The Single That Radio's Been Asking For...

"Never Had A Lot To Lose"

Cheap Trick

From the Platinum Plus L.P., "Lap Of Luxury"

Do You Dream In Living Colour?

Produced by Richè Zito  Management: Ken Adamany
### TOP 40

#### MOST ADDED
- **BANGLES**: Eternal Flame (Columbia)
- **VIXEN**: Cryin' (EMI)
- **WAS (NOT WAS)**: Walk The Dinosaur (Chrysalis)

#### RECORD TO WATCH
- **ROXETTE**: The Look (EMI)

### URBAN

#### MOST ADDED
- **ASHFORD & SIMPSON**: I'll Be There For You (Capitol)
- **CHERRELLE**: Affair (Tabu)
- **KENNY G (Vocal By Smokey Robinson)**: We've Saved The Best For Last (Arista)

#### RECORD TO WATCH
- **KIRBY COLEMAN**: Hey Ton'i (Next Plateau)

### A/C

#### MOST ADDED
- **KENNY G (Vocal By Smokey Robinson)**: We've Saved The Best For Last (Arista)
- **CROSBY, STILLS, NASH & YOUNG**: Got It Made (Atlantic)
- **DEBBIE GIBSON**: Lost In Your Eyes (Atlantic)

#### RECORD TO WATCH
- **UZ**: Angel Of Harlem (Island)

### COUNTRY

#### MOST ADDED
- **HANK WILLIAMS, JR. With HANK SR.**: There's A Tear In My Beer (WB/Curb)
- **SHENANDAH**: Church On Cumberland Road (Columbia)
- **BAILLIE & THE BOYS**: She Deserves You (RCA)

#### RECORD TO WATCH
- **ROY ORBISON**: You Got It (Virgin)
- **VERN GOSDIN**: Who You Gonna Blame It On This Time (Columbia)

### JAZZ

#### MOST ADDED
- **STEPS AHEAD**: N.Y.C. (Intuition/Capitol)
- **FREE FLIGHT**: Slice Of Life (CBS Assoc.)
- **TEQUILA SUNRISE**: Soundtrack (Capitol)

#### RECORD TO WATCH
- **FREE FLIGHT**: Slice Of Life (CBS Assoc.)

### ADULT ALTERNATIVE

#### MOST ADDED
- **STEPS AHEAD**: N.Y.C. (Intuition/Capitol)
- **FREE FLIGHT**: Slice Of Life (CBS Assoc.)
- **RIC FLAUDING**: Refuge (Spindletop)

#### RECORD TO WATCH
- **FREE FLIGHT**: Slice Of Life (CBS Assoc.)

### ALBUM

#### MOST ADDED
- **ELVIS COSTELLO**: "Veronica" (Warner Bros.)
- **DAVID CROSBY**: "Drive My Car" (A&M)
- **DYLAN & THE DEAD**: "Slow Train" (Columbia)

#### RECORD TO WATCH
- **DAVID CROSBY**: "Drive My Car" (A&M)

### ALTERNATIVE

#### MOST ADDED
- **ELVIS COSTELLO**: "Veronica" (Warner Bros.)
- **THROWING MUSES**: Hunkpapa (Sire)
- **THE POGUES**: "Yeah, Yeah, Yeah, Yeah, Yeah" (Island)

#### RECORD TO WATCH
- **ED HAYNES**: Ed Haynes Sings (Apache)

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

### January 27, 1989/ The GAVIN REPORT
AL COURY GEFFEN GM

Al Coury has been appointed General Manager of Geffen Records. When President Ed Rosenblatt made the announcement he said, "Al has been a focal point of the success of this record company since he joined us in 1985...his incredible expertise in the management of a record company goes well beyond promotion..." Coury as been in the music industry for 30 productive years. He spent 17 years at Capitol, was the company's VP, BERGER PD

NEWS

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COVER STORY

CHERYL PEPSII RILEY
A New Member Of The Full Force Family
by Betty Hollers

RESIGNATIONS AT KFOG AND KLOS

KFOG-San Francisco PD Dave Logan handed in his resignation on Tuesday, January 24. Logan has been a long standing and successful part of the KFOG team. He will continue with no changes, although Wailin says "we'd like to think it'll get better". Wailin will also be working with Lee Logan who will now devote more time to KNEW's sister FM, KSAN.

MORE WANT ADS: KCPW-Kansas City is looking for an aggressive, hip, personality oriented nighttime personality. Send T&R to Dene Hallam...Jonathan Harte has left K100-Marysville to take over the PDship at SY 96 in San Luis Obispo...At WKMZ-Martinsburg, WV Steve Williams has been appointed Asst. PD. Matt Steele is a new Production Director...John Williams is taking over the all-night shift at WKGW in Los Angeles, Charlie West has resigned his position as PD of KLOS. "There's no dirt, no rationale behind it," said GM Bill Sommers. "There wasn't anything nasty—we love each other. It's just that Charlie wants to do something else." West had been at KLOS for two years. Sommers indicated that he has no one in line for the job.

RADI-O-RAMA RADI-O-RAMA

HOW 'BOUT THOSE NINERS??...Now what'll we do on Sunday afternoons?...Barry Richards has hired Guy "The Pit Bull" Kemp to do mornings at WBPR. Guy was last growing at KMPC/FM-LA. Speaking of WBPR, if you want to spend your off-hours in the sand at Myrtle Beach, there's a Midday/Production Director slot open. Send T&R to Barry at 6 Southgate Rd., Briarcliff Acres, SC 29572...LIVE 105-SF has come out of the closet and will report to Gavin's Alternative Section...Rick Leer has left KMTM- Jackson Hole, WY to become Production Director at WMDK- Peterborough, NH...MORE WANT ADS: KCPW-Kansas City is looking for an aggressive, hip, personality oriented nighttime personality. Send T&R to Dene Hallam...Jonathan Harte has left K100-Marysville to take over the PDship at SY 96 in San Luis Obispo...At WKMZ-Martinsburg, WV Steve Williams has been appointed Asst. PD. Matt Steele is a new Production Director...John Williams is taking over the all-night shift at WKGW in Los Angeles, Charlie West has resigned his position as PD of KLOS. "There's no dirt, no rationale behind it," said GM Bill Sommers. "There wasn't anything nasty—we love each other. It's just that Charlie wants to do something else." West had been at KLOS for two years. Sommers indicated that he has no one in line for the job.

WAILIN KNEW PD

KNEW-Oakland/San Francisco's morning man Jon Wailin has taken over programming the Country outlet. Wailin has been doing the morning drive air shift since March of '81, and will continue to ride the airwaves. The station will continue with no changes, although Wailin says "we'd like to think it'll get better". Wailin will answer directly to Malrite's VP/Radio Division/Radio Programming Jim Woods. "Jim and I go back to my days in Rockville, Illinois," said Wailin "I've worked for him since I've been here. His office used to be down the hall. Now it's a long distance phone call." Wailin will also be working with Lee Logan who will now devote more time to KNEW's sister FM, KSAN.

MARKETING by Harvey Mednick

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2 the GAVIN REPORT/January 27, 1989
We’re Honored To Be Nominated By The Gavin
In The 1989 Gavin Seminar For Media Professionals.

—TOP 40 STATION OF THE YEAR

—KEITH NAFTALY
Program Director Of The Year

See you in San Francisco!
HOT MOVES AT WQHT
HOT 97 FM—New York Vice President/General Manager Stuart Layne announced the restructuring of the station's Programming Department.

Program Director Joel Salkowitz has been promoted to Operations Manager of HOT 97 and Regional Vice President/Programming for Emmis Broadcasting. Assistant Program Director/Music Director Steve Ellis has been upped to Program Director and Kevin McCabe is the new Music Director. McCabe comes to HOT 97 from Q-107 in Washington, D.C.

"These moves make our programming effort even stronger," said Layne of the appointments. "Joel and Steve have done an outstanding job...adding a bright, young talent like Kevin is the icing on our cake."

Salkowitz will still oversee the programming of HOT 97 FM, and will work with Emmis properties WLOL—Minneapolis and WAVA—Washington, D.C.

DRISCOLL TAKES OVER IN PHILLY
On Friday the 13th Mark Driscoll, former KIIS-L.A. Production and Creative Services Director, head of Driscoll Promo Company and colorful broadcast veteran, took over as PD at WIOQ—THE NEW Q102 in Philadelphia. "We're not here to be number one, we came to be the ONLY one," said Driscoll as he spoke of the station's new identity. "We're in the middle of massive personnel changes—we're cleaning house.

Driscoll describes the new Q-102's format as "1990's Top 40--full speed ahead!" He will also be employing WIOQ's parent company, EZ Communications, and he will be the voice of the chain.

UNIVERSAL BUILDING

Mark Driscoll is well known to Gavin Seminar attendees. His Radio Production session is entertaining and informative--so much so that Driscoll is conducting it again this year—with Bobby Ocean—by popular demand.

Driscoll's varied 25 year radio career includes stints at such diverse stations as WLUP-Chicago and WNBC-New York. He worked in Philadelphia 25 years ago—his first MD job was at WIBG. So, the circle is complete.

In parting, Driscoll said, "Please don't let Scott (Shannon) hog my headlines!"

PIOMBINO REPLACES THE KID
Promotion Director Rich Piombino will replace Kid Leo as Operations Manager at WMMS-Cleveland. He will oversee WMMS's promotions, but his duties will expand to programming.

THE CHAMPS CHANT. Members of the 1988-89 Super Bowl Champion San Francisco 49ers are shown here in various stages of exuberance as they record their single "We Are The Niners." The song was produced by Peter Michael and recorded at Music Annex in Menlo Park. The Niners were surprised with guest appearances by Sheila E and her father, Bay Area legend Pete Escovedo. Emoting in r——are Super Bowl XXIII MVP Jerry Rice, Jeff Fuller, Roger Craig, Mike Wilson, Doug DuBose, Keena Turner and Eric Wright. Hidden from view is Ronnie Lott. The photo was taken before "the game," and he probably didn't want to be seen smiling.

SEMINAR '89 UPDATE
* Note that the location of the Seminar is The Westin St. Francis. DO NOT confuse this with the Sir Francis Drake.
* When calling the hotel, identify yourselves with the Seminar—otherwise you may be unable to secure accommodations.
* Seminar registration is imperative for room accommodation.
* ROOMS ARE GOING FAST!! DON'T WAIT UNTIL THE LAST MINUTE!!
* For up-to-the-second agenda information speak to your Gavin Editor.
* For further information or if you encounter any problems call Ron Alexenburg at 212-582-1116.

BIRTHDAYS

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

Coyote Calhoun, WAMZ—Louisville, KY 1/29
Roddy Frame (Aztec Camera) 1/29
Phil Collins, Marty Balin 1/29
Jack Lundy, WY4-Fargo, ND 1/31
Michael Shishido, KXXW-Honolulu, HI 1/31
David Dickinson, WMIR-Lake Geneva, WI 1/31

Shannon West 2/1
Rick Shaw, KNX/FM-Los Angeles, CA 2/1
Both Ann McBride, G105-Durham, NC 2/1
Rick James, Don Everly, Howard Jones, Ray Sawyer (Alabama) 2/1
Bill Sellars, WZZZ-Fairmont, NC 2/1
Alan Hoover, WEQB-Goldsboro, NC 2/2
Graham Nash, Stan Getz, Howard Bellamy (Bellamy Bros.) 2/2
Kelly Thompson, KMDL-Kaplan, LA 2/3
Brian Castle, WBLZ-Cincinnati, OH 2/3
Andy Foster, WOHS-Shelby, NC 2/3
Melanie, Dave Davies 2/3
Brian Jeffrey, WDMP-Dodgeville, WI 2/4
Alice Cooper 2/4

Our Related Birthday Wishes To:
Bobby Cole, K101—San Francisco, CA 1/21
Sue Jordan, WTNT-FM—Tallahassee, Fl 1/20

BIRTHS

Our CONGRATULATIONS to PAT O'BRYAN, Program Director of WQQQ-Greenville, MS and his wife, TINA, on the birth of their daughter, CHELSEA ELIZABETH. Born January 23rd, weighing 11 lbs 7 oz.
"LOVE DIES IN SLOW MOTION"

(7-88957) (PRCD 2589)

JUDSON SPENCE

from the incredible debut album

Produced by Judson Spence, Monroe Jones, David Tickle
Executive Producer: Jimmy Iovine
Direction: Michael Dixon Management

When you play it, say it!

On Atlantic Records, Cassettes and Compact Discs
the GAVIN REPORT

MOST ADDED

BANGLES (142)  (Columbia)
VIXEN (68)  (EMI)
WAS (NOT WAS) (60)  (Chrysalis)
BOBBY BROWN (59)  (MCA)
VAN HALEN (58)  (Warner Bros.)

CERTIFIED

CHICAGO
You're Not Alone
(Full Moon/Reprise)

ANITA BAKER
Just Because
(Elektra)

TOP TIP

R.E.M.
Stand
(Warner Bros.)

Rapid chart movement combined with more than one hundred reports makes this song a standout.

RECORD TO WATCH

ROXETTE
The Look
(EMI)

The first big "buzz" record of '89. This Swedish import is already Top Ten at KDWB (#6) and WkTI (#9).

CHARTBOUND

ARTIST  TITLE  LABEL
---  ---  ---  ---  ---
VIXEN  - Cryin' (EMI)  187  68  100  19
CINDERELLA  - The Last Mile (Mercury/PolyGram)  151  41  95  15
* BANGLES  - Eternal Flame (Columbia)  146  142  4  --
MARTIKA  - More Than You Know (Columbia)  133  16  65  52

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*Debuts in chartbound
THE MESSAGE
OF THE MUSIC
TRAVELS ON.

"END OF THE LINE"

The New Single from

TRAVELING WILBURYS

ADDS INCLUDE:
K104 WJMX WROQ
WBBQ WCGQ WPFM
WQUT WMMS KXXL
WSPT KNIN KMOK
KOZE KGOT KPLZ
KTMT KZZU OK95
...AND MORE!

