LOU REED'S NEW YORK
A TRAVELOGUE THROUGH THE BIG APPLE'S MEAN STREETS

OREN HARARI ON LIVING QUALITY
THE MAILBAG FROM HELL STARRING ERIC NORBERG
The 'Into The Light' album is Platinum Plus.

'Coming Out Of The Dark' single went to #1 at both the Top 40 and A/C formats in all the 'rades.

'Coming Out Of The Dark' video went to #1 on the VH-1 Top 20 Countdown.

Sold out tour starts in April in London and comes to America in July.

SEAL OUR FATE
THE MESSAGE
OF THE MUSIC
TRAVELS ON.

"END OF THE LINE"

The New Single from
TRAVELING WILBURYS

Produced by Otis and Nelson Wilbury

© 1988 Ganga Distributors B.V.
### TOP 40

**MOST ADDED**
- **VIXEN**
  - Cryin' (EMI)
- **CHICAGO**
  - You're Not Alone (Full Moon/Reprise)
- **BOBBY BROWN**
  - Roni (MCA)

**RECORD TO WATCH**
- **WAS (NOT WAS)**
  - Walk The Dinosaur (Chrysalis)

### URBAN

**MOST ADDED**
- **LEVERT**
  - Just Cookin' (Atlantic)
- **DONNA ALLEN**
  - Joy And Pain (Oceana/Atco)
- **JAMES "J. T." TAYLOR & REGINA BELLE**
  - All I Want Is Forever (Epic)

**RECORD TO WATCH**
- **L'TRIMM**
  - Cuttie Pie (Atlantic)

### A/C

**MOST ADDED**
- **DEBBIE GIBSON**
  - Lost In Your Eyes (Atlantic)
- **ROY ORBISON**
  - You Got It (Virgin)
- **CROSBY, STILLS, NASH & YOUNG**
  - Got It Made (Atlantic)

**RECORD TO WATCH**
- **VANESSA WILLIAMS**
  - Dreamin’ (Wing/PolyGram)

### COUNTRY

**MOST ADDED**
- **SHENANDOAH**
  - The Church On Cumberland Road (Columbia)
- **KEITH WHITLEY**
  - I'm No Stranger To The Rain (RCA)
- **LACY J. DALTON**
  - The Heart (Universal)

**RECORD TO WATCH**
- **THE LONESOME STRANGERS**
  - Goodbye Lonesome, Hello Baby Doll (HighTone)

### JAZZ

**MOST ADDED**
- **DAVE GRUSIN**
  - Collection (GRP)
- **JOE LoCASCIO**
  - Marionette (Clave Music Group)
- **CARLA BLEY/STEVE SWALLOW**
  - Duets (ECM)

**RECORD TO WATCH**
- **DAN BALMER**
  - Becoming Become (Chase Music Group)

### ADULT ALTERNATIVE

**MOST ADDED**
- **FREE FLIGHT**
  - Slice Of Life (CBS Assoc.)
- **DAN BALMER**
  - Becoming Become (Chase Music Group)
- **TANITA TIKARAM**
  - Ancient Heart (Reprise)

**RECORD TO WATCH**
- **TANITA TIKARAM**
  - Ancient Heart (Reprise)

### ALTERNATIVE

**MOST ADDED**
- **THE REPLACEMENTS**
  - "I'll Be You" (Sire/Reprise)
- **CHRIS REA**
  - "Working On It" (Geffen)
- **EASTERHOUSE**
  - "Come Out Fighting" (Columbia)

**RECORD TO WATCH**
- **THE REPLACEMENTS**
  - "I'll Be You" (Sire/Reprise)

### RUSH

**MOST ADDED**
- **THE REPLACEMENTS**
  - "I'll Be You" (Sire/Reprise)

**RECORD TO WATCH**
- **YOUNGBLOOD**
  - Compilation (rocArt)

### ALBUM

**MOST ADDED**
- **EASTERHOUSE**
  - "Come Out Fighting" (Columbia)

**RECORD TO WATCH**
- **DO'AH**
  - World Dance (Global Pacific/CBS)

**VIOLENT FEMMES**
- 3 (Slash/Warner Bros.)
EVERGREEN BUYS KFAC

Evergreen Media Corporation has purchased KFAC-L.A. from Classic Communications for $55 million—the highest price ever paid for a classical format radio station. The sale is subject to FCC approval, but expectations are that it will clear within the first six months of '89.

Currently Evergreen plans to leave KFAC's format and air personalities in place. "I'm delighted to be joining the most exciting, dynamic...market in the U.S.," said Evergreen's Scott K. Ginsburg, "and I'm especially pleased to be able to continue classics." KFAC will be Evergreen's first classical outlet. They own and operate stations that include "The Loop" in Chicago, W95 in Dallas, and are contracted to purchase WAXY-FM in Miami- Ft. Lauderdale from RKO General.

Evergreen's purchase of KFAC coincides with the announcement that former jazz station KGGO will be changing direction and going classical. That may or may not influence Evergreen's decision to remain in a classical mode. When pressed, National PD Buzz Bennett said "Scott Shannon is going to KIQQ. He got $2 million a year for five years. I hope I can make that kind of money too. L.A. will be an extremely heated market as far as contemporary radio goes, and there will be a lot of changes."

ARNOLO NEW PD AT WJZZ

With the departure of Steve Williams from WJZZ-Detroit, Terry Arnold has been named Program Director. Arnold will continue to program WJZZ's sister station WCHB-Inkster, MI.

According to Music Director Rosetta Hines, she and Cliff Coleman will be handling music-related duties. Rosetta had been with the station from 1970-1982 before leaving to spend three years at WJLB-Detroit and then a year with Public Radio. "Now I'm back home," she said. Hines will continue to hold down her midday air shift.

NEW CALLS FOR WUSM

WUSM-North Dartmouth, MA, has changed its call letters to WSMU. According to Music Director Marcia Woytaszek the change will not effect the station's format or personnel.

IS HE OR ISN'T HE?

SCOTT SHANNON HEADING WEST TO KIQQ

At pretime, the Gavin Report learned that Scott Shannon will be exiting his post as Z100-NY morning zoo inmate and Malrite VP of Operations/PD Z100 to join Westwood One's KIQQ-L.A. A formal announcement was scheduled to be made on Thursday, January 19.

The talk of Shannon's departure began last week, and the rumor reached the boiling point on Tuesday, January 17. Although no one in the Westwood One organization would comment on the situation and Shannon himself was not returning calls, an article in Tuesday's New York Daily News intimated that Shannon was thinking of leaving New York. Z100 GM Gary Fisher said "I will say that Scott has chosen not to renew his contract with the station. It expires at the end of June. He's still on the air—he'll still be on the air, but I will say that his people and our people are, at this point, interacting with the hopes of getting him an exit that will be quicker than June 30."

The Gavin Report will have a complete story when Shannon's move is official.

EYERLY BACK AT KMEL

Katie Eyerly has rejoined the staff of KMEL-SF in the newly created position of Marketing Consultant. In September of last year Eyerly started her own publishing business, and now that her company has been launched she will direct the expansion of KMEL's promotion department.

Assisting Eyerly will be Margaret Fotinos who has been upped from Asst. Promotion Director to Promotion Coordinator, and Sally Williams who comes to KMEL from the former KYUU, now X-100.
PLAYING IT 6AM-3PM
WILL CONVINCER YOU!!

"YOU GOT IT"
by
ROY ORBISON

#1 MOST ADDED AT A/C
#1 MOST ADDED AT AOR
MAJOR COUNTRY SUPPORT!
MAJOR TOP 40 SUPPORT AT:
B96 • POWER99 • WXKS • 94Q
WZOU • WMJQ • WPRO/FM
KXYQ • KISN • BJ105 • Q106
WMMS • Z104 • WBBQ • WTIC/FM
PLUS 75 MORE!!!

HEAR IT 6AM-3PM ON YOUR STATION
BEFORE YOU DECIDE.
YOU’LL BE CONVINCED!!

www.americanradiohistory.com
ADULT ALTERNATIVE FLIES HIGH

What was once a small group of stations that played light jazz during the evening hours, or called themselves "The Quiet Storm" and dared to be different by playing records by artists the mainstream wasn't aware of, is now becoming what could well be the format of the 90's.

Since the Gavin Report instituted an Adult Alternative section in June of 1988, we've been following its growth in the all-important ratings area. The Fall Arbitron saw dramatic numbers increases in stations all over the country. What brought this on? "We finally marketed the station," said KKSF-SF PD Steve Feinstein. "We elected to polish our product and make sure it was worth touting—the marketing we did resulted in our highest cume ever." Mike Fischer of WNUR-Chicago agreed. "Promotions and consistency," he said, "there's no secret to real radio."

Most Adult Alternative programmers feel the format itself is hard to pin down. "Evening music interprets it differently," said KFMR-San Diego's Steve Huntington. "We play different sides of pop hits, we play crossover hits and at night we play jazz hits." "We have a unique type of programming," said Brad Hallihan of KJOY in Stockton, CA. "KJOY is a compilation of Adult Alternative and good, quality music."

Steve Amann at WBNZ in Milwaukee sees the format as a reason for the 25-54 audience to listen to radio. His station jumped from a 2.3 to a 3.6 with virtually no promotion. "It's bringing a lot of people back to radio—a lot of people are turning the radio on who thought it was no longer exciting."

Two stations that received well-deserved ratings success are KBKX-Berkeley/San Francisco, which pioneered the format in 1978 and KTWV/THK-WAVE-LA. which is programmed by John Sebastian. KBKX MD Monica Lynch reports significant jumps 25-54 in all dayparts and Sebastian can boast a jump of 3.0 to 3.3, the highest ratings in the station's history. Steve Huntington, whose KFMR has been programming Adult Alternative music for years spoke for the pioneers by saying, "We're known. Our audience is active. They're not getting it anywhere else."

RADIO-O-RAMA cont.

Fox will be doing late nights. She comes from KZOZ-San Luis Obispo...Rich Nicholls has been named VP/GM of KWTU/AM&FM-Springfield, MO. He comes from across town at KXUS...At KQY-Lebanon, OR JP Bee has over programmed and continues with his morning duties with Tim West joining him as Asst. PD and co-breakfast flake. Tim comes from KVFM-Logan, Utah...Ken Richards is out as PD at KMGX-Fresno...Andy Chase has resigned the PD position at KZZO/AM, but remains as the station's 9-12M personality. Operations Mgr. J.J. Jeffries is acting PD. As of now the station isn't looking for a new PD...Page Hodel is hosting LIVE 105-SF's new feature "The Midday Mix," heard weekdays at 10:30AM...Fresno, CA's KAAT/FM is now broadcasting the BREEZE format. That makes 30 stations affiliated with the Minneapolis-based consultancy...Lineup changes at WKSQ-KISS/Riverside/Bellows /Ft. Myers, ME: PD Tim Moore teams up with ND Stu Marxoon for morning drive and Production Director Tom Shepard moves to middays. P.J. Knight joins the station as afternoon drive personality and Paul Bunyan will handle nights.

Chris Michaels can be heard overnight...Mark Gullett, Promotions Manager at WFOX-Atlanta. He comes from Charlotte's WRFX...

BIRTHDAYS

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

Jim Burnuss, Columbia Records 1/22
Tom Rivers, WQYK/FM-St.Petersburg, FL 1/22
Steve Perry 1/22
Franco, WQGN-Groton, CT 1/23
Vicki Johnson, WAHC/FM-Appleton, WI 1/23
Robin Zander (Cheap Trick) 1/23
Doug Koehn, KNEN-Norfolk, NB 1/24
Lee Green, KWTD-Little Rock, AR 1/24
Neil Diamond, Ray Stevens, Doug Kershaw, Warren Zevon 1/24
Liz Pullen, The Gavin Report 1/25
Rick Alan, KKEG-Fayetteville, AR 1/25
Jim Ayers, WKBX-Kingsland, CA 1/25
John Meissner, KSUE-Sussexville, CA 1/25
Jim Scott, KWES/FM-Odessa, TX 1/26
Cedric Hollywood, WJHM-Orlando, FL 1/26
Peter Standish, The Gavin Report 1/27
Howard Rosen, H. Rosen Promotion 1/27
Craig Erickson, KOJM-Havre, MT 1/27
Don Owen, KGA-Spokane, WA 1/27
Tim Alston, WECA Records 1/27
Bobby "Blue" Bland 1/27
Bob Harlow, KJSO-Jonestown, CA 1/28
Jack Silver, KISS/FM-Los Angeles, CA 1/28
Jerry Steffan, WSP-VC 1/28
Dave Sharp (Alarm) 1/28

NEW TO THE Q

John Clay is the new Music Director at KKLQ/AM/FM (Q106) in San Diego. Clay joined the station in November 1987 after programming KGGI-Riverside/San Bernardino and KHTZ-Reno/Lake Tahoe.

Clay's assumption of the Music Director position comes at a great time for Q106. According to Arbitron the Edens Broadcasting outlet has the most listeners of any San Diego radio station for the fifth consecutive ratings period.

KROQ's Swedish Egil (l) and Aswad's Drummin Zeb (r) congratulate each other backstage at Bogart's in Long Beach, California where UK rockers Aswad performed a free KROQ noon-time concert.

ROTATIONS

IT'S ALL RELATIVE: Changes at Relativity—now it's official—Ron (Jetson) Poore has been appointed National Alternative Radio Promotions. He comes from WOXY in Cincinnati. Craig Burton will handle East Coast Retail Promotions. Glenn Fidell has left the label and is available. He can be reached in New York at 212-431-1398.

"THE BLADE" SOLD

KBPI/FM-Denver's AM sister station, known as "The Blade" has been sold to a trio of locals known as Boulder Broadcasting. It is their first broadcast operation, and they plan to revert "The Blade" to a talk format.

KBPI/FM Music Director Chris Poole assures us that "KBPI is definitely rockin', and I want to thank the hard rock community for their past support of "The Blade." Maybe we can figure out a way to do it again in Denver."
CRACK THE SKY
From The Greenhouse

The Album: "FROM THE GREENHOUSE"
Featuring The Single: "LOST IN AMERICA"

GRUDGE RECORDS
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www.americanradiohistory.com
MOST ADDED

VIXEN (107) (EM)
CHICAGO (84)
(Full Moon/Reprise)
BOBBY BROWN (81) (MCA)
DEBBIE GIBSON (78) (Atlantic)
BREATHE (58) (A&M)
VAN HALEN (58) (Warner Bros.)
ANITA BAKER (56) (Elektra)
ROY ORBISON (54) (Virgin)
DINO (52) (4th & Broadway/Island)

CERTIFIED

DEBBIE GIBSON
Lost In Your Eyes (Atlantic)

GUNS N' ROSES
Paradise City (Geffen)

TOP TIP

VANESSA WILLIAMS
Dreamin' (Wing/PolyGram)

*Best New Artist* Grammy nominee starts off the year with her strongest Top 40 airplay stats to-date.

RECORD TO WATCH

WAS (NOT WAS)
Walk The Dinosaur (Chrysalis)

Early indications point to stations getting plenty of mileage from this fossil fueled follow-up. Thirty-three adds this week.

Editor: Dave Sholin

CHARTBOUND

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<tr>
<th>ARTIST</th>
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<tr>
<td>CHICAGO</td>
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<td>ROY ORBISON</td>
<td>You Got It</td>
<td>(Virgin)</td>
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<tr>
<td>ANITA BAKER</td>
<td>Just Because</td>
<td>(Elektra)</td>
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REPORTS ADDS ON CHART DEBUTS IN CHARTBOUND

| 2W | LW | TW | SHERIFF - When I'm With You (Capitol) | 214 | 84 | 100 | 30 |
| 10 | 4 | 1 | Phil Collins - Two Hearts (Atlantic) | 1 | 1 | 1 | 1 |
| 1 | 1 | 2 | Taylor Dayne - Don't Rush Me (Arista) | 3 | 2 | 3 | 3 |
| 2 | 3 | 4 | Def Leppard - Armageddon It (Mercury/PolyGram) | 4 | 3 | 4 | 4 |
| 3 | 4 | 4 | DEBBIE GIBSON - Born To Be My Baby (Mercury/PolyGram) | 5 | 9 | 5 | 5 |
| 2 | 9 | 5 | STEVE WINWOOD - Holding On (Virgin) | 6 | 12 | 6 | 6 |
| 5 | 16 | 6 | WHITE LION - When The Children Cry (Atlantic) | 7 | 13 | 7 | 7 |
| 7 | 17 | 7 | BON JOVI - Born To Be My Baby (Mercury/PolyGram) | 8 | 10 | 8 | 8 |
| 10 | 8 | 8 | PAULA ABDUL - Straight Up (Virgin) | 9 | 15 | 9 | 9 |
| 10 | 15 | 9 | KARYN WHITE - The Way You Love Me (Warner Bros.) | 11 | 16 | 11 | 11 |
| 15 | 16 | 11 | INFORMATION SOCIETY - Walking Away (Tommy Boy/Reprise) | 12 | 20 | 12 | 12 |
| 20 | 12 | 12 | RICK ASTLEY - She Wants To Dance With Me (RCA) | 13 | 17 | 13 | 13 |
| 17 | 17 | 13 | TIFFANY - All This Time (MCA) | 14 | 22 | 14 | 14 |
| 22 | 19 | 14 | TONE LOC - Wild Thing (Delicious Vinyl/Island) | 15 | 25 | 15 | 15 |
| 25 | 25 | 15 | NEW KIDS ON THE BLOCK - You Got It (The Right Stuff) (Columbia) | 16 | 28 | 16 | 16 |
| 28 | 31 | 16 | ERASURE - A Little Respect (Sire/Reprise) | 17 | 34 | 17 | 17 |
| 34 | 31 | 17 | EDIE BRICKELL & THE NEW BOHEMIANS - What I Am (Geffen) | 18 | 38 | 18 | 18 |
| 38 | 38 | 18 | ESCAPE CLUB - Shake For The Sheik (Atlantic) | 19 | 40 | 19 | 19 |
| 40 | 39 | 19 | SAMANTHA FOX - I Wanna Have Some Fun (Jive/RCA) | 20 | 24 | 20 | 20 |
| 24 | 40 | 20 | SHEENA EASTON - The Lover In Me (MCA) | 21 | 26 | 21 | 21 |
| 26 | 38 | 21 | Annie Lennox And Al Green - Put A Little Love In Your Heart (A&M) | 22 | 29 | 22 | 22 |
| 38 | 32 | 22 | ANN WILSON & ROBIN ZANDER - Surrender To Me (Capitol) | 23 | 9 | 23 | 23 |
| 9 | 29 | 23 | Poison - Every Rose Has Its Thorn (Enigma/Capitol) | 24 | 34 | 24 | 24 |
| 34 | 30 | 24 | MIKE + THE MECHANICS - The Living Years (Atlantic) | 25 | 37 | 25 | 25 |
| 37 | 31 | 25 | ROD STEWART - My Heart Can't Tell You No (Warner Bros.) | 26 | 33 | 26 | 26 |
| 33 | 27 | 26 | DURANDURAN - All She Wants Is (Capitol) | 27 | 8 | 27 | 27 |
| 8 | 11 | 27 | Boys Club - I Remember Holding You (MCA) | 28 | 15 | 28 | 28 |
| 15 | 18 | 28 | Bobby Brown - My Prerogative (MCA) | 29 | 32 | 29 | 29 |
| 32 | 30 | 29 | THE BOYS - Dial My Heart (Motown) | 30 | 40 | 30 | 30 |
| 40 | 34 | 30 | DEBBIE GIBSON - Lost In Your Eyes (Atlantic) | 31 | 7 | 31 | 31 |
| 7 | 14 | 31 | Michael Jackson - Smooth Criminal (Epic) | 32 | 36 | 32 | 32 |
| 36 | 33 | 32 | KYLIE MINOGUE - It's No Secret (Geffen) | 33 | 36 | 33 | 33 |
| 36 | 36 | 33 | GUNS N' ROSES - Paradise City (Geffen) | 34 | 34 | 34 | 34 |
| 34 | 35 | 34 | BREATHE - Don't Tell Me Lies (A&M) | 35 | 22 | 35 | 35 |
| 22 | 36 | 35 | BOBBY BROWN - Roni (MCA) | 36 | 14 | 36 | 36 |
| 14 | 22 | 36 | Joan Jett And The Blackhearts - Little Liar (Blackheart/CBS) | 37 | 37 | 37 | 37 |
| 37 | 23 | 37 | EDDIE MONEY - The Love In Your Eyes (Columbia) | 38 | 38 | 38 | 38 |
| 38 | 39 | 38 | HUEY LEWIS & THE NEWS - Give Me The Keys (Chrysalis) | 39 | 39 | 39 | 39 |
| 39 | 40 | 39 | KON KAN - I Beg Your Pardon (Atlantic) | 40 | 40 | 40 | 40 |
| 40 | 40 | 40 | Art Of Noise featuring Tom Jones - Kiss (China/Polydor) |
**Survivor**

