“HOLDING OUT”

THE NEW SINGLE

HOT OFF HIS SMASH
DUET WITH CHER

FROM THE ALBUM ONE MORE STORY

PRODUCED BY PATRICK LEONARD AND PETER CETERA
## Top 40

### Most Added
- **Debbie Gibson**
  - No More Rhyme (Atlantic)
- **Prince**
  - Batdance (Warner Bros.)
- **Booby Brown**
  - On Our Own (MCA)

### Record to Watch
- De La Soul
  - Me, Myself & I (Tommy Boy)

## Urban

### Most Added
- **Prince**
  - Batdance (Warner Bros.)
- **Bobby Brown**
  - On Our Own (MCA)
- **David Peaston**
  - Two Wrongs (Don't Make It Right) (Geffen)

### Record to Watch
- Troy Johnson
  - The Way It Is (RCA)

## A/C

### Most Added
- **Chris Rea**
  - On The Beach (Geffen)
- **Debbie Gibson**
  - No More Rhyme (Atlantic)
- **Tie for Third**
  - See Page 32

### Record to Watch
- Julia Fordham
  - Comfort Of Strangers (Virgin)

## Country

### Most Added
- **Keith Whitley**
  - I Wonder Do You Think Of Me (RCA)
- **Highway 101**
  - Honky Tonk Heart (Warner Bros.)
- **Willie Nelson**
  - Nothing I Can Do About It Now (Columbia)

### Record to Watch
- Lionel Cartwright
  - Give Me His Last Chance (MCA)

## Jazz

### Most Added
- **Tuck & Patti**
  - Love Warriors (Windham Hill Jazz)
- **Eliane Elias**
  - So Far So Close (Blue Note)
- **Richard Elliot**
  - Take To The Skies (Intima)

### Record to Watch
- Richard Elliot
  - Take To The Skies (Intima)

## Adult Alternative

### Most Added
- **Tuck & Patti**
  - Love Warriors (Windham Hill Jazz)
- **Eliane Elias**
  - So Far So Close (Blue Note)
  - Northern Lights (CBS)

### Record to Watch
- Eliane Elias
  - So Far So Close (Blue Note)

## Alternative

### Most Added
- **Maria McKee**
  - Maria McKee (Geffen)
- **Pussy Galore**
  - Dial M (Caroline)
- **Chris Isaak**
  - Don't Make Me Dream About You (Reprise)

### Record to Watch
- Ultra Vivid Scene
  - "Mercy Seat" (4 AD)

## Acoustic Alchemy

### Most Added
- **Blue Chip**
  - (MCA Master Series)

## Album

### Record to Watch
- Tora Tora
  - "Walkin' Shoes" (A&M)

## Classic Rock

### Record to Watch
- Anderson, Bruford, Wakeman, Howe
  - "Brother Of Mine" (Arista)

### Alternative

### Record to Watch
- Naked Raygun
  - Understand? (Caroline)
FRANK CODY HEADS PYRAMID PROGRAMMING

Frank Cody has been named to head group programming for the Pyramid Broadcasting chain. He will continue to be a partner in Cody/Leach Broadcast Architecture, which Pyramid purchased last year.

Cody has been in the radio industry for 25 years, including in executive positions at NBC and ABC Radio.

"I relish the opportunity to be more directly involved with our own stations," said Cody. "...Richie Balsbaugh and Pyramid Broadcasting are committed to building, supporting and rewarding the greatest programming team for the ’90s and I’m proud to be part of it."

GAVIN REPORT/June 9, 1989

MEMOS FROM THE MASTER

Page 18

Accepts New Post At Reprise

PETER STANDISH

DEPARTS FROM THE GAVIN NEST

Gavin Alternative Radio Editor Peter Standish will be leaving the Gavin Report to accept a promotional/marketing position with Reprise Records. Standish, who joined the magazine full time in August of 1982, developed the successful Alternative section at its inception nearly seven years ago. He was also instrumental in helping launch Gavin Radio Services and the college intern program after ironically serving as its first college intern staffer. Prior to his Gavin career, Peter served as program coordinator at Alternative powerhouse KUSF while attending the University of San Francisco.

Album Editor Kent Zimmerman, Standish’s partner in the Album/Alternative section comments: "This is great news and sad news. I guess I’ll always remember knocking around New York hawking support for this crazy Album/Alternative idea we had. We stayed at the Empire Hotel, sharing a small room by the elevator. Then we drank New Amsterdam beer at McGlades, watching another great rookie, Darryl Strawberry, wonder if things would fly. Gavin was a pamphlet then. Now it’s a magazine of which he’ll always be a part. I look forward to working with Peter as our paths continue to cross in the future."

"You’re only as good as the people you work with, and leaving the close-knit Gavin family is the hardest decision I’ve ever made,” remarked Standish. "Like great music, there’s an intangible quality to the Gavin Report that you can’t put into words. Whatever it is, I know I’ll miss it. I’m excited about joining the talented team at Reprise Records."

Gavin General Manager Lee Michaels adds, “We’ll miss Peter’s enthusiasm for the Alternative field. Upon his departure, I want to assure his Alternative colleagues that his replacement will be equally qualified to head up the department he founded.”

HEADS ALTERNATIVE MUSIC POST

STEVE TIPP TO VP AT COLUMBIA

At Columbia Records, Steve Tipp has been named to the newly created position of Vice President, Alternative Music. Tipp will be responsible for developing, promoting and marketing Columbia’s Alternative music.

Senior VP/Marketing Bob Sherwood said that in looking to expand the company’s alternative commitment, Tipp’s name stood out. “He’s the best, and his desire to take his love of the music and bring it, along with his promotion expertise to a greater level of involvement in the business, happily collided with our need for a special talent in Alternative marketing. Everybody wins.”

Tipp has jumped up the ladder to success quickly. He most recently worked at Warner Bros. for six years. Prior to that he was at I.R.S. His career began when he worked in college radio at KCR-San Diego State University.

"I feel really lucky to have such a terrific opportunity,” he enthused. "Everybody here at Columbia seems really excited and really supportive. I’m psyched!"

THE GAVIN REPORT

NEWS

Cover Story

TUCK & PATTI

Two Music Warriors On A Mission Of Love

TABLE OF CONTENTS

FORMATS

8 TOP 40
26 URBAN CONTEMPORARY
32 A/C
38 COUNTRY
42 ADULT ALTERNATIVE
44 JAZZ
48 ALBUM
49 ALTERNATIVE

COVER STORY

22 TUCK & PATTI

Two Music Warriors On A Mission Of Love

FEATURES

16 ON RATINGS & RESEARCH... by Jhon Hiber
18 P.D. NOTEBOOK by Eric Norberg
18 HEAR & THERE by Shaila Rane
20 BIOFEEDBACK by Ron Fell
30 URBAN PROFILE
37 CLASSIFIEDS by Notalie Cosenza

STARC TALK

Page 20
I DON'T WANT A LOVER

Produced by Tim Palmer.

From the album SOUTHIDE. (838 171-2-4)
LOGAN WAVES GOODBYE TO KBLX

KBLX-Berkeley/San Francisco Music Director and Air Talent Monica Logan has accepted the MD slot at KTWW-The Wave in Los Angeles. Logan steps into the vacancy created when Chris Brodie assumed The Wave's Program Directorship in April. "I really believe in Chris Brodie," said Logan happily. "I believe in her programming formats. I've always been about this music. I feel that I can enhance what Chris is doing." Logan brings a good amount of experience to The Wave's Adult Alternative format. She most recently was interim PD at KBLX for eight months, and before that served as MD and Air Talent. She has also worked Middays at KRLY (now KLTR)-Houston and she was Traffic Reporter at WGCI-Chicago.

MIKE HARRISON PROGRAMS WZLX

Industry veteran Mike Harrison was bitten yet again by the programming bug, and has joined WZLX-Boston as Program Director. Harrison most recently was co-owner of talk station WSPR-Springfield, MA. "This is not work, this is a passion," said Harrison of his decision to program rather than live on the profits he acquired by selling WSPR. "Album radio has a future as well as a past. I seem to pop up when it's at a crossroads." Harrison has enjoyed success in each of his various endeavors. He coined the term AOR during his days at Radio and Records. Upon leaving R&R he formed Goodphone. Communications which he still runs. His most recent success, along with

WYSP PD ROBERTS RESIGNS/BLOOM REHIRED

Deciding that he is more comfortable in the Top 40 and A/C arenas, John Roberts, PD of Classic Rock WYSP-Philadelphia has announced his resignation. "A few weeks ago I came to the conclusion that it would be in my best interest to find a format situation more compatible with my philosophies," said Roberts of his decision. Roberts has had Top 40 success at KEGI-Dallas and A/C success at WLLT-Cincinnati. He says he's studying his options and is giving thought to consulting. The resignation is effective immediately. Roberts can be reached at WYSP at 215-668-9460 or directly at 215-667-7190. The new Operations Manager at WYSP is Rich Bloom. Bloom was PD at WYSP from 1985 to 1988 and, according to GM Ken Stevens, "Programmed WYSP to record numbers." He has most recently been a consultant with Media Strategies, who count WYSP as a client. "It was an extremely difficult decision to leave Media Strategies...but it was an easy decision to join Infinity," said Bloom. Media Strategies remains WYSP's consultant service.

KFOG-FOGGED IN

Evans Picks M. Dung as MD

KFOG-San Francisco's new Program Director Pat Evans has promoted afternoon drive personality M. Dung to Music Director. Dung has been at the station for six years, the first four as morning show host. He also produces and hosts the KFOG Sunday night "Idiot Show."

"Once you talk to him you're not going to need anything from me," said Evans. "He's extremely interesting and has got a wonderful personality. "I'm excited," said Dung. "This is going to be big challenge and a great career move. It'll be great to work with Pat!"

Meanwhile, KFOG's AM sister station KNBR/AM is feeling the effects of its takeover by parent company, Susquehanna Radio Corp. Fired last week were: Sports/Talk host Dave Newhouse, Midday deejay C.J. Bronson and News Director Gene D'Accardo. Newhouse has been replaced by KNBR Sports Reporter Ralph Barbieri.

RADI-O-rama RADI-O-RA

Congratulations to Kim Amidon who has been promoted to Asst. MD at KOST-Los Angeles... McDonald Broadcasting WWFZ-Petosky, MI PD Dennis Martin is leaving the station to join the company's sister A/C WKKP-Lansing. At WWFZ, Rhonda Hart will step up to PD and Blaine Fowler has been promoted to MD...Special guest at the Emmis Corporate meetings was comedian Jay Leno, who was flown to Palm Springs on the company's corporate jet to entertain the troops for two hours... George McFly of the great name has left X-100-San Francisco to join WAV-VA-Washington, DC. That leaves X-100's new PD Bill Richards looking for two full-time jocks... Former Hitmakers VP/Senior Editor Mike Schaefer can be reached at 213-934-9288... Gavin's Annette M. Lai visited Tinseltown last weekend (6/1-4) and came back with these tidbits: Power 106's morning crew Jay Thomas has been hit with a new format...Station is pressing the airwaves..."
“RAIDERS MARCH”

MUSIC COMPOSED AND CONDUCTED BY JOHN WILLIAMS

From the Warner Bros. Original Motion Picture Soundtrack album and the Paramount film
INDIANA JONES AND THE LAST CRUSADE

"Raiders March" Produced by John Williams
Soundtrack available on LP, Cassette and Compact Disc
(1/4/2-25883)

station. They now have the potential to reach over half of Idaho's population... ALTER-ATIVE CHANGES: Chris Bergen is MD at WTSR-Trenton...New MD at WPRB-Princeton is Ethan Stein...Matt Fisher does double duty as PD and MD at WVKR-Poughkeep- sie...At Top 40 KFTZ-Idaho Falls the new OM/PD is Rich Summers. Mindy Kary is the new MD. Ron O'Brien is leaving the MD position at KATS-Yakima to do weekends at KMJK-Portland, OR. Afternoon personality Dave Nelson will take over the vacant spot...At KZ103-KCIZ/FM, J.L. Fisk has exited to program WKJN-Baton Rouge, LA. Rich Alan takes over as MD immediately...New morning sidekick/Newsperson at 100KH1-Ocean City, MD is Dave Donovan who joins the Hitman and Company from WAMS-Wilmington/Philadelphia. Dave will also do fill-in air work...Q107-Washington, DC Air personality Danny Wright is the new host of the Q107/DC 20 Dance Club. It runs every Friday at Midnight...CREATIVELY SPEAKING: Maura Bray, Eric Davis, Laura D'Eustachio and John Kublak comprise the new Creative Services Department...New PD at KG8-West Monroe, LA is 10-year station veteran Joe B. (JJ) Hughes. Promotion Director is Dannie Jack...Fearlessly I'll take Detroit in seven with Isaiah Thomas as series MVP...

LEON ROCKS TO DC

Ed Levine, Program Director of KLOL-Houston, is moving to Washington, D.C. to program Infinity station WJFK. Infinity courted Levine when the PD position at WXRR-New York came open recently, but opted to transfer former WJFK PD Mark Chernoff to its New York outlet. A deal to bring Levine in to program WJFK was sealed shortly after.

Levine leaves KLOL at a time when, according to current trends, the station is poised to rack up some of the biggest numbers in its history. Conversely, WJFK is struggling with a .9 share.

"The thing that excites me is that it's been eleven years since I worked at a station that...needed to be taken from the bottom up," he said.

Before his short stint at KLOL, Levine worked as OM at WPPX-WTRY-Albany, and at WAQX-Syracuse.

BIRTHDAYS

Compiled by Diane Rufer

Our Best Wishes and HAPPY BIRTHDAY to:

Bill Lucey, X100-San Francisco, CA 6/11
Gary Downs, KUCI-Irvine, CA 6/11
Graham Russell (Air Supply) 6/6/11
John Bryant, G98-Portland, ME 6/12
Ann Walters, WFMG-Goldsboro, NC 6/12
Terry Dee, KHSN-Coos Bay, OR 6/12
Brian Delp, KCND-Bismarck, ND 6/12
Rale E. Carlos (Cheap Trick) 6/12
Brian Beck, KTHO-So. Lake Tahoe, CA 6/13
Ross Winters, LG73-Vancouver, BC 6/13
Pat McGowan, WQID-Biloxi, MS 6/13
Charlie Minor, A&M Records 6/14
Linda Kirishijian 6/14
Paul McKnight, CKYY-Vancouver, BC 6/14
Dennis Martin, WWPG-Petoskey, MI 6/14
Boy George 6/14
John Monds, WUSL/WM-Philadelphia, PA 6/15
Mike Richards, KKKH-Minot, ND 6/15
Stevie Rocker, WBFR-FM-Myrtle Beach, SC 6/15
Waylon Jennings, Russell Hitchcock (Air Supply) 6/15
Harry Nilsson 6/15
Suzanne Berg, Elektra Records 6/16
Rob Sisco, Jaza Inc 6/16
Jim Martin, WMFM-Youngstown, OH 6/16
Brian Emery, WMTR-Morristown, NJ 6/16
Gino Vannelli, Billy "Crash" Craddock 6/16
Mark Anthony, WWUF-Waycross, GA 6/17
Barry Manilow, Gregg Rolie, Russell Smith 6/17

BIRDS

Our CONGRATULATIONS to DAVID COLEMAN, Regional Promotion Manager for MCA Records, and his wife, CATHERINE, on the birth of their first child, daughter, CAROLINA. Born May 31st, weighing 7 lbs, 9 oz.

WEDDINGS

Our WEDDING BELLs are ringing for MONTE HAMILTON, Music Director of WJZM-Clarksville, TN and TERESA PAIN on June 10th...

...WEDDING BELLs rang on June 3rd for MARGARET GIBSON and DR. GEORGE WESLEY. The happy couple are honeymooning at Lake Louise, Canada. Our CONGRATULATIONS and Best Wishes to all.

Epic Records latest sensation, Roachford, recently showcased their talents in San Francisco at Boz Scaggs' hot spot, Slim's. Shown rockin' backstage are l-r: Epic's Robin Silvia, Gavin's Ron Fell and Annette M. Lai, KMLE's Keith Naftaly, Andrew Roachford, Epic's Larry Douglas and KMLE's Hosh Gureli.
It's June!

THE CURE
"Fascination Street"
from the GOLD Disintegration album.
GAVIN TOP 40: UP & COMING 77/9
BILLBOARD POP SINGLE: 54*-46*
GAVIN ALBUM: 15*-11*
BILLBOARD LP: #12

ACTION:
KITY ADD 92X ADD KKBQ 4-2 H
KBKE 13-10 WZYP ADD WPST D-39 H
K106 2-7 H WKRL ADD KF95 ADD
KKXL ADD PRO/FM D-34 WXKS DIB-31
Y100 24-21 KWYX ADD WNVZ 24
KBQ 23-15 KMOQ ADD
WGH 23 KCPX 35-33 KWOD 33-29

10,000 MANIACS
"Trouble Me"
from the Blind Man's Zoo album.
GAVIN TOP 40: UP & COMING 78/14
BILLBOARD POP SINGLE: D-98*
GAVIN A/C: 36*-31*
GAVIN ALBUM: #8 • BILLBOARD LP: 34*-23*
VIDEO: VH1-5 STAR VIDEO • MTV-MED

MAJOR ADDS: WZOU, WPFR
ACTION: WXKS 25-21, WPST 38-31
Y97 33-28, WERZ 38-31

SIMPLY RED
"If You Don't Know Me By Now"
from the A New Flame album.
GAVIN TOP 40: 25*-19*-11*
BILLBOARD POP SINGLE: 23*-17*
R&R CHR: 17*-10*
GAVIN A/C: 14*-4*-1*
BILLBOARD LP: 44*-36*
VIDEO: VH1 - HEAVY

Another Clever ad...from Elektra Cassettes, Compact Discs and Records

© 1989 Elektra/Asylum Records, a Division of Warner Communications Inc.
the GAVIN REPORT

MOST ADDED

DEBBIE GIBSON (124)
(Atlantic)

PRINCE (117)
(Warner Bros.)

BOBBY BROWN (86)
(MCA)

DONNY OSMOND (68)
(Capitol)

REAL LIFE (45)
(Curb/MCA)

RECORD TO WATCH

DE LA SOUL
Me, Myself & I
(Tommy Boy)

Tribute to the three most important people in the world moves 22-15 at Q106/San Diego, 35-29 at KWSS/San Jose and #1 for the second week at KMEL/San Francisco.

Certified

LOVE AND ROCKETS
So Alive
(Beggars Banquet/RCA)

GREAT WHITE
Once Bitten Twice Shy
(Capitol)

Certified

TOP TIP

KARYN WHITE
Secret Rendezvous
(Warner Bros.)

Widespread appeal is just one of the secrets to Karyn’s success. This Top 20 Urban Contemporary track has already compiled a 21% Top 40 Hit Factor.

RECORD TO WATCH

DE LA SOUL
Me, Myself & I
(Tommy Boy)

Tribute to the three most important people in the world moves 22-15 at Q106/San Diego, 35-29 at KWSS/San Jose and #1 for the second week at KMEL/San Francisco.

Chartbound

BOBBY BROWN - On Our Own (MCA)
WANG CHUNG - Praying To A New God (Geffen)
JEFF HEALEY BAND - Angel Eyes (Atlantic)
*DEBBIE GIBSON - No More Rhyme (Atlantic)
WIRE
EARDRUM BUZZ
AN ALTERNATIVE RADIO SMASH!
GAVIN ALTERNATIVE: #7 • R&R NEW ROCK: #2
BILLBOARD MODERN ROCK: #5
NOW CROSSING TOP 40!
CATCH THE BUZZ ON ENIGMA/MUTE
7 75520-0/3 • 7 75040-4

NOTHING HAS BEEN PROVED.
Dusty Springfield.

DUSTY SPRINGFIELD.
Nothing has been proved.
AN A/C SMASH READY TO CROSS TOP 40!
GAVIN A/C: 37*-28*
R&R A/C NEW & ACTIVE
From The Soundtrack Of The Smash Miramax Film
SCANDAL
ON ENIGMA
7 73042-4/7
Written and Produced By THE PET SHOP BOYS.
Co-Produced And Mixed By JULIAN MENDELSOHN.

MOJO NIXON & SKID ROPER
DEBBIE GIBSON IS PREGNANT WITH MY TWO HEADED LOVE CHILD
PREPARE FOR MOJO HYSTERIA!!!
ON ENIGMA
7 73335-1/2/3
<table>
<thead>
<tr>
<th>Reports</th>
<th>Adds</th>
<th>On</th>
<th>Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>123</td>
<td>7</td>
<td>45</td>
<td>71</td>
</tr>
<tr>
<td>120</td>
<td>36</td>
<td>61</td>
<td>23</td>
</tr>
<tr>
<td>118</td>
<td>29</td>
<td>74</td>
<td>15</td>
</tr>
<tr>
<td>117</td>
<td>117</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>109</td>
<td>11</td>
<td>26</td>
<td>72</td>
</tr>
<tr>
<td>105</td>
<td>66</td>
<td>28</td>
<td>9</td>
</tr>
<tr>
<td>104</td>
<td>3</td>
<td>53</td>
<td>48</td>
</tr>
<tr>
<td>102</td>
<td>13</td>
<td>47</td>
<td>42</td>
</tr>
<tr>
<td>98</td>
<td>28</td>
<td>66</td>
<td>4</td>
</tr>
<tr>
<td>94</td>
<td>15</td>
<td>46</td>
<td>33</td>
</tr>
<tr>
<td>89</td>
<td>13</td>
<td>48</td>
<td>28</td>
</tr>
<tr>
<td>85</td>
<td>11</td>
<td>65</td>
<td>9</td>
</tr>
<tr>
<td>78</td>
<td>14</td>
<td>56</td>
<td>8</td>
</tr>
<tr>
<td>77</td>
<td>9</td>
<td>46</td>
<td>22</td>
</tr>
<tr>
<td>72</td>
<td>44</td>
<td>27</td>
<td>1</td>
</tr>
<tr>
<td>71</td>
<td>34</td>
<td>24</td>
<td>13</td>
</tr>
<tr>
<td>69</td>
<td>7</td>
<td>54</td>
<td>8</td>
</tr>
<tr>
<td>69</td>
<td>27</td>
<td>42</td>
<td>--</td>
</tr>
<tr>
<td>65</td>
<td>41</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>6</td>
<td>55</td>
<td>3</td>
</tr>
<tr>
<td>60</td>
<td>13</td>
<td>33</td>
<td>14</td>
</tr>
<tr>
<td>56</td>
<td>35</td>
<td>16</td>
<td>5</td>
</tr>
<tr>
<td>53</td>
<td>11</td>
<td>29</td>
<td>13</td>
</tr>
<tr>
<td>53</td>
<td>22</td>
<td>25</td>
<td>6</td>
</tr>
<tr>
<td>50</td>
<td>8</td>
<td>12</td>
<td>30</td>
</tr>
<tr>
<td>46</td>
<td>13</td>
<td>30</td>
<td>3</td>
</tr>
<tr>
<td>44</td>
<td>26</td>
<td>18</td>
<td>--</td>
</tr>
<tr>
<td>43</td>
<td>2</td>
<td>25</td>
<td>16</td>
</tr>
<tr>
<td>42</td>
<td>8</td>
<td>7</td>
<td>27</td>
</tr>
<tr>
<td>42</td>
<td>42</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>41</td>
<td>3</td>
<td>30</td>
<td>8</td>
</tr>
<tr>
<td>34</td>
<td>8</td>
<td>18</td>
<td>8</td>
</tr>
<tr>
<td>33</td>
<td>30</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>31</td>
<td>8</td>
<td>21</td>
<td>2</td>
</tr>
<tr>
<td>31</td>
<td>18</td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td>30</td>
<td>--</td>
<td>20</td>
<td>10</td>
</tr>
<tr>
<td>29</td>
<td>2</td>
<td>14</td>
<td>13</td>
</tr>
<tr>
<td>26</td>
<td>1</td>
<td>16</td>
<td>9</td>
</tr>
<tr>
<td>26</td>
<td>2</td>
<td>17</td>
<td>7</td>
</tr>
<tr>
<td>25</td>
<td>13</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>25</td>
<td>--</td>
<td>23</td>
<td>2</td>
</tr>
<tr>
<td>23</td>
<td>2</td>
<td>6</td>
<td>15</td>
</tr>
<tr>
<td>23</td>
<td>--</td>
<td>22</td>
<td>1</td>
</tr>
<tr>
<td>22</td>
<td>21</td>
<td>--</td>
<td>1</td>
</tr>
<tr>
<td>21</td>
<td>1</td>
<td>6</td>
<td>14</td>
</tr>
<tr>
<td>20</td>
<td>3</td>
<td>16</td>
<td>1</td>
</tr>
</tbody>
</table>