Produced by Otis and Nelson Wilbury

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### UP & COMING

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

Debuts in Up & Coming:

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<th>Adds</th>
<th>On</th>
<th>Chart</th>
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<tbody>
<tr>
<td>130</td>
<td>5</td>
<td>58</td>
<td>67</td>
<td>TOMMY CONWELL &amp; THE YOUNG RUMBLERS - If We Never Meet Again (Columbia)</td>
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<tr>
<td>128</td>
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<td>56</td>
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<td>VAN HALEN - Feels So Good (Warner Bros.)</td>
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<td>HOUSE OF LORDS - I Wanna Be Loved (Simmons/RCA)</td>
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<td>BOY MEETS GIRL - Bring Down The Moon (RCA)</td>
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<td>VANESSA WILLIAMS - Dreamin' (Wing/PolyGram)</td>
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<td>SURVIVOR - Across The Miles (Scotti Bros./CBS)</td>
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<td>R.E.M. - Stand (Warner Bros.)</td>
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<td>WAS (NOT WAS) - Walk The Dinosaur (Chrysalis)</td>
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<td>DINO - 24/7 (4th &amp; Broadway/Island)</td>
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<td>KENNY LOGGINS - Tell Her (Columbia)</td>
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<td>83</td>
<td>35</td>
<td>34</td>
<td>14</td>
<td>LUTHER VANROSS - She Won't Talk To Me (Epic)</td>
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<td>73</td>
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<td>42</td>
<td>3</td>
<td>WHEN IN ROME - Heaven Knows (Virgin)</td>
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<td>RATT - Way Cool Junior (Atlantic)</td>
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<td>37</td>
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<td>GIANT STEPS - Into You (A&amp;M)</td>
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<td>FINE YOUNG CANNIBALS - She Drives Me Crazy (IRS/MCA)</td>
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<td>32</td>
<td>32</td>
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<td>MICKEY THOMAS - Sing (Columbia)</td>
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<td>17</td>
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<td>TOMMY PAGE - A Shoulder To Cry On (Sire/Warner Bros.)</td>
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<td>60</td>
<td>7</td>
<td>26</td>
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<td>ENYA - Orinoco Flow (Sail Away, Sail Away, Sail Away) (Geffen)</td>
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<td>48</td>
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<td>PET SHOP BOYS - Left To My Own Devices (EMI)</td>
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<td>60</td>
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<td>31</td>
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<td>CROSBY, STILLS, NASH &amp; YOUNG - Got It Made (Atlantic)</td>
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<td>9</td>
<td>WILL TO POWER - Fading Away (Epic)</td>
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<td>11</td>
<td>28</td>
<td>13</td>
<td>MARC ALMOND - Tears Run Rings (Capitol)</td>
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<td>49</td>
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<td>KENNY G (vocal by SMOKEY ROBINSON) - We've Saved The Best For Last (Arista)</td>
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<td>7</td>
<td>14</td>
<td>23</td>
<td>CAMOUFLAGE - The Great Commandment (Atlantic)</td>
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<td>JEFF CAMERON - Just For Tonight (Curb/MCA)</td>
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<td>AEROSMITH - Chip Away The Stone (Columbia)</td>
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<td>TRACIE SPENCER - Imagine (Capitol)</td>
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<td>2</td>
<td>6</td>
<td>SWEET SENSATION - Sincerely Yours (Atco)</td>
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<td>15</td>
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<td>ROMEO'S DAUGHTER - I Cry Myself To Sleep At Night (Jive/RCA)</td>
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<td>11</td>
<td>5</td>
<td>SA-FIRE - Thinking Of You (Cutting Mercury/PolyGram)</td>
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<td>THE TRAVELING WILBURYS - End Of The Line (Wilbury/Warner Bros.)</td>
</tr>
<tr>
<td>28</td>
<td>18</td>
<td>5</td>
<td>5</td>
<td>38 SPECIAL - Second Chance (A&amp;M)</td>
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<td>28</td>
<td>28</td>
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<td>JUDSON SPENCE - Love Dies In Slow Motion (Atlantic)</td>
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<td>27</td>
<td>10</td>
<td>5</td>
<td>12</td>
<td>KARYN WHITE - Superwoman (Warner Bros.)</td>
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<td>22</td>
<td>7</td>
<td>5</td>
<td>10</td>
<td>NEW EDITION - Can You Stand The Rain (MCA)</td>
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<td>2</td>
<td>JAMES &quot;J.T.&quot; TAYLOR &amp; REGINA BELLE - All I Want Is Forever (Epic)</td>
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<td>17</td>
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<td>AVERAGE WHITE BAND - Spirit Of Love (Track)</td>
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<td>6</td>
<td>15</td>
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<td>DOKKEN - Walk Away (Elektra)</td>
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<td>21</td>
<td>21</td>
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<td>LOVE and MONEY - Halleluliah Man (Fontana Mercury/Poly Gram)</td>
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<tr>
<td>20</td>
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<td>IVAN NEVILLE - Falling Out Of Love (Polydor/PolyGram)</td>
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</tbody>
</table>

Dropped: #21-Annie Lennox And Al Green, #31-Michael Jackson, #36-Joan Jett And The Blackhearts, #40-Art Of Noise feat. Tom Jones, Basia, Starship, Eighth Wonder, Timelords, Squeeze, Brian Spence, "Til Tuesday, Kiss, Dare.
EDDIE MONEY
"The Love In Your Eyes"

MARTIKA
"More Than You Know"

MICKEY THOMAS
"Sing"

KENNY LOGGINS
"Tell Her"

GAVIN TOP 40: 37*-31
235 STATIONS
R&R CHR BREAKER: 39*
R&R AOR TRACKS: 1*
ADDED AT:
WKKS KRB
KUBE KSAQ WKSE FM100
YW107 KZOU WKS1 WFLY
100KHI KWES KWNZ WBAM
WBWB WDLX WHTO
MOVES:
K104 26-6 WKBQ 14-4
KXXR 16-1 WMMS 16-8 WZPL 26-21
WTIC 31-34 WCZY 34-29 Q102 35-32

GAVIN TOP 40: CHARTBOUND
183 STATIONS
R&R CHR: MOST ACTIVE
ADDED AT:
KKBQ KDWB
WNVZ WKSS KS104 KKYK
Y106 FM104 WJET
95XK B98 KGMQ KQRD
SLY96 WAZY WRRY WTHL
ALREADY ON:
HOT 97.7: KMKU
KRRB, PWR 106, WKBQ WZOU
HOT MOVES:
KRRB 26-23 WCZY 26-24
WHYI 26-25 KS104 30-28 WKSE 31-28
PRO/FM 28-24

GAVIN TOP 40: UP & COMING
65 STATIONS
ADDED AT:
WZOU KXXR
WROQ KZU KGMQ 95XIL
ORKS SLY96 WSPK WVS
KWTX
MOVES:
K104 D-39 WKBQ D-36
KSND D-39 WCGQ D-40
ALSO ON:
KYM WABC
KRRY WDMR
WJAD WPM

GAVIN TOP 40: UP & COMING
99 STATIONS
ADDED AT:
KISN WBCY
WZPL KE95 WRCC KRYK
KDZI KTMT WAZY WCGQ
WVSR WHSL
MOVES:
K104 D-31 Q104 D-34
KXY D-4 WKBQ 31-25
Z104 D-4 Z104 34-27 WLOL 38-33
ALSO ON:
KUBE WGH/TM
KXYQ
## TOP 40 HIT FACTOR

Hit Factor is a percentage of stations playing a record which also have it Top 20.

ie: 100 stations playing the record — 60 stations have it in their Top 20 — Hit Factor = 60%

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<th>Uncharted Factor</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<td>SHERIFF - When I'm With You (Capitol)</td>
<td>294</td>
<td>--</td>
<td>220</td>
<td>51</td>
<td>20</td>
<td>3</td>
<td>--</td>
<td>98%</td>
<td>11</td>
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<tr>
<td>PAULA ABDUL - Straight Up (Virgin)</td>
<td>298</td>
<td>5</td>
<td>130</td>
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<td>59</td>
<td>13</td>
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<tr>
<td>WHITE LION - When The Children Cry (Atlantic)</td>
<td>256</td>
<td>1</td>
<td>154</td>
<td>63</td>
<td>24</td>
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<td>5</td>
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<td>269</td>
<td>2</td>
<td>121</td>
<td>90</td>
<td>36</td>
<td>14</td>
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<tr>
<td>STEVE WINWOOD - Holding On (Virgin)</td>
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<td>--</td>
<td>116</td>
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<td>34</td>
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<td>KARYN WHITE - The Way You Love Me (Warner Bros.)</td>
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<td>RICK ASTLEY - She Wants To Dance With Me (RCA)</td>
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<td>17</td>
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<td>U2 - Angel Of Harlem (Island)</td>
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<td>EDIE BRICKELL &amp; THE NEW BOHEMIANS - What I Am (Geffen)</td>
<td>276</td>
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<td>25</td>
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<td>ERASURE - A Little Respect (Sire/Reprise)</td>
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<td>11</td>
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<td>SHEENA EASTON - The Lover In Me (MCA)</td>
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<td>ESCAPE CLUB - Shake For The Sheik (Atlantic)</td>
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<td>30</td>
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<td>SAMANTHA FOX - I Wanna Have Some Fun (Jive/RCA)</td>
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<td>BOBBY BROWN - Roni (MCA)</td>
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<td>26</td>
<td>--</td>
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<td>MILLI VANILLI - Girl You Know It's True (Arista)</td>
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<td>27</td>
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<td>ROY ORBISON - You Got It (Virgin)</td>
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<td>--</td>
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<td>VIXEN - Cryin' (EMI)</td>
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<td>68</td>
<td>--</td>
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<td>CINDERELLA - The Last Mile (Mercury/PolyGram)</td>
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<td>--</td>
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<td>2</td>
<td>13</td>
<td>95</td>
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<tr>
<td>MARTIKA - More Than You Know (Columbia)</td>
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<td>16</td>
<td>2</td>
<td>1</td>
<td>15</td>
<td>34</td>
<td>65</td>
<td>13%</td>
<td>10</td>
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<tr>
<td>TOMMY CONWELL &amp; THE YOUNG RUMBLERS - If We Never...(Columbia)</td>
<td>130</td>
<td>5</td>
<td>--</td>
<td>4</td>
<td>29</td>
<td>34</td>
<td>58</td>
<td>25%</td>
<td>9</td>
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<td>1</td>
<td>4</td>
<td>8</td>
<td>56</td>
<td>4%</td>
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ROY ORBISON
"You Got It"

GAVIN TOP 40: DEBUT 40*
193 STATIONS!

WHEN IN ROME
"The Promise"

COLIN JAMES
"5 Long Years"

INNER CITY
"Good Life"

#1 BB DANCE RECORD

JULIA FORDHAM
"Happy Ever After"

CHART ACTION:
WKPE 23  WROQ 33  WCIL 27
WKSQ 22  WBBQ 37  Y94 27
WMJQ 28  WXKS 34  KBTS 30
K104 21  WMMS 28  KIVA 29
94Q 29  KDZW 21  OK95 29
POWER99 29  KRINQ 30

ADDS AND ONS:
KC101  WWHY  SLY96
PRO/FM  KBQ  KIQY
WJET  WIBW  KTMT
WHLY  KYYA
WDBJX  KZFN
WMMS 28

ADDLED AT:
KWOD  B97
KWSS  WXKS
KITS  KDON
KWNZ  OK100
KITY
WSPK
FM102

OUT TODAY!
• PLATINUM LP IN CANADA
• BEST NEW ARTIST - CANADA RADIO

ALREADY ON:
HOT 97
Q106
WXKS
WHYT

SHIPS POP THIS WEEK!!

BREAKING A/C
See Her Live At Gavin Seminar!!

"When You Receive It, Listen To It!"
INSIDE TOP 40 by Dave Sholin

"When You Play It, Say It!" is the theme of the music industry's current campaign to impress upon radio the importance of back-announcing. On the surface it appears to be an "Us vs. Them" situation by many programmers unwilling to do what they feel will inhibit their station's forward momentum. Arista's Don Lenner was the first to bring this problem to my attention several years ago. He, along with many other key label execs, continues to cite the lack of back-announcing as one serious topic that needs to be addressed. In the interest of opening up the lines of communication on this subject Mike Shalett of the Street Pulse Group will moderate a session at this year’s Gavin Seminar and it promises to be a real eye opener. Mike was commissioned by the RIAA to do a listener study and he'll share that information plus a lot more during this session. Radio will be represented by MTV's Lee Masters. The issue will also be focused on at the NARM convention this year where Mike is a scheduled keynote speaker. Hopefully this exchange of facts and research between those who provide the music and those who play it will be an important step toward solving this dilemma. Check your Seminar handbook when you register for time and location of this event.

"Too much great new product" is a nice problem to have and it's been the most common complaint this week. When new acts can rise above the deluge of tough competition it's noteworthy. That's exactly what EDIE BRICKELL & THE NEW BOHEMIANS have accomplished as they're destined to reach the top ten very soon. Big jumps at WJET Erie 16-9, WZIX Columbus/Starkville, MS 18-10 ("strong retail locally and adult request action") Q102 Cincinnati 27-16, WMMS Cleveland 16-7, KZOU Little Rock 17-10, KEEZ Mankato, MN 38-25 ("in spite of initial Ricky Lee Jones confusion, song is now pulling in great adult phones!") and Z104 Madison 9-2.

MIKE + THE MECHANICS' tremendous HIT FACTOR increase of 15% to 35% is more indicative of the song's growth than its two point move which is purely a symptom of the chart crunch that held several songs back this week. Expect a strong leap for this exceptional adult response item. Lands in the top twenty at 95XX 23-17, Z95.5 21-14, WHFX 23-10, WHSB 25-17, WKQZ 26-18, KDOC 26-14, KDWB 23-12, KRRC 22-18, KIXY 28-20, KREO 24-15, KIIS 23-20, Y108 23-17, etc. Phones have been hot for GUNS N' ROSES from the very beginning and they continue to dominate those request lines. Goes to number one at KXKS Kansas City and takes a huge 26-2 gain at B94 Pittsburgh. Also doing well at PRO/FM 19-11, Z100 23-16, KIQY 28-12, KS104 20-15, KGRS 40-30 (#1 phones), 93Q 26-16, KDWB 28-18, B97 25-21, Y100 20-15, WROQ 12-7, etc. New on KIIS, LG73, 100KHL, WLBC, KCPI, KZEV, CKOC and KMOK.

It didn't take long for ANITA BAKER to reach the chart. All signs point to a huge follow-up success as she makes a top thirty splash at Z100 New York #25, EAGLE106 Philadelphia #29, WDJB Louisville #27, KMEL San Francisco #27, KKYX Bryan #22, KUBE Seattle #30, FM102 Sacramento #29, WTC Hartford #24, WWMY Melbourne #29 and WHHY Montgomery #29.

Twenty-eight new believers on VANESSA WILLIAMS puts her well over 100 total reports as well as a 9% HIT FACTOR. She's right on the edge of reaching CHARTBOUND. Bob Case and Michelle Santosuosso debut her at #26 on KZZP. Top ten at KMGX, K100, KAGO, KWXX, 102Q and WNCI. Added at KZ103, WPST, WDJX, 99KG, KWES, WCLG, WQUT, KWS, Y108, KPLZ, KZ103, KXKPW, KDWB, etc.

The week's new hit from the very beginning and they continue to dominate those request lines. Goes to number one at KXKS Kansas City and takes a huge 26-2 gain at B94 Pittsburgh. Also doing well at PRO/FM 19-11, Z100 23-16, KIQY 28-12, KS104 20-15, KGRS 40-30 (#1 phones), 93Q 26-16, KDWB 28-18, B97 25-21, Y100 20-15, WROQ 12-7, etc. New on KIIS, LG73, 100KHL, WLBC, KCPI, KZEV, CKOC and KMOK.

Quite a few ballads out there right now but one that shouldn't be neglected is TOMMY PAGE. HIT FACTOR is now up to 39% and it rises each week. Doing great at WAWV 9-4 ("great phones across the board"), KKOS 37-29 ("definitely great response from females 18-45, top ten requests"), KAGO 25-19, POWER99 debut #23, KZ103 9-6, 106RTB 13-10, WHSB 14-5, KOVO 20-16, KHK 6-4, KMEL debut #28, KZ103 9-6, KISN 15-7. Added at WBBQ Augusta, WPST Trenton and Y95 Dallas.