**“ACROSS THE MILES”**

| Q100 ADD-40 | G98 ADD | KGOT 39-30 | 100KHI D-38 |
| WSPK ADD | WCIL ADD | KYYY 40-33 | WNOX D-37 |
| WPST ADD | KCMO ADD | WBNQ 39-34 | FM100 D-32 |
| WKDD ADD | KSND D-39 | KIVA 25-20 HOT | WDLX 28-26 |
| WZOK ADD | WINK D-40 | WHOT 26-22 | PRO/FM |
| KZZU ADD | K104 D-25 | WBCY D-35 | WZPL |
| WFXX ADD | Q98 22-18 | WLRS 35-30 | KXYQ |
| WWFX ADD | WHOT 28-22 | KTRS D-27 | |

From the album **“Too Hot To Sleep”** 0244282

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Do you dream in living colour?

www.americanradiohistory.com
## UP & COMING

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

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**DROPPED:** #26-Maxi Priest, #28-Bangles, #30-Fleetwood Mac, #37-Robbie Nevil, #38-Anita Baker (Giving), #39-Chicago (Look), #40-Boy Meets Girl (Waiting), Tracy Chapman, Sam Kinison, Michelle Shocked, Toni Childs, Pat Benatar, Fairground Attraction, Z'Looke.

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*Debuts in Up & Coming*
ANITA BAKER
“Just Because”
from the TRIPLE PLATINUM GIVING YOU THE BEST THAT I GOT album.
GAVIN TOP 40: **CHARTBOUND 150/56**
R&R CHR: **TWO WEEK BREAKER!**
**ADDS INCLUDE:** Z100 @28, WAVA, WEGX, Y100, KUBE, KPLZ @37
KIS/FM 30-28 KWAY 28-22 WPGC 30-28
KRBE 36-33 KCPW 29-26 HOT 97.7 30-28
WHY 21-19 MTWQ 27-27 KKRX 26-26
WPGC 28-27
GAVIN A/C: 33*-28* 126/18 • R&R A/C: 24*-20*
GAVIN URBAN: 24*-18* • R&R R&B: 23*-19*

THE GEORGIA SATELLITES
“Sheila”
from the OPEN ALL NIGHT album.
ON YOUR DESK TODAY!
ALREADY ON G98!

DOKKEN
“Walk Away”
from the GOLD live album BEAST FROM THE EAST.
GAVIN ALBUM: **CHARTBOUND • R&R AOR: 56-52**
KXYQ KYRK FM104 KZZU K104
95XIL G98 WJAD WPFM K1XY
WHFL WBNQ KPHR 99KG KTRS
OK95 106X KXXR WWGT WZMM

**WHEN YOU PLAY IT, SAY IT!**

Elektra Cassette, Compact Discs and Records.
You’ll swear by them.

1989 Elektra/A&M Records, a division of Warner Communications Inc.
### 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%

#### Artist Title Label

<table>
<thead>
<tr>
<th>Artist Title Label</th>
<th>Reports</th>
<th>Adds</th>
<th>1-5</th>
<th>10-20</th>
<th>21-30</th>
<th>Uncharted</th>
<th>Hit Factor</th>
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INSIDE TOP 40 by Dave Sholin

Capturing the public's imagination is one element all super-successful creative projects have in common. Books, movies and music have their share but the most current example must be the toy industry. I worked for a toy wholesaler during high school and college, where it became clear that picking the next "hit" toy could either make or lose the company a lot of money. Ordering too much of a "loser" or not enough of a hot new item was something we tried desperately to avoid. Much like superstar acts getting customers into the stores and increasing business, one unique item can spark interest in fickle toy followers. This past Christmas season the folks at Nintendo tripled their business (we're talking $1 billion +) with video games such as "Super Mario Brothers" that had parents standing in line waiting for stores to open so they wouldn't disappoint their kids. Remember how hard it was to find a Mattel football game when they hit the market about ten years ago? It's the games themselves that are popular and not just the technology. Whether it's songwriters, storytellers or game inventors, it all starts with the folks who have the winning ideas.

Phones continue to go wild everywhere for PAULA ABDUL including WIZM La Crosse where it's number two in requests, doing very well 18-34 and moving 20-10. Also earns top ten stripes at KSDN Eugene 19-10 ("phones going crazy"), KZLS Billings 15-6, 102QQ Saratoga Springs/Albany 12-5, B94 Pittsburgh 14-9, WZGW Kokomo 17-10, WKQD Huntsville 20-10, KHTI Minot 18-7, KUUB Bozeman 22-6, KELY Ely 19-9 ("heavy phones male and female"), KYNO Fresno 28-10, etc.

SHEENA EASTON has turned up the heat in a big way. Early belief on the West Coast started the ball rolling and she's now top five at POWER 106 5-4, HOT 97.7 4-3 and K100 1-1. Top ten action at KIIS, X100, B95, KGCI, KSTN, KWSS, KMGX, KSJQ, etc.

Tough to take off any faster than the DEBBIE GIBSON. Already top twenty in New York where Steve Kingson and Frankie Blue take it 25-13 at Z100 and Joel Salkowitz and Steve Ellis at HOT 97 debut it at #16! Other sensational debuts at EAGLE106 #22, WSPK #24, KC101 #17, WJET #26, WHYT #24, Z95.5 #30, KPAT #30, KDWB #26, WMFS #18, FM104 #17, KCPX #19, KZOR #15, KKY #19, KITY #18 and KWSS #21.

New airplay easily pushes CHICAGO over 200 total reports. Latest to jump on board include 100KH, C98, WMJQ, Z103, WNCI, KLYV, WSPT, KBQ, Z95.5, WMMS, KZ103, WIBW, KNIN, KPLZ, KMON, KS104, KSIE, KSLY, KKOS and KSLY.

Those who expected adult response to ROY ORBISON are getting it. Gary Wilson at KJCK Junction City, KS mentions that callers want to know when the album is coming out. Garry Wall and John Clay add it at Q106 San Diego along with Y94 Fargo, KDVV Topkea, WCIL Carbondale, KZZU Spokane, KYYA Billings, CFTV Toronto, WILK/K94 Ashbury Park, POWER 99 and 94Q Atlanta, KDZW and KRNQ Des Moines, WSPT Stevens Point, CKOI Montreal and CG98 Portland, ME. Best work yet for VANESSA WILLIAMS who breaks out of the pack in a number of regions. Biggest gains are at KMGX Fresno 18-13, KWWX Hilo 24-6, FM102 Sacramento 34-19, KKMG Pueblo/Colorado Springs 29-21, KCPW Kansas City 23-20, WNVZ Norfolk 28-24, 102QQ Saratoga Springs/Albany 23-16, and KMKL San Francisco 22-16. Adds include KSNR, KSTN, KSN, POWER 104, KMGZ, KYYY, WHNT, W2X, EAGLE106, etc.

Folks in Salt Lake City love ENYA, according to reports from both KSN where Gary Waldron charts it number one for the second week and crosstown at KCPX where Chris Baker moves it 15-13. Also doing well in Lewiston, ID at KMOK 22-17 with Kevin Chase reporting that the album went to number two in a key outlet the very first week and at KOZE with a 27-22 move.

Twenty-five adds for R.E.M. which takes a giant 20-7 leap for J.J. Morgan at KKF Phoenix. New on WMMS Cleveland, Z103 Tallahassee, PRO/FGM Providence, Y106 Orlando, Q104 Gadsden, KXXR Kansas City, Z95 Chicago, KREO Santa Rosa and KPLZ Seattle.

Bill Stairs and Gen Baxter at X100 San Francisco debuts MARC ALMOND, last week's Record To Watch at #20. Also picking up at KATD 28-25, KWSX 34-28, HOT 97.7 24-18, KKF 12-10, KMEL 12-11, KDON 32-27, 93Q debut #30 and WBNQ 34-30. Added at WQID, KHK, KZEV, YES97, WWUF, WZLS, KTMT, KLUC, KZZO, KNIN and POWER 104.

WAS (NOT WAS) debuts at #29 for Z95 Chicago. New on WLOL Minneapolis, KTO4 and WJET Erie, WHYT Detroit, WPST Trenton, KITY and Q96 San Antonio, KBQ St. Louis, KCPW Kansas City, WXQX Freeport, HOT 97.7 San Jose, etc. Yet another report on a hit import-on-the-loose. Jimmy Steal at KEGL Dallas has been playing a German import of Peter Schilling's "A Different Story." Schilling, if you recall, had a hit with "Major Tom (Coming Home)" in 1983. Jimmy found the record via a club jock who heard it and loved it. It's been on the station for several months, is now number three and does very well with 18-34. Bill Richards at KKFR Houston is also on it and confirms he's getting great response, putting it in his top five requests. Jimmy says he's heard of no label deal so far but describes this entry as "real pop."

Those brushing up for the fourth annual Superbowl of Rock Trivia at this year's Gavin Seminar will be competing in the biggest prize event yet. The contest will be co-sponsored by MJJ Broadcasting along with Capitol Records who are offering serious cash and prizes to the grand prize winner plus four runner-ups. Complete details in the next few weeks.

January 20, 1989/this the GAVIN REPORT
Rubén Blades first viewed Lou Reed as a sensitive songwriter. When the two collaborated on Blades' Nothing But The Truth album we got a look behind the shades, the folded arms, the lit cigarette, the leather jacket and the other overt body language. On Lou's latest album the gruff exterior is still present, but part of the mission of this interview was to find the soft side that Ruben Blades intimated at.

Lou Reed's latest album is a work of which he is extremely proud. New York is partly a concept about of the decay of America's financial and cultural center, the Big Apple. I look at it this way: if the problems of New York outrage a writer like Lou Reed, who has always viewed the seedier sides of the New York existence, then surely it's time to worry.

Our conversation began on a surprising note. Instead of that preconceived stoic and hardcore media image, I found him to be immediately the opposite: soft spoken and somewhat bookwormish. Combing back through the tapes, I heard a Lou Reed who was eager to extrapolate on the making of New York and, when pressed, willing to discuss the origins of the new songs in relation to his earlier works with the Velvet Underground.
KZ: A few month's back, the Today Show devoted an entire morning to New York. On that show, someone called every other American city “New York on the installment plan.” In other words, many of the problems of New York today are the troubles of other cities in the years to come. Do you agree?

LOU REED: I honestly believe that what happens in New York soon happens in the other cities, that's for sure. Then it leaves the cities and goes into the suburbs. Eventually it hits where the rich people are. To just let the cities crumble is asking for it.

KZ: So that's what this record is about.

LR: That's certainly part of it.

KZ: How long has this concept been brewing? I'm surprised it wasn't done years ago.

LR: I hadn't realized I was doing it until I was well into the writing process. I said to myself, "Wow, this isn't the direction I want to go in, but every time I sat down to write, that's the direction it went." I was working with a guitarist named Mike Rathke. I showed him the songs saying, "Look what's going on here. It's inextricably going this way." So that was the way the album was going to be or there wasn't going to be an album. I had taken three months off and that was enough time to write it. His response was, "Well, that's what eight years of Reagan will do."

KZ: On "Dirty Blvd." you emphasize the fact that slumlords are getting two thousand dollars a month for a tiny run-down room. That's hard for the rest of the country to imagine.

LR: I had done a benefit with Paul Simon for the homeless. It was a great thing to do. One reason was that it was a form of immediate gratification in a sense that the money went directly toward buying a medical van which we all got to see. I'd gone to welfare hotels to see the medical van that Paul had already purchased. I went into the hotels and saw all these kids inside. So I found out a lot more about them. The things in the song are all true. (pauses, then laughs) In one sense, in a very sick way, it's hilarious. That's where the line came from, "Somewhere a landlord's laughing 'til he wets his pants." I remember saying that. Someone is laughing themselves sick over this. It is inconceivable that all this taxpayer money is going into somebody's pocket. It's so depressing. We're talking about real trash. In this country, no one in God's name should live and eat like that. For two thousand dollars a month you could certainly do better than a place with cardboard walls. I mean, Jesus Christ!

KZ: One of the solutions seems to be breaking the cycle of poverty, which is what you address in the very next song, "Endless Cycle."

LR: It's a pretty bad cycle. In New York it's completely out of control. It's deranged. It's as though someone wanted to make a really bad situation worse by perpetuating it. If that was the goal, then someone COULDN'T do better than what's going on in New York. I mean, perfection in its own dishumanization of someone's self-fulfilling prophesy.

KZ: Do you still live in New York City?

LR: Yes, but I also have a place outside New York. I don't think I could live in New York all of the time. It's too impossible to deal with. Sometimes when I return to New York, I can't believe I'm going back. The feeling starts the minute you hit the airport. You're in a taxi asking yourself, "Why am I doing this? This is a too crazed and unrelenting cycle of wrong."

KZ: You've always struck me as a stream-of-consciousness writer. That is, there seems to be a direct pipeline from your head to the music, whereas many writers take a few detours. The songs on New York sound like you wrote them at home, sitting in a room reacting to what's going on in America.

LR: It's odd that you say that. Out in the country I have this little music room. It's smaller than this room. The ceiling is much lower. It's a music room because it has instruments in it. That's where I do the writing and playing. I always wonder why my cassettes made in that room are so much better than my albums. Why can't I get these guitar sounds? Why doesn't my voice sound like my voice? Why this, why that? After I'd assembled a team to make this album, I had everybody out to this room. "This is where I make these cassettes. This is how I sound. Why can't I get this in the studio?" Fred Maher, my co-producer, noticed it. To make a record I'd always gone into these big rooms. I'd bring out the big stacks of equipment. Then it was so obvious. Why don't we find a room like this where we feel as comfortable? An idea was to record with a mobile unit, but we looked for a room that would sound like my room. Luckily I had the time and money to check out and record in different studios to see what the sound was like. We found a room and we recorded "Romeo Had Juliette," the very first track. We kept the track and recorded the album in this small, non-intrusive high-tech room. You couldn't get very nervous in this room. There was nothing "recording studio-y" about it. So we took my music room and moved it in there.

KZ: "Halloween Parade" reminds me a lot of San Francisco. There's an underlying sadness throughout the song.

LR: I came to realize after playing it for some people that not everybody knew it was about AIDS. So on the lyric sheets, under the title, I put AIDS in parentheses to give the listener a real push in that direction. It's not something I usually do. But in this case, I don't want them to think it's about relationships. Rather it's about a very specific thing. I don't know why I write these songs. I really don't. After I wrote it, I realized that I'm concerned that not enough is being done about AIDS and how unfair that is. I remember picking up the paper in New York, reading about an idea that I thought was good—giving addicts clean needles. These poor guys—for cryin' out loud! The rest of the populace is going to benefit from all of this by our trying to eradicate the disease and help people. But there was a terrible reaction. "This isn't right. Na na na na na. They're better off dead." That really disturbs me. Maybe that's what the song's about. There are all these people dying and nothing is being done about it as it's just going to go away. The right wing fundamentalists believe they're (the gays

LOU REED CONTINUED ON PAGE 44
**SURVIVOR**  
Founding member Jim Peterik is indeed a survivor. A bicycling accident near his home in early December resulted in a fractured skull, broken jaw and wrist and more than forty stitches.

**ENYA**  
Earlier in this decade she sang with her brothers and sisters in the Irish singing group Clannad. Her real name is Eithne Ni Bhraonain.

**RANDY NEWMAN**  
His current single, FALLING IN LOVE, will be featured in the next Tom Selleck film, Her Alibi.

**DEPECHE MODE**  
D. A. Pennebaker's documentary, Depeche Mode 101, will premier in April. The film chronicles the experiences of a busload of Depeche fans who follow the 1988 tour. A live performance album will be out in March.

**BUCK OWENS**  
He's one of the very few songwriters who has had one of his songs recorded by the Beatles. Early in their career The Beatles recorded Buck's ACT NATURALLY.

**PINK FLOYD**  
According to Polistar, Pink Floyd's 35 North American shows in 1988 grossed $27.6 million, a figure which exceeds by nearly $1 million the gross of the Van Halen Monsters of Rock tour.

