AFTER TWO YEARS, THE PRETENDERS ARE HERE AGAIN.

"DON'T GET ME WRONG"
THE NEW SINGLE
PRODUCED BY JIMMY IOVINE AND BOB CLEARMOUNTAIN
FROM THE FORTHCOMING ALBUM GET CLOSE

www.americanradiohistory.com
RECORD TO WATCH

MIDNIGHT STAR
Midas Touch (Elektra)
Could go gold.

TOP 40 CHART

Most Added

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The Gavin Report
Editor: Dave Sholin

September 26, 1986
JIMMY SOMERVILLE
AND
RICHARD COLES

THE DEBUT ALBUM
FEATURING
"DON'T LEAVE ME THIS WAY"
#1 IN ENGLAND
AFTER SECOND WEEK
OF RELEASE.

12 INCH AND 7 INCH
NOW AVAILABLE ON
MCA HQ Cassettes and Records

© 1980 MCA Records Inc.
Welcome to the working world. Glimpsing at this week’s Top Forty wrap-up reveals the following: Don Johnson is rising towards the top five just in time for the new fall television season. Janet Jackson (remember her uneventful stint on the TV show “Fame”?) scores another huge Jimmy Jam/Terry Lewis hit as “When I Think Of You” threatens Genesis for the upcoming number one slot. Meanwhile, the other Jam/Lewis blockbuster by the Human League looks to be a heavy candidate for future numero uno status.

Thirty-four stations have already taken it top twenty in its fourth week of existence. That’s a hit factor of 13%. B106 in Washington D.C. takes it 19-14 and other significant moves include Y100 @ 16, KILK-Davenport, IA @ 23-17 and KIXS/FM-Killeen, TX @ 24-19.

There’s more, but you get the picture. Perhaps the biggest question in my mind is why there isn’t more confirmation on the Art of Noise single. With Max Headroom appearing on every TV and street corner magazine, wouldn’t one think that the public is intrigued by this computer/humanoid? Besides, it sounds like a monster on the air. Tom Evans must think so because he’s got it at number 4 at KIYS-Boise.

Other top-tellers are: WPFW-Panama City @ 9, crazy Kevin Barton from KFBD-Waynesville, MO also @ 9, KIXS/FM-Killeen (them again) @ 10, Guy Zapoleon of KZ2P-Phoenix @ 9, and Kirk “Weatherman” Claft of KODN-FM-Salinas @ 9.

While Dave is vacationing, Lisa has chosen Midnight Star’s latest as Record to Watch. Could this be their next crossover dream since Freak-A-Zoid? Seven more stations have taken a chance and added it--KSTN, KROY, KZZP, KKTX, WKNX, WNFI and 106X. Impressive Top Forty interest in two records that are a little off the beaten path when it comes to your standard Top Forty contemporary fare. Bruce Hornsby’s latest proves that maybe the first single didn’t hit the spot like “The Way It Is” seems to. 188 reports with 44 adds proves that this disc is well on its way...good enough to jump over some contenders and chart directly this week. The way I hear it is that this band is one hell of a live show. Look for them!

Keith Z.
**HIT FACTOR**

Hit Factor is a percentage of stations playing a record which also have it Top 20. 
**ie: 100 stations playing the record — 60 stations have it in their Top 20 — Hit Factor = 60%.**

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<td>GENESIS</td>
<td>Throwing It All Away (Atlantic)</td>
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<td>TINA TURNER</td>
<td>Typical Male (Capitol)</td>
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<td>CYNDI LAUPER</td>
<td>True Colors (Portrait)</td>
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<td>JANET JACKSON</td>
<td>When I Think Of You (A&amp;M)</td>
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<td>ROBERT PALMER</td>
<td>I Didn't Mean To Turn You On (Island)</td>
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<td>Stuck With You (Chrysalis)</td>
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<td>The Way It Is (RCA)</td>
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<td>LISA LISA and CULT JAM with FULL FORCE</td>
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The Gavin Report: September 26, 1986
WHAT'S BETTER THAN A #1 RECORD?

ANOTHER SMASH!

"Like Flames"

From The Forthcoming BERLIN Album: COUNT THREE AND PRAY

Produced By: BOB EZRIN

Personal Management: PEREGRINE WATTS-RUSSELL/MFC Management

On Geffen Records, Tapes And Soon On Compact Disc.
### NORTHEAST

**HAMILTON, ON** (NEVIN GRANT-KOCO) DeBurgh, Boston, Toto, OMD.

**TORONTO, ON** (BOB SAINT-CFTR) Run DMC, Nu Shooz.

**BOSTON, MA** (NELSON/DOLGINS-Z94) E Money, T. Tuesday, T. Heads, Aretha.


**PROVIDENCE, RI** (STORM-AM/WMG) Madonna, L. Richie, R. Stewart.

**BANGOR, ME** (TONY PERKINS-WEAM) Madonna, L. Richie.

**RUMFORD, ME** (RIVERS/PERRY-WMR) Madonna, L. Richie.

**WILLIAMSPORT, PA** (JIM LEWEN-WVFX) Madonna, L. Richie, B. Hornsby, Peter & Amy, T. Tuesday.

**Hampton Bays, NY** (ROB POULIN-WHWH) Madonna, T. Tuesday.

**Poughkeepsie, NY** (BOB WEIL-WSPK) Madonna, L. Richie.

**BUFFALO, NY** (ROGER CHRISTIAN-WBEN) Madonna, L. Richie.

**PANAMA CITY, FL** (MIKE BRISES-WYAL) Madonna, L. Richie.

**TAMPA, FL** (BOBBY RICH-WYAL) Madonna, L. Richie.

### SOUTH

**DURHAM/RALEIGH, NC** (CINDY WRIGHT-G105) Madonna, L. Richie, Cameo, Madonna.

**SHELBY, NC** (ANDY FOSTER-WXIK) Madonna, L. Richie, Cameo, Madonna.

**CHARLOTTE, NC** (JACK DANIEL-WBHC) Madonna, L. Richie, Madonna, L. Richie.

**FAIRMONT, NC** (PHIL THOMPSON-WY2Z) Madonna, L. Richie, Madonna, L. Richie.

**CHARLESTON, SC** (RICK RUSSELL-WBGB) Madonna, L. Richie, Madonna, L. Richie.

**KINGSTREE, SC** (LEA WESLEY-WKSP) Madonna, L. Richie, Madonna, L. Richie.

**MYRTLE BEACH, SC** (LINDA LEWIS-WZON) Madonna, L. Richie.

**GREENVILLE, SC** (JINTON SMITH-FM) Madonna, L. Richie.

### MID ATLANTIC


**TRENTON, NJ** (TOM TAYLOR-WPST) Madonna, L. Richie.

**PITTSBURGH, PA** (FERRARA/CAMPBELL-B94) Madonna, L. Richie.

**ERIE, PA** (JIM COOK-WJET) Madonna, L. Richie.

**BUFFALO, NY** (ROGER CHRISTIAN-WBEN) Madonna, L. Richie.

**WASHINGTON, DC** (KAGHAN/DEMPSEY-B106) Madonna, L. Richie.

**BALTIMORE, MD** (BOSTON/CRONHAL-B104) Madonna, L. Richie.

**OCEAN CITY, MD** (J. HUTCHINSON-MCKAY) Madonna, L. Richie.

**NORFOLK, VA** (MARY ANN RAYMENT-WN) Madonna, L. Richie.

**SANDFORD, NC** (BILL FREEMAN-WFJA) Madonna, L. Richie, Madonna, L. Richie.

### SOUTHEAST

**ATLANTA, GA** (JEFF MCCARTNEY-W94Q) Madonna, L. Richie, Madonna, L. Richie.

**ROME, GA** (DANNY HOWARD-WGQ) Madonna, L. Richie, Madonna, L. Richie.


**ATHENS, GA** (DAN MURRAY-WAGQ) Madonna, L. Richie.

**COLUMBUS, GA** (MCARDINAL/WHOG) Madonna, L. Richie.

**FT. VALLEY/MACON, GA** (NATHAN HALE-WBZ) Madonna, L. Richie.

**HINESVILLE, GA** (SHANNON WEST-WBL) Madonna, L. Richie.

**VALDOSTA, GA** (JAY WILSON-WLGA) Madonna, L. Richie.

**COLUMBUS, GA** (MCARDINAL/WHOG) Madonna, L. Richie.

**DAYTONA BEACH, FL** (TONY MANN-WNF) Madonna, L. Richie.

**PANCAY DEL CARMEN, FL** (JEFF DAVIS-WFEM) Madonna, L. Richie.

**ORLANDO, FL** (MCKAY/HAYES-Y106) Madonna, L. Richie.

**MIAMI, FL** (FRANK AMADEO-Y100) Madonna, L. Richie.

**TAMPA, FL** (BOBBY RICH-Q105) Madonna, L. Richie.
Shirley Murdock

"AS WE LAY"

RADIO—YOU TOLD US THIS IS A HIT!
PHONE REQUESTS
STEADY SALES
NOW A SINGLE, "AS WE LAY"
(P. 6901/B0.5170)
A SLEEPER SMASH, FROM THE DEBUT LP "SHIRLEY MURDOCK"
PRODUCED BY ROGER TROUTMAN
YOU’RE OPENING OUR EYES TO HITS!

IT MUST BE ON ELEKTRA MUSIC CASSETTES AND RECORDS
(© 1960) Warner Communications Inc.
MONTGOMERY, AL (MIKE RAINIER-99FM) C. Hart, H. League, Beach Boys, L. Richie, Aretha, Bon Jovi.

MOBILE, AL (MARK DAVID SAWYER-WABB/FM) A. Baker, Bon Jovi.


GREENVILLE, MS (DAN DIAMOND-WGQ) No Report, Frozen.

TUPELO, MS (LISA LANDAU-KZ103) No Report, Frozen.

LAUREL/HATTIESBURG, MS (JIMMY BOYD-WNSL) Lisa Lisa, L. Richie, Madonna, Eurythmics, F. STALLONE.

BLOXI, MS (BOB LIMA-WQID) L. Richie, Beach Boys, S. Winwood, C. Thompson, OMD, Bon Jovi.

MCCOMB, MS (SARA KAY-WHYN) No Report, Frozen.

STARKVILLE, MS (WILLIAMS/CROCKETT-WKOR) B. Hornsby, L. Richie, Wham!, Beach Boys, Bon Jovi.

JEFFIN, KY (G. C. KINCE-FM/WIX) B. Hornsby, C. Hart, Peter & Amy, Ben E. King, Aretha, L. Richie, Laban, F. STALLONE.


NEW ORLEANS, LA (McGEE/ROLLING-B97) L. Richie, B. Idol.


BATON ROUGE, LA (MICHAEL ADAMS-WGZG/FM) Boston, H. League, Janet Jax.


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EAST CENTRAL

PINEVILLE, WV (RANDY PARKS-WWYO) S. Winwood, Aretha, Arcadia, B. Squier, Madonna, David +.


ELYRIA/CLEVELAND, OH (BENTLEY/EVAN-BEA/FM) L. Richie, Peter & Amy, Wham!.


RICHMOND, IN (RICK CASEY-K96) Aretha, Madonna, S. Winwood.

VINCENNES, IN (DANNY WAYNE-WRTB/FM) 38 Special, Rainmakers, Lisa Lisa, Toto, L. Richie, F. SMUK.

TERRA HAUTE, IN (MIKE ARNETT-WPFR) R. Stewart, Nu Shooz, Laban, B. Squier.

ANN ARBOR, MI (BRENT ALBERTS-WIQX) B. Joel, Boston.


LANSING, MI (MARK MALONEY-WWIC) B. Joel, E. Money, Journey.

JACKSON/LANSING, MI (ALIX/WEBSTER-WXQ) L. Richie, Bon Jovi, Cameo, B. Idol.

GRAND RAPIDS, MI (MIKE TINNES-WKLG) Bon Jovi, R. Ocasek.

CADILLAC, MI (GARY BURTON-WATT) B. Hornsby, S. Winwood, Beach Boys, T. Tuesday.


PETOSKEY, MI (DENNIS MARTIN-WPPZ) E. Money, H. League, Chicago, B. Hornsby.

---

UPPER MIDWEST

DES MOINES, IA (TOM OAKES-KDIZ) Bon Jovi, T. Tuesday, L. Richie, Lisa Lisa, Cameo, Aretha.

CLEAR LAKE/MASON CTY, IA (CARLA KEIS-KKEV) Aretha, OMD, F. Goes To, C. Thompson, Boston, 38 Special.

FT. DODGE, IA (JIM DAVIS-KKE) Madonna, C. Hart, OMD, Beach Boys.

WATERLOO/C.RAPIDS, IA (JEFF CHRISTENSON-KOKZ) Rainmakers, S. Winwood, Wham!, Lisa Lisa, Far Corp., L. Richie, B. Squier, OMD.

SIOUX CITY, IA (SCOTT SHANNON-KKEV) Aretha, F. Goes To, Bon Jovi, Madonna.

SIOUX CITY, IA (PAT PAXTON-KGL) L. Richie, Madonna, Lisa Lisa, Bon Jovi, B. Hornsby, Far Corp.


CLINTON, IA (BILL WARNER-KJNY) Aretha, Peter & Amy, S. Winwood, Arcadia, A. of Noise, Sis. Sledge, F. STALLONE.


GREEN BAY, WI (BRADLEY-BWAU) B. Idol, W. Chung, B. Hornsby.

WAUSAU, WI (MIKE EDWARDS-WIFC/FM) T. Tuesday, L. Richie, Madonna, L. Cardenas.

LA CROSSE, WI (GREAT/CARR-WIZF/FM) No Report, Frozen.

LA CROSSE, WI (CHUCK KNIGHT-HIT105) E. Money, Peter & Amy, Lisa Lisa, Aretha.

EAU CLAIRE, WI (RICK JAMES-WBIZ) Madonna, L. Richie, S. Winwood, Far Corp.

MINNEAPOLIS/ST. PAUL, MN (ANTHONY/MICHAELS-KDBW/FM) Madonna, Triumph, Oran Jones, Beach Boys.

ROCHESTER, MN (DENNY FOSTER-KKOC/FM) a. Ha, Chicago, B. Squier, Madonna, Peter & Amy, L. Richie.


MANKATO, MN (GREG HUSAK-KEEZ/FM) E. Money, B. Hornsby, L. Richie, Madonna, Far Corp.

ALBERT LEA, MN (PAUL JOHNSON-KCPS/FM) OMD, Boston, Paul Simon, W. Chung.

ST. CLOUD, MN (PATTSON/WAKEFIELD-KCLD/FM) A. Baker, Madonna, E. Money, Peter & Amy, S. Winwood, W. Chung, Beach Boys.

VERMILLION, SD (DEAN RUSSELL-KVAF) Aretha, OMD, Madonna, W. Chung, David +.

YANKTON, SD (RANDY KUSSMAN-KCHU/FM) S. Winwood, L. Richie, Beach Boys, C. Hart.


RAPID CITY, SD (MC DANIELS/AUSTIN-KGGG/FM) Boston, Janet Jax., B. Joel, Toto.

RAPID CITY, SD (SHERWYN/KALLAWAY-KKL/FM) Madonna, The Call.

FARGO/ Moorhead, ND (STAN MAIN-Y94) Stacey Q, L. Richie, B. Hornsby, Madonna, B. Idol.

GRAND FORKS, ND (NORTH-RIGHT-KXL/FM) Lisa Lisa, E. Money, Bon Jovi.

BISMARCK, ND (BRANNAN/HARDT-KFYR) Madonna, Ben E. King, Loverboy, Boston, David Pack, Janet Jax., Beach Boys.


MINOT, ND (RICK MORGAN-KZZZ) Lisa Lisa, Toto, Boston, OMD.


JOLIET, IL (BOB WEBER-WLJ) S. Winwood, Boston, Aretha, Isle/Man, Madonna, D. Johnson.

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### CENTRAL

<table>
<thead>
<tr>
<th>City</th>
<th>Station/Call Sign</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>KIRKSVILLE, MO</td>
<td>MQ(JEFF ALLEN-KTUF)</td>
<td>L. Richie</td>
</tr>
<tr>
<td>EAST PRAIRIE, MO</td>
<td>(GREG LANDIS-KYMO)</td>
<td>Loverboy, Stacey Q</td>
</tr>
<tr>
<td>KANSAS CITY, MO</td>
<td>(PERUN/BARBER-BKO)</td>
<td>Boston, R. Palmer, Ben E. King, R. Richie</td>
</tr>
<tr>
<td>JEFF CITY/COLUMBIA, MO</td>
<td>(BRIAN MILLER-KTXY)</td>
<td>Boys, L. Richie, T. Tuesday, S. Winwood</td>
</tr>
<tr>
<td>WAYNESVILLE, MO</td>
<td>(KEVIN BARTON-KFB)</td>
<td>FM/UK, Madonna, Peter &amp; Amy</td>
</tr>
<tr>
<td>MANHATTAN, KS</td>
<td>(WAGNER/WILSON-KQLA)</td>
<td>Aretha, Wham!</td>
</tr>
<tr>
<td>TOPEKA, KS</td>
<td>(ROGER HEATON-WIBW)</td>
<td>Loverboy, B. Money, Eurythmics</td>
</tr>
<tr>
<td>KANSAS CITY, MO</td>
<td>(DEAN HALLAM-KCPW)</td>
<td>Boston, Jesse Saly, Ashford S, L. Sattislaw, P &amp; Amy</td>
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<tr>
<td>HOISINGTON, KS</td>
<td>(BIEBER/KATKINSON-KHK)</td>
<td>Outfield, S. Winwood, Far Corp, Jms. Brown</td>
</tr>
<tr>
<td>OMAHA, NE</td>
<td>(TOM MIKELSEN-KGOR)</td>
<td>Boston, Loverboy, E. Money</td>
</tr>
<tr>
<td>NORFOLK, NE</td>
<td>(DOUG KOEHN-KKEN)</td>
<td>W. Chung, Madonna, Aretha, Wham!, David +, L. Richie, Peter &amp; Amy, OMD</td>
</tr>
<tr>
<td>GRAND ISLAND, NE</td>
<td>(BRADEE/GORDON-KSY2/FM)</td>
<td>L. Richie, Madonna, S. Winwood, Wham!, OMD, Limited W, Timbuk 3</td>
</tr>
<tr>
<td>KEARNEY, NE</td>
<td>(RICK JEFFREY-KOKY/FM)</td>
<td>Madonna, Beach Boys, S. Winwood, Aretha, OMD, F. Goes To, L. Richie, Peter &amp; Amy, OMD</td>
</tr>
<tr>
<td>McCOOK, NE</td>
<td>(CARTWRIGHT/TAPIA-KZMC)</td>
<td>-Ha, F. Goes To, OMD, Q. Riot, H. League, Peter &amp; Amy, Far Corp, W. Chung</td>
</tr>
<tr>
<td>EL DORADO, AR</td>
<td>(DAN MURPHY-KLBQ/FM)</td>
<td>Madonna, Dave Adams, Arcadia, G. Abbott, Sis Sledge, Wham!, L. Richie, Peter &amp; Amy, Aretha</td>
</tr>
<tr>
<td>LITTLE ROCK, AR</td>
<td>(MARK MC CAIN- KKKY)</td>
<td>Boston, Van Halen</td>
</tr>
<tr>
<td>FT. SMITH, AR</td>
<td>(JOHN O'DEA-KZBB/FM)</td>
<td>Boston, Lisa, Peter &amp; Amy</td>
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### SOUTH WEST

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<tr>
<td>LAWTON, OK</td>
<td>(GARY MITCHELL-KMGZ)</td>
<td>L. Richie, Wham!, B. Squier</td>
</tr>
<tr>
<td>DALLAS, TX</td>
<td>(SHOMBY/BUDANAUR-KZPS)</td>
<td>Peter &amp; Amy, L. Richie, H. Lewis</td>
</tr>
<tr>
<td>KILGORE, TX</td>
<td>(ROBERTS/SCHMAL-KKTX)</td>
<td>Mid. Star, S. Winwood, OMD, Peter &amp; Amy</td>
</tr>
<tr>
<td>TULSA, OK</td>
<td>(TJ. MCKAY-KEYP)</td>
<td>Aretha, L. Richie</td>
</tr>
<tr>
<td>WICHITA FALLS, KS</td>
<td>(BEC/BEAK/KNIN/FM)</td>
<td>L. Richie, Wham!</td>
</tr>
<tr>
<td>KILLENTEN, TX</td>
<td>(PAULA MCCARTNEY-KXSF)</td>
<td>J. Stewart, W. Chung, B. Squier</td>
</tr>
<tr>
<td>SPRINGFIELD, IL</td>
<td>(GREG LAWLEY-BDBC)</td>
<td>Cameo, A. Ha, L. Richie, B. Squier, B. Hornsby, T. Tuesday, W. Chung, L. Richie</td>
</tr>
<tr>
<td>TOPEKA, KS</td>
<td>(ROGER HEATON-WIBW)</td>
<td>Loverboy, B. Money, Eurythmics</td>
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<td>Boston, Loverboy, E. Money</td>
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<td>NORFOLK, NE</td>
<td>(DOUG KOEHN-KKEN)</td>
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<td>(RICK JEFFREY-KOKY/FM)</td>
<td>Madonna, Beach Boys, S. Winwood, Aretha, OMD, F. Goes To, L. Richie, Peter &amp; Amy, OMD</td>
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<td>(JOHN O'DEA-KZBB/FM)</td>
<td>Boston, Lisa, Peter &amp; Amy, Madonna, S. Winwood, W. Chung, L. Richie, Wham!</td>
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### ROCKY MOUNTAIN

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<tr>
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<tr>
<td>BILLINGS, MT</td>
<td>(CHARLIE FOX-KKLY)</td>
<td>L. Richie, Peter &amp; Amy, B. Squier, L. Richie, H. Lewis</td>
</tr>
<tr>
<td>SANTA FE/ALBUQUERQUE, NM</td>
<td>(KUJIOSE/BURNEETF-KZOB/FM)</td>
<td>Aretha, B. Squier, L. Richie, Peter &amp; Amy, L. Richie, Wham!</td>
</tr>
<tr>
<td>ALBUQUERQUE, NM</td>
<td>(KUJIOSE/BURNEETF-KZOB/FM)</td>
<td>Aretha, B. Squier, L. Richie, Peter &amp; Amy, L. Richie, Wham!</td>
</tr>
<tr>
<td>SANTA FE/ALBUQUERQUE, NM</td>
<td>(KUJIOSE/BURNEETF-KZOB/FM)</td>
<td>Aretha, B. Squier, L. Richie, Peter &amp; Amy, L. Richie, Wham!</td>
</tr>
</tbody>
</table>

*September 26, 1986 Edition of the Gavin Report*
TOP 10 ADDS

BILLINGS, MT (B.J. DONOVAN-KZLS) Madonna, W.Chung, Bon Jovi, S. Winwood, Beach Boys.


