WE'RE BACK!
SPECIAL ONCE-IN-A-LIFETIME HALLOWEEN EARTHQUAKE EDITION
THE GRATEFUL DEAD SHAKES

JHAN HIBER RATTLES
MOON MULLINS ROLLS
& ERIC NORBERG IS STILL ROCKIN'
JOURNEYMAN
The Forthcoming Album From
ERIC CLAPTON
Featuring The Single
"PRETENDING"

### Top 40

**Most Added**
- **Phil Collins**
  - *Another Day In Paradise* (Atlantic)
- **Rolling Stones**
  - *Rock And A Hard Place* (Columbia)

**Record To Watch**
- **Jive Bunny And The Mastermixers**
  - *Swing The Mood* (Atco)

**Jazz**
- **Grover Washington, Jr.**
  - *Time Out Of Mind* (Columbia)
- **Andy Narell**
  - *Little Secrets* (Windham Hill Jazz)
- **Dave Samuels**
  - *Ten Degrees North* (MCA)

### Urban

**Most Added**
- **The Calloways**
  - *I Wanna Be Rich* (Solar/Epic)
- **Manhattan**
  - *Why You Wanna Love Me Like That* (Valley Vue)
- **Dionne Warwick & Jeffrey Osborne**
  - *Take Good Care Of You And Me* (Arista)

**Record To Watch**
- **AbstracT**
  - *Right And Hype* (Reprise)

**Adult Alternative**
- **Grover Washington, Jr.**
  - *Time Out Of Mind* (Columbia)
- **Tracy Chapman**
  - *Crossroads* (Elektra)
- **Andy Narell**
  - *Little Secrets* (Windham Hill Jazz)

**Record To Watch**
- **Dave Samuels**
  - *Ten Degrees North* (MCA)

### A/C

**Most Added**
- **Phil Collins**
  - *Another Day In Paradise* (Atlantic)
- **Dionne Warwick & Jeffrey Osborne**
  - *Take Good Care Of You And Me* (Arista)
- **Michael Bolton**
  - *How Am I Supposed To Live Without You* (Columbia)

**Record To Watch**
- **Paul Carrack**
  - *I Live By The Groove* (Chrysalis)

### Album

**Most Added**
- **Phil Collins**
  - *Another Day In Paradise* (Atlanta)
- **Whitesnake**
  - *Fool For Your Loving* (Geffen)
- **Graham Parker**
  - *Big Man On Paper* (RCA)

**Record To Watch**
- **Fiona**
  - *"Everything You Do (You're Sexing Me)"* (Atlantic)

### Alternative

**Most Added**
- **Young Fresh Fellows**
  - *This One's For The Ladies* (Frontier)
- **Full Fathom Five**
  - *Multinational Pop Conglomerate* (Link)
- **Graham Parker**
  - *Big Man On Paper* (RCA)

**Record To Watch**
- **Young Fresh Fellows**
  - *This One's For The Ladies* (Frontier)

### Country

**Most Added**
- **Tanya Tucker**
  - *My Arms Stay Open All Night* (Capitol)
- **Desert Rose Band**
  - *Start All Over Again* (MCA/Curb)
- **Lionel Cartwright**
  - *In My Eyes* (MCA)

**Record To Watch**
- **The Bellamy Brothers**
  - *The Center Of My Universe* (MCA)

### Urban

**Most Added**
- **Babyface**
  - *Tender Lover* (Solar/Epic)
- **Billy Joel**
  - *We Didn't Start The Fire* (Columbia)

### Jazz

**Most Added**
- **Lee Ritenour**
  - *Color Rit* (GRP)
- **Areed Haque**
  - *Manresa* (Pangaea/RS)

**Record To Watch**
- **The Grateful Dead**
  - *Built To Last* (Arista)

### Country

**Most Added**
- **Keith Whitley**
  - *It Ain't Nothin'* (RCA)

### October 27, 1989/ the Gavin Report
Tuesday, October 17, 1989
5:04PM

It was an unforgettable moment—an unbelievable event. For ten seconds there was a disorienting rumble at the Gavin Report's second story offices in downtown San Francisco, followed by fifteen or twenty seconds of violent rocking. Imagine trying to stand-up in a rowboat with someone shaking your shoulders.

Many of us either fell or dropped to the floor, dizzy from the ferocious wobble of the entire eight-story, fifty year old building. An apprehension consumed us. What was next? Is this the BIG ONE we’ve been warned would someday hit San Francisco? When the shaking stopped, and after making sure everyone in the office was safe from harm, we calmly walked downstairs and outside—away from the building.

Out on Second Street we shared a hug, a pat on the shoulder, and stood together dazed and in awe of our minute of helpless surrender to the power of Mother Nature.

Within three minutes of the quake, power went out all over San Francisco. Traffic signals were the first inconvenience and the downtown area was instantly gridlocked. There was an eerie calm and silence, even though our immediate block of Second Street was now populated by hundreds of confused pedestrians—workers who, like ourselves, had fled their office buildings, some of which, we could already tell, suffered heavy damage. Because Second Street between Mission and Market was being repaved, a thick cloud of dust and dirt hung in the air. Visibility was limited to a few hundred feet, and for that moment there was still no noise, no sirens—no sign of police or fire personnel. The entire city seemed to be consumed by calm.

For the first few minutes we knew nothing about the outside world, but soon a few portable radios appeared and we hovered for information. If we weren’t at the epicenter, was it worse elsewhere?

Within the hour we learned of the tragedy on Interstate 880 in Oakland—the collapse of the Cypress Structure, and the breakup of a portion of the Bay Bridge. Of prime concern to us was Candlestick Park, where Diane Rufer was among the 62,000 baseball fans awaiting the start of Game Three of the Bay Bridge World Series.

Though a few portable television sets soon appeared, it was radio, not television, that spread the news. All San Francisco stations were resourceful, improvisational and sensitive to the need to spread the truth and verify rumor. Most radio stations supplemented hard news with listener telephone participation. Radio was vital to our sense of community. Radio coordinated us.

To my knowledge, most radio stations in the area were able to stay on the air, or at least return quickly after the quake with the assistance of emergency generators, cellular phones etc.

As dusk gave way to dark, the Gavin staff shared good luck farewells as we sought our separate ways home. Particularly troublesome were the journeys necessary for our East Bay residents who had to circumvent the severely damaged Bay Bridge and the inoperable Bay Area Rapid Transit system to get home. For those who needed to travel by car anywhere in The City, gridlock made their trip slow, but not impossible. By midnight all were home, or at least at the homes of friends.

The phone system in much of San Francisco was either down or hopelessly over-taxed by anxious callers hoping to make connections with the outside world.

By sunrise on Wednesday, many residential areas had power restored. Downtown San Francisco was a ghost town, except for thousands of hardhatted and thick-skinned souls repairing streets, evacuating critical equipment from buildings and restoring the lifelines of electricity, gas and telephone service. Looting, a common disease in most urban disasters, was practically non-existent. Local media interest had focused on the horrific disaster on Interstate 880 and the tragic ruination of a large portion of the Marina district.

Early Thursday, power was restored to The Gavin Report's offices, which meant our computers could be restored to working order. Our phones, FAX machines and Art Department equipment also began to operate. The building had survived with just the slightest damage.

By Friday, most of the staff had been notified of The Gavin’s fate and fortune, and over the weekend many of the staff had trickled in to assess the damage and rebuild their work so we'd be able to resume "normal" operations on Monday.

I can tell you with great relief that all of us are well, our homes are structurally sound, our spirits are high and we’re extremely grateful to the literally hundreds of friends who’ve inquired about our safety in the hours following The Quake Of ’89.

We know that many of you rely on the Gavin Report as much as we rely on you. We are sorry we weren’t able to publish last week and that you may have experienced difficulty reaching us by telephone. But believe me, only an extreme act of nature could prevent us from living up to your expectations. Hopefully we’ll never have to explain our absence again.

We all love San Francisco and have no intention of leaving this great community. Heaven forbid, should you ever experience such an instant disaster, we hope you can be comforted by strangers, heartened by the spirit of community and braced by the firm foundations of love and charity we’ve witnessed, and are still witnessing, here.

- Ron Fell
HE'LL BE GOOD TO YOU.
**DeFRANCESCO TAKES KIIS**

Gerry DeFrancesco has won the KIIS/AM&FM-Los Angeles sweepstakes and was named to succeed Steve Rivers, who resigned two weeks ago to go to WZOU-Boston as PD. DeFrancesco will be stepping into a newly-created position, and will hold the title Vice President and Station Manager. He will also be Vice President/Programming for the Gannett Radio Division.

Currently VP/GM of KIIS' Gannet sister stations WDAE/AM&FM-Tampa, this is DeFrancesco's second go 'round at KIIS, where, in the early '80s as VP/Programming, he set the station on its road to success.

"Gerry brings with him a well-rounded perspective of broadcasting in general and radio in particular," said Jay Cook, President of Gannett Radio Group. "We're delighted he will have an opportunity to share his knowledge with KIIS." Station President and General Manager Lynn Anderson said, "It's a wonderful opportunity to have Gerry rejoin the KIIS team. This really cements the strength of the KIIS team as we prepare for the challenges of the nineties."

In addition to working for Gannett at WDAE and KIIS, DeFrancesco worked as Program Director at KSD/FM-St. Louis.

**EBS INEFFECTIVE?**

The Emergency Broadcasting System has been attacked by local San Francisco radio executives as having been ineffective during last week's Earthquake disaster.

Most vocal in criticizing the network is Pacific Broadcasting Chief James Gabbert, who also is State Chairman of the EBS. He was quoted as saying that the EBS works on paper and not in theory. Gabbert hopes to reorganize the system, which is supposed to alert radio listeners to tune in to certain frequencies in the case of disaster.

There seems to be confusion among broadcasters as to the EBS' rules and how it is actually supposed to work. Although KNBR broadcasted the EBS signal, most stations opted not to monitor the station's news reports. Luckily for Bay Area stations, enough stations were able to recover their power quickly, so there wasn't a lack of information.

Next week, Gavin columnist Eric Norberg will run the first of a two-part series on the EBS, clarifying its rules and functions.

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**Milgram Takes Capitol Post**

Hale Milgrim has officially been named President of Capitol Records. He succeeds the post vacated by David Berman a month ago.

Milgrim joins Capitol after sixteen years at Warner Communications, the last five at Elektra Records. His most recent position was Senior Vice President, Marketing, Elektra Entertainment.

"I am very happy to lead Capitol Records into the nineties," said Milgrim. "I hope to strengthen Capitol's stance in the industry and attract artists who will be prominent in the next decade."

Beginning as a sales clerk at record stores in Northern California, Milgrim has worked with acts as varied as The Cure, Anita Baker and Simply Red. "Hale has continually proven his prowess as a top record executive," said Capitol President and CEO Joe Smith. "I am pleased he joined our Capitol/EMI Music team."

**WITH A LITTLE HELP FROM OUR FRIENDS...**

When we returned to the Gavin offices last week, we were pleasantly surprised to find stacks of messages, faxes and notes from friends throughout the industry who were concerned with our well-being, and that of our families and friends. Thanks to everyone for caring!

KIIS/AM&FM-Los Angeles listener Mark Smith won a Mazda Miata playing Car Tunes and immediately decided to donate the equivalent cash value ($15,000) to the San Francisco Red Cross. Personality Rick Dees and President/GM Lynn Anderson got together and decided to give Mark his Miata and also give the Red Cross $15,000 in his name...KRQ-FM Clarke Ingram (who by now has left for B94-Pittsburgh) reports that his station played "Lights" by Journey at 12 Noon on Monday (23) and asked traveling motorists to turn on their lights for an hour as a silent tribute to earthquake victims. The station also gave the...
The Best of Robert Palmer

"ADDICTIONS"

volume I

Featuring the new
1989 remix of
BAD CASE OF
LOVING YOU
(DOCTOR, DOCTOR)

Produced by Robert Palmer

Available on Island
Compact Discs,
Cassettes and Records.
Friends cont.
address of the local Red Cross. So far Tucson has raised $100,000...KAKS-Amarillo, TX raised $24,000 for the Red Cross...Steve Wall and WGOR-Lansing took the station on the road to the Lansing Mall, and despite 30-degree weather people came out and by Friday WGOR raised $54,000...KZZP-Phoenix Production Director Ron Carter produced a version of *Journey's* "Lights" with news bites of earthquake coverage spliced in. KZZP and crosstown rival Power92FM air personalities Bruce Kelly (KZZP) and Bobby Harrison (Power92FM) played "musical chairs" and dropped in on one another's programs and urged listeners to donate money to the Red Cross. Artists Donny Osmond and Taylor Dayne popped up on both stations and lent their support. KZZP MD Michelle Santosuosso says total funds raised by 15 area stations amounted to $150,000...Lin Neumann, GM at KSNN-Merced/Modesto organized an on-air pledge drive for the Red Cross and as of Monday (10/23) raised $10,000. Lin also gave us a tidbit about Eddie Rickenbacker's, the bar located directly across the street from the Gavin offices. Apparently Rickenbacker's survived the 1906 quake because the bartenders bribed firefighters to save the building. Well, the building was strong enough to withstand the Big One of 1989, too...Pollack Media Group client stations ran 15 seconds of silence on Monday (23) at 5:04 (the time of the Earthquake) and followed it with pleas to listeners to give gifts of money to their local Red Cross to forward to the Bay Area center...KODJ-Los Angeles VP/GM Charlie Seraphin went on the air with an impassioned plea, asking his listeners to help San Francisco Bay Area victims, and to plan for the future...WBND PD Mike Justin phoned in his good wishes and said he was impressed with how the San Francisco area, as big as it is, really pulled together...Special thanks to our friends at the MAC and The R&B Report for offering use of their systems.

Local stations fared well, although a few were off for a number of hours. Hardest hit were KSAN/KNEW and LIVE 105 whose buildings suffered severe damage and may have to be condemned. Personnel is braving the storm until final word is passed. LIVE 105 staffers were only allowed inside the studios (no move equipment and broadcasted from a trailer)...KFOG lost power for 14 hours...KKSF was off the air for 17 hours. They returned on Wednesday (18) via gas powered generators. The station operated smoothly despite minimal equipment—2 CD machines, one mike and one lamp.

And finally, sure to go down in Gavin trivia is that the last report probably coming from the San Francisco area, as big as it is, really pulled together...Special thanks to our friends at the MAC and The R&B Report for offering use of their systems.

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EMMIS EXECUTIVES PROMOTED

Because he will be devoting a lot of his energy to the recently acquired Seattle Mariners, Jeff Smulyan, CEO of Emmis Broadcasting has elevated three of his top executives.

Steve Crane rises to President, Emmis Broadcasting; Doyle Rose is now President, Emmis Radio and Randy Bongarten becomes Executive Vice President.

"While I am remaining Chief Executive Officer of Emmis...I want to be sure we have the very best people focusing and leading all aspects of this company," said Smulyan. "With this move, we've done that."

WHERE WERE YOU...???

"After the earthquake hit, we at KSJO (San Jose) went into thirty-six straight hours of earthquake information programming, simulcasting with our AM. Twenty people took turns sleeping in my office. Everyone pulled together. It was a very bonding experience." Bob Harlow, PD

"The fans cheered, and everybody thought things were all right. But then I heard about the fires in my neighborhood (The Marina District). That's when I left." Joe DiMaggio

"I was in the air playing Seduction's 'True Love' when the cart machine stuck, the power went off and the building shook violently. I couldn't stand up, but eventually made it to the doorway where Marissa and I rode it out. We were off the air 'til dawn on Thursday when power was restored. KDON (Salinas) has many listeners in the Hollister-Santa Cruz area who were hit hard by the quake. (Coincidentally, at 5:00PM Monday, a week later, Seduction's 'True Love' came back up in rotation. Nothing seismic happened.)" Ric Sanders

"Driving up to Candlestick Park, I thought, 'it was only a slight tremor.' We couldn't understand why people were leaving." Art Agnos

"Mayor, San Francisco"

"I was walking down Hyde Street when it hit. The ground felt as if I were walking on inner tubes. I was thrown to the ground and noticed a young lady who was knocked into the street. I grabbed her and we clung to a tree until it was over. There was broken glass everywhere. On the positive side, her name is Jillian and she gave me her phone number." Bruce Hix, Polydor

"There were only a handful of people at the station, as most went to the World Series. We lost all power and were knocked off the air for fourteen hours. We had to use the fire escape to get out. Trish Robbins (5-7P personality) was left homeless when her building in the Marina District was deemed uninhabitable." Pat Evans, KFOG PD

"I was in right field. At first I thought it was another of my migraines, but it was just an earthquake." Jose Canseco, Oakland A's

"I had just given my ticket to the ticket taker to Candlestick. Suddenly the ground felt like I was standing on Lexington Avenue when a subway goes by." Pat McNally, GM

MAGIC 61

"I looked in the mirror and the freeway was going like a wave. The part I was on went down. It just dropped. Concrete was flying everywhere and I could hear people screaming for help." Oldean Harvey, Commuter

"I was with Angel and Theo listening to my power mix tapes for a contest we are having when the shaking started. I yelled 'let's get the *@%! out of here!' and ran down four flights of stairs. As I ran, plaster fell from the walls of the stairwell. I stood in the street and watched helplessly as plaster and debris from buildings fell..."
"ANOTHER DAY IN PARADISE"

the first single
from the forthcoming album

...But Seriously

Produced by Phil Collins and Hugh Padgham
Management: Tony Smith/Hit & Run Music Ltd.