Word spread quickly on ROXETTE, a Swedish import that a listener brought to Brian Phillips at KDWB. Brian and his staff have dubbed off more than a handful of copies for stations around the country but now its American release makes it available to everyone. Climbs 12-6 at KDWB and it's also hot for Todd Fisher at WHTX Milwaukee who has been on it since the first of the year, going 12-9. Other chart action includes X100 San Francisco debut #28 and 93Q Houston 31-23. New on WROQ, KYNO, KXKR, WTBX, WZMX, KLUC and WFXR.

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These People Have Similar Features.

You Will On February 1st

See Melissa Etheridge LIVE on the David Letterman Prime Time Special February 2nd!

From the Spy Book Separated At Birth? (Dolphin/Doubleday)
OVER 10 MILLION "NAKED GUN" FANS CAN'T BE WRONG!

Audiences walked out singing Peter Noone's "I'm Into Something Good"
Now Radio can get into something better

"I'm Into Something Good" (YD 17714) The New CD single
ON YOUR DESK NOW!!

Available on Cypress Records
FEATURE

P.D. NOTEBOOK

by Eric Norberg

Play Mailbag For Me

Last week I devoted the column to an impassioned letter from a Music Director who wished to remain anonymous, for obvious reasons, discussing paper adds, the way trade charts are put together and intense record promotion techniques. At the end of the letter was a paragraph devoted to another subject I mentioned in a column late last summer: Ron Fell’s technique of planned DJ interaction on each other’s show—spontaneous but with effort to circulate listeners from one time period to another. Ron’s was the first plan I had ever heard of to cause this sort of interaction to happen on a regular basis and I was fascinated by it.

My correspondent was not as surprised as I was:

“I found it fascinating that the whole idea of air personalities interacting on the air was such a big deal! Every station that I have worked for has done it, because you’re supposed to create the illusion that you are this fun little group of people...a certain amount of entertainment and mystique as it were. The only thing is, I don’t think you can force it. Some personalities mesh, and when that happens it’s magic; come don’t and you can end up with scathing little asides that listeners do catch. Some personalities ‘overmesh’, as when several people on the staff have crushes on each other, and if they are sane enough not to do anything about it, you can end up with a cool sounding station. We had a situation like that for a while, but one of us was gay, one of us was too smart to stay uninvolved, one was black, and one was the cutest person in town (and the smartest). The GM was born and raised in a small town, and he fired us. Overtly smart.”

The GM was the smartest). The GM was born and raised in a small town. We scared him. He fired us. Overtly smart.

Something else worth discussion, in this column and/or at the Seminar, is an interesting point made in a note from Phil Thompson, Program Director of WNMB/WM and WSGN/AM in North Myrtle Beach, South Carolina:

“I am a second generation broadcaster. Thus, I often find myself knowing what sounds good, and why it should be done a certain way... But I sometimes must slow down and say, ‘okay, why is it done this way? What is the strategy? I guess that is where the process begins.

“Here is a situation—-a service?—about which I have often pondered ‘why?’ I suggest you devote some print to: Weatherlines, sportslines, entertainmentslines... enoughlines!!!

“When I hear a station jock say, ‘call our weatherline for the latest conditions...555-5555...available 24 hours a day’... What I really hear is, ‘hey! no need to listen to my station for the weather; just pick up the phone, call the number, and there you have it! Sure hope you don’t have a diary, I just lost a quarter hour!’

“Do these ‘service lines’ do more harm than good? Do they bite the hand that feeds us? Am I over-reacting?”

That’s a good question, and it’s a subject nobody’s ever brought up in this column before. In my response I said: “my own perception about these lines is that they are generally established for sales purposes. I would tend to think, as you would, that it might prevent a tune-in that might otherwise occur. Of course, if a listener has no reason to expect the station sponsoring the phone service to have such information on the air (such as a headline service provided by a station which never has any news, for example), then probably such a rating effect would not occur—at least, to the station sponsoring the phone service. In such a case it might represent a programming strategy—halting a tune-in to an all-news station in the same market, for example.” I invite your reaction to Phil’s provocative question.

The issue of speeding up records, mentioned here late last year, has drawn several comments. I’ll get to those next week!

January 27, 1989/the GAVIN REPORT
## MOST ADDED

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<th>Label</th>
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<td>KENNY G (Vocal by SMOKEY ROBINSON)</td>
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<td>Wing/PolyGram</td>
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<td>TODAY</td>
<td>-</td>
<td>Motown</td>
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<td>VESTA WILLIAMS</td>
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## TOP TIP

TRACIE SPENCER

Imagine

(Capitol)

*Imagine* this Lennon tune a top Urban Contemporary hit.

## RECORD TO WATCH

KIRBY COLEMAN

Hey Ton'i

(Next Plateau)

Hey, Kirby's been lookin' good for weeks!

## CHARTBOUND

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<td>Oceana/Atco</td>
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<tr>
<td>CHERYL &quot;PEPSI&quot; RILEY</td>
<td>Me, Myself &amp; I</td>
<td>Columbia</td>
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<tr>
<td><em>ASHFORD &amp; SIMPSON</em></td>
<td>I'll Be There For You</td>
<td>Capitol</td>
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<tr>
<td>TODAY</td>
<td>Girl I've Got My Eyes On You</td>
<td>Motown</td>
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<tr>
<td>VESTA WILLIAMS</td>
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<tr>
<th>Artist/Group</th>
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<td>Capitol</td>
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<tr>
<td>GAP BAND</td>
<td>I'm Gonna Git You Sucka</td>
<td>Arista</td>
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<td>MILLI VANILLI</td>
<td>Girl You Know It's True</td>
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<tr>
<td>Z'Looke</td>
<td>Can You Read My Lips</td>
<td>Orpheus/EMI</td>
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<tr>
<td>TROOP</td>
<td>Still In Love</td>
<td>Atlantic</td>
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<tr>
<td>SWEET OBSESSION</td>
<td>Being In Love Ain't Easy</td>
<td>Epic</td>
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<tr>
<td>GEORGIO</td>
<td>I Don't Want 2 Be Alone</td>
<td>Motown</td>
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<tr>
<td>SURFACE</td>
<td>-</td>
<td>Columbia</td>
</tr>
<tr>
<td>LEVERT</td>
<td>Just Coolin'</td>
<td>Atlantic</td>
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<tr>
<td>MARCUS LEWIS</td>
<td>-</td>
<td>Aegis/CBS</td>
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<tr>
<td>ROB BASE &amp; D.J. E-Z ROCK</td>
<td>Get On The Dance Floor</td>
<td>Profile</td>
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<td>GEORGE BENSON</td>
<td>-</td>
<td>Warner Bros.</td>
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<td>FREDDIE JACKSON</td>
<td>You And I Got A Thang</td>
<td>Capitol</td>
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<td>JAMES &quot;J.T.&quot; TAYLOR &amp; REGINA BELLE</td>
<td>All I Want Is Forever</td>
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<td>THE BOYS</td>
<td>Lucky Charm</td>
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<td>JONATHAN BUTLER</td>
<td>-</td>
<td>Jive/RCA</td>
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<tr>
<td>Samantha Fox</td>
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<td>Jive/RCA</td>
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<td>BAR-KAYS</td>
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<td>READY FOR THE WORLD</td>
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<td>Johnny Kemp</td>
<td>One Thing Led To Another</td>
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UP & COMING

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<td>Cherrelle</td>
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<td>Tabu</td>
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<td>Robbie Nevil</td>
<td>Back On Holiday</td>
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<td>AWB</td>
<td>The Spirit Of Love</td>
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<td>We’ve Saved The Best</td>
<td>Ariola</td>
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<td>Betty Wright</td>
<td>From Pain To Joy</td>
<td>Vision</td>
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<td>L’Trimm</td>
<td>Cuttie Pie</td>
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<td>Married Men Feel Lonely</td>
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<td>Mac Band</td>
<td>That’s The Way I Look At Love</td>
<td>MCA</td>
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<td>Five Star</td>
<td>Another Weekend</td>
<td>RCA</td>
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<td>Christopher Max</td>
<td>More Than Physical</td>
<td>Virgin</td>
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<td>Salt-N-Pepa</td>
<td>Twist And Shout</td>
<td>Next Plateau</td>
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<td>Radiant</td>
<td>Something's Got A Hold On Me</td>
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<td>Kirby Coleman</td>
<td>Hey Ton'i</td>
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<td>Will Clayton</td>
<td>Never Too Late</td>
<td>Polydor/PolyGram</td>
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<td>Tracie Spencer</td>
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<td>Cash Money &amp; Marvelous</td>
<td>Find An Ugly Woman</td>
<td>Sleeping Bag</td>
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<td>Big Daddy Kane</td>
<td>I’ll Take You There</td>
<td>Cold Chillin’/W.B.</td>
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<tr>
<td>Easy E</td>
<td>- We Want Easy</td>
<td>Priority</td>
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Dropped: #25-Deniece Williams, #34-Evelyn "Champagne" King, #40-Jocelyn Brown, Channel 2, George Howard.

NSIDE URBAN

WHY ARE THESE GUYS LAUGHING?
Although the conversation at last year's Top 40/Urban Contemporary Face-Off got very heated, our photographer caught the Urban side of the session during one of the funnier moments. Shown (l-r) are Ray Boyd, PD, V103-Atlanta, Michael Spears, OM, KKDA-Dallas, Tony Gray, PD, WRK5-New York, Ty Bell, then-PD of WYLD/FM-New Orleans, Roshon Vance, then-PD of WPEG-Charlotte, Rick Gillette, PD, WHYT-Detroit, Brian White, PD, FM102-Sacramento, and (not pictured but rounding out the great team) Keith Naftaly, PD, KMEL-San Francisco, Buzz Bennett, PD, Y95-Dallas, Bob Case, then-PD, 293-Atlanta, and Lee Michaels, who posed as a referee, complete with stripes and yellow flag.

DON'T MISS THIS ONE
In case you missed last year's Seminar, check out the intensity of the radio giants shown in last year's Urban Contemporary session, shown here in front of last year's audience (l-r) Tony Gray, PD of WRK5-New York, Jay Johnson, PD of WTLZ-Indianapolis, Jim Maddox, GM of KACE-Los Angeles Barry Mayo, then GM of WRK5-New York, now owner of WYAZ-Chicago, and Lee Michaels, then OM of WBMX/FM-Chicago.

Get those registrations in to Gavin and those reservations made at the Westin St. Francis NOW because the discounted registration fees expire at the end of THIS WEEK! You can reach the hotel's reservations office by phone at (415) 397-7000 and BE SURE to tell them you're attending the Gavin Seminar so they don't tell you they're sold out for that week-end, which they aren't - we are holding all the rooms for you. To get the discount on registration, we must receive your check by the end of this week, so get moving. We've shown the agenda on many of the Seminar announcements here in The Gavin Report, but if you need more information, just ask one of us on the phone. We'll be happy to give you more ammunition to go into the boss with. The top of the chart is a tight squeeze with NEW EDITION, LUTHER VANROSS, and VANESSA WILLIAMS locked in the first three positions, and being threatened by TONE LOC, GUY, ALEESÉ SIMMONS, ANITA BAKER, KIARA, and PAULA ABDUL, who all have a very strong hold on the rest of the top ten.

The debut for LEVERT and JAMES "T.T." TAYLOR with REGINA BELLE. We were very pleased to see ASHFORD & SIMPSON reel in the adds (40 big ones!) from their first week on the streets. B.K. Kirkland, WIKS-New Bern, makes it his RTW, "Vintage Ashford & Simpson, and sounds like a number one smash and I'm already getting great phones." Rocky Valentine, WHYZ-Greenville, put the ASHFORD & SIMPSON on the minute he got it and the phones lit up. Our own Record To Watch, KIRBY COLEMAN, picks up praise from Steve Fox, WTLZ-Indianapolis, who says his phones are 18+ and the club action on it is hot there. TRACIE SPENCER's current single, her own rendition of Lennon's "Imagine," gets the nod for our Top Tip and is getting a gracious reception from Urban radio. What's incredible, is that when it was a hit back in 1971, Tracie Spencer wasn't born yet, and when Lennon was killed in 1980, she was four years old. Ciao for now, Betty.
PEPSII

CHERYL RILEY

A NEW MEMBER OF THE FULL FORCE FAMILY

by Betty Hollars
Cheryl Riley knew she'd blown it when she passed up the golden opportunity most aspiring singers long for. Full Force singer and producer Bowlegged Lou approached her with the song, "I Wonder If I Take You Home." Feeling a sense of loyalty to the band she was then a part of, Cheryl declined and watched Lisa Lisa and Cult Jam take that same song to the top of the Urban Contemporary charts. When opportunity knocked a second time, Cheryl answered the call and was rewarded with a #1 hit "Thanks For My Child." She gives a lot of credit to Full Force members Bowlegged Lou and David George for her confidence and security, although she talks about dreaming of this moment ever since "...I used to sing into the broom handle when I was washing the dishes on Miller Avenue!"

After the success of a song with heavy lyrical content about a man who abandons a woman and his child, Cheryl's follow-up single, "Me, Myself & I" talks of someone who has changed her mind about taking her life and "becoming a suicide statistic." Cheryl called us from New York, where she currently makes her home, and spoke of her previous career as a nurse, the Full Force family, and the messages in her songs.