**ROLLING STONES**  
Bill Wyman has received nearly $4 million as an advance for the book he's writing on the history of The Rolling Stones. Actually he's writing two books. The first, due this fall, will cover the pre-1970 years.

**LADYSMITH BLACK MAMBAZO**  
This internationally famous South African group performs a song of their own composition, THE MOON IS WALKING, in the new Michael Jackson home video, Moonwalker.

**ROD STEWART**  
He co-wrote his latest single, MY HEART CAN'T TELL YOU NO, with Simon Climie of the group Climie Fisher.

**DONNA ALLEN**  
Born and raised in Florida, Donna is a former cheerleader for the Tampa Bay Buccaneers football team.

**NITZER EBB**  
The group's Bon Harris says of the band's name, "We pulled it out of the blue--we didn't want a standard name. The syllables (just) sounded good together."

**WILLIE DIXON**  
In 1936, then known as James Dixon, he won Chicago's Golden Gloves amateur boxing title as a heavyweight. He recorded his first album in 1940 as part of a blues group known as The Five Breeses.

**SHEENA EASTON**  
At the age of twenty she graduated from the Royal Scottish Academy of Music and Drama with credentials in speech and drama.

**DENIECE WILLIAMS**  
Legend has it that her vocals for LET'S HEAR IT FOR THE BOY from the film Footloose, were recorded in one twenty minute session.

**TOMMY CONWELL & THE YOUNG RUMBLERS**  
Tommy is the younger brother of Philadelphia Eagles tackle Joe Conwell.

**ESCAPE CLUB**  
In a break with normal songwriting tradition, the band came up with the title of their current single SHAKE FOR THE SHEIK long before they came up with the song itself.
"#1 phones for two weeks in a row. Moves 28-15. One of our 5 hottest this week."
GARY WALDRON, PD KISN

"#1 phones in just one week of play, it debuts for us at 26 and is one of our hottest records! Big female/teen phones. It is doing very very well at local retail too. You can call me at (801) 485-6700 or Chris Baker if you don't believe it!"
RAY CALOUSSA, MD KCPX

"A Shoulder To Cry On"

The seductive new single from the debut album Tommy Page.

Produced by ARIF MARDIN and JOE MARDIN
Written by TOMMY PAGE

www.americanradiohistory.com
I have a letter this week from a person who has worked both in radio and in retail record stores. This person wishes to remain anonymous.

"Another letter, mailbag from hell. Wanna get to the bottom line. Paper adds are so stupid there is no reason to talk about them anymore, and yet the fact that people still do them is a really bad reflection on the way records are being worked, and the whole the report is all that matters system. At the retail level, the paper add gets shipped, someone has to unpack it, do a lot of silly paperwork, find shelf space for it, count it every inventory, let it sit there gathering dust and taking up space for a month or two, get a recall on it, pack it, do more paperwork on it, and wait for the truck to take it back to the warehouse where they will have to find someplace to put it and not to get burned financially on the return. The label will get its hopes up, the artist will get his/her hopes up, only to be disappointed—all because some PD/MD wanted a party trip to L.A. or something. People will not buy bad product they do hear, so they certainly aren't going to buy any product they don't hear. I went from a station where I was very outspoken about doing the music ethically, to a station that was doing everything I didn't believe in (which I found out only after relocating). I rationalized it by such trick methods as reporting the paper adds I was asked to report by the Program Director to Trade Chart X which I didn't care about, and not to The Gavin Report, which I did care about. And I took the first offer I got, just to get out!"

"Reporting is bizarre. From a subjective standpoint, I was at a station that became a reporter to Trade Chart X when I was doing the music—I assumed that since the record people knew me, knew the station, and knew what kind of sound we were going for, they would know what to expect from us. But all hell broke loose, and Mondays were for headhanging, when we didn't add what the promoters wanted us to, no matter how inappropriate to the kind of station we were. Six years later now, and it's the same song, second verse. I have had some major arguments about records that are totally inappropriate for us. I have given very clear reasons why, but the arguments go on. I can see why someone would just throw up their hands and report the #&* thing just to get someone off their back, then not play it as an act of passive resistance (let 'em stock it, let 'em hype it—see if I care!). The fact that someone needs 12 adds to make print is not a good enough reason for a radio station to play it for its listeners. Neither is 'you're in a small market so it isn't going to hurt you to play it'—if you don't take your station seriously, who is going to?

"In my case today, my station plays 40-45 current records in decent rotations, we are 80% current except in middays, I listen to everything that comes in, and I rarely say never. If we are not playing a certain priority record, there is a solid reason for it. Also, I was either blessed or cursed with ears—a lot of times I really can tell which ones are going to work and which ones would be a bad mistake.

"If you're into consistency and positioning, there is a thin line between sounding too monochromatic, and getting just off center to lose the mood you are trying to create. Anytime you get out of the generic version of a format—A/C in my case—and start getting aggressive or experimental, you have to be very careful to maintain enough familiarity and consistency to keep your audience with you. When you play a lot of current music, especially in A/C, it creates the illusion to the record people that you will play any current music. Although a station has a right to add 12 records a week if they are actually playing them, I don't see how they could do that and still maintain any kind of palatable overall sound—and I can't help but wonder if certain smaller-market stations don't just add everything they get called on because they fear they will lose reporting status, quit getting service, or have people hate them if they don't. It makes it bad for the rest of us, because we get hit with this list of call letters playing a record, and the implication that if they can, then you can.

"A chart is supposed to be the end result, and your input is supposed to be the end result, and your input is supposed to be the end result, and your input is supposed to be the end result. To get the kind of consensus record companies want, every station reporting to a given chart would have to sound alike. When you get beyond a handful of hot currents and the classic hits of the last three decades, A/C is much more diverse than Top 40. With stations experimenting with different sounds and approaches, its unlikely that there will be the kind of consensus on a group of A/C records that there is in the Top 40 format."

Wow. This reader addressed this impassioned letter toward several related problems that have also been of concern to me of late, and I'd love to see more dialogue on the points raised here—both from the radio side and the record side. The writer of this letter also had a comment on the subject of another column, and I'll present that next week.

We're writing this on what would have been Elvis' 54th birthday. Note we say "would have been." That's because we're convinced that he isn't sitting in a Burger King in Kalamazoo or Yankton, as some greedy, weirdo types would have us believe. We're listening to a lot of Elvis these days and the music sounds better with the passing of time. The rockers rock as they always did, and the ballads still make us wonder at that incredible voice and range. So what we wanna know is—what's going on regarding The King? Why is it suddenly so fashionable to trash the guy whose in-person performance in Vegas is something we'll never forget. And why is it chic to put down the guy who wrote the book on fifties rock & roll.

The Elvis Is Alive books and tapes might have something to do with it, along with the publicity about rednecks and death-freaks making pilgrimages to Graceland. This morning's paper had a story about a waitress who swears she found a bit of an Elvis toenail embedded in her carpet. This doesn't help.

Priscilla's Elvis & Me book sure didn't help, nor did Albert Goldman's trashy "novel," along with a million other cash-in quick tomes. We hear Carson and Letterman doing jokes about the guy nearly every night and a recent review of the new packaging of some of his movies included in the comment, "It's for those who haven't anything better to do with their money." Carla, the
HEAR & THERE
by Sheila Rane

In a recent column I wished Miles Davis a quick recovery, and I’m happy to hear that this musical innovator and genius is in good health. Reports of his collapsing on stage in Spain were false. It turns out that Miles was forced to cancel a few dates in Italy due to a diabetes complication, but generally the great man is in good health. Davis finished off the European leg of his tour, returned to New York and opened the Big Apple’s newest nightclub, Indigo Blues. This was Davis’ first nightclub appearance in over a decade. Maybe it’s the beginning of a trend. Miles has been inducted into the Spanish organization the Knights of Malta. His knighthood carries the title “Sir” and entitles him to entrance in over 20 countries throughout the world without a visa.

Congratulations to Blue Note Records who kicked off their 50th anniversary year at Birdland in New York City on January 6. On the same day in 1939 jazz lover and label co-founder Alfred Lion walked into a recording studio for the first time and produced boogie-woogie pianists Albert Ammons and Meade Lux Lewis. Blue Note’s last record came out in 1979, but was reactivated in 1985 under the leadership of Bruce Lundvall and Michael Cuscuna. Five albums and CDs are scheduled for a May release, and they’ll highlight the history of the label. Also in the works is a Blue Note Anniversary Concert tour with a confirmed stop at George Wein’s JVC Festival in Japan, and several festivals in the U.S. and Europe...

Guadalcanal Diary has completed a new album for Elektra Records with a February release date scheduled...Don Dixon produced and recorded flip-flop (yes, lower case) in Charlotte, NC, his third for the band. Current plans have the band touring from March through the end of 1989...

Super Bowlers get ready for Billy Joel to serenade the 49ers and Bengals in Miami with the national anthem. I see no contest...the Niners all the way!!!

Former Journey bassist Ross Valory is working with Tubes’ drummer Prairie Prince, Tim Gorman (unofficial keyboardist with The Who for years), 707 vocalist Kevin Chalfant and guitarist Stef Birnbaum, who last toured with Michael Bolton in a group called The View...Fellow Journey-ites Neil Schon and Jonathan Cain, and ex-Baby John Waite have decided on the name Bad English for their newly-formed supergroup. Their album, produced by Ritchie Zito will be released during the first week of April on Epic Records...Atlantic Records has signed Adrian Belew. He’s currently in the studio finishing up an album tentatively due to be released in late March. Belew plays all the instruments on the record. This is considered a solo project...he’s working without his band, the Bears...Mr. Mister returns to the studio with a new guitarist, Buzz Felton, and a new approach to their music. Felton officially replaces Steve Farris and is, according to vocalist/songwriter Richard Page, a “more blues-oriented guitarist.” Felton was a member of the Butterfield Blues Band at 19 and a member of Stevie Wonder’s band before he formed the cult group Full Moon with Neil Larson. Studio work on Mr. Mister’s as yet untitled LP has begun. Paul Devilliers, who produced the group’s Welcome To The Real World LP is producing, and RCA plans a summer release, with a tour to follow...

Later this month Love and Rockets is releasing an import only 4-track EP that every biker-deejay in the world will have to have for their show. Tracks on the RCA release includes “Motorcyle,” “I Feel Speed,” “Bike,” and “Bike Dance”...The Cult has finished their new album for Beggars Banquet/ WARNER BROS. and it will be released on March 15, 1989...Redd Lowell/ Yellowlow is currently recording an EP on Beggars Banquet/RCA at the Manor in Oxford (U.K.) with producer Gavin MacKillop, who has previously worked with Shriekback, Luxuria and X-Mal...Flesh For Lulu recorded their new album in Australia with Mark Optiz (INXS) producing. Release is set for late spring. Britain’s The Hypnotics have been signed to Beggars Banquet with a debut on the way...Love and Money have a package of new material out on PolyGram. The record was produced in Los Angeles by Gary Katz. The band hails from Scotland and will be showcased at the Gavin Seminar in February. Don’t miss either event...

waitress on Cheers who’s presented as a wacky character, is the only ‘person’ on TV who speaks respectfully of The Big E.

We like to think we have as much of a sense of humor as the next guy—and some of the lines may BE funny, but we can’t figure out why everything about him—right down to his considerable girth at the time of his death, drug habits and craving for peanut butter—is now fodder for ridicule. Jeez—why don’t they leave the guy alone and pick on Jimmy Hoffa? Jimmy didn’t contribute anything to anybody and slimy as he was, he deserves to be trashed. Luckily for Elvis, we had a short period when Dan Quayle took the brunt of our schtick, but the King debunking is back and back big. I mean, Springsteen and U2 must be wondering what it’ll be like when THEY go up to meet The Big Guy. We could say that bashing goes along with the territory—and nothing is sacred, etc. etc. Maybe so, and fair enough, but we’re getting bored with it and the more bored we get the more we listen to those old albums. So we say KNOCK IT OFF! Start picking on Beethoven. He’s dead too—although we did see a guy in McDonald’s last week who looked like someone we’ve seen on a lot of Angel LP jackets.

We think, though, that maybe it’s best that Elvis made a youthful exit. As we noted, he’d be 54 today, and a bit long in the tooth to continue the kind of appearances he made. His shows would have killed him if the weight, drugs and bad heart hadn’t. Suppose he had kept himself in excellent shape and decided it was time to quit recording and performing. What would the media have done with and to him? Would we have seen him off on Lifestyle’s of the Richland Famous showing trophies to Robin Leach? Maybe Dallas would have signed him for three episodes and he’d have played an elderly rancher trying to take over Southfork. Hollywood Squares might have put him in the center square and let him trade barbs with John Davidson. They might have stuck him on 20/20 and Barbara Walters would get to interview him on the same night as Olympia Dukakis and Pee Wee Herman.

Now you’re saying “there you go—making jokes about Elvis yourself.” Wrong Don’t be Cruel breath! Those weren’t jokes. They were thoughts about how we might have treated the poor guy if he’d survived. What we ARE saying is that there surely is a time for all seasons, and maybe Elvis’ ended at just the right time.

Happy Birthday, pal. Rest in peace—if they let you.
THNULLING ON CHAOS

INTRODUCING
THE GAVIN SEMINAR
KEYNOTE EVENT OF '89!

AN AFTERNOON SESSION
WITH TOM PETERS

co-author of IN SEARCH OF EXCELLENCE
and A PASSION FOR EXCELLENCE

author of the latest best-seller
THRIVING ON CHAOS:
HANDBOOK FOR
A MANAGEMENT REVOLUTION

"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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THURSDAY, FEBRUARY 16th
SEMINAR REGISTRATION DESK OPENS AT NOON
• PRE-SEMINAR ALTERNATIVE CONCLAVE
An informal session, hosted by Peter Standish, discussing the specifics of the Alternative music market.

• COOL TALK AND HOT JAZZ:
Portraits Records and Gavin Jazz/Adult Alternative will present a Jazz/Adult opening discussion session. Immediately following, the room will be transformed into a Jazz club featuring Portrait recording artist Michel Camilo and his band in performance.

FRIDAY, FEBRUARY 17th
• THE PRESENT AND FUTURE OF THE MUSIC AND RADIO INDUSTRY: TWO VIEWS FEATURING RICH BALSBAUGH, CEO OF PYRAMID BROADCASTING and BOB KRASNOW, CHAIRMAN OF ELEKTRA RECORDS
Two leading figures in radio and music will offer their feelings and input on the current state and the future of our industries.

• GUNS N' ROSES N' ROCK N' ROLL
An amazing step by step look at the launching of one band's mercurial rise to the top—from demo to platinum status.

• THE POWER OF SONG—AN ARTIST'S PERSPECTIVE
Artists from diverse musical backgrounds will highlight an audience discussion and performance of music beyond “Baby, baby I love you.”

• FOCUS GROUPS—THROUGH THE LOOKING GLASS
Jhan Hiber, VP of Research for Malrite Communications goes behind the scenes with this audio/visual session on conducting focus groups and understanding research.

QUESTIONS?
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Artists, music and radio’s finest get together for one of the supreme industry affairs of the year. Additional tickets available only through full Seminar registration.

HOSPITALITY SUITES OPEN AFTER COCKTAIL PARTY

SATURDAY, FEBRUARY 18th
• RADIO FORMAT SESSIONS
TOP FORTY—A VIEW FROM THE TOP, THE NATIONAL PERSPECTIVE
Hosted by Dave Sholin with Rick Cummings, Exec VP, Enmis Broadcasting, Guy Zapoleon, Nat'l PD, Nationwide Communications and Dan Vallie, President of Vallie Consulting.

COUNTRY—IN PURSUIT OF MARKET SHARE
Hosted by Lisa Smith, Cyndi Hoehle and Elina Greer with guest moderator Don Langford, VP of EZ Communications.

ADULT CONTEMPORARY
This morning A/C discussion will be hosted by Ron Fell and Diane Rufer.

URBAN CONTEMPORARY
Hosted by Betty Hollars and John Martinucci with a guest moderator to be announced.

JAZZ AND ADULT ALTERNATIVE
A look at the music intensive radio sounds of Jazz and Adult Alternative and how they're catching those elusive and all important adult listeners.

ALBUM MUSIC PROGRAMMING FACE-OFF
Hosted by Kent Zimmerman and Peter Standish.

PRODUCTION—PHASE TWO
Back by popular demand! KIIS Production Director Mark Driscoll and Bobby Ocean present a sequel to last year's successful production session. New technology is explored with the accent remaining on keeping things economically sensible.

HOTSHOTS OF THE AIRWAVES—THE WINNING PERSONALITIES
Hosted by Lee Michaels with a hot line-up of radio’s top talents.

MJJ BROADCASTING AND CAPITOL RECORDS PRESENTS THE FOURTH ANNUAL ROCK 'N' ROLL TRIVIA CONTEST
Major fun and prizes for those who know the most about the hits of yesteryear. Be there to watch the trials of rock trivia.

THE GAVIN SEMINAR MEDIA PROFESSIONALS AWARDS BANQUET
## MOST ADDED

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title Label</th>
<th>Label</th>
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<tr>
<td>LEVERT (37)</td>
<td>* (Atlantic)</td>
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<tr>
<td>DONNA ALLEN (31)</td>
<td>(Oceana/Atco)</td>
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<td>JAMES &quot;J.T.&quot; TAYLOR &amp; REGINA BELLE (22)</td>
<td>(Epic)</td>
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<td>STEVIE WONDER (14)</td>
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<td>FREDDIE JACKSON (13)</td>
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<tr>
<td>THE BOYS (13)</td>
<td>(Motown)</td>
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## TOP TIP

**TODAY**

Girl I've Got My Eyes On You (Motown)

Do they have their eyes on a follow-up hit to "Him Or Me?"

## RECORD TO WATCH

**L'TRIMM**

Cutie Pie (Atlantic)

These two 'cuties' hook another one from 'Grab It.'