DENER, CO (RANDY JAY-KM) R. Ocak, Peter & Amy, Aretha.


DENVER, CO (DOUG ERICKSON-KPKE) No Adds.


GRAND JUNCTION, CO (MICHAEL JOHNSON-KSTAR) No Report.

FRESNO, CA (WALTHER/DAVIS-KMGO) Madonna, S. Winwood, Beach Boys.

SANTA MARIA, CA (TOM EVANS-KK2) Madonna, Wham!, B.Hornsby, L.Richie, Oran Jones, Aretha.

SAN LUIS OBISPO, CA (JOE COLLINS-KSLY/FM) Madonna, C.Simon, F.Goes To, B. Idol, Beach Boys.

SANTA BARBARA, CA (STEPHEN LOMPOC) Aretha, Lisa Lisa, B. Hornsby, L. Richie.


SACRAMENTO, CA (BEN E. KING-KWKB) Madonna, F.Goes To, B. Hornsby, L. Richie, B. Idol.

SAN FRANCISCO, CA (BARRY SANDS-KBZM) Boston, B. Hornsby, T. Heads, T. Tuesday, S. Winwood, Bangles, OMD, Cameo.

SAN FRANCISCO, CA (RIVERS/NAFTALY-KMEL) Ben E. King, S. Ties, Chico DeB, B. Idol, W. Chung.

NAPA, CA (JEFFREY-DEFESE-FYW/FM) W. Chung, OMD, B. Idol, Madonna, Aretha.

SAN JOSE/LOS GATOS, CA (HARLOW/WEINSTEIN-KTDF) Madonna, B. Idol, S. Winwood, Beach Boys.


SANTA CLARA, CA (DENNIS H-102) Madonna, W.Chung, B. Hornsby, L. Richie, Aretha, OMD.

SANTA CRUZ, CA (SMOOTH-107) Madonna, Aretha, B. Hornsby, L. Richie, OMD.

SANTA FE, NM (JEFF RYAN-KWZ/FM) Madonna, B. Hornsby, L. Richie, OMD.

SEATTLE, WA (JIMMY JONES-STAR) Madonna, Aretha, T. Tuesday, Beach Boys.


SALT LAKE CITY, UT (UTAH-100) Madonna, B. Idol, L. Richie, B. Hornsby, S. Winwood.


SEATTLE, WA (DICK CLAYTON-STAR) Madonna, Aretha, B. Hornsby, L. Richie, B. Idol.


SEATTLE, WA (TERRY JAMES-KKGL) Madonna, Aretha, B. Hornsby, L. Richie, B. Idol.

SEATTLE, WA (JIMMY JONES-STAR) Madonna, Aretha, B. Hornsby, L. Richie, OMD.

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SEATTLE, WA (JIMMY JONES-STAR) Madonna, Aretha, B. Hornsby, L. Richie, OMD.

OLYMPIA, WA (KEN PAIGE-KOEU) Aretha, B. Hornsby, L. Richie, Wham!

CHEHALIS, WA (ROGER DALE-KITI) C. Simon, Dave Adams, Aretha, Ben E. King, Madonna, Laban.


YAKIMA, WA (KEVIN JAMES-KZHR) Aretha, C. Hart, Lisa Lisa, S. Winwood, Beach Boys, Outfield.

SPokane, WA (JOHN LANGAN-KZUU/FM) Bon Jovi, Lisa Lisa, Aretha, Madonna, Beach Boys, Toto, L. Richie.

TRI CITIES, WA (JOHN PURDY-OK95) W. Chung, B. Idol, L. Richie, Aretha, Madonna, Level 42, Far Corp.


SASKATOON, SK (GARTH KALIN-CKOM) Doc & Medic, Boston.


CALGARY, AB (DON STEVENS-AM106) No Report, Frozen.

**AVAILABLE**

THE SLIM ONE from Los Angeles, CA is looking for a position as AT, contact her at (206)564-2463.

BOB LILLEY from KIYS-Boise, ID is looking for a position as AT, contact him at (415)921-2106.

EDWARD LANE from WCCO-AM-Minneapolis, MN is looking for a position as AT, contact him at (617)881-3385.

DON ELLIOT from 96HUM/FM-Lawrence, KS is looking for a position as AT/Production, contact him at (913)242-7489.

TERRY JAMES from KAGO-Klamath Falls, OR is looking for a position as AT/MD/PD, contact him at (503)883-1155.

CURT SAMSON from KYYY-Hillsboro, OR is looking for a position as AT/MD/PD, contact him (701)223-2528.

KEITH GREER from KFMY-Salt Lake City, UT is looking for a position as AT/PD, contact him at (801)377-4316.

DAN BRYAN from WMGV-Appleton/Oshkosh, WI is looking for a position as AT/PD, contact him at (414)235-8220.

CHESTER HOLMES from KSJK-Topeka, KS is looking for a position as AT/News, contact him at (913)354-4720.

JOHN SMITH from WATT-Cadillac, MI is looking for a position as News Director/Sports, contact him at (616)775-1263.

JACK GILLEN from WOHO/AM-Ocean City, MD is looking for a position as PD/GM, contact him at (301)352-5803.

GARY WOLCOTT from KQY-Albany, OR is looking for a position as PD, contact him at (503)451-4742.

**SERVICE**

WFMS-Youngstown, OH - singles: Chrysalis

KBLF-Red Bluff, CA - single: E. Money (Columbia)

KBCC-Cuba, MO - singles & LP's: Chrysalis

KMFR-Medford, OR - singles: James Taylor (Columbia), Anne Murray (Capitol)

**THE COMPUTER CONNECTION TO GAVIN**

**TOP 40 & A/C CHART ADVANCES**

COMING SOON!

**URBAN CONTEMPORARY**

**AVAILABLE THURSDAY MORNINGS**

**CALL VIA MODEM**

608-271-0987

BAUD RATES 300-2400
CHINWAG

by Keith Zimmerman, Joe Belden and Kent Zimmerman

The "Gladiators of the Airwaves" have entered the Top 40 arena in Dallas, as religious-format KLTY becomes KHYI, "The New Y95." Mark Driscoll, VP Programming for owner Statewide Broadcasting, promises what he calls "New Age Top 40--vibrant, error-free, right-on, give-'em-what-they-want, not what they-need radio." The format debuted Sept. 19, with just music and jingles--an air staff will be named within a couple of weeks. Driscoll says he's enjoying the position of being ignored by record promoters; "Nobody's hoping you--you don't get your mind clouded." Helping to program the station is the legendary Buzz Bennett, and Driscoll is also accepting advice and inspiration from format heavies like Scott Shannon. "No one can pull it off alone in radio today," he says. "You need allies--and you need to be an ally!

David Parnigoni, NAB's senior radio VP, charges that trade press reports of logistics snafus at the Radio '86 convention in New Orleans have been "blown out of proportion." He does acknowledge serious problems with elevators and too-small meeting rooms, "but the NAB finds it very difficult to take responsibility for those areas." "With just two years to plan for its joint convention with the NRBA," he says, "we got locked into a situation beyond our control." Parnigoni also responded to criticism from program directors that their concerns have been subordinated to those of management, engineering and sales. "It's now a full-service convention that reaches all elements of our industry," he concedes, "and I think it's better because it attracts more attention."

The fate of two major broadcast groups is now in the hands of the FCC. At press time, the commission was asking CBS to explain why Laurence Tisch's assumption of the company's chairmanship was not a change of ownership. If the FCC feels a transfer has taken place, CBS could be forced to sell off properties where it owns more than one broadcast entity per market. The House Telecommunications Subcommittee is currently studying an FCC analysis of the matter. Meanwhile, the atmosphere at CBS headquarters has improved since the ousting of chairman Thomas Wyman and News President Van Gordon Sauter. Resident poet Charles Osgood told CHINWAG it has been hard to work "in an atmosphere where people are worried about their jobs, and people don't want to spend money to replace equipment." But, he adds, "I must say, the further down you get into the troops, the less difference it makes. I've been doing what I do under three or four CBS presidents, and I've never had anyone discourage me from doing a good job."

The other Big Deal involves RKO's radio and TV properties, subject of a 21-year legal hassle that the FCC now wants to resolve by Jan. 31. Mass media chief Jim McKinney says he expects all parties to work hard at meeting that deadline. A total of 39 parties are involved in challenging RKO's licenses, some of them in more than one market. By holding out against arbitration, they could win anyway if RKO is judged unfit as a broadcaster. But McKinney notes the commission's mood is that RKO "has suffered enough." The payoff for RKO is getting money for its properties, instead of simply having to surrender them. But, as KFRC-San Francisco VP/GM Jim Smith points out, "The company--especially the radio division--would love to have its day in court."

Curb Records and Mike Curb Productions announce the promotion of Marguerite Luciani to the post of VP of Operations. Marguerite will deal with the coordination of all aspects of Curb record sales and marketing. Congratulations!

Todd Cavanah, music director at Y108-Denver, has departed to become the local representative for Elektra Records. You may recall that Y108's previous MD, Gelna Horton, also left to accept a record company post, with Chrysalis.

Arista Records' mighty R&B promotion department adds regional punch. Director Vaughn Thomas announces the appointment of Connie Johnson as R&B District Manager for the Northeast region. Roland Lewis will handle the Southeast region and Al J. Wallace will oversee the Southwest in the same capacity. Also, Julia Tidaro joins the label as administrative assistant to VP Tony Anderson.

Radi-O-Rama: Jay Thomas, formerly of WKUT (now WXRK) in New York, is now handling mornings at Emmis's hot KBWR-Los Angeles. Chuck Knight leaves HIT105 in La Crosse, WI, to be program manager of KRQO/Q102 in Des Moines, IA. Jeff Allen leaves KTUF-Kirkville, MO, as air talent/production director. Mike Metzger has been promoted to MD at KAGO-Klamath Falls, OR. Monte Hamilton is the new MD at WJZM-Clarksville, TN. Daniel Lynch is no longer PD at KISY/AM-Alexandria, LA, but remains as MD and air personality. Tom Holiday has joined up as PD and Mike David arrives as air talent. Ron O'Brien has been promoted to MD at KATS-Yakima, WA. The new program director at Y97-Santa Barbara, CA, is Stephen J. Smith. Danny Wayne checked in to remind us WRTB/FM-Washington (Vincennes), IN has gone from 3,000 to 50,000 watts, expanding their coverage to 60 miles in all directions, including the Evansville and Bloomington areas.

continued on page 54

UPDATE:

BILLY SQUIER

"LOVE IS THE HERO"

GAVIN TOP 40 49/25

PRO/FM KATD KZZU
WXKS/FM KSLY OK95
WROQ WDDV

AVAILABLE NOW ON Capitol®

Produced by Peter Collins for All Music Limited
LIONEL RICHIE
"LOVE WILL CONQUER ALL"
FROM THE NUMBER ONE ALBUM IN THE NATION SECOND WEEK IN A ROW!
GAVIN TOP 40
150 ADDS FIRST WEEK
MOST ADDED
TOP NEW AIR PLAY

STACY LATTISAW
"NAIL IT TO THE WALL"
BUSTING HUGE URBAN!
READY TO CROSS TOP 40

TEMPTATIONS
"LADY SOUL"
TOP 10 URBAN!
READY TO CROSS TOP 40!
PHOTO FILE

by LISA SMITH and BETTY HOLLARS

BOSTON WORTH THE WAIT

The long-awaited Boston album and single was delivered to the Universal City headquarters of MCA Records, and the reaction was it was worth the six years wait. Shown here with pleased faces are: (l-r) Larry Solters (Artist Development-MCA), Richard Palmese (Marketing/Promotion-MCA), Steve Meyer (Promotion-MCA), Tom Scholz of Boston, Jeff Dorenfeld (Boston's Manager), Brad Delp of Boston and Irving Azoff (President, MCA Music).

MILWAUKEE GETS RESTLESS

In Milwaukee, RCA's Restless Heart delivers their latest single to sister stations WMIL/FM and WOKY/AM. Shown from left (back row) are John Dittrich (RH) and Doug Keil (WMIL G.M.), (front row) Greg Jennings (RH), Traci Stanifick (WMIL), Larry Stewart (RH), Paul Gregg (RH), Dale Turner (RCA) and Dave Innis (RH).

4 X's for KISS

KIIS/FM in Los Angeles recently received quadruple platinum awards for their early support of PolyGram/Mercury artists Tears For Fears. Smiling here are (l-r) Mike Schaefer, P. D. of KIIS/FM, Jean Johnson L.A. Promotion-PolyGram and Gerry DeFrancesco, V.P./Programming of KIIS/FM.
DEVICE AT DE POE
Device made a trip to the 1986 Bobby Poe Convention in Atlanta to meet radio folks and talk about their debut LP. Shown here at the Chrysalis suite are (left to right) Holly Knight (Device), Gene Black (Device), Paul Engemann (Device), Keith Zimmerman (The Gavin Report's own), and Daniel Glass (Chrysalis).

SOUTHERN PACIFIC PARTY

ALVIN LEE DRIVES INTO BREAKFAST CLUB
Alvin Lee made a promotional tour of the Big Apple in support of his LP "Detroit Diesel," and among his many stops was WNEW/FM, where he was special guest on the station's "Breakfast Club." Pictured here (l to r) are Mark Chernoff (WNEW/FM), John Weston (Atlantic), Mark McEwen (WNEW/FM), Richard Neer (WNEW/FM) and Alvin Lee.

THIS IS THE STOREY
Lewis Storey appeared in Atlanta in a series of "live preview" promotional tours where he performed 20-30 minute acoustic sets for press and radio only. Shown here (l-r) are Dixie Gamble (Manager), Norm Schrutt (VP/GM of WKHX & WPLO-Atlanta), Karen Morgan (Programming Assistant-WKHX/WPLO), Lewis Storey and Tim Pritchett, CBS Regional Country Marketing Manager.

September 26, 1986/the GAVIN REPORT
PHOTO FILE by LISA SMITH and BETTY HOLLARS

NEICY WORKS THE WORKERS
Denice Williams poses with the A/C teams at Columbia Records during a visit to CBS headquarters at Black Rock in New York City. Pictured here (l-r) are Sheila Chlanda, Neicy and Mike Martucci.

WAXXING FAMILIES
Every summer, as part of their Summer Events program, WAXX Eau Claire, WI, holds a 4th of July "Wax Family Picnic." Pictured here at that prestigious event are (l-r) Tim Closson (WAXX M.D.), Randy Travis and Tim Wilson (WAXX P.D.).

A FAMILY AFFAIR
In attendance at the annual Jack The Rapper Family Affair in Atlanta are (l-r) Mrs. Tony Wright, Tony Wright (P.D. of WJZ-Albany, GA), George Threatt (P.D. of WIBB-Macon) and Mrs. George Threatt.

BANANARAMA RAMS L.A.

Care to be "Foto Filed" by the Gavin Report? Send your favorite photo of yourself or anyone else to Betty and Lisa, c/o Gavin, One Halldie Plaza, Suite 725, S.F., CA 94102.

www.americanradiohistory.com
GENESIS - Throwing It All Away (Atlantic)
Huey Lewis & The News - Stuck With You (Chrysalis)
TOTO - I'll Be Over You (Columbia)
ANITA BAKER - Sweet Love (Elektra)
TOTO - I'll Be Over You (Columbia)

PETER CETERA & AMY GRANT
Next Time I Fall (Full Moon/Warner Bros.)

LIONEL RICHIE - Love Will Conquer All (Motown)
MADONNA - True Blue (Sire/Warner Bros.)
BOSTON - Amanda (MCA)
BEACH BOYS - California Dreamin' (Capitol)

CHARTBOUND

LIONEL RICHIE - Love Will Conquer All (Motown)
DAVE ADAMS - Dancing In My Sleep (Elektra)
MADONNA - True Blue (Sire/Warner Bros.)
BOSTON - Amanda (MCA)
BEACH BOYS - California Dreamin' (Capitol)

ACTION SIDES

GLADYS KNIGHT & BILL MEDLEY - Loving On Borrowed Time (Scotti/CBS)
DOUBLE - Woman Of The World (A&M)
PETER GABRIEL - In Your Eyes (Geffen)
CHRIS THOMPSON - What A Woman Wants (Atlantic)
OMD - (Forever) Live And Die (A&M)
CHRISTOPHER CROSS - Loving Strangers (Arista)
LOVERBOY - Heaven In Your Eyes (Columbia)
LEVEL 42 - Leaving Me Now (Polydor/PolyGram)
GLASS TIGER - Don't Forget Me (When I'm Gone) (Manhattan)
NEW EDITION - Earth Angel (MCA)
VIKTIM - Night Living (No Parking)
J.D. SOUTHER & NANCY SHANKS - Step By Step (EMI America)
JAMES TAYLOR - Only A Dream In Rio (Columbia)
METROPOLITANS - Camden Tide (T.C.)
JEFFREY OSBORNE - Room With A View (A&M)
COREY HART - I Am By Your Side (EMI America)
JIMMY BUFFETT - Creola (MCA)

NEW

LIONEL RICHIE - Love Will Conquer All (Motown)
MADONNA - True Blue (Sire/Warner Bros.)
STEVE WINWOOD - Freedom Overspill (Island/Warner Bros.)
KENNY ROGERS - They Don't Make Them Like They Used To (RCA)
BEN E. KING - Stand By Me (Atlantic)
### A/C HIT FACTOR

**A to Z Analysis**

**Toto's** the story this week as they nearly double their HEAVY rotation, moving from 74 to 147 H's. If **Anita Baker** can't crack 200 stations, she may never get to the top, but a look below shows she can hold out in the POWER TRIO for quite a long time. 84% of her stations now have her in their highest rotation. **Janet Jackson** continues to pick up 20 or so adds a week as the list of dis-believers shrinks. **Peter Cetera & Amy Grant** have now accumulated 182 A/C stations in three weeks (one of the MOST ADDED in each of those three weeks). Gonna be big!!

Our highest chart debut, **Bruce Hornsby and The Range's** "The Way It Is" begins to show the promise of a certified A/C hit. Key calls already include: B100, KFMB, KGW, KKLV, KGWV, KHYL, KBOI, KLTR, WSB/FM, WEZS, WEZC, WCHV, WSKY and KALE.

The other A/C CERTIFIED, **Human League's** "Human," is gonna be a candidate for the old Excuse Phone. The fact that it can chart with less than half of the available stations is a tribute to its acceptance where considered. Last week's RECORD TO WATCH, **Boston's** "Amanda" scored 36 adds this week and is a likely candidate for the chart next week.

This week's RECORD TO WATCH, **OMD's** "(Forever) Live And Die," shows just 46 stations, the tip of a musical iceberg. **Lionel Richie** took in 94 A/C reports this first week. That's four more first week adds than he got with "Dancin' On The Ceiling."

**RECOMMENDED FOR A/C RADIO**

Wham! **Where Did Your Heart Go?** (Columbia)

Written by the guys in the band WAS NOT WAS, this George Michael treatment falls into his "Careless Whisper" style. Smooth and classic in its melodic structure, it'll prove an easy A/C play.

**Robbie Nevil**

**C'est La Vie (Manhattan)**

"That's life" is the French translation of the title, and the production is likely to translate "hit," and it could start as easily with A/C as any other format.

**Pretenders**

**Don't Get Me Wrong** (Sire/Warnor Bros.)

Though they are hardly a staple in A/C radio, I think we'll prove to the that, with the right song, anything is possible. This is a purely pop song, which happens to be performed by a band that cut its teeth on the front line.