CHICAGO - We Can Last Forever (Full Moon/Reprise)
WINGER - Headed For A Heartbreak (Atlantic)
SWEET SENSATION - Hooked On You (Atco)
* PRINCE - Batdance (Warner Bros.)
BENNY MARDONES - Into The Night (Polydor/PolyGram)
DONNY OSMOND - Sacred Emotion (Capitol)
QUEEN - I Want It All (Capitol)
KARYN WHITE - Secret Rendezvous (Warner Bros.)
ANIMOTION - Calling It Love (Polydor/PolyGram)
PETER GABRIEL - In Your Eyes (WTG/CBS)
THE CULT - Fire Woman (Sire/Reprise)
MICA PARIS - My One Temptation (Island)
10,000 MANIACS - Trouble Me (Elektra)
THE CURE - Fascination Street (Elektra)
MICHAEL DAMIAN - Cover Of Love (Cypress/A&M)
L.L. COOL J - I'm That Type Of Guy (Def Jam/Columbia)
SWING OUT SISTER - Waiting Game (Fontana/PolyGram)
TOMMY PAGE - A Zillion Kisses (Sire/Warner Bros.)
CUTTING CREW - Between A Rock And A Hard Place (Virgin)
PAUL PESCO - The Politics Of Love (Sire/Warner Bros.)
THE JACKSONS - Nothin' (That Compares 2 U) (Epic)
JODY WATLEY (featuring ERIC B. and RAKIM) - Friends (MCA)
KEVIN RAILEIGH - Moonlight On Water (Atlantic)
38 SPECIAL - Comin' Down Tonight (A&M)
PAUL PESCO - - In My Eyes (LMR)
HOLLY JOHNSON - Love Train (UNI/MCA)
* ANDREAS VOLLEWEIDER - Dancing With The Lion (Columbia)
PAJAMA PARTY - Yo No Se' (Atlantic)
DE LA SOUL - Me, Myself & I (Tommy Boy)
* WHITE LION - Little Fighter (Atlantic)
R.E.M. - Pop Song '89 (Warner Bros.)
BILLY SQUIER - Don't Say You Love Me (Capitol)
* KING SWAMP - Is This Love? (Virgin)
SCOTT GRIMES - I Don't Even Mind (A&M)
* SA-FIRE - Gonna Make It (Cutting/Mercury/PolyGram)
WAS (NOT WAS) - Anything Can Happen (Chrysalis)
GRAYSON HUGH - Talk It Over (RCA)
VANESSA WILLIAMS - Darlin' I (Wing/PolyGram)
DEPECHE MODE - Everything Counts (Sire/Reprise)
SARAYA - Love Has Taken Its Toll (Polydor/PolyGram)
ROY ORBISON - She's A Mystery To Me (Virgin)
WHISTLE - Right Next To Me (Select)
X - Wild Thing (Curb)
* AIRKRAFT - Midnight Confessions (Premiere)
TKE - You Are The One (Warner Bros.)
RAIN PEOPLE - A Little Bit Of Time (Epic)

DROPPED: #30-Howard Jones, #35-Jody Watley (Real), Crack The Sky.
HENRY LEE SUMMER

"Hey Baby"

R&R CHR BREAKER-BOUND 144/20
GAVIN TOP 40 39*-36* 219/22
Q102 15-11
WZOU 33-27
KEGL 12-11HOT
KXXR 22-20
WNYZ 38-31HOT
WPST 40-30
KISN 35-32
FM104 22-17
KKRD 24-16
G98 30-20HOT
WDJX 23-18
KCPX ADD
JET/FM ADD
KKYK ADD
WGRD ADD
WKBQ ADD @35
WKDD ADD
KOY ADD
KKBQ ADD
KKRZ D-32
WKQB-D-21
WROQ 29-13
KZOU ADD
B98 ADD
KFRX ADD
Z104 ADD
CHED ADD
WYKS ADD
WSFX ADD
KBEQ ADD
FLY92 D-37
WHOT D-30
WQUT 35-25

THE JACKSONS

"Nothin' (That Compares 2U)"

R&R URBAN 14*-7*
GAVIN URBAN CHART 9*
GAVIN TOP 40 UP & COMING 60/13
WXKS 23-19
WFMF 20-16
HOT102 21-18
KITY 31-28*
WFMF 20-16
Y108 D-30
KROY 27-25
WXKS 23-19
Y100 30-28
KME 27-25
QV103 22-17
WXKS 23-19
KXX106 29-25
WNNK D-40
WFMF 20-16
WNYZ 38-31HOT
KQMQ D-26
WHOT ADD
WFMF D-40
KFRX ADD
WROQ 29-13
WNYZ 38-31HOT
WHOT ADD
WKBQ ADD
WKBQ ADD
KKRZ D-32
KKRZ D-32
WHOT ADD
KFBQ ADD
KKRZ D-32
WHOT ADD
WROQ 29-13
WQUT 35-25

CBS ASSOCIATED RECORDS

Epic
<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL</th>
<th>Reports</th>
<th>Adds</th>
<th>1-5</th>
<th>6-10</th>
<th>11-20</th>
<th>21-30</th>
<th>Uncharted</th>
<th>Hit Factor Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>RICHARD MARX - Satisfied (EMI)</td>
<td>294</td>
<td>2</td>
<td>201</td>
<td>63</td>
<td>24</td>
<td>4</td>
<td>--</td>
<td>97% 7</td>
</tr>
<tr>
<td>NEW KIDS ON THE BLOCK - 'I'll Be Loving You (Forever)' (Columbia)</td>
<td>251</td>
<td>--</td>
<td>200</td>
<td>40</td>
<td>4</td>
<td>2</td>
<td>5</td>
<td>97% 12</td>
</tr>
<tr>
<td>FINE YOUNG CANNIBALS - Good Thing (IRS/MCA)</td>
<td>300</td>
<td>4</td>
<td>25</td>
<td>84</td>
<td>138</td>
<td>40</td>
<td>9</td>
<td>82% 7</td>
</tr>
<tr>
<td>BETTE MIDLER - Wind Beneath My Wings (Atlantic)</td>
<td>202</td>
<td>2</td>
<td>148</td>
<td>40</td>
<td>9</td>
<td>2</td>
<td>1</td>
<td>97% 16</td>
</tr>
<tr>
<td>BOBBY BROWN - Every Little Step (MCA)</td>
<td>200</td>
<td>1</td>
<td>147</td>
<td>41</td>
<td>6</td>
<td>1</td>
<td>2</td>
<td>98% 13</td>
</tr>
<tr>
<td>WATERFRONT - Cry (Polydor/PolyGram)</td>
<td>235</td>
<td>3</td>
<td>71</td>
<td>101</td>
<td>41</td>
<td>15</td>
<td>4</td>
<td>90% 10</td>
</tr>
<tr>
<td>MILLI VANILLI - Baby Don't Forget My Number (Arista)</td>
<td>247</td>
<td>4</td>
<td>57</td>
<td>93</td>
<td>65</td>
<td>21</td>
<td>7</td>
<td>87% 9</td>
</tr>
<tr>
<td>NENEH CHERRY - Buffalo Stance (Virgin)</td>
<td>211</td>
<td>1</td>
<td>99</td>
<td>71</td>
<td>30</td>
<td>8</td>
<td>2</td>
<td>94% 13</td>
</tr>
<tr>
<td>DONNA SUMMER - This Time I Know It's For Real (Atlantic)</td>
<td>252</td>
<td>6</td>
<td>26</td>
<td>53</td>
<td>108</td>
<td>43</td>
<td>16</td>
<td>74% 9</td>
</tr>
<tr>
<td>CYNDI LAUPER - I Drove All Night (Epic)</td>
<td>263</td>
<td>6</td>
<td>4</td>
<td>55</td>
<td>133</td>
<td>48</td>
<td>17</td>
<td>73% 7</td>
</tr>
<tr>
<td>SIMPLY RED - If You Don't Know Me By Now (Elektra)</td>
<td>279</td>
<td>15</td>
<td>9</td>
<td>32</td>
<td>115</td>
<td>84</td>
<td>24</td>
<td>55% 7</td>
</tr>
<tr>
<td>JOHN COUGAR MELLENCAMP - Pop Singer (Mercury/PolyGram)</td>
<td>189</td>
<td>3</td>
<td>36</td>
<td>71</td>
<td>64</td>
<td>12</td>
<td>3</td>
<td>90% 8</td>
</tr>
<tr>
<td>MICHAEL DAMIAN - Rock On (Cypress/A&amp;M)</td>
<td>144</td>
<td>--</td>
<td>85</td>
<td>57</td>
<td>2</td>
<td>--</td>
<td>--</td>
<td>100% 15</td>
</tr>
<tr>
<td>DOOBIE BROTHERS - The Doctor (Capitol)</td>
<td>250</td>
<td>6</td>
<td>15</td>
<td>29</td>
<td>103</td>
<td>82</td>
<td>15</td>
<td>59% 5</td>
</tr>
<tr>
<td>MADONNA - Express Yourself (Sire/Warner Bros.)</td>
<td>287</td>
<td>12</td>
<td>2</td>
<td>12</td>
<td>100</td>
<td>116</td>
<td>45</td>
<td>39% 4</td>
</tr>
<tr>
<td>BANGLES - Be With You (Columbia)</td>
<td>247</td>
<td>3</td>
<td>8</td>
<td>34</td>
<td>126</td>
<td>59</td>
<td>17</td>
<td>68% 7</td>
</tr>
<tr>
<td>NATALIE COLE - Miss You Like Crazy (EMI)</td>
<td>214</td>
<td>7</td>
<td>13</td>
<td>29</td>
<td>79</td>
<td>67</td>
<td>19</td>
<td>56% 11</td>
</tr>
<tr>
<td>ROACHFORD - Cuddly Toy (Feel For Me) (Epic)</td>
<td>206</td>
<td>6</td>
<td>26</td>
<td>43</td>
<td>77</td>
<td>40</td>
<td>14</td>
<td>70% 11</td>
</tr>
<tr>
<td>MARTIKA - Toy Soldiers (Columbia)</td>
<td>265</td>
<td>19</td>
<td>8</td>
<td>17</td>
<td>66</td>
<td>119</td>
<td>36</td>
<td>34% 5</td>
</tr>
<tr>
<td>EXPOSE - What You Don't Know (Arista)</td>
<td>253</td>
<td>7</td>
<td>1</td>
<td>12</td>
<td>68</td>
<td>124</td>
<td>41</td>
<td>32% 5</td>
</tr>
<tr>
<td>STEVIE NICKS - Rooms On Fire (Modern/Atlantic)</td>
<td>239</td>
<td>7</td>
<td>6</td>
<td>16</td>
<td>92</td>
<td>91</td>
<td>27</td>
<td>47% 7</td>
</tr>
<tr>
<td>DONNY OSMOND - Soldier Of Love (Capitol)</td>
<td>111</td>
<td>--</td>
<td>45</td>
<td>66</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>100% 12</td>
</tr>
<tr>
<td>TOM PETTY - I Won't Back Down (MCA)</td>
<td>208</td>
<td>13</td>
<td>16</td>
<td>15</td>
<td>45</td>
<td>81</td>
<td>38</td>
<td>36% 9</td>
</tr>
<tr>
<td>MICHAEL MORALES - Who Do You Give... (Wing/PolyGram)</td>
<td>220</td>
<td>21</td>
<td>7</td>
<td>10</td>
<td>50</td>
<td>59</td>
<td>73</td>
<td>30% 9</td>
</tr>
<tr>
<td>ELVIS COSTELLO - Veronica (Warner Bros.)</td>
<td>180</td>
<td>5</td>
<td>9</td>
<td>19</td>
<td>46</td>
<td>65</td>
<td>36</td>
<td>41% 10</td>
</tr>
<tr>
<td>ROXETTE - Dressed For Success (EMI)</td>
<td>245</td>
<td>18</td>
<td>--</td>
<td>4</td>
<td>19</td>
<td>76</td>
<td>128</td>
<td>9% 4</td>
</tr>
<tr>
<td>WARRANT - Down Boys (Columbia)</td>
<td>189</td>
<td>10</td>
<td>8</td>
<td>14</td>
<td>37</td>
<td>66</td>
<td>54</td>
<td>31% 8</td>
</tr>
<tr>
<td>CINDERELLA - Coming Home (Mercury/PolyGram)</td>
<td>131</td>
<td>2</td>
<td>13</td>
<td>30</td>
<td>57</td>
<td>19</td>
<td>10</td>
<td>76% 11</td>
</tr>
<tr>
<td>ROD STEWART - Crazy About Her (Warner Bros.)</td>
<td>226</td>
<td>22</td>
<td>3</td>
<td>2</td>
<td>28</td>
<td>98</td>
<td>73</td>
<td>14% 7</td>
</tr>
<tr>
<td>PAUL McCARTNEY - My Brave Face (Capitol)</td>
<td>229</td>
<td>11</td>
<td>--</td>
<td>2</td>
<td>26</td>
<td>95</td>
<td>95</td>
<td>12% 4</td>
</tr>
<tr>
<td>BON JOVI - Lay Your Hands On Me (Mercury/PolyGram)</td>
<td>235</td>
<td>30</td>
<td>--</td>
<td>2</td>
<td>18</td>
<td>82</td>
<td>103</td>
<td>8% 3</td>
</tr>
<tr>
<td>LOVE AND ROCKETS - So Alive (Beggars Banquet/RCA)</td>
<td>236</td>
<td>43</td>
<td>1</td>
<td>1</td>
<td>18</td>
<td>53</td>
<td>120</td>
<td>8% 5</td>
</tr>
<tr>
<td>DINO - I Like It (4th &amp; Broadway/Island)</td>
<td>182</td>
<td>30</td>
<td>2</td>
<td>14</td>
<td>25</td>
<td>46</td>
<td>65</td>
<td>22% 6</td>
</tr>
<tr>
<td>HENRY LEE SUMMER - Hey Baby (Epic)</td>
<td>219</td>
<td>22</td>
<td>--</td>
<td>2</td>
<td>30</td>
<td>63</td>
<td>102</td>
<td>14% 5</td>
</tr>
<tr>
<td>REAL LIFE - Send Me An Angel (Curb)</td>
<td>188</td>
<td>45</td>
<td>5</td>
<td>5</td>
<td>30</td>
<td>39</td>
<td>64</td>
<td>21% 6</td>
</tr>
<tr>
<td>GREAT WHITE - Once Bitten Twice Shy (Capitol)</td>
<td>144</td>
<td>26</td>
<td>7</td>
<td>13</td>
<td>23</td>
<td>20</td>
<td>55</td>
<td>29% 7</td>
</tr>
<tr>
<td>BOBBY BROWN - On Our Own (MCA)</td>
<td>155</td>
<td>86</td>
<td>--</td>
<td>1</td>
<td>3</td>
<td>27</td>
<td>38</td>
<td>2% 2</td>
</tr>
<tr>
<td>WANG CHUNG - Praying To A New God (Geffen)</td>
<td>146</td>
<td>23</td>
<td>--</td>
<td>4</td>
<td>20</td>
<td>99</td>
<td>2%</td>
<td>4</td>
</tr>
<tr>
<td>JEFF HEALEY - Angel Eyes (Arista)</td>
<td>127</td>
<td>15</td>
<td>4</td>
<td>7</td>
<td>16</td>
<td>19</td>
<td>66</td>
<td>21% 8</td>
</tr>
<tr>
<td>DEBBIE GIBSON - No More Rhyme (Atlantic)</td>
<td>125</td>
<td>123</td>
<td>--</td>
<td>--</td>
<td>2</td>
<td>--</td>
<td>--</td>
<td>1</td>
</tr>
<tr>
<td>CHICAGO - We Can Last Forever (Reprise)</td>
<td>123</td>
<td>7</td>
<td>2</td>
<td>4</td>
<td>25</td>
<td>40</td>
<td>45</td>
<td>25% 7</td>
</tr>
<tr>
<td>WINGER - Headed For A Heartbreak (Atlantic)</td>
<td>120</td>
<td>36</td>
<td>--</td>
<td>--</td>
<td>8</td>
<td>15</td>
<td>61</td>
<td>6% 3</td>
</tr>
<tr>
<td>SWEET SENSATION - Hooked On You (Atco)</td>
<td>118</td>
<td>29</td>
<td>--</td>
<td>--</td>
<td>1</td>
<td>14</td>
<td>74</td>
<td>3</td>
</tr>
<tr>
<td>PRINCE - Batdance (Warner Bros.)</td>
<td>118</td>
<td>17</td>
<td>--</td>
<td>1</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>1</td>
</tr>
<tr>
<td>BENNY MARDONES - Into The Night (Polydor/PolyGram)</td>
<td>109</td>
<td>11</td>
<td>14</td>
<td>13</td>
<td>21</td>
<td>24</td>
<td>26</td>
<td>44% 7</td>
</tr>
<tr>
<td>QUEEN - I Want It All (Capitol)</td>
<td>104</td>
<td>3</td>
<td>2</td>
<td>7</td>
<td>16</td>
<td>23</td>
<td>53</td>
<td>24% 6</td>
</tr>
</tbody>
</table>
**GAVIN TOP 40: UP & COMING 85/11**
**GAVIN URBAN: 14*-13***
**GAVIN A/C: 18*-15* 83% HIT FACTOR**

| KMEL 19-16 | KITY 34-31 | KYNQ 35-30 |
| Q106 DEB-29 | KMGX DEB-33 | 92QQ 25-20 |
| KAGO 24-13 | KDON 22-19 | KISN |
| KROY ADD | HOT102 DEB-38 | 93Q ADD |
| KQMQ 20-15 |

**ADDS INCLUDE:**
WXKS  WPLJ  PRO/FM  KDWB  KCPW  
KSAQ  PWR95  PWR99  FLY/92  WPHR  
KJ103  KQKQ  KKRQ  KQMQ  KWES  
KUX  KBFH  

**GAVIN TOP 20:**

| HOT97 16-12 | 92X 25-17 | 20-13 | WHLY 26-19 | 16-12 | 18-13 | KWOD 20-17 |
| B97 7-6 | KITF 10-5 | 92X 25-17 | WFMF 21-17 | 16-9 | 17-13 | 15-17 |
| Y108 16-9 | FM102 19-16 | KWOD 20-17 |
| KMEL 14-10 | KMGX 17-13 | 14-10 | KROY 12-8 | 15-10 |
| KWSS 9-7 | KYNO 18-15 | 9-7 | \ | 16-13 | 20-17 |
| Q106 16-13 | \ | 16-13 | \ | 16-13 | 20-17 |
Inside Top 40 by Dave Sholin

Whether headed to Wallyworld or on a trip overseas, over the next three months lots of us will be criss-crossing the globe in search of the perfect summer vacation. On several occasions I’ve mentioned that although it can result in severe radio junkie withdrawal, it’s sometimes healthy and refreshing to chill out, turn out and leave that radio at home for a week or so. By the time you return those stale sounds may sound new again, and it’ll be possible to hear things from a new perspective. However, it’s on travels other than holidays that programmers will often call in and report that they fell in love with a record they hated until they heard it on the air in another town. As your listeners head to parts unknown they might also come back to ask for a special tune they heard on their trip. It’s even a good idea to do a summer bit at night with listeners calling in with something new they discovered on the road.

Looking ahead we find that July 4th falls on a Tuesday. To accommodate our correspondents, we will accept reports on Wednesday, July 5th until 1 PM PDT. We’re encouraging as many of you as possible to get reports to us on Monday, July 3rd or Friday, June 30th. Everyone should receive that week’s issue on schedule.

Simply Red
If You Don’t Know Me by Now

Simply Red turns up the heat and nearly doubles last week’s 28% HIT FACTOR, sliding in with a 55% total this week. Enters the top ten at WBEC/FM at #13 (“number four phones with women 16+”), WGLU 16-9, WBBQ 17-10, WZLS 14-7, 93Q 17-8, KKEZ 9-10, WNCI 14-10, WCIL 14-10, KXV 11-4, KTDR 18-9, KDON 14-9, KWIN 11-6 and KYNO 16-9.

A long list of stations report MARTIKA as their most requested song. That’s the story at KFTZ Idaho Falls, ID where OM/CP Rich Summers says “response is incredible—every other caller asks for it and the demo spread is 13-30.” It’s much the same at KZOU Little Rock, AR where it leaps 20-9 with Asst. MD Colette Gilbert reporting that it gets 50% of all calls. Other major gains at WIOQ 30-15, 100KHI 28-17, KC101 22-14, Y106 18-10, B97 21-13, KCIL 24-14, Y107 24-12, KQXY 24-11, KUUB 30-19, Q630-21, H97 712-4, KUBE 19-8, KGST 25-14 and KPXV 30-21 (“number one phones across the board”).

A little over a month since TOM PETTY became TOP TIP, he collects more than 200 total reports matched by a HIT FACTOR of 36%. Added at WTCI/FM Hartford, 94Q Atlanta, X102 Reno, WIAL Eau Claire, WKPE Cape Cod, QQLQ Richmond, KQIX Grand Junction, B94 Pittsburgh, etc. Ranks number one at KEGL, WMMS, WHIZ, WMX and K100.

Highest debut at KDWB Minneapolis goes to LOVE AND ROCKETS who come on at #25. Other hot top thirty debuts at KISS108 #27, WHHY #30, Y94 #27, KYA #28, etc. New on FM104, Y100, 94Q, Q105, KBRQ, KDZ, 259, WT1, KHTT, KPX, LG73, 106RTB, KIXS, etc.

Exceptional growth for GREAT WHITE, last week’s TOP TIP. Terry Havel, PD at WJZQ Kenosha, WI moves it 9-7 and says, “it’s sure to go top five.” Terry claims “it’s not just a teen record” and he’s never dayparted it. At KZDT Moberly, MO it climbs 29-22 and MD Corey Curtis reports that it has been the champ on his Friday night feature “Battle Of The New Tunes” for the past two weeks. Also hot at KATM Colorado Springs, CO 4-3 (“five album sales, great calloffs, all demos”), WDFX Detroit 13-11 and Y95 Dallas 10-6.

Tremendous instant response for BOBBY BROWN who is already top five on the phones at WHYT Detroit where Rick Gillette and Mark Jackson make it the week’s debut at #18. Also the top debut entry at WSPK Poughkeepsie, NY #29, Z100 Portland #29 and 93Q Houston #23. Adds include EAGLE106, WNVZ, WPLJ, KUBE, KXIP, KIS/FM, WPXR, KS104, FM104, WIBW, KWES, KXLL, WKLQ, WLFX, BAM99, WQUT, 92X, etc.

BENNY MARDONES chalks up a big 44% HIT FACTOR, taking some big gains at KPX Anchorage, AK (“five top requests mostly 25+-female”), WPLJ New York 11-7, POWER 96 Miami 21-11, Y100 1-1, Z104 16-9, KQK Tucson 4-3, KQBOX Kansas City 7-8, KZOU Little Rock 9-4, KIS/FM Los Angeles 9-6 and KEZY Anaheim where OM/CP Craig Powers takes it 9-6 and reports top ten calloffs and top ten phones from adults. Added at Q107, WBIZ, WQIO, KUBE, G98, WMME, WAIL, etc.

L.L. Cool J

295 Chicago charts L.L. COOL J at #30 with an impressive thirty-four adds including KCPW and KBEQ Kansas City, KDWB Minneapolis, KIS108 Boston, KQ312 Houston, WHYT Detroit, KXKX Bakersfield, WBPR Myrtle Beach, etc. Also top thirty at Y106, Y95, Q106, KMLZ, KMGX, KROY, KOY, etc.

KMLZ charts DE LA SOUL number one for the second straight week. Plenty of phone action at KIS/FM Los Angeles where it’s the highest debut of the week at #22. Moves 35-29 at KWW San Jose with #212/-5 single sales and top ten LP sales. Gaining at KITY 29-21, KKKF 30-20, WWUF 20-12, WIOQ 7-6, KQK 30-19, YES97 24-18, Q106 22-15, KMGX 11-9, FM102 17-13, POWER 106 20-12 and KOY 17-12. New on KROY, KDON, WRCK, K106, WGOR, KCIL, KKMG and KQEN.