Editor: Betty Hollars

Assoc. Editor: John Martiniucci

## CHARTBOUND

<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<tr>
<td>JAMES &quot;J.T.&quot; TAYLOR &amp; REGINA BELLE - All I Want Is Forever (Epic)</td>
<td>58</td>
<td>22</td>
<td>1</td>
<td>9</td>
<td>26</td>
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<td>* LEVERT - Just Coolin' (Atlantic)</td>
<td>56</td>
<td>37</td>
<td>6</td>
<td>5</td>
<td>8</td>
<td>19%</td>
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<td>54</td>
<td>31</td>
<td>--</td>
<td>3</td>
<td>20</td>
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<td>51</td>
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UP & COMING

Reports Adds ARTIST TITLE LABEL

35 1 AWB - The Spirit Of Love (Track)
30 14 STEVIE WONDER - With Each Beat Of My Heart (Motown)
29 12 *TODAY - Girl I've Got My Eyes On You (Motown)
26 12 *VESTA WILLIAMS - 4 U (A&M)
24 8 BETTY WRIGHT - From Pain To Joy (Vision)
23 2 CHANNEL 2 - In Debt To You (Wing/PolyGram)
23 2 HOWARD HUNTSBERRY - Married Men Get Lonely (MCA)
23 8 *L'TRIMM - Cuttie Pie (Atlantic)
21 1 MAC BAND - That's The Way I Look At Love (MCA)
18 -- KIRBY COLEMAN - Hey Toni I (Next Plateau)
17 3 *CASH MONEY & MARVELOUS - Find An Ugly Woman (Sleeping Bag)
17 1 *EASY E - We Want Easy (Priority)
16 4 *GEORGE HOWARD - One Love (MCA)
16 6 *WILLIE CLAYTON - Never Too Late (PolyGram)

DROPPED: #16-Sheena Easton, #21-Chaka Khan, #26-Levert (Pull), #27-Keth Sweat, #30-Today (HiM),

INSIDE URBAN

LUNCH WITH VESTA AND WDKX
Vesta Williams was honored at a promotional lunch given by WDKX-Rochester. The winner and three guests were chauffeured to the station and served a catered lunch. While at the station the winner was surprised with an on-air interview with Vesta and air talent Kevin Morrison. Picture (front l-r) GM Andrew Langston with Vesta, and (top row l-r) Kevin Morrison and executive producer/manager E.J. Jackson.

TODAY has become Record Top Watch after one week in circulation. Added at WNHIC-New Haven, WUSL/FM-Philadelphia, WKKX-Greenwood, WLOU-Louisville, WQOK/FM-Nashville, WYLD FM-New Orleans, CBLS-Minneapolis, WBLZ-Cincinnati, WPZZ-Indianapolis, WTLC-Indianapolis, WVOI-Toledo, and KRIZ-Seattle. Add those to the four in heavy rotation, six in medium, and seven in light, making a great premier. Frank Barrow, KRIZ-Seattle, said “Watch it grow,” when making it its RTW. Cedric Hollywood, WJHM-Orlando, likes our choice for Top Tip: L'TRIMM’s “Cuttie Pie,” which he says is picking up by leaps and bounds. It's been added this week at WBIL-Tuskegee, WFXM-Macon, WGKQ-Mobile, WQMG-Greensboro, WXOK-Baton Rouge, WYLD/FM-New Orleans, WVOI-Toledo, and it's already in rotations at KYEA-Monroe, KFXZ-

BENSON & KLUGH
Atlanta was the site of a reception held in honor of Warner Bros. recording artists George Benson and Earl Klugh. They were presented with the key to the city and a proclamation from the Atlanta City Council. Shown at the ceremonies are (l-r) City Councilman Robb Pitts, George Benson, City Councilman Morris Finley, Earl Klugh and WB promotion manager for Atlanta, Teddy Astin.

Maurice/Lafayette, WABD-Clarksdale, WBLX-Mobile, WFXK-Jackson, WFXA-Augusta, WGSW-Greenwood, WIKS-New Bern, WXXG-Greenwood, WQIS-Laurel, WWDM-Columbia, KMAP-Minneapolis, WCX-Chicago, POWER96-Miami, and KSOL/FM-San Francisco. David Dickenson, WHNC-New Haven, thinks the LEVERT, this week's most added record, is a contradiction, saying "Just Coolin’ is HOT!" Tony Wright, WJJZ-Albany, describes the new STEVIE WONDER: "Great follow-up and should really draw the females." Andy Henderson, WQKI-St. Matthews says "SWEET OBSESSION starting getting calls even before I started playing it. The calls are mostly female...and you know when women like something, they'll go out and buy it!" Kevin Morrison, WDKX-Rochester faxed us the news that MILLI VANILLI is very strong and generating top requests. Doc Holiday, WQMG-Greensboro, comments on the READY FOR THE WORLD: "They're at their best with this gently flowing ballad destined for top five." Then C.C. Scott, WQOK-Mobile had to get into the act by saying that GERALD ALSTON's single has great female appeal. If any of you out there need some female appeal music, there you go.

CORRECTION: Our apologies to V103/WVEE-Atlanta, for our error in deleting their station from the list of nominees for Station Of The Year. The good news, however, is that it made it on the ballots that went out to our Board Of Judges, and will be listed in the Directory For Media Professionals to be distributed at our Seminar. Ray already knows he's one of the greatest in the biz, though, and his feelings weren't hurt. Congrats again to all our nominees! Ciao for now, Betty.

January 20, 1989/the GAVIN REPORT
**NEW RELEASES by Betty Hollars and John Martinucci**

**JEFFREY OSBORNE - All Because Of You (A&M)**
Jeffrey demonstrates why he's one of the finest voices in both R&B and pop on this sensual mid-tempo ballad. Reminiscent of his L.T.D. days, "All Because Of You", co-produced by Jeffrey and Robert Brookins, has the perfect ingredients to appeal to young and upper demos. Jeffrey offers his best efforts yet, a trademark your playlists should find hard to refuse.

**KENNY G with vocal by SMOKEY ROBINSON - We've Saved The Best For Last (Arista)**
Kenny performs a miracle...Smoky Robinson. Smokey's ageless voice adds to Kenny's romantic sax (ala "Silhouette") for a fine Kenny G production.

**WAS (NOT WAS) - Walk The Dinosaur (Chrysalis)**
Imagine our shock when we discovered that more Top 40 stations are playing this than Urban stations. On top of that, it's this week's Top 40 Record To Watch. Was (Not Was) has a pop/funk beat that won't quit. We all know how to Cabbage Patch, but how do you Walk The Dinosaur?
ON MANAGEMENT

by Oren Harari

LIVING QUALITY

Nowadays you can’t open a newspaper without reading about the importance of quality for business success. Quality of products, quality of service—more and more managers are realizing that these factors are crucial for competitive advantage, both from an individual company perspective and from a nationwide economic perspective.

The problem is that too many managers are simply talking about quality, but few are living it. To live quality means that one views it as an absolutely crucial non-negotiable uncompromising part of business strategy and operations. To live quality means that one creates an environment which reeks and smells of quality; it’s in the air; people in all functions talk about it; it’s measured, it’s rewarded; it’s the basis of company-wide training, be in telephone courtesy or spreadsheet analysis or machine maintenance. To live quality is to be passionate about it; to be upset, if not outraged, whenever shoddy product or service gets through the system; to be thrilled whenever a genuine improvement in quality occurs through the efforts of an engineer or salesclerk or accountant.

Living quality is the trademark of successful firms.

The job of management is to create a climate where quality is lived throughout the organization. The job starts with top management. One cannot expect middle and first level managers to live quality if the example is not consistently and adamantly shown by senior managers. Similarly, one cannot expect non-managers to live quality when their own bosses don’t provide the same example. When customers receive poor quality of product or service—be it pre- or post-purchase—you can bet that people somewhere in the management chain are talking about quality a lot more than they are living it.

Let’s consider a few vignettes to illustrate these points. A couple of years ago I spoke to the president of a plumbing supply company which had garnered over 50% market share in a variety of communities in the South, despite the fact that the firm charged a 15% price premium. The firm had built a loyal growing customer base of builders and contractors by, among other things, guaranteeing delivery of all ordered parts within 24 hours. The president told me that during the prior month his firm had received a call from a customer complaining that a $2.50 part had not been included in the shipment. The customer was in another state, and without that part his crew would be left idle until it arrived. It was too late to Federal Express the part, so the president unhesitatingly put the part into the hands of an employee, and then put that employee on a plane bound for that city, where the employee delivered the part and stayed overnight before returning home the next day.

“Did you have any legal obligation to do that?” I asked.

“None.”

“In terms of direct and indirect costs, what would you say that little trip cost you?” I asked.

“Oh, I’d say about a thousand bucks,” he replied.

“Well now,” I teased, “any cost accountant would tell you that you’re a damn fool for spending $1,000 on a $2.50 sale.”

“Well, Oren,” he drawled, “one thing I’ve learned that’s made my business a success. You can’t live your values only during the good times. The real test is to live it during the bad times.” He winked. “Besides, it was a good way to remind everyone in my shop about what’s really important around here.”

What he didn’t mention, of course, was self-evident: that he’d gained a lifelong customer whose repeat business and word-of-mouth marketing would ultimately lead to a superb return on that $1,000 investment. That’s living quality.

In contrast, consider a flight I recently took from San Francisco to New York. After we were in the air for an hour, the pilot came on to inform us that because of a hydraulic leak it would be necessary to return to San Francisco. Fair enough; one can’t argue about the need for air safety. But that’s not the story.

Once back in San Francisco, nearly 200 people waited aimlessly for well over an hour while the aircraft was checked. Any updates on the plane’s status? None. Any information given about which other airlines were flying to New York? None. Any apologies? None. Empathy, personal assistance? Forget it. Finally: a curt announcement that the flight was canceled. Period. No other explanations. Then, the remaining 100 people were made to stand in line while only two clerks were assigned to process everyone into a subsequent flight scheduled four hours later. You can imagine how efficient and comforting that process was.

Unsurprisingly, this airline talks quality of service in their ads and promotions, but is quality lived? Not if those passengers were the judges.

A similar “talk-live” mismatch existed with a manufacturer of big-ticket diagnostic hospital equipment. This firm had built its reputation and earnings on high quality, but was starting to lose market share to highly innovative top-quality competitors. I was asked to come in and “pump up” the sales managers, but I quickly realized that my efforts would simply be a drop in the bucket.

The new president had made his priorities very clear. He spent most of his time with the controllers and treasurers, and his meetings with direct reports revolved almost entirely around cost and variances. Quality was gradually becoming something that was appropriate only for public relations, as managers scrambled to cover their rear ends and make their monthly numbers look good. Needless to say, my message about priorities was not kindly received, and I didn’t last long in that firm. But then again, neither did the president, as market share drop began to steady accelerate and a new leader was brought in. Living quality? Apparently not in that company.

How different the story is at Baxter, the successful manufacturer of hospital products, where quality is built into the corporate mission statements, where senior managers regularly tour plants to cheerlead the goal of “zero-defects,” and where a foreman in a Puerto Rico plant could proudly tell me that one of his key machines had a statistically “acceptable” standard of error, “but that is not acceptable to us in this plant. We want zero leakage. So the plant manager gave us the okay to stop this machine altogether and use only the other one. We are losing business until we repair this machine, but that is the only way that we find acceptable.”

Or a colleague at Johnson and Johnson: “Our sterility standards are usually several times higher than those which are government mandated. That means that when you purchase Band-Aids or Q-Tips you’re getting a product whose sterility is triple what is considered acceptable. The quickest way a manager can get shafted around here is to ‘prove’ that our profitability would be greater if we lowered our quality standards to meet government standards. That’s short-term thinking, it’s stupid thinking, and that’s not how we do business at J & J.”

That says it well. As managers, we can talk glowingly about excellence, or quality, or whatever. But it’s our deeds and actions that will determine whether quality or excellence will occur in our enterprise. Talking is easy, but the video must match the audio.
ADULT CONTEMPORARY

2W  LW  TW

1  1  1  FLEETWOOD MAC - As Long As You Follow (Warner Bros.)
3  3  2  Annie Lennox & Al Green - Put A Little Love In Your Heart (A&M)
4  4  3  BASIA - New Day For You (Epic)
10  5  4  GLENN FREY - Soul Searchin' (MCA)
2  2  5  Phil Collins - Two Hearts (Atlantic)
9  7  6  STEVE WINWOOD - Holding On (Virgin)
5  6  7  Boys Club - I Remember Holding You (MCA)
14 10 8  ROD STEWART - My Heart Can't Tell You No (Warner Bros.)
11  9  9  MAXI PRIEST - Wild World (Virgin)
20 13 10  TAYLOR DAYNE - Don't Rush Me (Arista)
22 16 11  B.J. THOMAS & DUSTY SPRINGFIELD - As Long As We Got... (Reprise)
6  8  12  Roberta Flack - Oasis (Atlantic)
19 14 13  FAIRGROUND ATTRACTION - Perfect (RCA)
28 20 14  TIFFANY - All This Time (MCA)
34 23 15  RICK ASTLEY - She Wants To Dance With Me (RCA)
21 19 16  AL JARREAU - So Good (Reprise)
18 18 17  Diana Ross - If We Hold On Together (MCA)
32 26 18  BARBRA STREISAND - All I Ask Of You (Columbia)
33 28 19  SHERIFF - When I'm With You (Capitol)
29 21 20  NU SHOOGZ - Driftin' (Atlantic)
29 21 21  NEIL DIAMOND - This Time (Columbia)
8  11 22  Kenny G - Silhouette (Arista)
-- 31 23  MIKE + THE MECHANICS - The Living Years (Atlantic)
16 15 24  Tracy Chapman - Baby Can I Hold You (Elektra)
-- 25  ROY ORBISON - You Got It (Virgin)
15 17 26  'Til Tuesday - (Believed You Were) Lucky (Epic)
7  12 27  Johnny Hates Jazz - Turn Back The Clock (Virgin)
-- 33 28  ANITA BAKER - Just Because (Elektra)
35 32 29  TOMMY PAGE - A Shoulder To Cry On (Sire/Warner Bros.)
17 25 30  Boy Meets Girl - Waiting For A Star To Fall (RCA)
13 22 31  Will To Power - Baby I Love Your Way/Frebird Medley (Epic)
40 36 32  MICHELLE SHOCKED - Anchorage (Mercury/PolyGram)
31 30 33  Bette Midler - Under The Boardwalk (Atlantic)
26 27 34  James Taylor - Sweet Potato Pie (Columbia)
-- 35  HUY LEWIS & THE NEWS - Give Me The Keys (Chrysalis)
12 24 36  Moody Blues - No More Lies (Polydor/PolyGram)
-- 37  DEBBIE GIBSON - Lost In Your Eyes (Atlantic)
-- 38  AMY GRANT - Saved By Love (A&M)
-- 39  BOY MEETS GIRL - Bring Down The Moon (RCA)
-- 40  BREATHE - Don't Tell Me Lies (A&M)

CHARTBOUND

ARTIST TITLE LABEL | *Debuts in chartbound | Reports | Adds | Heavy | Medium | Light | Hit Factor | Weeks
---|---|---|---|---|---|---|---|---
SURVIVOR - Across The Miles (Scotti Bros./CBS) | 57 32 1 8 16 15% 2
* CROSBY, STILLS, NASH & YOUNG - Got It Made (Atlantic) | 55 51 -- 4 -- 7% 1
CHICAGO - You're Not Alone (Reprise) | 54 30 1 5 18 11% 2

www.americanradiohistory.com
FALL FOR IT

Randy Newman

FALLING in LOVE

The New Single From The Album Land Of Dreams.

Produced by Jeff Lynne

Management: Peter Asher for Asher-Krost Management.
© 1989 Reprise Records

www.americanradiohistory.com
FLEETWOOD MAC continues to dominate the chart - all others "follow." Ninety percent of their 211 stations still report HEAVY rotation. Though only one add, BASIA increases to third on the chart with a 98% HIT FACTOR (up from 93%).

ROD STEWART has a solid top ten now with "My Heart Can't Tell You No." This week it picks up 48 HEAVY rotation reports and also clears a 90% HIT FACTOR.

No growing pains for BJ, THOMAS & DUSTY SPRINGFIELD. Their 22 to 11 two-week chart move comes with a five-week HIT FACTOR of 86%.

BARBRA STREISAND's moving quickly toward the top with an eight point jump this week. The new single (without Don Johnson) may come up short in tabloid-value, but airplay is already HIT FACTORED at 76% of its players. New for WKMI, KKJO, KGLO etc.

SHERIFF picked up nearly 20% of its total airplay this week with 25 new A/C's including KBOI, KVSF, WLMX, KEZR, KLDI, WKCX and KYJC.

After only two chart weeks, NEIL DIAMOND's "This Time" shows a strong possibility for a future number one. It's three-week HIT FACTOR is 70% from a healthy 149 A/C's. New this time for WNSR, WMT/FM, KQFD and already in the hottest possible rotation for 21 others.

In only two weeks of research, we show ROY ORBISON'S "You Got It" gathering 158 A/C's and 40% of that number have committed to meaningful rotations.

DEBBIE GIBSON wins this week's MOST ADDED with 60 new A/C's and more than half of last week's adds converted to real rotations this week.

Looks like ANITA BAKER'S streak of A/C winners will remain intact. "Just Because" is as valid as any answer for airplay and with 56% of her airplay HIT FACTORing the case is closing. Her new album is probably the biggest selling album of the season. "Just Because" is new this week for 18 more A/C's including WKMI, KFIV/FM, WMXY, WBLG/FM and KWEB.

All four of last week's CHARTBOUNDers did indeed chart his week, but BREATHE also numbered, climbing from UP & COMING. BREATHE also picked up 27 adds including WAIV, KLSW, KWLO, WM/FM, WLAM, WJON, WTWR and WMBD.

SURVIVOR, our RECORD TO WATCH last week, scored 32 new adds to qualify for fifth MOST ADDED this week. "Across The Miles" is now being heard across the United States and Canada. Among the adds this week are CKFM, WAFI, WTKJ, WRCF, KIZZ, WJON, KWEB, WJEH, KKKB, KGLO, KSJT, and WM RN. Look for them to debut next week.

RECORD TO WATCH this week is VANESSA WILLIAM'S "Dreamin.'" Our pick of December 9th has gone top ten on Gavin's URBAN chart and this week it's Top 40's TOP TIP. This natural ballad for A/C should not be missed. New adds this week from WTNY, W瑟, WTCB, WZNY, KJTT, KKKB, KMCQ.