---

**Research:**

Diane Ruter

Ron Fell

**HIT FACTOR**

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

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>Reports</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Adds</th>
<th>Hit Factor</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENESIS</td>
<td>Throwing It All Away (Atlantic)</td>
<td>216</td>
<td>201</td>
<td>13</td>
<td>1</td>
<td>--</td>
<td>99%</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>HUEY LEWIS &amp; THE NEWS</td>
<td>Stuck With You (Chrysalis)</td>
<td>208</td>
<td>182</td>
<td>20</td>
<td>5</td>
<td>--</td>
<td>97%</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>TOTO</td>
<td>I'll Be Over You (Columbia)</td>
<td>209</td>
<td>147</td>
<td>49</td>
<td>8</td>
<td>4</td>
<td>93%</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>ANITA BAKER</td>
<td>Sweet Love (Elektra)</td>
<td>195</td>
<td>166</td>
<td>17</td>
<td>8</td>
<td>3</td>
<td>93%</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>CARLY SIMON</td>
<td>Coming Around Again (Arista)</td>
<td>189</td>
<td>49</td>
<td>95</td>
<td>17</td>
<td>28</td>
<td>76%</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>CYNDI LAUPER</td>
<td>True Colors (Portait)</td>
<td>193</td>
<td>93</td>
<td>83</td>
<td>12</td>
<td>4</td>
<td>91%</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>MOODY BLUES</td>
<td>The Other Side Of Life (Polydor/PolyGram)</td>
<td>164</td>
<td>81</td>
<td>73</td>
<td>6</td>
<td>3</td>
<td>93%</td>
<td>9</td>
<td></td>
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<tr>
<td>BOB SEGER &amp; THE SILVER BULLET BAND</td>
<td>It's You (Capisol)</td>
<td>170</td>
<td>58</td>
<td>99</td>
<td>10</td>
<td>3</td>
<td>92%</td>
<td>8</td>
<td></td>
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<tr>
<td>CARLY SIMON</td>
<td>Coming Around Again (Arista)</td>
<td>189</td>
<td>49</td>
<td>95</td>
<td>17</td>
<td>28</td>
<td>76%</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>DAVID PACK</td>
<td>I Just Can't Let Go (WARNER BROS.)</td>
<td>156</td>
<td>33</td>
<td>93</td>
<td>16</td>
<td>14</td>
<td>80%</td>
<td>6</td>
<td></td>
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<tr>
<td>BILL JOEL</td>
<td>A Matter Of Trust (Columbia)</td>
<td>140</td>
<td>33</td>
<td>91</td>
<td>10</td>
<td>5</td>
<td>88%</td>
<td>8</td>
<td></td>
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<tr>
<td>JANET JACKSON</td>
<td>When I Think Of You (A&amp;M)</td>
<td>134</td>
<td>31</td>
<td>67</td>
<td>15</td>
<td>20</td>
<td>73%</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>PETER CETERA &amp; AMY GRANT</td>
<td>The Next Time I Fall (Full Moon/W.B.)</td>
<td>182</td>
<td>15</td>
<td>80</td>
<td>38</td>
<td>48</td>
<td>52%</td>
<td>3</td>
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<tr>
<td>DAVID FOSTER</td>
<td>Who's Gonna Love You Tonight? (Atlantic)</td>
<td>114</td>
<td>17</td>
<td>72</td>
<td>21</td>
<td>4</td>
<td>78%</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>RIC OCASEK</td>
<td>Emotion In Motion (Geffen)</td>
<td>129</td>
<td>9</td>
<td>64</td>
<td>28</td>
<td>27</td>
<td>56%</td>
<td>4</td>
<td></td>
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<tr>
<td>TINA TURNER</td>
<td>Typical Male (Capitol)</td>
<td>87</td>
<td>16</td>
<td>45</td>
<td>11</td>
<td>14</td>
<td>70%</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>BRUCE HORNSBY &amp; THE RANGE</td>
<td>The Way It Is (RCA)</td>
<td>109</td>
<td>7</td>
<td>41</td>
<td>23</td>
<td>37</td>
<td>44%</td>
<td>3</td>
<td></td>
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<tr>
<td>HUMAN LEAGUE</td>
<td>Human (A&amp;M)</td>
<td>103</td>
<td>8</td>
<td>39</td>
<td>23</td>
<td>32</td>
<td>45%</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>CHRIS DEBURGH</td>
<td>The Lady In Red (A&amp;M)</td>
<td>100</td>
<td>9</td>
<td>44</td>
<td>29</td>
<td>18</td>
<td>53%</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>LIONEL RICHIE</td>
<td>Love Will Conquer All (Motown)</td>
<td>126</td>
<td>38</td>
<td>68</td>
<td>19</td>
<td>--</td>
<td>84%</td>
<td>1</td>
<td></td>
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<tr>
<td>DAVE ADAMS</td>
<td>Dancing In My Sleep (Elektra)</td>
<td>83</td>
<td>8</td>
<td>42</td>
<td>23</td>
<td>10</td>
<td>60%</td>
<td>6</td>
<td></td>
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<tr>
<td>MADONNA</td>
<td>True Blue (Sire/WARNER BROS.)</td>
<td>58</td>
<td>--</td>
<td>3</td>
<td>4</td>
<td>51</td>
<td>5%</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>BOSTON</td>
<td>Amanda (MCA)</td>
<td>75</td>
<td>2</td>
<td>18</td>
<td>18</td>
<td>36</td>
<td>26%</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

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*the GAVIN REPORT/September 26, 1986*
NORTHEAST

SPRINGFIELD, MA(WALT PINTO-WHYN) No Report, Frozen.
GREENFIELD, MA(RICHARD ARCHER-WHAI) R.Vela, D.Foster, J.D. Souther.
LEWISTON, ME(CHRIS LAYNE-WLAM) No Report, Frozen.
BANGOR, ME(FRED MILLER-WMMJ) S.Winwood, OMD, C.Cross, Beach Boys.
HARTFORD, CT(DAVID BERNSTEIN-WTC/AM) No Report, Frozen.
NEW LONDON, CT(DANNY O'BRIEN-WLTC) Peter & Amy.
NEW HAVEN, CT(DAVID BERNSTEIN-WTIC) No Report, Frozen.
NEW LONDON, CT(DANNY O'BRIEN-WLTC) Peter & Amy.
WILLIAMSON, WV(TONY BURTON-VOX/FM) L.Richie, Madonna, K.Rogers.
RICHMOND, VA(GARY WEST-WLTY) Tony B, Amy.
RIFFORD, VA(JEFF TWIFORD) No Report.
CHARLOTTE, NC(GARY KING-WRVA) Peter & Amy.
FAYETTEVILLE, AR(ROGER BROWN-WEAF) C.Simon, L.Richie.
RICHMOND, VA(DANNY O'BRIEN-WLTC) Peter & Amy.
RICHMOND, VA(DANNY O'BRIEN-WLTC) Peter & Amy.

SOUTH

OCEAN CITY/SALISBURY, MD(KEN MEDEK-WHQ/FM) Frozen.
WINCHESTER, VA(FRANK MITCHELL-WINC) L.Richie, Boston, H.Lewis, T.Turner.
HARRISONBURG, VA(ADAM STUBBS-WQPO) L.Richie, A. Baker, Boston, Beach Boys.
RICHMOND, VA(DILLON BEVINS-WZBS) Janet Jax, B. Hornsby.
NORFOLK, VA(NICK ONEIL-WLTC) C.Simon, Seger.
MORGANTOWN, W.VA(CRAIG COCHRAN-WCLG/AM) D. Foster, Beach Boys.
GOLDSBORO, N.C(ALAN HOOVER-WGO) C. Hart, Beach Boys, B. Hornsby, J. Stewart, S. Winwood.
ROCKY MOUNT, N.C(LESLIE JORDAN-WEED) Janet Jax, R. Ocasek, Outfield, Metropolis, Aretha.
ALBEMARLE, N.C(ERIC PATTENSON-WBZ) Wham!, Peter & Amy, C.Hart.
CHARLOTTE, N.C(MARTY LAMBERT-WBT) C. Simon, Peter & Amy.
CHARLOTTE, N.C(BILL CONWAY-WZC) B. Hornsby, H. League.
ASHVILLE, N.C(BRIAN LEE-WSYK) L. Richie, Crowded H., Madonna, M. Jones, Ben E.King.
CONWAY/MYRTLE BEACH, S.C(BOB VANDERGRIFT-WTVY/FM) Boston, Lisa Lisa, E. Money, Aretha.

ATHENS, GA(BRENT JOHNSON-WRC) L.Richie, H. League.
ALBANY, GA(ROB MANI-WGAL) C. Cross, L. Richie, Ben E.King, K. Rogers, Madonna.
ST. AUGUSTINE, FL(JIM ANDREWS-WVU) No Report, Frozen.
STUART, FL(CHRIS MICHAELS-WSTU) Double, Level 42, Beach Boys, H. League.
SYLACUGA, AL(R. BATTY/A LEE-WVFB) Beach Boys, Madonna, C. Cross, L. Richie, Ben E.King.
TUSCALOOSA, AL(SANDER WALKER-WFX/FM) L. Richie, OMD, Wham!
GADSDEN, AL(LOGAN/FORD-WGAD) Wham!
GUNTHER, AL(KEVIN JONES-WKGS) L. Richie, K. Rogers, G. Abbott, Madonna.
VALLEY HEAD, AL(CHRIS JAXION-WJXK) R. Ocasek, David Pack, Peter & Amy.
ANNISTON, AL(CHRIS ERIC STEVENS-WDNG) Boston, L. Richie, Madonna, DeBurg, Ben E. King.
BAY MINETTE, AL(TIM BROWN-WBCA) Peter & Amy, Janet Jax., R. Ocasek.
MOBILE, AL(HYLYON/GOLDEN-WKRG/FM) No Report, Frozen.
SELMA, AL(BOB PAYTON-WTUN) Peter & Amy, Beach Boys, H. League.
OXFORD, MS(DAVID KELLUM-J107) L. Richie, J. Buffett, C. Cross.
BOWLING GREEN, KY(SCOTT THOMPSON-WBGN) L. Richie, K. Rogers, Jms Taylor, Double, Journey.
SHREVEPORT, LA(JEFF EDMAN-KVK/FM) L. Richie, B. Joel, Peter & Amy.
EL DORADO, AR(GARY TERRER-KKX) C. Hart.

MIDWEST

MASON CITY, IA(STEVE LOCKER-KGLO) Paul Simon, Metropolis, L. Richie, K. Rogers, Madonna.
WATERLOO, IA(ROGER DAVIS-WKLO) B. Hornsby, K. Rogers.
DUBUQUE, IA(WES DAVIS-KAT/FM) No Adds.
CEDAR RAPIDS, IA(GARY EDWARDS-WMT/AM) No Report, Frozen.
CEDAR RAPIDS, IA(DENNIS GREEN-WMT/AM) K. Rogers, L. Richie, Madonna, Jms Taylor.
NORTHFIELD, MN(RICH HARRIS-KYM) Ben E. King, Knight/Med, T. Turner, Peter & Amy, Glass Tiger.
MINNEAPOLIS, MN(CHRIS HUMPHREY-KSPT/FM) No Adds.
ROCHESTER, MN(CHRIS PETERSON-KROC/AM) L. Richie, Wham!, J. Buffett, Crowded H., K. Rogers, Ben E. King.
PINEFELD, MN(ANDREW KLYN-KFHM) C. Simon, B. Joel.
DUBUQUE, IA(ROGER DAVIS-WKLO) B. Hornsby, K. Rogers.
ROCHESTER, MN(CHRIS PETERSON-KROC/AM) L. Richie, Wham!, J. Buffett, Crowded H., K. Rogers, Ben E. King.
"VICTIM, H. League.
PINEFELD, MN(ANDREW KLYN-KFHM) C. Simon, B. Joel.
DUBUQUE, IA(ROGER DAVIS-WKLO) B. Hornsby, K. Rogers.
ROCHESTER, MN(CHRIS PETERSON-KROC/AM) L. Richie, Wham!, J. Buffett, Crowded H., K. Rogers, Ben E. King.
ABERDEEN, SD (DAN ZERR-KSDN) L. Richie, Madonna, C. Simon.

GRAND FORKS, ND (PAUL KERO-KNOX) No Report, Frozen.

HANNIBAL, MO (CHUCK YATES-KQRC) L. Richie, D. Foster, C. Cross, P. Bailey.

POPULAR BLUFF, MO (KELLY URICH-KJZ) Moody B's, Madonna, H. League, DeBurgh, Loverboy.

ST. JOSEPH, MO (BCB HEATER-KKJO) No Report, Frozen.

JOPLIN, MO (TROY WEST-KFSB) K. Rogers, L. Richie, J. Osborne.

CUBA, MO (TIM MUNN-KKBO) H. League, L. Richie, OMD, Laban.


TOPEKA, KS (ROSE RUES-KMAJ) David Pack, L. Richie.

PARSONS, KS (GREG FORSTHAY-KLKG) L. Richie, G. Abbott, OMD, J. Osborne, C. Hart, Metropol's, Glass Tig.

LINCOLN, NE (CATHY BLYTHE-KFOR) C. Simon, L. Richie, K. Rogers.

CENTRAL

NEWARK, OH (DAVE BLACK-WNAK) Janet Jax., Double, J. Osborne.

URBANA/SPRINGFIELD, OH (RUSS SHAFER-WKSW) L. Richie, C. Simon, Madonna, Wham!.

LOGAN, OH (CHUCK ANTHONY-WLGN) L. Richie, Boston, Madonna, Metropol's.

COLUMBUS, OH (DAVE BISHOP-WSNY) L. Richie, Peter & Amy, Beach Boys.

MARION, OH (JIM HOWELL-WMNR) L. Richie, C. Cross.

MARION, OH (BILL MOORE-WDF) Boston, R. Ocasek, Aretha.


TOLEDO, OH (JAY MATTHEWS-3WM) Knight/Med, Dave Adams.

ZANESVILLE, OH (PETE PENTONIAK-WZIH) L. Richie, Peter & Amy, Madonna.

YOUNGSTOWN, OH (JIM MARTIN-WFMJ) S. Winwood, Boston, Knight/Med, B. Hornsby, Vikt.

DOVER, OH (STEVE KELLY-WJER) No Report, Frozen.

SANDUSKY, OH (BILL ZIMMERMAN-WLEC) K. Rogers, L. Richie.

HAMILTON, OH (MARK GIBSON-WMCH) C. Joel, Janet Jax., T. Turner, Boston, L. Richie, Beach Boys.

SPRINGFIELD, OH (STEVE POPP-WAZU/FM) Peter & Amy, R. Ocasek.

SPRINGFIELD, OH (DALE GRIMME-WZRE) No Report, Frozen.

GALLIPOLIS, OH (TIM MAXWELL-WJLEH) L. Richie, T. Turner, B. Hornsby, Beach Boys.

RUSHVILLE, IN (KEVIN L STONE-WRCR) Janet Jax., Level 42, L. Richie, K. Rogers, R. Vela.

LOWELL, IN (JIM HOLLY-ZVWN) No Adds.

KOKOMO, IN (DARCY PARKS-WIKU) Madonna, L. Richie.


EVANSVILLE, IN (CHRIS SOUSA-WKQD) C. Cross, Vandross, C. Hart, J. Osborne.

LAFAYETTE, IN (MIKE JOHNSON-WASK) B. Hornsby, Dave Adams.

MERRIONE, IN (WILLIAM DAVIDS-WTR) Madonna, Beach Boys, R. Ocasek.


LANSING, MI (JACK ROBBINS-WLFS/FM) B. Hornsby, DeBurgh, Dave Adams.


BATTLE CREEK, MI (RICK CHAPMAN-WKNR) G. Abbott, H. League, Beach Boys, L. Richie, Madonna.

GRAYLING, MI (BOB DIETER-WQNN/WM) Ben E. King, K. Rogers, R. Vela, C. Cross.

KENOSHA, WI (TERRY HAVEL-WLHP) Boston, C. Cross, Madonna.

MILWAUKEE, WI (BETH FAST-WMY) No Adds.

FT. ATKINSON, WI (ROB ANDERSON-WFAT) Janet Jax., R. Vela, Metropol's.


MADISON, WI (PAT O'NEILL-WWMN) Glass Tig, L. Richie, Peter & Amy, C. Cross.


REEDSBURG, WI (KEVIN KELLOGG-WRBD) C. Simon, B. Joel, D. Foster.

HUDSON, WI (RICK THOMAS-WRFX) J. Osborne, B. Hornsby, Vikt.

GREEN BAY, WI (DAVID CAREW-WDZJ) Peter & Amy, Beach Boys.

WAUSAU, WI (DAVE WRIGHT-WG) Beach Boys, R. Ocasek.

MENOMONIE, WI (ALISON GILARD-WMEQ) H. League, B. Hornsby.

APPLETON, WI (CHRIS HANSEN-WGQV) Beach Boys, Boston, Double, DeBurgh.


WILMINGTON, IL (RAFE SAMPSON-WDND) R. Ocasek, A. Baker, B. Hornsby, C. Thompson, Madonna.

ROCKFORD, IL (JIM REED-KM) Level 42, B. Hornsby, H. League, Boston, R. Ocasek.

ROCKFORD, IL (BILL HECKLER-WM) DeBurgh.

LA SALLE, IL (JEFF GEESSEN-WABJ) B. Hornsby, Level 42.

FREEPORT, IL (JIM DOUGLAS-WFBS) K. Rogers, Madonna, Ben E. King, C. Simon, R. Vela, L. Richie, Beach Boys.

PEORIA, IL (DENISE HENLEY-WIRL) David Pack, Janet Jax., Peter & Amy, R. Ocasek, west End.

PEORIA, IL (ROBB WESTABY-WMBD) No Adds.

BLOOMINGTON, IL (JIM ANDERSON-WHIN) R. Ocasek, DeBurgh, H. League.

SOUTHWEST


ACOOGOCHES, TX (KURT MANN-KBTC) B. Hornsby, Peter & Amy, Beach Boys, C. Simon, L. Richie, Outfield.

WICHITA FALLS, TX (DAVE LANDRY-KTLL) L. Richie, Peter & Amy, David Pack.

HOUSTON, TX (BRUCE NELSON-KZUJ) Seger, Peter & Amy.

HOUSTON, TX (MATT/KOSH-KLTR) Wham!, L. Richie.

DEL RIO, TX (PAUL KALLINGER-KDLK) Madonna, Boston, L. Richie, Ashford & & Wham!, E. Money, S. Winwood.

EL PASO, TX (BILL CLIFTON-KLTO) C. Hart, Peter & Amy, Beach Boys, Janet Jax.

PHOENIX, AZ (SAM CHURCH-KKLT) No Report, Frozen.


GALLUP, NM (ERIC ALLEN-KKOR) L. Richie, Dave Adams, B. Hornsby, Beach Boys.


ROCKY MOUNTAIN

HAVRE, MT (DAVID LEEDS-KQUL) Peter & Amy, Madonna, Boston, Beach Boys, B. Hornsby.

MISSOULA, MT (LEE CURTIS-KQUL) L. Richie, K. Rogers.

HAMILTON, MT (STEVE FULLERTON-KKLF) L. Richie, T. Turner, S. Winwood, C. Cross, Ben E King.

BOULDER, CO (JEFFREY GOODWIN-KBOL) Peter & Amy, Moody B's, J. Thompson, OMD.

COLORADO SPRINGS, CO (JOHN T. HOWARD-KVUJ) L. Richie, B. Hornsby.

Pueblo, CO (RIP AVINA-KZQA) No Report, Frozen.

SALIDA, CO (CHARLES DARWIN-KVRH) J. Sallee, J. Buffet, L. Richie, B. Hornsby, S. Foster.

PEORIA, IL (ROBB WESTABY-WMBD) No Adds.

MONTROSE, CO (TOM OWCA-KUCE) David Pack, Beach Boys, Metropol's.


RIFLE, CO (DEAN ANGELL-KDBL) Double, A. Murray, C. Thompson, Boston, J. Buffet, C. Cross.

POWELL, WY (JERRY CLARK-KLZ) No Report, Frozen.

GILLETTE, WY (DENNIS SWITZER-KQDX) L. Richie, Wham!, C. Simon, Madonna, L. Richie, H. Leaga,


GRANGEVILLE, ID (JIM CROSS-KKJ) L. Richie, Madonna, C. Cross.
WELCOME To Our New A/C Correspondents:

Winnie Weatherly, KLDY Radio - 1107 College SE #81, Lacey, WA 98503 (206-439-1366)

Scott Thompson, WBGN Radio - P.O. Box 900, Bowling Green, KY 42101 (502-842-1638) from Top 40

Chris Sousa, WKDO Radio - P.O. Box 418, Henderson, KY 42420 (502-826-3923) from Top 40

BIRTHDAYS

Our BEST WISHES and HAPPY BIRTHDAY To:

Gary Mitchell, KMGZ-Lawton, OK 9/28

Jeff Davis, WPFW-Panama City, FL 9/28

Chuck Beck, KNIN/FM-Wichita Falls, TX 9/28

Lee Carrington, QG-66 San Antonio, TX 9/28

Jerry Clower, Dan Seals 9/28

Jeff Allen, WQSB-Albertville, AL 9/29

Jeff Dufly, KOKK-Huron, SD 9/29

Jerry Lee Lewis, Gene Autry 9/29

Jeff Orosz, WTSR-Trenton, NJ 9/30

Mark Burns, WCAV/FM-Brockton, MA 9/30

Dennis Edwards, KTDO-Toledo, OH 9/30

Marilyn McCoo, Johnny Mathis, Deborah Allen 9/30

Laurie Sayers, MJI Broadcasting 10/1

Debra Leigh, WINC-Winchester, VA 10/2

Sting, Don McLean 10/2

Mike Jones, KSXK-Seattle, WA 10/3

Lindsey Buckingham, Chubby Checker 10/3

BIRTHS

This week B100 spells B-A-B-Y

Our CONGRATULATIONS to BOBBY RICH, Program Director of B100-San Diego and his wife DEBBIE on the birth of their daughter LESLIE AMANDA. Born on September 28th, weighing 6 lbs, 7 oz.

CONGRATULATIONS to FRANK ANTHONY, air talent of B100-San Diego and his wife RO on the birth of their son DANTE PHILIP. Born on September 22nd, weighing 7 lbs, 10 oz.
Apologies for neglecting to note what a pleasure it was meeting so many of you at the NAB Convention in New Orleans several weeks ago. Putting your voices with actual faces was a fascinating and, in many cases sobering experience. To be perfectly frank, a lot of you are less than sensational looking, which makes it all the more admirable that you've succeeded. And to those of you who refused to believe that I was really Mr. Hollywood, I can well understand the problem. The Redford confusion has been following us for decades. The convention itself was educational as always. We didn't miss a panel and took particular pleasure in the FM transmission engineering discussion. In fact BOTH of us attending that session were thrilled. Sorry we ran out of funds toward the end of the convention and had to switch many of you from Chivas to Annie Green Springs at the lobby bar. Tom Cuddy of WPRO didn't take it too well, slapping the wine glass from my hand and vowing to never play the 1910 Fruitgum Company again if I have anything to do with it. On the other hand, WLLT's John Roberts and K101's Jack Kulp had no complaints and were thrilled at just meeting us. We look forward to another blast next year.

POSTSCRIPT: Our secretary just informed us that we were not, in fact, AT the convention and were ensconced in our Hollywood office while the rest of you were tearing through the Crescent City. Sorry about that...we THOUGHT we were there.