Another thirty-six new believers puts WINGER right on the edge of moving into the CHARTBOUND arena, bolstered by a 6% HIT FACTOR. At Z107 Wheeling, WV PD Doug Daniels gives it a hefty 25-18 jump. On the move as well at WJZQ 30-17, KBRQ 33-23, WDFX 19-15, KBAU 27-17, Y95 16-13, KXXR 16-11, Y97 23-12 and KZZU 40-27.

Instant response on DONNY OSMOND’s follow-up at WYAV Myrtle Beach, SC where it debuts at #29 and MD Lloyd Maxwell reports strong request action from 18-34 females. It’s been on their “Top Ten at 10” for the past week. KISN Salt Lake City jumps it 19-12!
THE Fuse has been lit

THE JEFF HEALEY BAND

ANGEL EYES

NIGHTTIME COUNTDOWN SHOWS.
RADIO'S MOST REQUESTED RECORDS

Q104 - GADSDEN, AL
1) Guns N' Roses
2) JEFF HEALEY
3) Bon Jovi
4) Martika
5) Winger

WPFM - PANAMA CITY, FL
1) Martika
2) Simply Red
3) New Kids
4) JEFF HEALEY
5) Neneh Cherry

KTUX - Shreveport, LA
1) JEFF HEALEY
2) Synch
3) Great White
4) The Cure
5) Bette Midler

"Huge requests, from females 12-45, already one of our hottest records"
-Tony Macrini WGH - Norfolk, VA

"Top 5 LP sales and Top 5 phones. Very heavy female"
-Bruce Stevens WBBQ - Augusta, GA

• THIS WEEK'S NEW MAJOR ADDS
  INCLUDE:
  WDFX - Detroit
  KISN - Salt Lake City
  WXKS - Boston

• GAVIN TOP 40 CHARTBOUND 127/15
  WPFRM 4-2  CFTR 18-13  KXXR 25-23  Y97 D-32
  KGOT 40-32/WBBQ D-37  KMOK D-34  WGBQ 26-16
  K96 18-8  KDOG 18-12  WHSY 2-1  K104 18-10
  WKZQ 7-5  KLBQ 16-8  WXKS ADD  WVMX ADD
  KISN ADD

• DID YOU SEE JEFF HEALY PERFORM "ANGEL EYES" ON THE TONIGHT SHOW THIS PAST THURSDAY JUNE 8TH?
  ....BECAUSE JOHNNY CARSON INVITED HIM BACK FOR A SECOND APPEARANCE.

NEXT WEEK GET READY FOR THE EXPLOSION!!!!!!!
TURNING RATINGS INTO REVENUES: THE BLACK/URBAN CHALLENGE

If you’re a GM, GSM or PD of a Black/Urban Contemporary station you live a good news/bad news existence. The good news? In a number of markets, a Black or Urban Contemporary formatted station leads, or is near the top of, the Arbitron standings. New York, Chicago, Detroit, Atlanta, Philadelphia, San Francisco and Memphis are just a few markets where Black/Urban stations are ratings leaders. The bad news? In very few cases are these stations able to capitalize on those ratings. Sales lag way behind. How much lag is there? Why? What can be done by Black/Urban stations to gain more revenue payoff? Let’s examine these issues.

FORMAT’S SALES WEAKNESS

Is there difficulty converting Black/Urban shares or rating points to dollars? You betcha! If so, how much sales lag is there? In a word, lots.

Here’s a gauge to the challenge faced by these stations. It’s called the “Power Ratio.” Brokers and other market analysts have developed this measure—by tracking stations in a cross-section of markets—for tracking how each major format delivers sales punch. As you’ll see from some examples below from a typical “power ratio” analysis Black/Urban is usually least able to convert ratings into revenues...

POWER RATIO ANALYSIS

<table>
<thead>
<tr>
<th>Format</th>
<th>Share of market revenue</th>
<th>As % of 12+, Total Week Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adult Contemporary</td>
<td>130%</td>
<td>52%</td>
</tr>
<tr>
<td>Album Radio</td>
<td>120%</td>
<td>47%</td>
</tr>
<tr>
<td>Black/Urban</td>
<td>80%</td>
<td>36%</td>
</tr>
<tr>
<td>Country</td>
<td>150%</td>
<td>57%</td>
</tr>
<tr>
<td>Top 40</td>
<td>12%</td>
<td>4%</td>
</tr>
</tbody>
</table>

As you look at this chart you’ll see that some formats are able to often generate a higher proportion of revenues than they did shares. If a Country station, for example,

TWO KEY REASONS

Why do these stations have such a hard time turning listeners into dollars? Yours truly, in his research and consulting days, had the opportunity to obtain some perspective on this challenge. For example, in the early 80’s we had the pleasure to work with Lee Simonson, Barry Mayo and Don Kelly on the creation and development of WRKS, KISS in New York City. For two years we worked, along with the Research Group, in turning the station from WXLO (99X), a ratings loser, into one of the market’s leaders. Have also worked with other Black/Urban from coast to coast during my ten years of consulting.

Based on observations planned from those days—and on discussions with GM’s, PD’s, brokers, and ad agency media types—it seems to me there are two major reasons why ethnically-oriented formats suffer in the sales equation...

- The overwhelming factor is advertisers often have only so much “allocated” for targeting the ethnic market. They pigeonhole blacks into a lump that deserves perhaps only 10% of the total budget. Thus, Black/Urban stations are often fighting over crumbs from this 10% piece of the market’s revenue pie.
- Recently the evidence of Urban Contemporary Hit or dance-oriented Top 40 stations has complicated the challenge. Since these stations often have large ethnic composition but an even larger white audience, some advertisers are shifting dollars previously in the Black/Urban allocation to these Urban Contemporary Hit stations. Perhaps they’re more comfortable advertising on these outlets, as they are not seen as so “Black.”

WHEN POWER ISN’T POWERFUL

Perhaps an excellent example of the two points above would be to examine and contrast two “Power” stations. In my new home base market of Philadelphia there’s WUSL, Power 99. An Urban Contemporary that beats Black WDAS/FM, Power 99 consistently has been one of the top three stations in Philly over the last ten years. Kudos to Bruce Holberg and his team. However, 86% of Power 99’s audience is ethnic.

Meanwhile, in Los Angeles, Emmis owns KPW, Power 106, with Jeff Wyatt guiding the music. The Urban Contemporary Hit sound has the station either first or second in the overall ratings derby. You can bet that more than 14% of Power 106’s listeners are white.

What do you think each station’s Sales Manager would say? Would they trade places? Why did Emmis, for example, widen its programming appeal when perhaps an Urban Contemporary station per se might have also generated good numbers. Might very well have been that management knew that it could position a dance-oriented Top 40 as a more “Powerful” sales vehicle.

Clearly, not all “Power’s” are created equal.

WHAT CAN YOU DO?

Here are some suggestions to help Black/Urban stations handle the sales challenge...

- Demonstrate the value of your audience. All too often advertisers make the assumption that ethnic audience have no buying power. Show ‘em otherwise.
- Foreexample, in looking at the Philly Winter Arbitron and plugging in some calculations, yours truly generated these awesome numbers:

  TOTAL ANNUAL BUYING POWER, WUSL/POWER 99: $11 Billion
  Total Philly market = $70 Billion

  WUSL’s EXCLUSIVE CUME’S ANNUAL BUYING POWER: $1.3 Billion

Not too shabby, eh? What advertiser would want to bypass that sort of potential customer base? Power 99 reaches 16% (11/70) of all dollars in the market. Whether you use the buying power figures on page 4A1 of your Arbitron, or subscribe to qualitative research—or your home grown data—don’t allow media buyers to operate with a 19th century mentality. Show them the value of your audience.

- Research your ad community. Find out, objectively, how they feel about your station and the competition.

  You might hire a research firm, a local university professor, or someone else who can be an objective interviewer. He/she should set up in-person interviews with their accounts, not disclose who’s sponsoring the study, and then probe for their feelings, attitudes and prejudices. You’ll also get a feel for whether they allocate only a set portion of their budgets to Black/Urban stations.

  My experience, having done such surveys over the last 10 years, is that advertiser/agency types are amazingly open in such an environment. Once you’ve gleaned their innermost thoughts about buying practices, you can come to grips with your challenge. You’d know who needs the most TLC, who’s hopeless and who’s enlightened.

  The chore of converting ratings to revenues can be daunting for ethnically-oriented stations. There’s no easy solution. But blood, sweat and tears—plus good ratings and some creative sales approaches—can help.
THE POLITICS OF LOVE

GAVIN TOP 40
UP & COMING
64 STATIONS INCLUDING:

WLIV 33-28  WAUC D-36
WWUF 31-26  WHSY D-36
KXRA D-38  KLAG 36-32
KHSN 37-33  WWUF 31-26
WBPR ADD  KCPX D-35
WDEF ADD  KIXS D-33

KCPX D-35  KLBQ D-33
KIXS D-33  WLIV D-33
KCIL D-36  WBEC ADD
94Q ADD  YES97 ADD
KZ103 ADD  106RTB ADD
KROC/FM ADD  KSND ADD
KDLK ADD  WILI ADD
WJQ ADD  WIQK ADD
THE McLendon PAPERS

I am indebted to Dave Verderay, Music Director of KBIG-FM—Los Angeles, for loaning me his book of memoranda from the late, great programmer Gordon McLendon. Dave worked for Gordon, the man who, as I have mentioned in the past, not only refined and developed Top 40 as we know it today, starting in the mid-’50’s, but subsequently invented the “all-news” and “beautiful music” formats as well. He also fathered essentially all of modern radio in the process. Most of the memos in the book deal with the invention of the “beautiful music” format at KABL, Oakland/San Francisco.

I wanted to share with you various observations about, and excerpts from, these papers!

First of all, it’s clear that McLendon and his executives had very precise ideas of how a station should sound. They not only outlined the format in memos fifteen or more pages long, but they indexed them for ready reference. I tend to do the same thing, on the theory that if I want a station to sound a particular way, I need to define it for the airstaff—and explain why certain procedures are followed so that the staff can execute the format properly. It may take work, but in my opinion it’s absolutely necessary to get the air sound right. (And if you have trouble putting it all down on paper, chances are you haven’t defined it well enough in your own mind and need this exercise for yourself as well as for your airstaff!)

In 1989, Gordon McLendon bought KROW in Oakland, California, at about the same time that Crowell-Collier was programming a very good copy of “McLendon Top 40” at KFWB in Los Angeles. The industry expected a battle royal. Although all he had done up to that point was Top 40, McLendon recognized that it would be unprofitable to compete directly with his own format, so he Crowell-Collier initiated Top 40 on their newly-renamed KEWB, McLendon faked out the industry by inventing the “beautiful music” format for his newly-renamed KABL.

Today, KEWB has long since become Country-music KNEW, but thirty years later KABL continues as one of the nation’s more successful “beautiful music” stations—albeit in a form considerably less formatted than when McLendon began.

A soft music format did not preclude interest-provoking promotions. As Dave’s book shows, one of the attention-getting promotions KABL initiated was drawn right from McLendon’s Top 40 bag of tricks: “Exotics.”

To quote from the notebook: “Along with station promos, exotics are your major cause of listener talk. These should be scheduled at least once every three hours throughout the day. The best exotics seem to be those which are completely incongruous with the area, i.e., advertising the Brooklyn Ferry in San Francisco. Good sources for exotics are distant areas, selling products not normally sold in this area, advertising something completely foreign to the general thought, etc. All exotics should be ‘played’ perfectly straight...They should never be done live; all should be perfectly produced, and recorded. They have a tendency to annoy many people and you will receive quite a few complaints. Ignore them. Exotic commercials are almost the backbone of this type of operation. It is believed they are second only to the actual music policy in KABL’s success."

The notebook goes on to indicate that editorials were also an important part of KABL’s approach: “Obtain the services of an editorial writer. He will be paid on piecework. Sources of editorial writers: Retired newspapermen, working newspapermen, public relations people, the educational field. Never schedule more than one an hour. Do not place editorials in a FULL clutter. When a newscast is sustaining, editorials can be included in the newscast. Editorials should be delivered by the Station Manager or by the station President, and should be announced as such. Review the topic carefully. Be certain you are right when you take a stand on a controversial issue, but do not fear going into controversies as an editorial topic. Do not back political candidates or editorialize on religious topics or racial problems.”

Notice that the policies relating to “exotics” and editorials helped to give a “personality” to a station in which the announcers were not presented with any “personality” at all!

KABL, the first-ever “beautiful music” station, used the equivalent of jingles—but for this format McLendon utilized the sound of someone gently doing runs up and down a harp. The notebook defines very exactly the use of the harp effect: “NEVER let harp run more than four or five seconds before coming in with line announcement. After statement, vary the following: (a) Fade harp completely out during last word and bring next selection in fast, or (b) Bring harp back up at conclusion and segue next selection from there.” The harp effect was used in conjunction with all announcements, and into and out of all spot breaks. KABL clustered 3 spots at each quarter-hour break point, and was the first station I knew of to use this technique to be able to do music sweeps (each about 12 minutes long). The idea has become a staple of modern radio.

More from “The McLendon Papers’ next week!"
U2
ALL I WANT IS YOU
FROM THE ALBUM
RATTLE AND HUM
PRODUCED BY JIMMY IOVINE
ISLAND RECORDS, INC. A SUBSIDIARY OF ISLAND ENTERTAINMENT GROUP, INC.
third solo album for Chrysalis. The whole album has been recorded on the Sony 3348 48-track digital tape machine with engineer John “Tokes” Potoker. This makes him one of the first to use this innovative technology on the entire LP.

A&R ALERT: Boston’s WBCN has announced their 11th Annual Rock ‘n’ Roll Rumble which is designed to expose the talents of 24 of the areas hottest up and coming bands. The bands competing this year were chosen by PD Oedipus, MD Carter Alan, Asst. MD Steven Strick and Local MD Albert O. Weekend DJs Bill Abbate and Shred, and Chris Petheric from the station’s local music department rounded out the panel of judges. The preliminary competition runs from Monday, June 12th through Saturday, June 17th at the Paradise Rock Club. Some of the bands participating are: Circle Sky, Bags, Happy Campers, Blood Oranges, Hell Toupee, Pieces, Big Train, Ultra Blue, Two Saints, Slapshot and Anastasia Screamed...

Mammoth Records, BMI, Record Bar, WRDU 106 and Spectator Magazine co-sponsored another search for new bands out of the Second North Carolina Showcase. A compilation tape will be sent out by BMI featuring a track from each of the winning groups. Out of 175+ tapes, 30 bands were chosen. Some of the lucky winners: Assault Force, Slurpee!, The Inn, Discord, Bad Checks, Gunsels & Zealots, Southern Culture, Anti Seen, Confessor, The Popes, 8 or 9 Feet and Channel Cats.

Grudge Records is set to release Roy Orbison: The Original which is an historic collection of Orbison’s Sun Records recordings, originally released in 1956-58. The album features Roy’s self-penned “Devil Doll,” “Domino,” and “Go, Go, Go”...

John Cougar Mellencamp made history a couple of weeks ago by saluting history. Mellencamp and band joined host Timothy White at Chess Studios for “Playin’ Chess,” a World Radio Event of a 90 minute simulcast by satellite coinciding with the release of his new PolyGram album Big Daddy. The overriding aim of the broadcast also being aired overseas was to draw international attention to preservation efforts for the two-story Chess Studio building at 2120 South Michigan Avenue in Chicago. Chess gave us such great artists as Muddy Waters, Howling Wolf, Willie Dixon, Etta James, Bo Diddley and Chuck Berry.

**BIOFEEDBACK**

by Ron Fell

**DOLLY PARTON**

Her new album, White Limozeen, includes a bluegrass version of REO Speedwagon’s TIME FOR ME TO FLY.

**TOM PETTY**

Ten years ago Petty was so deep in debt that he had to file for bankruptcy. He was soon to release his famous Damn The Torpedos album and his fortune turned for the better.

**NEW KIDS ON THE BLOCK**

Their current album, Hangin’ Tough, which includes their number one single I’LL BE LOVIN’ YOU (FOREVER), has recently been certified multi-platinum for sales in excess of 2,000,000 units.

**BETTE MIDLER**

Bette was in the Broadway cast of the musical Fiddler On The Roof for nearly three years, starring as a member of the chorus, but later in the featured role of Tzeitel.

**STEVE EARLE**

Bob Dylan has chosen Steve Earle and The Dukes as the opening act for his upcoming U.S. and European tour.

**VICTOR BAILEY**

In 1982 Victor Bailey replaced the late Jaco Pastorius as the bass player in the band Weather Report.

**VAN MORRISON**

Growing up in Belfast, Northern Ireland, Van Morrison quit school at age of fifteen to play saxophone in an R&B band called The Monarchs.

**JERRY LEE LEWIS**

His three biggest hits: WHOLE LOTTA SHAKIN’ GOIN’ ON, GREAT BALLS OF FIRE and BREATHELESS came in a nine month period between the summer of 1957 and spring of 1958. His 1958 marriage to Myra Gale Brown, the thirteen year old daughter of his bass player, led to a career tailspin from which Jerry’s never completely recovered.

**JODY WATLEY**

Jeffrey Daniels and Jody were original members of the group Shalamar. Both were recruited from the cast of regular dancers Don Cornelius’ Soul Train TV show.

**DAVID SLATER**

David gained national exposure as a contestant on the Star Search TV show and on his new album he gets back-up vocals from members of Little River Band.

**ANIMATION**

Cynthia Rhodes may have gotten her big break by appearing in the film Dirty Dancing, but she also appeared as a John Travolta love interest in the film Staying Alive, Alive, the Sylvester Stallone-directed sequel to Saturday Night Fever.

**DION**

In 1954, at the age of fifteen, Dion recorded a song for his mother as a Valentine’s Day present. Somehow a copy of the tape reached the producer of a Philadelphia TV show, Teen Club, which led to Dion making his first professional performance.

**BARRY MANILOW**

His first regular work in the entertainment business was as a mailboy at CBS Television in New York.

**CAROLE KING**

Eighteen years ago this week (June 4) Carole had the number one record in The Gavin Report with IT’S TOO LATE.

**GRADY HARRELL**

When Grady cut his new single STICKS AND STONES he wanted it to sound as much like a Sam Cooke song as possible, so he hired the late singer’s gospel group, The Soul Stirrers, to sing on the track.

**FREDDY FENDER**

Freddy will be appearing in the upcoming NBC mini-series Desperados. The drama centers around the murder of Kiki Camerena, the American drug agent killed in Guadalajara.

**ERIC CLAPTON**

The soundtrack to Lethal Weapon 2, starring Mel Gibson and Danny Glover, will include new songs from Eric Clapton.

**THE CALL**

Singer Michael Been made his acting debut as Apostle John in Martin Scorsese’s film The Last Temptation Of Christ.
KING SWAMP
"IS THIS LOVE?"
GAVIN TOP 40
DEBUT IN UP & COMING
33 REPORTS
INCLUDING:
WNVZ  KXXR
WPFM  100KHI
WQUT  K96
KZZK  KZZU

NENEH CHERRY
"BUFFALO STANCE"

GAVIN TOP 40 8*
94% HIT FACTOR
170 TOP TENS

PAULA ABDUL
"COLD HEARTED"
THE NEW SINGLE OUT TODAY!!

DAVE SHOLIN PERSONAL PICK IN THIS ISSUE!
ADDED AT:
KHTT  KKMG/FM  WKMZ
KAGO  HOT 97.7  KNOE/FM
HOT 97 @33  KIQY
KXFM
We were first introduced to the music of Tuck and Patti during a live performance the duo gave at the 1988 Jazz Times confab. In fact, it was outside the room where the cocktail party was held that we were first introduced. Tuck was dressed in brown with a pendant of Meher Baba dangling from his neck. We commented on Baba, who is a blessed and religious figure, and Tuck was impressed. “Most folks think it’s Frank Zappa,” he said.

Inside the cocktail party, conversation was buzzing until Tuck and Patti took the stage. At that point it didn’t take long for a hush to fill the room. There they were, this unlikely pair, playing an outrageous blend of Jazz and Pop, staring deeply and devotedly into each other’s eyes, seemingly oblivious to the frozen expressions of the Jazz programmers and musicians who were checking them out. It was then that we became devoted to the Tuck and Patti musical cause.

The success of this husband/wife/musician team has, so far, taken an unusual path. Unlike most desperate performing units, Tuck and Patti turned down many record offers, eventually settling on Windham Hill’s Jazz division. They first hit the radio waves on A/C with “Take My Breath Away.” They recorded the song after learning it second hand from a friend who had first heard the song on an obscure import record by English folk singer, Claire Hammill. Without any first hand information as to the writer of the song (“All we knew was that it was on an album called Stage Door Johnnies on Ray Davies’ Konk Records,” recalls Tuck), Tuck and Patti released the cut as their first single. In fact, first pressings of the LP show no authorship of the song.

We were pleased to find that on-stage enlightened chemistry more than apparent during our conversation. Patti Cathcart’s gospel background is really no surprise when you hear her husky speaking voice. William “Tuck” Andress, with his endearing impish features, looks like an unlikely Gap Band guitarist, which, unbelievably, he was. Kicking things off, we talked about their new album, Love Warriors, and the duo’s persistence in making records that are completely live and overdub-free.
KZ: How has the new album gone beyond your first release?
PATTI: Hopefully we're better musicians this year than we were last year. It's just us doing the same tunes we like to do but I think we recorded the voice better this time. I think it sounds warmer.

KZ: Your appeal is that you draw from so many different kinds of music. You can do "On A Clear Day" or a Hendrix medley or some originals to complete the spectrum.
PATTI: We've tried to avoid pigeonholes. We're a pop act and a jazz act. One night in Europe we played with Boy George and Depeche Mode and a week later we were playing with Archie Shepp and John McLaughlin. We love that and what we want to be able to keep on doing that. You turn on a jazz station and hear us, then turn to another station and hear us there too.

TUCK: It's worked out partly because we've played together for so long we never had to do anything we didn't want to do. We're not thinking in terms of format. We didn't have to think about it all the years we were playing clubs. We just did whatever we wanted to do. It didn't matter if we made it up or if it was a jazz classic or a Beatles tune, we just did whatever we felt like. We had an audience that would listen to all of it. What's neat is that we haven't had to change when it came to recording.

KZ: What was the transition like, being a successful club act and then recording? Did you have to change or stand your ground?
PATTI: The hardest part was turning down gigs, because we were so enamored with them. Then we decided at one point that we would build a studio. We had been turning down record deals and offers for years.

KZ: Why?
PATTI: Either we weren't interested or companies wanted us to do something we didn't want to do. They would say, "We love you guys so let's get a band and put this on tape." or "We love you guys but you have to play only this kind of song" or "We love you guys" but we didn't love them. (laughs)

TUCK: We didn't get past the initial discussions because it didn't feel right.

PATTI: We were blessed because at the same time we had more work than we could handle. We didn't have the economic pressure on us to take the first thing that came along as if it might not ever happen again.

KZ: But most bands are out there waiting for the golden laurel to come down from the record companies.
PATTI: Of course we wanted to put out records and wanted them to be successful. We wanted to cross barriers of format, but the goal was for the music to get better. We didn't have the hassles or the pressures.

TUCK: We were in this unusual situation where every night we'd be playing in clubs, but you could hear a pin drop. After the first few weeks we would be in a place, each night we played, it would become a little concert. So we had some tremendous and rewarding performing experiences.

KZ: How has the new album gone beyond your first release?
PATTI: Hopefully we're better musicians this year than we were last year. It's just us doing the same tunes we like to do but I think we recorded the voice better this time. I think it sounds warmer.

KZ: Your appeal is that you draw from so many different kinds of music. You can do "On A Clear Day" or a Hendrix medley or some originals to complete the spectrum.
PATTI: We've tried to avoid pigeonholes. We're a pop act and a jazz act. One night in Europe we played with Boy George and Depeche Mode and a week later we were playing with Archie Shepp and John McLaughlin. We love that and what we want to be able to keep on doing that. You turn on a jazz station and hear us, then turn to another station and hear us there too.

TUCK: It's worked out partly because we've played together for so long we never had to do anything we didn't want to do. We're not thinking in terms of format. We didn't have to think about it all the years we were playing clubs. We just did whatever we wanted to do. It didn't matter if we made it up or if it was a jazz classic or a Beatles tune, we just did whatever we felt like. We had an audience that would listen to all of it. What's neat is that we haven't had to change when it came to recording.