Special Note: A/C correspondents please be aware that the deadline for the early discounted registration fee is January 31st. Please get your necessary paperwork completed and mailed to us. We want you here!!!
## HIT FACTOR

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

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: 224**

### ARTIST / TITLE / LABEL

<table>
<thead>
<tr>
<th>Artist / Title / Label</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>FLEETWOOD MAC - As Long As You Follow (Warner Bros.)</td>
<td>211</td>
<td>1</td>
<td>191</td>
<td>16</td>
<td>3</td>
<td>98%</td>
<td>10</td>
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<tr>
<td>ANNIE LENNOX &amp; AL GREEN - Put A Little Love In Your Heart (A&amp;M)</td>
<td>198</td>
<td>1</td>
<td>164</td>
<td>22</td>
<td>11</td>
<td>93%</td>
<td>12</td>
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<tr>
<td>BASIA - New Day For You (Epic)</td>
<td>187</td>
<td>1</td>
<td>157</td>
<td>27</td>
<td>2</td>
<td>98%</td>
<td>12</td>
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<tr>
<td>GLENN FREY - Soul Searchin' (MCA)</td>
<td>188</td>
<td>10</td>
<td>147</td>
<td>25</td>
<td>6</td>
<td>91%</td>
<td>11</td>
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<tr>
<td>PHIL COLLINS - Two Hearts (Atlantic)</td>
<td>192</td>
<td>--</td>
<td>147</td>
<td>32</td>
<td>13</td>
<td>93%</td>
<td>11</td>
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<tr>
<td>STEVE WINWOOD - Holding On (Virgin)</td>
<td>173</td>
<td>2</td>
<td>141</td>
<td>26</td>
<td>4</td>
<td>96%</td>
<td>8</td>
</tr>
<tr>
<td>BOYS CLUB - I Remember Holding You (MCA)</td>
<td>167</td>
<td>1</td>
<td>120</td>
<td>35</td>
<td>11</td>
<td>92%</td>
<td>14</td>
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<tr>
<td>ROD STEWART - My Heart Can't Tell You No (Warner Bros.)</td>
<td>174</td>
<td>10</td>
<td>106</td>
<td>51</td>
<td>7</td>
<td>90%</td>
<td>8</td>
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<tr>
<td>MAXI PRIEST - Wild World (Virgin)</td>
<td>160</td>
<td>4</td>
<td>104</td>
<td>45</td>
<td>7</td>
<td>93%</td>
<td>11</td>
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<tr>
<td>TAYLOR DAYNE - Don't Rush Me (Arista)</td>
<td>157</td>
<td>13</td>
<td>79</td>
<td>58</td>
<td>7</td>
<td>87%</td>
<td>9</td>
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<tr>
<td>B.J. THOMAS &amp; DUSTY SPRINGFIELD - As Long As We Got... (Reprise)</td>
<td>158</td>
<td>9</td>
<td>56</td>
<td>81</td>
<td>12</td>
<td>86%</td>
<td>7</td>
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<tr>
<td>ROBERTA FLACK - Oasis (Atlantic)</td>
<td>146</td>
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<td>73</td>
<td>59</td>
<td>13</td>
<td>90%</td>
<td>15</td>
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<tr>
<td>FAIRGROUND ATTRACTION - Perfect (RCA)</td>
<td>134</td>
<td>4</td>
<td>43</td>
<td>74</td>
<td>13</td>
<td>87%</td>
<td>11</td>
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<tr>
<td>TIFANY - All This Time (MCA)</td>
<td>129</td>
<td>8</td>
<td>44</td>
<td>69</td>
<td>8</td>
<td>87%</td>
<td>12</td>
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<tr>
<td>RICK ASTLEY - She Wants To Dance With Me (RCA)</td>
<td>143</td>
<td>19</td>
<td>30</td>
<td>86</td>
<td>9</td>
<td>81%</td>
<td>6</td>
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<tr>
<td>AL JARREAU - So Good (Reprise)</td>
<td>138</td>
<td>3</td>
<td>32</td>
<td>83</td>
<td>20</td>
<td>83%</td>
<td>11</td>
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<tr>
<td>DIANA ROSS - If We Hold On Together (MCA)</td>
<td>119</td>
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<td>47</td>
<td>62</td>
<td>7</td>
<td>91%</td>
<td>8</td>
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<tr>
<td>BARBRA STREISAND - All I Ask Of You (Columbia)</td>
<td>140</td>
<td>11</td>
<td>27</td>
<td>80</td>
<td>22</td>
<td>76%</td>
<td>6</td>
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<td>SHERIFF - When I'm With You (Capitol)</td>
<td>129</td>
<td>25</td>
<td>45</td>
<td>48</td>
<td>11</td>
<td>72%</td>
<td>7</td>
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<tr>
<td>NU SHO OZ - Driftin' (Atlantic)</td>
<td>130</td>
<td>4</td>
<td>30</td>
<td>76</td>
<td>20</td>
<td>81%</td>
<td>9</td>
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<tr>
<td>NEIL DIAMOND - This Time (Columbia)</td>
<td>149</td>
<td>21</td>
<td>21</td>
<td>84</td>
<td>23</td>
<td>70%</td>
<td>3</td>
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<tr>
<td>KENNY G - Silhouette (Arista)</td>
<td>120</td>
<td>--</td>
<td>47</td>
<td>54</td>
<td>19</td>
<td>84%</td>
<td>17</td>
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<td>MIKE + THE MECHANICS - The Living Years (Atlantic)</td>
<td>165</td>
<td>48</td>
<td>14</td>
<td>72</td>
<td>32</td>
<td>51%</td>
<td>3</td>
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<tr>
<td>TRACY CHAPMAN - Baby Can I Hold You (Elektra)</td>
<td>111</td>
<td>4</td>
<td>41</td>
<td>58</td>
<td>8</td>
<td>89%</td>
<td>12</td>
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<tr>
<td>ROY ORBISON - You Got It (Virgin)</td>
<td>158</td>
<td>53</td>
<td>13</td>
<td>51</td>
<td>41</td>
<td>40%</td>
<td>2</td>
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<tr>
<td>'TIL TUESDAY - (Believed You Were) Lucky (Epic)</td>
<td>106</td>
<td>--</td>
<td>36</td>
<td>49</td>
<td>21</td>
<td>80%</td>
<td>13</td>
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<td>JOHNNY HATES JAZZ - Turn Back The Clock (Virgin)</td>
<td>113</td>
<td>--</td>
<td>33</td>
<td>51</td>
<td>29</td>
<td>74%</td>
<td>16</td>
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<tr>
<td>ANITA BAKER - Just Because (Elektra)</td>
<td>126</td>
<td>18</td>
<td>13</td>
<td>58</td>
<td>37</td>
<td>56%</td>
<td>3</td>
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<tr>
<td>TOMMY PAGE - A Shoulder To Cry On (Sire/Warner Bros.)</td>
<td>99</td>
<td>3</td>
<td>7</td>
<td>53</td>
<td>36</td>
<td>60%</td>
<td>8</td>
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<tr>
<td>BOY MEETS GIRL - Waiting For A Star To Fall (RCA)</td>
<td>83</td>
<td>--</td>
<td>26</td>
<td>28</td>
<td>29</td>
<td>65%</td>
<td>22</td>
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<tr>
<td>WILL TO POWER - Baby I Love Your Way/Freebird Medley (Epic)</td>
<td>84</td>
<td>1</td>
<td>19</td>
<td>41</td>
<td>23</td>
<td>77%</td>
<td>16</td>
</tr>
<tr>
<td>MICHELLE SHOCKED - Anchorage (Mercury/PolyGram)</td>
<td>86</td>
<td>11</td>
<td>6</td>
<td>45</td>
<td>24</td>
<td>50%</td>
<td>7</td>
</tr>
<tr>
<td>BETTE MIDLER - Under The Boardwalk (Atlantic)</td>
<td>83</td>
<td>2</td>
<td>6</td>
<td>54</td>
<td>21</td>
<td>72%</td>
<td>9</td>
</tr>
<tr>
<td>JAMES TAYLOR - Sweet Potato Pie (Columbia)</td>
<td>83</td>
<td>2</td>
<td>14</td>
<td>42</td>
<td>25</td>
<td>67%</td>
<td>8</td>
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<tr>
<td>HUEY LEWIS &amp; THE NEWS - Give Me The Keys (Chrysalis)</td>
<td>91</td>
<td>22</td>
<td>7</td>
<td>35</td>
<td>27</td>
<td>46%</td>
<td>3</td>
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<td>MOODY BLUES - No More Lies (Polydor/PolyGram)</td>
<td>65</td>
<td>--</td>
<td>18</td>
<td>33</td>
<td>14</td>
<td>78%</td>
<td>16</td>
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<tr>
<td>DEBBIE GIBSON - Lost In Your Eyes (Atlantic)</td>
<td>116</td>
<td>60</td>
<td>3</td>
<td>26</td>
<td>27</td>
<td>25%</td>
<td>2</td>
</tr>
<tr>
<td>AMY GRANT - Saved By Love (A&amp;M)</td>
<td>66</td>
<td>5</td>
<td>3</td>
<td>41</td>
<td>17</td>
<td>66%</td>
<td>7</td>
</tr>
<tr>
<td>BOY MEETS GIRL - Bring Down The Moon (RCA)</td>
<td>76</td>
<td>19</td>
<td>3</td>
<td>29</td>
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<tr>
<td>BREATHE - Don't Tell Me Lies (A&amp;M)</td>
<td>79</td>
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<td>4</td>
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<td>34%</td>
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## PLUS FACTOR

Records which received the greatest increase in HIT FACTOR.

<table>
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<tr>
<th>ARTIST / TITLE / LABEL</th>
<th>LW</th>
<th>TW</th>
<th>Increase</th>
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</thead>
<tbody>
<tr>
<td>ROY ORBISON - You Got It (Virgin)</td>
<td>--</td>
<td>40</td>
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<tr>
<td>BOY MEETS GIRL - Bring Down the Moon (RCA)</td>
<td>16</td>
<td>42</td>
<td>26%</td>
</tr>
<tr>
<td>DEBBIE GIBSON - Lost In Your Eyes (Atlantic)</td>
<td>--</td>
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<td>25%</td>
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<tr>
<td>HUEY LEWIS &amp; THE NEWS - Give Me The Keys (Chrysalis)</td>
<td>22</td>
<td>46</td>
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<tr>
<td>BREATHE - Don't Tell Me Lies (A&amp;M)</td>
<td>11</td>
<td>34</td>
<td>23%</td>
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<tr>
<td>NEIL DIAMOND - This Time (Columbia)</td>
<td>48</td>
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<tr>
<td>EDIE BRICKELL &amp; THE NEW BOHEMIANS - What I Am (Geffen)</td>
<td>29</td>
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<td>22%</td>
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<tr>
<td>RICK ASTLEY - She Wants To Dance With Me (RCA)</td>
<td>63</td>
<td>81</td>
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<tr>
<td>MIKE + THE MECHANICS - The Living Years (Atlantic)</td>
<td>33</td>
<td>51</td>
<td>18%</td>
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<tr>
<td>ANITA BAKER - Just Because (Elektra)</td>
<td>39</td>
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<tr>
<td>B.J. THOMAS &amp; DUSTY SPRINGFIELD - As Long As We Got... (Reprise)</td>
<td>70</td>
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<tr>
<td>BARBRA STREISAND - All I Ask Of You (Columbia)</td>
<td>60</td>
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January 20, 1989; the GAVIN REPORT
### MOST ADDED

<table>
<thead>
<tr>
<th>Artist/Titile/Label</th>
<th>Added</th>
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<tr>
<td>Shenandoah (55) (Columbia)</td>
<td>6</td>
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<td>Keith Whitley (50) (RCA)</td>
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<tr>
<td>Lacy J. Dalton (45) (Universal)</td>
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<tr>
<td>George Strait (44) (MCA)</td>
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<tr>
<td>Vern Gosdin (41) (Columbia)</td>
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### COUNTRY

#### 2W LW TW

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<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<tr>
<td>1</td>
<td>124</td>
<td>41</td>
<td>3</td>
<td>21</td>
<td>59</td>
<td>19%</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>103</td>
<td>40</td>
<td>--</td>
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<td>53</td>
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<tr>
<td>3</td>
<td>100</td>
<td>35</td>
<td>2</td>
<td>12</td>
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<tr>
<td>4</td>
<td>97</td>
<td>20</td>
<td>1</td>
<td>18</td>
<td>58</td>
<td>19%</td>
<td>3</td>
</tr>
</tbody>
</table>

### TOP TIP

- **Lacy J. Dalton**
  - The Heart (Universal)

Last week's Record To Watch quickly becomes our Top Tip as radio takes Lacy to heart.

### RECORD TO WATCH

**The Lonesome Strangers**
- Goodbye Lonesome, Hello Baby Doll (HighTone)

The Strangers are picking up some quick acceptance from the likes of WC&W/WM, KASH, MLC, WYII, KYKK, etc.

### CHARTBOUND

<table>
<thead>
<tr>
<th>Artist / Title / Label</th>
<th>Debut</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>Vern Gosdin - Who You Gonna Blame It On This Time (Columbia)</td>
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<td>124</td>
<td>41</td>
<td>3</td>
<td>21</td>
<td>59</td>
<td>19%</td>
<td>3</td>
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<tr>
<td>Foster &amp; Lloyd - Fair Shake (RCA)</td>
<td></td>
<td>103</td>
<td>40</td>
<td>--</td>
<td>10</td>
<td>53</td>
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<tr>
<td>Don Williams - Old Coyote Town (Capitol)</td>
<td></td>
<td>100</td>
<td>35</td>
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<tr>
<td>Crystal Gayle - Tennessee Nights (Warner Bros.)</td>
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<td>97</td>
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<td>1</td>
<td>18</td>
<td>58</td>
<td>19%</td>
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</tr>
</tbody>
</table>

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Editor: Lisa Smith
Assoc. Editor: Cyndi Hoelzle

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www.americanradiohistory.com
THE LONESOME STRANGERS

The Newest Name in a Long Tradition of Innovative Country Music

The First Single "Goodbye Lonesome, Hello Baby Doll"
From the LP THE LONESOME STRANGERS
UP & COMING

Reports  Adds  Weeks  ARTIST  TITLE  LABEL
91  6  5  MICHAEL JOHNSON - Roller Coaster Run (RCA)
91  23  3  JOHN CONLEE - Hit The Ground Runnin' (16th Ave.)
78  45  2  LACY J. DALTON - The Heart (Universal)
73  4  5  BERTIE HIGGINS - Homeless People (Southern Tracks)
71  5  8  ANNE MURRAY - Slow Passin' Time (Capitol)
69  30  2  LEE GREENWOOD - I'll Be Lovin' You (MCA)
64  55  1  * SHENADOAH - Church On Cumberland Road (Columbia)
61  4  7  JOSH LOGAN - Every Time I Get To Dreamin' (Curb)
61  11  4  RONNIE MCDOWELL/JERRY LEE LEWIS - Never Too Old... (Curb)
60  1  8  GARY STEWART - An Empty Glass (HighTone)
59  17  2  THE SANDERS - Grandma's Old Wood Stove (Airborne)
56  23  2  CHARLIE DANIELS BAND - Cowboy Hat In Dallas (Epic)
50  14  2  GLEN CAMPBELL - More Than Enough (MCA)
47  2  6  MARIE OSMOND - I'm In Love And He's In Dallas (Capitol/Curb)
42  3  5  BURCH SISTERS - I Don't Want To Mention Any Names (Mercury)
42  37  1  * BAILLIE AND THE BOYS - She Deserves You (RCA)
40  12  2  WILLIE NELSON - Twilight Time (Columbia)
39  15  2  KEVIN WELCH - Stay November (Warner Bros.)
38  --  7  CEE CEE CHAPMAN & SANTA FE - Gone But Not Forgotten (Curb)
35  35  1  * PATTY LOVELESS - Don't Toss Us Away (MCA)
35  34  1  * HANK WILLIAMS JR./HANK SR. - There's A Tear (Warner Bros./Curb)
32  --  7  LIONEL CARTWRIGHT - You're Gonna Make Her Mine (MCA)
30  8  2  BOBBY VINTON - The Last Rose (Curb)
30  3  2  THE WAGONERS - Help me Get Over You (A&M)
30  21  1  * LONESOME STRANGERS - Goodbye Lonesome, Hello Baby... (HighTone)
30  29  1  * BILLY JOE ROYAL - Tell It Like It Is (Atlantic America)
26  15  1  ROY ORBISON - You Got It (Virgin)
23  16  1  * BUCK OWENS - A-11 (Capitol)
22  1  7  LYNN ANDERSON - What He Does Best (Mercury)
22  4  2  DEAN DILLON - Hey Heart (Capitol)
22  3  2  DAVID ALLAN COE - Love Is A Never Ending War (Columbia)
21  4  2  FAIRGROUND ATTRACTION - Perfect (RCA)
20  2  1  * LISA CHILDRESS - Old Familiar Feelin' (True)

*Debut in Up & Coming.

Dropped: #30-Hank Williams, Jr., #31-Patty Loveless, #32-Stattlers, #36-Baillie & Boys, #37-Jo-El Sonnier, #39-Judds, Canyon, Carrie Davis.

TOP REQUESTS

ALABAMA
DWTY YOAKAM
RANDY TRAVIS
DAN SEALS
EARL THOMAS CONLEY

LP CUTS

Ricky Van Shelton - Hole In My Pocket
Oak Ridge Boys - Beyond Those Years
Baillie & The Boys - Turning The Tide
Emmylou Harris - Heaven Only Knows
Randy Travis - Written In Stone

INSIDE COUNTRY

And here he is, shamelessly flaunting a Dodgers jacket. It's Chris Olivan of KVBR-Brawley, proudly showing off the Casio he won in the Gavin Report/MJJ Broadcasting sponsored Trivia Contest. Chris is sure this is just the start of a very successful recording career!

AND THOSE CHANGES JUST KEEP COMING...After last week's massive list of changes, we thought that would be it for a while. Wrong! There were more that awaited us this week...Ken Adams has left KVBR-Brainerd, and Henry Thomas is taking over as Music Director...Stewart Byars has been promoted to Music Director at WKWT-Union City...Clif Desmond has been promoted to Program Director at WTRS-Dunnellon. Ken Cameron takes over the music duties...Bill George is once again doing the music at KWDI-Riverside. Lou Lunden will be spending more of her time doing interviews for her show...KACV/FM, a college radio station in Amarillo, is going to be starting an Alternative Country program on the station. "Young Country", with host Robert Duke and will feature artists as diverse as Tracy Chapman, Southern Pacific, The Waterboys and Dwight Yoakam. Good luck!

PROGRAMMERS ARE TALKING A BOUT...Bill LeCato at WKRE-Exmore is getting super response to Fairground Attraction...Jerry Gober at KXSA-

Dermott says the new Patty Loveless record is already doing great for him...