Frank Sinatra just won his suit against the National Enquirer for their inaccurate piece about The Man's alleged ingestion of sheep urine to thwart the aging process. Congratulations to The Chairman of The Board for triumphing against cowardly journalism, however, we happen to know that the aforementioned intravenous injections don't help the extension of youth one bit...they merely give one a desire to travel in packs. We know this is true because aging Music Director Dennis Tashibana of KGW in Portland TOOK the shots. He didn't get younger. He just began looking like Charo and took to uttering the word, "coochie" in music meetings.

Listening to this morning's Rick Dees show in L.A., we learned that singer Ric Ocasek is a "mystery man" and is loath to give interviews, a la baseball guy Steve Carlton. We love Ric and we love his music, but we feel obligated to pass on this bit of rock & roll trivia. Irving Shapiro, lead singer of The Ohio Express, refused all interviews, even at the height of the Yummy Yummy craze and we all know where Irving is now. Our advice to Ric: GIVE interviews and give them a lot!

We saw the new Sean Penn/Madonna movie and give it a 10 on a scale of 5. We also saw the Michael Jackson/Coppola 17-minute three-D extravaganza, Captain EO. Wait, maybe it was the Madonna flick in 3D. We're not certain, but learned that Sean punched out the entire cinematography crew after each take. Or was it Michael Jackson he punched out?

EMI's Mark (an L.A. kind of guy) Kargol is the first record biz personage to appear on the New Dating Game. After the hunk viewed his date (AND the 2 losers), he opted to take himself on a cruise to Oxnard.

NEXT WEEK: Our exclusive report on our road trip to Yankton and environs.
GETTING THE MONEY ANSWER

As I discussed last issue, the probing question used to keep buyers talking about what they REALLY want is "Compared to what?" Once you know your clients' real needs, you can begin to maneuver their decision-making in your favor. The most effective way to do this is by planting the seed that you CAN give them what they need. When you have a defined goal from the buyer, that is the precise time to ask, "If I could do this for you, would you buy my radio plan?" They always say "Yes."

Now you not only have their interest-they really want to find out if you can do it. The challenge of turning lemons into lemonade is exciting to someone who must buy only lemonade. By "enticing" buyers, you get them involved.

Example:
Buyer: I need $12 cost per point.
Radioperson: If I could do this for you, would you put me on the buy?
Buyer: I need at least 20 spots per week in prime time.
Radioperson: If I could do that for you, would you accept this plan?
Buyer: I only have enough money to buy three deep.
Radioperson: If I could show you a way to buy four deep without increasing your budget, still get an average $12 per point AND get at least 20 spots on every station, would you make sure I was the fourth station?

The key points that make this approach successful are A) ASKING PERMISSION to show them something they may not have considered, or may be too ignorant to know. Buyers love to give permission, especially in the area of facts they should know, but don't, and B) DEFINING THE REASON to buy before you give them the solution. This goes back to the human technique we've talked about--the art of educating someone, versus simply spouting facts. When buyers know up front that the purpose of your conversation is to help them do a better job, they become A+ students.

Think about it: They are giving you permission to show them something new, so they can justify giving you their advertising dollars. They're afraid not to hear you for fear of making a buy without knowing all the facts--but they don't have the facts down their throats. From the time you ask the question, "If I could...would you?" their mindset shifts from negative to positive. Buyers stop thinking about all the reasons you shouldn't get bought, and start concentrating on how you propose to solve those problems, meet their needs and help them make a better buy.

When a buyer responds to "If I could...would you?" with a flat "NO!" another opportunity has arisen. This response indicates that, as the seller, you've missed the point. You must return to correctly defining the buyer's needs. Ask an appropriate probing question like, "Help me out, okay? What WILL it take for you to consider my station as part of this advertising buy?"
At this point, if there is any rapport left at all, they will usually confess! Once they do, say it back to them with humor: "Oh, NOW I get it! You're saying that if I could give you at least 20 spots at $12 cost per point, without making you go over budget, THEN you'll buy, right?"

The reverse psychology of making the buyer feel they've taught YOU something is what it's all about. Jerry Ryan, GSM of KTKS-Dallas, and formerly of WLS and WJJD in Chicago, used to describe it best with his phrase, "We're rramblin' now!" When ever Ryan would come back to the station with that comment about a piece of business, everyone knew he was about to get the money, and we ALL got excited.

Successful radio salespeople get into a rhythm, using human techniques to probe for needs, minimize objections and get the money answer, "YES!"

What is your rhythm? Take a moment after each sales call this week to ask yourself these two questions:

**Did I probe needs? ("Compared to what?") **Did I get a money money answer? ("If I could...would you?")

Let's call this sales rhythm the two-step. Once you develop it, you can get into the habit of self-education. For instance, the next time you have time alone with your sales manager, you can ask questions pertaining to specific situations you've encountered. It's private tutoring at its best, because you have real-life experiences you can draw on.●
Though I would classify him as an intellectual, Paul Simon doesn't wear his literary prowess on his sleeve. Like the woman in his song who "wears diamonds on the soles of her shoes," Simon's elegance as a lyricist is obvious, yet subtle. He never strikes his fans over the head with his intelligence, preferring to communicate his feelings through the sometimes quirky characters who inhabit his songs. At heart a populist, Simon's strong desire to reach a mass audience is the root of his concern that radio turn a receptive ear toward "Graceland," his most challenging album to date. As his liner notes eloquently detail, "Graceland" was a pilgrimage to the motherland. Ever the fan of rhythm and blues, Simon uses South Africa as an ironically happy setting for his soundtrack, celebrating the bass-oriented sound of South African pop music rather than reciting a politically correct interpretation of a complex situation.

"Graceland's" shining achievement is that it eliminates our knee-jerk disdain for everything that is South African. While the ruling minority is hopelessly out of step with the twentieth century concept of human rights and equality, "Graceland" helps us remember that a thriving pop music source can exist alongside the barbed wire, bombs and bullets.

KZ: You've just released what looks like another critically acclaimed work. Where does that put Paul Simon in the scheme of things as far as making hits versus making art?
PS: Those decisions need to be made for me. I've always written and recorded whatever was interesting to me. So for years, every time something was of interest to me, some song or two or three on an album would become popular enough to become a hit. With "Hearts and Bones," that didn't happen. "One Trick Pony" had only one Top Five or Top Ten hit, "Late In The Evening." Right now, what I'm doing doesn't fall into an easily identifiable format. Because of that, it's harder to get play from a lot of the songs I've been making. Even with this album, again, with a critical hit, there's still resistance here and there to something that's different. Even though it's applauded in many quarters, from a radio point of view, I think I'll have to prove once again that something that's different can be popular. It looks like it's going to take a little bit of time and a concerted effort with my record company to convince people in radio that this can be popular music. That seems to be the fact of life now.

KZ: You have a history of dipping into Third World music styles for inspiration.
PS: I've done that on occasion, going all the way back to Simon and Garfunkel days on "El Condor Pasa" and "Loves Me Like a Rock."
KZ: "Mother and Child Reunion" was one of the very first reggae hit records by a major artist utilizing Jamaican musicians.
PS: That's right. That's an example of what we're talking about. "Mother and Child Reunion" was a reggae song and nobody had ever heard of reggae, yet it was a hit. In today's world, if you had a reggae song, chances are you wouldn't get it played.

KZ: Were hit singles a criterion for the "Graceland" album?
PS: Not really. Not first and foremost. It's as good a record as I can make. I'm hoping that it will be a hit, but I'm not going for a hit. For example, I'm not listening to what is currently a hit and trying for that category. I'm going for
the sound in my own head. I’m not aware, say, that Third World music or
African music is enormously popular. There are scatterings of it around.
But that’s not at all an automatic way to get onto radio. (pause) But it’s
my job to do what’s interesting, to write the best I can.
KZ: When you went to Africa to first cut the instrumentals, were you
looking for a feel or a concept? I’m talking about the separation of lyric and
instrumentation.
PS: I didn’t write the lyrics until after the fact. I cut five of the tracks in Africa.
The rest were cut here (New York) or in London. Then I wrote all of the
lyrics, with the exception of “Homeless,” an a capella song, which had to
be written before we could sing it. (laughs)
KZ: Is there a “girl in New York City who calls herself the human
trampoline”?
PS: No. That’s just a line that came into my head.
KZ: Where do you find all these characters in your music? Are they
generally real people?
PS: Some of them are. They just bubble up. If they’re interesting, I keep
them. They’re not actual people, though there might be elements of
people that I know or events that occurred in my life.
KZ: You used Demola Adepoju, King Sunny Ado’s steel player. What’s
the difference in feel between his Western African music and and the
music you played in South Africa?
PS: South African music is much more hard 4/4 in rhythm. The songs are
shorter. Western African is more syncopated. The West African bands
have more percussion and can be bigger with 12 to 14 musicians. South
African bands tend to be tight little rhythm sections with the bass being the
predominant instrument.
KZ: I understand that a lot of the black music out of South Africa, especially
love songs, tend to be politically and socially symbolic of the turbulent
situation.
PS: That’s because the government won’t permit any overt discussion of
politics in the music on the radio. There is censorship.
KZ: As far as travelling, were you able to freely visit areas hither and yon?
PS: I probably could have. Essentially, aside from a visit to Soweto, I went
to a recording studio every day. I really went down there to work and to
record. I didn’t see very much. I talked to a lot of people, though—musicians. I did see a little of Johannesburg and Capetown.
KZ: What were the attitudes of the musicians toward an American? The
situation down there is very hard to fully comprehend, especially during
this latest news blackout. The situation is...
PS: Very complex. It’s very complex. But to make a generalization as to the
attitudes of the musicians, I’d say they were pro-American. Certainly the
musicians of Soweto were big listeners of American music. The full-time
music business people were into funk and jazz. But some were
non-English-speaking and didn’t know anything about me, American
music or anything. They were semi-pro guys who couldn’t earn their living
by playing all the time. They just played the music of their tribe or village.
What they did was unusual and was even outside of the mainstream of
South African pop.
KZ: Does black music in South Africa get through to the white minority via
the airwaves?
PS: Oh yes. Since most of the country is black, most of their music is
played on the radio all the time. I’m sure whites listen to it, particularly
young, college-aged whites. The record business in South Africa is almost
entirely about black music, because that’s who’s buying records. That’s the
way the population is—25 million blacks and about five million whites. The
overall large concentration of records that are sold are by black artists to
black people. There are some white groups, even Afrikaner groups, but
they don’t sell large amounts of records. Black artists are the big artists in
South Africa.
KZ: You used Linda Ronstadt as a duet vocalist on “Under African Skies.”
She played Sun City and received quite a lot of heat over that. Yet she’s
"They're living under a repressive regime, and when they try to export their music to an international community, they tend to be shut out because they're from South Africa."

researched the situation in South Africa and is very opinionated.

PS: She's strongly anti-apartheid. I'm sure she wouldn't go back to Sun City and play again. I don't think she believes the cultural boycott to be an effective way of dealing with the regime there. She feels it's better to have artists go to South Africa and give their views.

KZ: Are you in agreement?

PS: I see her point, but I think a cultural boycott as an expression of moral outrage on the part of artists serves a purpose. It does make a certain statement. Whether that statement is more effective than people actually going there and talking and interacting, is not something that I can judge. It would be impossible to know which of those two things would have the greater long-term effect. I think they're both aimed--certainly in Linda's mind--at the same purpose, which is to effect political change in South Africa. Personally, I have refused to go play in Sun City. I was offered twice and I refused. I would not perform in South Africa although I'm not sure that Linda is wrong. However, I would adhere to a cultural boycott on that level. Although I would go back there and play with Ladowsmith and my black friends if they wanted me to come and play in front of a black audience or even an integrated audience. If they asked me, I would consider that.

KZ: Do the musicians there feel like they're on the outside of the international music community?

PS: It's very frustrating. They feel that they are discriminated against at home. They're living under a repressive regime, and when they try to export their music to an international community, they tend to be shut out because they come from South Africa. They're very frustrated about this. They can't get what they need at home, then once outside, they're told "We're not going to give this to you because you're South African." They wanna say, "Wait a minute. You've got the wrong South Africans. We're the good guys."

KZ: Perhaps "Graceland" may alleviate some of that misunderstanding.

PS: If it did, I'd be very pleased. Even if it went only a small step toward helping their problem, I'd be very pleased.

KZ: What about the single, "You Can Call Me Al"?

PS: That's a Warner Brothers pick. I think they picked it because they felt it was the most accessible. In a way, it's the least African of the African cuts. I cut it in New York. The rhythm section is from Soweto. I wrote the verses before I wrote the chorus. For a long time I wondered, "What am I writing here?" Then I realized I was probably writing about myself—even though I'm not too soft in the middle because I've been doing my crunches.

KZ: Do you have a "short little span of attention"?

PS: Oh yes!

KZ: What do you do when you go to the movies?

PS: I don't go to the movies.

KZ: That's strange, because I'm a big "One Trick Pony" fan. It was a very inside movie about our business. After a few years on the job here, I felt it touched on quite a few different levels of music that I see in my job. I thought it depicted musicians accurately.

PS: Thank you. It was an inside movie. That's probably why it wasn't very mass appeal. It was pretty close to what musicians are like. Not the cliche of what they're like, but what they're really like.

KZ: How did the project come about?

PS: The project started after "Still Crazy After All These Years." I wanted to do some project larger than a album, so I began to write a screenplay. Then I wrote the music. I sold it to Warner Brothers before I was recording for Warner Brothers. I had "final cut." I didn't direct it, but it was my movie.

KZ: Leaving Columbia must have been a major transition for you.

PS: Big. It was big, a big deal, and they were very unhappy when I left...VERY unhappy and VERY angry when I left. They deleted my catalogue, they were so angry.

KZ: What?

PS: The only thing they left out there was a "Greatest Hits" LP. You can't even buy a copy of "Still Crazy." The catalogue has now been returned to me so it'll come out on Warner Brothers some time in the next year.

KZ: Real?

PS: The continuity of my work was broken when I left because they stopped it. You can buy every Simon and Garfunkel record, every one on compact disc, but the only thing you can find from my time on Columbia is a "Greatest Hits" album.

KZ: So why did you leave the label? Did it have anything to do with expanding into movies, plays and soundtracks?

PS: I was really attracted to the people at Warners. They really made the case that I would be more at home there artistically. It was a tough case to make because I was pretty comfortable at Columbia. But they really made the case and I believed it and I changed. And I AM more comfortable. I think I made the right choice. It's a very unusual company. Very supportive. The top of the company, the heads of the company come out of the music side. It's a very sympathetic company to artists. Exceptional company.

KZ: Was "Hearts And Bones" a hard album for you to make?

PS: The circumstances were difficult in that I was simultaneously doing the Simon and Garfunkel tour and, as you probably know, at one point we considered making it a Simon and Garfunkel album. I backed off on that when it didn't work in the studio. So I had to finish it up in the midst of the tour and after the tour. That's not the best way to work. Then there was time pressure. Also that much singing isn't great for your voice. You don't get the best vocal performance when you've just played three 50,000-seaters in a row. Also afterwards, when it came out, circumstances of my personal life were such that I really couldn't do anything to promote it. Stuff was going on that I had to pay more attention to than my record. I sorta had to let that record slide. I'm sorry that I did, but I really didn't have any choice.

KZ: My favorite song that you've written is "Hearts and Bones."

PS: It's one of my favorites, too. It's one of the best songs I've ever written.
"I realized I was probably writing ('You Can Call Me Al') about myself—even though I'm not too soft in the middle because I've been doing my crunches."

KZ: What can you tell me about the song?
PS: Well...(pause) it's basically about Carrie (Fisher) and me, and a trip we took to New Mexico.

KZ: Another personal favorite is "America" by Simon and Garfunkel.
PS: The Cathy in the song is the same Cathy from "Cathy's Song," which is an early Simon and Garfunkel record. She was a girl I used to live with in England. "America" was the time I began to use imagery in songs. It was one of the early times I decided it wasn't necessary to rhyme every line. At the time, "America" was something of an experiment for me.

KZ: That song reveals the engineering talents of your collaborator, Roy Halee. I hear drums like that today.
PS: That's right, that's Roy Halee. He invented those sounds in the '60s. He's a real studio pioneer.

KZ: Was "Bridge Over Troubled Waters" a long, long process?
PS: No. It took two days to work out the piano part—one day in the studio, the next day we patched it up. That was the basis of the record, the piano part, which is just great. That's Larry Knechtel. Then the bass and drums took another day. Then the string arrangement, which I never liked. I never liked it.

KZ: Why don't you just go back and rub it out?
PS: I often think about going back and changing the things that I don't like on my old records. Nobody ever does that. Plus, who knows where to find those old tapes? Some are eight-track masters.

KZ: What was it like working with the Everly Brothers on "Graceland"?
PS: Fun. They're my idols. There wouldn't have been a Simon and Garfunkel had there not been the Everly Brothers. Phil put his part down in LA and Don put his part down in New York. We were supposed to do it all together in LA but that week I got the flu and couldn't come out. I did two parts with Don separately—not because of the usual feuding you hear about with them, because they were getting along fine. Both are nice guys. It was fun for me to talk and ask them what it was like then. A big thrill for me.

KZ: What about Los Lobos?
PS: They're on Warners and I asked them to make the connection for me. I had their records, that first little EP. I've been a fan of theirs. How Will The Wolf Survive, I like very much. Two days of sessions at Amigo.

KZ: You cut a song with Rockin' Dopsie out of Louisiana.
PS: There's always been interesting music out of Louisiana. Even if you go back to the early rock n roll days—Fats Domino, Professor Longhair, Jimmy Clanton, Huey "Piano" Smith. Rockin' Dopsie isn't New Orleans music. This is zydeco music from west of New Orleans and Baton Rouge, in the middle of Cajun country—Lafayette and Crowley. Rockin' Dopsie is a great performer. I saw him in this dance hall. He's a nice guy with a great saxophone player in his band. Isn't Arhoolie Records near San Francisco?

KZ: Yes, Chris Strachwitz from El Cerrito near Berkeley.
PS: He's a guy I'd like to meet. I like the music on that label. That's where I first heard Clifton Chenier, in the early seventies. In fact, did you ever hear a song I wrote called "St. Judy's Comet"?

KZ: On the "Rhymin' Simon" LP.
PS: That comes from Robert St. Judy, who was the drummer in Clifton Chenier's band. I hear Clifton Chenier has a bad kidney problem. He's on dialysis and had a foot amputated, but he still plays. I've seen him within the last year at the Lone Star. He's still working, but he is weak.

KZ: How do you plan to put "Graceland" on the road?
PS: I'm trying to organize it now. It's a big deal and a lot of guys to bring over—something like 25 players. I'm trying to organize it now. If the record is a hit, then I probably will do it. If it becomes the hit that the reviews indicate, then there would be a demand to see it and I'd love to put it on. I'd like to do mostly the songs from the album and let each of the different bands and vocal groups do a couple of numbers of their own so people can get familiar with them. I've just begun to think about all this.

KZ: I intentionally put off listening to "Graceland" until the compact disc arrived.
PS: It must be great. I haven't even gotten one yet. I've been asking for days. I'm sure it must sound very similar to what it sounded like in the studio because it's digital.

KZ: Yet the mix is analog.
PS: We mixed it both digitally and analog, but we went with the analog mix. Digital can sound very thin. It loses the midrange, somehow. The analog is fuller. On a one-inch analog tape, at 30 ips, the quality level is very high. It's very close to digital—not quite as clean, but very close.

KZ: The vocal piece, "Homeless," sounds quite warm, with clarity and separation.
PS: We recorded it at Abbey Road Studios. It was easier to bring Ladysmith to London than to meet them in New York. We recorded that in the enormous studio where they record the London Philharmonic. I think that was the second straight-through take recorded with mikes in front, but also overhead and at the corners of the room. The ambience and natural echo of the room were filtered in. That really beautiful room sound is Roy Halee again. He's brilliant and underrated. Very few people talk about him when they review the record. What he did was extraordinary.

KZ: At this point, you must have a favorite track.
PS: My favorite track is "Diamonds On The Soles Of Her Shoes."

KZ: Well, I'll keep listening if you do.
PS: If you come across some interesting music, send it to me, will ya? I'm always interested in hearing interesting new stuff, some interesting band or anything. You always have to ask people, otherwise you won't get to hear it. It's so bland out there. But people do come across some regional or fringe stuff. That's how I got into African music... it's a very tough thing to crack. It's not like you get any points for trying to be interesting. If you try and be interesting, they say, "What the hell are you doing, trying to be interesting. You're upsetting our playlist."
PICTURE THIS

When Marine World Africa U.S.A. in held it's first Photo Day at it's new location in Vallejo, CA, KKIS-Concord was on hand to celebrate. Listeners were invited to take advantage of special photo opportunities throughout the park and enter the Photo Day contest. Winning pictures may appear in the Marine World official calendar. Over 15,000 patrons heard KKIS as they entered the park and saw afternoon personality Ravi "R.J." Peruman (Asst. P.D. at KKIS) and mid-day personality Jeri Stewart broadcast live.

Ravi Peruman perched atop an elephant at Marine World Africa U.S.A. during his live broadcast. Elephant's name is Judy, a 4,000 pound Asian packyderm.

I WANT HER PRIZE!

One of the hottest shows in Philadelphia this summer was the Budweiser Superfest, featuring Philly's own Patti LaBelle, Luther Vandross, New Edition, Atlantic Starr, The Whispers and Morris Day. POWER 99FM-Philly gave away tickets for the show and went one step further: They ran a promotion that awarded the lucky Grand Prize winner a $5,000 shopping spree at Patti LaBelle's Boutique, called LaBelle Ami, located in Philadelphia. She was chauffeured to and from the boutique by limo and accompanied by Mary Renkowitz from POWER 99FM, who helped Zippy Clark (the winner) pick some lovely pieces, including a beautiful blue cocktail dress. "I will save this for a very special, special occasion," commented Zippy.