Betty Hollars: I understand singing was not your first choice for a career?
Cheryl Pepsii Riley: Singing really WAS the first choice, but it's not easy in New York. I am a licensed practical nurse and I work with handicapped children. That's something I enjoy but I've always wanted to sing. You just never know if or when it's going to happen.
BH: How did your singing career evolve?
CPR: I come from a musical family. My parents and aunts and uncles sang in church and I was always surrounded by music. I sang in school choruses and was involved in theater groups. One theater group was Shooting Star Performers. I was always doing some form of entertainment—I joined local bands and sang in nightclubs. I met Full Force's Bowlegged Lou when I was doing plays in Brooklyn.
BH: What was that particular play called?
CPR: The play was called "To Kill An Angel." I was the angel and Bowlegged Lou was the devil! He was the boyfriend who represented the devil. We kept in touch after that and became very good friends. He offered me a chance to audition for a song they (Full Force) were producing called "I Wonder If I Take You Home." I turned it down. I didn't know what I had done.
BH: I'll bet! How did you feel after that when you heard it on the radio?
CPR: I was happy for Lisa Lisa. It was a great hit for her, but I told myself, "Oh you blew it. There it goes, your one chance." But I was in another group and we were trying to get a record deal. I didn't want these two projects to conflict.
BH: Tell us about your second shot.
CPR: Lou had a chance to rub it in my face for a while because we were friends. He said when they got the opportunity they would still like to work with me. Right after I turned down "I Wonder If I Take You Home," the group I was working with fell apart and that made it worse (laughs). I realized I was trying to give 180% and others were giving maybe 30%, but it's hard to see that when you're so busy. One day they (Full Force) were in town and called. Knowing that second chances don't always come, I took it. I give them the credit for my success. Besides the fact that they're very talented, they were really good to me. They're like family and gave me a chance that no one else would.
BH: You refer to the Full Force Family in your liner notes. Who does that include?
CPR: Myself, Full Force, Lisa Lisa and Cult Jam and UTFO. Full Force calls it One Big Family and I'm the new kid.
BH: How did you get the nickname "Pepsi"?
CPR: You'll notice that in the Full Force family everybody has nicknames, like Bowlegged Lou. It's like an i.d. When they brought me into the family they said "you need a name...we're going to call you 'Pepsi!'" They laughed about it so I thought it was a joke. A couple weeks later they came to me and said that I had this carefree, bubbly personality and that Pepsi fit. It stuck in people's minds, and we just added the extra "P" for fun.
BH: Did you go through a group of songs and pick these out for yourself?
CPR: Because I knew them (Full Force) before, they had a pretty good idea of my personality and how I worked. They wrote songs that fit me. Tailor-made!
BH: Are there any duets on the album?
CPR: Yes. One is with Lisa Lisa called "Sisters" and one with Full Force called "Every Little Thing About Me." Bowlegged Lou and Paul Anthony are on that cut.
BH: Your album "Me, Myself & I," addresses some serious subjects. The first single, "Thanks For My Child" which went to number one on all the charts, is about a single parent talking to the man who left her with a child. The new single, "Me Myself & I" sounds like it's about someone contemplating suicide. Is it?
CPR: Full Force wrote all the songs, but the cut "Me, Myself & I" was spearheaded by B-Fine, one of the brothers in the group. The material was picked for the album because it's positive and I'm a very positive person. Even though the songs talk about times getting hard, the positive note is that you can get through by reflecting on your inner strength.
BH: Does Thanks For My Child have any special meaning to you?
CPR: I don't have any biological children but in my work I've seen these children abused and not appreciated because of their handicap. I also saw a lot of single fathers dealing with these children. It's hard whether you're male or female. When you work with handicapped children you appreciate more than the average person. I worked with children who were five years old before they learned to sit up by themselves. Someone else would take that for granted. I worked with a child who had cerebral palsy and his parents abandoned him in a cab at birth. We got him at the hospital when he was born, and he was finally adopted when he was four. He was beautiful and intelligent but had just a physical limitation. Often parents don't understand and take the negative way out. To me, "Thanks For My Child" is saying it's hard but you can make it. When people take the negative side, we get child abuse. This song is a message telling you that it's worth the pain. Be-
sides, these children didn’t ask to be here.

BH: The topics on your album are very diversified. “Thanks For My Child” is about abandonment, there’s a song about contemplating suicide, one about ego-mania, and yet another about single-parenthood. Do some stand out for you more than others?

CPR: Once the album was finished I sat back and listened to it and decided to call it the Love Album, but not for the obvious reasons. This is about different types of love—love for your child, yourself, your friends, sisters, your spouse—which is what most other love albums are about. The title made me feel good about the album. Full Force made me very happy with all the material and it shows off their talent. Most people only hear basically dance things from Full Force. This album shows another side of them. “Thanks For My Child” was a ballad written by Full Force, but of course I put my two cents in. It was a collaboration.

BH: You sang on “Guess Who’s Coming To The Crib” with Full Force. What was the significance of that tune?

CPR: I sang on a cut called “Cape Women.” It was sort of an introduction, because at the same time I was recording my album. I think it was good that we did it, because while I was waiting for my deal to happen, it worked to get me in the studio and keep me encouraged.

BH: Why is Patti LaBelle mentioned as someone who shared secrets of the trade?

CPR: Full Force produced two tracks for her upcoming album. I absolutely LOVE Patti LaBelle and when they said they were going to do the two cuts for her, they had me come in to do background vocals and the reference lead vocals that they would later record over. When they asked me to do the reference lead vocals I said, “No! No way! This is Patti LaBelle we’re talking about! No!” But I did it. Then when she came in to record she was so nice and so down to earth. And she was so friendly and said, “Oh, I loved your vocals,” which meant a whole lot to me. When she finished, I asked her “How do you do this?” I was in awe, sitting there with my mouth open and not believing I’m in there with Patti LaBelle. She was laughing and she was teasing me and saying “we should just leave Pepsii’s voice on and put my name on it.” I couldn’t believe how good she was and how much I learned from her in such a short time. She was not the least bit conceited and said she was thinking about getting vocal training, and I said, “YOU?” She taught me that you can never learn too much. That’s what keeps her going—that and she loves what she’s doing.

BH: You brother Roy is mentioned on the liner notes. Do you have strong family ties?

CPR: My family’s very close. My brother is 22 and just had a very serious bout with cancer and lost his left leg. It was hard for the family but he has youth on his side, so he gets around like he did with two legs. We have no other sisters or brothers so we only have each other. He handled his cancer well, but he did have a few moments when he was down. So when I wrote the thank you’s on the LP I wanted to put that in there to let him know that you can’t give up. It was really traumatic for the entire family, and when they did the surgery, it was just before the single came out. His spirit was wonderful and it kept everybody else going, and then the success of the record made it that much better because it turned into a happy time. I’m very lucky to come from a close family.

BH: What are you going to do next?

CPR: We are planning a tour for this year. It’s happening so fast that I’m overwhelmed. Whenever the guys in Full Force would say that something I was doing sounded great or I was doing well, I’d say, “Oh you’re paying someone to say that,” not believing this was happening to me. Now I’m starting to realize that my dreams are coming true and I’m getting ready for it all. I want to get out there and tour, I want to keep recording, and then get into acting again. It has been a long time coming and I feel good about it.
HIT FACTOR

Urban Research:

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: 109
Last Week: 112

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<th>ARTIST TITLE</th>
<th>LABEL</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
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<td>73</td>
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<td>73</td>
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<td>62</td>
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<td>77</td>
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<td>48</td>
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<td>--</td>
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<tr>
<td>GUY - Teddy's Jam (MCA)</td>
<td>77</td>
<td>3</td>
<td>48</td>
<td>21</td>
<td>5</td>
<td>89%</td>
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<td>AL JARREAU - So Good (Reprise)</td>
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<td>1</td>
<td>48</td>
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<td>4</td>
<td>92%</td>
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<td>25</td>
<td>29</td>
<td>5</td>
<td>91%</td>
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<td>77%</td>
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<td>11</td>
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<td>6</td>
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<td>18</td>
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<td>4</td>
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<td>ROB BASE &amp; D.J. E-Z ROCK - Get On The Dance Floor (Profile)</td>
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<td>23</td>
<td>15</td>
<td>70%</td>
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<td>56</td>
<td>3</td>
<td>5</td>
<td>32</td>
<td>15</td>
<td>67%</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>FREDDIE JACKSON - You And I Got A Thang (Capitol)</td>
<td>69</td>
<td>3</td>
<td>5</td>
<td>32</td>
<td>29</td>
<td>53%</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>JAMES &quot;J.T.&quot; TAYLOR &amp; REGINA BELLE - All I Want Is Forever (Epic)</td>
<td>65</td>
<td>6</td>
<td>3</td>
<td>25</td>
<td>31</td>
<td>43%</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>THE BOYS - Lucky Charm (Motown)</td>
<td>63</td>
<td>10</td>
<td>7</td>
<td>24</td>
<td>22</td>
<td>49%</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>JONATHAN BUTLER - More Than Friends (Jive/RCA)</td>
<td>59</td>
<td>9</td>
<td>--</td>
<td>24</td>
<td>26</td>
<td>40%</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>BAR-KAYS - Struck By You (Mercury/PolyGram)</td>
<td>55</td>
<td>4</td>
<td>2</td>
<td>21</td>
<td>28</td>
<td>41%</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>SLICK RICK - Teenage Love (Def Jam/Columbia)</td>
<td>49</td>
<td>2</td>
<td>6</td>
<td>18</td>
<td>23</td>
<td>48%</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

NEW RELEASES

by Betty Hollars and John Martinucci

ANGELA BOFILL - Love Is In Your Eyes (Capitol)
Now here's a record that both Urban radio and Angela Bofill can run with. And from the sound of it, they should go far. Angela knocked us dead on the first listen with what sounds like her most dynamic vocals to date.

KRYSTOL - Don't Let Go (Epic)
Here's a nice slow jam from a group we haven't heard from in a couple of years. Krystol gets vocal assistance from Kipper Jones...romantic.

RADIANT - Something's Got A Hold On Me (Columbia)
This is one heated jam! The "System"-atic sound comes from producers Mic Murphy and David Frank. Its uptempo groove is reminiscent of The Busboys' high energy style.

SHARP - Playboy (Elektra)
Heavy drum beat, along with the brothers Calloway production expertise, has created a lively dance track for Urban stations. But don't let the dance track fool you into believing it's made-to-order for dance stations or you'll miss the cute rap segment!

EL DEBARGE - Real Love (Motown)
When you first play this, play it LOUD! This is one that will move you from toe-tapping speed to an all-over up-tempo groove, and your listeners will be calling to ask "Who was that!!?!" It's wonderful!

January 27, 1989/the GAVIN REPORT
## MOST ADDED

<table>
<thead>
<tr>
<th>Artist Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>KENNY G (Vocal by Smokey Robinson)</td>
<td>(55) (Arista)</td>
</tr>
<tr>
<td>CROSBY, STILLS, NASH &amp; YOUNG</td>
<td>(48) (Atlantic)</td>
</tr>
<tr>
<td>DEBBIE GIBSON (38)</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>BANGLES (33)</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>SURVIVOR (31)</td>
<td>(Scotti Bros./CBS)</td>
</tr>
</tbody>
</table>

## TOP TIP

**KENNY G (Vocal By Smokey Robinson)**
We've Saved The Best For Last (Arista)

This smooth duo will be heading for the top of the chart.

## RECORD TO WATCH

**U2**
Angel Of Harlem (Island)

Bono sings about Lady Day.

---

**CHARTBOUND**

<table>
<thead>
<tr>
<th>ARTIST 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>VANESSA WILLIAMS - Dreamin'</td>
<td>Wing/PolyGram</td>
<td>57</td>
<td>18</td>
<td>4</td>
<td>17</td>
<td>18</td>
<td>36%</td>
<td>3</td>
</tr>
<tr>
<td>*KENNY G (vocal by SMOKEY ROBINSON) - We've Saved The Best...</td>
<td>(Arista)</td>
<td>56</td>
<td>55</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>--</td>
<td>1</td>
</tr>
</tbody>
</table>
THE GAVIN REPORTERS
THE MOST TRUSTED NAMES IN RADIO

A handbook guide to our family of Gavin reporters.
This week's adds and rotations.
MORGANTOWN, WV[JABNEEL DEANLY-WCRE-FM] 384-222-2222
MORGANTOWN, WV[BILL McCULLOCH-WVAG-FM] 384-228-9229
A. Baker, M. Jackson, Kon Kan, Bangles.
MONT GOMERY, WI(BOB GENTRY-WMRG-FM) 618-272-2486
Brown, Van, Van, M. Vanill, M. Almond.
NEWARK, OH[BILL JAMES-WNKO] 614-522-3171
COLUMBUS, OH[DODGEBUS/MAC-MAHON-WCMC-FM] 614-224-9264
New Kids., Survivor.
WISCONSIN DELLS, WI[DENNY HEIER-WNNO] 618-254-2648
Bob. Lewis, Ken, Kon Kan, Bangles.
KENOSHA, WI[TERRY RAVEL-WJZO] 414-494-7804
BURLINGTON, IA[ALFRED JONES-KGRS-FM] 319-752-2711
WATERLOO/C.RAPIDS, IA[PHIL HOUSTON-KOKZ-FM] 319-233-3371
AKRON/CANTON, OH[STEVE JOHNSON-WKDD-FM] 216.836-4718
MADISON, WI[LOCKWOOD/LEWIS-1114] 608-274-2728
CSN&Y, Was (kW.), Bob. Brown, H. Lewis, Survivor.
NEWARK, OH[BILL JAMES-WNKO] 614-522-3171
STEVENS POINT, WJ[L/JERRY STEFFEN-WSPF] 715-341-1368
T. Wilburys, Bangles, Guns&Roses.
LA CROSSE, WJ[PAUL/COLLINS-HT115] 608-782-8335
RoyOrbison, GiantSteps, Bangles.
LA CROSSE, WJ[LOUISON/CROSS-W193-FM] 608-782-1238
MINNEAPOLIS, WI[PHIL/MORRISON-W2DF-FM] 612-548-9808
Synch, Bangles, V. Williams, Was (N.W.), Van, M. Vanill, M. Almond.
E. PRAIRIE/SKEETOWN, MO[SHEREEAD JIMISON-KXMO] 314-849-3567
Froze, No Adds.
MADISON, WI[LOBO/KWESANI-KEYZ] 608-274-2728
WINNIPEG, MB[DENNIS CUSTOM-KGNN] 204-726-2443
KANSAS CITY, MO[MURBUN/FRANKLIN-X270-FM] 816-753-1006
Rex, Roxette, CSN&Y, Was (N.W.), Bob. Brown, H. Lewis, Survivor.
KANSAS CITY, MO[MOGENE HALLAM-CMPW] 816-753-3695
Bangles, Fine Y.C.
JEFFERSON CITY, MO[MO/JACKSON/SYALP-Y7] 314-844-2560
K. Minogue, R. Stewart, Chicago.
CARROLLTON, GA (MICHEL GRAY-WLBB) 404-832-7041 Frozen.
CANTON, GA (JIM OINTON-WCKH/FM) 404-474-2101 Lacy J.,
LORIS, SC (GLENN HARDEE-WLSC) 803-756-1183 C.Gayle, Baillie, Don
CANTON, NC (FRANK BYRD-WWIT) 704-648-3588 Don Wms.,
GAINESVILLE, FL (BENNY ANTHONY-WYGC) 904-375-1317 No Report,
DESTIN/FT. WALTON, R (SKIP DAVIS-K92/FM) 904-837-0101 Pensacola,
TOCCOA, GA (JOHN WILSON -Hai) 404-886-2191 Lacy J., Greenwood,
SWAINSBORO, GA (TOM WHEATON-WJAT) 912-237-2011 Hank Jr.,
CENTRAL CITY, KY (BARNETT/LANE-WKYA) 502-754-9592 J.Conlee,
BOWLING GREEN, KT (CHRIS ALLEN-WBGN) 502-842-1638 No Report,
HARLAN, KY (FRANK SHAW-WFSR) 606-573-1470 Baillie, P.Loveless,
COLLINS/HATTIESBURG, MS (SHERRI WOLVERTON-WKNZ) 601-765-
HATTIESBURG, MS (ROME0 SULLIVAN-WBKH) 601-264-0443 J.Conlee,
COLUMBIA, TN (HAMPTONBRADSHAW-WKOM/FM) 615-388-3636 Memph,
MEMPHIS, TN (JON CONLON-WGKX/FM) 901-767-6532 Waylon, L.
COLUMBUS, MS (DAN JONES-WKCM) 601-416-3267 No Report, Frozen.
ALEXANDRIA, LA (RICK STEVENS-KRRV) 318-443-7454 Waylon,
HOT SPRINGS, AR (TOM DUKE-KOUS) 501-624-5425 Sanders,
MONTICELLO, AR (JERRY GOBER-KXSA) 501-538-3337 Lacy J.,
RUSTON, LA (BOB DAY-KXKZ/FM) 318-255-5000 Hank Jr., B.Mandrell,
SIOUX CITY, IA (TY COOPER-KMNS) 712-258-0628 Don Wms.,
DES MOINES, IA (JARRETT DAY-KSO) 515-265-6181 Buck Owens, Lacy
MINOT, ND (ROGER HAMMER-KZPR) 791-852-4646 G.Jones, G.Strait,
GRAND FORKS, ND (JON DAVIS-KYCK) 218-281-6820 RV Shelton, L.
FARGO, ND (SCOTT WINSTON-KVOX A/F) 218-233-1522 Baillie,
RAPID CITY, SD (TOM SCHREINER-KTOO) 605-343-0888 Lacy J.,
FERGUS FALLS, MN (TORKELSON/KAMPA-KBRF) 218-736-7596 Fostr/Loyd,
ST. CLOUD, MN (MARK SPRINT-WWJO/FM) 612-251-4422 No Report,
BENSON, MN (VINCE KUKONEN-KBMO) 612-843-3290 Shenandoah,
Upper Midwest
ROCHESTER, MN (KEITH PHILLIPS-KWFX/KM) 507-285-9500 Reba,
Tim Maury, Dirt Band, G.Jones, M. Murphey, G.Stratt,
Benson, Minn (VINCE KUKONEN-KBMO) 612-543-3290 Pensacola, B.J.
MARSHALL, MN (LOWELL HIGHTY-KHML) 507-352-2282 P.Loveless,
Greenwood, Frostr, Loyd, Hank Jr., B.Vinton, Wagoners, B.J.
Rutson, MN (D(BOB DAY-KXKZ/FM) 218-255-5600 Hank Jr., B Mandrell,
ALEXANDRIA, LA (RICK STEVENS-KRRV) 318-443-7545 Waylon,
B.J., Royal, WJ, Hank Jr., P.Loveless, Donald, B.J.
HOT SPRINGS, AR (TIM DUKE-K92/FM) 501-624-2525 Sanders,
New Orleans, LA (B.J. ROYAL, BILLY GRAYSS) 504-582-1638 No Report,
FROZEN.
LA FAYETTE, LA (KELLY THOMPSON-KMID) 318-232-2242 Hank Jr.,
RANDOLPH, MN (SCOTT STEVENS-KRQV) 715-272-1998 C.Daniels,
K.Welch, Hank Jr., Shenandoah, Baillie, P.Loveless, B.J.
RUTSON, MN (D(BOB DAY-KXKZ/FM) 218-255-5600 Hank Jr., B Mandrell,
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K.Welch, Hank Jr., Shenandoah, Baillie, P.Loveless, B.J.
ALBUM/ALTERNATIVE CORRESPONDENTS