GAVIN SEMINAR. Plans for the Country session at next month's Gavin Seminar are really shaping up. Titled "The Pursuit Of Market Share", it will be moderated by KRAK-Sacramento's Don Langford, and so far the guest speakers include Eric Marshall from WSIX-Nashville, Gavin Contributing Editor Moon Mullins, Bob Young from WXTU-Philadelphia, Hal Smith from KZOU-Little Rock, Bob Guerra from KLAC/KZLA-Los Angeles, CBS's Jack Laneier, Eddie Edwards from KAJA-San Antonio and research expert Jhan Hibier. It's going to be a great session and a great seminar. Don't miss out! Be there February 16-18! More details in next week's Inside Country.

Talk with you next week. The Gavin Country Crew
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</th>
<th>Last Week</th>
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</thead>
<tbody>
<tr>
<td>Dan Seals</td>
<td>Big Wheels In The Moonlight</td>
<td>Capitol</td>
<td>199</td>
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<td>178</td>
<td>17</td>
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<td>11</td>
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<tr>
<td>Earl Thomas Conley</td>
<td>What I'd Say</td>
<td>RCA</td>
<td>192</td>
<td>1</td>
<td>174</td>
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<td>6</td>
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<tr>
<td>Skip Ewing</td>
<td>Burnin' A Hole In My Heart</td>
<td>MCA</td>
<td>194</td>
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<td>169</td>
<td>18</td>
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<td>Kathy Mattea</td>
<td>Life As We Knew It</td>
<td>Mercury</td>
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<td>5</td>
<td>157</td>
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<td>3</td>
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<tr>
<td>Desert Rose Band</td>
<td>I Still Believe In You</td>
<td>MCA/Curb</td>
<td>195</td>
<td>-</td>
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<td>73</td>
<td>9</td>
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<td>Holly Dunn</td>
<td>(It's Always Gonna Be) Someday</td>
<td>MTM</td>
<td>185</td>
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<td>Highway Robbery</td>
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<td>Warner Bros.</td>
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<td>'Til You Cry</td>
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<td>Heartbreak Hill (Reprise)</td>
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<td>167</td>
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<td>47</td>
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<td>Nitty Gritty Dirt Band</td>
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<td>Warner Bros.</td>
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<td>George Jones</td>
<td>I'm A One Woman Man</td>
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<td>10</td>
<td>95</td>
<td>38</td>
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<td>From The Word Go</td>
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<td>George Strait</td>
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<td>Keith Whitley</td>
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<td>RCA</td>
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<td>T. G. Sheppard</td>
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<td>Which Way Do I Go</td>
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<td>Bellamy Brothers</td>
<td>Big Love</td>
<td>MCA/Curb</td>
<td>126</td>
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<td>1</td>
<td>33</td>
<td>67</td>
<td>26%</td>
<td>4</td>
</tr>
</tbody>
</table>

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

Total Reports This Week: 207  Last Week: 197

NEW RELEASES by Lisa Smith & Cyndi Hoelzle

Bakersfield II” Jr. She’s since recorded a great album on Rough Trade Records, and this is her debut Country single. Lucinda is one of those promising young singer/songwriters helping to keep our format fresh and exciting.

JOHN ANDERSON - Lower On The Hog (MCA)
Anderson belts out this working man’s lament. It’s a pretty safe bet that this song won’t be part of George Bush’s Inaugural Celebration.

PATTY LOVELESS - Don’t Toss Us Away (MCA)
Once again, Gavin’s golden-earned programmers were quick to pick this cut out of the album. The simple production makes Patty’s wonderful voice shine through, and the lyrics will strike a chord with many of your listeners.

HANK WILLIAMS JR. WITH HANK WILLIAMS SR. - There’s A Tear In My Beer (Warner Bros.)
Hank Jr. had the good sense to pick a never-before-released song to “duet” with his father. Hank Sr. wrote the song and recorded the demo in 1952 for his friend Big Bill Lister, who found the acetate last year. Through the magic of technology the original recording was cleaned up and Hank Jr. added his vocals and harmonized with his father on the chorus. We hear that the video is really something to see.

LUCINDA WILLIAMS - The Night’s Too Long (Rough Trade)
You may have first noticed Lucinda when she appeared on the “A Town South Of

January 20, 1989/Gavin Report
JAZZ NEW RELEASES

BECOMING BECAME - DAN BALMER (CHASE MUSIC GROUP)
Tom Grant's guitarist Dan Balmer picked the perfect time to release Becoming. Became--since early January is traditionally a time when programmers feel a drought in jazz/AA new releases. More AA than jazz, Balmer's wandering style is a bit reminiscent of Jay Azzolina's Antilles debut. But when Balmer concentrates on the melody of the compositions, that's when the excitement builds. Check out "The Hard Way". It's very bluey, complete with heavy uptown horn arrangements. And by the four minute mark, things build in a big way. "Stacey" leans in the same direction. Admittedly, BB cats to AA, with only a slight nod toward jazz stations comfortable with drifting away from the acoustic sound. At times Balmer does take the gloves off, losing the layering effects on his guitar and bordering on rock leads. And that's good, because having seen Mike Stern recently, there's certainly an audience for more adventurous and harder-sounding guitarwork. Also listen to the title track, plus "Wish You Were Here," and the uptempo "Nieces And Nephews." If new releases are lean, give Dan a shot.

PACIFIC RIM - CHI (PRO JAZZ)
Tom Chase and Steve Rucker formed Chi out of their fascination with Eastern thought and the Pacific islands. So it's probably for that reason that the track "Little Island (Sweet Sea)" surfaces as Chi's most sincere composition. Both Tom and Steve have had fruitful careers in film scoring, commercials, studio sessions and musical directorships for folks like Ronnie Milsap and Eddie Rabbitt. On songs like the title track, Rucker and Chase easily adapt their inboard synclavier capabilities to perform formidable Adult Alternative sounds. Though less improvisational than, say, Michael Colina, "A Sudden Breeze," and "Carolyn" also sound fine. On "Zuma" and "Boomerang," Chi mixes things up a bit with a little more tempo.

COLLECTION - DAVE GRUSIN (GRP)
Here's a couple of ten-year retro-spectives by an unlikely pair of artists--Dave Grusin and Kitaro. Although both sit on polar ends of the Adult Alternative music spectrum, Grusin and Kitaro are important contributors to this relatively new format. On Grusin's Collection, themes from Tootsie, St. Elsewhere and On Golden Pond capsize Dave's cinematic contributions. Both the live Budokan track, "Serengetti Walk" and "Mountain Dance" have aged well. For fans of Japanese progressive music (spanning from the Sadistic Mika Band of the seventies to Riuichi Sakamoto's recent stateside release, Neo Geo), Kitaro has been a meditative force all along. This double CD set contains three new tracks, the most worthwhile being "Dawn/Rising Sun" and "Song For Peace."

WATERMARK - ENYA (GEFFEN)
This record is as awesome as anticipated. It opens the title track, a fine instrumental piece, followed by "Cursum Perficio," which is almost operatic by its vocal construction. Then out of nowhere, a clarinet solo garnishes the next track, "On Your Shore." That diversity typifies the beauty of this release. Artistically,
JAZZ NEW RELEASES

albums like Watermark blaze their own creative trails. Listening to Enya reminds you that the more synthesized and electronic music generally becomes, the greater the impact for music that leans in a more organic direction. So as society speeds pace on its technological treadmill, voices from ages past cut through with amazing clarity. With Watermark it's still not entirely that simple. Like the movie Bladrunner, Enya's ancient perspective mingles with a space age setting. Track for track, Watermark is a virtual "pick 'em" for Adult Alternative. It's that good.

SLICE OF LIFE - FREE FLIGHT (CBS)
Much like Dream Patrol, the members of Free Flight have so many impressive musical credentials it would take this whole review to list them. Yet unlike most studio aggregations who form bands, Free Flight takes their message on the road--quite often blowing their headliners off the stage. Flutist/leader Jim Walker spent fifteen years as first chair flute with the Los Angeles and the Pittsburgh Philharmonic Orchestras. Mike Garson has played with Stanley Clarke and Chick Corea, and I even saw him playing piano with David Bowie and The Spiders From Mars on Halloween night in 1972! It's difficult to pin a title on SOL's sound. Because their virtuosity is so pervasive, they can play literally any form they please. Although the main airplay tracks on the album are the first two, "Uptown" and "Slice Of Life," "Mo's Art" is the kind of song that will bring the heaviest phone reaction. Free Flight is augmented by bassist Jim Lacefield who has played with Dizzy Gillespie and Cher. Drummer Ralph Mumphrey has recorded with folks like Frank Zappa, Al Jarreau and the late great Don Ellis and his big band. Quite a collection of super accomplished musicians!

From The Crescent City To Music City
Rounder Has The Record For You

TONY DAGRADI
Dreams Of Love

TONY DAGRADI
Dreams of Love

New Orleans' ace sax man's Rounder debut.

GAVIN JAZZ:
35*-21*

RUSS BARENBERG
Moving Pictures

RUSS BARENBERG
MOVING PICTURES

Nashville's super smooth guitarist is recording for Adult Alternative formats.

ADULT ALTERNATIVE:
44*-41*

FOR SERVICE OR RE-SERVICE: CALL BRAD PAUL/ROUNDER RECORDS 617-354-0700
MOST ADDED

1. COLLECTION - DAVE GRUSIN (GRP)
2. MARIONETTE - JOE LoCASCIO (CHASE MUSIC GROUP)
3. DUETS - CARLA BLEY/STEVE SWALLOW (ECM)
4. BECOMING BECOME - DAN BALMER (CHASE MUSIC GROUP)
5. GREETINGS FROM NEW YORK - THE SOS ALL STARS (CHASE MUSIC GROUP)

TOP TIP

TOM HARRELL STORIES (Contemporary)

Jazz radio keys in on Harrell's fine improvising talents -- debut at #38.

RECORD TO WATCH

DAN BALMER BECOMING BECOME (CHASE MUSIC GROUP)

Tom Grant's guitarist takes full advantage of the slow early-January release schedule.

CHARTBOUND

ROBERTA FLACK (ATLANTIC)
CHRIS Mcguegor (VENTURE/VIRGIN)
CHI (PRO JAZZ)
*DAVID KNOPFLER (CYPRESS/A&M)
RUSH HDUR (GAIA)

JACK McDUFF (MUSE)
* DAN BALMER (CHASE MUSIC GROUP)
* MINGUS DYNASTY (SOUL NOTE)
* DAVE GRUSIN (GRP)

* DDN HARRISS (SONIC ATMOSPHERES)
* CARLA BLEY/STEVE SWALLOW (ECM)
* JOE LoCASCIO (CHASE MUSIC GROUP)

Caldwell Plus (MCA Master Series)

Dropped: #27 Diane Schuur, #38 BIRD Soundtrack, #45 Steve Miller, #46 Moe Koffman, #47 Rodney Franklin, #49 F. Hubbard & W. Shaw, #50 Checkfield, Al Cohn.

*Debuts in chartbound
LET'S BREAK WINDOWS

The French Laundry

(CYPRESS YD0124)

CD ON YOUR DESK NOW!!!

AVAILABLE ON CYPRESS RECORDS, COMPACT DISCS & CASSETTES
**MOST ADDED**

1. SLICE OF LIFE - FREE FLIGHT (CBS ASSOC.)
2. BECOMING BECAME - DAN BALMER (CHASE MUSIC GROUP)
3. ANCIENT HEART - TANITA TIKARAM (REPRISE)
4. COLLECTION - DAVE GRUSIN (GRP)
5. FREEWAY PHILHARMONIC (SPINDLETOP)
6. TIMES LIKE THESE - GARY BURTON (GRP)

---

**TOP TIP**

**DO'AH**

WORLD DANCE

(GLOBAL PACIFIC/CBS)

Climbs an impressive 22 notches to #37.

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**RECORD TO WATCH**

**TANITA TIKARAM**

ANCIENT HEART (REPRISE)

A young singer who appeals to both younger and older demos. Tania Tikaram's debut was co-produced by Rod Argent (of Argent) and Peter Van Hooke, who worked with Van the Man.

---

**CHARTBOUND**

*TANITA TIKARAM (REPRISE)
*DAN BALMER (CHASE MUSIC GROUP)
*FREE FLIGHT (CBS)
TONY GUERRERO (WHITE LIGHT)
*FREEWAY PHILHARMONIC (SPINDLETOP)

---

*CARLA BLEY/STEVE SWALLOW (ECM/POLYGRAM)
*HEATH HAMILTON (CHAPEL)
*DAVE GRUSIN (GRP)
*BARBI BENTON (TAKOMA)

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**FREEWAY PHILHARMONIC (SPINDLETOP)**


---

*CARLA BLEY/STEVE SWALLOW (ECM/POLYGRAM)
*HEATH HAMILTON (CHAPEL)
*DAVE GRUSIN (GRP)
*BARBI BENTON (TAKOMA)

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**FREEWAY PHILHARMONIC (SPINDLETOP)**


---

*NANCY WILSON (COLUMBIA)
*FAIRGROUND ATTRACTION (RCA)
*GARY BURTON (GRP)
*JOE SCOGGINS (CHASE MUSIC GROUP)

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**FREEWAY PHILHARMONIC (SPINDLETOP)**


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*CARLA BLEY/STEVE SWALLOW (ECM/POLYGRAM)
*HEATH HAMILTON (CHAPEL)
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*NANCY WILSON (COLUMBIA)
*FAIRGROUND ATTRACTION (RCA)
*GARY BURTON (GRP)
*JOE SCOGGINS (CHASE MUSIC GROUP)

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**FREEWAY PHILHARMONIC (SPINDLETOP)**

## MOST ADDED

1. "I'LL BE YOU" - REPLACEMENTS (SIRE/REPRISE)
2. "WORKING ON IT" - CHRIS REA (GEFFEN)
3. "COME OUT FIGHTING" - EASTERHOUSE (COLUMBIA)
4. "HEAVEN'S TRAIL (NO WAY OUT)*" - TESLA (GEFFEN)
5. "DON'T LOOK BACK" - CHARLIE SEXTON (MCA)
6. "YOU GOT IT" - ROY ORBISON (VIRGIN)
7. "IF A TREE FALLS" - BRUCE COCKBURN (GOLD CASTLE)
8. "ONE CLEAR MOMENT" - LITTLE FEAT (WARNER BROS.)

## TOP TIP

RUSH
SHOW OF HANDS (MERCURY/POLYGRAM)

LITTLE FEAT
"ONE CLEAR MOMENT" (WARNER BROS.)

A couple of seventies stalwarts gazing into the nineties.

## RECORD TO WATCH

THE REPLACEMENTS
"I'LL BE YOU" (SIRE/REPRISE)

I know it's a little presumptuous to watch this week's Most Added entry, but watch anyway. The Replacement's time has come. Debut #45.

Editor: Kent Zimmerman

## ALBUM

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## CHARTBOUND

* CHARLIE SEXTON (MCA) "LOOK"
* EASTERHOUSE (COLUMBIA) "FIGHTING"
* TESLA (GEFFEN) "TRAIL"
* BRUCE COCKBURN (GOLD CASTLE) "TREE"
* FINE YOUNG CANNIBALS (IRS/MCA) "CRAZY"
* WINGER (ATLANTIC) "SEVENTEEN"
* ENYA (GEFFEN) "FLOW"
* VIOLENT FEMMES (SLASH/WB) "NIGHTMARES"
* TWINS SOUNDTRACK (RTI) "TRAIN"
* DOKKEN (ELEKTRA) "WALK"
* TANITA TIKARAM (REPRISE) "WORLD"
* GO BETWEEN (CAPITOL) "ANYTHING"
* MELANIE ETHERIDGE (ISLAND) "SIMILAR"
* HUEY LEWIS & THE NEWS (CHRYSLIS) "KEYS"
* ROD STEWART (WARNER BROS.) "CAN'T"

Dropped: #46 Van Halen, #48 Scruffy The Cat, #48 Poison, #50 Fairground Attraction, House Of Lords, New Order, A House.

January 20, 1989 | THE GAVIN REPORT 37
"SEEDS I'VE SOWN" - BROKEN HOMES
(MCA)
Remixed or re-somethinged, "Seeds I've Sown," the highlight of Broken Homes' latest album, reveals a little more of what makes them something truly special. Okay, so what is that special ingredient? It's hard to put into words. Broken Homes is the type of band whose blood cells must contain a certain gene that pushes them down that path of new artist hard knocks. They're a true band in an era of solo artists and frontman personalities -- the kind of band rock 'n' roll fans root for over odds and adversity. We're behind them around here. I'm sure one day we'll be vindicated.

"HEAVEN'S TRAIL (NO WAY OUT)" - TESLA
(GEFFEN)
Like Guns N' Roses, Tesla's massive debut success was stretched out over several months, giving the band time to plan their sophomore effort while the first album was still reaching first-time listeners. Like Cinderella (which I would call a fair comparison point), Tesla seems to have incorporated a bluesy edge to their machine-gun hard rock style. That indeed gives a band like the young Tesla even more musical credibility.

BLAST FROM THE BAYOU - WAYNE TOUPS & ZYDECAJUN
(POLYGRAM)
Though a lot of Gavin programmers aren't strangers to Cajun Zydeco music, perhaps lots of listeners are. When they first hear "Sweet Jolie," maybe they'll flash on the Allman Brothers-type shuffle beat. Whatever rock 'n roll reference point that works could potentially expose what has been driving the Southern region bitty for decades. Blast From The Bayou keeps things familiar with covers of "Tell It Like It Is" and Van Morrison's " Tupelo Honey." Pure uptempo tastes include "Johnny Can't Dance." This is one of Zydeco's rare entries into the major label arena, and it's as good a starting point as any. Next stop: the hard stuff on Rounder and Arhoolie.

"SLOW TRAIN" - DYLAN & THE DEAD
(COLUMBIA)
Two separate trains from the sixties converge onto one track. With the Dead on a radio revival, listener expectation should be high. Apparently the hard part of assembling this record was pleasing the diverse factions that had to be brought together for such an historic coupling. The result is seven Dylan songs, some of which are regularly covered by the Dead in concert. Look for new renditions of "I Want You," "You Gotta Serve Somebody," "Queen Jane Approximately," "Joey," "All Along The Watchtower" and "Knockin' On Heaven's Door."

"RECURRING DREAM" - CROWDED HOUSE
(CAPITOL)
A-ha! A hidden gem on the Tequila Sunrise soundtrack. "Recurring Dream" has a hypnotic guitar chord pattern that, backed with simple backbeat drumming, flows like nothing on their last album. Though I remain a staunch supporter of the last House LP, this track is a winner that deserves much more than being relegated to soundtrack status. Play loud.