Pictured here in Patti LaBelle's Boutique, LaBelle Ami, is lucky winner Zippy Clark (right) and Ms. LaBelle's husband, Armstead Edwards, who is also the manager of the store.

Paul Fredericks was the master of ceremonies for the Miss KHWY Konvoy Kruise beauty pageant, that lucky guy. KHWY-Folsom, CA, hosted the pageant to raise money for Easter Seals as part of their fundraiser projects for the community. They raised more than $2,000 for this particular event, which also served as a prelude to the annual KHWY Konvoy Kruise, a gala floating country concert held each year at Folsom Lake.

Paul Fredericks is shown on the platform at the beauty contest along with one of the contestants as the audience looks on.
VEGAS IN EGYPT

WJIZ-Albany, GA, sent a lucky listener to Las Vegas in their "Egyptian Weekend" contest. The winner also took along some spending money, courtesy of the station. Tony Wright, P.D., and Ronald Allen, Sales Rep at WJIZ, are very happy with the listener response to the promotion and plan to do more of the same in the near future.

RAISING MONEY FOR ILL CHILD

Q107-Washington, D.C.'s Scott Woodside and David Page are attempting to raise $7,000 in contributions from its listeners for a child stricken seriously ill in the past year. The child suffered a cardiac arrest during a severe asthma attack which resulted in damage to the brain. To help the child re-learn some of the basic activities of daily living, equipment is needed, such as a talking board, feeding equipment, leg braces, and special glasses. This equipment will be purchased by the Children's Hospital for Sick Children in Washington. Woodside says: "It is such a great feeling to know so many people in the community care. They are being so generous in their donations, it looks like the station will have no problem raising that amount, if not more."

WHO DOESN'T DESERVE A FREE LUNCH?

KFJC-Los Altos, CA, is the radio station affiliated with Foothill Junior College and the folks there came up with a rather cute promotion: They tied in the PolyGram artists Green-On-Red's "No Free Lunch" LP with a grand prize of exactly that: a free lunch. Listeners were asked to describe, in 25 words or less, "Who Doesn't Deserve a Free Lunch and Why!". The free lunch for two was at Goldie's Barbeque in Palo Alto and, according to Jose Scott, KFJC Promotions Director, here's the winning entry: "Dan Rather, the plastic man...he doesn't eat or drink, Just wind him up and he spews the news."
CONTRARIAN PROGRAMMING

In the stock market, a contrarian is someone with the nerve to hold stocks when prices plummet, to buy them when the market is down or a sound company takes a dive, and to sell them when everyone thinks the market will go on rising forever. Buying cheap and selling high is how you make money on Wall Street, but, even though everyone knows that, people still panic and sell low, or over-optimistically buy high. So it's the contrarian who makes the money.

This is true in almost any endeavor, including radio programming. What gain is there to do what everyone else is doing? The contrarian in programming understands there are many paths to the same destination...only one of them being the currently fashionable way. The programming contrarian studies the audience, studies what has worked in the past, and finds programming approaches that have proven valid for the target audience, but which are out of favor in the industry and not being used. When those approaches are used, the target audience finds them fresh and different. The station stands out and avoids the boredom of following everyone else.

Such stations win, if their understanding of the target audience is correct. And better still, the competition never does understand exactly why, and thus cannot effectively fight back, because the approach is "old-fashioned" and "no longer valid." Of course, the listeners don't know what is in or out of style in radio programming. They only know what they like!

The most prominent "contrarian programmer" in the business is the eternal Mike Joseph. His consistent winning record with supposedly outdated concepts is not due to luck, and not due to the fact that he never changes what he does, because he does change. He "goes where they ain't" and, in true contrarian fashion, usually wins big. (It should be noted that he himself encourages the disparaging beliefs about his methods--it's easier to win when you're underestimated!)

Of course, winning also requires some common sense. One of the phenomena I have been lately regarding with amazement is the trend by A/C stations toward carrying syndicated A/C countdowns, rather than Top-40 countdowns. Countdowns of top hits probably have greater appeal to today's adults than to today's kids, because they grew up in an era when Top 40 radio made a major point of them. A/C stations are wise to make use of them, particularly on weekends, when listening patterns vary from the weekday routine and special programs are useful in recycling listeners into the weekend.

But A/C programmers overly concerned with consistency seem to be moving toward A/C countdowns, so much so that Dick Clark has just dropped his Top-40 "Countdown America," leaving only the A/C version. The problem with this is that A/C hits are not the "top hits." They are chosen for adult appeal, yet today's adult listener grew up with countdowns that truly reflected TOP HITS. Believe it or not, today's adult is exposed, through TV, magazines and newspapers--not to mention his kids--to what the hits of today are. They may not care for a lot of them, which is why they listen to A/C, but they understand when a countdown show is lying to them. And that's just what it amounts to: a lie. They don't understand the distinction that "Adult Contemporary" represents. They simply know they aren't hearing today's real hits, and the numbers they're being quoted aren't right.

If the credibility of a countdown program's chart numbers is lost, then what point is there in having a countdown program? Common sense (as well as ratings history in the markets I have studied) shows clearly that an A/C station should either carry the Top-40 countdown or no countdown at all. And for those who worry that many Top 40 hits won't appeal to today's adult, no big deal: If the show is entertaining, they'll listen because they understand and enjoy the concept of the countdown. What's more important than the music is the host. For A/C, Dick Clark had the perfect appeal, but he isn't offering a Top-40 countdown any more. Casey Kasem ranks just about as high in adult appeal, and John Leader, with his "Countdown U.S.A.," distributed through NBC, is entertaining for today's adults, too. Most competing Top-40 countdowns have hosts who seem to turn off the A/C listener.

A Top-40 countdown with an appealing host for adults gives the A/C station an ideal way to keep up with the times musically, avoid a stodgy image, maintain cume and extend the listening span.

"A Top-40 countdown with an appealing host for adults gives the A/C station an ideal way to keep up with the times musically, avoid a stodgy image, maintain cume and extend the listening span."
BARBRA STREISAND
Her recent fundraising backyard barbecue ($5,000 donation per person) was filmed and Barbra has approved the performance for an HBO airing on December 6th. The estimated $1 - $4 million payment from HBO will go to a variety of political and environmental causes.

MADNESS
On September 6th, after eight years of playing together, the group announced they have split up, but are planning to release a final Christmas single in Britain.

ELVIS COSTELLO
As part of his upcoming tour, he'll feature his Spectacular Spinning Songbook, a stage prop roulette wheel spun by members of the audience. This wheel of fortune selects the song to be played. Pat Sajak, Vanna White and Geoff Edwards never had it so good.

DON JOHNSON
One of his earliest acting experiences came in 1969 when he was directed by Sal Mineo in the Los Angeles play "Fortune And Men's Eyes."

ANDY TAYLOR
If Andy tours, it's likely he'll have members of the recently disbanded Missing Persons in his band.

SAWYER BROWN
Prior to being discovered on Star Search in 1983, they toured as the backup band for Don King.

LIONEL RICHIE
When he joined the Commodores, he was hired as their saxophone player, not for his then unknown singing ability.

MICHAEL JACKSON
Though no single is planned from his "Captain EO" project for Disney, a television special on the making of Captain EO will air on The Disney Channel on November 18th, hosted by Whoopi Goldberg.

TAMMY WYNETTE
She was the first female country singer to sell a million copies of one album. Her "Greatest Hits" album went platinum in October of 1971.

SHEILA E
Look for a new single from Sheila in October. She is now on tour with Lionel Richie.

SIMPLY RED
Their current single, "Money's Too Tight To Mention," is not an original. It was originally recorded by the Valentine Brothers in 1982.

LEVEL 42
Though they've recently invaded American radio, this British funk band actually formed in 1972 and they've been signed to Polydor for six years.

BEN E. KING
Born Benjamin Earl King in Henderson, North Carolina, he was the lead singer of the Drifters for less than two years (1959 & 1960).

GLASS TIGER
They're up for three Juno Awards (Canada's Grammy equivalent). The band is nominated for "Album Of The Year," "Single Of The Year" and the band as "Most Promising."

TOTO
David Paich wrote "Houston," the 1974 song made popular by Glen Campbell. David later co-wrote Cheryl Lynn's "Got To Be Real" with David Foster.

GENESIS
Phil Collins joined Genesis as a replacement for drummer John Mayhew. Phil became lead vocalist four years later when Peter Gabriel left.

ARETHA FRANKLIN
The original "Jumpin' Jack Flash" was a hit for the Rolling Stones in the summer of 1968.

KANSAS
Steve Walsh and Kansas have re-grouped and have signed with MCA Records.

UB40
During the month of October, UB40 will play a series of 12 concerts in the Soviet Union.
JUST OUT!

WHAM!
"Where Did Your Heart Go?"
Hot video about to be released.

47 OUT OF THE BOX ADDS

THE FOLLOW-UP
CHART TOPPING SUCCESS

THE OUTFIELD
"Everytime You Cry"
More Hit Music from their debut Multi-Platinum album "PLAY DEEP"
100 Top-40 Stations
Album Radio CHARTBOUND

POWER-ROTATION CROSS-OVERS

ORAN "JUICE" JONES
"The Rain" 75/21
18% Hit Factor
Add The Obvious:
Top 10: KIIS/FM 26-10
FM102 5-3
KMEL 10-8
KITS 12-10

GAVIN "JOSS"
Conte...
HAROLD FALTERMEYER & STEVE STEVENS

"Top Gun Theme"

Every record you've played from TOP GUN has gone all the way.

BANGLES

"Walk Like An Egyptian"

Major Requests wherever it's played. 56/17
KUBE Add @ 15 KITS Add
WMMS Add KEGL 12-12
KS103 Add

TREND SETTER

THE BURNS SISTERS BAND

"I Wonder Who's Out Tonight"

"It is THE party anthem of the year. We're getting great phones after one week. If you want your station to have a fun party atmosphere... play this record."

Guy Zapolon, KZZP
Third Stage-Boston (MCA)

Makes you realize how drum sounds have changed, doesn’t it? Even if the overall project does sound a bit dated, I found Scholz’s liner notes hilariously candid. Album Radio stations booming the single have found that many of their listeners have memories like elephants. Requests and retail anticiation for Boston has been enormous. Top Forty adds have almost totalled two hundred, first week out-of-the-box. There’s no denying that this album will receive the ultimate welcome reception whil radio bears the brunt of the enthusiasm. Chronologically arranged (well, almost), I found side two easier sifting and much more contemporary sounding. That includes “I Think I Like It,” “To Be A Man,” and side one’s “Amanda” and “Cool The Engines.” Did you ever once mistake those guitars for violins? Me neither. Vag on, Tom.

Constrictor-Alice Cooper (MCA)

The man who prefers Vanna White to Pat Benatar is back in black, with the whips AND the snake. After a few years on the bench, Alice could take it no longer and will unleash some of his own Detroit diesel, hitting the road on a long and elaborate tour. Anything else I say might collide with our upcoming interview, which will be a “killer.” For now, rave trax include “The Great American Success Story” (formerly titled “Back To School” for the Rodney Dangerfield movie). “Crawlin’” and “Give It Up.”

“Don’t Get Me Wrong”-The Pretenders

Sirr)
The Pretenders’ “Don’t Get Me Wrong” has an uptempo, vibrant instrumental track combined with a clear, sincere vocal track. There’s not one micro-ounce of fat on this one. Look for Top Forty to enthusiastically renew their interest in The Pretenders on this one. Let’s beat them to the punch.

“Like Flames”-Berlin (Geffen)

Berlin’s “Like Flames” is the hot follow-up the band needs to score two consecutive hits. The huge hit off of the “Top Gun” soundtrack was actually Terri Nunn’s vocal track over a Giorgio Moroder creation. On this, a bonafide band effort, Ms. Nunn makes the credible transition from “slut/bitch/whore” to viable front person. Look out!

Fame And Fortune-Bad Company (Atlantic)
The last time I saw Mick Ralphs, it was as a member of David Gilmour’s touring band. He looked and played great. Since, Ralphs has spearheaded the reformation of Bad Company, minus Paul Rodgers, under the “executive” direction of Foreigner’s Mick Jones. You’re bound to hear more comparisons to Foreigner than the original Bad Co. That’s due to Brian Howe, who resembles Lou Gramm, who resembles Paul Rodgers. And the circle is unbroken. Trax: “This Love,” “Burning Up” and “Long Walk.”

Gravity-James Brown (Scotti Bros.)

Take it from Mr. Zimmerman and Mr. Isquith, Mr. Brown has made one of the albums of the year. I didn’t know Stevie Ray Vaughan ripped on “Living In America.” Now I do. I didn’t know Steve Winwood played on the LP’s best track, “How Do You Stop.” Now I do. I didn’t know Alison Moyet trades off lead vocals on “Let’s Get Personal.” Now I do. What I did know was that James Brown is the King of the Universe. Hats off to Dan Hartman, who did an incredible job writing, producing and performing on this triple-fine LP. Nice suit, Mr. Brown.

Orgasmatron-Motorhead (Profile)

You gotta have a little speed metal to help you speed skate through life. When we’re talking metal, there’s two categories: 1) Motorhead and 2) everybody else. It’s a good thing producer Bill Laswell practiced on John Lydon’s last record. Orgasmatron is an even more radical departure from his other projects. Orgasmatron rocks with audacity and raunch. No, your woofer aren’t blown. That’s really Lemmie’s voice. Motorhead are a British tradition that will never die, even if some former members graduate into bread pudding-dom. Mandate with death and blow yourself dead! Co-produced by Jason Corsaro, whose magic graces Steve Winwood’s latest.

KBC

“It’s Not You, It’s Not Me”-KBC (Arista)

KBC stands for Kantner, Balin, Casady--three former cornerstones from the ORIGINAL Surrealistic Pillow Jefferson Airplane. After straying in separate directions (Kantner manning the Jefferson Starship, Balin singing cozy pop and Casady playing radical wave), they’ve reunited with four additional members to play raucous, aggressive drum-oriented rock n roll. KBC sounds unlike any of the principal’s previous affiliations--which constitutes substantial risk, something Kantner has built a career on. This is edged Album Radio material.
TENSION HAS NEVER SOUNDED THIS ALIVE

Napoleon Dynamite

Blood & Chocolate • September 22, 1986
**Album Chart**

**My 2 cents**

straight to the Most Added column. Billy Idol remarkably swept both Most Added and Certified. Next time the celebratory Wang Chung, urging us all to have fun. Technically the Most Added Album was Georgia Satellites, who had an impressive week ut-of-the-box. Following the Satellites is the ravemtepversion of Bad Company. I’d expect Wang Chung, Georgia Satellites, and Bad Company all to debut next week once their adds points turn into rotation units... Ric Ocasek takes it to the hoop. This is a fine album. I’m surprised we’re not being inundated with eth trax. They’re certainly a lot a choose from.

**Emotion In Motion** is a Top Forty hit, ballad, jimmyooutloud. Smithereens regained its line this week, moving one slot up, 9-8, no mean feat considering the competitive Top Ten. Eddy Money and Timbuk 3 remain even, though lined...It’s only been six years since Boston’s third album, but the enthusiasm is still strong nonetheless. Any hoopla surrounding the album’s release has been subdued. Its album was cut in Tom Scholz’s basement using lockman units rather than stacks of amplifiers. It’s actually a very reactionary effort, rooted in rock n roll...the old way, minus any synths. Look for next week’s Most Added slot to include the Boston Third Stage LP...As the Til Tuesday LP reaches your desk, he single is approaching the Top Ten, 35-19-15 and I’d like...Bryan Adams, returning the favor by joining Tina Turner on her LP, makes a big impression by debuting at #22. Also scattered action on the Mark Knopfler penned and produced track, “Overnight Sensation.” The title track, “Break Every Rule” ain’t bad either...Whoever thought of the packaging for the new KBC twelve inch on Arista was a genius. Did you notice the washed out Oriental lettering on the cover? Wonder what that means...Thoughts while shaving. I’ll betcha Joan Jett is going to become a BIG STAR once her movie with Michael J. Fox hits the screen. Apparently they play bandleads and Michael J. isn’t bad that a guitar player to boot. Joan’s new LP contains some interesting covers including Jonathan Richman’s “Roadrunner,” which I first heard on the Beserkley Chartbusters album when I first joined The Gavin Report. Now doubt Kenny Laguna had something to do with that selection. Other covers include the Beach Boy’s “Fun Fun Fun” and Hendrix’ “You Got Me Floatin’.” My favorites aren’t the covers at all. I like “This Means War” and “Black Leather.” Her name is Joan Jett and she don’t care. Totally unrelated is the Stablisers, who had an impressive week coming back with the “Simple” track. I saw a qualitative list of adds with more than a few mentions of phones. Other happening acts include a list of debuts—Richard Thompson, Iggy Pop and Aretha Franklin. I’m hearing critical raves about Elvis Costello and Frankie Goes To Hollywood, whose promo-CD takes you on a Jules Verne trip into the world of the Twelve Inch Mix. That’s twelve inches or four inches...Additions to Chartbound worth investigating includes Mark Germino and Love & Rockets. K2

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**Certified**

**Certified**

**Billy Idol** (Chrysalis)

**Tina Turner** (Capitol)

**Most Added**

1. “To Be A Lover”-BILLY IDOL (Chrysalis-12)
2. “Everybody Have Fun Tonight”-WANG CHUNG (Geffen-12)
3. GEORGIA SATELLITES (Elektra)
4. Fame And Fortune- BAD COMPANY (Atlantic)

**Chartbound**

**Wang Chung** (Geffen) “Fun”
**Outfield** (Columbia) “Cry”
**Georgia Satellites** (Elektra) “Hands”
**Stabilizers** (Columbia) “Simple”
**Elvis Costello** (Columbia) “Tokyo”
**David Lee Roth** (Warner Bros.) “Crazy” “Buffalo”
**Paul McCartney** (Capitol) “Stranglehold” “Angry”
**Robert Palmer** (Island) “Turn”
**Woodentops** (Columbia) “Get” “Good”
**Rainmakers** (Mercury) “Go-Go” “Stream”
**Petes Townshend Playing For Keeps** (Atco/Atlantic) “Bare” “Life”

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**Outfield (Columbia) “Cry”**

**Georgia Satellites (Elektra) “Hands”**

**Stabilizers (Columbia) “Simple”**

**Elvis Costello (Columbia) “Tokyo”**

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**“Body Talk”-BILLY IDOL (Chrysalis-12) “LOVER”**

**DEAL OF THE RANGE (RCA) “WAY” “EVERY” “RED”**

**Paul Simon (Warner Bros.) “AL” “GRACELAND” “DIAMOND”**

**Triumph (MCA) “Somebody’s”**

**Billy Joel (Columbia) “Trust” “Time” “Mulberry”**

**Genesis (Atlantic) “Deep” “Throwing” “Land”**

**Bonnie Raitt (Warner Bros.) “Lady” “Crime”**

**Bon Jovi** (Atlantic) “Turn”

**Ric Ocasek** (Atlantic) “Turn”

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**Pete Townshend Playing For Keeps (Atco/Atlantic) “Bare” “Life”**

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**“Good Vibrations”-BEATLES**

**“Spirit In The Dark”-RICK SPRINGFIELD**

**“Shout”-THE OUTFIELD**

**“Love Is On My Side”-DIRE STRAITS**

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**The Gavin Report** September 26, 1986

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THE DREAM SYNDICATE

LOVE AND ROCKETS

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"KUNDALINI" EXPLODES ON KROQ, 91X, WLIR. MAJOR U.S. TOUR NOVEMBER—DECEMBER.

"OUT OF THE GREY" 12" PRO "OUT OF THE GREY"

"EXPRESS" 12" SINGLE "KUNDALINI EXPRESS"

LP "IN EXCELSIOR DAYGLO"

LP "Moria" 12" PRO "A MILLION THINGS"

THERE ARE 1,000,000 REASONS TO PLAY THIS ONE. ON TOUR WITH LOVE AND ROCKETS.

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<td>TIMBUK 3 (IRS) <em>SHADES</em> “HAIRSTYLES” “CHEAP”</td>
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<td>7</td>
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<td>Smithereens (Enigma) “Blood” “Cigarette” “Tuesday”</td>
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<td>Eurythmics (RCA) “Tomorrow” “Pain” “Thorn”</td>
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<td>The Smiths (Rough Trade/Sire) “Queen” “Panic” “Big” “Girls”</td>
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<td>Game Theory (Enigma) “Tomorrow” “Subtlety”</td>
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<td>B-52’S (WARNER BROS.) “SUMMER” “GIRL”</td>
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<td>Bill Nelson (Portrait) “Contemplation”</td>
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<td>DAVID &amp; DAVID (A&amp;M) “BOOMTOWN” “CRACKS”</td>
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<td>EASTERNHOUSE (COLUMBIA) “WHISTLING”</td>
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<td>PAUL SIMON (WARNER BROS.) “GRACELAND” “BUBBLE”</td>
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**MOST ADDED**

1. Georgia Satellites—GEORGIA SATELLITES (Elektra)
2. Express—LOVE & ROCKETS (Big Time)
3. Blood & Chocolate—ELVIS COSTELLO (Columbia)
4. High Octane Revival—SCRUFFY THE CAT (Relativity)
5. 5th Nervous Breakdown—JASON & SCORCHERS (EMI America-12)
6. In Your Face—FISHBONE (Columbia)

**IMPORT INDIE**

- NICK CAVE (Homestead) “Parties”
- PETER MURPHY (Beggars Banquet) “Beauty & the Beat”
- GONE FISHIN’ (Restless) “Rapture”
- CHAMELEONS (Geffen UK) “Swamp”
- ICICLE WORKS (Beggars Banquet) “Jane”
- TSOL (Enigma) “Nothing” “Change”
- LOVE DELEGATION (M.T. Celluloid) “Good”
- LEO KOTKIE (Private) “Shout”
- VIRGIN PRUNES (Touch & Go)
- DAVID SYLVIA (Virgin/UK) “Viel”
- EXECUTIVE SLACKS (Fundamental) “Rock”
- SCOTT GODDARD (Greenworld/818) “SCRUFFY THE CAT (Relativity)”
- HOUSEMARTINS (Go-Disc) “Happy”

**SPOTLIGHT LP**

Gravity - JAMES BROWN (Scetti Brothers)

The subject of narrow programming on Alternative radio was a heated topic, during our Cutting Edge program at last February’s Gavin Seminar For Media Professionals. The crux of the discussion was the lack of exposure for other formats of music, namely Urban artists. The discussion ended with a suggestion by John Rosenthal that Alternative programmers consciously work at widening their stylistic borders. Earlier this year I addressed this issue in regards to Dwight Yoakam’s outstanding album. Now we find ourselves with another opportunity with James Brown’s brilliant new album. His influence on countless Alternative artists is obvious, and there should be no hesitation on this record with the critical criteria (relevancy and high quality music) met. The single, “Gravity,” is irresistible and the slower ballads, “How Do You Stop (with Steve Winwood on organ)” and “Return To Me” are premium material. Alison Moyet lends her beautiful vocals on “Let’s Get Personal.”