The world premiere of "Another Day in Paradise"
will be via live satellite Friday, October 20,
with a personal introduction from Phil Collins.

9:10 am, 12:10 pm, 5:10 pm Eastern Standard Time
C-Band (Digital)  C-Band (Analog)
Satcom 1R   Galaxy 2
Transponder 3  Transponder 3
Channels 10 & 11  Frequencies 70.0 & 70.8
                   3:1 WB (wide band)

2:30 national spots will lead in;
2:30 national spots will lead out.

On Atlantic Records, Cassettes and Compact Discs

© 1989 Atlantic Recording Corp. & Warner Communications Co.
“I was at the stadium working on the music computer when it hit. It felt like a giant grabbed the building and shook it. My first reaction was to run outside, but when you’re on the thirty-second floor that’s not such a good idea.” Chris Miller, KRQR

“Then I felt the ground start rolling. I looked around the stadium and I saw the glass shaking on the press box and sky boxes. Then the light posts started swinging back and forth, and I thought to myself, ‘Stop. It’s got to stop.’” Brett Butler, Giants

“I was at the station working on the music computer when it hit. I had a cellular phone that was used to call the station. When you’re on the thirty-second floor there’s no way to get more information.”

Benny Bledowen, KMEL MD

“Gary Briggs and I parked a mile away from Candlestick. We were walking through the parking lot and I said, ‘Trust me out of shape, I feel my legs starting to go.’ Gary said, ‘That’s not your legs—that’s an earthquake!’”

Nick Hunter
Warner Bros. Nashville

“Last Tuesday night the earthquake hit hard. On Wednesday we felt what we thought was an aftershock but, as it turned out, Dave Rothstein (local Capitol rep) had actually picked up a tab in a restaurant. On Monday a rainstorm caused landslides in Santa Cruz and Marin, and made a tree in my back yard fall and crush my neighbor’s carport. I think the forecast for tomorrow is locusts. It’s getting downright Biblical around here.”

Bob Galliani, Gavin Report

Special thanks to Bob Galliani for compiling this special feature.

Where Were You cont.

to the ground. When it was over I went back inside and called my father in New York to let him know I was okay.”

Hosh Gureli, KMEL MD

“I looked up at the stadium (Candlestick Park) and it looked as though the entire structure and the people on it were doing the wave.” Larry Gatlin

“Then I felt the ground start rolling. I looked around the stadium and I saw the glass shaking on the press box and sky boxes. Then the light posts started swinging back and forth, and I thought to myself, ‘Stop. It’s got to stop.’” Brett Butler, Giants

“I was at the station working on the music computer when it hit. It felt like a giant grabbed the building and shook it. My first reaction was to run outside, but when you’re on the thirty-second floor that’s not such a good idea.” Chris Miller, KRQR

“When am I going to get out of here?”

Buck Helm, Cypress Survivor

“When the earthquake hit we were broadcasting live from Candlestick Park. At 5:04 we lost our broadcast phone line. However, we had a cellular phone that was used to call the station. We were only off the air for sixty seconds. I have never seen such a show. I can't remember the last time Dan Rather came to my neighborhood.”

Benny Bledowen, KMEL MD

“Gary Briggs and I parked a mile away from Candlestick. We were walking through the parking lot and I said, ‘Trust me out of shape, I feel my legs starting to go.’ Gary said, ‘That’s not your legs—that’s an earthquake!’”

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Bob Galliani, Gavin Report

Special thanks to Bob Galliani for compiling this special feature.
"ACTION"

THE FIRST SINGLE

FROM THE ALBUM STEVE STEVENS ATOMIC PLAYBOYS

PRODUCED BY BEAU HILL AND STEVE STEVENS

MANAGEMENT: ROGER DAVIES AND LINDSAY SCOTT FOR ROGER DAVIES MANAGEMENT, INC.
### TOP 40

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<th>Title</th>
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<td>BAD ENGLISH</td>
<td>When I See You Smile</td>
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<td>Sowing The Seeds Of Love</td>
<td>Fontana/PolyGram</td>
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<td>Miss You Much</td>
<td>A&amp;M</td>
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<td>Cover Girl</td>
<td>Columbia</td>
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<td>6</td>
<td>PAULA ABDUL</td>
<td>(it's just) the way that you love me</td>
<td>Virgin</td>
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<td>Back To Life</td>
<td>Virgin</td>
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<td>Licence To Chill</td>
<td>Jive/RCA</td>
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Editor: Dave Sholin
Assoc. Editor: Annette M. Lai
ANIMAL LOGIC

Deborah Holland
vocals, songs
Stewart Copeland
drums, programs
Stanley Clarke
bass, strings

The first single

"There's A Spy (In The House Of Love)"

from the debut album
ANIMAL LOGIC

National Tour Starts November 2!
**UP & COMING**

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

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**INDICATES A DEBUT LAST WEEK.**

DROPPED: #21-Martika, #25-Warrant (Heaven), #36-Starship, #37-Cher (Time), Sharon Bryant, Simply Red, The Cover Girls, Icehouse, Bardeux, Moving Pictures, Dan Reed Network, Stephen Bishop, Debbie Gibson, Cutting Crew, Hoodoo Gurus, Squeeze, Winger, Jackson Browne, The Cult, Love And Rockets.
"A superb Rock/Pop record. I heard it, and had an instant 'eargasm'."
- Steve Hoffman
Music Director
Pirate Radio

"I've got people all over town singing this record!! Every time we play 'Diving For Pearls', listeners immediately call in wanting to know who it is! I've been begging for weeks for this record!!"
- E. Curtis Johnson
Program Director,
KRZR
Fresno, CA

"There's a good crop of young hot sounding bands, and 'Diving for Pearls' is definitely in that group... like the Bon Jovis and Def Leppards of the late '80s."
- John McFadden
Music Director.
WDFX "The Fox"
Detroit, MI

"Gimme Your Good Lovin'," the first single and video from a power-packed rock 'n' roll discovery.

DIVING FOR PEARLS
YOU WON'T BELIEVE
WHAT YOU'LL FIND.

Produced by David Prater
Management: Gigi Freely
Gold Mountain Entertainment

Epic
On Epic Cassettes, Compact Discs and Records.
### ARTIST TITLE LABEL

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<td>KEVIN PAIGE - Don’t Shut Me Out (Chrysalis)</td>
<td>112</td>
<td>29</td>
<td>7</td>
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<td>18</td>
<td>18</td>
<td>34</td>
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<td>PHIL COLLINS - Another Day In Paradise (Atlantic)</td>
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<td>CHER - Just Like Jesse James (Geffen)</td>
<td>181</td>
<td>20</td>
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<td>36</td>
<td>124</td>
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<td>PAUL CARRACK - I Live By The Groove (Chrysalis)</td>
<td>170</td>
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<td>2</td>
<td>25</td>
<td>109</td>
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<td>LOU GRAMM - Just Between You And Me (Atlantic)</td>
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<td>81</td>
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<td>1</td>
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<td>75</td>
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<td>MICHAEL BOLTON - How Am I Supposed To Live Without You (Columbia)</td>
<td>154</td>
<td>33</td>
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<td>1</td>
<td>22</td>
<td>98</td>
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<td>3</td>
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<tr>
<td>ROLLING STONES - Rock And A Hard Place (Columbia)</td>
<td>140</td>
<td>134</td>
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<td>5</td>
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<td>GIANT - I’m A Believer (A&amp;M)</td>
<td>127</td>
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<td>2</td>
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<td>19</td>
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<td>26</td>
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<td>PRINCE (with SHEENA EASTON) - The Arms Of Orion (Warner Bros.)</td>
<td>101</td>
<td>18</td>
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<td>2</td>
<td>16</td>
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<tr>
<td>ALARM - Sold Me Down The River (IRS)</td>
<td>97</td>
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<td>5</td>
<td>17</td>
<td>27</td>
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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%
"DON'T SHUT ME OUT"
Paul
Gavin Top 40 Debut 38*
KRNQ 1-1
Gavin Album Debut 44*
Gavin A/C Record To Watch
Gavin Top 40 170/34 Chartbound
Adds Include
PRO/FM KC101 G105
JET/FM WNCI WLRW
WIBW KNRJ KRQ
KMOJ OK95 KHTT

"I LIVE BY THE GROOVE"
Paul Carrack
Multi-Format!
Gavin Album Debut 44*
Gavin A/C Record To Watch

Stage Dolls
"Still In Love" On Your Desk Now!!
NSIDE TOP 40 by Dave Sholin

Three days after this century's second worst earthquake in Northern California, my wife and I departed for a weekend in Yosemite National Park. We had some initial trepidation, but we gave it careful thought and after realizing we had made reservations a year ago we decided it was too late to turn back. Off we went to face the elements, in this instance—traffic. Walking through the redwoods and past the cliffs of granite I couldn't help being struck by the vivid contrast of nature's beauty and her awesome destructive power. Seventy-two hours earlier we were all ready to begin putting that week's issue together and were all tuned in to game three of the World Series, dubbed "The Battle Of The Bay." However, Mother Nature had other plans for us. In what amounted to only several seconds, we found ourselves huddled under doorways praying the shaking and quaking would stop. As a native San Franciscan I've experienced my share of earthquakes and like many other veterans of this unnerving natural occurrence, I take pride in remaining cool and calm when they happen. I'm now convinced the shakers of the past were mere temblors—this was an EARTHQUAKE! Only several weeks ago in this column I wrote about how vital radio was to South Carolina in the wake of Hurricane Hugo. Little did any of us here in the Bay Area know we'd learn first hand just how important radio can be in a disaster. Television eventually got the pictures to the few who could receive them, but in those critical hours immediately following the quake, radio fed essential information to a dazed community.

Famed San Francisco Chronicle columnist Herb Caen remarked, "when the power is out and an emergency is on there is nothing like radio." Everyone would agree we needed the "kill in all demos." Heads into the top ten at KIXY San Angelo, TX where PD John Raymond says it's also top ten on the phones. Biggest jump of the week at WCIL Carbondale 34-22. New on KPXR, ZFUN, WIAL, WNVZ, WBBQ, Y106, WAAL, WJMX, WXTQ, WHKQ, WKSM, X102, etc.

In what has to be one of the year's hardest fought battles, KEVIN PAIGE is winning the fight and blowing right by CHARTBOUND. Bob Lewis, MD at KRNQ Des Moines, IA mentions it's been on-the-air since July and has been number one for the past five weeks!! Bob says research shows it to be a "killer in all demos." Heads into the top ten at KIXY San Angelo, TX where PD John Raymond says it's also top ten on the phones. Biggest jump of the week at WCIL Carbondale 34-22. New on KPXR, ZFUN, WIAL, WNVZ, WBBQ, Y106, WAAL, WJMX, WXTQ, WHKQ, WKSM, X102, etc.

Eighth new believers move PRINCE with SHEENA EASTON over the 100 total reports mark. Adds include KDBW Minneapolis, KISN Salt Lake City, WBBQ Augusta, WTBX Duluth, WHYT Detroit, WKQD Huntsville, KX102 Reno, WMME August, ME, KRNQ Des Moines, KXEN Norfolk, NE, WGOR Lansing, MI and WYAV Myrtle Beach, SC. Takes a 32-26 leap at Z104 Madison, WI where MD Fletcher Keyes has been tracking top five requests "from the time we started playing it—does especially well with adult women."

Q102 Cincinnati charts JOE COCKER 10-6 and says it's a smash. Also top ten at KWYR Winner, SD 12-8 with MD Marty Allen getting heavy requests in all demos, WYNU92FM Jackson, TN 11-7, WJLQ Pensacola, FL 16-9, KXXX Kansas City, MO 4-3, WBIZ Eau Claire, WI 8-5, KDWZ Des Moines, IA 1-1, K96 Richmond, IN 12-6, etc. HIT FACTOR is at 24%.

Few dance items are any hotter than TECH-NOTRONIC featuring FELLY. Top ten (10-8) at KX102 where MD Hosh Gureli proclaims "it's the new 'Wild Thing.'" Explodes at ENERGY 96.5 Houston 28-16, Q106 San Diego 26-16 "biggest jump of the week and number six adult requests," WIOQ Philadelphia 15-10, POWER 106 Los Angeles 33-25, FM102 Sacramento 17-11 and KITY San Antonio 17-12. Added at KZOU, WBBQ, X102, KSTN, 93Q, etc.

SYBIL is the #1 selling twelve-inch around the Ulica, NY area according to Scott Burton, MD of WRCK. It moves 2-1 at WPLJ New York with other notable gains at WTCI/FM 5-3, K106 21-12, X100 27-22, KMLE 4-3, Z100 7-5, EAGLE106 23-20, WCKZ 4-2, KYNO 28-22, FM102 11-6, KITY 19-14 and KISN 25-21. New on KWSS, KISN/FM, PRO/FM, WOVV, CKOI and Y100. Airplay is building on JIVE BUNNY AND THE MASTERMIXERS and as expected, it's generating plenty of phone action. Number one requests at WMGV Oshkosh, WI where it debuts at #33, climbs at Q95FM Detroit 25-17 with top five phones, WKMZ Martinsburg, WV their highest debut of the week at #26 "phones go wild everytime it's played—everyone loves it" says PD Kevin Moore. MKOM Lewiston, ID MD Kevin Chase calls it "an across the board smash" and moves it 35-27. He's getting lots of night time phones and during the day, he's getting calls from adults 40+! Still top ten for early believers Z95, X100 and WJZQ. Adds include Z103, WMJQ, KXXS, KISN, KGY, KITY, Z104, KC101, WCGQ, WLXR, etc.

SKID ROW's "I Remember You" is receiving much the same response as "18 And Life" Jeff Cole, MD at Y107 Jefferson City, MO debuts it at...
FOR YOUR CONSIDERATION.


BEST PERFORMANCE BY A
DUO OR GROUP WITH VOCAL
TAKE GOOD CARE OF YOU AND ME
DIONNE WARWICK
&
JEFFREY OSBORNE

Introducing for your 1990 Grammy Award consideration, a truly great record in the tradition of "That's What Friends Are For." "Take Good Care Of You And Me," the classic new single by Dionne Warwick and Jeffrey Osborne, making a stunning Arista debut. From the forthcoming album, Dionne Warwick Greatest Hits 1979-1990.

Produced by Burt Bacharach and Carole Bayer Sager. Executive Producers: Clive Davis

REMEMBER, YOU HEARD IT HERE FIRST!

ARISTA

HOW TO SUCCEED IN ARBITRON

with a mechanical diary. Cost effective, incisive, easy to use and understand.
Now that we have sources for the keys to success, let’s delve into the three areas noted earlier.

DAILY TUNE-IN

Perhaps you think that diarykeepers listen, or record entries, pretty much the same, day-to-day. On the other hand, maybe you suspect there are daily variations in how people record their listening, but you’ve never been able to put your finger on the details. Well, here’s the scoop.

There is a significant difference, on a daily basis, concerning how people fill in their listening. The reasons for this are varied—lifestyle considerations (weekday versus weekend listening, for example), systematic considerations at Arbitron, and so on. Suffice it to say that diary entries are not recorded on a level basis day-to-day through the diarykeeping week.

You’ve probably heard the old saw about Thursday being the most significant diary day—that’s why zillions of stations give away money on Thursday. It’s the first day of diarykeeping, so people are more attentive to the chore of recording their listening. But what happens on the weekends, a more carefree and fragmented time than relatively habitual weekday listening patterns? Is Monday important, or Wednesday?

Every station will have a slightly different profile regarding how many of its cumers record an entry on Monday, Tuesday, etc. You’ll need to dig into the sources noted above to see what the specifics are for your station, and/or the competition. However, there are some broad guidelines that experience has shown are likely to be the case in your situation...

DAYS RANKED IN ORDER OF DIARY ENTRY IMPORTANCE

- Thursday: stations are either a real radio junkie or very committed to your station. Whatever, that cutoff has served me well.
- Friday: we’ve seen stations with one-day totals as high as 42% of their listeners. Needless to say such a station was not the leader of the pack.
- Monday: this has nothing to do with Weightwatchers. It has lots to do with why stations rise and fall like the tides. It can all be due to how many—or few—heavy listeners you garnered.
- Tuesday: as you analyze a typical radio station you’ll find that approximately three percent of your cumers tally to less than 20% of your target. We’ve seen stations with one-day totals as high as 42% of their listeners. Needless to say such a station was not the leader of the pack.
- Wednesday: as you discover that your station has a radically higher or lower figure, use that as a benchmark for comparison to upcoming survey results. Stations like Top 40 or New often don’t have a huge heavy listening profile—while some A/C, Country, Album and Talk Stations will excel here.
- Heavy Listeners: this is nothing to do with Weightwatchers. It has lots to do with why stations rise and fall like the tides. It can all be due to how many—or few—heavy listeners you garnered.
- Horizontal Maintenance: this has nothing to do with Weightwatchers. It has lots to do with why stations rise and fall like the tides. It can all be due to how many—or few—heavy listeners you garnered.

