAVIN REPORT/January 6, 1989
BOY MEETS GIRL

CATCH A RISING STAR WITH

Bring down the moon

The "Reel Life" Story Continues...

Part I—Boy Meets Girl. They write the #1 hits "How Will I Know?" and "I Wanna Dance With Somebody."

Part II—"Waiting For A Star To Fall," the first single from their RCA debut album, "Reel Life," 8414-1-R soars to #1 AC and Top 5 CHR. That's impressive, but wait until you hear the follow-up single...

Part III—"Bring Down The Moon" is the next rising star from "Reel Life." The album has already sold over 300,000 copies and there's much more to come with the release of the second single.

Part IV—This hit songwriting team are now major stars in real life. As the story continues to unfold, we're determined to take these stars to even greater heights.

Produced by Arif Mardin
Direct Management Group, Steven Jensen and Martin Hinkop, Los Angeles and London

On RCA cassettes, compact discs and records.
From The Sounds Of The Sixties — The Raw
To The Rhythms Of Today — The Cooked

FINE YOUNG CANNIBALS

SHE DRIVES ME CRAZY
The First Single Release And Video From
THE RAW AND THE COOKED

Produced by: David Z, Jerry Harrison and FYC (Steele/Cox/Gift)
Management: AGM Management