**ALTERNATIVE ACTION**

The Woodentops continue their chase to conquer the chart, over REM. REM brings in the same numbers while The Woodentops increase their chart points by 10%. This brings them to within 20% of the leaders. Elsewhere, the Talking Heads full album debuts within the top five and is heading to do battle with the aforementioned groups. Richard Thompson is our highest debut and certified by attracting Max. airplay at KCMU, KEYX, KVNM, KABL, WXYC, WUOG, WUNH, WNCS, etc. Our two other Certified records, Elvis Costello and Love & Rockets, should all achieve excellent results in the coming months.

This brings our Most Added Album, the Georgia Satellites, beams in some serious stations: WBCN, WRUV, WWVU, WPTL, KABL, WMRY, WOXY, KACV, KVRE, KUSF, KBCO, etc. Record To Watch is Scruffy The Cat (see KZ review last week), who achieved 4th Most Added status with stations like WBCN, KUSF, WMRY, WOXY, WRUB, KABL, WRUV, WWVU, KBSU, KCMU, etc. **

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AGENDA

Day 1—DISCOVERY
Halloween, Friday, October 31

KEYNOTE ADDRESS
FROM THE TURF TO THE TOP—A CASE STUDY
NEW ARTISTS AND:
Independent Record Labels
Music Publishing
International Licensing
The Underground Concert Circuit
College Radio
Management
Underground Networking
Fanzines And Local Press
New Technology
A&R

Genre Workshops—The Development Of:
Metal Rhythm Folk
Jazz Reggae Country

Evening:
First-Ever "Scary Monsters" Halloween
Costume Ball & Showcase
Plus Club Weekend in NYC & Record Company Suites

Day 2—DEVELOPMENT & MARKETING
Saturday, November 1

NEW ARTISTS AND:
Major Record Labels
Progressive Album Radio
The College Radio Audience
Indie Distribution
CHR Radio
The Video Medium
The Retail Connection
Visual Marketing
Music Journalism
SUCCESSFULLY MARKETING A NEW ARTIST—TYING IT ALL TOGETHER

THE ARTIST ENCOUNTER AND FREE FOR ALL

Evening:
The 1986 New Music Awards

(Program subject to change)

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(New Music Awards tickets available on a first-come first-served basis at the convention.)

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R&B 1967-1985
ALTERNATIVE RADIO 1983-1985
This isn't the first time that you've read about Steve Earle in The Gavin Report. He was one of the upcoming artists featured in both our "Country Class Of 1986" issue on May 30th, and our "New Artist Salute" issue on July 11th. So needless to say, we're fans. Steve Earle grew up outside of San Antonio, Texas, and by the time he was 16 he was on his own in Houston, where he hooked up with his uncle, Nick Fain, who taught Steve the basics of six-string rock guitar. A friendship also developed during that time with songwriter Townes Van Zandt (Poncho And Lefty), who started Earle down the folk-music trail. He moved to Nashville in 1974, and spent the next few years writing songs for different publishing companies and had a song cut here and there. He also recorded a few records himself, first for LSI Records, then for CBS. "Guitar Town," his debut release for MCA, has catapulted him into the limelight, with rave reviews from critics and articles on Steve appearing in Rolling Stone, USA Today, and Time magazine. While twelve years of knocking on doors may seem like a long time to some, Earle considers himself "lucky, because there's just so many slots in this business. There's something to be said for tenacity."

During this interview a common theme came through loud and clear - Steve Earle is proud to be a Country artist recording in Nashville. We talked to Steve at his home in Nashville during a rare week off the road.
"I had somebody ask me in an interview once, "If somebody walked up to you and put a gun to your head and said are you Country or are you Rock, what would you do"?" I said, "I'd pull out my gun and blow their head off."

Lisa: Thanks for calling so early in the morning.
Steve: No problem. My schedule changes pretty drastically from the road to home. On the road I wake up pretty late, and when I get home I've got two four-year-olds who get up pretty early.

Lisa: You have two four-year-olds?
Steve: Yeah, I've got one and my wife Lou's got one.

Lisa: Oh, so they're not twins.
Steve: Twins the hard way or the easy way, depending on whether you ask me or Lou. She's got a boy and she's got a girl and we've got one on the way in December.

Lisa: Congratulations! You appeared here in San Francisco recently with Dwight Yoakam. Do you choose the people you perform with?
Steve: Oh yeah. We do both kinds of shows. When we play club dates, we tend to play rock clubs more than Country clubs. That's really just a matter of the sound systems, and they're better places for us to play music. We're a concert act so it just works better to us. Some Country rooms are set up well for us, and others aren't.

Lisa: I had heard that you aren't too crazy about some of the Country acts coming out of L.A.
Steve: It's not that I'm not crazy about the acts -- there's a lot of that music that I like a lot, but there's a tendency to lump me in that group, and I'm coming from a little bit of a different place than they are. I think what I do is a lot more mainstream than that.

Lisa: What do you mean by more mainstream?
Steve: I'm 31 years old, for one thing, and I think my audience is probably a little more down the middle - people that listen to Country radio, and some college kids. I think college radio is missing a lot of audience that it could be getting. There's a tendency for college radio to be experimental to the point that it gets ridiculous. I listen to college radio a lot, because I have a low tolerance for mediocrity, and everything on college radio is either real good or real bad. I can stand something being terrible more than I can handle euthanasia radio - the type that you just tolerate. I think the main thing is that I'm a Country act. The new stuff that Maria (McKee) and Lone Justice are doing has very little Country about it at all. They've sort of neatly removed that - it's a lot less Country-oriented than it was before. I don't think that the Country influences in New Music are going to last for very long because of the age group that the music is targeted to. Next year it will be something else, whereas I think my audience is more in the 18-35 age group and will tend to stay with something a little longer. That's what I mean by more mainstream. I think my audience will stick with me. The fans I have right now are pretty loyal.

Lisa: Are there three different camps developing in Country music, one in L.A., one in Texas, and one in Nashville?
Steve: L.A. will always be a music center. Nashville will always be a music center. I compare Austin more to the San Francisco Bay Area than to New York, L.A. or Nashville. New York, L.A. and Nashville are music industry centers. Austin, like the Bay Area, has a real strong live music scene, so it's always going to be bands coming out of there. The Bay Area and Austin probably have the most clubs that do original music per capita of any two areas in the United States. In the average city in this country, 90 percent of the live music is cover stuff.

Lisa: Do you think there's a lot of politics in the Country community?
Steve: I don't think there is any less than in the music business overall. Politics is politics, and any time there's money, there's politics. There's always going to be ambitious people, and they're always going to be jockeying for position. There's always going to be artistic people involved, and some of them are going to allow themselves to be manipulated, while others are going to adapt to it and worry about it enough to protect themselves. I think that the level of politics in each one of the major music communities is proportionate to the size of the community. It's like good music and bad music. The ratio of good music to bad music in Nashville is about the same as it is in L.A. or New York. We're a smaller music community, so there's less music coming out of here overall. But then you go through periods where good stuff is getting recorded and seeing the light of day and periods when it's not.

Lisa: But don't you think things have changed in Nashville? It seemed like for a while there was a lot of formula-sounding stuff coming out of Nashville.
Steve: There was - I was here right in the middle of it. But there seems to be a view of Nashville that prevails out on the West Coast. We've got a lot of great music coming out of here, and some of it's beginning to surface for the first time in years. We went through a period where not a lot of good stuff was coming out. I'm very, very proud of recording out of here. I'm getting a lot of rock press, but that's not going to change my music. What I do is Country. There was a point in my career when I was probably a revivalist, and at another point I made rockabilly records. But then came a point when I decided that being a revivalist was too restrictive to a songwriter, and that's principally what I am. I'm a singer/songwriter, and I'm back to doing that. I'm writing up to strength again, so the songs are going to dictate what form my music takes.

Lisa: Your bio makes you sound like you were quite a rebel as a kid.
Steve: My bio does give that impression. Sometimes I feel sorry for my parents since it gives the impression that they were terrible parents because I ran away from home. But basically, I felt like I wanted to be on my own, and I didn't want to be in school because I knew from pretty early on what I wanted to do and there were no courses that covered it - not in my high school, anyway. I butchered my head up against a lot of walls. I'm just one of those people who, for a long time, had to do everything the hard way. It's just the only way I was comfortable with it.

Lisa: How did you get discovered?
Steve: I've just been here in Nashville for twelve years. I wrote songs for several publishing companies and had a song cut here and there. And then I had an EP out on LSI Records. There were only about 3,000 copies of it. It was a four-cut EP, and it was basically a rockabilly record. It started getting some attention around here, and a few major labels started talking to me. Then CBS signed me. They released four singles, but never released the LP.

Lisa: Why not?
Steve: It's pretty much a policy at CBS in Nashville that you don't get an album without a Top 20 single. At that time, I was sure where I was going as a performer. When I knew it was pretty much over there, I decided that if I was ever going to make another record, I was going to write an album, and have an album that you could put on the turntable and actually listen to, which we had gotten away from in Nashville. I think a lot of people seem like they get a couple of singles and a lot of filler when they buy Country albums. So I started writing "Guitar Town." Emory Gordy had done my last four sides for CBS, and we'd gone to a bigger band sound and slowed toward the direction I'm in now. By this time, Emory had gone to MCA as a staff producer. He and Tony Brown approached me, and they played some demos for Jimmy Bowen. At first Bowen wasn't impressed, and he had us cut another demo. We did that, and it basically got me the deal. MCA signed me and we started on this album.

Lisa: Most Country artists don't record in digital. Why do you?
Steve: All MCA-Nashville product is recorded digitally. The only thing that is out right now that's current and isn't digitally recorded is the Lyle Lovett album, because it was a master when it was acquired. Lyle's next album will be digitally recorded. He's a wonderful, wonderful songwriter.

Lisa: What was your relationship like with Townes Van Zandt, and what's he doing now?
Steve: He's in Austin, hanging out and spending that "Poncho And Lefty" money. The first time I ever saw him was when I crashed Jerry Jeff Walker's birthday party in Austin. It was Townes' birthday the same week and Jerry Jeff had given Townes a real expensive leather jacket. When Townes showed up at Jerry Jeff's party, he lost the jacket in a dice game. The next time I saw him was about a year later. I was 16 and had run away...
from home and was in Houston playing in a place called The Old Quarter. One night, Townes was in there and he was kind of drunk, and I was kind of drunk. There were about five people in the audience, and he was one of them. He kept yelling up to me "Play The Wabash Cannonball." I'd play another song, and he'd yell up again "Play The Wabash Cannonball." I guess he'd been heckled enough times that he just wanted to see what it would be like to be a heckler. So this kept going on for a while, and I finally said "I don't know The Wabash Cannonball," because I didn't. He yelled back "You call yourself a folk singer and you don't even know The Wabash Cannonball?". Then I played Mr. Mudd and Mr. Gold, which is a song of his that has 10 million words in it. I was able to say all those 10 million words, and that shut him up. He was a real good teacher for me, one of several I've had.

Lisa: But I read that you said that he was a bad role model.

Steve: Uh-oh, you're admitting that you read Rolling Stone. (laughs) Anyway, sure he was a bad role model. One of the best things that ever happened to me was when I figured out that I was not Townes Van Zandt, which took quite a few years.

Lisa: Tell me about the song of yours that Elvis almost recorded, but didn't.

Steve: It was called "Mustang Wine," and the meaning behind that is so regional as to be almost terminally obscure. We have a thing in Texas - I think you have them in California too - called muscadines. It's a wild grape with a real thick hull and they call them muscadine grapes in Texas. It was just a three-chord rockabilly song. Felton Jarvis took it for Elvis, and it was the first song slated for the session, but Elvis never showed up to the studio. He just flew back to Memphis. He never recorded again because he died a year later. So Felton cut it with Carl Perkins, which isn't quite the same thing, especially monetarily.

Lisa: Things might have been a lot different for you if Elvis had cut the song.

Steve: Yeah, I'd probably be dead. Even an Elvis album cut can make you a fair amount of money. At that point, I was wild enough that I probably wouldn't be here. I would have bought a bunch of new, shiny, dangerous shit. (laughs)

Lisa: You're receiving a lot of acclaim from people who would not normally rave about a Country artist. Do you think you're getting this acceptance because you're just starting to establish yourself? I mean, if Hank Jr. recorded the exact same kind of album, he wouldn't receive the same kind of attention because he's already pigeonholed as a Country artist.

Steve: Maybe that's true. A lot of rock journalists are insisting that I'm not a Country act.
### Certified

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<tr>
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<tr>
<td>JOHN SCHNEIDER</td>
<td>At The Sound Of Tone</td>
<td>(MCA)</td>
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<tr>
<td>T. GRAHAM BROWN</td>
<td>Hell And High Water</td>
<td>(Capitol)</td>
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### Most Added

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<td>HANK WILLIAMS JR.</td>
<td>Mind Your Own Business</td>
<td>(Warner Bros./Curb) 53 adds</td>
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<td>PAKE McEntIRE</td>
<td>Bad Love</td>
<td>(RCA) 45 adds</td>
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<td>RICKY SKAGGS</td>
<td>Love's Gonna Get You Someday</td>
<td>(Epic) 44 adds</td>
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### Top Requests

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<td>Diggin' Up Bones</td>
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<td>EDDIE RABBITT/ JUICE NEWTON</td>
<td>Both To Each Other (RCA)</td>
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<tr>
<td>ALABAMA</td>
<td>Touch Me When We're Dancing</td>
<td>(RCA)</td>
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<td>Cry</td>
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<td>TANYA TUCKER</td>
<td>Just Another Love</td>
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<td>I'll Be Me</td>
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<td>Too Many Times (RCA)</td>
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<td>Janie Frickie - Always Have, Always Will (Columbia)</td>
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<td>RESTLESS HEART</td>
<td>That Rock Won't Roll</td>
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<td>Guitars, Cadillacs</td>
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<td>Ronnie Milsap</td>
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<td>It Ain't Cool To Be Crazy About You</td>
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<td>Fiddlin' Man (Warner Bros.)</td>
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<td>36</td>
<td>T. GRAHAM BROWN</td>
<td>Hell And High Water</td>
<td>(Capitol)</td>
</tr>
<tr>
<td>35</td>
<td>HOLLY DUNN</td>
<td>Daddy's Hands</td>
<td>(MTM)</td>
</tr>
<tr>
<td>29</td>
<td>LYLE LOVETT</td>
<td>Farther Down The Line (MCA/Curb)</td>
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<tr>
<td>38</td>
<td>DOLLY PARTON</td>
<td>We Had It All</td>
<td>(RCA)</td>
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<tr>
<td>40</td>
<td>SAWYER BROWN</td>
<td>Out Goin' Cattin</td>
<td>(Capitol/Curb)</td>
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<tr>
<td>12</td>
<td>Reba McEntire</td>
<td>Little Rock</td>
<td>(MCA)</td>
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<tr>
<td>37</td>
<td>BILLY JOE ROYAL</td>
<td>I Miss You Already</td>
<td>(Atlantic America)</td>
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<tr>
<td>38</td>
<td>GEORGE JONES</td>
<td>Wine Colored Roses</td>
<td>(Epic)</td>
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<tr>
<td>39</td>
<td>BELLAMY BROTHERS/ FORESTER SISTERS</td>
<td>Too Much Is Not Enough (MCA)</td>
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<tr>
<td>40</td>
<td>RONNIE MCDOWELL</td>
<td>When You Hurt, I Hurt</td>
<td>(MCA)</td>
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**Chartbound**

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<tr>
<td>MICHAEL JOHNSON</td>
<td>Give Me Wings</td>
<td>(RCA)</td>
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<tr>
<td>WAYLON JENNINGS</td>
<td>What You'll Do When I'm Gone</td>
<td>(MCA)</td>
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<tr>
<td>MEL McDANIEL</td>
<td>Stand On It</td>
<td>(Capitol)</td>
</tr>
</tbody>
</table>

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**Contact Information**

Phone (415)392-7750

Reports accepted Mondays at 8 AM through noon Wednesdays
If you thought the last two singles were great—
"You ain't...never seen no Bad Love"

www.americanradiohistory.com
**ACTION SIDES**

<table>
<thead>
<tr>
<th>Reports</th>
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<th>Weeks</th>
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<tr>
<td>84</td>
<td>43</td>
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<td>RICKY SKAGGS - Love's Gonna Get You Someday (Epic)</td>
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<td>80</td>
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<td>STATLER BROTHERS - Only You (Mercury/PolyGram)</td>
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<td>GENE WATSON - Everything I Used To Do (Epic)</td>
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<td>JUDY RODMAN - She Thinks That She'll Marry (MTM)</td>
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<td>KATHY MATTEA - Walk The Way The Wind Blows (Mercury/PolyGram)</td>
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<td>ED BRUCE/LYNN ANDERSON - Fools For Each Other (RCA)</td>
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<td>*HANK WILLIAMS JR. - Mind Your Own Business (Warner Bros./Curb)</td>
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<td>MARTY HAGGARD - Talkin' Blue Eyes (MTM)</td>
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<td>*PAKE McENTIRE - Bad Love (RCA)</td>
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<td>THE O'KANES - Oh Darlin' (Columbia)</td>
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<td>*REBA McENTIRE - What Am I Gonna Do About You (MCA)</td>
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<td>T.G. SHEPPARD - Half Past Forever (Capitol)</td>
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<td>KENDALLS - Fire At First Sight (MCA/Curb)</td>
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<td>CON HUNLEY - Quittin' Time (Capitol)</td>
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<td>VERN GOSDIN - Time Stood Still (Complet)</td>
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<td>NICOLETTE LARSON - That's More About Love (MCA)</td>
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<td>CHARLY McClAIN - So This Is Love (Epic)</td>
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<td>SHELLEY WEST - Love Don't Come Any Better Than This (Warner Bros.)</td>
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<td>JOHNNY CASH/WAYLON JENNINGS - Ballad Of Forty Dollars (Columbia)</td>
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<td>BUTCH BAKER - That's What Her Memory Is For (Mercury/PolyGram)</td>
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<td>*TOM T.HALL - Love Letters In The Sand (Mercury)</td>
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<td>HIGHWAY 101 - Some Find Love (Warner Bros.)</td>
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<td>B.J. THOMAS - Night Life (Columbia)</td>
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<td>*MERLE HAGGARD - Out Among The Stars (Epic)</td>
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<td>15</td>
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<td>*KAYLEE ADAMS - I Can't Help The Way I Feel (Warner Bros.)</td>
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<td>11</td>
<td>8</td>
<td>MARTY STUART - All Because Of You (Columbia)</td>
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<td>5</td>
<td>13</td>
<td>2</td>
<td>*NEW GRASS REVIVAL - Ain't That Peculiar (EMI America) *</td>
</tr>
</tbody>
</table>

**LP CUTS**

- LIONEL RICHIE (Motown) - Deep River Woman
- HANK WILLIAMS JR. (Warner Bros./Curb) - Montana Cafe
- GEORGE STRAIT (MCA) - Deep Water
- RANDY TRAVIS (Warner Bros.) - Send My Body
- STEVE EARLE (MCA) - Someday
- SOUTHERN PACIFIC (Warner Bros.) - Road Song
- DWIGHT YOAKAM (Reprise) - It Won't Hurt
- NICOLETTE LARSON (MCA) - You're Running Wild
- T.GRAHAM BROWN (Capitol) - Don't Make A Liar Out Of Me
- CRYSTAL GAYLE (Warner Bros.) - Straight To The Heart
- ED BRUCE (RCA) - Quietly Crazy
- SWEETHEARTS OF THE RODEO (Columbia) - Midnight Girls, Sunset Town

**RECOMMENDED NEW RELEASES**

- Ricky Skaggs "Love's Gonna Get Ya!" (Epic): I'M BESIDE MYSELF A HARD ROW TO HOE/WALKIN' IN JERUSALEM/LOVE CAN'T GET BETTER THAN THIS
- Reba McEntire "What Am I Gonna Do About You" (MCA): WHY NOT TONIGHT/LET THE MUSIC LIFT YOU UP/NO SUCH THING

**COUNTRY SUMMARY**

It's a toss up at this point as to who will be in number one next week, but Frank Fitz at WLLH-Lowell is putting his money on Crystal Gayle. Crystal is his number one request record, and local stores can't keep the record in stock. It looks like Randy Travis will be number one within the next few weeks—he's already our number one airplay record.

Resless Heart had an impressive week, with a nice jump into the Top Ten. Alabama is still the hottest record out there. It only moved one point this week, but that was just balancing out the incredible 19 point jump of last week. George Jones debuts this week at 38, and top 20 numbers are being reported at WWRK-Elberton, WQLA-LaFollette, KQKD -Redfield, KATX-Paris, and KSFA-Nacadoches, where Pete Runnels reports that it's currently his hottest record.