- Vertical Maintenance: this has nothing to do with Weightwatchers. It has lots to do with why stations rise and fall like the tides. It can all be due to how many—or few—heavy listeners you garnered.

- Daily Tune-in: this has nothing to do with Weightwatchers. It has lots to do with why stations rise and fall like the tides. It can all be due to how many—or few—heavy listeners you garnered.

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- Entry Score: this has nothing to do with Weightwatchers. It has lots to do with why stations rise and fall like the tides. It can all be due to how many—or few—heavy listeners you garnered.

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GAVIN TOP 40:
UP & COMING

PIRATE RADIO 18-16
CKOI 7-5
KDWZ 28-21
K104 14-10
KIXY 34-25
K96 32-28
WMJQ
KZZU

VIDEO ON MTV & VH-1
ALBUM CERTIFIED GOLD

Her new album
featuring the single
"No Souvenirs"

Produced by Kevin McCormick,
Niko Bolas, Melissa Etheridge

Management: W.F. Leopold Management
Available now on Island Compact Discs, Cassettes and Records

© 1989 Island Records, Inc.
UP & COMING

Reports accepted Monday at 8 AM through 4 PM Tuesdays
Station Reporting Phone (415) 495-1990
Gavin Fax: 415-495-2580

Reports

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NSIDE URBAN

DE LA REMIX

De La Soul was spotted at Calliope Studios in New York remodeling their forthcoming singles “Buddy” and “Ghetto Thang.” Shown (l-r) are Trugoy The Dove, Pasemaster Mase, Posdnuos, Prince Paul of Stetsasonic, and engineer Shane Faber.

EARTHQUAKE CENTRAL!

We’re okay, our phones work again, our computer’s glad to be back, our building’s been certified safe and no, we’re not moving The Gavin Report out of San Francisco! Other buildings around us didn’t fare as well. Rumor has it that the building next door was condemned and will be one of the ones on the demolition list. Trucks have been emptying it all week, and as we watch from our windows, it looks as though

the police and fire departments have doubled in personnel. We were all so concerned about the hurricane that hit some of our correspondents’ stations just a few weeks ago, not knowing what was in store for us. Everyone here at the Gavin offices are fine and so are our families and our homes, and we thank all of you for your calls and faxes. Please read through other sections of this week’s Gavin Special Earthquake edition for more about the quake.

Charts are a little faster than usual this week because of the interruption in last week’s service. This is the first time in Gavin’s 32 year history that we have gone a week without an issue, so the column “LW” should have a seismic graph instead of numbers! When you see a record debuting on the chart, chances are very good they would have been in Up & Coming last week. Examples of this are BABYFACE and GAP BAND. The eleven debuts on the chart are more than normal, but it takes into consideration two weeks of what would have debuted both weeks. RTW ABSTRACT picks up ten adds from WKIE-Richmond, WUFO-Buffalo, WBLX-Mobile, WPZZ-Indianapolis, KDKO-Denver, and KKDA-Dallas. Also on at WDKX, WOWI, WXYV, WJMH, WMGL, WPEG, WQIC, WRDW, WTMP, WXOK, WJLB, KMET, KSTN and KYNO. Ciao for now, Betty.
HOW DO YOU DEFINE A HIT?

Soupped\textbackslash s\textbackslash up\textbackslash d\textbackslash adj\textbackslash (1989) 1 having an excessively high opinion of oneself: \textit{conceited} 2 limited in outlook or concern: \textit{egocentric} 3 concerned solely with one's own desires: \textit{self-centered} 4 exaggerating one's own worth: \textit{arrogant} 5 the new single and video by Troop, "I'M NOT SOUPPED" (7-88818/0-86292/PRCD 2921)

HOWEVER YOU DEFINE "SOUPPED," THIS HIT IS IN THE CAN!

"I'M NOT SOUPPED"

from the album \textbf{ATTITUDE}

(82035)

Produced by Zack Harmon and Chris Troy for Another Production Company Management: David T. Cook and Steve Cohen for Platinum Gold Productions

On Atlantic Records, Cassettes and Compact Discs

© 1989 Atlantic Recording Corp. © A Warner Communications Co.
H T FACTOR

**NEW RELEASES** by Brian Samson and John Martinucci

**TAMMI LYNN HOLT - Fool For You**
(Solar International Records)
The soon-to-be-released single from this 19-year-old veteran gospel performer. It's the title track from her debut on the newly-created Solar International Record label. This jammin' single is currently being distributed as an album package. For your copy, contact Ozel Littleton at Littleton/Walton and Associates (213) 539-3101. This album has a lot to offer, and if you've been missing some true R&B, here it is.

**DENIECE WILLIAMS - Every Moment**
(MCA)
Traditional Niecy, with production contributions from Jeff Lorber. Ms. Williams picks up strong support on her MCA debut single from her forthcoming album "Special Love." Niecy's clear cut distinctive vocal efforts have convinced more than a few programmers this week: WRDW, KRIZ, KBMS, KDKO, WVOI, KKDA, KFXZ, WWKX, WTMP, WTLT, WYNN, KBMS, KWTD, and WGSW.

**MICHAEL JEFFRIES with KARYN WHITE - Not Through Being With You**
(Warner Bros.)
A slammin' collaboration on this new release from Michael Jeffries, who previously performed on Jeff Lorber's "Facts Of Love." Karyn White assists on vocals, and production duo Jimmy Jam and Terry Lewis add the Flytime touch. Early response at KNON and WGOK.

**REDHEAD KINGPIN AND THE E.B.I. - Pump It Hottie**
(Virgin)
Redhead and the rest of the posse know how to create a party record—a smokin' party record. The Riley brothers take turns with duties, Teddy arranging and Markell producing. Watch the phones—it's hottie!

**RAPS TO CHECK OUT:**
The Prophet L-CEE - The Prophecy (Profile)
DIVINE STYLER featuring THE SCHEME - Ain't Sayin' Nothin' (Rhyme Syndicate/Epic)
NU-SOUNDS - Body Slam (UNI/MCA)
Cheryl Lynn answers the phone herself. Now, this may not seem all that remarkable, but often interviews are postponed or delayed, and when they finally take place, publicists set up a conference call and you may or may not even know where the artist is talking to you from.

Our talk was set for Thursday at 12 noon. Bianca Baker of Cheryl's record company, Virgin, gave me a number to call, and when I placed it at 11:57, the phone rang a few times before a lady with an easy, homey voice picked it up. When I asked to speak to Cheryl Lynn she said, "This is Cheryl" in a way that made me relax and know that this was going to be a very good conversation.

Before talking about her new album, Whatever It Takes, and its current Urban hit "Every Time I Try to Say Goodbye" Cheryl wanted to talk about her new look—a weight loss of 50 pounds ("I'm working on trying to lose another 50," she says), and her three year layoff from recording.

"I was in transition," Cheryl said about her time away. "(I was) making some decisions about my life. I changed record companies to Virgin Records...got new management. Basically I looked at myself." That look, she said, was a major reason for her weight loss.

"I made goals for myself and tried to reach all of those goals."

When the voice of Cheryl Lynn came pumping out of radios in 1978 with the hit "Got To Be Real," a lot was made of her success coming from an appearance on the then-popular TV program, "The Gong Show." What was not known was up until then, Cheryl was a shy and retiring USC student majoring in speech pathology. "It was a friend of mine who set up everything for me," she said, laughing. "He said if I didn't go on our relationship was over. I went to please him, but I'm really happy that I went, and I'm happy that he believed in me."

After her celebrated singing of a rendition of Billy Preston's "You Are So Beautiful," Cheryl got a record offer from every major record company in the States. She finally signed with Columbia, not even knowing what direction she would be going in. With the help of Toto's David Paich, she set off down the path of instant success—the kind you read about. Cheryl grabbed the chance handed her, co-wrote the #1 hit "Got To Be Real," and spent the next few years enjoying hit status and studying the actual craft of record making.

"I guess I had great teachers," she says of the years she spent learning to write songs and produce, all the while staying on the charts. "I had Ray Parker, Jr., Luther Vandross, Jimmy Jam and Terry Lewis."

Even though she was absorbing all she could about recording, Cheryl felt that she wasn't really controlling the making of her albums. As she came closer to signing to Virgin and ending her layoff she "knew that I had to come back and grab the reins...for it to be exactly what I wanted it to be."

In 1988 Cheryl began laying the groundwork for Whatever It Takes. "I reached out to people," she said. "People like Lou Sims, Jesse Johnson and this new group I heard on the radio. The new group was Z'Looke, and Cheryl heard their music on the radio while driving. "I contacted their management and said 'could you set up a meeting between the guys in the group? I would like to work with them because I like what they're all about.'"

The result of the collaboration is a song included on Cheryl's current album called "The Bottom Line."

To go along with "Every Time I Try To Say Goodbye," Cheryl filmed a video choreographed by Shalamar's Jeffrey Daniels, who has worked with Michael Jackson. She just finished a five city promotional tour, performing with her band for radio and record industry executives. "It was great," she said happily. "We (she and her band) did some new cuts and 'Got To Be Real.'"

It's good to have Cheryl Lynn back on the charts. Here's a woman who lived out many people's fantasies—being discovered and taking a non-stop trip to the top of the charts. And what about that shy college girl who had to be coerced into going on television? One who now says she likes being on stage more than recording because she likes the immediate response from the audience? "I have to say I do get nervous before each performance," she explains. "I have butterflies galore. I don't like talking to anyone before going on, but once the music starts and once I sing the first note, that's it. I love the audience and I love my music. That's when I'm able to do my best."

October 27, 1989/the GAVIN REPORT
MOST ADDED

PHIL COLLINS (69)
(Atlantic)

DIONNE WARWICK & JEFFREY OSBORNE (37)
(Arista)

MICHAEL BOLTON (36)
(Columbia)

MELISSA MANCHESTER (32)
(Polydor/PolyGram)

WATERFRONT (32)
(Polydor/PolyGram)

TOP TIP

PHIL COLLINS
Another Day In Paradise
(Atlantic)

Finding a home at all of pop radio.

RECORD TO WATCH

PAUL CARRACK
I Live By The Groove
(Chrysalis)

Hit Factor 26% - Groove Factor 100%.

Editor: Ron Fell
Assoc. Editor: Diane Rufer

CHARTBOUND

**ARTIST TITLE LABEL**

*Debuts in Chartbound Reports Adds Heavy Medium light Hit Factor Weeks

*PHIL COLLINS - Another Day In Paradise (Atlantic) 69 69 — — — — 14% 1
*DIONNE WARWICK & JEFFREY OSBORNE - Take Good Care ...(Arista) 67 37 — 10 20 14% 1
VONDA SHEPARD - Don't Cry Ilene (Reprise) 64 12 1 17 34 28% 3
*MELISSA MANCHESTER - Walk On By (Polydor/PolyGram) 58 32 — 7 19 12% 1
NEW KIDS ON THE BLOCK - Didn't I (Blow Your Mind...) (Columbia) 57 11 6 17 23 40% 3
NATALIE COLE - As A Matter Of Fact (EMI) 57 7 1 29 18 54% 4

the GAVIN REPORT/October 27, 1989
Written by Diane Warren
Produced and arranged by Robbie Buchanan
fo: Robbie Buchanan Inc.
Executive Producer: Sadao Watanabe
Management: M&M Studio Co. Ltd.

Elektra
On Elektra Cassettes, Compact Discs and Records
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NSIDE A/C by Ron Fell & Diane Rufer

The good news is that all of the employees and families of the Gavin Report are fine and well. Still a little shaky, but that’s understandable. The bad news is for the first time in thirty-two years we were unable to publish. We apologize for the inconvenience of no last week numbers, but Mother Nature took control.

In just six short weeks RONSTADT and NEVILLE’S “Don’t Know Much” reaches the top of the chart. It’s only the fifth record this year to do it in six weeks.

RICHARD MARX went to number one in six weeks with his previous single, “Right Here Waiting,” and “Angelia,” his newest, is looking almost as strong. While we were away its HIT FACTOR climbed 34% and its ranking leaped 22 to 8.

DON HENLEY’S “Last Worthless Evening” also increased 34% in HIT FACTOR while climbing 28 to 16 on the chart. Among the HEAVY rotation reports already are KYJ/C, WSKY, KSGT, WGAD, KTID and WBTH.

BILLY JOEL’S almanac, “We Didn’t Start The Fire,” is this issue’s HOTTEST record, scoring a 19 point chart jump despite having been recorded by Hugo and the Quake. New this week at KXLK, KFYR, WHIN, KKKM and WJBR/FM.

WATERFRONT’s third single, “Move On” is puttin’ on a smooth move, debuting at number 27 on the A/C chart with 32 ADDs including WTNY, WFAS/FM, KWLO, WRFC, KCMI/FM, KAAK, KBOZ, WMTR, WRL and KRKO.

GRAYSON HUGH’S “Bring It All Back” wins our two-week PLUS FACTOR derby with a 43% increase in HIT FACTOR. Twenty-one ADDs this week including KRNO/FM, WKMl, WLIP, KFBM, WMXB and WVVU.

From the information we were able to retrieve from last week’s research, MICHAEL BOLTON’s new single, “How Am I Supposed To Live Without You” was A/C’s MOST ADDED record with 39 ADDs. This week it debuts at 28 with a 41% increase in HIT FACTOR from two weeks ago.

Our last RECORD TO WATCH was PETER FRAMPTON’S “Holding On To You” which debuts at #32 on our chart this week. Key ADDs from CKFM, WKTJ, WMOH, KAAK, KC4E, KO93, KSDR, KMTJ, KXLK and KRKO. HEAVY rotation for KSSY already, with others not holding back.

RECORD TO WATCH this week is PAUL CARRACK’S “I Live By The Groove,” while some of us live by the fault line (pun intended). Debuting at the top of UP & COMING, we feel A/C will grab hold of this one and it should be grooving up the chart. An easy adult play.

SURFACE
You Are My Everything (Columbia)
Already #1 on the Urban Chart, this well-written lyric and easy melody can add soul to an otherwise flat playlist.

LABI SIFFRE
I Will Always Love You (China/Polydor)
Sometimes the simplest things can go a long way. The third release from his “So Strong” album Labi composed this heart-to-heart composition that will effect all hopeful romantics.

The Gavin Report/October 27, 1989
VONDA SHEPARD

"DON'T CRY ILENE"

GAVIN A/C CHARTBOUND 64/12

KYJC  KFQD  KSAL
WDAY  WEBC  WKMI
WOKZ  KSGT  KKMK
WAFL  WBLG  WCVQ
KRKO  KCMJ/FM  KDES
CLEAR107  KFIG  KTID
KLSS  WSKY  WGAD
J107  WBTH  KLWN

AND MANY MORE!!

Produced by Robert Kraft and Vonda Shepard.
From The Album VONDA SHEPARD
MANAGEMENT: PATRICK RAINS & ASSOCIATES,
LOS ANGELES

reprise
### HIT FACTOR

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

#### PLUS FACTOR

Records which received the greatest increase in Hit Factor

<table>
<thead>
<tr>
<th>Record</th>
<th>LW</th>
<th>TW</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>GRAYSON HUGH - Bring It All Back</td>
<td>17</td>
<td>60</td>
<td>43%</td>
</tr>
<tr>
<td>MICHAEL BOLTON - How Am I Supposed To Live Without You</td>
<td>2</td>
<td>43</td>
<td>41%</td>
</tr>
<tr>
<td>RICHARD MARX - Angelia</td>
<td>52</td>
<td>86</td>
<td>34%</td>
</tr>
<tr>
<td>DON HENLEY - The Last Worthless Evening</td>
<td>41</td>
<td>75</td>
<td>34%</td>
</tr>
<tr>
<td>NATALIE COLE - As A Matter Of Fact</td>
<td>21</td>
<td>54</td>
<td>33%</td>
</tr>
<tr>
<td>DONNA SUMMER - Breakaway</td>
<td>17</td>
<td>47</td>
<td>30%</td>
</tr>
<tr>
<td>PETER FRAMPTON - Holding On To</td>
<td>27</td>
<td>54</td>
<td>27%</td>
</tr>
<tr>
<td>THE JETS - The Same Love</td>
<td>22</td>
<td>47</td>
<td>25%</td>
</tr>
<tr>
<td>PRINCE with SHEENA EASTON - The</td>
<td>24</td>
<td>49</td>
<td>25%</td>
</tr>
<tr>
<td>BILLY JOEL - We Didn't Start The</td>
<td>38</td>
<td>62</td>
<td>24%</td>
</tr>
<tr>
<td>NEW KIDS ON THE BLOCK - Didn't I</td>
<td>16</td>
<td>40</td>
<td>24%</td>
</tr>
<tr>
<td>KOOL &amp; THE GANG - Never Give Up</td>
<td>31</td>
<td>51</td>
<td>20%</td>
</tr>
</tbody>
</table>

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

i.e: 100 stations playing the record - 60 stations have it in their Top 20 - Hit Factor = 60%

### Total Reports This Week

**216**  Last Week **221**

---

*GAVIN REPORT/October 27, 1989*
YES! I WANT TO BE A GAVIN SUBSCRIBER.