KZ: What was the transition like, being a successful club act and then recording? Did you have to change or stand your ground?
PATTI: The hardest part was turning down gigs, because we were so enamored with them. Then we decided at one point that we would build a studio. We had been turning down record deals and offers for years.

KZ: Why?
PATTI: Either we weren't interested or companies wanted us to do something we didn't want to do. They would say, "We love you guys so let's get a band and put this on tape." or "We love you guys but you have to play only this kind of song" or "We love you guys" but we didn't love them. (laughs)

TUCK: We didn't get past the initial discussions because it didn't feel right.

PATTI: We were blessed because at the same time we had more work than we could handle. We didn't have the economic pressure on us to take the first thing that came along as if it might not ever happen again.

KZ: But most bands are out there waiting for the golden laurel to come down from the record companies.
PATTI: Of course we wanted to put out records and wanted them to be successful. We wanted to cross barriers of format, but the goal was for the music to get better. We didn't have the hassles or the pressures.

TUCK: We were in this unusual situation where every night we'd be playing in clubs, but you could hear a pin drop. After the first few weeks we would be in a place, each night we played, it would become a little concert. So we had some tremendous and rewarding performing experiences. It kept us away from the issues of recording.

KZ: What special qualities does a tune have to have before you think about using it?
PATTI: Because I have to sing it, it has to feel uplifting. That's not to put down the blues or anything else. But for me, at this point in my life, I'm only interested in singing stuff that's positive. The only reason we'd turn down a tune would be because the lyrics would say something we didn't want to say.

KZ: Tuck, you seem to have a tailor-made guitar style. You have to play as if you're a whole band.

TUCK: That's how it evolved. I had experimented with it when I was still playing in bands and I had tried one other duo with a sax player. When Patti and I first got together, we initially thought we would start a band. That's what both of us had always done. Then we tried it as a duo and immediately things took off. We discovered that we loved it. I suddenly found myself in this situation where I had to fill all these roles. It developed on the gig and then in practice. Patti's good at hearing an arrangement and singing parts. Then I'd figure out ways to combine them. A lot of it came literally on the gig. That's how we get the feel of a rhythm section. What characterizes me is that I'm trying to experience it as a rhythm section as opposed to just a guitar player.

KZ: When you're onstage do you ever feel burdened with that responsibility?
TUCK: For both of us it's more like a creative challenge. In a way, that could apply to everything in life—either you're burdened or it's a creative challenge. There were times initially where it was just too hard to me to do and I'd be painfully aware that the groove was not happening on the level that we both felt it should. I'm sure Patti was painfully aware of the same thing. That's why we weren't interested in recording for a while. We just wanted to get better. But now we're confident with it.

KZ: What's your musical background?
PATTI: I started out with church choirs and violin lessons for many years. I played in school orchestras, then I started directing choir. That's how the gospel side came in. Starting at age six, I knew I was always going to be a singer. I love music and not just a certain kind. The radio would play Dusty Springfield or classical or soul music. We were exposed to ballet and opera.

KZ: You're an accomplished piano player.
TUCK: As a songwriter, the piano has become more important to me. But I knew I would never stop just playing. I always wanted to sing. I was never interested in playing onstage. It would be a distraction from singing. It amazes me to see someone like Stevie Wonder sing and play at the same time. I went through my folk stint where I would sing and play my hideous guitar parts.

TUCK: I started off playing classical piano and grew up in a family where my father and big brother both played piano around the house. Then I switched over to guitar when I was fourteen to play rock n roll. I was playing with stage bands and rock bands, getting into jazz in high school. Then I played in soul bands once I was out of high school. I was one of the founding members of the Gap Band and played with them off and on for a four-year period. I went to Stanford to attend school, then I'd go back to Tulsa where I grew up to play with the Gap Band. It was long before anybody knew about them.

KZ: Before they were "Bustin' Rubber."
TUCK: I was on the album before they started numbering them—The Gap Band Zero. (laughs)

KZ: Did you try to deny your musicianship at Stanford?
TUCK: I didn't know. It was remarkable meeting someone like Patti, who actually knew what she was going to do from age six. A voice inside spoke to her. She knew her destiny. I didn't have any such idea. Only after we had played together did it finally emerge to me. It still wasn't this conscious decision. At some point it was obvious by default—by the way, you're a musician for the rest of your life. At this point, with Patti and I, I feel so spoiled that I get to do exactly what I love to do. I wouldn't know what it would be like to be out there making a living, not doing something I enjoy musically. I can relate now to people who have been good musicians for a long time, but finally decide to do something else because they're not in a playing situation that has any meaning to them.

KZ: Will there ever be a time when Patti records a band big band record or Tuck puts a band together?
PATTI: I'd love to sing with a big band and I will at some point. But to do a big band every day? No. TUCK: It would be fun to do other things along that line, but again, not every day. The advantage of being married in addition to being a solid working unit is that someday we can happily take time off to do other projects—and not necessarily music projects either. Then the duo can exist intact for a lifetime. It would be very hard for me to go out every night and play with a band.

KZ: Why?
TUCK: I'm spoiled because I can hear so clearly in
our situation. You get hooked on chamber music essentially, where you can just hear everything and nothing is hidden by anything else. The immediacy of the interaction is more than I've ever experienced, even with great bands where I've felt inadequate because everyone was better than me. Another aspect that would never make our music limited is that our music is there to serve the purpose of sharing a really loving experience with an audience. That's as valuable to us as the details of the music. That's part of what makes us not have particular preferences about the style we play as opposed to being concerned about what the music says. It's far more important what the song says than where it came from or how complex or simple it is. "Time After Time" has three or four chords. Some other song we do could have fifty chords and eight key changes because it's a jazz classic. They're the same to us because what we're really after is the loving spirit we share with the audience. That never gets old. Love gets newer and deeper.

KZ: Does spirituality enter into it? Is it a religious experience?

TUCK: It's definitely devoted to God, but it's hard for me to figure out the difference semantically between spiritual and the religious. But I know our music is one hundred percent devoted to God.

KZ: Are you still recording at home in Binky Studios?

TUCK: Our cat Binky died. She wasn't around for this one. She sat on my foot during the first record. That was the only way to keep her from meowing. If we put her outside, the room wasn't quite soundproofed enough and her meows would leak through into Patti's mic. We had to keep her inside and not give her any attention. If you pet her she would start purring and you would get this low level noise in the mic.

PATTI: We get our best sound at home. We made that studio for us. If the cord only had to be three inches long, we made the least mess we could. We then go to another studio and mix it and add reverberation.

TUCK: We've played "Take My Breath Away" or "Mad Mad Me" probably two thousand times before audiences. So it's impossible to go to the record and think that this will be the definitive version of the tune. I'd say there's been a hundred definitive versions of the tune, none of which we remember. You could drive yourself crazy thinking in those terms when you're so oriented towards a particular performance. All we can do is just document it for the record.

KZ: Why not just carry a digital machine on the road and record live?

PATTI: We have, but it's a hassle to carry more stuff around when you travel.

KZ: Why not overdub?

TUCK: There's something liberating and energizing about holding yourself to the commitment to do things live both on the gig and on the record. It makes us dig deeper. If we knew we could go back and overdub and fix mistakes, then we would have a tendency not to force ourselves to grow as much as we've had to. It's a means to make us better musicians.

KZ: Is "Glory Glory" an improvised song?

TUCK: That's a classic case where Patti uses Tuck as a sequencer. She sang a bunch of parts to me—all the harmonic, slapping stuff right before we did the tune. Then I said that those ideas might be good but they can't be done on the guitar. And you don't play guitar, so leave me alone. (laughs) This is an argument we recognize coming all the time. Then Patti says, "I don't care about any of that. Just do it and do it now." It ended up that we got the part on record.

KZ: Does Tuck tell Patti how to sing?

PATTI: He throws ideas at me and I just say, "Shut up!" (laughs)

KZ: Patti wrote the opening track, "Love Warriors."

PATTI: I liked the image, but what brought it on was I saw this picture of these little kids in Afghanistan. I only saw it once in Europe and it got me completely. There were three little kids and their
dog and they were doing what little kids usually do. Then there was chemical warfare in their village and they just died in their tracks. I couldn't get them out of my mind. So I started singing the song, but in my vision, the kids got up and became Love Warriors. That song is my little prayer or plea.

KZ: Is there something about Hendrix's music that jazz people tend to overlook?

TUCK: Miles Davis always wanted to play with Hendrix. Musicians always knew.

PATTI: We wanted to put "Castles Made Of Sand" on the first album but we didn't have room. It just happened that we added "Little Wing," so we always do them together.

KZ: "Europa" is one of your big live tunes. How does one improve upon the Santana version?

TUCK: I've never had a record of his version, so I only vaguely remember it. I remembered the melody and the universal set of chord changes and played the song one time. I never found out if the melody was exactly right. But the sense of the melody and the shape of the tune evolved on the gig.

KZ: "Hold Out, Hold Up And Hold On" has a nice vocal/guitar blend.

PATTI: That's the other original I wrote. Because of the way we do songs, a lot of people think we write most of the ones we do.

TUCK: One thing I admire about Patti's songwriting is how personal it is. It's hard for me to separate the songs from the singer. That's something I've always admired about songwriters like Stevie Wonder. Even though there's universality in the song, what I see in Patti's writing is that it exactly reflects what Patti feels or believes. As a player that gives me one hundred percent sincerity.

KZ: Why do a classic Jazz treatment to "On A Clear Day?"
Bobby Poe's
POP MUSIC SURVEY
Presents The 18th Annual Radio/Record Seminar & Awards Banquet
At The Sheraton Premiere In Tysons Corner, Virginia
June 23-24, 1989

Guest Speaker

LARRY KING

GEORGE MICHAEL

Introduction
Larry King

Bobby Poe

George Michael

ALAN BURNS

DON GERONIMO & MIKE O'MEARA

DAN VALLIE

This Year's Masters Of Ceremonies

SUNNY JOE WHITE

MASON DIXON

GUY ZAPOLEAN

STEVE PERUN

$275 Registration Fee After June 9th!

POP MUSIC SURVEY-SEMINAR/AWARDS BANQUET

$235.00 Seminar/Cocktail Party/Awards Banquet

$310.00 Golf/Seminar/Cocktail Party/Awards Banquet

Make Check Payable To:
Pop Music Survey-4818 Chevy Chase Dr., Chevy Chase, Md. 20815

NAME

ADDRESS

CITY

COMPANY/STATION

Room availability on a first come, first serve basis.

Room Reservations (703) 448-1234

Badges & Tickets are mandatory for admittance to all functions—strictly enforced!
**MOST ADDED**

PRINCE (55)  
(Warner Bros.)

BOBBY BROWN (28)  
(MCA)

DAVID PEASTON (20)  
(Geffen)

ALYSON WILLIAMS (17)  
(Def Jam/Columbia)

JONATHAN BUTLER (16)  
(Jive/RCA)

EL DEBARGE (13)  
(Motown)

**TOP TIP**

KENNY G  
Against Doctor’s Orders  
(Arista)

A fine prescription for your playlists.

**RECORD TO WATCH**

TROY JOHNSON  
The Way It Is  
(RCA)

Finding his way into rotation.

---

**URBAN CONTEMPORARY**

**2W LW TW**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>2</td>
<td>1 LISA LISA AND CULT JAM - Little Jackie Wants To Be A Star (Columbia)</td>
</tr>
<tr>
<td>11</td>
<td>5</td>
<td>2 PEABO BRYSON - Show &amp; Tell (Capitol)</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>3 JOYCE &quot;FENDERELLA&quot; IRBY - Mr. D.J. (Motown)</td>
</tr>
<tr>
<td>6</td>
<td>4</td>
<td>4 D’JAYS - Have You Had Your Love Today (EMI)</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>5 NEW KIDS ON THE BLOCK - I’ll Be Loving You (Forever) (Columbia)</td>
</tr>
<tr>
<td>8</td>
<td>6</td>
<td>6 LUTHER VANDROSS - For You To Love (Epic)</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7 DE LA SOUL - Me, Myself &amp; I (Tommy Boy)</td>
</tr>
<tr>
<td>12</td>
<td>9</td>
<td>8 DIANA Ross - Workin’ Overtime (Motown)</td>
</tr>
<tr>
<td>17</td>
<td>10</td>
<td>9 THE JACKSONS - Nothin’ (That Compare 2 U) (Epic)</td>
</tr>
<tr>
<td>16</td>
<td>11</td>
<td>10 MILLI VANILLI - Baby Don’t Forget My Number (Arista)</td>
</tr>
<tr>
<td>14</td>
<td>12</td>
<td>11 ANITA BAKER - Lead Me Into Love (Elektra)</td>
</tr>
<tr>
<td>13</td>
<td>12</td>
<td>12 FE B &amp; CE CE WINANS - Lost Without You (Capitol)</td>
</tr>
<tr>
<td>15</td>
<td>14</td>
<td>13 MICA PARIS - My One Temptation (Island)</td>
</tr>
<tr>
<td>10</td>
<td>8</td>
<td>14 KIARA - Every Little Time (Arista)</td>
</tr>
<tr>
<td>20</td>
<td>18</td>
<td>15 SURFACE - Shower Me With Your Love (Columbia)</td>
</tr>
<tr>
<td>29</td>
<td>21</td>
<td>16 KARYN WHITE - Secret Rendezvous (Warner Bros.)</td>
</tr>
<tr>
<td>26</td>
<td>24</td>
<td>17 CHUCK L BOOKER - Turned Away (Atlantic)</td>
</tr>
<tr>
<td>22</td>
<td>20</td>
<td>18 LEVERT - Got To Get The Money (Atlantic)</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>19 VANESSA WILLIAMS - Darlin’ I (Wing/PolyGram)</td>
</tr>
<tr>
<td>9</td>
<td>16</td>
<td>20 TONY! TONI! TONE! - For The Love Of You (Wing/PolyGram)</td>
</tr>
<tr>
<td>30</td>
<td>22</td>
<td>21 SOUL II SOUL - Keep On Moving (Virgin)</td>
</tr>
<tr>
<td>27</td>
<td>26</td>
<td>22 FREDDIE JACKSON - Crazy (For Me) (Capitol)</td>
</tr>
<tr>
<td>33</td>
<td>30</td>
<td>23 JAMES INGRAM - It’s Real (Warner Bros.)</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>25 VESTA WILLIAMS - Congratulations (A&amp;M)</td>
</tr>
<tr>
<td>37</td>
<td>31</td>
<td>26 SYSTEM - Midnight Special (Atlantic)</td>
</tr>
<tr>
<td>15</td>
<td>27</td>
<td>27 ATLANTIC STARR - My First Love (Warner Bros.)</td>
</tr>
<tr>
<td>36</td>
<td>28</td>
<td>28 10 D.B. - I Second That Emotion (Crush Music)</td>
</tr>
<tr>
<td>38</td>
<td>33</td>
<td>29 Kool Moe Dee - They Want Money (Jive/RCA)</td>
</tr>
<tr>
<td>5</td>
<td>17</td>
<td>30 NATALIE COLE - Miss You Like Crazy (EMI)</td>
</tr>
<tr>
<td>39</td>
<td>31</td>
<td>31 TODAY - Take It Off (Motown)</td>
</tr>
<tr>
<td>31</td>
<td>29</td>
<td>32 LEOTIS - On A Mission (Mercury/PolyGram)</td>
</tr>
<tr>
<td>37</td>
<td>33</td>
<td>33 NENEH CHERRY - Buffalo Stance (Virgin)</td>
</tr>
<tr>
<td>25</td>
<td>34</td>
<td>34 THE BOYS - A Little Romance (Motown)</td>
</tr>
<tr>
<td>38</td>
<td>35</td>
<td>35 THIRD WORLD - Forbidden Love (Mercury/PolyGram)</td>
</tr>
<tr>
<td>40</td>
<td>36</td>
<td>36 L.L. Cool J - I’m That Type Of Guy (Def Jam/Columbia)</td>
</tr>
<tr>
<td>37</td>
<td>34</td>
<td>37 AL GREEN - As Long As We’re Together (A&amp;M)</td>
</tr>
<tr>
<td>38</td>
<td>35</td>
<td>38 BOBBY BROWN - On Our Own (MCA)</td>
</tr>
<tr>
<td>39</td>
<td>36</td>
<td>39 SIMPLY RED - If You Don’t Know Me By Now (Elektra)</td>
</tr>
<tr>
<td>40</td>
<td>37</td>
<td>40 STEPHANIE MILLS - Something In The Way You Make Me Feel (MCA)</td>
</tr>
</tbody>
</table>

---

**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>
</tr>
</thead>
<tbody>
<tr>
<td>PRINCE - Batdance (Warner Bros.)</td>
<td>56</td>
<td>56</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>0%</td>
<td>1</td>
</tr>
<tr>
<td>DAVID PEASTON - Two Wrongs (Don’t Make It Right) (Geffen)</td>
<td>50</td>
<td>20</td>
<td>--</td>
<td>9</td>
<td>21</td>
<td>18%</td>
<td>2</td>
</tr>
<tr>
<td>ALYSON WILLIAMS - My Love Is So Raw (Def Jam/Columbia)</td>
<td>46</td>
<td>17</td>
<td>--</td>
<td>6</td>
<td>23</td>
<td>13%</td>
<td>2</td>
</tr>
<tr>
<td>DINO - I Like It (4th &amp; Broadway/Island)</td>
<td>43</td>
<td>9</td>
<td>3</td>
<td>17</td>
<td>14</td>
<td>48%</td>
<td>3</td>
</tr>
<tr>
<td>EL DEBARGE - Somebody Loves You (Motown)</td>
<td>41</td>
<td>13</td>
<td>--</td>
<td>10</td>
<td>18</td>
<td>24%</td>
<td>2</td>
</tr>
<tr>
<td>JONATHAN BUTLER - Sarah, Sarah (Jive/RCA)</td>
<td>41</td>
<td>16</td>
<td>--</td>
<td>3</td>
<td>22</td>
<td>7%</td>
<td>2</td>
</tr>
</tbody>
</table>

---

Editor: Betty Hollors  
Assoc. Editor: John Martinucci

---

**the GAVIN REPORT**

June 9, 1989
TWICE AS NICE!

David Peaston

The New Single

"TWO WRONGS (DON'T MAKE IT RIGHT)"

Produced by Michael J. Powell

From Introducing...David Peaston

The Remarkable Debut Album Of America's Newest Singing Sensation.

© 1989 THE DAVID GEFSEN COMPANY

DIRECT FROM SIX CONSECUTIVE WINS ON "SHOWTIME AT THE APOLLO"
INSIDE URBAN

AL x 2
Al Green and Al B. Sure! were together in L.A. recently filming the video for this week’s HOT record, “As Long As We’re Together,” the first single from Al Green’s “I Get Joy” album. Al B. Sure! remixed the song in New York, but traveled to A&M’s Hollywood headquarters to co-star in the clip with Green, which was filmed on The Chaplin (as Charlie) Stage.

Sylvia Rhone’s Award of Excellence
The Y.B.P.C.’s 1989 Award of Excellence was presented Atlantic Senior Vice President, Sylvia Rhone on May 13 at the awards banquet in Dallas. The gathering is held annually to support the organization’s scholarship fund and the award is presented for distinction, merit, and performance. Shown at the ceremony are (l-r) David Frank (The System), Sylvia Rhone, Mic Murphy (The System), Sonny Taylor (former PD, WGGI-Chicago), and Terri Acer (KKDA-Dallas).

THIS WEEK ON THE PHONES:
PRINCE was the big winner on both the Most Added side and in the “most often mentioned” category. Chris Clay, KQXL-Baton Rouge, says “PRINCE shows up wild again, with another sure-to-be number one single, from what will probably be the summer’s number one movie ‘Batman.’” Chris Bailey, WJMH-Greensboro, used one word “Bizarre,” and still made it his RTW. Our own Record To Watch, TROY JOHNSON’s “The Way It Is” has already been added at WANN-Tallahassee, WJHM-Orlando, WYNN-Florence, WZFX-Fayetteville, WGCI-Chicago, WVOI-Toledo, WZAK-Cleveland, and KRIZ-Seattle, totaling nine adds, added to last week’s for a total of 27. KENNY G picked up 13 adds, including WHUR, WANN, WFXA, WJIZ, WJMH, WLOU, WQIC, WQIS, WCKX, WTLZ, and KACE, so we chose it as the Top Tip for this week.

MARK YOUR CALENDARS: The 4th of July week is going to be lots of fun. We’ll be taking reports on Monday all day, but Tuesday is a holiday, so we’ll take calls until 1PM on Wednesday and then go to press that afternoon. Please try to get yourselves geared up to do the Monday call, because it looks like Wednesday AM will be busy signal time on the phones. We appreciate all of you who have already made the Monday switch. Anyone else who wants to join the Monday bunch, please be our guest! We NEED Monday reports desperately. Thanks! Ciao for now, Betty.

28
**NEW RELEASES by Betty Hollars and John Martinucci**

**LISA LISA AND CULT JAM - Just Git It Together (Columbia)**

The talented trio of the Full Force Family "git together" for another hit. This uptempo track has all the production you could ask for, from rhythm to rap, courtesy of Full Force and UTO. The vocals are simply Cult Jammin'!

**TEDDY RILEY featuring GUY - My Fantasy (Motown)**

Debut Motown release for this songwriter, producer and performer. With the assistance of Gene Griffin and Guy, Teddy comes alive with a hot uptempo groove that carries the shadow of "My Prerogative." Look for this solo project on Spike Lee's motion picture soundtrack, "Do The Right Thing."

**Z'LOOKE - GitchiU (Orpheus/EMI)**

Doesn't the title remind you of something babies are teased with to get their attention? After going top five with their debut single, "Can You Read My Lips?" these young talented musicians out of Los Angeles are drawing attention with twelve adds after one week out. The rhythm track is funky as ever, while the hook is addicting.

**SHARON BRYANT - Let Go (Wing/PolyGram)**

If you're looking for something that will make your listeners tap their toes and snap their fingers, Sharon has it. There are times when you're looking for the right song to give your radio station a little extra bounce without the abrasiveness that comes with most uptempo songs. This one can be played on any Urban/Top 40 station, even if they're trying to appeal to adults.

**AMY KEYS - Has It Come To This (Epic)**

Your female listeners will relate to the deep lyric line, but if you want to get male attention, let them in on a little trivia: Amy Keys was Miss Maryland the same year Vanessa Williams won her Miss America crown. That should grab 'em!

**PAULA ABDUL - Cold Hearted (Virgin)**

Paula hasn't run out of steam yet, and since her days as a Lakers cheerleader she has proven her talent is multi-faceted. We anticipate the success of this one to be even greater than her previous knockouts. One of summa's best prospects, tailored to fit any rotation.