Another debut this week is The Bellamy Brothers teamed with The Forester Sisters. It's also debuted this week for KMPS-Seattle (29), KVET-Austin (34), WKCO-Saginaw (31), WIL- St Louis (25), KFEQ-St Joseph (38), WSIX-Nashville (30), WEYY-Tallahassee (28 - Rick Robinson sez he can't keep up with the requests!), WXAX-Gadsden (26), WLAS-Jacksonville (29), WORC-Worcester (29), etc. PAKE beat out sister Reba in the add category (this week adds for Pake as opposed to 40 for Reba), but both look like future Certified's. Be sure to check out the interview with Steve Earle in this issue. We think he's great. If you programmers are looking for something a little different that will appeal to those female demos, try to get a copy of the Tom Trent record on the Suterland label. We're betting the women will be suckers for the lyrics (we sure were!). It's starting to look like this year's CMA Awards Show will be a winner itself, with a lot of artists teamed for the first time on TV during th show. Scheduled collaborations include the trio of Dolly Parton, Emmylou Harris and Linda Ronstadt; the first live appearance of Lionel Richie with Alabama; and the new duet of Earl Thomas Conley and Anita Pointer. In the sad news department, WCII-Louisville becoming a satellite MOR station as of October 1st. We'll miss you!!! In the good news department, we're looking forward to gathering with our Advisory Board on October 18th for the first planning meeting for next year's GAVIN Seminar For Media Professionals. We should have a progress report for you immediately afterward.

Lisa & Elma

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NORTHEAST

WORCESTER, MA (TIM Tilden-WORC) ADDS: Pake, J.Rodman,
M.Johnson, Hank Jr.,

LOWELL/LAWRENCE, MA (FRANK FITZ-WLLH) ADDS:
S.Warner, G.Strait, Marty Haggard.

BROCKTON, MA (MARK BURNS-WCAV/FM) ADDS: R. Skaggs,
M.Haggard, J.Rodman, Pake, L. Boone, Con Hunley, TGSheppard,
M.McDaniel.

PORTLAND, ME (HAL KNIGHT-WPOR/FM) ADDS: M.McDaniel,
Evelyn V.Gosdin, B.J.Thomas, R.McDowell.
NEW YORK, NY (PAM GREEN-WHNL) ADDS: Bellamys, Don
Wams., Reba, B.J.Royal.

ROME, NY (JACK MORAHL-WNY) ADDS: R. Skaggs, J.Rodman,
Statlers, M.Johnson.

CARLISLE, PA (ANN STEVENS-WHYL) ADDS: No Report,
Frozen.

PHILADELPHIA, PA (BOB YOUNG-WXU) ADDS: No Report,
Frozen.

SOUTHEAST

Baltimore, MD (GREG COLE-WPOC/FM) ADDS: R. Skaggs,
Sawyer B., Holly Dunn, Bellamys.

FROSTBURG, MD (MIKE STAPLES-WFB) ADDS: No Adds.


DANVILLE, VA (ALAN ROWE-WDVA) ADDS: Pake, M.McDaniel,
TGSheppard, Nicolette, Judds, Conway T., Hank Jr., J.Rodman.

CHARLESTON, WV (BOB JONES-WOBE/FM) ADDS: B. Baker,
J.Rodman, New Grass.

CLARKSBURG, WV (TERRY MATTHEWS-WKWW) ADDS: L.
Boone, M.Haggard, Reba, T.T.Hall, Kendalls, Pake, Cannons.

GOLDSBORO, NC (BILL WIGGS-WFCM) ADDS: T.T.Hall,
M.Johnson, TGSheppard, Statlers, Reba, B.J.Royal.

COASTAL, NC (ONEAL/WOLF-WRNS/FM) ADDS: K.Mattea, R.
Skaggs, Pake.

JACKSONVILLE, NC (B.J./TIM-WLAS) ADDS: Reba,
B.J.Thomas, Hank Jr., L. Boone, Pake, H.Haggard.

STATESVILLE, NC (TIM WALKER-WFXM) ADDS: K.Mattea.
CONWAY, SC (DAVE DEMPESEY-WLAT) ADDS: T.T.Hall, Hank
Jr., Pake, M.Haggard.

CANTON, GA (GIM QUINTON-WCHK/FM) ADDS: Statlers, M.
Stuart, Sawyer B., J.D. Martin.

CARRROLLTON, GA (PATEW SHUMAKE-WLBB) ADDS: No

CEDARTOWN, GA (CHUCK WALLEY-WGAA) ADDS: R. Skaggs,
R.McDowell, Kendalls, Statlers, Hank Jr., M.Haggard.

ATLANTA, GA (NEIL MCGINLEY-WLPO) ADDS: G.Jones,
Waylon, Bellamys, Holly Dunn, Dolly.

ELBERTON, GA (DAVE DAVIS-WWRK/FM) ADDS: Reba, Adam

ALBANY, GA (JIM SHEPHERD-WKAK/FM) ADDS: Pake,
M.Haggard, Conway T.

PENSACOLA, FL (STEVE RYAN-WW0107) ADDS: Hank Jr.,
M.McDaniel, J.Rodman, O.Kanee, V.Gosdin, Statlers.

DESTIN, FL (SKIP DAVIS-K92/FM) ADDS: Frozen.

GAINESVILLE, FL (DAV/BUS/SINCLAIR-WGC) ADDS: Alabama,
M.McDaniel, Bellamys, K.Mattea.

FT.PIERCE, FL (GEORGE GORDON-WFTP) ADDS: No Report,
Frozen.

ST.PETERSBURG/TAMPA, FL (BILL PYNE-WOWY/FM)

ARCADIA, FL (CHARLIE B.-WOKD) ADDS: R. Skaggs,
TGSheppard, T.T.Hall, J.Rodman, Pake, Hank Jr.,

SOUTH

TALLADEGA, AL (RICK ROBINSON-WEY) ADDS: Hank Jr.,
Reba, Pake, Statlers, T.T.Hall.

JASPER, AL (JOHNNY ELMORE-WARF) ADDS: Statlers,
W.L.Golden, M.Haggard, L. Boone, Reba, R. Skaggs, Ed Bruce,
J.Rodman.

WINFIELD, AL (DOUG THREADGILL-WEZ) ADDS: No Report,
Frozen.

GADSDEN, AL (JIM PRUETT-WAAH) ADDS: Reba, Pake, Kaylee A.

ALBERTVILLE, AL (JEFF ALLEN-WSQ/FM) ADDS: Pake,
Judds, Statlers, M.Haggard.

ATMORE, AL (GARY BURKETT-WSKR) ADDS: M.Haggard,
Pake, Hank Jr., Reba, Conway T.

NASHVILLE, TN (ERIC MARSHALL-WSIX) ADDS: Hank Jr.,
M.Johnson.

LA FOLLETTE, TN (TONY LAWSON-WLQA) ADDS: Hank Jr.,
Judds, J.Rodman, M.Haggard, Holly Dunn.

MEMPHIS, TN (JIM TABOR-WMC) ADDS: B.J.Royal, Dolly,
Bellamys, Sawyer B.,


COLLINS/HATTIESBURG, MS (TOM BROOKS-WKNNZ) ADDS:
J.Rodman, R. Skaggs.

BILOXI, MS (DAVE TERRY-WW) ADDS: Sawyer B.,
M.Johnson, New Grass, TGSheppard, R. Skaggs, G.Watson,
L.Richie.

PASCAGOULA, MS (AL PARKER-WGUD) ADDS: R.Stevens,
Bellamys, J.Rodman, M.Johnson.

LOUISVILLE, KY (COYOTE CALHOUN-WAMZ) ADDS: Hank Jr.,
Statlers, Bellamys, G.Watson.

HARLAN, KY (SHARON CASE-WFSD) ADDS: No Report,
Frozen.

PADUCAH, KY (KENT KING-WKYQ) ADDS: J.Buffett, J.Rodman,
K.Rogers, Judds, O.Kanee, L.Richie.

HOUMA, LA (LARRY HAYTT-WJIN) ADDS: J.Rodman,
Cash/Waylin.

HAMMOND, LA (KEVIN CARLISLE-WLFR) ADDS: Bellamys,
Judds, Pake, G.Watson.

ABBEVILLE, LA (ANTHONY KEITH-KRF) ADDS: Waylon,
SHREVEPORT, LA (LEDGETTER-WALD/KK) ADDS: No

RUSTON, LA (BOB DAY-KXKZ) ADDS: Bellamys, Pake, Reba,
J.Rodman, TGSheppard, Hank Jr.

EL DORADO, AR (KEN JOHNSON-KDMS) ADDS: Waylon,
M.Johnson, J.Rodman, Statlers.

FAYETTEVILLE, AR (TOM SLEEPER-KKIX) ADDS: Hank Jr.,
Reba, R. Skaggs, Statlers.

UPPER MIDWEST

ROCHESTER, MN (KEITH KNIGHT-PKWW/FM) ADDS:
Bellamys, R. Skaggs, M.McDaniel, Kendalls.
MARSHALL, MN (PAUL BACHMAN-KMHL) ADDS: G.Strait,
Alabama, Sawyer B.

ST.CLOUD, MN (STEVE STEWART-WWOJ/FM) ADDS:
Nicolette, R. Skaggs, G.Watson, J.Rodman.

BRAINERD, MN (DAVE TORKELSON-FM) ADDS: M.Haggard,
Waylon, M.Haggard, Hank Jr.,

YANKTON, SD (BOB FLITNE-WWAX) ADDS: Pake, Hank Jr.,
Reba, M.Haggard, W.L.Golden, J.Denver, L. Boone,
Adam Baker, Judds, Cannons.

MITCHELL, SD (JIM BURKE-KMAT) ADDS: Pake, Hank Jr., L.
Boone.

HURON, SD (JEFF DUFFY-KK) ADDS: Pake, TGSheppard, R.
Skaggs, Cash/Waylin.

ABERDEEN, SD (STEVE STEV-EWOK) ADDS: Pake, TGSheppard,
Reba, G.Strait.

Rapid CITY, SD (STEVE BLAKE-KMo) ADDS: Holly Dunn,
T.G.Brown, Dolly.

Rapid CITY, SD (SCOTT KEARNS-TOO) ADDS: G.Jones,
R.McDowell, M.Johnson, Bellamys, Sawyer B.,
WAHPETON, ND (LARRY SLABIK-KBMW) ADDS: R. Skaggs, TGSheppard.
FARGO, ND (DON ROBERTS-KFGO) ADDS: No Report, Frozen.
FARGO, ND (SCOTT WINSTON-KVOX A/F) ADDS: M. Johnson, M. McDaniel, Statlers, Hank Jr.
GRAND FORKS, ND (TIM LARSON-KYCK) ADDS: T.G. Brown, Sawyer B, Gatlin.
JAMESTOWN, ND (THE COWBOY-KSJB) ADDS: Cash/Waylon, Nicolleto, J. Rodman, Kaylee A.
BISMARCK, ND (DEAN HOLMES-KBMR) ADDS: G. Strait, M. Johnson, Reba, S. Warner, J. Rodman, R. McDowell.
MINOT, ND (BOB RANDALL-KZPR) ADDS: M. McDaniel, Bellamys.
MINOT, ND (JERI LEE-KKOA) ADDS: G. Strait, Sawyer B, Bellamys.

MIDWEST

DES MOINES, IA (JIM PATRICK-KSO) ADDS: J. Rodman, Kendalls, Bellamys, M. McDaniel, M. Johnson.
WATERLOO, IA (BRETT DAVIS-KXEL) ADDS: Pake, Judds, L. Boone, M. Haggard, TGSheppard.
SIOUX CITY, IA (TY COOPER-KMNS) ADDS: G. Jones, Waylon, R. Skaggs, Schneider, Pake.
SPENCER, IA (RICK FRIDAY-KICD/FM) ADDS: Bellamys, Statlers, T.T. Hall, Con Hunley, M. McDaniel, Cash/Waylon, M. Johnson.
FESTUS, MO (SUE CRESSWELL-KJCF) ADDS: No Report, Frozen.
ST. LOUIS, MO (OAKES/LANGSTON-WIL) ADDS: Gatlins, Hank Jr.
ST. JOSEPH, MO (BOB ORF-KFEO) ADDS: M. Haggard, Pake, Reba, V. Gosdin, Hank Jr.
CALIFORNIA, MO (JEFF SHAKLEFORD-KZMO) ADDS: Cannons, Con Hunley, L. Boone, Nicolleto, W.L. Golden.
JEFFERSON CITY, MO (JACK DANIELS-KLIX) ADDS: Pake, K. Rogers, J. Rodman, M. Haggard.
COLUMBIA, MO (TOM BRADLEY-KTGR) ADDS: J. Rodman, Statlers, R. Skaggs, TGSheppard, L. Richie.
SPRINGFIELD, MO (JOHN HENDERSON-KWTQ/AM) ADDS: No Report, Frozen.
TOPEKA, KS (MIKE JONES-KSKX) ADDS: A. Murray, T.G. Brown, Bellamys, Holly Dunn.
WICHITA, KS (PETE BRIER-KFH) ADDS: No Report, Frozen.
GARDEN CITY, KS (LORI WILLIAMS-KBUF) ADDS: Waylon, Ed Bruce, M. McDaniel, Statlers.

CENTRAL

NEWARK, OH (CATHY MULLINS-WHTH) ADDS: No Report, Frozen.
AKRON, OH (RICK CARDARELLI-WSLR) ADDS: No Report, Frozen.
CINCINNATI, OH (DUKE HAMILTON-WUBE) ADDS: M. Johnson.
SPRINGFIELD, OH (TOM DANIELS-WBLY) ADDS: No Report, Frozen.
ELKHART, IN (GREG HARRIS-WCMR) ADDS: M. Johnson, Statlers, R. Skaggs, J. Rodman, TGSheppard.
SOUTH BEND, IN (K.DEARING-WNOJ) ADDS: Schneider, S. Warner, Bellamys.
FT. WAYNE/KENDALL, IN (DOUG WAGNER-WBTU) ADDS: No Report, Frozen.
BATESVILLE, IN (JOE MARTINI-WRBI) ADDS: Reba, Hank Jr., O'Kanes, R. Skaggs, M. McDaniel, L. Boone, Statlers.
RICHMOND, IN (Marilyn Williams-WHON) ADDS: M. Johnson, G. Watson, M. McDaniel, Statlers, R. Skaggs.
VINCENT, IN (CLINT MARSH-WACV) ADDS: Reba, G. Jones, Hank Jr., Bellamys, M. Johnson, O'Kanes.

SAGINAW, MI (TOMMY SAMORAY-WKCO) ADDS: Reba, Hank Jr., TGSheppard, M. McDaniel.
LANING, MI (WAYNE WATERS-WITL/FM) ADDS: No Report, Frozen.
MADISON, WI (MARK HUNTER-WWQM) ADDS: G. Jones, M. McDaniel, J. Rodman, R. Skaggs, Con Hunley.
MANTOVOC, WI (JOHN MURRAY-WCUB) ADDS: M. Johnson, J. Rodman, Statlers.
STEVENS POINT, WI (DAN OLSEN-WXYO) ADDS: No Report, Frozen.
LA CROSSE, WI (DAVE SHEPHEL-WLXR/AM) ADDS: G. Strait, Alabama, A. Murray, Gatlin, T. G. Brown, Waylon, Dolly.
LA CROSSE, WI (JIM CROWLEY-KWLY) ADDS: Bellamys, J. Rodman, Statlers, M. McDaniel.
EAU CLAIRE, WI (TIM CLOSSON-WAXX/FM) ADDS: No Report, Frozen.
SPRINGFIELD, IL (T.J. HART-WFMB) ADDS: G. Strait, A. Murray, Dolly, T. G. Brown.
ANNA, IL (RICH GRiffin-WRAJ) ADDS: T. T. Hall, Statlers, M. McDaniel, R. McDowell.

SOUTHWEST

TULSA, OK (BILL PAYNE-KTFX) ADDS: Pake, Hank Jr., R. Skaggs.
TEXARKANA, TX (MARIO GARCIA-KMLA) ADDS: No Report, Frozen.
NACOCDICHES, TX (PETE RUNNELS-KSFA) ADDS: Nicolleto, M. Haggard, New Grass.
DALLAS/FT. WORTH, TX (BILL MAYNE-WBAP) ADDS: S. Warner, Schneider, Juice.
HOUSTON, TX (CANDEA/MURRAY-KILT) ADDS: No Report, Frozen.
PT. ARTHUR/BEAUMONT, TX (Mickey Ashworth-KYKR) ADDS: R. Skaggs, Hank Jr.
BRYAN/COLLEGE STAT., TX (ANDY GALLOW-TWAT) ADDS: J. Rodman, Statlers, Dolly.
AUSTIN, TX (STEVE GARY-KASE/FM) ADDS: Frozen.
AUSTIN, TX (MIKE CARTA-KVET) ADDS: Dolly, Hank Jr., Pake, R. Skaggs, Reba, TGSheppard, Adam Baker.
AMARILLO, TX (ROB CASSIDY-KBUY) ADDS: M. Haggard, Statlers, R. Skaggs, Reba, J. Rodman.
MIDLAND/ODESSA, TX (CHUCK WOLFE-<KCRS) ADDS: Reba, Hank Jr., R. Skaggs, J. Rodman.
EL PASO, TX (BILL POWELL-KHEY-Y96) ADDS: No Report, Frozen.
PHOENIX, AZ (BUDDY OWENS-KNIX) ADDS: Gatlins, Holly Dunn, Reba, M. Johnson.
ALBUQUERQUE, NM (FRANCINA RODRIGUEZ-KRST/FM) ADDS: Reba, Pake, J. Rodman, Statlers, Hank Jr., Dolly.
LA CRUZES, NM (BIG JOHN LEBYNSKI-KGRT) ADDS: Hank Jr., Statlers.
CARLSBAD, NM (BOB SWAYZE-KATK/FM) ADDS: Reba, Pake, R. Skaggs, TGSheppard, K. Mattea.

ROCKY MOUNTAIN

DILLON, MT (MIKE KANDILAS-KDBI) ADDS: Con Hunley, Cash/Waylon, TGSheppard, B. J. Thomas, Nicolleto, Hank Jr., L. Boone, Pake.
MISSOULA, MT (MARK WILSON-KGVO) ADDS: No Report, Frozen.
POLSON, MT (MIKE DOTY-KERR) ADDS: J. Rodman, M. McDaniel, R. Skaggs, Reba, Hank Jr., L. Richie.
Chinwag cont. from pg. 13

Sam Kaiser, former VP of Top 40 Promotion at Atlantic Records, has moved across town to MTV to become VP of Programming. Kaiser replaces John Sykes, who left several weeks ago. Cwag sends warmest regards.

Tom Kay has formed Main Street Marketing and Promotions, Inc., headquartered in Minneapolis. Along with associate Denise Lutz, Kay will handle independent promotion and coordinate The Upper Midwest Communications Conclave. His phone number is 612-527-HITS. Meanwhile, Doug Lee, Kay's former associate at Midwest Promotion in Minneapolis, will continue his operations from his new base in Kalspell, MT. Dial 406-267-6079.

EMI America Records has officially installed John Hey as their new National Album Promotion Director. John was formerly Regional West Coast Albums out of Dallas for EMI America. Now it's bright lights and tinsel town all the way for Hey.

COUNTRY ADDS

PUEBLO, CO (RANDY HILL-KIDN) ADDS: Kendalls, K. Mattea, Hank Jr., Pake, Reba.
JACKSON HOLE, WY (GIL KING-KSGT) ADDS: Reba, Pake, Judds.

FAH WEST

LAS VEGAS, NV (KAREN CASEY-KYX/LN/FM) ADDS: Reba, Hank Jr., Judds, M. Johnson.
RENO, NV (TOM THOMAS-KLO) ADDS: Hank Jr., Pake, B.J. Thomas, Nicolee, V. Gosdin, Reba.
RENO, NV (JOEL MULLER-KROW) ADDS: J. Rodman, Statlers, R. Skaggs, Haggard, M. Haggard.
LOS ANGELES, CA (R.J. CURTIS-KLAC) ADDS: M. Johnson,statlers, R. Skaggs, V. Gosdin.
BRAWLEY, CA (CRHIS OLIVAREZ-KROP) ADDS: Hank Jr., Pake, Haggard, T. T. Hall.
OAKLAND/SAN FRAN. (CARL BROWN-KNEW) ADDS: T. G. Brown, Holly Dunn.
OAKLAND/SAN FRAN. (DENNIS DAY-KSAN) ADDS: Dolly, Bellamys.
SAN JOSE, CA (JULIE STEVENS-KEEN) ADDS: No Report, Frozen.
MODESTO, CA (J.W. FORD-KTRB) ADDS: M. Murphey, Sawyer B., Dolly, G. Jones.
EUREKA, CA (KEN CONLIN-KRED) ADDS: Haggard, Hank Jr., Reba, Conway T.
SACRAMENTO, CA (CAMMIE WINSTON-KHWY) ADDS: Marty Hag.
SACRAMENTO, CA (RICK STEWART-KRAK/AM) ADDS: N. Marie, Molly, Holly Dunn.
SACRAMENTO, CA (RICK STEWART-KRAK/FM) ADDS: Bellamys, G. Jones, G. Watson, M. Johnson.
CHICO, CA (MARK RATHBUN-KHSL) ADDS: Pake, B. J. Thomas, Hank Jr., Kendalls, R. Skaggs, L. Boone.

NORTHWEST

ASTORIA, OR (BOB LOUCKS-KVAM) ADDS: TGSheppard, R. Skaggs, Hank Jr., Cannons, Reba, W. L. Golden.
ALBANY, OR (H. DAVID ALLEN-KKRT) ADDS: Nicolee, T. T. Hall.
CORVALLIS, OR (P. J. EMMERSON-KFAT/FM) ADDS: Reba, Pake, M. Haggard, Bellamys.
PENDLETON, OR (STEVE GREEN-KWHT) ADDS: Pake, Reba, Hank Jr., J. Rodman, Judds.
SEATTLE, WA (SUSAN FALCONER-KMPS) ADDS: Sawyer B., R. Skaggs, Hank Jr., Reba.