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TOP 40 CORRESPONDENTS

ROBERT W. ADAMS, JR. (BETHESDA, MD) 301-902-7671


doesn't have a phone listed or phone number provided.
### Northwest

**The Dalles**

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Contact Information</th>
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<tbody>
<tr>
<td>Whitesnake, P. Collins</td>
<td>503-228-2011</td>
</tr>
<tr>
<td>Madonna</td>
<td>503-222-1950</td>
</tr>
<tr>
<td>Lou Gramm</td>
<td>503-237-6511</td>
</tr>
<tr>
<td>R. Stones</td>
<td>503-377-3400</td>
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**Medford, OR**

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<tr>
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<tbody>
<tr>
<td>Collins, J.Watley</td>
<td>503-738-2443</td>
</tr>
<tr>
<td>Collins, Whitesnake, D.F.Pearls</td>
<td>503-376-3415</td>
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**Urban Contemporary**

**Northeast**

**Boston, MA**


### Far West

**Ely, NV**

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<th>Contact Information</th>
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<td>N达尔文・Pearson-KELY</td>
<td>702-239-3963</td>
</tr>
<tr>
<td>Collins, Madonna, Lou Gramm, Lou Gramm, Whitesnake</td>
<td>702-239-3963</td>
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**Reno, NV**

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<tr>
<td>Collins, Madonna, Lou Gramm, Lou Gramm, Whitesnake</td>
<td>702-239-3963</td>
</tr>
</tbody>
</table>

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**Urban Contemporary**

---
South

CAMBRIDGE, MA(JOEL SCOTT-WKRC) 704-228-4800 J.Walley, M.Bollton, P.Collins, Dionne/J.O, Sumner, A/B/W/Howe, P.Collins, M.Bollton, Big Noise, Beach Boys.


NEW BEDFORD, MA(ANDREW PEABODY-WBNE) 508-836-7280 Dionne/J.0, Manilow, P. Collins, Lou Gramm.

PITTSFIELD, MA (HUGH ALEXANDER-K2X) 413-662-1440 Frozen, M.Bollton, P. Austin, R.Crawford, No Report, Frozen.

HAVER HILL, MA(ROBERT BRADDON-KHIS) 978-582-3290 Frozen, M.Bollton, Nylons.

NORTH Adams, MA(ANDREW DEVALO-KWRT) 413-662-1440 Frozen, M.Bollton, P. Austin, R.Crawford, No Report, Frozen.

SPIRIT LAKE, IA(KYRE SMITH-KSJ) 724-249-9080 Frozen, M.Bollton, P. Austin, R.Crawford, No Report, Frozen.


SOUTHBAY STATE UNIVERSITY, LONG BEACH, CA (BOB TAYLOR- KBLA) 562-432-3800 M.Bollton, P. Austin, R.Crawford, No Report, Frozen.

CENTRAL


ELYRIA, OH(WHITMOORES@EDWARDS-WED) 216-322-3761 No Report, Frozen.


**Northeast**

- **BOSTON, MA**

**JEREMY KURTZ: 617-219-5542**


- **MILLFORD, CT**

**PETER BENT: 860-347-3485**


- **GREENSBORO, NC**

**IVONNE ANDERSON-WWA: 919-334-7358**


- **RALEIGH, NC**

**PAUL STRIBLING-WFAE 704-549-9323**

**- CHARLOTTE, NC**

**- ASHEVILLE, NC**

**- FAYETTEVILLE, NC**

**- ROCHESTER, NY**

**ALF WALKER: 716-836-9270**

ANN ARBOR, MI


DETROIT, MI

LINDA TURNER-WENX 313-837-2293


JEFF CHARNEY-KPRT 816-471-1481

D. Benoit, R. Webber, R. M. Margitza. MAX: L. Ritenour, Chappell.

MINNEAPOLIS, MN

ROBERT KELLEY 763-460-1114

A. Narell, T. Eyermann, M. Garson, P. O'Hearn, Y'jackets.

KEVIN SEIFERT-KISO 701-237-3333


JEFF CHARNEY-KPRT 816-471-1481

D. Benoit, R. Webber, R. M. Margitza. MAX: L. Ritenour, Chappell.

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KEVIN SEIFERT-KISO 701-237-3333


JEFF CHARNEY-KPRT 816-471-1481

D. Benoit, R. Webber, R. M. Margitza. MAX: L. Ritenour, Chappell.
JAZZ/ADULT CORRESPONDENTS

**South**

**+ NASHVILLE, TN**

GREG LEE-WLBT 615-988-2800


**+ SAN ANTONIO, TX**

BRAD STONE-KSJS 409-924-4547


ROD FLORES-KCSM 415-574-6427


**+ LAS VEGAS, NV**

BRAD HOCKMEYER-KTAD 505-758-1017


**+ SAN DIEGO, CA**

TONY SISTI-KSDS 619-234-1062


**+ MIAMI, FL**

BOB O'CONNOR-KJMB 613-560-9800


**+ MIAMI, FL**

STEVE KERNSTEIN-KFMB 415-788-2022


**+ LAS VEGAS, NV**

MARIA LOPEZ-KTDP 702-456-1511


**+ SAN FRANCISCO, CA**

BOB FARLAC-NCJ 415-769-4600


**+ SAN FRANCISCO, CA**

BRAD STONE-KSJS 409-924-4547


**+ SAN FRANCISCO, CA**

BRAD STONE-KSJS 409-924-4547


**+ SAN FRANCISCO, CA**

BILL BISHOFERGER-KJ 209-984-6569


**+ SAN DIEGO, CA**

CAROL CARR-KKQ 916-935-1005


**Far West**

**+ DENVER, CO**

CARLOS LANDU-KVNO 303-534-5848


**+ DENVER, CO**

RICHARD RAY-KXNO 303-443-5600

ALBUM/ALTERNATIVE CORRESPONDENTS

**JULIE SWANSON-KCOU 314-882-7824**


Max: B. Joel, Julie, Kevin, Mark B., Michael J., Michael S., Peter C., Paul S., Washburn.

**JULIE SWANSON-KCOU 314-882-7824**


Max: B. Joel, Julie, Kevin, Mark B., Michael J., Michael S., Peter C., Paul S., Washburn.

**GARY HATCHER-WONS 602-758-2121**


Max: R. Stones, Aerosmith, B. Joel, Julie, Kevin, Mark B., Michael J., Michael S., Peter C., Paul S., Washburn.

**TOM DUNDEE/SCHAUMBURG.**


Max: B. Joel, Julie, Kevin, Mark B., Michael J., Michael S., Peter C., Paul S., Washburn.

**ART ROSS-AMFM 213-324-6901**

Add: J. Farnsworth, David H., A. Weathersbee, D. Dorse, J. M. Smith, R. Stones.

Max: P. Collins, Lou Gramm, Stage Oils, Jethro T., Whitesnake, Neil Young.

**KIM BURTT-KYMK 316-231-7200**


**MICHAEL KEN-WKNR 314-482-7282**


Max: R. Stones, Aerosmith, B. Joel, Julie, Kevin, Mark B., Michael J., Michael S., Peter C., Paul S., Washburn.

**SMITH/BARTON/KXOU 417-931-9700**


Max: R. Stones, Aerosmith, B. Joel, Julie, Kevin, Mark B., Michael J., Michael S., Peter C., Paul S., Washburn.
REPEAT HITS

There are many stories of psychological stunts and on-air strategies programmers have used over the years to demoralize their competition. As a programmer, I have always felt that the most potent weapon a station can use against its competitors is music itself. Correctly selected and showcased, new music is always a plus, despite the trend toward playing older music in recent years. Building a music mix that distinguishes you from your competition in positive ways will work in any music format.

And then there are the programming techniques which audiences like but the competition is confused by! This includes currently fashionable approaches such as considerable use of production, jingles, reverb, etc. The listener doesn't know what's fashionable within the industry, and the competition usually cannot figure out how to deal with a rival station that seems to be succeeding by doing unfashionable things, and often reacts by dismantling its own successful formula. These offbeat strategies include music tactics, too.

Lately, we've been seeing top programmers taking advantage of that principle. They startle their competitors by pulling out old songs that have drawn great audience response in markets where they've competed previously, but which may or may not have gained the status of "recognized hits" at that time. These stations then play them in current rotation as if they were new. Not only do their competitors not have any idea where these records are coming from, but these programmers show their rivals that they have built a sufficient audience base to influence record sales and requests in the market, which conveys a message about their success.

This has happened from time to time in the past, but in these days the records in question had almost always been hits before. For example, KCBQ in San Diego, in its glory days as a Top 40 giant, restarted both WIPE OUT by the Surfaris for a third time in 1970, and MONSTER MASH by Bobby "Boris" Pickett for a second time in the summer of 1973 (and it went on to become the only record ever to be certified a million-seller two separate times).

The new revival of the practice has been distinguished mainly by the fact that more often than not the records being rescued didn't make it the first time around, such as WHEN I'M WITH YOU by Sheriff and WHERE ARE YOU NOW by Jimmy Harnen and Synch. Although, on the other hand, INTO THE NIGHT by Benny Mardones, another such record, was a hit nine years ago.

Usually it's Top 40 radio pulling this stunt, although it's not unknown in other formats; MOR station WSB in Atlanta is credited with finding Roger Whittaker's THE LAST FAREWELL on an old RCA album and exposing it, and the song eventually went on to become a major national hit—not only in A/C, but in Top 40 as well. Charlene's I'VE NEVER BEEN TO ME (flopped in 1977 but became a Top 5 hit in 1982); there have been quite a few examples over the years.

Gavin Report Publisher Ron Fell tells me he objects to this tactic by programmers, calling it a "vanity play", not only because it can disrupt a record company's release schedule and promotional plans (and thus distract them from planned promotion for a worthy new record), but, more importantly, because it may hurt the chances of a new artist from emerging ("there's only so much room on a playlist"), and the older artist may have even left the business when the record is revived. (Bobby "Boris" Pickett was driving a taxi cab in Pittsburgh when MONSTER MASH broke the second time, although he did return to the music business when the opportunity presented itself.)

I am sympathetic to the disruption of record company plans, but I personally would hate to see a record business so planned and stable that no surprises could occur, because as a programmer I know the audience-building value of "musical surprise"! That's part of what has always made Top 40, and other pop formats, work. And I'm not sure it's fair that a new artist gets a break at the expense of a former artist's last chance—particularly in a climate in which that new artist may himself or herself benefit from the same opportunity down the line sometime. (And with 10,000 radio stations in the United States, most programmed individually by a local PD, it's arguable that the new record will get its chance for exposure on enough stations to show its potential, anyway.) As for the vanity angle—I'll agree if the revived record flops, but if the audience really likes it, isn't that just good programming?

In England, the periodic revival of past hits is a part of the business, and has been for decades. Wink Martindale's DECK OF CARDS has been a Top 40 hit in Britain four or five times now since it was first released in 1959! I can't help feeling using music as a weapon against your competition is a lot healthier than trying to torpedo their contests or psych out their airstaff with dirty tricks of one sort or another.

There are certainly two points of view about this tactic of "repeat hits", though, and I invite the thoughts of both the radio and the record industry about this, to be used in a future column. Write me care of the Gavin Report!
INSIDE COUNTRY

Because of last week's earthquake, we weren't able to publish a chart. You'll notice a few big changes, but for the most part the chart remains stable because 47 stations chose to freeze their reports this week. We want to thank all of you for your patience during this crisis, and most of all for your thoughts and messages of support. Radio was the first to respond after the earthquake, and as they had during last month's hurricane in South Carolina. Even by the time TV crews were back on the air, radio was the most consistent source of information and comfort. Country station KSAN invited listeners to call in with their stories, and alternated calls with quake coverage, giving a feeling of community that only radio was able to achieve.

Around the country, stations lent a hand. KNIX in Phoenix got together with the city's three rock stations—KZZP, KUPD and Y95—to put on a benefit for the earthquake victims. They sponsored two nights at local club Mr. Lucky's, with Country music happening upstairs and rock & roll downstairs. Each patron donated $10 to the cause...Closer to home, KTRB-Modesto's Steve Amari went on the air the day after the quake and told listeners he would stay on the air until the station raised $5000. That goal was easily reached as listeners pledged what they could, and the station has raised $13,000 for the Red Cross, as well as sending 4 vanloads full of food and supplies to those in need...You never thought you'd read about the Grateful Dead in the Country section, but we had to tell this story. Jerry Garcia and the boys have started playing Rodney Crowell's "California Earthquake" in their set (which Jerry apparently first heard on a Seldom Scene CD) and according to hillbilly Dead expert Rob Bleeststein, the band plans to release a live version of the song to benefit the relief effort.

STATION HAPPENINGS...Trish Hennessey has left WAWV and is looking for her next big break. Give her a call at (407) 340-2595. WAWV has gone satellite and will no longer be reporting...Fritz Kuhlman is the new Music Director at WKQZ-Saginaw. Jim Kramer remains as Operations Manager...Gary Ray is the new MD at US96/EM/Appleton...Roy Dobias is now doing music at KKAA-Aberdeen...Steve Martin is back as MD/ PD at WVMY-Biloxi...Dave Davis is assuming the Music Director position at WTRS...

CONGRATULATIONS to Doug Phelps and his wife Terri on the birth of their daughter Carrie Lynne, born October 19...Best wishes also to KOYN's K.C. Austin and Kristi Hirn who will wed on November 2 in Dallas.

DROPPED: #25-Restless Heart, #29-Conway Twitty, #30-Bellamy Bros (Sorry), #34-Marty Stuart, #39-Daniele Alexander, Clinton Gregory, Jason D. Williams.
NEW RELEASES

DESERT ROSE BAND - Start All Over Again (MCA/Curb)
Chris Hillman, Herb Pedersen, John Jorgenson and the rest of Desert Rose consistently put out great songs, yet every one is a new gem. This record is so smooth and should sound wonderful on the radio.

J.D. Lang - Three Days (Warner Bros.)
K.D. Lang, resurects this Willi Nelson song that was a 1962 hit for Faron Young and breathes new life into it. Anyone who has seen her live show will tell you that k.d. is the real deal, and can belt it out with the best of them.

BAILLIE AND THE BOYS - I Can't Turn The Tide (RCA)
This song, a popular album cut, is perfectly suited to Kathie Baillie's delicate, haunting voice.

MARTY STUART - Don't Leave Her Lonely Too Long (MCA)
Stuart teamed up with Kostas (responsible for Patty Loveless' 'Timber' and "Lonely Side Of Love") for this cut. It's straight-ahead Country, yet hip as can be with out-of-this-world harmonies. It sounds like Stuart, a long un-recognized talent, is about to get a lot of attention.

DEANDDILLON - Back In The Swing Of Things (Capitol)
A cute little play on words that Dillon co-wrote with Vern Gosdin. An excellent vocalist, Dillon makes it sound easy.

JANN BROWNE - Tell Me Why (Curb)
Jann is the most exciting new talent to come out of California recently and she rocks this Gail Davies song. Programmers who were introduced to Browne with "You Ain't Down Home" will be quick to pick up on this single.

MARK O'CONNOR with JAMESTAYLOR

O'l Blue (Warner Bros.)
Take time to listen to this cut from instrumentalist Mark O'Connor's On The Mark album. The only one recorded "live," it has a bit of magic to it. Give your listeners a treat.

ROSANNE CASH - Black And White (Columbia)
This moody ballad is one of two new songs on Rosanne's "Hits" collection. Not your ordinary Country song, but then is Rosanne ever ordinary? Fans will love the way her voice is upfront in the production.
MOST ADDED
1. TIME OUT OF MIND - GROVER WASHINGTON, JR. (COLUMBIA)
2. LITTLE SECRETS - ANDY NARELL (WINDHAM HILL JAZZ)
3. TEN DEGREES NORTH - DAVE SAMUELS (MCA)
4. MOONSTONE - TONINHO HORTA (VERVE FORECAST/POLYGRAM)
5. MUSIC - MICHEL PETRUCCIANI (BLUE NOTE)
6. SOLO GUITAR - EARL KLUGH (WARNER BROS.)

TOP TIP
GROVER WASHINGTON, JR.
TIME OUT OF MIND
(COLUMBIA)

ANDY NARELL
LITTLE SECRETS
(WINDHAM HILL JAZZ)

Close race for Most Added. Will it be a week by week, blow by blow battle for number one?

RECORD TO WATCH
DAVE SAMUELS
TEN DEGREES NORTH
(MCA)

DAVE SAMUELS
TEN DEGREES NORTH
(MCA)

GROVER WASHINGTON, JR.
TIME OUT OF MIND
(COLUMBIA)

ANDY NARELL
LITTLE SECRETS
(WINDHAM HILL JAZZ)

Close race for Most Added. Will it be a week by week, blow by blow battle for number one?