**RAP TO CHECK OUT:**

**TOO SHORT - I Ain't Trippin’ (Jive/RCA)**

**PUBLIC ENEMY - Do The Right Thing (Motown)**

**BIG DADDY KANE - Rap Summer (Lean On Me) (Warner Bros.)**

**THE 7A3 - Goes Like Dis (Geffen)**

**BOOGIE DOWN PRODUCTIONS - Why Is That? (Jive/RCA)**

---

**ARTIST TITLE LABEL**  
**Reports** | **Add** | **Heavy** | **Medium** | **Light** | **Hit Factor Weeks**
---|---|---|---|---|---
**LISA LISA AND CULT JAM - Little Jackie Wants To Be A Star (Columbia)** | 73 | - | 58 | 11 | 4 | 494% | 10
**PEABO BRYSON - Show & Tell (Capitol)** | 80 | 1 | 62 | 13 | 4 | 93% | 8
**JOYCE "FENDERELLA" IRBY - Mr. D.J. (Motown)** | 72 | - | 63 | 7 | 2 | 97% | 12
**O'JAYS - Have You Had Your Love Today (EMI)** | 70 | - | 61 | 8 | 1 | 98% | 10
**LUTHER VANDROSS - For You To Love (Epic)** | 73 | - | 59 | 10 | 4 | 94% | 9
**DE LA SOUL - Me, Myself & I (Tommy Boy)** | 74 | 2 | 45 | 17 | 10 | 83% | 11
**DIANA ROSS - Workin' Overtime (Motown)** | 80 | - | 41 | 34 | 5 | 93% | 7
**THE JACKSONS - Nothin' (that compares 2 U) (Epic)** | 92 | 2 | 33 | 46 | 11 | 85% | 5
**MILLI VANILLI - Baby Don't Forget My Number (Arista)** | 90 | - | 49 | 33 | 8 | 91% | 8
**ANITA BAKER - Lead Me Into Love (Elektra)** | 68 | - | 47 | 16 | 5 | 92% | 9
**BE BE & CE CE WINANS - Lost Without You (Capitol)** | 58 | 2 | 46 | 8 | 2 | 93% | 12
**MICA PARIS - My One Temptation (Island)** | 72 | 1 | 31 | 31 | 9 | 86% | 11
**SURFACE - Shower Me With Your Love (Columbia)** | 79 | 3 | 28 | 31 | 17 | 74% | 7
**KARYN WHITE - Secret Rendezvous (Warner Bros.)** | 95 | 1 | 18 | 53 | 23 | 74% | 5
**CHUCKII BOOKER - Turned Away (Atlantic)** | 74 | 3 | 27 | 37 | 7 | 86% | 7
**LEVERT - Get To Get The Money (Atlantic)** | 71 | - | 25 | 38 | 8 | 88% | 6
**SOUL II SOUL - Keep On Moving (Virgin)** | 76 | 5 | 19 | 38 | 14 | 75% | 5
**FREDDIE JACKSON - Crazy (For Me) (Capitol)** | 69 | 1 | 17 | 39 | 12 | 81% | 6
**JAMES INGRAM - It's Real (Warner Bros.)** | 71 | 1 | 10 | 42 | 18 | 73% | 7
**JOODY WATLEY featuring ERIC B. & RAKIM - Friends (MCA)** | 79 | 9 | 6 | 44 | 20 | 63% | 4
**VESTA WILLIAMS - Congratulations (A&M)** | 55 | 2 | 14 | 36 | 3 | 90% | 8
**SYSTEM - Midnight Special (Atlantic)** | 68 | 3 | 4 | 38 | 23 | 61% | 5
**10 D.B. - I Second That Emotion (Crush Music)** | 63 | 4 | 4 | 37 | 18 | 65% | 6
**KOOL MOE DEE - They Want Money (Jive/RCA)** | 59 | 2 | 4 | 34 | 19 | 64% | 5
**TODAY - Take It Off (Motown)** | 42 | 5 | 2 | 15 | 20 | 40% | 5
**NENEH CHERRY - Buffalo Stance (Virgin)** | 60 | 6 | 21 | 19 | 14 | 66% | 3
**THIRD WORLD - Forbidden Love (Mercury/PolyGram)** | 42 | 3 | - | 16 | 23 | 38% | 4
**L.L.C. COOL J - I'm That Type Of Guy (Def Jam/Columbia)** | 63 | 11 | 2 | 19 | 31 | 33% | 3
**AL GREEN - As Long As Were Together (A&M)** | 56 | 9 | - | 26 | 21 | 46% | 3
**BOBBY BROWN - On Our Own (MCA)** | 68 | 28 | 1 | 19 | 20 | 29% | 2
In 1969 the Jackson Five hit the top of the charts with the unforgettable hit "I Want You Back," and they've been a part of our lives ever since. Over the years this consistently chart-busting group has tightened as individuals broke off to concentrate on solo projects, and expanded to embrace the soloists when they came back to the fold.

The eldest Jackson, Jackie, visited the Gavin Report recently. His solo album on Polydor, Be The One, came out just after Christmas and a Jacksons album, 2300 Jackson Street, is out now. Jackie Jackson impresses you with his charming, soft-spoken personality. We talked about his life, his record, and what it's like to be a Jackson—solo and together.

BETTY HOLLARS: Is this your first solo outing?
JACKIE JACKSON: I had an album out a long time ago on Motown that sold about ten copies, back in the days of The Jacksons. I'm on Polydor now and I'm excited about it.

BH: Do you find it more difficult to be a solo act or part of a group?
JJ: The difficulty of being a solo act after being around my brothers and making Jackson albums my entire life is the change. I'm looking over my shoulder for my brothers and they're not there. But I gain momentum as each day goes by and I'm getting a little used to it. I was nervous when I first started.

BH: You're the oldest brother. How does that affect your attitude toward the business?
JJ: I was the father image to all of my brothers and sisters when my father wasn't there. I was the one who took on my brothers, making them get up on time, making interviews on time, rehearsals on time. I had to be the most serious brother and the other guys could run around and play. When they got really out of hand, I'd make a phone call! (laughs)

BH: What do you like best about show business?
JJ: Making music makes me happy, it's challenging. I like entertaining in front of all our fans. I enjoy going around to all the radio stations and talking to the radio people who play our records. It's great to go in and meet them and see my old pictures on the wall.

BH: Do you feel that you influence the younger members of the family, even though now they're all adults with their own careers and families?
JJ: If I found one of my brothers was going in the wrong direction I would be the first one on the telephone to try to put them right back on track. There's nothing like family love. Same thing goes for me. If I was doing something wrong, they'd call me.

BH: Tell me about the video for the first single, "Stay."

JJ: I had fun making that video. Prior to making the video, though, I had been sick in bed with the flu for eight days. I had never been that sick in my entire life. In fact, I went to the hospital the day before I shot the video. The record company (Polydor) called me to ask if I wanted to cancel but there were so many other people involved I didn't want to do it. We started shooting at about eight o'clock in the morning, but I hadn't rehearsed for a long time so I walked through the steps. I got there and heard a whole different version of the song! I had to learn it right on the set.

BH: Did Paula Abdul choreograph the video?
JJ: She choreographed the bathroom scene. Wego back way, Paula and I.

BH: I first heard about her as Janet's choreographer after she was a Laker girl. Were you instrumental in her career?
JJ: Paula did the first "Torture" video. I didn't like the person they had hired to choreograph the video because it was too rock and roll and it made me nervous. Paula and I got on the phone and started calling a lot of people she knew, maybe ten different people, but none of them were available. So I said, "Paula you choreograph it." And she said, "No, I've never done anything but the Laker girls." I knew she could do it and I MADE her do it!

BH: What's the next single?
JJ: "Cruzin" is the next single. I like radio to choose my singles, and they've been playing it from the album, so we'll do a few mixes and go with that. Sometimes you have seven different mixes but that gets confusing. We're doing two.

BH: How do you feel about rap music?
JJ: Rap music is very good, as long as they keep it positive. The music is so great and it's coming on a lot stronger than I ever thought it would.

BH: What inspires you to write a song?
JJ: My songs come to me at bizarre times. I'll be riding in my car for four hours going to Mammoth Mountain to ski. I have my tape recorder and I'll hum a melody on it. Or when I wake up early in the morning and am brushing my teeth or in the shower, a song will come to me. I'll run to the piano or tape recorder and put it down. I guess writing is different for everyone.

BH: When you're driving what do you listen to?
JJ: I love Country Music. They tell the great stories, they have the great lyrics. I sang country before anything else because my Mom used to listen to country all the time when I was little. She used to sing these Country songs and we would join her and harmonize with her. That's how we started singing.

BH: Anything you can tell us about the Jacksons album?
JJ: The new Jacksons album is called "2300 Jackson Street" which was our address we lived in Gary, Indiana, where we were raised. The songs are about how we were raised, how my parents sacrificed to buy us guitars to be who we are today. The songs are all written by the Jacksons and Teddy Riley. Teddy produced the song "2300 Jackson Street" and L.A. Reid and Babyface did some songs on the album as well. Michael Omartian helped, so we have some great people, as well as producing some of the things ourselves. Every member of the family sings on the title cut. Michael, Janet, LaToya, Rebbie, all the brothers—all nine of us. Even some of our nieces and nephews are on that song: Jermaine's kids, my kids, Marlon's kids, Rebbie's kids, Tito's kids.

BH: Are you planning a tour?
JJ: There's going to be a tour starting in September, a world tour, with all of us traveling. The four brothers will start the tour and the rest will join at certain points of the tour. It starts in Europe first and we'll work our way back to the United States. We've all worked out our schedule around this. I'll be singing some of my solo songs on that tour, too, plus we'll do some of the old Jacksons songs. We've asked Paula Abdul to open for us.

BH: If you weren't a recording artist, what would you be doing?
JJ: I was signed to the Chicago White Sox as a shortstop coming out of high school. I was a good baseball player.

BH: When did you have time to go to a real high school when you were young? Weren't you always on the road?
JJ: I went to high school for a year in L.A. and I played baseball and had some scouts looking at me. I was a pretty good hitter and shortstop. But I decided to keep with the brothers.

By Betty Hollars. Edited by Beverly Mire.

the GAVIN REPORT/June 9, 1989
**THE R&B REPORT**

**FORUM '89**

**CHICAGO**

**JULY 5 - 9, 1989**

---

**Registration Rates**

<table>
<thead>
<tr>
<th>Category</th>
<th>EARLY</th>
<th>LATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. (Category One)</td>
<td>$250</td>
<td>$300</td>
</tr>
<tr>
<td>Major and independent label personnel, radio station owners, general managers, record distributors, one-stops, retail chain personnel and the guests of these attendees.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>II. (Category Two)</td>
<td>$200</td>
<td>$250</td>
</tr>
<tr>
<td>Producers, writers, publishers, recording artists, managers, agents, promoters, music performance organizations and/or licensing employees or members, publishing society employees or members, club or street jocks, manufacturers and their representatives and the guests of these attendees.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>III. (Category Three)</td>
<td>$125</td>
<td>$175</td>
</tr>
<tr>
<td>Air personalities, music directors, program directors, station personnel, television or motion picture personnel, directors, producers, journalists, independent record store personnel, record pool members, (college students call 818-843-7225) and the guests of these attendees.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Additional Information**

**OFFICIAL AIRLINES:**

American Airlines - For special fares, please call toll-free 1-800-433-1790.
Special Identification Number STAR #576040.

**OFFICIAL TRAVEL AGENCY:**

Exodus Travel - Call collect 213-836-6425.

**HOTEL:**

Hyatt Regency Hotel • 151 Wacker • Chicago, IL 60601
Room Reservations: (312) 565-1234
Suite Reservations: (818) 843-7225

**PAYABLE TO:**

THE R&B REPORT • 844 N. Hollywood Way, Suite 200 • Burbank, CA 91505
Mastercard, Visa and American Express accepted.

**QUESTIONS:**

Contact Winki Simms or Barbara Fukuda at 818-843-7225.

**NOTE:**

EARLY REGISTRATION ACCEPTED UNTIL JUNE 16, 1989.

Please, no personal checks — no exceptions.

Required picture I.D. or I.D. on business letterhead to be received for approval no later than June 16, 1989.

---

**NAME**

**ADDRESS**

**CITY**

**STATE**

**ZIP CODE**

**SIGNATURE**

**AMOUNT ENCLOSED**

**CHARGE NUMBER**

**EXP. DATE**
## MOST ADDED

<table>
<thead>
<tr>
<th>Artist/Title/Label</th>
<th>Week</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CHRIS REA</strong> (48) (Geffen)</td>
<td>14</td>
<td>SIMPLY RED - If You Don't Know Me By Now (Elektra)</td>
</tr>
<tr>
<td><strong>DEBBIE GIBSON</strong> (42) (Atlantic)</td>
<td>2</td>
<td>HOWARD JONES - Everlasting Love (Elektra)</td>
</tr>
<tr>
<td><strong>IVAN LINS</strong> (30) (Reprise)</td>
<td>1</td>
<td>NATAILIE COLE - Miss You Like Crazy (EMI)</td>
</tr>
<tr>
<td><strong>MADONNA</strong> (30) (Sire/Warner Bros.)</td>
<td>2</td>
<td>ARETHA FRANKLIN AND ELTON JOHN - Through The Storm (Arista)</td>
</tr>
<tr>
<td><strong>TIM FINN</strong> (27) (Capitol)</td>
<td>3</td>
<td>BARRY MANILOW - Keep Each Other Warm (Arista)</td>
</tr>
<tr>
<td><strong>VANESSA WILLIAMS</strong> (27) (Wing/PolyGram)</td>
<td>4</td>
<td>NEIL DIAMOND - The Best Years Of Our Lives (Columbia)</td>
</tr>
</tbody>
</table>

## TOP TIP

**TIM FINN**

How'm I Gonna Sleep (Capitol)

A MOST ADDED and a CHARTBOUND set Mr. Finn fine.

## RECORD TO WATCH

**JULIA FORDHAM**

Comfort Of Strangers (Virgin)

More than half her two-week players are HIT FACTORing.

## ADULT CONTEMPORARY

<table>
<thead>
<tr>
<th>Report</th>
<th>Add</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>MADONNA - Express Yourself (Sire/Warner Bros.)</td>
<td>76</td>
<td>30</td>
<td>4</td>
<td>23</td>
<td>19</td>
<td>35%</td>
</tr>
<tr>
<td>TIM FINN - How'm I Gonna Sleep (Capitol)</td>
<td>74</td>
<td>27</td>
<td>--</td>
<td>16</td>
<td>31</td>
<td>21%</td>
</tr>
<tr>
<td>VANESSA WILLIAMS - Darlin' I (Wing/PolyGram)</td>
<td>67</td>
<td>27</td>
<td>2</td>
<td>19</td>
<td>19</td>
<td>31%</td>
</tr>
<tr>
<td>BENNY MARDONES - Into The Night (Polydor/PolyGram)</td>
<td>44</td>
<td>10</td>
<td>7</td>
<td>17</td>
<td>10</td>
<td>54%</td>
</tr>
<tr>
<td><em>DEBBIE GIBSON</em> - No More Rhyme (Atlantic)</td>
<td>43</td>
<td>42</td>
<td>--</td>
<td>--</td>
<td>1</td>
<td>--</td>
</tr>
</tbody>
</table>

---

*Debut in chartbound*
"Storms In Africa"

Fair Warning

The follow-up to the hit "Cincoa Flow (Sail Away)" the new single
track from Sales over 600,000

it will hit

© 1989 The David Geffen Company

Produced by Nicky Ryan, Management: Aigle Music

GEFFEN RECORDS
### UP & COMING

<table>
<thead>
<tr>
<th>Reports</th>
<th>Adds</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td>9</td>
<td>MICHAEL DAMIAN</td>
<td>Rock On (Cypress/A&amp;M)</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>13</td>
<td>JULIA FORDHAM</td>
<td>Comfort Of Strangers (Virgin)</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>9</td>
<td>FINE YOUNG CANNIBALS</td>
<td>Good Thing (IRS/MCA)</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>9</td>
<td>CYNDI LAUPER</td>
<td>I Drove All Night (Epic)</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>7</td>
<td>ELVIS COSTELLO</td>
<td>Veronica (Warner Bros.)</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>9</td>
<td>HIROMI SHIMAZAKI</td>
<td>Come To Me (Epic)</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>13</td>
<td>VAN MORRISON</td>
<td>Whenever God Shines His Light (Polydor/PolyGram)</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>6</td>
<td>BANGLES</td>
<td>Be With You (Columbia)</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>12</td>
<td>* PETER G ABRIEL</td>
<td>In Your Eyes (WTG/CBS)</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>11</td>
<td>* SOUTHSIDE JOHNNY</td>
<td>Your Precious Love (Cypress/A&amp;M)</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>13</td>
<td>* COWBOY JUNKIES</td>
<td>Misguided Angel (RCA)</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>8</td>
<td>* CARLA BONOFF</td>
<td>Way Of The Heart (Gold Castle)</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>1</td>
<td>KENNY ROGERS</td>
<td>Planet Texas (Reprise)</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>14</td>
<td>* DONNY OSMOND</td>
<td>Scared Emotion (Capitol)</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>12</td>
<td>* BILL GABLE</td>
<td>Go Ahead And Run (Private Music)</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>4</td>
<td>* MARTIKA</td>
<td>Toy Soldiers (Columbia)</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>6</td>
<td>* ERIC MARIENHALT</td>
<td>I'm Gonna Wait On Your Love (GRP)</td>
<td></td>
</tr>
</tbody>
</table>

Dropped: Enya, Bette Midler, Jose Feliciano.

### INSIDE A/C

By Ron Fell & Dione Ruer

In one of the most incredible growth stories in A/C history, SIMPLY RED climbs from 14 to 4 to 1 in two weeks. This week the SIMPLY RED hot rotations more than double from 70 to 143. SIMPLY RED joins HOWARD JONES for consecutive number ones in A/C. An Elektrifying moment in time.

With more than two-thirds of his airplay now in HEAVY rotation, BARRY MANILOW moves top five.

WATERFRONT leaps 14 to 7 this week. Not too shabby for a record we picked for your enjoyment on March 24th. Also, it's worth noting that 99% of stations playing it more than a week are HIT FACTORing.

For two consecutive weeks our HOT record is PAUL McCARTNEY's "My Brave Face." With 175 stations in four weeks and a 77% HIT FACTOR already, it's a great shot to be number one in about a month from now.

SWING OUT SISTER, now on the verge of top twenty, picks up 11% in HIT FACTOR to 75% and ADDS include KOST, KOFY/FM, KFOR, WWEB, KLOG and KSTC.

### REVIEWS

**DON HENLEY**

*The End Of Innocence* (Geffen)

The influence of Bruce Hornsby on this song can't be overstated as we'd guess the keyboard chord progressions are his. But Mr. Henley's pre-Apocolyptic lyric and desperado dream scene sets the singer in Elysian fields of clover instead of a corner table at The Sunset Grill.

**PETER CETERA**

*Holding Out* (Full Moon/Warner Bros.)

This one's right down the A/C pipeline. PC's last single was a one-off with Cher that went to number one. Now he's dipped back into last summer's "One More Story" album for this song written by Dave Innes of Restless Heart and Billy LaBounty. Can't miss.

**MIKE + THE MECHANICS**

*Nobody Knows* (Atlantic)

The second best song from the great album that brought us the spectacular "Living Years." This single, edited to 3:20 from the original 4:24, is wonderful at any length. The song is really strong on melody, becoming familiar on the second play.

**ROY ORBISON**

*California Blue* (Virgin)

Here is Roy at his best. Those of us on the West Coast take our sky for granted, but this would be an immediate play no matter what coastline you're from. For some it may be reminiscent of Roy's 1963 hit "In Dreams."

**JOHN FARNHAM**

*Two Strong Hearts* (RCA)

Before and since his stint in Little River Band, John has been a pop music hero in his native Australia. With this new single, from an album which is over a million units in sales worldwide even before its release in the States, John is due.

**MICHAEL BOLTON**

*Soul Provider* (Columbia)

This guy wants to bring home the bacon in the worst way. Bolton projects the tension and passion of soul music without exaggeration. Michael muscles-up without becoming muscle-bound.

**LINS** "You Moved Me To This," had an impressive week. Ivan tied for third MOST ADDED and debuted on our chart at 40. Initial players such as WHAI, WKST, WSKY, KGY, WMT/FM have it in medium rotation with KTID and KCBF rotating it in HEAVY. Newly ADDED at KKKB, WMBA, WCHV, KBYZ, WDAY/AM, WDNDE with 24 others.

Our RECORD TO WATCH is JULIA FORDHAM's "Comfort Of Strangers." Her animated personality and vocal style will not be a stranger to our format. In the second week of release she has picked up 38 total reports and ADDS this week from KITZ, KORV, KSNN, KLDI, WTW, KSCR, KLWN, KHLT, KBJJ, WOH, WGG/FM, WEOW and WKYE.
"Dancing With The Lion.

"We've had a great history with instrumentals and this one is 50% less filling with great taste! It adds a touch of class!" - CASEY KEATING, KPLZ ADD

"We've been testing it for a few weeks and the research keeps getting better. Good female phones in the daytime!" - BRUCE STEVENS, WBBQ ADD

"We put the record on one time and got immediate female response! If you can say it, play it!" - JEFF CHRISTENSON, KKQV ADD

GAVIN TOP 40: 44 STATIONS OUT-OF-THE-BOX!
R&R A/C: #3 MOST ADDED!
TOP 40 ADDS Out-Of-The-Box Including:
KPLZ Q98 KIXY KOZE K104 Z102
QV103 ZFUN WNNK KSND Y94 WBBQ
KQMQ KTRS AND MANY MORE!!

"Dancing With The Lion." QC 45154

A bold step forward for Andreas Vollenweider.
On Columbia Cassettes, Compact Discs and Records.

Produced by Andreas Vollenweider. Co-produced by Eric West and Darryl Pitt
Management: Darryl Pitt/Depth of Field Management
Columbia, © and trademarks of CBS Inc. © 1989 CBS Records Inc.

Andreas Vollenweider
Dancing With The Lion.