MASTERS OF REALITY (DEF AMERICA/GEFFEN)
An interesting test case. In rediscovering a CD of music recorded in the middle '70s do you sometimes find yourself thinking, "Why don't they make records like this anymore?" I'm talking about real drum tones, hard rock with a spacy edge, guitars coming out of cabinets rather than direct boxes and a singer who's not shouting his case to the moon. Producer Rick Rubin's work with the Cult, Danzig and now the Masters seems to revere a seventies rock sound, a style as fully clichéd as sixties psychedelia. Masters Of Reality, on the short instrumental intro, sound a taste like middle era Floyd. Things get crankin' by "Domino." As for the guitar work, the occasional harmony leads keep the music from being conceived as basic metal fare. Listen for yourself. This band from Syracuse has a good thing going.

"DRIVE MY CAR" - DAVID CROSBY (A&M)
Of the four members of CSNY, David Crosby is the one who's apt to experiment with textures and tone poems. Though this opening track is more down a traditional rock highway, the structure is honest and unique. From the album, Oh Yes I Can.

SAMPLE - DESERT ROSE BAND
(MCA/Out)
Though our frequent Album Radio Country recommendations usually fly by unplayed, this fifteen minute taste of music etched by the Desert Rose Band over their last two albums is well worth an ear. Though the song structure on "Running" and "Glass Hearts" may seem foreign to rock n roll radio, John Hiatt's "She Don't Love Nobody" is DRB's hottest prospect. Chris Hillman sings his best since his early Flying Burrito Brothers days with the late, great Gram Parsons. This is music usually absorbed by artists like Springsteen, only indirectly appreciated and promoted on Album Radio.

"STRANGE KIND OF LOVE" - LOVE AND MONEY (POLYGRAM)
I'm anticipating Love and Money's performance at the upcoming Gavin Seminar. Here is an excellent band that, like label-mates ABC, combine a love for classic American R&B with sophisticated songwriting. They are equally at home with a rhythm tempo as they are with a ballad. Dealing in layers, Love And Money orchestrate themselves with confidence and maturity. It's hard to limit Love and Money's potential to Album Radio alone. Mulling over all eight Gavin formats, they have an incredible shot on at least half--Album Radio, Alternative, Top Forty and A/C. It will be a good idea to be aware of this band's impending presence before they hit the American airwaves in a big way. Start with "Halleluiah Man."
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 popstar angst index.

— SOUNDS

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 classics, and we're rarely wrong.

— MELODY MAKER

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

— CASHBOX

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 dissolution and disillusioned, but its tracks are too seductive to be marginally depressing. Highest recommendation.

— DAILY CALIFORNIAN

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

— ALBUM 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

— DAILY CALIFORNIAN
BLISS OUT, BABY!

GIVE GIVE GIVE ME MORE MORE MORE

the single by THE WONDER STUFF

from the debut album THE EIGHT LEGGEI GROOVE MACHINE

Is it any wonder it's new music...
From Polydor Compact Discs, Chrome Cassettes and Records.

Produced by: Pat Collier.

12" single "Give, Give, Give Me More, More, More" has additional tracks not found on the compact disc, cassette or record.

PolyGram

www.americanradiohistory.com
**MOST ADDED**

1. "CONE OUT FIGHTING" - EASTERHOUSE (COLUMBIA)
2. "I'LL BE YOU" - THE REPLACEMENTS (SIRE/REPRISE)
3. "HATE YOUR WAYS" - THE SANDMEN (GARDEN-DENMARK)
4. "IT'S ABOUT TIME" - THE REIVERS (DB/CAPITOL)
5. "SHE DRIVES ME CRAZY" - FINE YOUNG CANNIBALS (IRS/MCA)

**TOP TIP**

VIOLENT FEMMES (SLASH/WARNER BROS.)

Astounding debut inside the top ten.

**RECORD TO WATCH**

**YOUNGBLOOD**

YOUNGBLOOD COMPILATION (ROOART)

This collection of new Australian blood is catching the ears of American Alternative programmers.

**IMPORT/INDIE**

STONE ROSES (SILVERTONE-UK-12) "ELEPHANT"
ANGRY SAMOANS (PVC) "LUST"
GOVERNMENT ISSUE (GIANT) "DAY"
KING BLANK (SITUATION TWO) "BLIND"
DOWNSIDERS (MAMMOTH) "DRIVE"
Volcano Suns (SST) "KEY"
JONATHAN SEGEL (P.A.T./ROUGH TRADE) "RIGHT"
HAPPY HATE ME NOTS (ROUGH TRADE) "MOVE"
THREE JOHNS (CAROLINE) "KING"
DAS DAMEN (SST) "BUG"

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**ALTERNATIVE**

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**CHRISTMASTIME**

Dropped: #27 Royal C.M., #31 That Petrol E., #33 Mudhoney, #48 Fairground A., #49 Skinny P., #50 Voice of B., W. Dixon

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Editor: Peter Standish

January 20, 1989/the GAVIN REPORT

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www.americanradiohistory.com
INSIDE ALBUM
by Kent Zimmerman

CHART CHAT
BRING ON THE ONSLAUGHT. After a soft couple of release weeks, we should be gearing up for rush of new and weighty chart contenders. Take this week's list of Most Added. Out of eight artists, only the late Roy Orbison and the re-formed Little Feat could be considered anything close to a staple Album Radio act. Using that same list, look for sophomores like Charlie Sexton, Tesla and Easterhouse to make a run for playlist room until the next round of superstars grab all the seats.

JOURNEYMEN ACTS ON THE PROWL. Also making early 1989 impact are a core of so-called "journeymen" acts. I would hardly consider these acts newcomers, yet each of their releases tend to be long term world projects. Acts like Bruce Cockburn have been actively recording since the early seventies as have Jon Butcher and Chris Rea. It's certainly nice to see Chris Rea penetrating the American market again. Perhaps your listeners will recall his last hit record, "Fool (If You Think It's Over)" from the 1977 LP, Whatever Happened To Benny Santini. Again, Rea's new album will include trax of his previous out-of-print gem, Dancing With Strangers.

INSIDE ALTERNATIVE RADIO

The Waterboys hold less than a 10% lead in chart points over Lou Reed (whose interview begins on page 12). Lou is a potential #1 album, however the Violent Femmes will be a factor after a spectacular top ten and Top Tip debut! You can count on one hand how many times a record debuts inside the Alternative top ten each year. The Femmes have made immediate impact on Kakie Uch-WRFL, Gil Creel-WTUL, Kevin Byrne-WCDW ("Debuted inside our Top Ten"), Tracy Cooper-WSMU, formerly WUSM ("#1 airplay the first week") and Mark Miller-KABL. Midge Ure is gliding his way up the chart and looking like a Top Five contender. Quietly and diligently, Enya has become one of the fastest growing records on the chart, to the surprise of almost everyone except the listeners. Big Enya requests are reported by Patrick Ferrise-WWVVU, Paul Krieger-KORK ("Loads of curiosity from our listeners"), Mike Summers-KQJN, Scott Carter-KCPR ("People like it"), Ted McEnroe-WBUR ("#3 requested") and Bruce McDonald-WFNX ("#1 requested"). Another record moving fast in the shadows is the Wonderstuff, which is already attracting the attention of Greg Vegas-WXCI, Brian Davis-WDCR, Bill Gruber-WAPS and Kim Saade-WRAS. The Donner Party was rejuvenated this week and is gaining airplay for Bert Schoenfeld-KBVR. Fine Young Cannibals experienced a debut that would have earned them Top Tip honors any week except this one. Pete Jones-KYOS and Jeanne Atwood-WDST say FYC are a big request item. The Replacements relatively "low" debut is deceiving because most records don't even debut on the chart the first week they are added. They take off the following week (e.g. the Violent Femmes). Expect a giant leap next week from the second Most Added Mats. Nitzer (pronounced "night-zer") Ebb lands on the final rung of the chart and are part of a growing trend toward industrial dance music, as witnessed by front 242's entrance into the Top Ten last week. Nitzer Ebb are flowing on the playlists of Gina Galli-WBKY, Andrew Moss-WICB ("Our ICB stinger") and Helen Urriola-WFIT ("Taking off like all our industrial dance music").
INSIDE ALTERNATIVE RADIO

Easterhouse is Most Added, not an easy achievement in light of the competition emerging on the chart. Look for them to make a quick impact too. The Sandmen and Reivers round out the Most Added releases. The Youngblood Compilation, Record to Watch, has been added by a large number of stations over the past two weeks, but spread out over that time - which accounts for their exclusion from the Most Added category. There's plenty of quality Pay It All Back Volume 2, Compilation cuts to choose from and programmers are doing just that. A reminder that the Once again Adrian Sherwood of Tackhead fame emerges from his Southern Studios in London to deliver this long awaited album. Previous Sherwood projects like Singers and Players, African Head Charge and Bim Sherman are a few of the contributors on this latest release. Check out "Billy Bonds," which is named after a famous UK footballer. It deals with Adrian's obsession with the sport. "Prince Far 1" is Sherwood production at it's best - a real feast for the ears. Each track on Pay It All Back Volume 2 is a testament to his great production skills. If you're into CD's, you'll have seven more tracks to play with. If you get the LP, a 20-page booklet comes with it. Either way, play it loud!

ROBERT BARONE

NEW RELEASES

Pay It All Back Volume 2, Compilation
(Nettwerk)

Pay It All Back Volume 2, Compilation
(Nettwerk)

Pay It All Back Volume 2, Compilation
(Nettwerk)

Please, The Pleasure - LEGAL REINS
(Arista)

Please, The Pleasure - LEGAL REINS
(Arista)

Please, The Pleasure - LEGAL REINS
(Arista)

With their sharp snare drum and crying background guitar Legal Reins resemble the recent Liverpool rock sound. The band projects an immense sound for a three-piece and Danny Benatar's vocals are a bright beacon across a spectrum of sound. Legal Reins have perfected the art of creating a chorus hook on "I Really Do," and my favorite track "Wait For Fire Burning." "Jealous Rage" (with its haunting lyrics), "Loving Selfishly" and "I'm Coming Hom" are other stand-outs.

PS

Please, The Pleasure - LEGAL REINS
(Arista)

Please, The Pleasure - LEGAL REINS
(Arista)

Please, The Pleasure - LEGAL REINS
(Arista)

COMEBACK (4.26)

EASTERHOUSE

"EASTERHOUSE came out fighting in our music meeting and took no prisoners. Without a doubt, the BEST release from a new band in 1989. Don't wait, ADD THIS RECORD NOW!"

DOUG CLIFTON, M.D.
KBCO-BOULDER
and money and the best people

LR: Her veins with the

KZ: Once you climb into the hole, it's difficult to climb back out.

LR: It's hard for people without education or some kind of break to even get a job and function. We're not even starting at zero; it's like starting at minus.

KZ: You mention the drug and needle thing. The first band I'd ever heard do a drug song was the Velvet Underground. It was during the hippy-dippy era when we had a recreational attitude towards drugs. You were kind of the antithesis of that. If you mention drugs on this record, how is that different from when you were writing songs like "Heroin"?

LR: I don't know. It's hard to remember. I was writing about people I saw and knew. "Heroin" certainly wasn't a pro-drug song. Is there anything about drugs on this record? Let me think. Oh yes, there's drinking. That's true. I see what you mean. This record has as real point of view about it. The earlier songs left it up to the listener. If, like you, I had been listening to "Heroin," I certainly wouldn't have the slightest idea what song was pro-drugs. It might have been a song about why someone took drugs. But this new album is commenting on these people and saying that it's a negative. Yes, I see what you mean. Now that I think about it, that's true. Same thing with drink. "The liquor flows through her veins with the force of a gun/Leaving her running in cycles and helpless." Yeah, that's a definite point of view. Of course that might not be true for everybody, but it was for that character.

KZ: You have to look at it from my point of view, listening to you all these years, seeing you come not exactly full circle, but changing.

LR: There have been a number of points of view. As far as applying them to characters, the two people in "Endless Cycle," it's interesting. That song follows "Dirty Blvd.," which is about the kid. "Endless Cycle" is about the parents. That marriage is not going to work, and if they do have a kid, you can imagine what's going to happen to it, which is mentioned in the end.

KZ: "There Is Not Time" reminds me that as we approach the 1980s you have to have your wits about you just to get by. There's no time to get screwed up on drugs and other things. You have to have it together. Otherwise, there is no time.

LR: You really do. It's odd. Doing these interviews, I'm struck by the people who are going to hear this. I'm more together than I've ever been. I've had the luxury of time and money and the best people I could find to help me make this record. You don't make a record by yourself, by any stretch of the imagination. I certainly don't. New York is truly collaborative in every conceivable sense of the word. I really depended on the people I worked with to help me realize this record. The writing is something else. The writing took place by myself. I'm very aware of all my backgrounds and the people out there. In composing this album, I spent more effort on the writing of these songs than on anything else. I think it shows. There are a couple of things about me that I came to grips with, came to terms with, that made it all the more possible. Coming to grips with how you write and rewrite in particular. I used to be able to make up a song on the spot with lyrics that would be great just the way they were. I wouldn't have to go through the agony of rewriting. I went through college. I've got a Bachelors of Arts in English. I took creative writing courses, so I'm aware of rewriting. But I never liked to do it because that's the hard part, other than finding the initial idea.

KZ: When Ruben Blades talked about your collaborations—

LR: Oh God!

KZ: He said that the songs were the product of much discussion.

LR: It was interesting because it was his album, so he could determine the subject matter as far as I was concerned. He had to sing it so it was his choice—it had to be what he was interested in. Everything was fair game, so we sat and talked very intensely about lots of things, lots of personal things. I had an anxiety attack from it! At one point I thought I was losing my mind until I saw Ruben, who was sitting in the corner. I asked, "Are you okay?" He said, "I'm having an anxiety attack from all of this." I said, "OH, WHAT A RELIEF! I AM, TOO!" I felt so much better that he was feeling the pressure of it, too. I thought it was just me, that I was getting weird. Even Ruben, who works on fourteen projects in a month, was feeling it. But we got great results. I'm enormously proud of those songs. ("Letter To The Vatican," "Calm Before The Storm" and "Hopes Of The Hold") They went through a hell of a lot of rehearsals back and forth between the two of us. Ruben is incredible! He is so organized, it was a lesson to me.

KZ: That was my next question. Did anything from that collaboration rub off?

LR: It's funny. I can't read my own handwriting. I leave scraps here and there's this book there. We would write something out, then Ruben would take the whole thing, disappear for an hour or two, then he's back with the lyrics all printed out, all in order, my version, his version, two alternate verses, all there, the whole thing. My God! That's just amazing! Then he left and I would get a letter from him. He is rewriting letters. I don't. I never wrote him back. I would always, call him up with ideas, like "Letters To The Vatican," because we had talked and talked about it. Suddenly it came to me, I wrote these ideas out and called him at God knows what hour. He would have written it out and mailed it to me. But me, I call. We should have had a FAX machine. I called, read it to him while he wrote it down and made his changes. That took a period of weeks to finish. He had this idea about this woman and he saw the juke box with wire around it so that when people fought, they wouldn't destroy it. We would talk. How old was the woman in the song? What did she look like? All of this! Of course, he had the perfect playmate. I'm a great one to do that with.

KZ: Do you like fleshing out the characters in your songs?

LR: Oh sure! It's lots of fun. They start to exist and you can visualize them. I think I took the wire away from the jukebox in "Letter From The Vatican." I gave her a cigar. It was a lot of fun. It's not as though we're devoid of humor. Since it was his first English language album, I wanted my contribution to shine.

KZ: Back to New York. "Last Great American Whale" is a pretty unlikely image for someone who usually concentrates on urban settings.

LR: It's thinking when I got this great title, "Last Great American Whale," what could this be about? I got all excited because I was waiting for something. The first verse is the fable about the whale and the Indian chief. I was following it, too. Five rewrites later was how it ended up on the album.

KZ: Actually I'm interested in the actual seed of the song.

LR: I had been embroiiled, in this place where I'd spent some time, in some real environmental clashes that were very ugly and on-going. I was appalled at people who do what they do even though they're supposedly civilized and can count to ten and read. Then they can get physically abusive. When you pour battery acid and transmission fluid into a stream, don't you think that's a bad idea? Don't you think it may be a problem for your neighbor's kid who might walk across the stream or drink from it? What do you think, Jack? I found out what they think. I'm sure that had an impact. That theme occurs in two songs. "Last Great American Whale" has to be an offshoot from those experiences.

KZ: I had to laugh at "Beginning Of A Great Adventure," the song dealing with the doubts about having kids.

LR: Isn't it hilarious? Elsewhere on the album you get a description of having kids in a bad environment. That's in "Romeo Had Juliette" and "Endless Cycle." Lots of friends that I have are going through a period where their wives want to have a kid. And that's what "Beginning Of A Great Adventure" is about. It's completely from the male point of view. This is the other side of the coin. We try to keep an up view of it along with all these doubts. Every single friend of mine who has had a kid, without exception, has loved it. I always ask.

KZ: Do you have any kids?

LR: No. I was sitting in this restaurant in New York where I go and the waiter, who is way younger than me, gives me a cigar. You got a kid? How did this happen? He said, "Well, my wife has been on me for three years. I didn't want a kid. I didn't have the money." Finally I asked, "Well?" He said it the GAVIN REPORT/January 20, 1989

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was the greatest thing he'd ever done. So I was wondering, "Can I be the only male sitting around with these thoughts running around my head?" Whoa! I don't know.

KZ: On the song "Strawman" there's the part about the rock singer who has everything addressing those who have nothing. Isn't it sometimes hard to address a social problem from the wealthy podium of rock 'n roll?

LR: I think of myself as a writer. I know I always get very uneasy when anybody preaches about anything. But that's just me. I get very nervous. That's why I'm glad about U2. I'll get uneasy and they'll do some great rock 'n roll song and I'll feel a whole lot better because there's muscle there. (pauses) But it's odd about records. There's just something odd about records. I don't know. It's not quite like a book. The cult of personality inevitably creeps in somehow. There's also the thing about (whispers) "Is that really true?" The liner notes become more interested in the artist personally than what he's trying to say through the song. I'm not exactly sure why. I'm not sure it's a good thing. It might be great if records were released anonymously. There is a very delicate, tiny line between being preachy and just turning a point of view a little. But on the other hand, for instance, take Jesse Jackson's speech at the Democratic Convention.

KZ: Which you allude to in "Good Evening Mr Waldheim."

LR: What an amazing, astonishing speech! That was one of the greatest speeches of all time! My question was, "Does this common ground include me?" I wonder about that. He talks about common ground. Does it include me?