- **SAN DIEGO, CA**

  **ALBUM/RECORDS:**
  - OZMA
  - DIANA R.
  - FLIGHT 19
  - BUDDY MILLER
  - L.A. FATTY
  - RHYTHM & BLUES
  - COUNTRY
  - ROCK & ROLL
  - SOUL
  - FUNK
  - HIP HOP
  - GOSPEL
  - LATIN
  - WORLD MUSIC

  **ADDS:**
  - Fixx, J. Capaldi, Chicago, Chris Rea, REM, Mirage. MAX: CSN&Y, J. Kelly-KDES 619-325-1211
  - Oz/Trick Reeb-91X 619-291-9191
  - Los Altos Hills, CA
  - Robbie Fung-KFSR 209-294-2598
  - EIIFSAP

  **MODS:**
  - B.Previte, L.Baker.

  **MAGR./RLY:**
  - DylarVDead, Fixx, D. Crosby, H. Lewis, Tequila S., E. Costello.
  - MAX: CSN&Y, E. Money, S. Winwood, Sing/MT.

  **ADDS:**

- **SAN FRANCISCO, CA**

  **RICHARD SANTO:**
  - 1631 415-512-1563

  **ADDS:**

  **ADDS:**
  - Fixx, J. Capaldi, Chicago, Chris Rea, REM, Mirage. MAX: CSN&Y, J. Kelly-KDES 619-325-1211
  - Oz/Trick Reeb-91X 619-291-9191
  - Los Altos Hills, CA
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  - MAX: CSN&Y, E. Money, S. Winwood, Sing/MT.

  **ADDS:**

- **SEATTLE, WA**

  **T. WILBURYS, CSN&Y, INXS, E. COSTELLO, Fixx, Cowboy J., J. Capaldi, Chicago, F. Mac, Guns&Roses, INXS, Cockatiel, H. Lewis, N. Stewart, R. Stewart, Sing/MT, T. Wilburys, REM.

  **ADDS:**

  **MODS:**
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  **MAGR./RLY:**
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  - MAX: CSN&Y, E. Money, S. Winwood, Sing/MT.

  **ADDS:**

  **MODS:**
  - B.Previte, L.Baker.
"OH PATTI

(Don't feel sorry for loverboy)"

The new single from
SCRITTI POLITTI
Produced by Green Gartside
and David Gamson
From the album
Provision

Management:
Bob Last for
Partisan Management Ltd.

© 1988 Jouvissage (UK) Ltd.
Dropped: Moody Blues, James Taylor, Bette Midler (Boardwalk), W.T.P. (Medley), Boy Meets Girl (Star), Vickie Carrica & Nigel Olson, Wet, Wet, Wet.

Another major mover this week is ROY ORBISON. He hits the HOT category and the first in PLUS FACTOR again this week. Twenty-six new adds from WGMX, WKTJ, WMCB, KROC, KSTP, WRCR, KLCY, KCMJ/FM, KWIZ, KQEU to list a few. In three weeks this single has shown a forceful growth pattern and should gain in rotation somewhere on your chart.

SHERIFF arrested 20 new adds from WBEC, WELI, KBJJ, KWLO, KSNN, KKBG, KKHT, WRDB, KJNOX, KSNO, KXLL. For the second week they're #1 Top 40 and A/C has given their approval for a shot in the dark.

From TOP TIP to MOST ADDED,

CROSBY, STILL, NASH & YOUNG is our highest debut and the second MOST ADDED this week. Forty-eight stations added it this week including WBEB, WMTR, WEIR, WGAJ, WCOL/FM, WQHQ/FM, WZNY, KEZH, KGLO, WNDW, WHIZ, WROK, KCRE, KFIV/FM, KJORY, KWUN, KQEU. Look out for this one to explode.

LIVINGSTON TAYLOR and his brother, JAMES had the anchor position on the chart with "City Lights." WCVH, KBRK, KCBF have it in HEAVY and WEBE, WEIR, WMMP, WUVU.

FLEETWOOD MAC started 1989 at #1 and held that number throughout January. Rotations remain strong but look for a change next week.

BASIA and GLENN FREY have battled to stay at the top and if their rotations hold strong either one could move forward.

ROY STEWART's "My Heart Can't Tell You No" moved closer to the top position this week. It continues to convert stations to the HEAVY rotation category and picked up 27 new ones. Look for this one to hit the top soon.

WEBE, WEIR, WMMG, WUVU, KBRK, KCBF have it in HEAVY and KXRO/FM, KJUL, KSUE, KJON, WKYE are among the new entries this week and KQEU, KSCR, KSTQ are having a strong week despite the fact that they're #1. Hopefully it's not the "end of the line" for this successful album.

A great sounding duet. This single is top ten on the Urban chart and should be a easy crossover to Top 40 and A/C will have positive reaction too.

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From TOP TIP to MOST ADDED,
GET 'EM WHILE THEY'RE HOT!

CROSBY, STILLS, NASH & YOUNG
“Got It Made”
(7-88966) (PR 2577) (PRCD 2578)
the new single from the album
AMERICAN DREAM (81888)

GAVIN A/C:
#2 MOST ADDED
DEBUT 32*

BETTE MIDLER
“Wind Beneath My Wings”
(7-88972) (PRCD 2615)
the new single from the album
ORIGINAL SOUNDTRACK RECORDING BEACHES (81933)

GAVIN A/C:
18/18
FIRST WEEK!

JUDSON SPENCE
“Love Dies In Slow Motion”
(7-88957) (PRCD 2589)
the new single from the album
JUDSON SPENCE (81902)

GAVIN A/C:
15/15
FIRST WEEK!

Soon to be released:

ROBERTA FLACK
“Uh-Uh Ooh-Ooh Look Out (Here It Comes)”
(7-88941) (PR 2625)
the new single from the album
OASIS (81916)

On Atlantic Records, Cassettes and Compact Discs
## HIT FACTOR

**ARTIST** | **TITLE** | **LABEL**  | **Reports** | **Adds** | **Heavy** | **Medium** | **Light** | **Hit Factor** | **Weeks**
---|---|---|---|---|---|---|---|---|---
FLEETWOOD MAC - As Long As You Follow (Warner Bros.) | 205 | -- | 173 | 26 | 6 | 97% | 11
BASIA - New Day For You (Epic) | 181 | 2 | 155 | 22 | 2 | 97% | 13
GLEN FREY - Soul Searchin' (MCA) | 182 | 2 | 143 | 32 | 5 | 96% | 12
ROD STEWART - My Heart Can't Tell You No (Warner Bros.) | 180 | 2 | 133 | 35 | 10 | 93% | 9
ANNIE LENNOX & AL GREEN - Put A Little Love In Your Heart (A&M) | 178 | -- | 133 | 36 | 9 | 94% | 7
STEVE WINWOOD - Holding On (Virgin) | 165 | 1 | 137 | 20 | 7 | 95% | 2
TAYLOR DAYNE - Don't Rush Me (Arista) | 166 | 10 | 112 | 36 | 8 | 89% | 9
MAXI PRIEST - Wild World (Virgin) | 160 | 4 | 118 | 33 | 5 | 94% | 12
PHIL COLLINS - Two Hearts (Atlantic) | 178 | -- | 100 | 60 | 16 | 89% | 12
B.J. THOMAS & DUSTY SPRINGFIELD - As Long As We Got... (Reprise) | 173 | 17 | 89 | 59 | 8 | 85% | 8
BOYS CLUB - I Remember Holding You (MCA) | 144 | 1 | 88 | 45 | 10 | 92% | 15
MIKE + THE MECHANICS - The Living Years (Atlantic) | 184 | 19 | 37 | 109 | 19 | 79% | 4
RICK ASTLEY - She Wants To Dance With Me (RCA) | 155 | 19 | 62 | 64 | 10 | 81% | 7
Tiffany - All This Time (Atlantic) | 150 | 17 | 68 | 56 | 9 | 82% | 13
ROY ORBISON - You Got It (Virgin) | 181 | 26 | 45 | 80 | 30 | 69% | 3
SHERIFF - When I'm With You (Capitol) | 149 | 20 | 61 | 55 | 13 | 77% | 8
NEIL DIAMOND - This Time (Columbia) | 156 | 6 | 41 | 85 | 24 | 80% | 4
BARBRA STREISAND - All I Ask Of You (Columbia) | 146 | 6 | 39 | 80 | 21 | 81% | 7
AL JARREAU - So Good (Reprise) | 131 | -- | 46 | 70 | 15 | 88% | 12
FAIRGROUND ATTRACTION - Perfect (RCA) | 115 | 1 | 50 | 57 | 7 | 93% | 12
ANITA BAKER - Just Because (Elektra) | 147 | 17 | 24 | 76 | 30 | 68% | 4
ROBERTA FLACK - Oasis (Atlantic) | 122 | 1 | 46 | 56 | 19 | 83% | 16
NU SHOOZ - Driftin' (Atlantic) | 117 | 3 | 35 | 69 | 10 | 88% | 10
DEBBIE GIBSON - Lost In Your Eyes (Atlantic) | 155 | 38 | 13 | 68 | 35 | 52% | 3
HUEY LEWIS & THE NEWS - Give Me The Keys (Chrysalis) | 107 | 17 | 13 | 56 | 21 | 64% | 5
DIANA ROSS - If We Hold On Together (MCA) | 90 | -- | 29 | 48 | 13 | 85% | 9
KENNY G - Silhouette (Arista) | 94 | -- | 26 | 44 | 24 | 74% | 18
TOMMY PAGE - A Shoulder To Cry On (Sire/Warner Bros.) | 100 | 4 | 10 | 55 | 31 | 65% | 9
BOY MEETS GIRL - Bring Down The Moon (RCA) | 103 | 16 | 5 | 48 | 34 | 51% | 4
TRACY CHAPMAN - Baby Can I Hold You (Elektra) | 84 | 1 | 18 | 50 | 15 | 80% | 13
BREATHE - Don't Tell Me Lies (A&M) | 91 | 15 | 5 | 43 | 28 | 52% | 3
CROSBY, STILLS, NASH & YOUNG - Got It Made (Atlantic) | 109 | 48 | 5 | 31 | 25 | 33% | 2
MICHELLE SHOCKED - Anchorage (Mercury/PolyGram) | 82 | 9 | 9 | 40 | 24 | 59% | 8
AMY GRANT - Saved By Love (A&M) | 69 | 5 | 3 | 46 | 15 | 71% | 8
'TIL TUESDAY - (Believed You Were) Lucky (Epic) | 71 | 1 | 14 | 37 | 19 | 71% | 14
EDIE BRICKELL & THE NEW BOHEMIANS - What I Am (Geffen) | 62 | 8 | 9 | 28 | 17 | 59% | 4
SURVIVOR - Across The Miles (Scotti Bros./CBS) | 86 | 31 | 3 | 26 | 26 | 33% | 3
CHICAGO - You're Not Alone (Full Moon/Reprise) | 80 | 22 | 3 | 27 | 28 | 37% | 3
JOHNNY HATES JAZZ - Turn Back The Clock (Virgin) | 74 | -- | 9 | 38 | 27 | 63% | 17
LIVINGSTON TAYLOR - City Lights (Critique/Atlantic) | 73 | 19 | 3 | 19 | 32 | 30% | 14

## PLUS FACTOR

Records which received the greatest increase in HIT FACTOR.

**ARTIST TITLE LABEL** | **LW** | **TW** | **Increase**
---|---|---|---
ROY ORBISON - You Got It (Virgin) | 40 | 69 | 29%
MIKE + THE MECHANICS - The Living Years (Atlantic) | 51 | 79 | 28%
DEBBIE GIBSON - Lost In Your Eyes (Atlantic) | 25 | 52 | 27%
CROSBY, STILLS, NASH & YOUNG - Got It Made (Atlantic) | 7 | 33 | 26%
CHICAGO - You're Not Alone (Full Moon/Reprise) | 11 | 37 | 26%
HUEY LEWIS & THE NEWS - Give Me The Keys (Chrysalis) | 64 | 46 | 18%
BREATHE - Don't Tell Me Lies (A&M) | 34 | 52 | 18%
SURVIVOR - Across The Miles (Scotti Bros./CBS) | 15 | 33 | 18%

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*the GAVIN REPORT* January 27, 1989
BOB KINGSLEY
KING OF THE COUNTRY COUNTDOWN
by Lisa Smith

George Strait and Randy Travis aside, one of the most listened to voices in Country radio is that of Bob Kingsley. For the past ten years, he has been the host of American Country Countdown, the longest running and most successful music program in Country radio. The show is heard on over 800 stations in over 26 different countries. It’s also heard on over 450 outlets of the Armed Forces Radio Service Worldwide Network and the Voice Of America. How’s that for exposure? Aside from being just about the nicest guy in the business, he’s also quite a fan of and authority on Country music. We chatted with him recently about life behind the Countdown show.