CHARTBOUND
*Debuts in chartbound

RICK MARGITZA - Color (Blue Note)
JEAN LUC PONTY - Storytelling (Columbia)
STANLEY TURRENTINE - La Place (Blue Note)
JAMES MOODY - Sweet And Lovely (Novus/RCA)
DAVE GRUSIN - Migration (GRP)
PAT METHENY GROUP - Letter From Home (Geffen)
YELLOWJACKETS - The Spin (MCA)
GENE HARRIS QUARTET - Listen Here! (Concord Jazz)

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(COLUMBIA)

ANDY NARELL
LITTLE SECRETS
(WINDHAM HILL JAZZ)

Close race for Most Added. Will it be a week by week, blow by blow battle for number one?
Dave Samuels,
Spyro Gyra mallet master, creates exotic soundscapes
with friends including Steve Khan, Alex Acuna
and John Patitucci.

"Para Pastorius," "Real World," and Sting's "Walking On The Moon"
are among the musical treasures to be found in

Ten Degrees North!

Produced by Jay Beckenstein for massage Media Productions
Management: Phil Brennan formassage Media Productions
**MOST ADDED**

1. TIME OUT OF MIND - GROVER WASHINGTON, JR. (COLUMBIA)
2. CROSSROADS - TRACY CHAPMAN (ELEKTRA)
3. LITTLE SECRETS - ANDY NARELL (WINDHAM HILL JAZZ)
4. WAITING FOR SPRING - DAVID BENoit (GRP)
5. MOONSTONE - TONINHO HORTA (VERVE FORECAST/POLYGRAM)
6. TEN DEGREES NORTH - DAVE SAMUELS (MCA)

**TOP TIP**

GROVER WASHINGTON, JR. - Time Out Of Mind (COLUMBIA)

TRACY CHAPMAN - Crossroads (ELEKTRA)

One sings the truth, one plays the truth.

**RECORD TO WATCH**

Dave Samuels

TEN DEGREES NORTH (MCA)

Spyro vibist draws from West African music sources.

Co-Editors: Keith Zimmerman/Kent Zimmerman

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**CHARTBOUND**

- Brian Bromberg (INTIMA)
- DAVE SAMUELS (MCA)
- KEITH ROBINSON (ORPHEUS/EMI)
- AMINA CLAUDINE MEYERS (NOVUS/RCA)
- DON RANDI & QUEST (HEADFIRST/K-TEL)
- GARY KNOX (SERENITY)
- JOHN LEE HOOKER (CHAMELEON/CEMA)
- WAYNE GRATZ (NARADA/MCA)
- EARL KLUGH (WARNER BROS.)
- JAMES ASHER (MUSIC WEST)
- NESTOR TORRES (VERVE FORECAST/POLYGRAM)
- RAMSEY LEWIS (COLUMBIA)
- CARLOS ANGELES (OPTIMISM)
- MIKE STERN (ATLANTIC)

Dropped: #28 Images, #30 Sandy Owen, #38 Harry Connick, Jr., #45 Cusco, #47 Spyro Gyra, #48 Rob Mullins, Mark Winkler.
JAZZ NEW RELEASES

FRENCH GUITAR CONNECTION - JEAN PIERRE LLABADOR (BREAK THRU)
It's turning into quite a month for intriguing guitar releases: Jon Scofield, Mike Stern, Fareed Haque and now two of the three albums Llabador has recorded to date. FGC is a no-frills exhibition of impressionistic trad guitar paintings, performed in a rag-tag quartet formation. The arrangements set a bare stage for Llabador's guitarisms. As he twists and turns through each composition there's an obvious nod towards Wes Montgomery throughout all eighteen songs. The best includes "Passing By", "The Green Plant", "Morning Fog", a curious version of Wes' "Bluesette" and the set's best bet, "So What Impression Then?".

STRAIGHT NO CHASER - THELONIUS MONK (COLUMBIA)
Nothing happens overnight, no matter what people say—especially for milestone visionary Thelonius Monk. It took ten years of recording before his peers would acknowledge his presence, and in the nick of time, insured him a crucial role as a first family recording before his peers would acknowledge his presence, and in the nick of time, insured him a crucial role as a first family member of the mid forties/late fifties bop revolution. And so it also goes that seven years after his death, filmmakers would unearth fourteen hours of valuable documentary footage originally shot for an ambitious German television project. Enter Jazz scholar/producer Orrin Keepnews, director Charlotte Zwerin and exec producer Clint Eastwood (certainly, by now, the undisputed Eastwood (certainly, by now, the undisputed Dirty Harry of Jazz film proponents) to assemble, edit, reprocess and transfer notable sounds, words and images into what promises to be a scintillating major studio release of what is generally expected form most three pieces. From the opening swing, the bands drifts straight into the title track as Genghis conquers of Monk to shades of Bud and Cecil. Still, Triangular is more proof that today's Jazz drummers don't have to be content to call all the plays from the safety of the pocket. And with Geri Allen on the front line with her brightness and exuberant flash the creative years ahead are safe. Every track kills!

WARM EVENINGS - WARREN VACHE AND LE BEAUX ARTS STRING QUARTET (CONCORD JAZZ)
Many movies try, but few really capture that infinitesimal space that personifies the vast importance of music in our lives. One that's successful is a low budget gem called The Gig that shows up every so often on Cable's Bravo channel. The Gig stars Wayne Rogers (MASH) and Cleavon Little (Blazing Saddles) and is about the exploits of some older executives who finally get a chance to play Dixieland for a week-long paid gig at a Catskills resort. Catch this film if you can because it also features the fine cornetist Warren Vache, who has just released this set called Warm Evenings. Recorded predominately with a string quartet in the Bird Verve style, Vache's impeccable, classic sound is as reposeful as your favorite day's-end easy chair. The standout track is a version of "That Old Feeling" where Vache sings out the improvised notes off the melody in almost slow motion. Also punch up track 7,12 and 13 and keep an eye out for The Gig on cable TV.

RIQUE PANTOJA & CHET BAKER (SOUND WAVE/TROPICAL STORM)
Even after Bruce Miller's brilliant docu-cult flick Let's Get Lost emblazoned its way across the screens of this country's art movie houses, legions of hip folks still can't get enough of Chesney "Chet" Baker. While, in ability, Chet was hardly the white Clifford Brown of his era, in the fifties he galvanized Jazz for many people with a striking image of cool and chic that even rivaled Miles for a time. While his double fastlane behavior means certain death nowadays, Chet was a final icon of his own tune and metre. And the singing—man, either you despise it or it engrosses you. Enja's My Favorite Songs has the distinction of being "the last recording" Chet did in Hanover before he sped of towards Amsterdam to meet his death, spiraling onto the street from an "open" window several stories up. This live big band plus orchestra date is surprisingly valid as Chet's swansong. Because Baker only showed up to one quick rehearsal there's an ironic tension between the well prepared big bands and Chet's slipshod casualness. He sings and plays with the careless abandon of a closing time drunk. Yet, mysteriously, it works. On the reissue circuit, lo and behold Capitol has assembled all of Chet's World Pacific vocal pieces into a fine reissue. Here Chet, as a crooning manchild, shows his youthful vulnerability. And all

DON'T LOOK BACK...

Don Randi's incomparable keyboard talents shine through on his first Headfirst release, "DON'T LOOK BACK."

TRIANGULAR - RALPH PETERSONQTRIO (BLUE NOTE)
On Triangular, the Ralph Peterson Quintet shrinks to a trio. Pianist Geri Allen sticks around and bandleader drummer Ralph enlist bassist Essiet Okon Essiet to keep the excitement level as high as his previous opus, V. The set opens with a Monk swing piece call "Bembsha Swing." Peterson's New Orleans funeral march complements Allen as she re-captures Monk's zany, herky-jerky style. Yet, Triangular is prime ninety-nineties stuff as Ralph's bold and dominating percussion tests what is generally expected form most three pieces. From the opening swing, the bands drifts straight into the title track as Geri vacillates from Monk to shades of Bud and Cecil. Still, Triangular is more proof that today's Jazz drummers don't have to be content to call all the plays from the safety of the pocket. And with Geri Allen on the front line with her brightness and exuberant flash the creative years ahead are safe. Every track kills!

THE BEST OF CHET BAKER SINGS (CAPITOL/PACIFIC JAZZ)

Featuring: "HOLD ME NOW" "THE ALIEN" "DON'T LOOK BACK"

RECENT GAVIN TOP TIP
MOST ADDED
JAZZ NEW RELEASES

twenty tracks ring true, but check out "I Remember You," "Just Friends" and the original "Let's Get Lost." Finally, Tropical Storm releases Rique Pantoja & Chet Baker and place CB in an almost eerie setting of playing today's brand of slick commercial Jazz as compared to his own signature style. Recorded sporadically in '84, '85 and '87, the vocal track bombs but the other tunes have commercial potential for those looking for an excuse to sneak Chet in between Spyro and Patitucci.

TEN DEGREES NORTH - DAVE SAMUELS (MCA)
Ten degrees north of the equator lie the areas of northern South America, the lower Caribbean, a dab of Central America and regions of Africa. These, according to Dave Samuels, are the geographical/cultural inspirations for his latest solo release. Ten Degrees North is a can't miss for both Jazz and Adult Alternative and its vacation flavor makes you wish you had this disc during the Summer book. Club Med and tropical tour packages would have flourished. Samuels's virtuosity is recreational and super upbeat, plus the horn section (which includes tenor saxman Scott Kreitzer) adds a Third World tang to the solos. You gotta love "Para Pastorious," "White Nile," "Rendezvous" and the title cut. If covers are your game, how about a suntanned version of the Police's "Walking On The Moon?" Ten Degrees North is destined to vault both the Jazz/AA charts soon enough. Pass the cocoa butter.

EMOTIONAL VELOCITY - CRAIG PEYTON AND BEN VERDERY (SONIA GAIA)
Moving on from Ten Degrees North, many will recall when a group called Latitude released a set titled Forty Degrees North last year. Now Latitude has been unmasked as synthesist Craig Peyton and guitarist Ben Verdery and their newest, Emotional Velocity, is a high grade Adult Alternative soundscape that is neither carrot cake or overly celestial. Small wonder. Keyboardist Peyton has worked with Steps Ahead and James Brown while Verdery teaches at Yale. "Lonesome Dove" is an intriguing mix of techno and earthy sonic forms with nice melody and riff activity. "Baby" is AA groove music-something we all could use. For a touch of astral punch, try "Hearts Connecting To Hearts."

HAPPY ANNIVERSARY, CHARLIE BROWN - VARIOUS ARTISTS (GRP)
Okay, so we're not big fans of the Peanuts empire. But we are cognizant that generations of Americans can relate to Charlie Brown as the lovable mental case of the last four decades. When the Peanuts cast made its jump from the storyboard to the television screen, Jazz became its signature soundtrack as millions watched each special regardless as to whether or not it was a rerun. On Happy Anniversary, Charlie Brown, David Benoit does the honor of covering the famous original Vince Guaraldi theme, and Kenny G and Lee Ritenour pitch in with some breezy contributions. Charlie Brown may be a worrisome, self conscious piece of work, but at least he'll be able to kick back and relax with this easygoing tribute.

Please welcome these new Gavin reporters!
THE WAVE NETWORK and our friend Steve Huntington who joins as operations manager. Contact him at 1160B Francis Road, Mokena, IL 60448. Phone 312-479-1717. The network is eleven stations strong.
Steve Williams returns as music director at WAMX/FM. Contact him at 24 Frank Lloyd Wright Drive, PO Box 300, Ann Arbor, MI 48107. Phone 313-930-5000. Reporting Adult Alternative.
WAJC in Indianapolis will report Adult Alternative. PD is Mark Dunham and MD is Richard Miles. Contact Richard at 4600 Sunset Avenue, Indianapolis, IN 46208. Phone 317-926-9252. Call and say hello!

Contact: Michelle Taylor
(212) 333-8347
1988 POLYGRAM RECORDS. NC FOR ECAST

TOMORROW'S CONTEMPORARY MUSIC... TODAY!
JAZZ PHOTOFILE

ON FIRE IN ORANGE COUNTY. Piano great Michel Camilo (r) visits KSBR's Terry Wedel (center) on a recent promo swing supporting Camilo's latest gem, On Fire. On the left is Cliff Gorov from All That Jazz.

SMILE, MILES. That's Warner Jazz's East Coast promotional/marketing ace Joe Grant (right) with Miles Davis and Tower New York's Cliff Preiss (left) after a recent Miles gig.

Luckyly Music West charttopper Jim Chappell (right) chose to visit before the now historical Quake of '89. On behalf of Brother Kent, thank you, thank you, thank you for all your concerned calls. Yer pal, KEITH Z.

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

SCATTIN' WITH FLORES. Legendary Jazz vocalist Jon Hendricks stopped by to hang with KCSM staffers. Left to right: Dick Conte, Hendricks and Rod Flores.

"and it rained all through the night"

A PROGRAMMER’S RAY OF SUNSHINE

Bill Wolfer displays eclectic styles that range from hard-core funk to delicate, haunting melodies. He plays every instrument, creating the sounds of entire orchestras.

BILL WOLFER and it rained all through the night.

RADIO CUTS:

Someday...
Goin' Home
Can't Get Out Of This Mood
That's The Way I Feel

NOW ON OVER 132 STATIONS

being played all through the day and night

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NEW RELEASES

on him, Phil Collins takes the coveted first single slot as an opportunity to comment on something poignant. Considering Phil Collins' expertise as a balladeer, "Another Day In Paradise" isn't so much risk as it is a welcome breeze of sensitivity. If ecology and homelessness is becoming a subject very much in the hearts and minds of the American public, it's certainly a pleasure to hear artists the stature of Collins in touch with the times. It could have been "Su-su-su-sudio" all over again, but it isn't.

"FOOL FOR YOUR LOVING" - WHITESNAKE

Bound to be one of the major blockbusters of the Christmas season, Whitesnake prepares the release that will put them alongside the other hard rockers now making big noise on the retail front. Get ready for the big Whitesnake transition, a move that's been years in the making.

"BIG MAN ON PAPER" - GRAHAM PARKER

A perplexing piece of paranoia. It seems that every time Graham Parker has a political/social nightmare, he grabs his pencil and makes us a part of it. Fear and loathing in Great Britain is digitally transmitted onto plastic discs to be broadcast around the world. This is rock 'n' roll aimed at the up and coming Euro-American nation. After hearing the medley snips on cut two, what's to come sounds like a potpourri of more poetic intensity. "Big Man On Paper" even slides in a mention of Whitesnake in the context of pop culture. Go figure.

HOT IN THE SHADE - KISS (MERCURY)

Trouble Walking - Ace Frehley (Megafroce/Atlantic)

Kiss goes back to their roots as testified on the opening bluesy slide guitar riff. What follows is one of Kiss' more intensified performance pieces. With the "newest" member of the band four years in the fold and after seven years of no make up, Kiss are even more solidified, taking the recording process deathly serious, going as far as including a reference to gang violence on the video as well as an AIDS education warning on the liner notes of Hot In the Shade. The highlight includes the rap n rolling, "Read My Body," just a part of this fifteen song collection. Ironically, former Kiss guitarist Ace Frehley includes his cover of Paul Stanley's Kiss single "Hide Your Heart" on his new album. And though Ace doesn't quite equal his former compatriots, he takes a valiant stab at The Move's "Do Ya." Ace is in good "voice" this time around, although I must admit to being partial to the original Simmons/Stanley set up.

STRANGE ANGELS - LAURIE ANDERSON

With a beautiful Robert Mapplethorpe portrait on the cover, Laurie Anderson breaks her long silence by concentrating on recording songs of vast audio proportions rather than trying to audibly adapt her fantastic sense of visual imagination to a limited two dimensional medium like music. What results is more Laurie Anderson the singer than Laurie Anderson the conceptualist. And I can live with that, since her cleverness as a lyricist rivals her inventiveness as a "performance artist." I'd rate "Hiawatha" as one of Laurie Anderson's most powerful works, ranking right up their with some of her most awe-inspiring visual works. As an audio offering, Strange Angels is a success since it seems to both acknowledge and exploit the limitations and the power of the sound portion of our program. So rather than adjust your set, let your ears do the watching and let your imagination take over. Alongside Kate Bush, this has been a phenomenal week for digital women.
NUCLEAR VALDEZ

"SUMMER"

From the Forthcoming LP "I am I."
Produced by Richard Gottehrer & Thom Panunzio.
LES NEGRESSES VERTES  
(WARNER BROS.)
I don’t know why I thought of the Gypsy Kings after listening to Les Negresses Vertes, but I did. While the Kings are classically trained technicians, Les Vertes are more of a street circus, a hodge podge of street ingredients that shouldn’t possibly work but does. The philosophy of LNV seems to be if it looks weird on paper, give it a try. And that includes mixing bizarre brass with acoustic folk jams. What’s most astounding is that usually nobody (and I mean NOBODY) makes worse rock’n roll than the French, especially the Parisians. But LNV, who play a mix of ragged acoustic gypsy music and French Violent Feminist-type rock’n roll, are so conceptually fresh, you might see them break big from a Alternative radio and press/retail/television/Saturday Night Live standpoint or else they’ll vanish without a trace. No middle ground. But one listen and you’ll agree—it’s quirky and left field enough to happen.