PLAY IT, SAY IT!
### HIT FACTOR

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

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>SIMPLY RED</td>
<td>If You Don’t Know Me By Now</td>
<td>Elektra</td>
<td>214</td>
<td>13</td>
<td>143</td>
<td>5</td>
<td>91%</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>HOWARD JONES</td>
<td>Everlasting Love</td>
<td>Elektra</td>
<td>191</td>
<td>--</td>
<td>164</td>
<td>20</td>
<td>7</td>
<td>96%</td>
<td>13</td>
</tr>
<tr>
<td>NATALIE COLE</td>
<td>Miss You Like Crazy</td>
<td>EMI</td>
<td>185</td>
<td>1</td>
<td>132</td>
<td>39</td>
<td>13%</td>
<td>92%</td>
<td>12</td>
</tr>
<tr>
<td>ARETHA FRANKLIN AND ELTON JOHN</td>
<td>Through The Storm</td>
<td>Arista</td>
<td>171</td>
<td>1</td>
<td>142</td>
<td>19</td>
<td>9</td>
<td>94%</td>
<td>10</td>
</tr>
<tr>
<td>BARRY MANILOW</td>
<td>Keep Each Other Warm</td>
<td>Arista</td>
<td>173</td>
<td>3</td>
<td>120</td>
<td>41</td>
<td>9</td>
<td>93%</td>
<td>7</td>
</tr>
<tr>
<td>NEIL DIAMOND</td>
<td>The Best Years Of Our Lives</td>
<td>Columbia</td>
<td>163</td>
<td>2</td>
<td>124</td>
<td>33</td>
<td>4</td>
<td>96%</td>
<td>9</td>
</tr>
<tr>
<td>WATERFRONT</td>
<td>Cry</td>
<td>Polydor/PolyGram</td>
<td>164</td>
<td>12</td>
<td>110</td>
<td>41</td>
<td>1</td>
<td>92%</td>
<td>10</td>
</tr>
<tr>
<td>ONE 2 MANY</td>
<td>Downtown (A&amp;M)</td>
<td></td>
<td>162</td>
<td>1</td>
<td>106</td>
<td>47</td>
<td>8</td>
<td>94%</td>
<td>13</td>
</tr>
<tr>
<td>GRAYSON HUGH</td>
<td>Talk It Over</td>
<td>RCA</td>
<td>147</td>
<td>2</td>
<td>93</td>
<td>44</td>
<td>8</td>
<td>93%</td>
<td>13</td>
</tr>
<tr>
<td>SA-FIRE</td>
<td>Thinking Of You</td>
<td>Cutting/Mercury/PolyGram</td>
<td>145</td>
<td>3</td>
<td>91</td>
<td>37</td>
<td>14</td>
<td>88%</td>
<td>11</td>
</tr>
<tr>
<td>PAUL McCARTNEY</td>
<td>My Brave Face</td>
<td>Capitol</td>
<td>175</td>
<td>19</td>
<td>37</td>
<td>98</td>
<td>21</td>
<td>77%</td>
<td>4</td>
</tr>
<tr>
<td>RICK ASTLEY</td>
<td>Giving Up On Love</td>
<td>RCA</td>
<td>133</td>
<td>2</td>
<td>78</td>
<td>45</td>
<td>8</td>
<td>92%</td>
<td>10</td>
</tr>
<tr>
<td>DONNA SUMMER</td>
<td>This Time I Know It’s For Real</td>
<td>Atlantic</td>
<td>155</td>
<td>15</td>
<td>49</td>
<td>78</td>
<td>13</td>
<td>81%</td>
<td>8</td>
</tr>
<tr>
<td>ROY ORBISON</td>
<td>She’s A Mystery To Me</td>
<td>Virgin</td>
<td>139</td>
<td>1</td>
<td>83</td>
<td>34</td>
<td>21</td>
<td>84%</td>
<td>10</td>
</tr>
<tr>
<td>MICA PARIS</td>
<td>My One Temptation</td>
<td>Island</td>
<td>143</td>
<td>13</td>
<td>47</td>
<td>73</td>
<td>10</td>
<td>83%</td>
<td>13</td>
</tr>
<tr>
<td>CAROLE KING</td>
<td>City Streets</td>
<td>Capitol</td>
<td>128</td>
<td>--</td>
<td>74</td>
<td>42</td>
<td>12</td>
<td>90%</td>
<td>13</td>
</tr>
<tr>
<td>WAS (NOT WAS)</td>
<td>Anything Can Happen</td>
<td>Chrysalis</td>
<td>135</td>
<td>5</td>
<td>38</td>
<td>71</td>
<td>21</td>
<td>78%</td>
<td>7</td>
</tr>
<tr>
<td>PHOEBE SNOW</td>
<td>If I Can Just Get Through The Night</td>
<td>Elektra</td>
<td>121</td>
<td>--</td>
<td>63</td>
<td>47</td>
<td>11</td>
<td>90%</td>
<td>13</td>
</tr>
<tr>
<td>DONNY OSMOND</td>
<td>Soldier Of Love</td>
<td>Capitol</td>
<td>124</td>
<td>6</td>
<td>51</td>
<td>59</td>
<td>8</td>
<td>88%</td>
<td>10</td>
</tr>
<tr>
<td>STEVIE NICKS</td>
<td>Rooms On Fire</td>
<td>Modern/Atlantic</td>
<td>136</td>
<td>11</td>
<td>28</td>
<td>72</td>
<td>25</td>
<td>73%</td>
<td>6</td>
</tr>
<tr>
<td>SWING OUT SISTER</td>
<td>Waiting Game</td>
<td>Fontana/PolyGram</td>
<td>137</td>
<td>14</td>
<td>22</td>
<td>81</td>
<td>20</td>
<td>75%</td>
<td>5</td>
</tr>
<tr>
<td>DAN HILL</td>
<td>Unborn Heart</td>
<td>Columbia</td>
<td>142</td>
<td>17</td>
<td>25</td>
<td>68</td>
<td>32</td>
<td>65%</td>
<td>6</td>
</tr>
<tr>
<td>NEW KIDS ON THE BLOCK</td>
<td>I’ll Be Loving You</td>
<td>Forever/Columbia</td>
<td>124</td>
<td>3</td>
<td>37</td>
<td>59</td>
<td>19</td>
<td>77%</td>
<td>7</td>
</tr>
<tr>
<td>JIMMY HARNEN WITH SYNCH</td>
<td>Where Are You Now?</td>
<td>WTG/CBS</td>
<td>130</td>
<td>20</td>
<td>37</td>
<td>56</td>
<td>18</td>
<td>40%</td>
<td>9</td>
</tr>
<tr>
<td>PAULA ABDUL</td>
<td>Forever Your Girl</td>
<td>Virgin</td>
<td>105</td>
<td>1</td>
<td>34</td>
<td>51</td>
<td>19</td>
<td>80%</td>
<td>11</td>
</tr>
<tr>
<td>CHICAGO</td>
<td>We Can Last Forever</td>
<td>Reprise</td>
<td>118</td>
<td>11</td>
<td>19</td>
<td>63</td>
<td>25</td>
<td>65%</td>
<td>7</td>
</tr>
<tr>
<td>AL JARREAU</td>
<td>All Or Nothing At All</td>
<td>Reprise</td>
<td>116</td>
<td>14</td>
<td>11</td>
<td>65</td>
<td>26</td>
<td>65%</td>
<td>7</td>
</tr>
<tr>
<td>DUSTY SPRINGFIELD</td>
<td>Nothing Has Been Proved</td>
<td>Enigma</td>
<td>120</td>
<td>16</td>
<td>7</td>
<td>51</td>
<td>46</td>
<td>48%</td>
<td>4</td>
</tr>
<tr>
<td>SOUTHERN PACIFIC</td>
<td>All Is Lost</td>
<td>Warner Bros.</td>
<td>94</td>
<td>--</td>
<td>31</td>
<td>46</td>
<td>17</td>
<td>81%</td>
<td>14</td>
</tr>
<tr>
<td>CHER &amp; PETER CETERA</td>
<td>After All</td>
<td>Geffen</td>
<td>98</td>
<td>--</td>
<td>27</td>
<td>46</td>
<td>25</td>
<td>74%</td>
<td>15</td>
</tr>
<tr>
<td>10,000 MANIACS</td>
<td>Trouble Me</td>
<td>Elektra</td>
<td>114</td>
<td>18</td>
<td>6</td>
<td>58</td>
<td>32</td>
<td>56%</td>
<td>5</td>
</tr>
<tr>
<td>BREATHE</td>
<td>All This I Should Have Known</td>
<td>A&amp;M</td>
<td>101</td>
<td>4</td>
<td>5</td>
<td>67</td>
<td>25</td>
<td>71%</td>
<td>8</td>
</tr>
<tr>
<td>DOOBIE BROTHERS</td>
<td>The Doctor</td>
<td>Capitol</td>
<td>95</td>
<td>13</td>
<td>18</td>
<td>40</td>
<td>24</td>
<td>61%</td>
<td>5</td>
</tr>
<tr>
<td>38 SPECIAL</td>
<td>Second Chance</td>
<td>A&amp;M</td>
<td>90</td>
<td>--</td>
<td>27</td>
<td>39</td>
<td>24</td>
<td>73%</td>
<td>19</td>
</tr>
<tr>
<td>TIFFANY</td>
<td>Hold An Old Friend’s Hand</td>
<td>MCA</td>
<td>85</td>
<td>7</td>
<td>10</td>
<td>50</td>
<td>18</td>
<td>70%</td>
<td>7</td>
</tr>
<tr>
<td>CROSBY, STILLS, NASH &amp; YOUNG</td>
<td>Clear Blue Skies</td>
<td>Atlantic</td>
<td>86</td>
<td>13</td>
<td>11</td>
<td>33</td>
<td>29</td>
<td>51%</td>
<td>5</td>
</tr>
<tr>
<td>CHRIS REA</td>
<td>On The Beach</td>
<td>Geffen</td>
<td>115</td>
<td>48</td>
<td>5</td>
<td>27</td>
<td>35</td>
<td>27%</td>
<td>3</td>
</tr>
<tr>
<td>BASIA</td>
<td>Promises</td>
<td>Epic</td>
<td>73</td>
<td>--</td>
<td>17</td>
<td>33</td>
<td>23</td>
<td>68%</td>
<td>14</td>
</tr>
<tr>
<td>BETTE MIDLER</td>
<td>Wind Beneath My Wings</td>
<td>Atlantic</td>
<td>61</td>
<td>--</td>
<td>21</td>
<td>28</td>
<td>12</td>
<td>80%</td>
<td>20</td>
</tr>
<tr>
<td>IVAN LINS</td>
<td>You Moved Me To This</td>
<td>Reprise</td>
<td>87</td>
<td>30</td>
<td>2</td>
<td>27</td>
<td>28</td>
<td>33%</td>
<td>4</td>
</tr>
</tbody>
</table>

### PLUS FACTOR

Records which received the greatest increase in HIT FACTOR.

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>LW</th>
<th>TW</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>KENNY ROGERS</td>
<td>Planet Texas</td>
<td>Reprise</td>
<td>13</td>
<td>43</td>
<td>30%</td>
</tr>
<tr>
<td>PAUL McCARTNEY</td>
<td>My Brave Face</td>
<td>Capitol</td>
<td>50</td>
<td>77</td>
<td>27%</td>
</tr>
<tr>
<td>DUSTY SPRINGFIELD</td>
<td>Nothing Has Been Proved</td>
<td>Enigma</td>
<td>25</td>
<td>48</td>
<td>23%</td>
</tr>
<tr>
<td>HIROSHIMA</td>
<td>Come To Me</td>
<td>Epic</td>
<td>21</td>
<td>44</td>
<td>23%</td>
</tr>
<tr>
<td>JULIA FORDHAM</td>
<td>Comfort Of Strangers</td>
<td>Virgin</td>
<td>12</td>
<td>34</td>
<td>22%</td>
</tr>
<tr>
<td>FINE YOUNG CANNIBALS</td>
<td>Good Thing</td>
<td>IRS/MCA</td>
<td>42</td>
<td>63</td>
<td>21%</td>
</tr>
<tr>
<td>10,000 MANIACS</td>
<td>Trouble Me</td>
<td>Elektra</td>
<td>36</td>
<td>56</td>
<td>20%</td>
</tr>
<tr>
<td>DAN HILL</td>
<td>Unborn Heart</td>
<td>Columbia</td>
<td>49</td>
<td>65</td>
<td>16%</td>
</tr>
<tr>
<td>CROSBY, STILLS, NASH &amp; YOUNG</td>
<td>Clear Blue Skies</td>
<td>Atlantic</td>
<td>35</td>
<td>51</td>
<td>16%</td>
</tr>
<tr>
<td>VANESSA WILLIAMS</td>
<td>Darlin’ I</td>
<td>Wing/PolGram</td>
<td>15</td>
<td>31</td>
<td>16%</td>
</tr>
<tr>
<td>DOOBIE BROTHERS</td>
<td>The Doctor</td>
<td>Capitol</td>
<td>47</td>
<td>61</td>
<td>14%</td>
</tr>
<tr>
<td>MADONNA</td>
<td>Express Yourself</td>
<td>Sire/Warner Bros.</td>
<td>22</td>
<td>35</td>
<td>13%</td>
</tr>
</tbody>
</table>
NAPA VALLEY'S HIT FM, KVUN seeks pt ATs. T&R: Gerri McCullough, 1124 Foster Rd., Napa, CA 94558. [6/9]

KAT-FM-Dubuque, IA, seeks an announcer. T&R: Susie Wells, Woodard Communications, Inc., PO Box 688, Dubuque, IA 52001. [6/9]

TOP 40 KTUF-93-Kirkville has an immediate opening for a PD/AM drive personality. Must be mature & hardworking with excellent production skills. T&R: Bob Simmons, 211 W. Washington, Kirkville, MO 63501. [6/9]

#1 COUNTRY KYCK-FM-Grand Forks, ND, needs a high energy, hardworking AT w/production skills. T&R: Jaci Anderson, PO Box 6166, South Forks Plaza, Grand Forks, ND 58201. [6/2]

NEWS REPORTER with 1-2 years experience needed for News/Talk format in Redding, CA. Must be aggressive & self-motivated. T&R: Len Jarvella, KGMS RADIO, PO Box 1400, Redding, CA 96099. [6/2]

COUNTRY 108 KEY-FM, Oklahoma’s fastest growing station is looking for creative personalities w/production background. T&R: Mack Taylor, KEYB RADIO, PO Box 1077, Altus, OK 73521. [6/2]

FULL SERVICE KAPY-AM-Chico, CA, is looking for an experienced on-air talent for weekends & vacation fill-in. T&R: Tony Kay, 2564 Cramer Lane, Chico, CA 95928. [6/2]

PLAY TOUGH!

In today’s competitive radio game, there are advantages to securing representation. Westwood finds the job, sells the talent and negotiates the deal for you. Stations use Westwood because it provides a complete representation within 24 hours…talent that is screened and ready to win. Please forward your best T&R:

WESTWOOD PERSONALITIES
6201 Sunset Blvd., Suite 8
Hollywood, CA 90028
(818) 848-1209

TOP 40/URBAN Z97 has two positions open. 1) Account Executives w/experience. Resume & sales philosophy; Donna Mitchum. 2) Part-time AT’s w/experience. T&R: Rob Taylor, 704 N. Ashly Street, Valdosta, GA 31603. No calls, please. [6/9]

NE CALIFORNIA 100K WATT AC/COUNTRY COMBO KSEU seeks professional ATs for future openings for all days & News w/Sports a plus. 2-3 years minimum experience. Team players only. Live where others wish they could! T&R/photo & salary: Hugh Hardaway, 3015 Johnston Road Village, Susanville, CA 96030. No calls, please. [6/9]

WMOU is looking for future AT’s. T&R: Frank White, PO Box 489, Berlin, NH 03570. EOE [6/9]

COUNTRY K103FM-Cape Girardeau, MO, anticipate losing talent to the majors. We’re good, so send your T&R for possible future openings. Bob James, PO Box 1610, Cape Girardeau, MO 63901. [6/9]

NEW ENGLAND’S SUPER STATION PEAK/AM is looking for future AT. T&R: Charlie Michael, WZPK RADIO, PO Box 350, Portland, Maine 04112. EOE [6/9]

ARE YOU READY to work for Emmis Broadcasting in America’s greatest city? We’re now accepting T&R’s for present & future openings in all daysparts. You must be creative, hardworking, a team player & not afraid of tarantulas. Send T&R & personal letter to: Bill Richards, X100 RADIO, 530 Bush Street, San Francisco, CA 94108. MF EOE [6/9]

VARIous POSITIONS at various LOCATIONS:
1) Fire-breathing warriors for brand new rock-oriented Top 40 in Top 100 market. All daysparts. Tight board/delivery & personal appearances a must. 2) Mainstream Top 40 market seeks middays. Must give great phone. 3) Small market powerhouse Top 40 seeks mornings. 4) Top 15 AOR station has opening for nights & weekends. T&R/photo: John Gorman, Gorman Media, 19754 Tan Bank, Strongsville, OH 44136. No calls, please. [6/9]

TOP 40 KCUR-FM-Dubuque, IA, seeks an announcer. T&R: Susie Wells, Woodard Communications, Inc., PO Box 688, Dubuque, IA 52001. [6/9]

COUNTRY WABX-AM-Lincoln, NE, needs a new face & talent. T&R: James Kremer, 1153 1st St., Lincoln, NE 68501. [6/11]

NEW ENGLAND’S SUPER STATION PEAK/AM is looking for future AT. T&R: Charlie Michael, WZPK RADIO, PO Box 350, Portland, Maine 04112. EOE [6/9]

ARE YOU READY to work for Emmis Broadcasting in America’s greatest city? We’re now accepting T&R’s for present & future openings in all daysparts. You must be creative, hardworking, a team player & not afraid of tarantulas. Send T&R & personal letter to: Bill Richards, X100 RADIO, 530 Bush Street, San Francisco, CA 94108. MF EOE [6/9]

VARIous POSITIONS at various LOCATIONS:
1) Fire-breathing warriors for brand new rock-oriented Top 40 in Top 100 market. All daysparts. Tight board/delivery & personal appearances a must. 2) Mainstream Top 40 market seeks middays. Must give great phone. 3) Small market powerhouse Top 40 seeks mornings. 4) Top 15 AOR station has opening for nights & weekends. T&R/photo: John Gorman, Gorman Media, 19754 Tan Bank, Strongsville, OH 44136. No calls, please. [6/9]
**MOST ADDED**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEITH WHITLEY</td>
<td>In A Letter To You</td>
<td>Universal</td>
</tr>
<tr>
<td>HIGHWAY 101</td>
<td>Lovin' Only Me</td>
<td>Epic</td>
</tr>
<tr>
<td>WILLIE NELSON</td>
<td>What's Going On In Your World</td>
<td>MCA</td>
</tr>
<tr>
<td>FORESTER SISTERS</td>
<td>Hole In My Pocket</td>
<td>Columbia</td>
</tr>
<tr>
<td>K.T. OSLIN</td>
<td>Come From The Heart</td>
<td>Mercury/PolyGram</td>
</tr>
<tr>
<td></td>
<td>Houston Solution</td>
<td>RCA</td>
</tr>
<tr>
<td></td>
<td>Sowin' Love</td>
<td>RCA</td>
</tr>
<tr>
<td></td>
<td>Cathy's Clown</td>
<td>MCA</td>
</tr>
<tr>
<td></td>
<td>I Don't Want To Spoil The Party</td>
<td>Columbia</td>
</tr>
<tr>
<td></td>
<td>Beyond Those Years</td>
<td>MCA</td>
</tr>
<tr>
<td></td>
<td>Up And Gone</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td></td>
<td>She's Got A Single Thing In Mind</td>
<td>MCA</td>
</tr>
<tr>
<td></td>
<td>Call On Me</td>
<td>Capitol</td>
</tr>
<tr>
<td></td>
<td>One Good Well</td>
<td>RCA</td>
</tr>
<tr>
<td></td>
<td>You Ain't Going Nowhere</td>
<td>Universal</td>
</tr>
<tr>
<td></td>
<td>Dear Me</td>
<td>RCA</td>
</tr>
<tr>
<td></td>
<td>Sunday In The South</td>
<td>Columbia</td>
</tr>
<tr>
<td></td>
<td>They Rage On</td>
<td>Capitol</td>
</tr>
<tr>
<td></td>
<td>Heaven Only Knows</td>
<td>Reprise</td>
</tr>
<tr>
<td></td>
<td>Timber I'm Falling In Love</td>
<td>MCA</td>
</tr>
<tr>
<td></td>
<td>More Than A Name On A Wall</td>
<td>Mercury/PolyGram</td>
</tr>
<tr>
<td></td>
<td>How Do</td>
<td>Columbia</td>
</tr>
<tr>
<td></td>
<td>When Love Comes Around The Bend</td>
<td>RCA</td>
</tr>
<tr>
<td></td>
<td>Turn Of The Century</td>
<td>Universal</td>
</tr>
<tr>
<td></td>
<td>Are You Ever Gonna Love Me</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td></td>
<td>Love Has No Right</td>
<td>Atlantic America</td>
</tr>
<tr>
<td></td>
<td>A Better Man</td>
<td>RCA</td>
</tr>
<tr>
<td></td>
<td>Love Out Loud</td>
<td>RCA</td>
</tr>
<tr>
<td></td>
<td>The King Is Gone (So Are You)</td>
<td>Epic</td>
</tr>
<tr>
<td></td>
<td>I'm Still Crazy</td>
<td>Columbia</td>
</tr>
<tr>
<td></td>
<td>Much Too Young</td>
<td>Capitol</td>
</tr>
<tr>
<td></td>
<td>- Planet Texas</td>
<td>Reprise</td>
</tr>
<tr>
<td></td>
<td>- This Woman</td>
<td>RCA</td>
</tr>
<tr>
<td></td>
<td>- I Might Be What You're Lookin' For</td>
<td>Universal</td>
</tr>
</tbody>
</table>

**TOP TIP**

A two-week stay in the Most Added category is helping make this a sure bet.

**RECORD TO WATCH**

**LIONEL CARTWRIGHT**
Give Me His Last Chance
(MCA)

One of the featured artists in last week's Country Class issue comes through this week with 30 more adds.

---

**ARTIST TITLE LABEL**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUZY BOGGUSS</td>
<td>Cross My Broken Heart</td>
<td>Capitol</td>
</tr>
<tr>
<td>TAMMY WYNETTE</td>
<td>Thank The Cowboy For The Ride</td>
<td>Epic</td>
</tr>
<tr>
<td>FOSTER &amp; LLOYD</td>
<td>Before The Heartache Rolls In</td>
<td>RCA</td>
</tr>
<tr>
<td>WILLIE NELSON</td>
<td>Nothing I Can Do About It Now</td>
<td>Columbia</td>
</tr>
</tbody>
</table>

---

**CHARTBOUND**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUZY BOGGUSS</td>
<td>Cross My Broken Heart</td>
<td>Capitol</td>
</tr>
<tr>
<td>TAMMY WYNETTE</td>
<td>Thank The Cowboy For The Ride</td>
<td>Epic</td>
</tr>
<tr>
<td>FOSTER &amp; LLOYD</td>
<td>Before The Heartache Rolls In</td>
<td>RCA</td>
</tr>
<tr>
<td>WILLIE NELSON</td>
<td>Nothing I Can Do About It Now</td>
<td>Columbia</td>
</tr>
</tbody>
</table>
PHOTO FILE

PEPPERONI PLEASE

The Oak Ridge Boys took their '89 tour name of "Hotels, Highways & Late Night Pizza" literally at this kick-off party sponsored by KFMS-Las Vegas, who sent 102 lucky listeners to the party. (l to r): Richard Sterban, Duane Allen, Joe Bonsall of the Oaks, Neil Witt of KFMS, The Oaks' Steve Sanders, and KFMS personnel Brand LaRock, Walt Pavloski, Joe McCarthy, Bob Taylor and Ted Marvelle.

Care to be "Photo Filed" by the Gavin Report? Send your favorite photo of yourself or anyone else to Betty and Lisa, c/o Gavin, 140 Second St. S.F., CA 94105

COTTON PICKIN' FUN KUTI

MD Brenda Hovis makes friends with the Marcy Brothers at this year's Country Radio Seminar.

Who's Billy Hill?

BOB AND THE BOYS

American Country Countdown's Man About Town Bob Kingsley spent Memorial Day weekend with Alabama. Shown are (l to r) Mark, Randy, Bob, Jeff and Teddy.

LIKE MY TUX?

That's our man Norm Vissgar of KZLA/KLAC-Los Angeles with Highway 101's Paulette Carlson. The two were caught making small talk at the recent Academy of Country Music Awards.
UP & COMING

<table>
<thead>
<tr>
<th>Reports</th>
<th>Adds</th>
<th>Weeks</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>91</td>
<td>16</td>
<td>5</td>
<td>THE MARCY BROTHERS</td>
<td>Cotton Pickin’ Time</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>89</td>
<td>53</td>
<td>2</td>
<td>HIGHWAY 101</td>
<td>Honky Tonk Heart</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>81</td>
<td>8</td>
<td>6</td>
<td>THE SANDERS</td>
<td>Who Needs You</td>
<td>Airborne/Capitol</td>
</tr>
<tr>
<td>80</td>
<td>15</td>
<td>4</td>
<td>JOHN DENVER/NITTY GRITTY DIRT BAND</td>
<td>And So It Goes</td>
<td>Universal</td>
</tr>
<tr>
<td>77</td>
<td>17</td>
<td>4</td>
<td>LEE GREENWOOD</td>
<td>I Love The Way He Left You</td>
<td>MCA</td>
</tr>
<tr>
<td>69</td>
<td>33</td>
<td>2</td>
<td>LONESOME STRANGERS</td>
<td>Just Can’t Cry No More</td>
<td>HighTone</td>
</tr>
<tr>
<td>66</td>
<td>55</td>
<td>1</td>
<td>KEITH WHITLEY</td>
<td>I Wonder Do You Think Of Me</td>
<td>RCA</td>
</tr>
<tr>
<td>64</td>
<td>7</td>
<td>4</td>
<td>GARY MORRIS</td>
<td>Never Had A Love Song</td>
<td>Universal</td>
</tr>
<tr>
<td>58</td>
<td>3</td>
<td>7</td>
<td>CANYON</td>
<td>Right Track, Wrong Train</td>
<td>(16th Ave.)</td>
</tr>
<tr>
<td>58</td>
<td>3</td>
<td>7</td>
<td>JO-EL SONGER</td>
<td>(Blue Blue Blue) Blue Blue</td>
<td>RCA</td>
</tr>
<tr>
<td>57</td>
<td>14</td>
<td>3</td>
<td>JOHNNY LEE</td>
<td>Maybe I Won’t Love You Anymore</td>
<td>Curb</td>
</tr>
<tr>
<td>55</td>
<td>16</td>
<td>3</td>
<td>JOSH LOGAN</td>
<td>Somebody Paints The Wall</td>
<td>Curb</td>
</tr>
<tr>
<td>54</td>
<td>13</td>
<td>3</td>
<td>MOE BANDY</td>
<td>Brotherly Love</td>
<td>Curb</td>
</tr>
<tr>
<td>54</td>
<td>30</td>
<td>2</td>
<td>LIONEL CARTWRIGHT</td>
<td>Give Me His Last Chance</td>
<td>MCA</td>
</tr>
<tr>
<td>51</td>
<td>11</td>
<td>3</td>
<td>NEW GRASS REVIVAL</td>
<td>Callin’ Baton Rouge</td>
<td>Capitol</td>
</tr>
<tr>
<td>50</td>
<td>--</td>
<td>8</td>
<td>LACY J. DALTON</td>
<td>I’m A Survivor</td>
<td>Universal</td>
</tr>
<tr>
<td>49</td>
<td>4</td>
<td>5</td>
<td>WAYLON JENNINGS</td>
<td>Trouble Man</td>
<td>MCA</td>
</tr>
<tr>
<td>43</td>
<td>2</td>
<td>5</td>
<td>JIMMIE DALE GILMORE</td>
<td>Honky Tonk Song</td>
<td>HighTone</td>
</tr>
<tr>
<td>38</td>
<td>37</td>
<td>1</td>
<td>FORESTER SISTERS</td>
<td>Don’t You</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>36</td>
<td>2</td>
<td>5</td>
<td>JANIE FRICKIE</td>
<td>Love Is One Of Those Words</td>
<td>Columbia</td>
</tr>
<tr>
<td>31</td>
<td>5</td>
<td>3</td>
<td>DAWNETT FAUSETT</td>
<td>This Bus Won’t Be Stoppin’...</td>
<td>(SOR)</td>
</tr>
<tr>
<td>27</td>
<td>4</td>
<td>2</td>
<td>LYLE LOVETT</td>
<td>Nobody Knows Me</td>
<td>MCA/Curb</td>
</tr>
<tr>
<td>25</td>
<td>--</td>
<td>5</td>
<td>JASON D. WILLIAMS</td>
<td>Where There’s Smoke</td>
<td>RCA</td>
</tr>
<tr>
<td>25</td>
<td>23</td>
<td>1</td>
<td>SKIP EWING</td>
<td>The Coast Of Colorado</td>
<td>MCA</td>
</tr>
<tr>
<td>24</td>
<td>19</td>
<td>1</td>
<td>ROY ORBISON</td>
<td>California Blue</td>
<td>Virgin</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>1</td>
<td>D WIGHT YOAKAM</td>
<td>Buenas Noches From A Lonely Room</td>
<td>Reprise</td>
</tr>
<tr>
<td>22</td>
<td>14</td>
<td>1</td>
<td>THE KENDALLS</td>
<td>Blue Blue Day</td>
<td>Epic</td>
</tr>
<tr>
<td>21</td>
<td>5</td>
<td>1</td>
<td>BOBBY LACE</td>
<td>Son Of A Preacher Man</td>
<td>(615)</td>
</tr>
</tbody>
</table>

Dropped: #30-S. Wariner, #35-J.C. Crowley, #37-D. Yoakam, #40-E. Rabbitt, C. Daniels Band.