LISA SMITH: How did you get your start in the business?

BOB KINGSLEY: I actually got started when I was in the air force with Armed Forces Radio in Iceland. When I got out of the army, I worked at several rock n roll stations in Palmdale, Tijuana, and Las Vegas. When I got my first class license, I started working at my first Country station, KEEN-San Jose. Boy, did I get hooked! I got fired because of an interview I did with Buck Owens at about two o’clock in the morning. From there I came back down to L.A., and ended up down at KFOX, where I got a chance to work with Biff Collie and Hugh Cherry. By then I was really hooked on Country music. I then went to KGIBS, which was the first 50,000 watt Country music station in L.A. Unfortunately, it was a daytimer, which made it real hard to compete. I worked there ‘66 through the first part of ‘70. Then I went to KLAC as Program Director for about ten months. They had just gone Country. Then I went over to KFI. They had Lohman and Barkley in the morning, then a jazz show, then a talk segment, and a Country music segment from 11 to 3. That was great. It was like doing network radio in the old days. That clear channel signal covered the world. It was neat to pick up the phone and have somebody in Montana asking for George Jones. I talked to every trucker in the world. Then they sold the station. They didn’t want to do Country at all. Next I got this thing out at Drake/Chenault. Bill Drake wanted to do a Country thing like the then very successful Hit Parade. He just turned me loose and I was able to put together the Great American Country format for him, and I voiced that and programmed it for twelve years. I think we reached 104 stations with that. Then one day I got a call telling me they were looking for a producer for the Country version of the American Top Forty countdown. They already had a voice—Don Bowman. I produced it for the first five years, and then Don left to go on the road with big acts like Haggard and Willie Nelson, and he just had no more time. So I was actually looking for a voice for it, and one day Don called and said he was stuck in a snowstorm in Maine. There was no one to do it and I had to jump in there. After I did that, I thought, “Well, wait a minute. This is pretty spicy.” It was neat to get back into being on the air.

LS: What sets one Countdown show apart from another?

BK: The music and the presentation. You’ve got a lot of different kinds of Countdowns, and most everybody takes different approaches to them. Our’s is to take stories from the artist’s interview. We can tell a story very well. We stay away from negative stuff. The whole thing is not only entertaining the audience, but to play the music and tell good stories. Hopefully we take a little more time than some of your more music intensive station’s do, but that’s the object of the Countdown. That’s what makes us a little different I think, we tell stories and not just say ‘em and play ‘em through 1. And we do some special features. There’s a lot of history to Country music, and we try to cover that at least once or twice a week.

LS: How many stations do you have now?

BK: You know, I don’t know the exact count. Tom Cuddy said that we were around 800 radio stations. And believe me Lisa, I shake my head about that. We’ve been doing it a long time, so it must be working. Hopefully we’ll be able to say that in fifteen more years.

What really sets us apart is the fact that we know so many of these acts that we can sit down and visit with them and they know that if they say something that they don’t want to be repeated, it’s not going to be. They can express themselves in their own way and they know we’re not going to hurt them. It takes time to get that kind of confidence. I think that probably is the secret, because we always have fresh material. And if you think about it, we eat up an awful lot of material—40 songs once a week. A lot of those acts are continuously in the Countdown so every time they come in, you’ve got to have new stuff to tell about them. After a period of time, to have the ability to do that is where the writing comes in. Pat Shields and Neil Haislup have the ability to even work up some of the older stories and make them new again. The people I’m surrounded with make the show special. The newest person here has been here for three years, and everybody cares. Everybody’s into it. We’ve got some great engineers - Mike Williams, Stu Jacobs, David Cohen - who are guys that have that magic in their fingers who can take a program like this and make it sound as close to live as you can possibly get. When I’m taping the show, I picture this person going down the road in his car, and wherever he’s going, it’s going to take exactly four hours (laughs). I listen to our show shortly after we record it, and then I look forward to listening to it on KZLA on Sunday night to hear what it sounds like in the context of commercials and everything else on the live radio. I find myself looking forward to hearing what number one song will be. It sounds corny but it’s true. It’s a good feeling. Every week I find something that I wish I had done differently, but the beauty of it is I get to go back in Tuesday and do it again.
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**TOP TIP**

If you're not already on this one, it deserves a second listen. 49 more adds this week.

**RECORD TO WATCH**

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It already has the support of Country heavy-hitters like KNEW, WQYK, WKHX, WXTU, KHEY, WWQM, WCAV, WSM, WSUN, KSAN, etc.

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**CHARTBOUND**

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"She's got a voice clear as tequila and twice as strong, which she applies in an intense deadpan to songs of similar clarity and force . . ."

L.A. WEEKLY

"Williams synthesis of country, blues and rock reaches a high point with this album, which is all the more pleasurable for its serene accessibility."

PHILADELPHIA INQUIRER

"There's heart of gold and good hard living in her voice . . . you're going to be hearing a lot about Lucinda Williams soon."

VILLAGE VOICE

"Pure joy"

TOWER PULSE

"Williams has a gutsy yet understated style, and her songs are distinguished by sensitivity and good humor. . . ."

BILLBOARD

"Her music, and exhilarating blend of folk-blues, zydeco and rock-and-roll, is as elemental as her lyrics. There's not a moment on the new record that doesn't ring with a compelling no-nonsense honesty."

N.Y. TIMES

"Lucinda Williams is my new best friend."

CREEM

"A singer who is simply telling you the truth about herself."

ROLLING STONE
UP & COMING

Reports Addrs Weeks
90 49 2 BAAILIE & THE BOYS - She Deserves You (RCA)
89 20 3 LEE GREENWOOD - I'll Be Lovin' You (MCA)
81 46 2 PATTY LOVELNESS - Don't Toss Us Away (MCA)
76 1 6 MICHAEL JOHNSON - Roller Coaster Run (RCA)
76 45 2 BILLY JOE ROYAL - Tell It Like Is (Atl. America)
72 14 3 CHARLIE DANIELS BAND - Cowboy Hat In Dallas (Epic)
72 15 3 THE SANDERS - Grandma's Old Wood Stove (Airborne)
68 3 5 RONNIE MCDOWELL/JERRY LEE LEWIS - Never Too Old... (Curb)
68 37 2 LONESOME STRANGERS - Goodbye Lonesome, Hello Baby Doll (HighTone)
66 7 6 BERTIE HIGGINS - Homeless People (Southern Tracks)
63 13 3 GLEN CAMPBELL - More Than Enough (MCA)
62 23 3 KEVIN WELCH - Stay November (Warner Bros.)
52 25 2 ROY ORBISON - You Got It (Virgin)
49 8 3 WILLIE NELSON - Twilight Time (Columbia)
43 -- 9 ANNE MURRAY - Slow Passin' Time (Capitol)
43 -- 8 JOSH LOGAN - Every Time I Get To Dreamin' (Curb)
42 40 1 * K.T. OSLIN - Hey Bobby (RCA)
38 14 2 BUCK OWENS - A-11 (Capitol)
38 35 1 * HIGHWAY 101 - Settin' Me Up (Warner Bros.)
37 1 6 BURCH SISTERS - I Don't Want To Mention Any Names (Mercury)
34 -- 9 GARY STEWART - An Empty Glass (HighTone)
34 -- 7 MARIE OSMOND - I'm In Love And He's In Dallas (Capitol/Curb)
33 6 3 THE WAGONEERS - Help Me Get Over You (A&M)
32 4 3 BOBBY VINTON - The Last Rose (Curb)
31 17 1 * BARBARA MANDRELL - My Train Of Thought (Capitol)
26 6 2 LISA CHILDRESS - Old Familiar Feelin' (True)
25 1 8 CEE CEE CHAPMAN & SANTA FE - Gone But Not Forgotten (Curb)
23 4 3 FAIRGROUND ATTRACTION - Perfekt (RCA)
20 -- 3 DAVID ALLAN COE - Love Is A Never Ending War (Columbia)

*Debuts In Up & Coming


NSIDE COUNTRY

GAVIN SEMINAR UPDATE. We hope your plans to attend Gavin Seminar '89 on February 16th-18th are well underway. On Saturday, February 18th, the Country session will start at 9:30 AM, and we'll be covering a whole seminar's worth of subjects in that one session. John Basilia from Arbitron will be on hand to discuss Arbitron and we'll be talking with a couple of key morning drive personalities. Other subjects will include Record & Radio Relationships (How We Can Help Each Other), Sales & Programming - Working Together, Promotions From A Large AND Small Market Viewpoint, and Cume Management. Add this to the rest of the sessions at the Seminar, the Awards Banquet and the Celebrity Cocktail Party and you've got a Seminar that's not to be missed! Any questions? Call the Country Crew here at 415-495-1990.

CHANGE, CHANGE, CHANGE, CHANGE. Changes still abound on the Country front. Jay Christian has left KNEW-Oakland/San Francisco. The new Program Director is AM driver and Gavin Award Nominee Jon Wain...Dan Olsen has left KHAK-Cedar Rapids. No replacement has been named...Diana Kay at WLAS-Jacksonville is taking a leave of absence for several months to make arrangements for her August 5th wedding to Steve Sheriff. The new Music Director at KRMS-Osage Beach is Jim Heath...Bob Chambers has taken over the music duties at WHNY-McCumber...KUTI-Yakima reports they'll no longer be using their post office box. All correspondence should be sent to 706 Butterfield Rd., Yakima, WA 98907...Shelly Swanzey has been promoted to PD at KSFAnacodaches..."St. Louis" Lou Goad reports that KUSA-St. Louis is changing to a Country Oldies format, and will no longer be a Gavin reporter.

STATION HAPPENINGS. Good news continues to flow in about the latest Arbitrons. Two noteworthy items are WWQM-Madison and KROW-Reno, who both wound up being the #1 Country stations in their markets...Yes, the San Francisco-based Gavin Report is pretty proud of the San Francisco 49ers, Super Bowl Champs and undoubtedly THE team of the decade. WCOW-FM-Sparta's John Stevenson and Jim Gillette found out the hard way. They made a bet with the station's PD Steve Peterson and air personality Jessi Steel against our 49ers. Upon losing the bet, John and Jim had to dress in full football regalia and do the Ickey Shuffle in downtown Sparta during rush hour. We're betting John and Jim won't be betting against the 49ers again any time soon...

Talk with you next week. The Gavin Country Crew
**NEW RELEASES** by Lisa Smith & Cyndi Hoelzle

Highway 101 - *Settin' Me Up* (Warner Bros.)

Highway 101 goes into overdrive with this high energy tune written by Dire Straits' Mark Knopfler. Add to that some fine vocals by Paulette Carlson and Curtis Stone, and you've got another Highway hit.

---

**SPOTLIGHT LP**

**GUY CLARK - Old Friends** (Sugar Hill)

The father figure of Texas songwriters is back on vinyl with his first album since 1983's Better Days. Old Friends is a good re-introduction to Clark, whose legacy can be seen in the work of Lyle Lovett, Nanci Griffith, Darden Smith, Michelle Shocked, and a whole new crop of singing Texas storytellers. Clark's songs are simple and true, and are appropriately showcased in an acoustic setting. One of the album's highlights is "Come From The Heart," written by Guy's wife Susanna Clark and Richard Leigh, with Rosanne and Rodney on harmonies. Rosanne also helps out on "Watermelon Dream," a wonderful re-creation of a slow sticky summer twilight. Townes Van Zandt's "To Live Is To Fly" is gorgeous, with Emmylou's harmonies giving the song flight. Master pickers Vince Gill and Sam Bush make appearances here too... call Penny Parsons at (919) 489-4349.

---

**K.T. OSLIN - Hey Bobby** (RCA)

K.T. obviously had a lot of fun writing and singing this number. Already a programmers' favorite, it's one of the high points off her "This Woman" album.

**LIONEL CARTWRIGHT - Like Father, Like Son** (MCA)

This could be the single that causes heads to turn Lionel's way. How can he miss with an Overstreet/Schlitz composition sung this beautifully?
JAZZ NEW RELEASES

N.Y.C. - STEPS AHEAD (INTUITION/CAPITOL)

Formerly Steps, electric vibraharpist/electronics expert Mike Mainieri assembled this group as a creative touring and jamming outfit. However, the informality gave way to organization once players like Eddie Gomez, Eliane Elias, Mike Brecker, Warren Bernhardt and Peter Erskine joined the ranks. Steps Ahead is a signature sound for Jazz and Adult Alternative in the nineties. Electric prowess is balanced with traditional chops and talent. The addition of Steve Smith on drums, Tony Levin on bass and Chapman Stick give this new line-up some star-studded credibility. Songs like "Well, In That Case..." and "Senegal Calling" are the movers. Plus the packaging is attractive and impressive, which certainly can't hurt once listeners seek out this marvelous collection.

TEQUILA SUNRISE SOUNDTRACK (CAPITOL)

Here's an example of Dave Grusin's soundtracking skills converging on his talents as a foreground arranger. On the title track it's a duel and duel performance as each two-man army keeps things electric and soaring. Lee Ritenour lays down an aggressive head. Of course, "Jo Ann's Song," featuring Dave Sanborn is the mellow daytime alternative.

"I ONLY HAVE EYES FOR YOU" - MARILYN SCOTT (WTG) "SKYLARK" - MARILYN SCOTT (POLYDOR)

Two sides of singer Marilyn Scott are ironically featured in two polar opposite film projects—one a macho mainstream comedy, the other a gay cabaret drama/comedy. A crystal clear version of the standard "I Only Have Eyes For You" is from the movie Twins, which features the caustic Danny DeVito and the muscle man, Arnold Schwarzenegger. On the flipside of the coin, Harvey Fierstein's Torch Song Trilogy utilizes Marilyn's clear Jazz voice on "Skylark," an absolute jewel. I have a feeling we'll be hearing from Marilyn on her own terms soon enough.

NEW LIGHT THROUGH OLD WINDOWS - CHRIS REA (GEFFEN)

Occasionally AA programmers can benefit from a multi-format artist whose versatility isn't always displayed on rock n roll or A/C radio. Chris Rea is a singer much better suited for adults than for the rock audience he's being groomed for. Happily I frequently hear his work on KKSF, most notably "Curse Of The Traveller," off his out-of-print 1987 release, Dancing With Strangers, unfortunately not included on this new package. Oddly enough, New Light does resurrects "Windy Town" from that release, re-recorded a little faster than the original. Rea has an immense following in Europe, notably England and Germany. His music has the autumn colors and textures of Dire Straits and Eric Clapton, when those two acts dip into a blue mood. In a perfect world, AA would have both Dancing With Strangers and this new album to choose from. But we take what we get. Other track possibilities on the New Light LP include "Curse Of The Traveller," "I Only Have Eyes For You," "On The Beach," "Dancing With Strangers," "Skylark," "Steel River" and "Ace Of Hearts." This really is a special artistic adult release.