KZ: Now I'm confused. You seemed critical of Jesse Jackson in that song.

LR: I was.

KZ: Yet you admired the speech.

LR: Absolutely. The song is about that, but I'm not sure I really believe him. Farrakhan really bothers me. His not divesting himself entirely from Louis Farrakhan bothers me just like (Jackson's reference to New York City) "hymetown" bothered me.

KZ: The final song, "Dime Store Mystery" has some fascinating references and images. You mention a philosopher and a mathematician. You hint at a lot of things that could have kept that song going a lot longer.

LR: Where that song fades on the album, in the studio, in real life, it ended maybe two seconds later. I kept as much of it as we could possibly use because I love that song. But it's a song about ideas. It's about questioning some concepts and trying to reach conclusions about them. I had seen Marty Scorsese on TV talking to Ted Koppel about the terrible future regarding The Last Temptation Of Christ. I've seen. When Marty was talking about the movie and his concept of Christ and how he was trying to show what Christ thought when he was on the cross, the doubts and thoughts about divided nature of godly and human animal nature, that was the starting point for "Dime Store Mystery." I was thinking about Andy Warhol dying in that hospital room while the nurse slept, what he must have been thinking in his bed, not being able to move. Dying unattended. What crossed his mind? I was being ironic calling it all a dimestore mystery. I find it a very unsettling song. I really wonder about those things. It's one of the ultimate things to wonder about, along with having a kid. What is human nature? The mystery of life is the grand old topic. Why are we here? How did we get here? What does it all mean? What happens when we die? You know the rest of it. Metaphysics One—there it is, compressed and set to music.

(laughs)

KZ: My tape was blank as to who plays what on the album although someone mentioned Dion singing a part.

LR: On "Dirty Blvd." at the end where you hear the kid fly. When Dion sang, my heart—

KZ: I thought it might have been Bobby King and Terry Evans from Ry Cooder's band.

LR: Lemme tell you! I wanted to get them for this record! Oh God, I love them! Bobby King kills me. Those background vocals...it's hilarious that you mention it, because I played those Ry Cooder records for everybody in the band so they'd hear those background parts. As for Dion, he was upstairs making an album for Arista. I backed him up a couple of times live, which was a thrill for me. We played at the Paul Simon benefit. There was me, Springsteen, Ruben—I was doing the bass part. It was a complete fantasy-come-true for me. He put his arm around me. I admire his voice so much. He was the first white vocalist I'd ever heard in a city that could do those incredible turns. He can still do it standing on his head and (snaps his fingers) he thinks nothing of it. I don't get it. The bass player on that was Rob Wasserman, who cut the Duet album that I sang on. Fred Maher, who was also the drummer, played some Fender bass and Mike Rathke was on guitar. Rob played on twelve of the tracks, bowing his bass on "Dime Store Mystery."

KZ: I think one of the admirable qualities of this record is its simplicity.

LR: The album is as direct as we could possibly make it. For instance, the voice has no effects at all. It's completely dry. I found out that's how I can make my voice sound like my real voice. I wanted a high tech recording of two guitars, bass and drums. We had all kinds of machinery—not that we used it. We certainly felt that the time had come when technology didn't have to be used just because it's there. We should have access if we need it. We had a drum machine sit there for weeks—a really good new one. We used it on one track, as a foot pedal on "Whale." Programs wouldn't have worked. The songs were done live, so they speed up and slow down. You can't preprogram that.

KZ: Do you feel good about the change of labels and all the other changes you may have gone through?

LR: For sure. This is my best album, track by track. When this album was over, it wasn't over because I ran out of time or money. I tried everything until there was no question it was done. We all looked at each other and knew it was over and finished. We really must stop. There's no reason for us to be here. We'd just be kidding each other.

KZ: I understand you worked on a project with (ex-Velvet Underground bassist and violist) John Cale.

LR: We worked on a project for the Brooklyn Academy of Music. They commissioned us to write a couple of songs for Andy Warhol. We'll put that on at St. Anne's Church (which was the site of Andy Warhol's funeral).

KZ: What would be your instant reaction as to Andy Warhol's contribution to the world? You worked with him.

LR: His ideas. His ideas on lots of subjects including what art is.

KZ: I have a similar feeling about what the Velvet Underground accomplished. It was a period in rock 'n roll where not too much art imitated life. A lot of people try it. Few succeed. Sometimes when I listen to music, I feel that if there had been no Velvet Underground, there would be three million musicians selling insurance.

LR: There's the joke that the Velvet Underground didn't sell many records, but everyone that bought one formed a band. I must admit, it's a fun thought.
BEST COUNTRY WJST is searching for a creative personality. Live & play on the world's most beautiful beaches! T&R: Susan Fox, 3101 West Highway 98, Panama City, Fl. 32401. [1/20]

TOP 40 KAGO-Klamath Falls, OR, is looking for an exp'd AT for overnight shift. T&R: George Feola, PO Box 1150, Klamath Falls, OR. 97601. No calls please. [1/20]

COUNTRY KKKD-Redfield, SD, needs a PD who can do p-b-p. Good entry level position in small market. T&R: Steve Kaiser, PO Box 110, Redfield, SD 57469. [1/20]

TOP 40 KHTY (Y93)-Santa Barbara, CA, is looking for a weekend AT. T&R: Scotty Johnson, 1330 Cahuilla, Santa Barbara, CA 93130. [1/20]

WUSB/105-Groton, CT, needs a News Anchor/Reporter w/minimum 2 years exp. for Newsroom. T&R: Joe Lamatt, 100 Fort Hill Road, Groton, CT 06340. [1/20]

NEWS TALK KOMS-Redding, CA, needs a newswoman. Contact: Len Jarvela (916) 221-1400. [1/20]

AOR KKEZ-Fayetteville, AR, needs a morning & middays person w/possible MD duties. Contact: Rick Allen (501) 521-5566. [1/20]

FM COUNTRY KSCS-Dallas/Ft. Worth, TX, needs an afternoon AT w/strong production skills. T&R: Ted Blanck, One Broadcast Hill, Ft. Worth, TX 76103. [1/20]

COUNTRY KFAT-Corvallis, OR, needs part-time ATs. No beginners please. Contact: P.J. Emmerson (503) 753-4593. [1/20]

A/C KIKT/FM-Greenville/Dallas, TX, seeks young, energetic AT for soon-to-be 100,000 k station. T&R: Riccini Blvd, PO Box 1015, Greenville, TX 75401. [1/20]

A/C & COUNTRY KQJM/KQPOX-Havre, MT, needs a full-time News Director. T&R: Greg Glendinning, PO Box 7000, Havre, MT 59501. [1/20]

TOP 40 WHFX-Modesto, CA, is accepting applications for future openings. T&R: Stanton Jay, PO Box 858, Waycross, GA 31502. [1/20]

100,000 WATT TOP 40 in NE Texas needs an AT immediately. Should have good production voice. Well polished beginners welcome. T&R: Steve Bailey, X100/KPFX, PO Box 990, Mt. Pleasant, TX 75455. [1/20]

KKBX/KFLS-Klamath Falls, OR, has an immediate opening for exp'd PD/AT. AM has contemporary Country, FM programs A/C & T&R: Bob Wyne, PO Box 1450, Klamath Falls, OR 97601. [1/20]

COUNTRY KNBA-Vallejo, CA, needs a Reporter w/minimum 2 years exp. for news gathering, writing & airing. T&R: KNBA RADIO, 3267 Sonoma Blvd., Vallejo, CA 94590. [1/20]


A/C KFYR/AM is looking for a morning drive talent. T&R: Dan Bollman, PO Box 1738, Bismarck, ND 58502. No calls please. [1/20]

TOP 40 WNCI has an opening for a morning zoo “sidekick”. Persons should be well versed in playing off of a major player or “zookeeper”. T&R: Dave Robbins, 1 Nationwide Plaza, Columbus, OH 43215, or call (614) 224-9624. [1/20]

TOP 40 KRDF is looking for a competitive, aggressive programmer who can continue our ratings success. T&R: Jim Leary, PO Box 631, 1605 Simpson Lane, Marysville, CA 95901. [1/20]

OLDIES KHYL-Sacramento, CA, needs an experienced PD/AT to do weekends & vacation relief. Contact: Mark Lennertz (916) 865-5636. [1/16]

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 T&R: Jobo: Read My Lips, PO Box 2636, Waco, TX 76702. [1/16]

A/C KUKI AM & COUNTRY KUKY FM needs a Newsnewser ASAP. T&R: Eau Claire, WI 54702. [1/16]

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 9176, Saginaw, MI 48605. [1/16]

A/C KATE needs a PD/morning drive person w/producer programming experience. T&R: Jeff Davis, 5490 Saratoga, Dubuque, IA 52001. [1/16]

TOP 40 KSJO-Modesto, CA, has future f/t & p/t openings. T&R: Rich Richardson, PO Box 1500, Modesto, CA 95353. [1/16]

A/C KDJO-Red Bluff/Redding, CA, has f/t & p/t openings for announcers. Production exp. a plus. T&R: Bob Breck, PO Box 10, Red Bluff, CA 96080. [1/16]

COUNTRY WMBC-Columbus, MS, needs an experienced AT w/production skills. T&R: Russ Reagan, PO Box 707, Columbus, MS 39701. [1/16]

A/C KKRR is looking for a creative morning talent 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. [1/16]

EASY LISTENING/AOR COMBO WMBN/WPZ needs a News Director yesterday. No experience. Come live in beautiful Northern Michigan. T&R: Dennis Martin, PO Box 269, Petoskey, MI 49770. [1/16]

WAXX/WAYV has two openings.
1) Experienced sales rep to sell radio advertising. Position offers established accounts. Send resume to Sales Manager.
2) Opening for copywriter/production person. Previous exp. preferred. Send resume, copy samples & prod. tape to: Director, PO Box 6000, Eau Claire, WI 54702. [1/16]

A/C KLOG needs an air personality w/production skills. Minimum 2 years exp. T&R: Bill Doof, PO Box 30, Kelso, WA 98626. [1/16]

WNBM/FM has a news opening.
1) Experienced writer/announcer at beautiful beach location. Minors encouraged to apply. T&R: Phil Thompson, PO Box 4059, N. Myrtle Beach, SC 29582. [1/16]

VETERAN PD/OM/AT looking for West Coast opp’n in full-service A/C or Country. Strong motivational & programming skills. Very good ratings history. Professional operations only. Formerly KPNW, KUGN, KEED. PHONE: (503) 726-5444 or 485-1120. [1/20]
ENERGETIC, YOUNG, CREATIVE, enthusiastic talent (and too many other adjectives to list), seeks AT position. 

KIM PETERSON: (612) 477-2299 or 340-9000. [1/20]

AT/MD w/lots of on-air experience. Looking in Kansas City for ft gig in A/C or Top 40. HOLY MOLY MULLER. (616) 747-9191. [1/20]

TOP 40/AOR/HOT AC w/5 years exp. 7-mid. Willing, ready & able to relocate. Rated mkt. only. Promo/Production/AT in med. market. JAMMIN' T.J. PATRICK: (904) 236-3078. [1/20]

EXPERIENCED, KNOWLEDGEABLE Country programmer w/19 years in radio seeking stable position. MIKE: (517) 368-5332. [1/20]

8 YEAR PRODUCTION/MG/AT pro available w/2 years P-I exp. Multi-track knowledge, excellent references. Prefer West Coast. J.R.: (509) 582-7910. [1/20]

LADY AT w/3 years exp. looking for pt/p air shift w/ prod. in SF Bay area. Any format. MELISSA (707) 485-0526. [1/20]

HELP! NEW YEAR! New ownership, no job! Prefer SE in A/C, Top 40 or Oldies. RANDY FRAWLEY: (404) 748-5764. [1/20]

TALENTED GRAD SEeks AT/News Anchor/talk host position in small or medium Northern markets. Great voice, will relocate immediately. CHRIS: (612) 699-8979. [1/20]

HARDWORKER, very mature & energetic announcer seeks any size market. Willing to relocate. TERRY: (313) 482-2456. [1/20]

HOT TOP 40 AT w/4 years experience, seeking new challenge. RONNIE: (613) 699-1302. [1/20]

WE CAN DO IT ALL! Husband/Wife team looking to put our abilities to work at your radio station. With my PD/MD/AT/News + exp. and my wife’s managerial exp. together we can put your station on top. Willing to relocate. DAVE: (501) 741-7113. [1/20]

HOT & SMOKIN’ AT w/2 years exp. seeks a position in Top 40 or Urban. MICHAEL: (415) 296-0327 or (702) 594-2856. [1/20]

CAN DO IT ALL! PD/MF/AT at SE Top 40 or A/C. 15 years exp. CRAZY RON: (904) 694-7992. [1/20]

AT W/GOOD PRODUCTION, phones & personal appearances w/great pipes in a no win market. Ready to move up & away to A/C, AOR, Classic Rock, Country, Life or Oldies. Your region, no problem. TOM: (205) 362-9499. [1/20]

LADY AT w/3 years experience, looking for pt/p air shift w/production in SF/San Jose area. Any format. OK. MELISSA: (707) 485-0526. [1/6]

DYNAMIC ANNOUNCER, production animal. Experienced morning host & news man. Seeking NE gig w/room to grow. CHRIS DOWD: (303) 296-3574. [1/6]

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. [1/6]

HARDWORKING, VERY MATURE & energetic announcer seeks any size market. Willing to relocate. TERRY: (313) 482-2456. [1/6]

FEMALE AT seeks any size market. Very mature, team player & ready to take your market by storm. SHARON: (313) 532-5720. [1/6]

TALKSHOW PRODUCER seeks on air gig at medium market AOR/Top 40/AC. 1 1/2 years exp. in major mkt. KEN: (612) 588-9531. [1/6]

VETERAN ROCKER looking for nights or overnights in AOR or Oldies format. DAVE: (815) 933-6779. [1/6]

RECENT B’CAST GRAD seeks AT position in any format in Pacific NW or Northern mkt’s. Mature, funny, intelligent. STEVE: (612) 699-2481. [1/6]

SIX YEAR PRO currently in Chicago/Metro area with strong production skills. Ready to relocate. CALL: (312) 783-3367. [1/6]

HARDWORKING JOCK in no-win revolving market offers great pipes, personality & dedication for Top 40, AOR or Country. JACK FOX: (308) 384-4626. [1/6]

HIP COUNTRY FEMALE morning AT/MD & TV host w/diverse mkt. exp. itching for perk, power & life beyond minimum wage. Call me & let’s make money. (215) 884-0681. [1/6]

MAKE YOUR NEW YEAR HAPPIER, hire me! A/C, Oldies, Top 40 in medium mkt. MD/Operations/ Sports exp. as well. Great prod. ERIC: (316) 662-4486. [1/6]


HARDWORKING BEGINNING DJ who is very likeable, bright & lively. Looking for work. TONY BROWN: (612) 722-5476 or (218) 629-1941. [1/6]

ENERGETIC, ADAPTABLE AT w/interests in copywriting & sales looking for station to hire entry level. Willing to relocate. KEVIN: (612) 522-0344. [1/6]

Send notices of job openings or availables to Natalie Cusenna, c/o Gavin Classifieds, 140 Second Street, San Francisco, CA 94105 or call (415) 495-1990.
Kenny G (vocal by Smokey Robinson) - *We've Saved The Best For Last* (Arista)
A true all-star pair, as one of America's singing legends teams up with one of the decade's top instrumentalists on a tune that's tailor made for both of them. Sure it's got Urban, A/C and Pop appeal, but it's hard to imagine anyone who loves music not loving this song. Expect this one to be around for awhile.

**BANGLES - Eternal Flame** (Columbia)
Simple beauty underscores a melody that's captivating from the very first note. The success Susanna Hoffs and her three partners have fashioned over the past two years has been remarkable. This song, their first ballad, has the power to elevate them to an even higher level of stardom.

**THE FIXX - Calm Animals** (RCA)
Leader Cy Curnin has a gifted way with words and can be equally gifted when it comes to fixin'-up sheen poetry with punctual rhythms and tone-perfect shots of shimmering guitars. From the verbal shorthand of the album's opener I'M LIFE, to the bleak brilliance of DRIVEN OUT, to the rhetorical romanticism of PRECIOUS STONE, to the magnetic animalism of global politics on the title track, CALM ANIMALS, the Fixx return to the more glorious ambition of their earliest albums. Welcome back, guys!

**CARLY SIMON - Let The River Run** (Arista)
Like millions of others, I first heard this when I went to see "Working Girl." It sounded so familiar I wondered if it was on one of Carly's other LPs. Seems mine is not an isolated experience because over the past several weeks, moviegoers have been calling stations to hear it. A memorable song from one of the year's best films.

**LOVE AND MONEY - Hallelujah Man** (Fontana Mercury/PolyGram)
Oh—just another song about a guy who rebels against the executive fast track, leaving the business world and its trappings for a new life. Serious or not, it’s a clever story line, made even better by an outstanding track and superb production by Gary Katz of Steely Dan fame. This debut single is indeed an event! Can't wait to seem 'em perform at next month's Gavin seminar.
DAVE SHOLIN PERSONAL PICK!
1/13/89
Well, it's wintery, so this time around, Dino woos those 'Summergirls' with a romantic ballad that's easy to hear around the clock. Expect widespread appeal for this tremendous melody and production.

JULIAN COPE
"5 O'CLOCK WORLD"
NEW THIS WEEK!!
ALREADY AN MTV BUZZ BIN VIDEO!
EVERYONE’S FAVORITE  
"WORKING GIRL" IS WORKING HER WAY TO THE TOP!

“Let The River Run”  
(Theme From “Working Girl”)

People are already flooding radio & retail with requests for “Let The River Run,” the title song from “Working Girl” by Carly Simon. The critically acclaimed film has grossed over 24 million dollars in only three weeks, and is nominated for 6 Golden Globe Awards including “Best Original Song.” From the Original Soundtrack Album coming soon.

SAVE A SPOT AT THE TOP BECAUSE WE’VE SAVED THE BEST FOR NOW!

“We’ve Saved The Best For Last”  
( Vocal by Smokey Robinson)

Kenny G is at his best. His smash album, Silhouette, is soon to be double Platinum and just earned him a Grammy nomination for “Best Pop Instrumental.” And, his current tour is selling out everywhere. Now the success story continues with the cut radio has already jumped on, “We’ve Saved The Best For Last,” with vocal by Smokey Robinson.

ON JANUARY 23RD, WE’RE WORKING TWO OF OUR BEST  
WHEN YOU PLAY IT, SAY IT!