INSIDE COUNTRY

Wilensky, Agenda Chairman, have announced that the 21st Annual Seminar will be held in Nashville at the Opryland Hotel February 28th through March 3rd. The Agenda Committee has also been formed and will meet June 14-15 to outline seminar sessions.

GEORGE JONES UPDATE. You may notice that the George Jones single (#31 on this week’s chart) has a different title. It seems that CBS Records was notified that Hanna-Barbera Productions, Inc., is the owner of all copyrights and trademark rights to the cartoon series “The Flintstones” as well as to the essential character and traits of Fred Flintstone. Consequently, “Ya Ba Da Ba Do” will now be known as “The King Is Gone (So Are You).” It really doesn’t matter what the title is – listeners love this record!

PROGRAMMERS ARE TALKING ABOUT...Dave Kunkel has moved from WYER-Mt. Carmel to the Program Director position at WAOV-Vincennes...There’s a new address at KBUF. It’s now 1309 E. Fulton, Garden City, KS 67846...Dawn Bydall leaves WNRK-Newark to take over the News Director job at WXCY-Havre De Grace...Jessi Steal has left WCOW/Sparta and her replacement on the afternoon drive shift is Corey Sanders from WMR/Lake Geneva...Ron Michaels is the new Music Director at WAQT-Clinton...Congratulations to Rich Griffin, morning man at WRAJ-Anna, and his new bride Marci. The two were married last Saturday, June 3rd...The new Music Director at KZPR-Minot is Rob Eidsman...KFAI/Minneapolis has a new line up. Debbie Baker has the morning slot, Jim Lee on 11-3, P.J. Emmerson has the 3-7 shift, Rick Hansen (from KNND-Cottage Grove) works 7-midnight and the overnight jock is Bob James...

Talk with you next week.
The Gavin Country Crew
HIT FACTOR

Country Research:
Lisa Smith/Elmo Greer

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 195 Last Week 197

<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 Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDDY RAVEN - In A Letter To You (Universal)</td>
<td>188</td>
<td>1</td>
<td>156</td>
<td>30</td>
<td>1</td>
<td>98% 10</td>
</tr>
<tr>
<td>RICKY SKAGGS - Lovin’ Only Me (Epic)</td>
<td>186</td>
<td>1</td>
<td>159</td>
<td>24</td>
<td>1</td>
<td>98% 11</td>
</tr>
<tr>
<td>GEORGE STRAIT - What’s Going On In Your World (MCA)</td>
<td>188</td>
<td>1</td>
<td>142</td>
<td>43</td>
<td>2</td>
<td>98% 9</td>
</tr>
<tr>
<td>RICKY VAN SHELTON - Hole In My Pocket (Columbia)</td>
<td>184</td>
<td>--</td>
<td>153</td>
<td>26</td>
<td>5</td>
<td>97% 10</td>
</tr>
<tr>
<td>RONNIE MILSAP - Houston Solution (RCA)</td>
<td>189</td>
<td>1</td>
<td>113</td>
<td>69</td>
<td>6</td>
<td>96% 9</td>
</tr>
<tr>
<td>PAUL OVERSTREET - Sowin’ Love (RCA)</td>
<td>181</td>
<td>--</td>
<td>127</td>
<td>49</td>
<td>5</td>
<td>97% 12</td>
</tr>
<tr>
<td>REBA MCENTIRE - Cathy’s Clown (MCA)</td>
<td>191</td>
<td>--</td>
<td>102</td>
<td>83</td>
<td>6</td>
<td>96% 7</td>
</tr>
<tr>
<td>THE MCCARTERS - Up And Gone (Warner Bros.)</td>
<td>181</td>
<td>3</td>
<td>73</td>
<td>89</td>
<td>16</td>
<td>89% 11</td>
</tr>
<tr>
<td>CONWAY TWITTY - She’s Got A Single Thing In Mind (MCA)</td>
<td>177</td>
<td>--</td>
<td>69</td>
<td>99</td>
<td>9</td>
<td>94% 10</td>
</tr>
<tr>
<td>DOLLY PARTON - Why’d You Come In Here Lookin’ Like That (Columbia)</td>
<td>186</td>
<td>1</td>
<td>48</td>
<td>124</td>
<td>13</td>
<td>92% 7</td>
</tr>
<tr>
<td>DON WILLIAMS - One Good Well (RCA)</td>
<td>185</td>
<td>1</td>
<td>39</td>
<td>126</td>
<td>19</td>
<td>89% 10</td>
</tr>
<tr>
<td>CHRIS HILLMAN &amp; ROGER McGUINN - You Ain’t Going Nowhere (Universal)</td>
<td>175</td>
<td>3</td>
<td>27</td>
<td>128</td>
<td>17</td>
<td>88% 9</td>
</tr>
<tr>
<td>LORRIE MORGAN - Dear Me (RCA)</td>
<td>168</td>
<td>1</td>
<td>23</td>
<td>127</td>
<td>17</td>
<td>89% 11</td>
</tr>
<tr>
<td>SHENANDOAH - Sunday In The South (Columbia)</td>
<td>183</td>
<td>10</td>
<td>13</td>
<td>131</td>
<td>29</td>
<td>78% 6</td>
</tr>
<tr>
<td>EMMYLOU HARRIS - Heaven Only Knows (Reprise)</td>
<td>167</td>
<td>4</td>
<td>22</td>
<td>129</td>
<td>12</td>
<td>90% 9</td>
</tr>
<tr>
<td>PATTY LOVELESS - Timber I’m Falling In Love (MCA)</td>
<td>183</td>
<td>7</td>
<td>10</td>
<td>114</td>
<td>52</td>
<td>67% 5</td>
</tr>
<tr>
<td>STATLER BROTHERS - More Than A Name On A Wall (Mercury/PolyGram)</td>
<td>163</td>
<td>8</td>
<td>14</td>
<td>101</td>
<td>40</td>
<td>70% 7</td>
</tr>
<tr>
<td>MARY CHAPIN CARPENTER - How Do (Columbia)</td>
<td>150</td>
<td>12</td>
<td>13</td>
<td>99</td>
<td>26</td>
<td>74% 10</td>
</tr>
<tr>
<td>JUICE NEWTON - When Love Comes Around The Bend (RCA)</td>
<td>145</td>
<td>4</td>
<td>8</td>
<td>104</td>
<td>29</td>
<td>77% 8</td>
</tr>
<tr>
<td>NITTY GRITTY DIRT BAND - Turn Of The Century (Universal)</td>
<td>147</td>
<td>6</td>
<td>--</td>
<td>119</td>
<td>22</td>
<td>80% 7</td>
</tr>
<tr>
<td>HOLLY DUNN - Are You Ever Gonna Love Me (Warner Bros.)</td>
<td>172</td>
<td>17</td>
<td>2</td>
<td>88</td>
<td>65</td>
<td>52% 5</td>
</tr>
<tr>
<td>BILLY JOE ROYAL - Love Has No Right (Atlantic America)</td>
<td>163</td>
<td>16</td>
<td>--</td>
<td>102</td>
<td>45</td>
<td>62% 6</td>
</tr>
<tr>
<td>GEORGE JONES - The King Is Gone (So Are You) (Epic)</td>
<td>137</td>
<td>8</td>
<td>9</td>
<td>90</td>
<td>30</td>
<td>72% 8</td>
</tr>
<tr>
<td>VERN GODIN - I’m Still Crazy (Columbia)</td>
<td>161</td>
<td>17</td>
<td>3</td>
<td>81</td>
<td>60</td>
<td>52% 5</td>
</tr>
<tr>
<td>MICHAEL MARTIN MURPHEY - Never Giving Up On Love (Warner Bros.)</td>
<td>155</td>
<td>15</td>
<td>3</td>
<td>79</td>
<td>58</td>
<td>52% 5</td>
</tr>
<tr>
<td>SOUTHERN PACIFIC - Any Way The Wind Blows (Warner Bros.)</td>
<td>158</td>
<td>23</td>
<td>2</td>
<td>61</td>
<td>72</td>
<td>39% 5</td>
</tr>
<tr>
<td>GARTH BROOKS - Much Too Young (To Feel This Damn Old) (Capitol)</td>
<td>120</td>
<td>19</td>
<td>12</td>
<td>64</td>
<td>25</td>
<td>63% 12</td>
</tr>
<tr>
<td>KENNY ROGERS - Planet Texas (Reprise)</td>
<td>131</td>
<td>20</td>
<td>2</td>
<td>49</td>
<td>60</td>
<td>38% 5</td>
</tr>
<tr>
<td>K.T. OSLIN - This Woman (RCA)</td>
<td>148</td>
<td>36</td>
<td>2</td>
<td>38</td>
<td>72</td>
<td>27% 3</td>
</tr>
<tr>
<td>GATLINS - I Might Be What You’re Lookin’ For (Universal)</td>
<td>124</td>
<td>16</td>
<td>1</td>
<td>47</td>
<td>60</td>
<td>38% 7</td>
</tr>
</tbody>
</table>

NEW RELEASES by Lisa Smith & Cyndi Hoelzle

Dwight Yoakam - "Buenas Noches From A Lonely Room (She Wore Red Dresses) (Reprise)
At first, a song with the line "She wore red dresses but now she lay dead" seems a dangerous choice for a single. But this song, the title cut-off of Yoakam’s best-selling album, is more powerful than most current upbeat love ditties put together. Dwight lets us into the mind of a man driven by passion and pain, and the hauntingly beautiful accordian of Flaco Jimenez raises the song above the ol’ boy-meets-girl, boy-kills-girl theme.

Ronnie McDowell - "Who'll Turn Out The Lights (Curb)
This has the sound of classic country song, with weeping steel and precise background vocals. Great wordplay as McDowell warns who’s pushing the buttons these days.

The Forester Sisters - "Don’t You (Warner Bros.)"
The Sisters followup the chart hit “Love Will” with a rockin’ little number off their “Greatest Hits” album. There is something about hearing their sweet voices juxtaposed against that raunchy guitar and organ—yeow!

Steve Wariner - "I Got Dreams (MCA)"
Anyone who’s seen Steve in concert knows firsthand that he’s one of the finest pickers in Nashville. As his career progresses he’s showing his mastery of the guitar on more and more records. Here’s another example on this rockin’, upbeat number that should work well throughout the summer.

June 9, 1989 the Gavin Report
# NEW YORK VOICES

**RECORD TO WATCH**

**ELIANE ELIAS**

**SO FAR SO CLOSE**

(Blue Note)

Expanded keyboard production gives Eliane a modern edge that could catch AA programming ears.

Co-Editors: Keith Zimmermann/Kent Zimmermann

## CHARTBOUND

MOTTORETTI (ITI)
CHUCK MANGIONE (FEELS SO GOOD)
DICK BAUERLE GROUP (ATLANTIC)
MAX HIGHLSTEEN (SERENITY)
* NEW YORK VOICES (GRP)
KIMIKO ITOH (COLUMBIA)
MILES DAVIS (WARNER BROS.)

* DAN SIEGEL (CBS)
FIELD OF DREAMS SOUNDTRACK (NOVUS/RCA)
* LABI SIFFRE (CHINA/POLYGRAM)
MICHAL URBANIAK (EAST-WEST/ATLANTIC)
10,000 MANIACS (ELEKTRA)
SIMPLY RED (ELEKTRA)
ANDY SUMMERS (PRIVATE MUSIC)

Dropped: #42 Special EFX, #43 Sherry Winston...

*Debuts in chartbound

# Debuts in chartbound

#42 Black.
Jazz New Releases

Black Water - Zawinul Syndicate (Columbia)
During a recent Gavin interview, Jazz/Rock guitarist Vernon Reid (of the band Living Colour) mentioned the colorblind similarity between the keyboard grooves played by Prince and a lot of Josef Zawinul's classic keyboard riffs. The truth of that comment didn't really hit me until I heard the keyboard lines of "Carnavalito." As a performer who has operated on many Jazz levels (Cannonball, Weather Report, Miles), Zawinul has always been way ahead of his time as far as incorporating and combining World, blues, rock and even Cajun influences alongside his own signature tones. Black Water is an amazing experimental expanse. My favorite moment comes on side two during the Monk tribute. Extracting Monk's own words into a narrative, I can't help giving him the last word: "Incorrect! I guess some folks say more in a few incorrect moments than most people say their whole correct lives. That's it. Play it like y'wanna. Play your mood."

Personal Mountains - Keith Jarrett (ECM/Polygram)
Has it really been twenty years of ECM? It seems like only yesterday when we were buying those import Chick Corea improvises. Personal Mountains was actually captured in 1979 in Tokyo. Two reasons seem to surface as to why it's being released now. First, 1979 gives us a good midpoint look at Jarrett's ECM progress. Lately he's been on a classical binge. It's great to hear the Garbarek/Jarrett one-two punch again. Plus the music is beautiful. I know that "Prism" clocks in at 11 1/3, but I can't resist a mention. Kudos to Rod Flores at KCSM who picked out Garbarek in the background during our phone conversation. Impressive ears.

The Singles Collection - Terje Rypdal (ECM)
While we're getting all nostalgic about ECM, here's another pioneer who offers a set of newly recorded guitar poems. But don't mistake the word "poem" for mellow wallpaper music. Trax like "U.'N.I." "Mystery Man" and "There Is A Hot Lady In My Bedroom And I Need A Drink" are hot ladies indeed. Bassist Bjorn Kjellemyr gets a special mention in our book for some awesome licks. To quote old Nick Lowe, he "gets a tone like dinosaurs eating cars." If you're unfamiliar with Rypdal's work, now's a good time to get into this Norwegian's art. He's a well respected and important electric guitarist who's noted for such novel approaches as playing note clusters with a violin bow. On the aforementioned three trax the approach is definitely hard and rock-oriented. But that doesn't mean the playing isn't beautiful and lyrical. Eddie Van Halen should note the hammer work on "U.'N.I."

Uptown/Downtown - McCoy Tyner Big Band (Milestone)
A master with virtually no limitations coming off a tremendous solo effort, McCoy turns the table with a big band that includes an arsenal of brass. Especially unique about this recent recording (cut last November) is the dual bass effects with Avery Sharpe on electric and stand-up bass plus Howard Johnson on tuba. McCoy's big band is still a solo vehicle for talented soloists like Robin Eubanks, Steve Turre (on didgeridoo!) and, of course, McCoy himself. So what we get is the power of big band with hard and at times dissonant soloing. But like last week's Sun Ra record, here's a big band that stretches the dimensions of the genre. Excellent!
**JAZZ**

**2W LW TW**

1. LARRY CARLTON - On Solid Ground (MCA)
2. DR. JOHN - In A Sentimental Mood (Warner Bros.)
3. EDDIE DANIELS - Blackwood (GRP)
4. EARL KLUGH - Whispers And Promises (Warner Bros.)
5. JOE SAMPLE - Spellbound (Warner Bros.)
6. FREDDIE HUBBARD - Times Are Changing (Blue Note)
7. RICARDO SILVEIRA - Sky Light (Verve Forecast/PolyGram)
8. KIRK WHALUM - The Promise (Columbia)
9. RAY OBIEDO - Perfect Crime (Windham Hill)
10. JUSTO ALMARIO - Family Time (MCA)
11. DAVID NEWMAN - Fire (Atlantic)
12. JOHN PATITUCCI - On The Corner (GRP)
13. KEVIN EUBANKS - The Searcher (GRP)
14. RIPPINGTONS - Tourist In Paradise (GRP)
15. CHICK COREA - Chick Corea acoustic Band (GRP)
16. TIM WEISBERG - Outrageous Temptations (Cypress/A&M)
17. HILTON RUIZ - Strut (Novus/RCA)
18. ANDREAS VOLLER - Dancing With The Lion (Columbia)
19. GEORGE ADAMS - Nightingale (Blue Note)
20. TEDDY WILSON - Close Enough For Love (Verve)
21. HANK CRAWFORD - Night Beat (Milestone)
22. CHEF BAKER - Let's Get Lost (Novus/RCA)
23. ERIC MARIENHAL - Round Trip (GRP)
24. DIRTY DOZEN BRASS BAND - Voodoo (Columbia)
25. KIMIKO ITOH - Follow Me (Columbia)
26. ELIANE ELIAS - So Far So Close (Blue Note)
27. MICHAEL PAULO - One Passion (MCA)
28. MICHAL URBANIANK - Urban Express (East-West/Atlantic)
29. T LAVITZ - T Lavitz And The Bad Habit (Intima)
30. JOEY DeFRANCESCO - All Of Me (Columbia)
31. MCCOY TYNER - Revelations (Blue Note)
32. MILES DAVIS - Amandla (Warner Bros.)
33. RICHARD SOUTHER - Cross Currents (Narada/MCA)
34. HIROSHIMA - East (Portrait)
35. CIRO HURTADO - In My Mind (ROM)
36. ROBERT KRAFT - Quake City (Sonic Edge)
37. MR. SPATS - Dream Patrol (Nova)
38. NEVILLE BROS. - Yellow Moon (A&M)
39. TUCK & PATI - Love Warriors (Windham Hill Jazz)
40. JEANNE AND JIMMY CHEATHAM - Back To The Neighborhood (Concord Jazz)
41. TERRY LYNE CARRINGTON - Real Life Story (Verve Forecast/PolyGram)
42. DANNY GOTTLEIB - Whirlwind (Atlantic)
43. DICK BAUERLE GROUP - ...Measure For Measure (Atlantic)
44. SCOTT COSSU - Switchback (Windham Hill)
45. VICTOR BAILEY - Bottom's Up (Atlantic)
46. SUSANNAH MCCORKLE - No More Blues (Concord Jazz)
47. JEFF BEAL - Perpetual Motion (New Directions Antilles/Island)
48. RED RODNEY - No Turn On Red (Denon)

---

**RECORD TO WATCH**

RICHARD ELLIOT

TAKE TO THE SKIES

(INTIMA)

Looking for that Top Gun run up the chart.

---

**TOP TIP**

TUCK & PATI

LOVE WARRIORS

(WINDHAM HILL JAZZ)

So impressive, they skip Chartbound and chart directly at #41.

---

**CHARTBOUND**

- RAY BROWN TRIO (CONCORD JAZZ)
- PHIL WOODS QUINTET (CONCORD JAZZ)
- AMERICAN JAZZ ORCHESTRA (ATLANTIC)
- SADAO WATANABE (ELEKTRA)
- MOTOTORETTI (ITI)
- ROBERT KRAFT (MCA)
- CHARLIE BYRD TRIO (CONCORD JAZZ)
- FRANK MANTOOTH (OPTIMISM)
- SUN RA (A&M)
- MAX GROOVE (OPTIMISM)

Dropped: #35 Sherry Winston, #41 Ivan Lins, #46 Booker T. Jones, #47 Curtis Ohlson, #49 Michael Manring, #50 Oregon, Phoebe Snow, Eddie Palmieri, "Debuts in chartbound"
JAZZ NEW RELEASES

JAZZ REVIEWS CONT:

DEVIL CHILD - KENNY NEAL
(ALLIGATOR)
For those Jazz stations enjoying the fine crop of R&Borgan swing (Joey D., Charles E., etc.) and like to sneak in a little Alligator blues, give Kenny Neal a listen. "Can't Have Your Cake" isn't as rock/blues as most of Devil Child, as the horns and organ give the track a nice, cookin' blend.

NEW BEGINNINGS - DON PULLEN
(BLUE NOTE)
This is the second solo spin-off since the Don Pullen-George Adams Quartet, a band that logged ten years of high-charged bop behind the mighty drum swing of the late Dannie Richmond. On the path to "new beginnings" (hence the title), Pullen decided on a trio configuration. Pullen's Cecil Taylor-esque/broken glass/cluster attack on the ivories demands something extra. Thankfully Pullen chose Tony Williams and Gary Peacock as his reinforcement. One track we keep going back to is "Jana's Delight"—a shining moment for Tony and Gary, and also a triumphant roadmap of Pullen's strengths. On "Jana," Pullen seduces the listener into hard bop/avant through a tantalizing left-handed rhythm coupled with a simple melody. It's super-fine. Also check the title cut, "At The Cafe Centrale" and the closer, "Silence=Death" for the challenging stuff.

COMING HOME - BRIAN GALLAGHER
(CYPRESS/A&M)
Brian Gallagher sports his best James Dean pose with his trusty tenor sax propped behind his neck. On first listen, Gallagher's reliance on guitarist Bobby McFarlin's rock/funk/strat licks could make one think this was a duo release. "Something Out Of No-where" is an incorporation of JB, the Godfather of Soul. "Voices" is moody. "Coming Home" is slick and sparkling. Now will somebody tell me what a digital wind controller is? I suspect it's something that creates Gallagher's horn ensemble effect on the aforementioned track.

HONEST & TRUE - CLIFF SARDE
(PROJAZZ)
You can't ask for anything more than honesty and truth. Sarde is a well seasoned sessioneer who has added his saxophone voice to such diverse projects as Miami Vice soundtrack and L.A. Lakers (urrrgh!) highlight videos. Besides Chris O'Connell at KCBX, let's not hold the Lakers connection against Sarde as his "Two Steps Forward" is a jaunty, feel-good piece. Switching across all types of saxes, this fourth album has AA in its sights. Having relocated to Phoenix, maybe Sarde can switch into his Cardinal/post-spring training mode. In fact, Sarde calls Honest & True his new "specialty pitch."

STEFFIN' OUT - DAVID TORKANOWSKY
(ROUNDER)
The title of pianist David Torkanowsky's LP, Steffin' Out, is a tad misleading because the album is not really as fancy free as the title may suggest. As a player, David is pensive and studied. Side one ends with a recital of fine stride and blues indigenous to his New Orleans' home surroundings. Guitarist Steve Masakowski adds flavor with his seven string acoustic guitar. Side two is full of original compositions that keep him in the warm purist camp similar to the marvelous works of Marcus Roberts and the Marsalis clan.
TANGIER

"ON THE LINE" - TANGIER (ATCO)
After one listen to Tangier’s "One The Line," a feeling of deja vu surfaced. After thinking it out, I remembered that I had the same feeling after listening to Foreigner's very first single, "Feels Like The First Time." Nobody's a bigger fan of mainstream rock when it's done right. And this song certainly is way up to standard.

WORLD IN MOTION - JACKSON BROWNE (ELEKTRA)
After a few go'rounds, I'm beginning to understand Jackson Browne's world. After fighting off initial wishes that Jackson would perhaps play more acoustically, I came to understand the power and perhaps the necessity of keeping the instrumentation contemporary. On World In Motion, Jackson Browne stands by continuing to claim the right to call things as he sees them. On songs like "The Word Justice" (proudly premiered acoustically at the Gavin Seminar), the scope moves from global to local in the course of just one verse. I guess there are times to play acoustic piano love songs and there are times to make the most powerful, poignant statements possible with the most tools available. All in all, World In Motion is a rich collection, from original compositions to interpretations of Little Steven's "I Am A Patriot" or Tomas Borge's "My Personal Revenge."