Like Nothing You've Ever Heard Before
Celestial Navigations
A New Age Storytelling Experience

Already Added:

See them on CBS-TV's "The Smothers Brothers Show"

KTAO WDET KSNO
WLYT WOTB WVTF
WTNN WBBO WBZT
WTWV WIFF KLTH
KBLE KKBZ KKGR
KJOY KAAT KTWV
The Breeze Network
The Wave Network

Distributed by K-181111V1 (USA) Inn.
NO MORE OUZO FOR PUZO - THE DAVE McKENNA QUARTET
(CONCORD JAZZ)
Pianist Dave McKenna records his 12th record for Concord Jazz. Primarily a soloist from the Boston and Cape Cod areas, McKenna features a talented young guitarist named Gray Sargent. Sargent is steeped in the Burrell/Wes/Charlie Christian mode as evidenced in the opener, "Look For The Silver Lining." McKenna's solo flair is best when he interprets a standard like Charlie Chaplin's "Smile." Although his classic style is suited for ballads there is enough rhythm in his technique to keep things jumping. The title track is the LP's driving wheel, with some stinging Wes guitar to boot.

GARRY DIAL AND DICK OATTS
(DMP)
Digital activist and DMP label founder Tom Jung spent last September and October in New York City recording pianist Garry Dial, Flim & the BB's sax player Dick Oatts and their rhythm section. But that's only half the story. What made the sessions challenging and engaging is that the quartet is featured with a thirty piece string orchestra recorded direct to digital! To get the precise aural blend, Jung and crew recorded the quartet first and through an intricate systems of bouncing from one digital consul to another, thus managing to overdub the orchestra and preserving that sweet direct to two track sound. The CD opens with live strings and sax, followed by the quartet, followed by moments where it all intertwines. A very fine 25th CD release from DMP for Jazz/Adult ears. Play loud.

I VIBE - MICHAEL HAYES
(STA/RBI)
Vibist Michael Hayes has been reading Radio's mail. His I Vibe is dedicated to the concept of creating lively jazz selections rich in composition but less than five minutes long. Originally a drummer, Hayes studied at Berklee College with Gary Burton. While there he also developed his keyboard and writing skills while hammering his way around a vibraphone. "No Day At The Beach" and "Cocktails In Reno" are suggested tracks, but "Pristine" is a nice solo tribute to protege Burton. I Vibe works because of Hayes's success with tight studio tunes, rather than drawn-out jams. Call Roger Lifset at 818-991-7668 if you don't have your copy yet.

THE GREAT LAWN - TRAUT/RODBY
(COLUMBIA)
Guitarist Ross Traut and acoustic bassist Steve Rodby, whose previous associations include Pat Metheny and Michael Franks, have recorded a careful and quiet duet LP featuring cozy standards like "Round Midnight" and "Up On The Roof." The title track composed by Traut is the most ambitious of nine tracks. But Adult Alternative stations are bound to get the most phone reaction when they play their version of the Delfonics' "La La Means I Love You." Meanwhile Jazz stations can park this next to Emily Remler's fine East To Wes. For best results, this set should be played on CD as opposed to vinyl.

THE 20TH CONCORD FESTIVAL ALL STARS (CONCORD JAZZ)
As the title suggests, The Concord Jazz Festival has reached the double decade mark. In its honor, bassist Ray Brown brings in a quintet to record seven standards. The star of the session is Basic-man Harry "Sweets" Edison, bringing his spare, Louis Armstrong style of trumpet to the party. Check out the All Stars' bossa-nova send-up of "Sophisticated Lady." "Sweets" is especially sweet on the old Bye Bye Blackbird.
MOST ADDED

1. N.Y.C. - STEPS AHEAD (INTUITION/CAPITOL)
2. SLICE OF LIFE - FREE FLIGHT (CBS ASSOC.)
3. SOUNDTRACK - TEQUILA SUNRISE (CAPITOL)
4. MORE THAN A DREAM - STEVE BACH (SOUNDWINGS)
5. SARABANDA - MARTIN TAYLOR (GAZA)
6. I VIBE - MICHAEL HAYES (STA/RBI)

TOP TIP

STEPS AHEAD
N.Y.C. (INTUITION/CAPITOL)

Steps Ahead is Most Added by a long stride.

RECORD TO WATCH

FREE FLIGHT
SLICE OF LIFE (CBS ASSOC.)

The super fine musicianship on this set assures a high flight up the Jazz and Adult Alternative charts.

Co-Editors: Keith Zimmerman/Kent Zimmerman

CHARTBOUND

* STEPS AHEAD (INTUITION/CAPITOL)
* FREE FLIGHT (CBS ASSOC.)
* DAN BALMER (CHASE MUSIC GROUP)
* JULIA FORDHAM (VIRGIN)
* ENYA (GEFFEN)
* DAVE GRUSIN (GRP)
* CHRI$$ McGREGOR (VENTURE/VIRGIN)
* CARLA BLEY/STEVE SWALLOW (ECM/POLYGRAM)
* ROBERTA FLACK (ATLANTIC)
* RUSH HOUR (GAIA)
* * TONY GUERRERO (WHITE LIGHT)

Dropped: #48 Bill Bergman & The Metro Jets, #50 Sphere, Mingus Dynasty, David Knopfler.

*Debuts in chartbound
Bobby Lyle has played with some of the best and the brightest, from Jimi Hendrix and Sly Stone to David Sanborn. He's refined his composing and arranging skills as both a solo artist and as musical director for George Benson, Bette Midler and Anita Baker. On his Atlantic debut Bobby Lyle defies easy categorization as he covers material from Duke Ellington to Anita Baker, with a healthy dose of his own tasty and timeless piano artistry.

"Tropical" / "Been So Long" / "Loco-Motion" (PRCD 2605)

the 3-track promo CD from the album

IVORY DREAMS

Produced by Bobby Lyle for Genie Productions

ON ATLANTIC RECORDS, CASSETTES AND COMPACT DISCS

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## Most Added

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## Top Tip

**KIM PENSYL**  
PENSYL SKETCHES  
(OPTIMISM)

Sketching out an impressive three week growth pattern—43-34-17!

## Record to Watch

**FREE FLIGHT**  
SLICE OF LIFE (CBS ASSOC.)

Starting an aggressive flight pattern—debut #44.

---

### The Gavin Report

**Most Added**

1. N.Y.C. - STEPS AHEAD (INTUITION/CAPITOL)
2. SPICE OF LIFE - FREE FLIGHT (CBS ASSOC.)
3. REFUGE - RIC FLAUDING (SPINDLETOP)
4. FAST BREAK - STEVE BACH (SOUNDWINGS)
5. FREEWAY PHILHARMONIC (SPINDLETOP)

### Top Tip

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### Chartbound

- **DAN BALMER** (CHASE MUSIC GROUP)
- **RIC FLAUDING** (SPINDLETOP)
- **GIPSY KINGS** (ELEKTRA)
- **BARBI BENTON** (TAKOMA)
- **CARLA BLEY/STEVE SWALLOW** (ECM/POLYGRAM)
- **DAVE GRUSIN** (GRP)
- **WORKING WEEK** (VIRGIN)
- **STEVE BACH** (SOUNDWINGS)
- **BILLY MITCHELL** (OPTIMISM)
- **RICHARD BURMER** (GAZA)
- **RICHARD SMITH UNIT** (CHASE MUSIC GROUP)
- **ANCIENT FUTURE** (NARADA/SONIA GAZA)

Dropped: #42 Neal Davis, #46 Steve Miller, #49 Diane Schuur, #50 Rush Hour, Horizon, Nancy Wilson, Fairground Attraction, Gary Burton, Joe LoCasio.

*Debuts in chartbound*
INTRODUCING
THE 1989 GAVIN SEMINAR AGENDA!

THURSDAY, FEBRUARY 16th
SEMINAR REGISTRATION DESK OPENS AT NOON
• PRE-SEMINAR ALTERNATIVE CONCLAVE
   An informal session, hosted by Peter Standish, discussing the specifics
   of the Alternative music market.
• COOL TALK AND HOT JAZZ!
   Portrait Records and Gavin
   Jazz/Adult Alternative will present a
   Jazz/Adult opening discussion
   session. Immediately following, the
   room will be transformed into a Jazz
   club featuring Portrait recording
   artist Michel Camilo and his band in
   performance.

FRIDAY, FEBRUARY 17th
• THE PRESENT AND FUTURE OF THE MUSIC AND RADIO
   INDUSTRY: TWO VIEWS FEATURING RICH BALSBBAUGH,
   CEO OF PYRAMID BROADCASTING and BOB KRASNOW,
   CHAIRMAN OF ELEKTRA RECORDS
   Two leading figures in radio and music will offer their feelings and
   input on the current state and the future of our industries.
• GUNS N' ROSES N' ROCK N' ROLL
   An amazing step by step look at the
   launching of one band's mercurial
   rise to the top—from demo to platinum
   status.
• THE POWER OF SONG--AN ARTIST'S PERSPECTIVE
   Artists from diverse musical backgrounds will highlight an audience
   discussion and performance of music beyond "Baby, baby I love you."
• FOCUS GROUPS—THROUGH THE LOOKING GLASS
   Jhan Hiber, VP of Research for Malrite Communications goes behind
   the scenes with this audio/visual session on conducting focus groups
   and understanding research.

QUESTIONS?
CONTACT THE GAVIN REPORT
(415) 495-1990

DON'T BE DISAPPOINTED! RESERVE YOUR
ROOM AND REGISTRATION EARLY!
CHARLIE SEXTON (MCA)

I'm glad I spent an extra week with Charlie Sexton's sophomore album. I saw him live on his very first tour and he did little more than strike poses and rattle his jewelry. But the boy is young. Since then, he's gained a world of experience just working with producers like Keith Forsey and now Bob Clearmountain, who has worked absolute magic on the Sexton persona. With its washed-out artwork, his wirey image is vague. But on closer inspection, there lurks some fine collaborations. Sexton has a variety of songwriting partners like Tony K, Steve Earle, Danny Wilde, Scott Wilk and Arthur Barrow. While "Don't Look Back" is the logical starting point, I was smitten by "Save Yourself."

CHARLIE SEXTON (MCA)

Easterhouse have found a way to enlarge their vision by contrasting their stark lyrics with tyrannosaurus guitars and drums. Easterhouse achieve what many bands hope for--combining the integrity of their message with instrumentation that's liable to knock you out of your seat. If you're looking for strength, then it's hard to go wrong with "Waiting For The Redbird," "America," and "Come Out Fighting."

ED HAYNES SINGS ED HAYNES (APACHE')

Little did Ed Haynes know that the release date of "I Want To Kill Everybody" would coincide with the execution of Ted Bundy. "I'm Only Dreaming," "99 (May Be All You Need)," "Might As Well Be Free" and the single "Send Me Somebody."
THE REPLACEMENTS

"I'LL BE YOU"

"TALENT SHOW"

Both from the new album

DON'T TELL A SOUL

Produced by Matt Wallace and The Replacements

© 1989 Sire Records Company

JUST TRY TO KEEP 'EM A SECRET
MOST ADDED

1. "VERONICA" - ELVIS COSTELLO (WARNER BROS.)
2. "DRIVE MY CAR" - DAVID CROSBY (A&M)
3. "SLOW TRAIN" - DYLAN & THE DEAD (COLUMBIA)
4. "END OF THE LINE" - TRAVELING WILBURYS (COLUMBIA)
5. CALM ANIMALS - THE FIXX (RCA)
6. "I'LL BE YOU" - THE REPLACEMENTS (SIRE/REPRISE)
7. "SEND ME SOMEBODY" - JON BUTCHER (PASHA/CAPITOL)

TOP TIP

CHRIS REA
"WORKING ON IT" (Geffen)
THE REPLACEMENTS
"I'LL BE YOU" (SIRE/REPRISE)

RECORD TO WATCH

DAVID CROSBY
"DRIVE MY CAR" (A&M)

Oh, yes he can debut at #43, #2 Most Added straight out-of-the-box.

CHARTBOUND

CHARLIE SEXTON (MCA) "LOOK"
TESLA (Geffen) "TRAIL"
TANITA TIKARAM (REPRISE) "WORLD"
WINGER (ATLANTIC) "SEVENTEEN"

* NEW ORDER (QWEST/WARNER BROS.) "FINE"
CINDERELLA (MERCURY/POLYGRAM) "LAST"
PAUL DEAN (COLUMBIA) "SWORD"
MELISSA ETHERIDGE (ISLAND) "SIMILAR"

HUEY LEWIS & THE NEWS (CHRYSLIS) "KEYS"
ROYAL COURT OF CHINA (A&M) "TRUTH"
TWINS SOUNDTRACK (ATLANTIC) "TRAIN"
DOKKEN (ELEKTRA) "WALK"

Dropped: #19 Hothouse Flowers, #28 Def Leppard, #30 Tom Cochrane & Red Rider, #32 Bad Company, #39 Cocktail Soundtrack, #41 'Til Tuesday, #47 Pursuit Of Happiness, #48 Pink Floyd, Go Betweens, Rod Stewart.
Advertising technique.
**Most Added**

1. "VERONICA" - ELVIS COSTELLO (WARNER BROS.)
2. HUNKPAPA - THROWING MUSES (SIRE)
4. PLEASE, THE PLEASURE - LEGAL REINS (ARISTA)
5. END OF THE DAY - THE REIVERS (DB/CAPITOL)
6. METTLE - HUGO LARGO (OPAL/W.B.)

**Top Tip**

**EASTERHOUSE**

"COME OUT FIGHTING" (COLUMBIA)

A surprise Most Added last week translates into the highest debut this week. Bring on the LP!

**Record to Watch**

ED HAYNES (APACHE)

Debut album by, until now, a little known artist just misses the Most Added category during an extremely competitive week.

**Import/Indie**

ED HAYNES (APACHE) "KILL"
DEATH OF SAMANTHA "HARLEQUIN"
ELVIS HITTER (RESTLESS) "COOL"
ARMS OF SOMEONE NEW (C'EST LA MORT) "HERE"
THE SANDMEN (GARDEN-DENMARK) "HATE"
ANGRY SAMDANS (PVC) "LOST"
CICCONEN YOUTH (ENIGMA/BLAST FIRST) "GROOVE" "LOVE"
FLOUR (TOUCH & GO) "ACCCORDION"
STONE ROSES (SILVERTONE-12) "ELEPHANT"
BONGOS, BASS, AND BOB (50 SKILDILLION) "ORAL"

**Chartbound**

MY DAD IS DEAD (HOMESTEAD) "DEFENSE"
THE FEELIES (A&M) "HIGHER" "REGGAE"
YOUNGBLOOD COMP. (ROOART) "TRILOBITES"
BAD BRAINS (SST) "AGAINST"

THROWING MUSES (SIRE) "DIZZY"
THE POGUES (ISLAND) "YEAH"
LEGAL REINS (ARISTA) "RAGE" "WAIT"
HUGO LARGO (OPAL/W.B.) "TURTLE"

Dropped: #29 T.M. Be Giants, #40 Wolfgang P., #45 Pailhead, #47 Jack R.
SHINY BITS OF METTLE.