WILD - ERASURE (SIRE/REPRISE)
Over the years, only a small handful of dance/synth outfits made the transition from dance floor to brain cells. Erasure is part of that elite. With credentials and associations ranging from Depeche Mode, Yazoo, the Assembly and Feargal Sharkey, Erasure has built a wide following in the United States and Europe. Vince Clark still isn’t afraid to fortify the electronics with drum machines, sequencers and fat analog synths. Vocalist Andy Bell holds up his end with expressive singing over the scant but direct instrumentation. I particularly like the acoustic piano work. Trax: “Drama” and “Blue Savannah.”

BUILT TO LAST - GRATEFUL DEAD (ARISTA)
Don’t call these guys an institution. Institutions are for the insane and tend to connote stagnant bureaucracy. The Grateful Dead are now beyond such categories. Built To Last is not an automatic follow-up record that was easily ground out. Rather, a whole set of material was abandoned in favor of a fresh batch of melons. And while some of the songs have been tested onstage, some are just now making the transition from studio to stage. One thing is clear. The band feels good about the record—good enough to want to talk about it. We were particularly impressed by keyboardist Brent Mydland’s contributions. Our favorites, including “Blow Away,” “Standing On The Moon,” “Just A Little Light,” “Picasso Moon” and the title track, join the single in ushering in a new Dead decade. Congrats and Happy Halloween.

THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY - ICE-T  
(SIRE/WARNER BROS.)
Freedom Of Speech is like ten rounds with Tyson. The punches come fast and furious and you gotta listen because this time there’s no libretto. Ice-T has made the transition from rapper to poet with this upsetting piece of urban docudrama. Trax like “Lethal Weapon” and “You Played Yourself” are hard lessons. “This One’s For Me” is a strong condemnation of Urban Radio and contains words spoken in defense of Public Enemy’s Minister of Information, Professor Griff. This time around Ice uses even more funky and elaborate rockin’ loops and grooves to set up the powerful raps, some of which are liberally laced with obscenities. And like black poet Quincy Troupe, Ice-T wraps his words around vivid images of crime and punishment. Censorship foe Jello Biafra gets the first word while The Iceman ends it all with an all star “can you top this” competition of jive and high powered rap. Excellent stuff that could be the quintessential rap piece of the eighties.

11 - SMITHEREENS (ENIGMA/CAPITOL)
Smitheroens take me back to the days when I used to mow lawns to buy an album, hearkening back to the era in between the British Invasion and Psychedelia, when bands like the Beau Brummels, The Byrds and The Music Machine ruled the progressive roost and assembled albums much like 11. What you get are excellent songs about girls, loneliness and melodic optimism. 11 is a happy anachronism. The high points include steady rockers like “A Girl Like You,” “Baby Be Good,” “William Wilson” and “Blue Period” featuring Linda Carlisle.

PURE - THE PRIMITIVES (RCA)
The Primitives stay primitive and get down to the scant but direct instrumentation. I particularly like the acoustic piano work. Trax: “Drama” and “Blue Savannah.”

FLYING IN A BLUE DREAM - JOE SATRIANI  
(RELATIVITY)
Duane Eddy goes to the moon and comes back as Joe Satriani. Starting with the opening title track, Satriani sustains both interest and high notes, starting his sophomore album on a spacey, fusionistic fantasy note. But it’s not long before Joe is hammering away at the standard gitchy-goomy grunge that endeared him to skateboarders who first heard his songs as death-defying soundtracks. As an instrumentalist, Satriani takes all sorts of stylistic and geographical liberties ranging from space to Helen to Middle Eastern drones. If guitars are your game, then look out for sixty four minutes of non-stop riffs with an occasional vocal thrown in for spice. Trax: “Can’t Slow Down” really doesn’t. “Big Bad Moon” and “Flying In A Blue Dream” are easy calls. Deeper still? Try mood pieces like “Strange,” “The Forgotten (Part Two)” or the mid tempo beatlesque, “Ride.”

SYNESTHESIA - PETER HIMMELMAN  
(ISLAND)
As the nineties begins peering into picture, many artists are custom-creating their albums for the CD medium, cramming well over an hour’s worth of music onto one outing. Peter Himmelman, for someone who composes such direct rock’n roll, is actually one of this week’s more complex writers. On this, his third album, Himmelman and band successfully merge thinking with rocking. Not only are the melodies intact, but Himmelman’s poetry is beautiful, especially on the opening “Synesthesia” (pronounced SIN-ES-THEE-CEE-A) and the cantankerous “Difficult To Teach.” Depth trax could include the multidimensional “A Million Sides” and “Surrender” in addition to the lead track, “245 Days.”

KZ
Michelle Shocked

Captain Swing

"Swing is a feeling...
Everything else is just style."

Ten new songs of mood and muse, including "On the Greener Side"

Produced and Arranged by Pete Anderson

On Mercury compact discs, Chrome Cassettes and records.

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MOST ADDED

1. "ANOTHER DAY IN PARADISE" - PHIL COLLINS (ATLANTIC)
2. "FOOL FOR YOUR LOVING" - WHITESNAKE (GEFFEN)
3. "BIG MAN ON PAPER" - GRAHAM PARKER (RCA)
4. "HOW DO I GET CLOSE" - THE KINKS (MCA)
5. "RUN STRAIGHT DOWN" - WARREN ZEVON (VIRGIN)

TOP TIP

PHIL COLLINS
"ANOTHER DAY IN PARADISE" (ATLANTIC)

WHITESNAKE
"FOOL FOR YOUR LOVING" (GEFFEN)

An indisputable pair of pre-holiday airplay giants.

RECORD TO WATCH

FIONA
"EVERYTHING YOU DO (YOU'RE SEXING ME)" (ATLANTIC)

Fiona guns for Album Radio credibility in a sexy duet with Kip Winger.

2W LW TW

1  ROLLING STONES - Rock, Mixed, Sad, Terrifying, Rock (Rolling Stones Records)
2  ALARM - Sold, Love, Prison, New (IRS)
3  NEIL YOUNG - Free (Geffen)
4  BOB DYLAN - Broken, Most (Columbia)
5  MELISSA ETHE RIDGE - Souvenirs (Island)
6  AEROSMITH - Fine, Gun, Elevator, Lust, Other, Takes (Geffen)
7  DON HENLEY - Worthless, Dirt, Quietly, Innocence (Geffen)
8  TRACY CHAPMAN - Crossroads, Freedom (Elektra)
9  BILLY JOEL - Fire (Columbia)
10 GRATEFUL DEAD - Foolish (Arista)
11 SMITHEREENS - Girl (Enigma)
12 TOM PETTY - Road, Free, Running (MCA)
13 TEARS FOR FEARS - Sowing (Fontana/Mercury)
14 EURYTHMICS - Two, Why, Revival (Arista)
15 BAD ENGLISH - Smile (Epic)
16 SQUEEZE - It, Circles, Rosie (A&M)
17 GIANT - Believer (A&M)
18 THE CALL - Run (MCA)
19 GREAT WHITE - Angel (Capitol)
20 CAMPER VAN BEETHOVEN - Matchstick Men, Lottery (Virgin)
21 BONHAM - Wait (WTG/CBS)
22 STEVIE RAY VAUGHAN - Tightrope, Rockin', Crossfire (Epic)
23 TESLA - Love (Geffen)
24 PHIL COLLINS - Paradise (Atlantic)
25 RICKIE LEE JONES - Satellites (Geffen)
26 DEL FUEGOS - Move (RCA)
27 BIG AUDIO DYNAMITE - James Brown, Union, Bridge (Columbia)
28 POCO - Call, Hide (RCA)
29 LOU GRAMM - Between (Atlantic)
30 PETER FRAMPTON - Holding (Atlantic)
31 WHITESNAKE - Fool (Geffen)
32 KATE BUSH - Anger (Columbia)
33 LENNY KRAVITZ - Rule (Virgin)
34 JIM HUNTER & MICK RONSON - American (Mercury/PolyGram)
35 JOE SATRIANI - Moon (Relativity)
36 D.A.D - Sleeping (Warner Bros.)
37 GEORGIA SATELLITES - Another (Elektra)
38 B-52s - Shack, Deadbeat, Roam, Dry (Reprise)
39 GEORGE HARRISON - Poor (Warner Bros.)
40 DEBORAH HARRY - Want, Bike, Calmarie, Kiss (Sire/Reprise)
41 THE CURE - Lullaby, Love, Fascination (Elektra)
42 KIX - Eyes, Get (Atlantic)
43 PAUL CARRACK - Groove (Chrysalis)
44 THE CURE - Lullaby, Love, Fascination (Elektra)
45 KINKS - Close (MCA)
46 DAVID BOWIE - Saint (Rykodisc)
47 IAN McCULLOCH - Proud To Fall (WEA)
48 TIMBUK 3 - National Holiday (IRS)
49 DEPECHE MODE - Personal (Sire/Reprise)
50 DAVID BYRNE - Make Believe Mambo (Sire/Warner Bros.)

CHARTBOUND

*Debuts in chartbound

PETER HIMMELMAN (ISLAND) "245"
WARRANT (COLUBRIA) "TALK"
BON JOVI (MERCURY) "SIN"

*GRAHAM PARKER (RCA) "PAPER"

Dropped: #14 Jethro Tull, #24 The Cult, #25 Living Colour, #26 James McMurtry, #33 Joe Cocker, #35 Max Q, #38 Alice Cooper, #40 Ocean Blue, #44 Icehouse, #46 Molly Hatchet, Red Hot Chili Peppers, Innocence Mission, John Lee Hooker, Enuff Z'Nuff, Texas, NRBO, Flesh For Lulu, Wendy Wall.

the GAVIN REPORT/October 27, 1989
Depeche Mode

"PERSONAL JESUS"

Available As A 12; Cassette and Compact Disc Maxi-Single

Personal Jesus (Holier Than Thou Approach)
Personal Jesus (7" Version)
Personal Jesus (Pump Mix)
Dangerous (Razzemacka)
Dangerous (7" Version)***

*Mixed by François Kevorkian at Logic Studios.
**Mixed by Daniel Miller.
***Mixed by Flood at Baby Studios in Milan.

All Versions Available On Cassette and Compact Disc Maxi-Single Only.
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Erasure

"DRAMA!"

The New 12"; Cassette and Compact Disc Maxi-Single

"Drama!" (Kructal Mix)
Sweet, Sweet Baby (Medi-Mix)
Paradise (Lost & Found Mix)
Drama! (Act 2)****
Sweet, Sweet Baby (The Moo-Moo Mix)*****

*Mixed by Bob Kraushaar at Sarm Studios.
**Mixed by Dave Randall at Arcantide Studios.
***Remixed by George Holt at Konk Studios.
****Mixed by Mark Saunders at Konk Studios.
*****All Versions Available On Compact Disc Maxi-Single Only.
© 1989 Sire Records Company

The Mighty Lemon Drops

LAUGHTER

The New Album
Featuring The Track "Into The Heart Of Love"
Produced and Engineered by Mark Wallis
Watch For The Mighty Lemon Drops On Tour!
© 1989 Sire Records Company
the GAVIN REPORT

MOST ADDED

1. THIS ONE'S FOR... YOUNG FRESH FELLOWS (FRONTIER)
2. MULTINATIONAL POP
3. BIG MAN ON PAPER - GRAHAM PARKER (RCA)
4. VOODOO GEARSHIFT - VOODOO GEARSHIFT (LINK)
5. MONO STEREO - TATER TOTZ (GIANT)
6. HUP - THE WONDERSTUFF (POLYGRAM)

TOP TIP

PETER MURPHY
“The Line Between...”
(Beggars Banquet/RCA)

This is only the beginning—a full album is expected the first part of '89.

RECORD TO WATCH

THE YOUNG FRESH FELLOWS
This One’s For The Ladies (Frontier)
One of the nicest surprises to grace my turntable this week!
Stations supporting this young, fresh band include: WRU, WYX, WUSC, WBNY, WWU, WRAS, WICB, WDCR, VA 1, WUOG, WRAS, WICB, WDCR, WWU, WXYC, WUSC, WBNY, WWU, WWU, WWU, WWU.

IMPORT/INDIE

SEVEN SECONDS - Soulforce Revolution (Restless)
GLASS EYE - Hello Young Lovers (Bar None)
YOUNG FRESH FELLOWS - This One's For The Ladies (Frontier)
FULL FATHOM FIVE - Multinational (Link)
PALE SAINTS - "Sight Of You" (4-AD)
VOODOO GEARSHIFT - Voodoo Gearshift (Link)
GOLDEN PALOMINOS - A Dead Horse (Celluloid)

MUSH SHOCKED - On The Greener Side (Mercury/PolyGram)
CAMAFOULAGE - Shield, Fine, Island (Atlantic)
MELISSA ETHERIDGE - Chrome, Similar (Island)
IAN McCULLOCH - Proud To Fall (WEA)
TIMBUK 3 - National Holiday (IRS)
MICHAEL PENN - No Myth, Brave (RCA)
MEAT PUPPETS - Attacked By Monsters (SST)
TOAD THE WET SPROCKET - Girl, Away, Wind (Abe's/Columbia)
JESUS & MARY CHAIN - Blues From A Gun (Warlock)

CHARTBOUND

#1 CAMPER VAN BEETHOVEN - Matchstick Men, Lottery (Virgin)
#2 SUGAR CUBES - Regina, Menu (Elektra)
#3 RED HOT CHILI PEPPERS - Knock, Higher, Sexy (EMI)
#4 BIG AUDIO DYNAMITE - James Brown, Union, Bridge (Columbia)
#5 MIGHTY LEMON DROPS - Heart, Midnight, Fiction (Reprise)
#6 DEBORAH HARVEY - Want, Bike, Calm, KISS (Sire/Reprise)
#7 THE JAZZ BUTCHER - Invention, Bicycle, Burglar (Genius)
#8 STONE ROSES - Bangs, Elephant, Waterfall, Adored (Silvertone/RCA)
#9 TEARS FOR FEARS - Sowing (Fontana/Mercury)
#10 PRIMITIVES - Sick, Secrets, Mirror (RCA)
#11 SQUEEZE - If, Circles, Rosie (A&M)
#12 POQUES - Gridlock, Lorelei, Heaven, Down (Island)
#13 OCEAN BLUE - Between, Drifting (Reprise)
#14 ALARM - Sold, Love, Prison, New (IRS)
#15 DEPECHE MODE - Counts, Stangelove, Rumors, Shake (Sire/Warner Bros.)
#16 PETER MURPHY - Line (RCA)
#17 BAD BRAINS - Soul Craft, The Messengers (Caroline)
#18 SOUNDGARDEN - Loud Love, Ugly Truth, Hands All Over (A&M)
#19 FLESH FOR LULU - Time, Decline, Highwire, (Capitol/Beggars Banquet)
#20 POP WILL EAT ITSELF - Dig, Sucker, Busy, Satellite (RCA)
#21 DAVID BYRNE - Make Believe Mambo (Sire/Warner Bros.)
#22 SHELLEYAN ORPHAN - Shatter, The Silent Day (Rough Trade/Columbia)
#23 TRACY CHAPMAN - Crossroads, Freedom (Elektra)
#24 ERYTHMICS - Two, Why, Revival (Arista)
#25 MAX Q - World, Sometimes, Concrete (Atlantic)
#26 WINTER HOURS - Smoke Rings, Roadside, Love (Chrysalis)
#27 FUZZTONES - In Heat, Nine Months Later (Beggars Banquet/RCA)
#28 KATE BUSH - Anger (Columbia)
#29 JOE STRUMMER - Shouting, Gangsterville (Epic)
#30 CAMOUFLAGE - Shield, Fine, Island (Atlantic)
#31 MELISSA ETHERIDGE - Chrome, Similar (Island)
#32 B-52s - Shack, Deadbeat, Roam, Dry (Reprise)
#33 IAN McCULLOCH - Proud To Fall (WEA)
#34 TIMBUK 3 - National Holiday (IRS)
#35 MICHAEL PENN - No Myth, Brave (RCA)
#36 MEAT PUPPETS - Attacked By Monsters (SST)
#37 TOAD THE WET SPROCKET - Girl, Away, Wind (Abe's/Columbia)
#38 JESUS & MARY CHAIN - Blues From A Gun (Warlock)
#39 MUSH SHOCKED - On The Greener Side (Mercury/PolyGram)
#40 FUZZBOX - Self, Walking (Geffen)
#41 THE FALL - Cab It Up, Hit The North (Beggars Banquet/RCA)
#42 INNOCENCE MISSION - Sheep, Remember, Dolls (A&M)
#43 MEKONS - Memphis Egypt (A&M)
#44 THE BRIDGE - Winterlong, Barstool, Kennedy, Helpless (Caroline)
#45 DEL FUEGOS - Move (RCA)
#46 GRAPES OF WRATH - Do You Want To Tell Me (Capitol)
#47 PSYCHEDELIC FURS - Shine (Columbia)
#48 EXENE CERVENKA - She, Memory, Cocktail (Rhino)
#49 JANE SIBERRY - Bound By The Beauty (Reprise)
#50 WONDER STUFF - Wish (PolyGram)

Editor: Linda Ryan
Nine Inch Nails

Pretty Hate Machine

I was up above it
Now I'm down in it

Produced by Trent Reznor,
Flood, John Fryer,
Adrian Sherwood &
Keith LeBlanc

On your desk
This week

(Nine Inch Nails)

Debut

Pretty Hate Machine

I was up above it
Now I'm down in it

Produced by Trent Reznor,
Flood, John Fryer,
Adrian Sherwood &
Keith LeBlanc

On your desk
This week
Do you know how weird it is doing a chart with no numbers from the previous week? Oh well, here goes...The new number one this week is Camper Van Beethoven. On a personal level, I’m pleased (and somewhat relieved) that there’s a strong young band out there to represent the Bay Area music scene. One gets a bit tired of the many dinosaurs that keep getting resurrected...The Sugarcubes are hot on the heels of Camper, while the Chili Peppers and B.A.D. step aside to make room for some up and comers...There are so many big movers this week because two weeks worth of moves are represented here. More details on the chart next week...There are quite a number of bands who took their names from book titles—Grapes Of Wrath, The Washington Squares and The Phantom Tollbooth are some off the top of my head. Here’s the best yet—Go Dog Go! That is a literary masterpiece by P.D. Eastman and was my favorite book when I was a kid. Brings back memories...Jeanne at WDST, Woodstock calls attention to the cover for Graham Parker’s new album. It appears the photo was taken in Woodstock’s artist cemetery, which is in close proximity to her backyard...Best T-shirt seen around these parts this past week says, “Thank you for not asking me what I was doing when the quake hit.” Tim Hyde’s father spotted that one...I asked Bruce the quake hit. "Tha’s proper earthquake procedure so don’t laugh. She said she could hear a rumble (my albums and cd’s falling on the carpet) and glass breaking. She said it was amazing that we still had a connection because usually the phones are the first to go—then we were disconnected.