"THE END OF INNOCENCE" - DON HENLEY (Geffen)
Don Henley and co-writer Bruce Hornsby prepare a strong case for beautiful lyrics and instrumentation that match each other in depth and feeling. Henley, who has come so far since his Eagle days (I've long forgotten that he's even a drummer), sings each line with insight. Bruce Hornsby's stamp is dominant as the piano lines, the electronic clap and the deep bass plays off of Henley's familiar vocal style.

NEW RELEASES

ANDERSON, BRUFORD, WAKEMAN, HOWE (ARISTA)
Like it or not, orchestral rock will never die. Now it's a matter of who does it best and who merely releases laborious, meandering imitations. And yes, we've been through lots of Yes reincarnations, but to these sore ears, ABWH sounds like the best and most integral. As for the length of trax like "Brother Of Mine," "Order Of The Universe," "Quartet," "The Meeting" or the opening "Themes," I say damn the torpedos. Maybe it will even mean more current minutes per hour. Graphically, you'll find that the Roger Dean connection is a special enhancement that will make this latest aggregation all the more valid. I'll bet Steve Howe finally sleeps at night after recording this one.

AVALON SUNSET - VAN MORRISON (MERCURY/POLYGRAM)
After touching bases with Van fans across the country, I was surprised to encounter trepidation and qualification. For me, Avalon Sunset became a sensation from the very first listen. Granted, there's not a single hint of a "Brown-Eyed Girl" or a "Moondance," but oh what a display of serenity and spirituality! Using a lush string section on "Coney Island Island" (a la Joyce and Robby Burns) into "I'm Tired Joey Boy," Van Morrison raps about a retreat to nature and tradition without the customary cliches about escape into tranquility. Amidst the scenery there's still doubt and introspection. And just because the stream waters are clear, life's mysteries aren't necessarily solved. Van fans and the rest of you, listen up. Avalon Sunset is an unqualified success. The Man knows exactly what he's doing and what he's here for.

"EVERLASTING LOVE" - U2 (ISLAND)
For all closet fans of this song first cut by The Love Affair, U2 joins us by recording "Everlasting Love." Whether cutting it was a goof or not, the message of this pop gem blends in well with U2's usual double entendre love songs. I like the mighty acoustic strums during the first minute and twenty-two seconds. Then the bass and band kicks in.

"CROSSFIRE" - STEVIE RAY VAUGHAN (EPIC)
Definitely mean and definitely the best track Stevie Ray has ever offered up to Album Radio. From second number one to a shade past the four minute mark, this baby never quits. It's a team effort without the guitar carrying the complete load. But when the solo takes off, it will slaughter you.

"ONE GOOD LOVER" - RED SIREN (MERCURY/POLYGRAM)
To my knowledge, this is the first release by Red Siren as opposed to a plain ole Siren. Despite the lawyers, here's a great follow-up song from a Midwest band that looks great and sounds even better. In the digital age, if it's big room sound you're looking for, "One Good Lover" sure sounds like one of the best of the breed.

"A FRIEND IS A FRIEND" - PETE TOWNSHEND (ATLANTIC)
This is the first taste of a Pete Townshend project that features talent as diverse as John Lee Hooker, Nina Simone, the Who as well as solo Pete. Like White City, The Iron Man is adapted from a literary piece. Word is that Townshend will be incorporating some of this material into the current Who reunion tour. "A Friend Is A Friend" prominently mixes Townshend's sweet vocals with acoustic guitar, acoustic piano, a children's chorus and electric guitar. The total ingredients combine agreeably with a truly majestic result.
Featuring

"No Woman No Cry"

"Eddie's Cat"

"Walking In The Light"

"Africa"


Featuring

"Three Days"

"Pullin' Back The Reins"

"Trail Of Broken Hearts"

"Luck In My Eyes"  © 1989 Sire Records Company
TOP TIP

THE CALL

LET THE DAY BEGIN

(MCA)

WINGER

LITTLE FIGHTER

(ATLANTIC)

RECORD TO WATCH

TORA TORA

"WALKIN' SHOES"

(A&M)

Among those screaming, "Bonsai!"

are WFRD, WOIZ, KKDJ, KPGA, KUPD, KWBB/FM, KICO, KKUS, KWHL, KAOV, KJXK and more.

Editor: Kent Zimmerman

CHARTBOUND

* TANGIER (ATCO) "LINE"
* INDIO (A&M) "HARD"
* CHRIS ISAAK (REPRISE) "DREAM"
* WARRANT (COLUMBIA) "HEAVEN"
* TORA TORA (A&M) "WALKIN"

Dropped: #37 Living Colour, #41 The Fixx, #43 Bad Company, Delbert McClinton, Alannah Myles, Johnny Diesel.

the GAVIN REPORT

Reports accepted Mondays at
9 AM through 5 PM Tuesdays
Station Reporting Phone (415) 495-1990

Gavin Fax 415-495-2580
MOST ADDED

1. Maria McKee - MARIA McKEE (Geffen)
2. Dial M - PUSY GALORE (Caroline)
3. 'Don't Make Me Dream About You' - CHRIS ISAAK (Reprise)
4. 'Interesting Drug' - MORRISSEY (Sire/Reprise)

TOP TIP

MARY MY HOPE

Museum

(Silvertone/RCA)

Record To Watch two weeks ago and now a big gainer for Amy Dernmont-WSMU, Gina Galli-WBNY, Chris Bergen- WTSR, Greg Vegas-WXCI and Helen Urriola-WFIT.

RECORD TO WATCH

ULTRA VIVID SCENE

'Mercy Seat' (4 A D)

Improved its chart points by over 75% in one week. A very accessible track will surprise those willing to listen.

IMPORT/INDIE

HYPNOTICS - Justice, Preachin' (Beggars Banquet)
GREATER THAN ONE - Now (Wax Trax)
DASH RIP ROCK - Girl (Mammoth)
FULL FATHOM FIVE - Missing (Link)
CINDY LEE BERRYHILL - Me (Rhino)
LOU ANN BARTON - Sugar (Antones)
DR. DEATH'S VOLUME III - Pool, Controlled (C'est La Mort)
SMFU - Futon (Cargo)
MAUREEN TUCKER - Hey (50 Skidillion)
CREEPS - Dig (WEA-Germany)

REPORT

June 9, 1989/the GAVIN REPORT

the GAVIN REPORT

ALTERNATIVE

2W LW TW

1 LOVE AND ROCKETS - Alive, Big, Babylon (Beggars Banquet/RCA)
2 THE CURE - Fascination, Lullaby, Songs, Pictures, Babble (Elektra)
3 BOB MOULD - Light, Well, Poison, Sunspots (Virgin)
4 10,000 MANIACS - Trouble, Eat, Jubilee, Poison (Elektra)
5 Pixies - Monkey, Debaser, Bleed, Mantra (4 A D/Elektra)
6 ADRIAN BELEW - Daddy, Hot, 1967, Bad (Atlantic)
7 WIRE - Buzz (Enigma/Mute)
8 RAMONES - Pet, Miracles (Sire/Warner Bros.)
9 PIL - Disappointed, Happy, Warrior, U.S.L.S. (Virgin)
10 GODFATHERS - Gises, Cash, Pretty, How, Passed, Lost, (Epic)
11 CONCRETE BLONDE - God, Run, Happy, Money (IRS/MCA)
12 STAN RIDGWAY - Southbound, Lonely, Complain, Honest, Dogs (Geffen)
13 PERE UBU - Waiting, Breath, Love (Fontana/PolyGram)
14 TIN MACHINE - Under, Tin (E.MI)
15 SIMPLE MINDS - Land, Step, Wall, Belfast, Soul (A&M)
16 SWANS - Saved, Can't, Mona, Jane, River (Universe/MCA)
17 THE THE - The Beat(en) Generation (Epic)
18 JOE JACKSON - Nineteen, Evil, Tomorrow's, Rant, Blaze, Me (A&M)
19 ROYAL CRESCENT MOB - Hungry, Corporation, Big, Nanana, Walkin', 5 (Sire/Warner Bros.)
20 TOM TOM CLUB - Subocean, Confess (Sire/Reprise)
21 XTC - Man, Mayor, Garden, Scarecrow, Daddy, Skeletons (Geffen)
22 XYMOX - Obsession, Evelyn, Tonight, City (PolyGram)
23 EARTH GIRLS ARE EASY SDT, 'B-52's (Sire/Reprise)
24 THE CULT - Fire, York, Ashton, Edie, Horse, Sweet (Sire/Reprise)
25 NAILED RAYGUN - Treason, Gridlock, Know (Caroline)
26 DINOSAUR JR. - Heaven (SST)
27 SCREAMING TREES - Twin, Flower, Black, Windows (SST)
28 MARY MY HOPE - Wildman, Suicide, Time, Hourglass (Silvertone/RCA)
29 PETER CASE - Gun, Charlie, Rise, Old, Riot (Geffen)
30 FINE YOUNG CANNIBALS - Social, Good, Crazy, Man, Tell, Fallen, Back (IRS/MCA)
31 ELVIS COSTELLO - Veronica, Town, Pads, Dangle, Gum (Warner Bros.)
32 INDIGO GIRLS - Fine, Kid, True (Epic)
33 k.d. LANG & RECLINES - SHADOWLAND (Sire/Warner Bros.)
34 TOM PETTY & THE HEARTBREAKERS - Back, Dream, Free, Feel, Face, Depending (MCA)
35 24-7 SPYZ - Jungle, Grandma, Drug (Relativity)
36 HOUSE OF FREAKS - Sun, Hammer, Big, Broken, Answers (Rhino)
37 DARLING BUDS - Round (Columbia)
38 TREAT HER RIGHT - Picture, Marie, Junkyard, Back, King (RCA)
39 THE CALL - Day (MCA)
40 SIDEWINDERS - Supposed, Witchdoctor, Solitary (Mammoth/RCA)
41 CATERWAUL - Wolf, Hear, Dizzy, Rest (IRS/MCA)
42 BLUE RODEO - God, Diamond (Atlantic)
43 DE LA SOUL - Jenifa, Magic, Know (Tommy Boy)
44 NEVILLE BROS. - Yellow, Fire, Sister, Voodoo, Wild (A&M)
45 BONNIE RAITT - Letter, Thing, Nick (Capitol)
46 CRIME & THE CITY SOLUTION - Shadow (Mute)
47 ALICE DONUT - Lung (Alternative Tentacles)
48 ALL - Fool (Cruz)
49 WALKABOUTS - Whiskey, Hall's (Sub Pop)
50 CHINA CRISIS - Saviour (A&M)

 foram report

U.S.

HIT PARADISE

1 Love and Rockets - Alive, Big, Babylon (Beggars Banquet/RCA)
2 The Cure - Fascination, Lullaby, Songs, Pictures, Babble (Elektra)
3 BOB MOULD - Light, Well, Poison, Sunspots (Virgin)
4 10,000 MANIACS - Trouble, Eat, Jubilee, Poison (Elektra)
5 Pixies - Monkey, Debaser, Bleed, Mantra (4 A D/Elektra)
6 ADRIAN BELEW - Daddy, Hot, 1967, Bad (Atlantic)
7 WIRE - Buzz (Enigma/Mute)
8 RAMONES - Pet, Miracles (Sire/Warner Bros.)
9 PIL - Disappointed, Happy, Warrior, U.S.L.S. (Virgin)
10 GODFATHERS - Gises, Cash, Pretty, How, Passed, Lost, (Epic)
11 CONCRETE BLONDE - God, Run, Happy, Money (IRS/MCA)
12 STAN RIDGWAY - Southbound, Lonely, Complain, Honest, Dogs (Geffen)
13 PERE UBU - Waiting, Breath, Love (Fontana/PolyGram)
14 TIN MACHINE - Under, Tin (E.MI)
15 SIMPLE MINDS - Land, Step, Wall, Belfast, Soul (A&M)
16 SWANS - Saved, Can't, Mona, Jane, River (Universe/MCA)
17 THE THE - The Beat(en) Generation (Epic)
18 JOE JACKSON - Nineteen, Evil, Tomorrow's, Rant, Blaze, Me (A&M)
19 ROYAL CRESCENT MOB - Hungry, Corporation, Big, Nanana, Walkin', 5 (Sire/Warner Bros.)
20 TOM TOM CLUB - Subocean, Confess (Sire/Reprise)
21 XTC - Man, Mayor, Garden, Scarecrow, Daddy, Skeletons (Geffen)
22 XYMOX - Obsession, Evelyn, Tonight, City (PolyGram)
23 EARTH GIRLS ARE EASY SDT, 'B-52's (Sire/Reprise)
24 THE CULT - Fire, York, Ashton, Edie, Horse, Sweet (Sire/Reprise)
25 NAILED RAYGUN - Treason, Gridlock, Know (Caroline)
26 DINOSAUR JR. - Heaven (SST)
27 SCREAMING TREES - Twin, Flower, Black, Windows (SST)
28 MARY MY HOPE - Wildman, Suicide, Time, Hourglass (Silvertone/RCA)
29 PETER CASE - Gun, Charlie, Rise, Old, Riot (Geffen)
30 FINE YOUNG CANNIBALS - Social, Good, Crazy, Man, Tell, Fallen, Back (IRS/MCA)
31 ELVIS COSTELLO - Veronica, Town, Pads, Dangle, Gum (Warner Bros.)
32 INDIGO GIRLS - Fine, Kid, True (Epic)
33 k.d. LANG & RECLINES - SHADOWLAND (Sire/Warner Bros.)
34 TOM PETTY & THE HEARTBREAKERS - Back, Dream, Free, Feel, Face, Depending (MCA)
35 24-7 SPYZ - Jungle, Grandma, Drug (Relativity)
36 HOUSE OF FREAKS - Sun, Hammer, Big, Broken, Answers (Rhino)
37 DARLING BUDS - Round (Columbia)
38 TREAT HER RIGHT - Picture, Marie, Junkyard, Back, King (RCA)
39 THE CALL - Day (MCA)
40 SIDEWINDERS - Supposed, Witchdoctor, Solitary (Mammoth/RCA)
41 CATERWAUL - Wolf, Hear, Dizzy, Rest (IRS/MCA)
42 BLUE RODEO - God, Diamond (Atlantic)
43 DE LA SOUL - Jenifa, Magic, Know (Tommy Boy)
44 NEVILLE BROS. - Yellow, Fire, Sister, Voodoo, Wild (A&M)
45 BONNIE RAITT - Letter, Thing, Nick (Capitol)
46 CRIME & THE CITY SOLUTION - Shadow (Mute)
47 ALICE DONUT - Lung (Alternative Tentacles)
48 ALL - Fool (Cruz)
49 WALKABOUTS - Whiskey, Hall's (Sub Pop)
50 CHINA CRISIS - Saviour (A&M)
THREE TOP TEN ALBUMS AND THEIR RELATION TO THE UNIVERSE

by Albert Einstein

Sorry. I figured if I used a pretentious headline and byline I'd get your attention. Before returning next week to an "around the horn" column using thoughts and quotes from radio and music folks, I wanted to zoom in on three Top Ten albums, perhaps further discussing their significance to the airwaves. After week after week of charting and juggling stats, do you ever find the need to take an honest, unblinking look at how and why artists and their albums take hold? Using three hot examples, here is an experimental over under sideways down view of three big Album Radio entries.

JACKSON BROWNE, WORLD IN MOTION, 29-16-6. So far Jackson Browne's album is enjoying a positive and successful out-of-the-box reception. But on first listen I was unsure of the sonic direction that JB took on what sounds like a well thought-out collection of songs. During the time we were putting together his appearance on the Power Of Song Artists discussion show at the last Gavin Seminar, we sensed that this album was a long and changing process. According to his people, the complexion of the songs were changing daily. On first listen the outcome sounded dark. Then after a few spins, the observer realizes that these are dark times. And thinking back, Jackson Browne's albums have always reflected not only the political times, but the musical climate as well. Remember "Disco Apocalypse" almost satirically using a disco drum beat? To me, World In Motion seems to almost resemble, in spirit anyway, Pink Floyd's Wish You Were Here album. The songs are postcards of the high points and insanity of the world today. I mean, look at last week—China, Iran and the Soviet Union. Maybe that's why we won't get another Late For The Sky. Jackson Browne seems to be too sensible an artist to fake it. Much as we'd like quiet romance to return, the world is in constant motion.

INSIDE ALTERNATIVE RADIO

by Peter Stendish

Just a thought... All of us in this "Alternative" format like to think of ourselves as dedicated to doing whatever it takes to promote progress, new attitudes and, more specifically, new music. I know we pursue our endeavors in a sincere manner and often achieve results. What we do is important and purposeful, but let's keep it in perspective.

The events that have transpired in China this past week have humbled me immeasurably. It was a disturbing reminder that the people living on the REAL "cutting edge" and taking the REAL chances are ones like those students in Tiananmen Square who literally put their lives on the line in the name of progress. It was disturbing and horrible, yet I hope that their courage has at least been somewhat of an inspiration to those of us on the Western and Democratic "cutting edge."

Welcome to two new reporters. Last week Noelle Giuffrida-WVKR, Poughkeepsie, NY called in her first playlist. Noelle deserves the credit for gaining reporting status for the station after much patience and persistence. This week she turned over the MD responsibilities to Matt Fisher. WVKR's address is P.O. Box 166 - Vassar College, Poughkeepsie, NY 12601. Phone Matt at (914) 473-5866. Welcome to Andrew Chinacci with WBER in Rochester. You can contact Andrew at 2596 Bard Rd., Penfield, NY 14526. Phone (716) 381-4353.

Mike Mena-SBK Records is looking for P/T College representatives in major markets around the country. If interested call him at (212) 492-1200.
Little movement on the chart this week, especially in the frozen Top Seven. So why do the Cure, Bob Mould, '10,000 Maniacs and Adrian Belew keep their underlines? Because the gap is narrowing between all of the records. Expect the ice to break next week. The Ramones and PIL enter the Top Ten, but there was no obvious HOT choice this week. Naked Raygun sported strong station gains from Gil Creel-WTUL, Jim McNeil-WCDB, Joel Habbeshaw-KUNV, Will Kahler-WUSC and Gary Downs-KUCI. Mary My Hope is a Certified highest debut and definitely not a "Museum" piece. Crime and the City Solution is gaining attention from Matt Fisher-WVKR. All is another artist that's perking up the ears of many including Steve Leone-KFSR. Maria McKee is Most Added and looks to debut next week. Ultra Vivid Scene is our Record To Watch as this quality recording begins to grow on programmers. The Peregrins improved their points by over 20% and hot for Jamey Karr-KACV. New MD Judy "Mad Mad Judy" Asman-KUSF's pick to click is from the local band Primus who she says "will appeal to more of the heavy metal crowd, but their stand-out bass lines will associate them with more of a funk sound." PATIENCE DEPT. Mike Thomas-WMDK was actually a witness to the Red Sox debacle against the Toronto Blue Jays last weekend when the BoSox blew a 10-0 lead and lost. 

**NEW RELEASES**

Three Months, Three Weeks & Two Days - BILL PRITCHARD (Nettwerk-Canada)

Wow! It's unexpected surprises like this that make our format so exciting. Graceful arrangements with acoustic guitar chords and a punchy rhythm section make for a stellar release. This is Alternative pop music. Upbeat cuts like "Romance Sans Paroles," "Nineteen," "Invisible State," and my favorite "Tommy & Co" are stellar. The more brooding "Cosy Evenings" and "Sometimes" are worth exploring too. The politically biting "Kenneth Baker" is the hardest edged of the lot and sure to generate audience response. Call Toni at Nettwerk (604) 687-8649.

Three Chords, No Waiting - GOVERNMENT CHEESE (Reptile)

A tight drummer helms the wheel of this Alternative garage rock vehicle that's decked out with attractive options like sharp guitar leads and consistent vocals. Recorded live, "I Can't Make You Love Me" is the stand-out cut, followed by the instrumental "Bathtub, He Asked," "Stay With Me" and "The Shrubbery's Dead." Call Reptile at (615) 331-7400.

Dash Rip Rock Cuts a Loaded Deck

**"Ace of Clubs"**

See your local dealer.

Load your deck today.

**MAMMOTH RECORDS**

5 W. HARGETT STREET 4TH FLOOR RALEIGH, NC 27601 (919) 834-5977

**Dash Flash:**

"Ace of Clubs" is heating up the southern airwaves this summer. #1 at WTUL, WUSC, WUGC, WBCR. Heavier than life at WXYC, WUOG, WVUM, KSYN, WEGL, WLYX, WFIT.
PERSONAL PICKS

SINGLES by Dave Sholin

DON HENLEY - The End Of The Innocence (Geffen)

Writers/Producers Don Henley and Bruce Hornsby collaborate on a touching, reflective social commentary. Hornsby's perfect piano and Henley's heartfelt vocal add an uplifting element of warmth to the song's cold reality. No wonder Peter Pan didn't want to grow up.

PAULA ABDUL - Cold Hearted (Virgin)

Tough to get much hotter than back-to-back #1's. A long time fave of many programmers and listeners, this track was the "B" side of Paula's first big hit "Straight Up." Now it gets the spotlight it richly deserves.

MIKE + THE MECHANICS - Nobody Knows (Atlantic)

Love at the end of the line is difficult to confront, but the "I'm OK you're OK" philosophy and an upbeat production make it a bit easier. Like the "The Living Years," here's some more universally relatable subject matter for both the young and the not so young.

LITTLE RIVER BAND - Listen To Your Heart (MCA)

No waiting around for the hook. It comes on strong at the very start of this Dennis Lambert-produced tune from "The Karate Kid III." Together with Glenn Shorrock, LRB delivered a string of hit material beginning in the late '70s and this effort leaves no doubt they're ready for the '90s.

ALBUMS by Ron Fell

THE JACKSONS - 2300 Jackson Street (Epic)

The title track, 2300 Jackson St., as you must know by now, refers to the address of the family home in Gary, Indiana where the magical musical journey began. And despite group departures by Marlon and Michael in recent years, the song in question is truly a family reunion. Its we-are-family, perfect harmony makes for a charmingly sentimentally tribute to the sacrifice and vision of their parents, Joe and Catherine. That's the news.

The airplay is likely to lean towards the set's opener ART OF MADNESS and the lead single NOTHIN' (THAT COMPARES 2 U). Of the brothers, Jermaine seems to have taken the lead and is a little more emotive since rejoining the singing clan. His influences as the group's primary vocalist and writer are particularly apparent on ART OF MADNESS, a track which recalls the prolific production of 1984's TORTURE. NOTHIN' (THAT COMPARES 2 U) is already a monster Dance and Urban track. MARIA, featuring War's harmonica virtuoso Lee Oscar, is definitely a War-like love song and it's followed by the best ballad of the set, PRIVATE AFFAIR, written by Diane Warren. Other tracks of interest include HARLEY which is this novel tribute to the motorbike as a means to an end. While I don't mean to belittle the production expense for and contributions from L.A. Reid's Babylone and Riley & Griffin, it's the work of Michael Omartian and The Jacksons themselves which survives repeated listens.

NEXT WEEK:

LISA

THE GAVIN REPORT

the GAVIN REPORT

the GAVIN REPORT

GAVIN REPORT/June 9, 1989
the new smash single from the hottest soundtrack of the summer,
the new United Artists' James Bond film LICENCE TO KILL
and Patti's new album:

BE YOURSELF

PRODUCED BY STEWART LEVINE FOR
OLIVEREA PRODUCTIONS LTD.

Management: Gallin Morey Associates/Barry Josephson, Kayla Pressman and Paz, Inc./Armstead Edwards
FROM THE VOICE THAT BROUGHT YOU "DESPERADO;"
"THE BEST OF MY LOVE;"
"ONE OF THESE NIGHTS;"
"HOTEL CALIFORNIA;"
"LIFE IN THE FAST LANE;"
"THE LONG RUN;"
"DIRTY LAUNDRY;"
AND "THE BOYS OF SUMMER"

DON HENLEY

"THE END OF THE INNOCENCE"

THE FIRST SINGLE AND TRACK FROM HIS FORTHCOMING ALBUM

The End Of The Innocence, Don Henley’s first album since the Multi-Platinum Best Of The Best, will be available June 20 on Geffen Cassettes, Compact Discs and Records ©1989 The David Geffen Company