Hugo Largo

"TURTLE SONG"
"MARTHA"
"NEVERMIND"
ALL FROM THE ALBUM METTLE

© 1989 WARNER BROS. RECORDS

SHORE THINGS.

Figures on a Beach

"You Ain't Seen Nothing Yet"
"Accidentally 4th St."
Both From The Album Figures On A Beach

© 1989 Sire Records Company
In reading John Russell's excellent eulogy of surrealist pioneer Salvador Dali in the New York Times, I was inspired into yet another music-as-art tirade. Then after glancing over William Wilson's Dali thrashing in the Los Angeles Times that same day—the day the 84 year-old artist died, I could neither hold tongue nor pen.

Most of us associate Salvador Dali with his famous 1931 painting entitled "The Persistence Of Memory." The images of clocks drooping off table tops and tree limbs sent a message, not unlike the sick feeling of time and boredom evoked by Pink Floyd on their insane Dark Side Of The Moon concept. But I'm not here to praise the art as much as the spirit of the artist. Without being an art historian, anyone can dwell on the spirit of the master pop culturist.

In last week's Gavin interview, Lou Reed mentions rock n roll's dilemma when the cult of personality enters and often eclipses an artist's own statement. As far back as the 1920s, it was Salvador Dali who combined a spirit of outrage with the serious criticism and chin-rubbing. Nothing was more sacred ground, artistically, than the gallery. And with his Errol Flynn good looks, Dali shook the foundations of the art world with his paintings and films. So like the most decadent of rockers, Dali kept his competition constantly off-guard. While his contemporaries openly despised money, Dali proclaimed himself a royalist. In classic rock n roll style, Dali was mismanaged while his art work was questionably released to the degree where he was signing blanks, later to be filled in by paint-alike apprentices. Was it the money or an ultimate economic artistic act of violence? Isn't Dali having the last laugh at those who prosper when the artist dies, leaving an appreciable path of investors in his or her wake? Besides Andy Warhol, no one in the art world came as close to linking popular art to pop culture as did Dali. Whether he was being photographed with Alice Cooper, collaborating with Hitchcock, Disney or Luis Bunuel, Salvador Dali was the grand predecessor. As many rock n rollers straddle the mediums of music, art, film, television, laser art or further digital frontiers, a shred of Salvador Dali's showmanship will always be woven in the fabric cloaking the latest in media sensations.

 INSIDE ALTERNATIVE RADIO

The much anticipated dramatic changes within the Top Ten finally occurred with Lou Reed taking over number one and the Violent Femmes making a bold move to the second position. Both releases are lighting up station phone lines across the nation. While the Femmes may appear poised to move up next week, don't be surprised if Lou holds them back—at least temporarily—because he commands a 20% lead in chart points. Midge Ure bursts into the Top Ten followed closely by New Order and the Replacements. Aside from Mr. Ure, all of the aforementioned artists—plus the Waterboys and REM—have all achieved

IT'S ABOUT TIME...

THE REIVERS

END OF THE DAY

featuring the track

"it's about time"

ALREADY ON:

WSMU  WBNY  WSMU
WHG  WHTG  WHTG
WTSR  WICB  WICB
WMKD  WWVU  WWVU
WPRB  WWMT  WWMT
WXKE  WUSC  WUSC
WCDB  WRAS  WRAS
WXCI  WUOG  WUOG
KFSR  KACV  KACV
KUNV  KTR
KUSF  KGK
KUCI  KGK
KYOS  KGK
INSIDE ALTERNATIVE RADIO

number one Gavin Alternative records in the past. This results in fierce competition as six of the Top Ten records are by well-established Alternative staple acts. Seldom does the chart see such a concentration of quality artists at one time. However, it’s likely to happen more frequently. We’re going to see more of this intense competition as time marches on, but no doubt we’ll also witness a shakeout as many of these artists begin to cross over to the “mainstream.” Ideally the artist and format will naturally and mutually outgrow each other and the best new bands and styles will replace them. But as hard as all of us in trades, records, radio, management, etc. try we can’t quite find Utopia. But that’s okay, the search itself is the point, the means are the ends.

Alternative Radio programmers have a serious responsibility. It’s important for them to understand when an artist has truly outgrown the format and NOT to overreact prematurely and abandon the pillars that their stations are built on. All too often artists are abandoned just when the audience is getting into them. This occurs predominantly at college radio. A vital element in this equation is the artists chosen to fill in the gaps left by those departing. Unfortunately the groups selected are too often a vacuum of their predecessors. How many more garage versions of the Velvet Underground do we have to listen to? Rather than choosing something truly fascinating, usually a (deliberately) poorly produced clone is championed. Just because a record is poorly produced doesn’t mean it’s exciting or adventurous or even “Alternative.”

Dozens of worthy groups are overlooked because they don’t fit the reactionary mold. Some of this burden should be shared. Labels have a responsibility to know when an artist is either inappropriate for the format — or has moved beyond the Alternative scope. They should not force an act into the Alternative market that is either inappropriate or has outgrown it stylistically. I have seen a few instances where totally inappropriate artists have been forced into the Alternative market because the marketer couldn’t find much interest within the appropriate (in this case Album) format. It concerns me that as Album Radio concentrates more and more on oldies, labels are turning towards Alternative as a last gasp. Alternative radio should continue to be a format that embraces all forms of exciting and vibrant new styles of music and should not be a cowcatcher for music that can’t get played anywhere else.

Don’t get me wrong. It’s essential for artists to cross both into and out of the Alternative format — in fact we don’t see enough of it. We especially don’t see enough artists with unusual styles (e.g. Country or Rap) allowed to enter the often dromedary Alternative radio gates. Don’t misunderstand me. ALL of the “big name” artists inside the Top Ten this week deserve the airplay they are achieving, having not outgrown the format. Your audience wants and expects them. Furthermore, I think all Alternative programmers would concur that there’s even a place for BIG name artists (e.g. U2) even after they cross over, as long as the artists are producing something new and exciting. But in the years to come, the choices as to what should or shouldn’t be aired will require delicate choices. These decisions should not be made lightly.

NEW RELEASES

TAKE + CARE

H E S A I D

Remember that the true meaning of marketing is meeting the needs of the market, not selling them. Alternative is very different than any other format. It is an area that normally is less affected by the economic pressures that often stifle creative growth in business. Some of the greatest creations are a result of this environment. Ours is a market constantly in an embryonic state and it should be allowed to function with minimal distractions and external pressures. If it is disturbed, a very important creative balance is damaged and the results are likely to be less innovative, and in the long run less economically viable for all of us.

Take + Care - HE SAID (Enigma/Mute)

Wire members Graham Lewis, Bruce Gilbert and engineer/producer John Fryer formed He Said back in ’85 while Wire was on the shelf. Their first LP, Hail, achieved mega cult status and this one should springboard to dramatic airplay heights. Given the flowing non-linear element to the music it’s not a surprise that two of the cuts “Get Out of That Rain” and “Hole In The Sky,” were commissioned by British choreographer Michael Clark for the performance “Because We Must” that ran in London at the end of ’87. The cool technology of Wire is present throughout Take + Care, but it has thawed out somewhat. My favorite track is “Could You?” with it’s gracious arrangement and squeaky clean production. “Watch Take Care” and “Tongueties” have the industrial rock edge that we’ve come to expect from many Mute artists. “A.B.C. Dicks Love” and “Not A Soul” are paradoxically gloomy upbeat, and almost dance-oriented.

TAKE + CARE

HE S A I D

NEW RELEASES

RIGHT AS RAIN

UNDER TOWN

Undertown - RIGHT AS RAIN (DB)

Many American bands, particularly in the Southeast, seem to be on a mission to retrieve their native American musical roots. Some achieve limited success, but many strike fertile soil. There are no earth shattering innovations but no pretenses either. If the Shakermade rock n roll, I guess it might be something like Right As Rain, simple, functional and a welcome relief from an overwhelming, complex world. “Rain,” “If The World,” the driving “Our World,” the harder rockin’ “Judson Choir” and my favorite, “A Girl Like Jesus” (with its sparkly slide guitar work) are the best cuts. Call DB at (404) 521-3008.

Take + Care - HE SAID (Enigma/Mute)

Wire members Graham Lewis, Bruce Gilbert and engineer/producer John Fryer formed He Said back in ’85 while Wire was on the shelf. Their first LP, Hail, achieved mega cult status and this one should springboard to dramatic airplay heights. Given the flowing non-linear element to the music it’s not a surprise that two of the cuts “Get Out of That Rain” and “Hole In The Sky,” were commissioned by British choreographer Michael Clark for the performance “Because We Must” that ran in London at the end of ’87. The cool technology of Wire is present throughout Take + Care, but it has thawed out somewhat. My favorite track is “Could You?” with it’s gracious arrangement and squeaky clean production. “Watch Take Care” and “Tongueties” have the industrial rock edge that we’ve come to expect from many Mute artists. “A.B.C. Dicks Love” and “Not A Soul” are paradoxically gloomy upbeat, and almost dance-oriented.

RIGHT AS RAIN

UNDER TOWN
PERSONAL PICKS

ROXETTE - The Look (EMI)
Here's the song mentioned in the first Inside Top 40 column of the new year. Though KDWB's Brian Phillips gets credit for playing it first, he says we shouldn't forget Dean Cushman, the young student who brought it back from Sweden and helped get it on the air. I must have played it at least two dozen times after first hearing it in early January. One listen to "The Look" is all it takes!

ANIMOTION - Room To Move
(Polydor/PolyGram)
This one is bound to set just about any room in motion. The band's new lineup features "Dirty Dancing" star and newly-wed Cynthia Rhodes, who married Richard Marx earlier this month. She sparks a dynamic production co-produced by Top 40 specialist Steve Barri and co-written by the team of Simon Climie and Rob Fisher. Check out the 7'' power mix.

SWEET SENSATION - Sincerely Yours (Atco)
They turned in sensational chart stats in a number of regions with their earlier releases "Hooked On You" and "Never Let You Go," but Sweet Sensation's overdue for a major across-the-board winner. This Latin flavored dance track has all the right elements to make it happen for this talented trio.

MIDGE URE - Dear God (Chrysalis)
Ultrasound's former lead singer delivers a song that speaks to the concerns of modern day mankind and carries quite a punch. Zooming up both our Alternative and Album charts, its powerful message should get the attention of Top 40 listeners as well.

NEW LIGHT THROUGH OLD WINDOWS...CHRIS REA (GEFFEN)
Chris Rea gets to live in the best of both worlds. Since his last LP, Dancing With A Stranger was tragically overlooked, he gets to resurrect a couple of songs from that LP with the opening "Let's Dance" and "Windy Town." In addition, there are new songs to be sung on this refreshing comeback. Oldtimers will remember Rea from his Whatever Happened To Benny Santini LP and most notably the hit single, "Fool (If You Think It's Over)." Newcomers are already hot and heavy on "Working On It," Chris' dramatic return to Album Radio airwaves. Very much a writer who uses autumn colors to highlight his seasonal releases, New Light is no exception. Those who admire the moody flavors of artists like Eric Clapton (minus the superfuzzy glitz) and Mark Knopfler (at his most cinematic) will join thousands of European fans who adore the music of Chris Rea. Additional trax: "Candles" and the remake of "Windy Town."

THE BELLE STARS - Ike & Ike (Capitol)
An updated version of the New Orleans classic that became a hit in 1965 for the Dixie Cups gets featured in the opening scenes of the movie "Rain Man." Added at 295 Chicago last week it's already generating response due to the tremendous impact of the film.

CROSSOVER PICK

KIARA - This Time (Duet with SHANICE WILSON) (Arista)
A top ten Urban Contemporary entry with one of those melodies that's sure to warm the hearts of pop audiences. Young Shanice Wilson's vocal exchange with lead singer Gregory Charley should give her blossoming career a big boost.
Dear Programmer:

KRQ NEW: 40
"These three girls are hot! This should be a CHR crossover, playing 24 hours a day!"

WKSS-Hartford, Jodi Ryan, MD
"If this isn’t a #1 record in Hartford, I’ll eat the entire CD!"

HOT 97-New York, Steve Ellis, PD
"Great phones, huge sales, instant response record, soundin’ sweet!!"

HOT 97.7-San Jose, Steve Smith, PD
"Sincerely Yours’ is sincerely a smash, their most mass appeal record yet!"

KMEL-San Francisco, Hosh Gureli, MD
"Quality dance pop which is the trademark of Sweet Sensation and they come through again. Great mixes, an automatic at KMEL."

KITY-San Antonio, Rick Upton, PD
"Top 10 record sales in San Antonio, sounds great, will be a major hit for us."

KTFM-San Antonio, Rick Hayes, MD
"We’ve been playing ‘Sincerely Yours’ for four weeks and females are coming in strong."

KWSS-San Jose, Mike Preston, PD
"‘Sincerely Yours’ has generated an immediate response from not only teens but also 18-34 year old women, the core of KWSS’s audience."

ADDs: WPGC KITY Y106 KDON KKQV WNKS FM102 KMEL
      KMGX KTUX WKSS WCKZ PWR 106 KTFM KEZB WYCR

MOVes: PWR 96 #5! KRQ 40-28!
         HOT 97.7 #11! HOT KLUC ON
         HOT 97 26-21 HOT X100 27-25
         194 #8!

"Sincerely Yours"
(7-99246) [PRCD 2583]

On Atco Records, Cassettes and Compact Discs.
Division of Atlantic Recording Corp.
© 1989 Atlantic Recording Corp. A Warner Communications Co.
distinctly different singles

**Was (Not Was)**

"Walk The Dinosaur"

What Up, Dog?

People magazine called the album a "Heavy favorite for Party Planner of the Year." Rolling Stone and Time loved it. Sold-out audiences all over America, who danced and partied with Don and David Was on their recent tour.

Your listeners are eager to learn how to walk the dinosaur.

**Huey Lewis & The News**

"Give Me The Keys"

(And I'll Drive You Crazy)

Small World

Huey Lewis' new video for "Give Me The Keys," which was directed by Jeff Stein, is destined to be an MTV classic. You should look for Huey and the news on the American touring trail in early '89.

**The Pursuit Of Happiness**

"I'm An Adult Now"

Love Junk

This hard rocking, three-man, two woman band from Toronto has an off-center view of adulthood.

And America loves it. What does a U.S. tour with Duran Duran and Foreigner at both the alternative and AOR level entail? You've got it. A hit single for either side of thirtysomething.

**Pat Benatar**

"Let's Stay Together"

Wide Awake In Dreamland

Las Cruces, New Mexico provided the back drop for Pat's new video, "Let's Stay Together." Released by popular demand, the song will be a standout both on radio and on Pat's tour of Australia and Japan this March.

**The Waterboys**

"Fisherman's Blues"

Fisherman's Blues

Time magazine's Blur of '88 survey warns America that the Waterboys are "passion for greatness" and Rolling Stone calls their music "stunning and seductive." Mike Scott and company will begin a long-awaited U.S. tour in March.

**Midge Ure**

"Dear God"

Answers To Nothing

International superstar Midge Ure is about to show American audiences why he's England's all-time top balladeer. The leader of Ultravox and musical organizer for the Prince's Trust Concerts introduces his unique vision with "Dear God."

Chrysalis.