Picture this—no traffic lights, no street lights, no phones that work, and the car you’re in overheats and stalls in a not so glamorous part of town. What can you do? Who can you call? What are the odds of that ever happening again? It took close to three hours to get home. I was lucky—I still had a home.

KZSC, Santa Cruz (home of the epicenter) wasn’t quite as lucky. The station is still on the air but MD Carlos feels that it “will probably be around two weeks before everything is in order.” Their building still has to be inspected for structural damage and subsequently okayed. The KZSC staff is in the process of organizing a benefit for EQ relief organizations, and Public Affairs programming has been dedicated to those organizations involved in the clean-up.

It seems as though it’s business as usual for KALX, in Berkeley. According to MD Laura Moody, they “didn’t suffer any damage from the quake. Most of the damage was more mental stress than anything else.” The station has decided to postpone their annual fundraising events until things look better.

KUSF also didn’t suffer from the quake, although they were off the air for about seven hours. The staff quickly mobilized, volunteering their services to the Red Cross and other relief organizations. I received a phone call from Lissie Hatcher (a staff member) asking me if I’d answer phones for a ‘food -and -blankets’ hotline. Last I heard, she had four Red Cross volunteers—all from out of town—sleeping in her living room. Benefit concerts are being talked about.

**NEW RELEASES**

**Psychedelic Furs** - *Book Of Days* (Columbia)

Psychedelic Furs fans are going to get into this album with no problem. Those who anticipated another Mirror Moves might have to listen more than once. Book Of Days marks the return to a much earlier sound for The Furs; the overall sound has an air of disparity about it and is lacking the high gloss of past efforts. The combination takes me back to the Pretty In Pink album—the album, not the movie soundtrack. Book Of Days has a rougher sound but hey, it’s what endeared us to the Psychedelic Furs in the first place! "Should God Forget" is the spirited first single. Also worth looking into are "Shine," "House," and my favorite, "Entertain Me." A definite thumbs up.

**Young Fresh Fellows** - *This One’s For The Ladies* (Frontier)

Does the expression "blown away" mean anything to you? This is an excellent new release from the Young Fresh Fellows, who have officially come of age. This One’s For The Ladies shows the band’s serious side and highlights their pop-craftsmanship. Many of these songs—"New Old Song," "Picture Book" or "Carrothead"—sound like they could’ve been monster hits for the Kinks in the sixties had Ray Davies written them. But Ray Davies didn’t write them and hopefully they’ll be monster hits for The Fellows in ’89. This one just might top critics’ lists the way "Let It Be" (Replacements), "Blurred Crusade" (The Church), and "I Often Dream Of Trains" (Robyn Hitchcock) have—that’s some mighty impressive company! Other tracks to check out include the manic "Still There’s Hope," "Miss Lonely Hearts," and "Don’t You Wonder How It Ends?" There are fifteen
KATE BUSH

"THE SENSUAL WORLD"

A NEW REALM OF SENSATION.

WRITTEN AND PRODUCED BY KATE.

ON COLUMBIA.
Two new releases from Alias Records.

**GOD'S LITTLE MONKEYS**
- LP: ADDS, CASS: ADDS-C
- CD: ADDS-D

"NEW MAPS OF HELL"

- LP + CASSETTE: 18.00 POSTPAID
- CO: 413 POSTPAID

"SAY'S RELIGIOUS FOLK SEEMS TO BE TAKING LONGER BY STORM WITH SOME VIBRANT TWANGIN' AND WHEEZIN'."

- FINE OUT

**THE SNEETCHES**
- 3-SONG 12"

"PLEASE DON'T BREAK MY HEART"

- 7" 45 RPM (SLIGHT RETURN)
"LOVE COMES MY WAY"

- ADDS: 14.00 POSTPAID

"AN EIGHT VERSION OF THE ASSOCIATION WITH AN ATTITUDE PROBLEM"

- GOLEMAH

**THE WONDERSTUFF**
- Hup (PolyGram)

I don't know where the weird vibes between The Wonderstuff and American Radio came from, but in any event they do exist. Therefore, it makes perfect sense that the band's first single is the catchy tune "Radio Asskiss." What the band lacks in subtlety they make up in their ability to write a great power-pop song that kicks your butt more thoroughly than their attitude ever could. With their latest effort entitled Hup, The Wonderstuff diversify their sound with the addition of a fiddle, and do I hear a banjo in there? It's a perfect compliment to many of their songs. Radio's enthusiasm abounds as a number of stations are already playing what is sure to be single number two, "Don't Let Me Down, Gently." My personal favorite is "Piece Of Sky," with the nod also going to "Can't Shape Up," "Golden Green" and "Cartoon Boyfriend." I suppose radio might need a swift kick every now and again, but then again, maybe the Wonderstuff does too!

**MICHELLE SHOCKED**
- Captain Swing (Mercury)

Michelle Shocked has gone from minimal to magical with her latest effort, Captain Swing. The girl's got a genuine band playing with her on this one, and it sounds like the instruments used on each track were chosen specifically to enhance each song in a unique way. "On The Greener Side" and "Looks Like Mona Lisa" features a twangy electric guitar and accordion, which reinforces the country/folk aspect of her work that most fans are familiar with. "Too Little Too Late," "Sleep Keeps Me Awake" and "Street Corner Ambassador" employ a smoky brass section that compliments her bluey vocal style. Shocked proves she's truly a dynamic performer. This has been one of the better surprises of the week.

**DON DIXON**
- EEE (Enigma)

I've been a fan of Don Dixon's ever since "Preying Mantis" reared its ugly head on a More Mondor Compilation many years ago. The man's talent and diversity never fails to amaze me, and those two qualities are the strongest aspects of his latest effort, EEE. What floors me is the way he can go from a more traditional "rock" style (as in the single, "Bad Reputation") to Stax/Volt style soul ("Silent Screen" and "Roots Of Truth") with no trouble. He's got Marty Jones helping him out with backing vocals which is a nice touch, especially on the Brenton Wood cover, " Gimme Little Sign." Also check out the Costello-like "Oh Cheap Chatter" and "Sweet Surrender." Gotta love this one.

**VARIOUS ARTISTS**
- Women of Africa (CSA Records Ltd.)

Twelve tracks featuring eleven women well-known in native Africa, but with the exception of the Mahotella Queens are unfamiliar to us. Artists include Stella Chiweshe & the Earthquake, whose song tells about choosing a suitor and the lesson of love. Ilanga's 1988 Zimbabwean hit "True Love" is the only English track. The Mahotella Queens have become prominent due to their work with Mahlathini. Also, not to be missed is the beautiful, soulful Mingas & Orchestra Marrabenta Star De Mozambique who are accompanied by sax and acoustic guitar. An essential album for the alternative format.

**ROBERT BARONE**
- AND ALSO THE TREES**
- Farewell To The Shade (Reflex)

This quintet from Worcestershire, England has been releasing albums (six) and singles (nine) since 1983. The combination of monotone/spoken vocals by Simon Huw Jones with the ethereal keyboards, guitar and percussion make for an unusual union. "Lady D'Arbanville" is a Cat Stevens cover that hits at the capabilities of this group. But the band shines best on "Prince Rupert," "The Horse Fair" and my favorite, "Macbeth's Head." Tales of life, love and death offered from a different perspective.

**VARIOUS ARTISTS**
- The Fight Is On (L.A.Y.L.A.H. Antirecords)

Seven artists make up this collaboration of noise/industrial music. Coil's piece leaves you exhausted from its disorientation effect. An anguished pipe organ blasts in and out of the vocal chanting of 93 Current 93. The Hafler Trio on the other hand, gives you the sense of being at the beach listening to the waves wash upon the shore as three separate timepoem vocals weave in and out of the beach noise. Robert Haigh's piano piece is a soothing counterpoint to Nurse With Wound, and Organum and Lustmord round out the contributors of this unique album that is worth every listen.

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*the GAVIN REPORT/October 27, 1989*
The Masters of Attitudinal Groove Are Back!
HUP!, their new album, features "Radio Ass Kiss"
(Don't be scared, it's only attitude! Right?)

U.S. TOUR begins in January.
Produced by Pat Collier
American Management: Steve Rennie
KZ: So far as pleasing your audience, the Grateful Dead doesn't have to cater to the part of the crowd that just wants to hear the hit records, which is what happens to most bands.

BW: But that happens to us, too. For instance, "Vieitme Or The Crime." It was not roundly well-received when we first started breaking it out. The subject matter and the music are both a little on the raw side for the kids who want to hear "Touch Of Grey"—you know, something a little softer around the edges. We do have to deal with rocking the boat.

KZ: Are you saying that maybe we overestimate the amount of freedom the Dead has on stage?

BW: We have as much freedom as we want and certainly more than most people. Freedom is a two-edged sword. You can get lost if you don't know, something a little softer around the edges. We do have to deal with rocking the boat.

KZ: As for the new material, let's start with "Standing On The Moon."

JG: I'm very happy with that song. I wanted to do a song that was as minimal as I could make it. To me, minimal means that everything is pure in terms of the chords and motion. Everything is basically three note triads. There are no extensions. There are no suspensions from one chord to another. It's just the way the melody moves. The narrative is so straightforward. The lyrics are so transparent. I wanted people to hear the song the first time it plays. I don't want you to have to listen over and over again to get it. Every once in a while (Robert) Hunter writes lyrics where you don't change a thing. They're just perfect. This is one of those tunes.

KZ: How do you and Robert Hunter work? If someone writes the lyrics, don't you, much like an actor reading someone else's lines, need to feel the song?

JG: It's a little bit like that. We work a variety of different ways. Two extreme poles are "Standing On The Moon" and " Foolish Heart." "Standing On The Moon" I got the lyrics whole from Hunter. I didn't have a melody, nothing. So I sat down and fooled around with it until I evolved something that seemed to work for me emotionally. Now in that case, he wrote it apart from me and I wrote it apart from him. On the other extreme, " Foolish Heart" started when I went over to his house one night. I had some ideas that I played on the guitar for him. It was a feel that I couldn't explain. He has one of these points to our Walkman Pro recorder and he recorded what I was doing. I sat alone—la la la la. Then he thinks about it for a while, coming up with some "tries" at it. In the case of "Foolish Heart," it started off as a fragment. I evolved the melody and a rhyme scheme where I wanted this line to rhyme with this line and so on. It's like inventing a form. And Hunter is enough of a craftsman to tell me at what point I should stress certain lines. Musically, I'll have everything but content. Then I'll tell him, "I want a vowel here. I want consonants here."

KZ: That's pretty damn specific.

JG: It's about singability. When we first started writing together, we wrote songs you couldn't sing. There was no place to breathe. And we had notes held on a consonant, which you can't do. After a while, you realize that these songs can't be performed. It's humanly impossible. So those are things you learn as you go along. That's the craft of songwriting. With "Foolish Heart," it evolved from the music out, to finally the lyrics. "Standing On The Moon" was the other way. It started with the lyrics done. "Foolish Heart" went through lots of adjustments and changes. "Standing On The Moon" was exactly the way we originally wrote it.

KZ: I take it the album title, Built To Last, is ambiguous.

JG: It's a joke. The cover of the album has us putting together this house of cards. The song is a great piece of ambiguity from Hunter. He's very good at being able to make something sound like it almost says something. The song almost says something and it has places that are clearer than others. It's my favorite kind of song. You listen to it, but you don't know what it's about. The more you listen, the less you know. I love a song when it works that way, working on some other level other than regular linear consciousness.

KZ: How much of this record will make it to the live stage? An example is Bob Dylan. You hear about this great new record he's recorded. You go to see him live and hear nothing but older songs.

JG: (laughs) You'll hear just about all of these because we have been performing a lot of this music already, except they haven't been completely finished until now. In other words, the performances have fallen somewhat short of the record because we were fooling around with them. So we've already been performing a few of these songs with various adjustments. So if you heard our version of "Foolish Heart" a year ago on stage, it's very different. Doing the album is a way of clarifying things.

BW: All of this record will make the live shows. Not that you'll hear all of it during one night. The set list is made up on the spot. We generally hit the stage with only the first two tunes in mind. Some with the second set, it's just a matter of how we're going to get started.

KZ: So the record is a process that legitimizes a song and its final construction.

JG: Yes. It's like legitimizing them in a sense, or at least the closest we come to that process. In a way, a record seals the song in our minds. Then we go through the same process that other people do who listen to the record thinking, "Well, the song doesn't sound good without this certain lick." Now we're talking about the next level of hangup. That will hang us up for another couple of months. Then after the album is released, a couple of years later, these songs will gain a completely different personality because we will be performing them, we will have forgotten about the record and these songs will take on a whole new life. After all these years, we're used to this process. We've seen it happen time and again. Some of these songs, we'll keep on doing them. Some of them will undoubtedly vanish. But I have a feeling that based upon the strength of these songs, they'll survive in some form or another in our repertoire. Usually a third of a Dead record is like pig iron. Once you've recorded it, you dump it, it never lives again. Yet I think this album has one hundred percent usable stuff on it.

KZ: Who actually serves as producer?

JG: Me and John Cutler. We are like traffic directors in a sense because I'm not a producer in the sense of having a great idea and that's how we work. The Grateful Dead doesn't work that way. You might make a suggestion to somebody if you have a definite notion as to what you want them to play. But they're not going to go along with that. (laughs) They'll think of something better. And it will be better. The lines you hear Brent and Weir playing on the support and structure...
ture of “Foolish Heart.”—I could never invent that shit. Those guys are incredible. The song is free of any pads, there are no chords. Nobody is playing any chords! It’s just lines, yet the tonality of the time is perfectly clear. It’s understandable from a musical standpoint, even though it’s totally unconventional. I would have just put the chords in there. That’s the neat part about playing in a band like the Grateful Dead. Everyone comes up with things that you would never have thought of even for your own song.

BW: We’re learning how to make records relatively quickly. Two years is quick for us. What motivated us this time, as is usually the case, was having an arbitrary deadline that became more concrete as time passed, and usually our standard procedure with deadlines is to ignore them. Panic is sufficient motivation for us to actually do something. So the record really happened during the last month and a half. The last week was pretty much around-the-clock work. The first six months, it seemed like we hung out in the front room outside the studio arguing over how peanuts should be in the mixed nuts. I don’t know how other people do it, but that’s the way we make records. There are probably better ways of doing t.

KZ: Did the success of In The Dark with its hit single “Touch Of Grey” put the Dead into a different creative space? How is the band affected by airplay and record sales?

JG: It’s hard to say whether it effects us at all. We were already at a point where we were doing well, in terms of performances. The biggest difference that we take records a little more seriously now. The records may mean something. It used to be, “Hey! Another record!” (shrugs) “Record time again. Oh no!” Now we take them more seriously. They’re also a little more fun. Plus we’re into making the records reflect what the Grateful Dead is like from an energy standpoint. That’s helpful. We used to make records and it was like, “God, that’s not really us.” Now they’re getting closer to us but they’re also getting closer toward being records.

KZ: What about Alternative radio, which is something we’ve had to call college radio and a handful of commercial stalwarts since the death of progressive radio. More and more, we’re starting to hear Grateful Dead comparisons cast off onto some of the newer and younger Alternative bands. We’re talking about bands like Camper Van Beethoven, Edie Brickell and a new nomadic band from Hawaii and Austin called Poi Dog Pondering. We’re also talking about the actual students controlling the airwaves.

JG: I think that’s charming. I think the comparisons may have more to do with just a general approach. It would be helpful for the bands if they were more audience-oriented.

BW: The attitude for bands to adopt, it seems to me, is simply to stay loose and keep your input up to your output. In other words, keep learning to appreciate all different forms of music, embody them and work that into what it is that you do.

That’s easier than coming up with a formula as to what a Grateful Dead song should sound like or should be. We try to keep our influences as happening as our product.

KZ: Don’t you think there is something about the original Grateful Dead that is coming back around to a younger audience?

JG: Maybe it’s music finding its way back to a space with an audience comprised of a new generation of people. You have to remember that turnover in college is every three or four years. So you get a whole new batch of melons in there. And yes, right now, our audience has gotten very young.

KZ: What do you see from where you stand on the stage?

JG: We see a huge spread. But what WE see is the front row, and they’re the kids who have the energy to go out and hassle for the front seats. It’s hard to gauge them, but they seem to be going down to about twelve years and fourteen years, the kids of Deadheads. Then there are those whose older brothers and sisters were Deadheads. Then there are the people who discovered the Grateful Dead on their own. It’s hard to characterize our audience. We have professionals in the audience, people who were in medical school during the seventies. Doctors and lawyers.

KZ: I understand things are more conservative out on the road. Is the Grateful Dead getting a lot of heat as a result of the lifestyle of your roaming audience?

BW: Yes, we’re getting plenty of heat and we’re trying to deal with it as best we can. We’re going to have to come up with some way of dealing with crowds that follow us. Not the ones that show up and have tickets, but I’m talking about the fans that follow us around and don’t go to the shows. They just set up their vending situations and campgrounds in order to make a living. But what that dos is draw a lot of locals who also don’t attend the shows, who come to check out the scene and cruise the bazaar, which causes big problems. Along with that you get the dope dealers who follow that scene around or the people who case the parking lots and break into cars while the show’s going on. It’s not unusual for these camps to get as big as ten thousand people. You’re gonna have crime that we’re not all that prepared to deal with. So we have to do some clever thinking or else just end it. For the time being, we’re going to try to stay out of unsecured venues in this country until either our popularity wanes a bit or else we come up with a better idea.

KZ: When you see reunion projects like the Doobie Brothers and the Jefferson Airplane, you keep wondering through your mind.

BW: It helps to have a sense of continuity. For the Rolling Stones, their continuity is only doing a tour every few years, so it’s nothing new for them. More and more, we’re trying to deal with it as best we can. We’re going to have to come up with some way of dealing with crowds that follow us. Not the ones that show up and have tickets, but I’m talking about the fans that follow us around and don’t go to the shows. They just set up their vending situations and campgrounds in order to make a living. But what that dos is draw a lot of locals who also don’t attend the shows, who come to check out the scene and cruise the bazaar, which causes big problems. Along with that you get the dope dealers who follow that scene around or the people who case the parking lots and break into cars while the show’s going on. It’s not unusual for these camps to get as big as ten thousand people. You’re gonna have crime that we’re not all that prepared to deal with. So we have to do some clever thinking or else just end it. For the time being, we’re going to try to stay out of unsecured venues in this country until either our popularity wanes a bit or else we come up with a better idea.

KZ: People Magazine loves talking about the Stones and the Who as—

JG: Aging rockers!

KZ: Even though we look at it like Muddy Waters who kept going until his sixties.

JG: Me too.

KZ: Has middle age and music been redefined?

JG: Absolutely. I don’t feel fundamentally very different from how I felt at age seventeen or eighteen, inside this aging shell, in terms of my sense of where I want to get to. Music has the same energy now as it had then. It still gets me off to hear a great band or to hear somebody kick ass. It moves me the way it always did and playing is as hard as it ever was. So the challenge is still there. From one point of view in the Grateful Dead, it seems like we’re just getting started! This is twenty-five or twenty years in? It still has the same excitement we experienced when we first set up in a basement and played together for the first time. Hey you guys! This almost sounds like something!

KZ: Why is it always assumed that rock n roll is something that needs to be passed down to a younger generation?

JG: I don’t think anybody’s assuming that anymore. Kids come up to me at the Seven Eleven. “Aren’t you Jerry Garcia from the Grateful Dead? Can I have your autograph?” I’m amazed they know who I am much less know what I do. Being in the Grateful Dead is a different experience, not like being a television celebrity where everybody knows you whether they like you or not. The people who know you generally like you. The spread I get is people who look like they’re older than me who say, “When I was a kid, I used to listen to you guys in the park”—to people who walk up to me and thank us for the music. Music will always have fans and sometimes you’ll have those fans forever. Carl Perkins played around the corner the other night and he sounded just as great as when I heard him at fifteen. The only
thing that's different today is music like rap, music being made by people who aren't musicians, which I think is very interesting. That eliminates that thing where you have to study music or practice an instrument. People can become musical without having to go through the bullshit of learning an instrument. I think that's liberating in a very fundamental way. I'm very encouraged by that. I think—this is a total projection—I think it would be great if everyone made their own music. Everyone's got something to say, musically, whether they believe it not. There are ways of making an anti-musical statement and making music out of it somehow. In a way, it takes the elitism out of music.

KZ: Yet rap music isn't even sung. It's much more direct, more like shouting.

JG: Really? Incredible! We're influenced by Miles in a big way. When I was growing up, I listened to Sketches Of Spain millions of times. Kind Of Blue, all those classic albums. There's that whole thing about blowing over the top of a beautiful structure that's open and loose. Open playing. I got part of that from Miles, especially the sinesenyes. The holes, nobody plays better holes than Miles, from a musician's point of view. Anyway. In Indian music they have what they call "the unstuck," which is the note you don't play. That has as much value as the stuff you do play.

BW: As far as Miles' music goes, when I listen to him, it's for phrasing, which is an exponent of attitude. I like how he thinks of the music and how it seems to echo around the back canyons of his head before it comes out. If you can encompass that kind of thinking into your own music, you start to develop that kind of phrasing. It's an amazing thing. Miles is an amazing guy.

KZ: Is that why there's so much space in the rhythm section of the Grateful Dead?

JG: That's certainly part of it. And that's something that Miles loaned to us. The love of textures. Plus using instruments in unconventional ways. We played with him at the Fillmore. We asked Bill (Graham) to do that. We wanted to play with Miles. Those were the days when you could introduce people to music they'd never heard before.

KZ: Do you have any particular non-musical influences that effect the music?

BW: There's always your love life, but I'm always hearing people drag their love lives into the music. I have flashes of inspiration. I'm an avid recreational cyclist. I get high doing that. Things occur to me then.

KZ: The other day we were listening to Jim Carroll's Catholic Boy album and we came to the conclusion that the door has pretty much closed on the heavy sex/drugs relationship within music. Do you agree?

JG: Jim Carroll! He's a friend. I know what you mean and that's unfortunate. The times now are straighter than the fifties in a lot of ways. The government hides behind this cloak of righteousness, but it's the same old bullshit. It's no different. We went to Congress recently, Mickey and I, and we spoke about the rain forest before a threshold committee. It was that "suspensions confirmed" type of thing. Think back to all the people you've known, the best people you've known, how many went into politics? None of my life! Politics is like stand-up comedy. In order to get into office, you have to be able to stand up in front of a huge group of people and tell them how great you are. And they have to like you like they would like a comic. Politicians are celebrities. And the people who do the work when you go there and visit and walk through the office buildings are the staffs! The guy's staff is doing all the work! Politicians make appearances and get elected. So from my point of view, politics seems totally bankrupt. The country is really being run by faith.

KZ: So the Grateful Dead go to Washington. JG: Yeah, and it'll be the last time I'll ever do it.

HEAR AND THERE
by Sheila Rene

There's hasn't been a lot of emphasis on rock and roll in the San Francisco Bay Area this past week. Many concerts were cancelled or postponed pending safety inspection of many of our facilities. Stevie Nicks and the Hooters were already on site at the Concord Pavilion when the earthquake hit. It was decided that the show would be canceled. Those tickets were honored at the Shoreline Amphitheater later in the week. The Oakland Coliseum, the Cow Palace and Candlestick have been certified as safe venues.

Our beloved Fillmore sustained structural damage, but latest word is that damage is not irreparable. Shows featuring Deborah Harry, Bad English, David Byrne and The The have been postponed and hopefully will be rescheduled when repairs are finished. There is no word as yet on the Warfield although shows are being promoted starting with the October 28 with the Pixies and Bob Mould date. Slim's canceled Peter Case's October 22 show, but was back up and running with "Pigskin And Blues" featuring the house band The Solid Senders and football on October 23.

Fethcen' Bones were in the area to play shows in San Jose and SF when the earthquake struck. When their show was canceled they made their way to San Francisco anyway, and played a benefit concert for the Red Cross at the Kennel Club the next night. The show raised $1,000 to help quake victims.

The CMJ New Music Awards were filmed for airing on cable television. Some of the artists who performed at the October 26th show were Lou Reed, The Neville Brothers, The Red Hot Chili Peppers, Soundgarden, Ofra Haza, Big Daddy Kane, Nanci Griffith, Dirty Dozen Brass Band and NRBU. U2 taped a video while touring Australia to accept the three special awards they received for Group, Album and Song of the Decade. The Neville Brothers were awarded the CMJ Lifetime Achievement Award.

Producer Richie Zito has completed work on Heart's new Capitol album, set for release in February 1989. There will be a single "Here Is Christmas" released by Ann and Nancy Wilson in November which will benefit the National Coalition for the Homeless.

Bits & Pieces: W. Axl Rose of Guns N' Roses startled the Rolling Stone audience in Los Angeles by acknowledging his bandmates' drug habits and exclaiming that the performance about to be seen would be his last. He also bashed gays, blacks and non-U.S. born citizens...There will be fallout from this announcement...November is shaping up to be a big month: INXS is on schedule for their next album...Alice Cooper begins his tour in Brussels...Rehearsals have begun in Canada for the Ian Hunter/Mick Ronson Band who will play a special Halloween Party called Rock For Toys in Sacramento on October 30 which will benefit homeless children...Producer Bruce Fairbairn will begin work on Poison's third album at his studio in Vancouver, where he did Aerosmith's Pump album...
CLASSIFIEDS

OPERATIONS MANAGER/MORNING TALENT needed at AM/FM operation with separate formats. Must have above average organizational, people and technical skills. Experience needed. Average position, above average pay, for above average individual. Send resumes to: PO Box 2061, Williamson, WV 25661. [10/20]

AM/FM COMBO seeks a f/t News Director. Experience preferred. Good delivery and excellent attitude a must. Great opportunity with growing company. T&R: WICZ/WINCO RADIO, R02 Gifford Road, Watertown, NY 13601. [10/13]

TOP 40 KJCR (FM102) is looking for f/t & p/t AT's with experience. If you’re “hot”, energetic and professional, we want to talk to you. T&R ASAP: Dennis Rogers, PO Box 9375, Jonesboro, AR 72403. [10/13]

JOIN US IN O-COUNTRY! 95FM KCO is looking for an overnight AT. You’ll love it here, great area and super morning conditions. To join the fun, send T&R: Jim Kramer, PO Box 1776, Saginaw, MI 48605. EOE [10/13]

SPORTS PRODUCERS/ANCHORS: Part-time and full-time work for coast to coast sports shows. T&R: PO Box 644, East Boston, MA 02128. [10/13]

A/C WGBE/FM in Central Pennsylvania, is accepting tapes & resumes for future on-air positions. Send materials to: Scott Maseller, 316 W. 4th Street, Suite 22, Williamsport, PA 17701. EOE [10/13]

COUNTRY WDEZ (FM102) is looking for highly motivated AT’s. Join the hottest group of professionals serving all of Central & Northern Wisconsin. Females encouraged. T&R: Bob Look, PO Box 2048, Wausau, WI 54402-2048. EOE [10/13]

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MORNING AT with five years small/medium market experience. Characters, phones and great production. Looking for morning gig pronto! JIM KELLY: (216) 255-1837. [10/20]

AT WITH TEN YEARS EXPERIENCE and top ratings in middays. PD/MD experience. Super voice for A/C or Top 40 with great production skills. Prefer South or Midwest. DENNIS: (913) 599-5448 [10/20]

BROADCAST GRAD looking for entry-level position as at or News. Prefer Country or MOR format. JAY: (515) 357-5661. [10/20]

FORMER AIR TALENT KATM-Colorado Springs, CO, available for Top 40 or A/C. BOB MAJORS: (719) 599-3143. [10/20]

PHONES & FUN ARE MY DEAL. Forget liner-card reading… that’s not real, my wit, sarcasm and candor appeal! For a fun A/C, Top 40 or Oldies personality call NEIL: (904) 243-8413. [10/20]

PACIFIC NORTHWEST: Five years experience in A/C. Personable delivery with strong production and degree. Prefer Seattle/WA State/Oregon areas. LEAVE MESSAGE: (206) 365-6950. [10/20]

PDs! OMs!

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A DECADE OF SUCCESSFUL PROGRAMMING. Gavin NAC radio person of the year nominee w/16 years experience in NAC, A/C, Jazz & Top 40. From "colors" as PD. MARK HILL; (408) 688-5604. [10/20]

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SERVICE REQUEST

WYHT: Top 40 station needs service from island, specifically Dino (4th & Broadway/Island), Young MC (Delicious Vinyl/Island) and Melissa Ethier (Island). Bob Dickey, PO Box 8, Mansfield, OH 44901. [10/20]

KVLE: Country station needs product from all labels. Mary Gray, PO Box 832, Cunnion, WA 98230, or call (303) 641-3225. [10/20]

WGCH: Country station needs service from Warner Bros, Reprise, Curb, SOR, Platinum, Master & Grudge. Would appreciate LPs, singles and promotional merchandise from all labels. Contact the new MD, Santa Welch, PO Box 1149, Clayton, GA 30525, or call (404) 782-4251. [10/20]

Gavin provides free advertising to RADIO stations with job openings & service requests, as well as to individuals seeking employment.

Other advertising must run display. Contact Natalie Cusenza at (619) 495-1990 for rates on display advertising and blind boxes. For job openings, availables & service, send your FREE listings by mail or FAX to: Gavin Classified, 140 2nd Street, San Francisco, CA 94105 or FAX at (415) 495-2580. Your FREE listing will be edited accordingly & will run 1-2 weeks unless otherwise specified. Deadline is Monday.
PERSONAL PICKS

SINGLES by Dave Sholin

Due to the events of last week there are two categories of reviews: PQP’s or “Pre-Quake Picks” and PS’s or “Post Shakers.” In the PQP category there are the following:

WHITESNAKE - Fool For Your Loving
(Geffen)
Cheers for David Coverdale and the guys who are making rock accessible to the masses without sacrificing the intensity their core audience demands. Coverdale’s vocal register and the song’s instantly familiar make it crystal clear why it’s been such an anxiously awaited release.

ROLLING STONES - Rock And A Hard Place
(Columbia)
Is it possible that anyone imbued with the rock n’ roll spirit not be a Stones’ fan? In a field where few can maintain fan loyalty longer than a few years, this band is in a class all by themselves. Like thousands of others, I’m anticipating the arrival of the “Steel Wheels” tour with emotion reserved for only a handful of performers. This tune is just one more reason why they’re in that special place at the top.

TOM PETTY - Free Fallin’ (MCA)
Sure doesn’t seem like more than a decade has passed since first heard Tom sing “Breakdown.” No one handles a lyric the way he does, and this mid-tempo ballad which he co-wrote with Jeff Lynne is sung with that same sensitivity. Right up there among his very best.

DIONNE WARWICK & JEFFREY OSBORNE - Take Good Care Of You And Me
(Arista)
A production that brings together two of the most original voices in music and a trio of megastar composers, Burt Bacharach, Carole Bayer Sager and Gerry Goffin. As expected, they’ve concocted the perfect serenade for lovers cuddling up for a wintertime romance.

And the PS group includes...

PHIL COLLINS - Another Day In Paradise
(Atlantic)
Popular music is alive and well thanks to artists like Phil Collins. More than two hundred out-of-the-box adds affirm both Phil’s and the song’s true mass appeal. In the age of narrowcasting, here’s proof some music can appeal to a wide demo—like people who have a pulse and are able to hear.

JANET JACKSON - Rhythm Nation (A&M)
If there ever was a perfect choice to follow her massive number one hit “Miss You Much,” here it is. This single title track from her latestcollection will have dancers and listeners alike movin’ to the rhythm well into 1990.

STARSHIP - I Didn’t Mean To Stay All Night
(RCA)
Centered around a sensational chorus, the sleek ’89 Starship prepare for another successful launch. Fueled with a song written by “Mutt” Lange, Def Leppard’s “Hysteria” producer, Commander Mickey Thomas and his crew cover every detail with precision, insuring a quicker lift off than Apollo.
serious groove  "serious sound"  serious debut!

CHRISTOPHER MAX

serious kinda

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HERE THEY GO AGAIN

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