COUNTRY JOBS

SALES/SPORTS DIRECTOR - KFAT/KLOO-Corvallis, OR
Larry Blair (503)753-4493
NEWS DIRECTOR - KFXY/KLKL-Jefferson City, MO
Brian Miller (Box 414 - 261-1852)
NEWSPERSON - WBAP-Ft. Worth, TX
* Bill Mayne (1 Broadcast Hill - 76102)
AIR TALENT (Immediate & Future) - PYGC-Gainsville, FL
Bob Davis (Box 5069 - 2602-5609)
AIR TALENT (Midday) - WNOE-New Orleans, LA
* Randy Hudd (1555 E. Flamingo Rd., Suite 435 - 89119)
AIR TALENT - WBAP-Ft. Worth, TX
* Bill Mayne (1 Broadcast Hill - 76103)

COUNTRY AVAILABLE

CHESTER HOLMES from KSKX-Topoka, KS is looking for a position as AT/News, contact him at (913)354-4720.
TIM LOW from KRED/FM-Eureka, CA is looking for a position P/D/AT/Eng., contact him at (707)444-1621 or (707)444-3675.
MATTHEW GRAGE from KQKD-Redfield, SD is looking for a position WNOE/New Orleans, LA, contact him at (701)354-4720.
LEE LAW RICK from WCKL-Jefferson City, MO is looking for a position KXLY-70115, contact him at (575)826-8205.
DON ELLIOTT from 96HUM/FM-Lawrence, KS is looking for a position as AT/Production, contact him at (913)242-4789.

COUNTRY SERVICE

KWHT-Pendleton, OR - Single: R. Skaggs (Epic)
WQLA-LaFollette, TN - Album: L. Richie (Motown)
KMIT-Mitchell, SD - Singles: G. Watson (Epic), Bellamys (MCA/Curb)
KYOU/FM-Greely, MT - Albums: MCA/Epic

COUNTRY CHANGES

LINDA BALK from KHTZ-Reno, NV, to KOLO-Reno, NV, as a Newsperson.
This year, there is a very good reason for all broadcasters to attend the BMA Convention and Talent Search Showcase. . .

BMA CONVENTION '86, FONTAINBLEAU HILTON MIAMI BEACH, OCTOBER 1 - 5

The new president will be one of you!

THE BLACK MUSIC ASSOCIATION
1500 LOCUST STREET, SUITE 1905, PHILADELPHIA, PA 19102 (215) 545 - 8600
"No great enterprise will ever begin if all obstacles must first be overcome."—Napoleon Hill.

When is the best place to start building a career in the urban radio business? Should you just go and hang around a radio station waiting for a chance to learn more? Should you get into a liberal arts program in college and then look for an internship? Well, both have worked well for some people. The key is to start...to begin. In this issue we'll look at some of the problems and possible solutions that face the new generation of broadcasters. How will their opportunities and options differ from those we faced?

**URBAN RADIO IS BIG BUSINESS**

Not too long ago, many of the functions that are being handled by computers today were being done by hand. There were answers that research has been able to provide because of their use of computer generated facts. ARBizon has refined their methodology in the last three or four years. We get information back quicker and in many different forms. All of this has changed the way we must prepare for a career in the broadcast industry. And today, many people land in urban radio that wouldn't even have considered it a few years ago.

Urban radio is big business. Where it works, it can generate millions of dollars a year for its ownership, and that's what a lot of big businesses are looking for today. Radio stations sell for a lot more today than they did even a couple of years ago. To keep up with much of this growth and progress, computers came into being and continue to expand into new areas each year. Billing and logging were being done on computers before transmitter readings and music systems found the "cure." Computers have made tons of statistical data available to many stations either through direct means or from associations with one of several networks. Whole morning shows have been prepped from computer services that were edited and put into a form hot morning teams could use. And today (because of computers and satellites) newspapers and wire services can get information to us much quicker. Why, it wouldn't have been possible to do the kinds of shows we do today were it not for computers. USA Today could not gather and then brush stroke with color to be the kind of publication it has become. USA Today has become an excellent source of show prep for today's morning radio shows. All right, so we have some different choices and obligations than we had a few years back, but what does it really mean? It means that there is more information available today than yesterday. It means that we tend to devour a tremendous amount of information in a short time and that today's radio must be able to supply this information constantly and continue to develop new sources just to keep up. So, a good liberal arts education is desirable...and usually preferred. But there are some whose creative talents will carry them places even a Masters in Broadcast Arts won't penetrate. Again, it depends on the need, the talent and the timing. The big plus is that black/urban radio is the crossover format and as such it has fringe benefits today that were virtually unheard of yesterday. For example, many Top 40 and Adult Contemporary stations are searching almost as diligently as the black urban stations for some "tan talent." This means opportunities outside the format. So the struggle to start may be a bit tougher but the rewards are worth it.

**BLACK HITS HIT NEW HIGH**

Let's quickly examine some of the reasons for the crossover music phenomenon stretching across and literally blurring the format differences. We can say without much fear of contradiction that 1986 will go down in music history as the year that black/urban crossovers hit their highest point in both Top 40 and Adult Contemporary (A/C) formats in the history of the charts. For those of us who have been in the format for a while, while it comes late, it really comes as no surprise. Black music has been a favorite of many for years. It wasn't always being done as well as it is today, and it didn't always have strong videos to help it. Blacks are strong visual performers, too. But black and urban radio stations are not only the perennial leaders in breaking artists...this year they're accelerating their pace in breaking new artists of every type, style and gender. With two or three months to go Shirley Jones, Gwen Guthrie, Jermaine Stewart, Gavin Christopher, Rainy Davis, Regina, Mazarat!, The Rose Brothers, Tease, Timex Social Club, 52nd Street, The Jets, Precious Wilson, Joeski Love, Johnny Kemp have all done well and crossed over to do even better this year. So the motivating factor in the struggle to start might well be that now there are many more places where young developed talent can be used. And the new generation of air-talent, programmers, music-directors and managers will have a few more choices on not only where they'll be employed but how. Some things never change...the basics and wisdom. Wisdom is nothing more than common sense refined by learning and experience. And in our business the door to wisdom swings on hinges of common sense and uncommon thoughts.
URBAN CONTEMPORARY CHART

CERTIFIED

2W | LW | TW
---|---|---
3  | 2  | 1  | CAMEO - Word Up (Atlantic Artists/PolyGram)
7  | 5  | 2  | HGWARD HEWETT - I'm For Real (Elektra)
2  | 1  | 3  | Oran "Juice" Jones - The Rain (Def Jam/Columbia)
4  | 4  | 4  | Ashford & Simpson - Count Your Blessings (Capitol)
14 | 9  | 5  | 9 STAR - Can't Wait Another Minute (RCA)
9  | 6  | 6  | New Edition - Earth Angel (MCA)
12 | 8  | 7  | TEMPTATIONS - Lady Soul (Gordy)
15 | 11 | 8  | TINA TURNER - Typical Male (Capitol)
17 | 13 | 9  | GREGORY ABBOTT - Shake You Down (Columbia)
19 | 12 | 10 | GEORGE BENSON - Kisses In The Moonlight (Warner Bros.)
31 | 17 | 11 | MELBA MOORE & FREDDIE JACKSON - A Little Bit More (Capitol)
1  | 3  | 12 | Janet Jackson - When I Think Of You (A&M)
5  | 7  | 13 | Lisa Lisa & Cult Jam With Full Force - All Cried Out (Columbia)
25 | 26 | 14 | CLUB NOUVEAU - Jealousy (Tommy Boy)
25 | 26 | 14 | RIEBIE JACKSON - Reaction (Columbia)
25 | 26 | 14 | RUG LATEST ARRIVAL - Heaven In Your Arms (Manhattan)
25 | 26 | 14 | KENNY G - What Does It Take (To Win Your Love) (Arista)
33 | 27 | 18 | STACY LATTISAW - Nail It To The Wall (Motown)
24 | 21 | 19 | FORCE MD'S - One Plus One (Tommy Boy/Warner Bros.)
28 | 24 | 20 | LOOSE ENDS - Stay A Little While (MCA)
35 | 29 | 21 | HUMAN LEAGUE - Human (Virgin/A&M)
32 | 28 | 23 | JERMAINE STEWART - Jody (Arista)
32 | 28 | 23 | PHYLIS HYMAN - Old Friends (Manhattan)
16 | 16 | 24 | Maze - I Want To Be With You (Capitol)
16 | 16 | 24 | James Ingram - Always (Mqueen)
8  | 10 | 26 | DeBarge - Love Always (Gordy)
34 | 30 | 27 | GENOBIA JETER - All My Love (RCA)
--- | --- | 28 | GENERAL KANE - Crack Killed Applejack (Gordy)
--- | --- | 29 | BEAU WILLIAMS - There's Just Something About You (Capitol)
--- | --- | 30 | FREDDIE JACKSON - Tasty Love (Capitol)
6  | 14 | 31 | Levert - Pop Pop Pop (Goes My Mind) (Atlantic)
30 | 31 | 32 | Al Jarreau - L Is For Lover (Warner Bros.)
40 | 33 | 33 | RENÉ & ANGELA - No How, No Way (Mercury/PolyGram)
15 | 18 | 34 | Midnight Star - Mids Touch (Elektra)
35 | 35 | 34 | JESSE JOHNSON feat. SLY STONE - Crazzy (A&M)
35 | 35 | 34 | MILLIE JACKSON - Hot! Hot! Unrestricted! Crazy Love (Jive/RCA)
37 | 37 | 37 | George Duke - Broken Glass (Elektra)
35 | 35 | 37 | James "D Train" Williams - You Are Everything (Columbia)
--- | --- | 38 | ARETHA FRANKLIN - Jumpin' Jack Flash (Arista)
--- | --- | 39 | JEFFREY OSBORNE - Room With A View (A&M)

MOST ADDED

2W | LW | TW
---|---|---
LIONEL RICHIE - Love Will Conquer All (Motown)
COMMODORES - Going To The Bank (PolyGram)

POP Crossover

ORAN "JUICE" JONES - The Rain (Def Jam/Columbia)

REPORTS ADDS ON CHART ARTIST & TITLE

56 | 49 | 4  | 3  | *LIONEL RICHIE - Love Will Conquer All (Motown)
39 | 8  | 25 | 6  | ONE WAY - Don't Think About It (MCA)

CHARTBOUND

REPORTS ADDS ON CHART ARTIST & TITLE

56 | 49 | 4  | 3  | *LIONEL RICHIE - Love Will Conquer All (Motown)
39 | 8  | 25 | 6  | ONE WAY - Don't Think About It (MCA)

URBAN CONTEMPORARY HIT FACTOR

Artist: Betty Hollars

HIT FACTOR

Artist: Betty Hollars

Reports Heavy Medium Light Add Hit Factor Weeks
MELBA MOORE & FREDDIE JACKSON - A Little Bit More (Capitol) 63 38 13 11 1 60% 7
CLUB NOUVEAU - Jealousy (Tommy Boy) 53 28 12 10 3 52% 7
REBBIE JACKSON - Reaction (Columbia) 55 33 13 9 1 58% 8
STACY LATTISAW - Nail It To The Wall (Motown) 63 17 24 22 2 26% 5
LOOSE ENDS - Stay A Little While (MCA) 47 17 17 12 1 36% 11
PHYLIS HYMAN - Old Friends (Manhattan) 46 18 10 16 2 39% 9
GENOBIA JETER - All My Love (RCA) 36 6 12 15 3 16% 9
GENERAL KANE - Crack Killed Applejack (Gordy) 47 10 14 12 1 21% 6
BEAU WILLIAMS - There's Just Something About You (Capitol) 36 12 9 9 6 33% 7
FREDDIE JACKSON - Tasty Love (Capitol) 55 11 6 27 11 20% 3

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GET HAPPY. GET JAZZED.

NO MATTER WHAT
SHAPE YOUR PLAYLIST IS IN, THIS JAZZ FITS.

And The #1 Jazz Album of The Year

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Life Stories
Ernie Watts
Sanctuary
Jeff Lorber
Private Passion
Bob James
Obsession
Bob James/David Sanborn
Double Vision

Miles Davis
Tutu

c 1986 Warner Bros Records Inc
Reports Adds On Chart ARTIST & TITLE
38  7  22  9  JEAN CARNE - Flame Of Love (Omni/Atlantic)
36  8  21  7  CHICO DeBARGE - Talk To Me (Motown)
33  16  15  2  JAMES BROWN - Gravity (Scotti Bros.)
31  3  16  12  DAZZ BAND - Wild & Free (Geffen)
30  3  16  11  SHIRLEY JONES - Last Night I Needed Somebody (P.I./Manhattan)
26  11  12  3  PEABO BRYSON - Good Combination (Elektra)
25  1  20  4  RUBY TURNER & JONATHAN BUTLER - If You're Ready, Come Go With Me (Jive /RCA)
24  3  14  7  HANSON & DAVIS - Hungry For Your Love (Fresh)
24  3  16  5  MTUME - P.O.P. Generation (Epic)
24  24  --  --  COMMODORES - Going To The Bank (PolyGram)
23  2  11  10  OLIVER CHEATHAM - S.O.S. (Critique)
22  2  13  7  CASH FLOW - Reach Out (Polydor PolyGram)
20  3  11  6  BILLY GRIFFIN - Believe It Or Not (Atlantic)
20  2  11  7  KURTIS BLOW - I'm Chillin' (Mercury/PolyGram)
19  1  11  52ND STREET - You're My Last Chance (MCA)
19  16  2  1  *READY FOR THE WORLD - Love You Down (MCA)
16  2  10  4  ATLANTIC STARR - Armed & Dangerous (Elektra)
15  3  7  5  MISS THANG - Thunder & Lightning (Tommy Boy)
14  2  8  4  *TEENA MARIE - Love Me Down Easy (Epic)
14  1  9  4  THE MOVIES - Juke Box (Columbia)
14  14  --  --  *LEVERT - Let's Go Out Tonight (Atlantic)
13  1  11  1  MARKUS ANTHONY - One Night Of Love (R&R)
13  3  9  1  *WHISTLE - Just For Fun (Select)
13  1  7  5  CON FUNK SHUN - She's A Star (Mercury/PolyGram)
13  3  9  1  DENICE WILLIAMS - Healing (Columbia)
12  10  1  2  *PATTI LABELLE - Kiss Away The Pain (MCA)
12  10  2  2  STEPHANIE MILLS - Time Of Your Life (MCA)
12  12  9  3  GAVIN CHRISTOPHER - Back In Your Arms (Manhattan)
12  1  10  1  *WORD OF MOUTH - Coast To Coast (Profile)
11  7  --  4  "SHIRLEY MURDOCK - I Can't Go On Without You (Elektra)
11  7  --  --  2 RICK JAMES - Forever And A Day (Motown)

DROPPED: #26-Krystol, #32-Gwen Guthrie, #33-Run DMC, #34-Billy Ocean, #36-Yarbrough & Peoples, Rodney Franklin, Lenny Williams, Sky, Surface.

LP CUTS

LEE RITENOUR - Water Colors (GRP)
LEVERT - Fascination (Atlantic)
LENNY WILLIAMS - Our Love (Knob Hill)
CAMEO - She's Mine/Candy/Back & Forth (Atlanta Artists/PolyGram)
5 STAR - Please Don't Say Goodnight (RCA)

POTENTIAL SINGLES

CHAKA KHAN - Tight Fit (Warner Bros.)
FULL FORCE - Unfaithful (Columbia)
JOHNNY KEMP - Anything Worth Having (Columbia)
NEW KIDS ON THE BLOCK - Stop It Girl (Columbia)
JAMES "D TRAIN" WILLIAMS - Misunderstanding (Columbia)

URBAN CONTEMPORARY SUMMARY

CAMEO did it... word is it's up to number one in almost every trade and definitely deserves to be there. It's number one in airplay, chart points, inverted points and has a Hit Factor of 85%... not too shabby. TINA TURNER had a terrific week and GREGORY ABBOTT did the same. Certified looks a little odd because the first, FREDDIE JACKSON, is one of the "fastest" ballads we've heard since LaBelie/McDonald, and the other, JESSE JOHNSON featuring SLY STONE, is uptempo and one of the "craziest" sounding songs that can be described as being at the opposite end of the musical pole. Ballads are everywhere these days and since uptempo (and even medium/uptempo) songs are in demand, JESSE & SLY will have a heyday. Most Added is most ironic this week; didn't most of you feel odd reporting your new adds as LIONEL RICHIE and THE COMMODORES, they were number one and number two in most added and seem quite content sharing the spotlight. In the health department, GENERAL KANE's "Crack Killed Applejack" took a "healthy" jump from 40-28, making it the biggest mover; Jay Riley, WNOO-Chattanooga reports many calls from the 18-35 crowd, and looks like it truly "jumped in and couldn't jump back!" as the lyrics go. HUMAN LEAGUE looks like a good request item for Tony Brown, WBLX-Mobile it's big 18-24, for Tony Scott, WEKS-Atlanta it gets calls from teens to the 35-year-olds, and Don Cody, WGIV-Charlotte says the stinger is "really, really hot, good sound, and my demos are all the way fr om 18-49. Lynn Tolliver, WZAK-Cleveland had some interesting comments: the 12-inch flip of the DAZZ BAND "A Place In My Heart" is "a helluva record" and since the band is from Cleveland, he plays it all the time. He also reports a single by JANET LYNN SKINNER "Don't Let Go" on A&M/Rejoice as a good, positive urban contemporary record, uptempo and he diggs it! As for new product, JEFFREY OSBORNE's "Room With A View" is already getting requests, says John Anthony, WAMO-Pittsburgh, Steve Harris, WCN-Cincinnati reports that FREDDIE JACKSON is getting calls "right off the bat... all female demos" and MILLIE JACKSON is also getting early response, again females from 12-24. Rod Cruise, WDKS-Fayetteville called to say that "GREGORY ABBOTT is getting the hottest calls to date." Paul Perrodin, KACE-Los Angeles is getting good phones on BEAU WILLIAMS "adults & females" and ditto for PHYLIS HYMAN. When Tonya Pendleton, WILD-Boston checked in she said the calls are already starting for "Unfaithful" by FULL FORCE and since their past hit logged the most calls for a long time... "we expect this one to do equally well." Licia Torres, KJLH-Los Angeles reported calls on BEAU WILLIAMS, too, from females, mostly, from 18-34. Joe Bullard, WAMN-Tallahassee reports heavy phones on PIECES OF A DREAM and the new PATTI LABELLE already - both are new product. L.D. McCollum, XHRM-San Diego gives us some interesting news about the DARYL HALL 12-inch, which was mixed once again, by Arthur Baker "makes it authentically urban for our format", according to Lee. Check it out, Betty.
### NORTHEAST

#### BOSTON, MA
**TONY PENDLETON-WILD**

#### SUNNY JOE WHITE-WKKS/FM

#### NEW YORK, NY
**TONY GRAY-WRKS**

#### NEW YORK, NY
**SCOTT SHANNON-Z100**

#### ROCHESTER, NY
**ANDRE MARCEL-WDKX**

#### PITTSBURGH, PA
**JOHN ANTHONY-WAMO**

#### PHILADELPHIA, PA
**TONY QUARTERONE-WUSL/FM**

#### WASHINGTON, DC
**MIKE ARCHIE-WHUR**

#### BALTIMORE, MD
**KINGSTON/KRONHAL-B104**

#### BALTIMORE, MD
**ROY SAMPSION-WXYV/FM**

#### OCEAN CITY, MD
**DAVE ALLAN-OCT104/FM**

#### RICHMOND, VA
**DONNIE DEANE-WKIE**

#### NORFOLK, VA
**DON "EARLY" ALLEN-WWOM**

### SOUTH

#### GREENSBORO, NC
**DOC FOSTER-WQMG**

#### CHARLOTTE, NC
**DON CODY-MACK-WGV**

#### FAYETTEVILLE, NC
**BAEZ/CRUISE/MCKRAE-WDKS**

#### FAYETTEVILLE, NC
**LYFE/GREEN/BENSON-WZEX**

#### WILMINGTON, N.C.
**TONY GORE-JOE DIAZ-WWLL**

#### ASHEVILLE, NC
**S. MCINTYRE/ROBINSON-WBMMU/FM**

#### ST. MATTHEWS, SC
**ANDY HENDERSON-WQKI**

#### COLUMBIA, SC
**TONY DEAN-MCHUGH-WDDM/FM**

#### GEORGETOWN, SC
**SWMONTON/WAKEFIELD-WVBX**
- Hots: Melba/Fred, Loose Ends, G. Benson, C. Nouveau, H & Davis, S. Latissaw, Force MD's, Y & People, D. Train.

#### FLORENCE, SC
**ANDREW BAILEY-WYNN**

#### HEMINGWAY, SC
**DELL-ANYVAR CAMPBELL-WLGI**

#### GREENVILLE, SC
**ANDRE CARSON-WHYZ**

ATLANTA, GA

TONY SCOTT-WKWS

ATLANTA, GA

RAY BOYD-V103

AUGUSTA, GA

DEMETRIA MERRITT-WFXA

AUGUSTA, GA

MICKEY ARNOLD-WRDW

ALBANY, GA

TONY WRIGHT-WJIZ

TALLAHASSEE, FL

JOE BULLARD-WANN

MIAMI, FL

FRANK AMADOO-Y100

TAMPA, FL

CHRIS TURNER-WTFC

MONTGOMERY, AL

FRENCHIE/CHAMPAGNE-WQIM

MOBILE, AL

VERNON WELLS-WGK

MOBILE, AL

TOM WINTER-WBXL

OPELIKIA, AL

KEITH REED-WZMG

NASHVILLE, TN

J. C. FLOYD-WWQK/FF

CHATTANOOGA, TN

JAY RILEY-SWITCH 102-WWNO

MEMPHIS, TN

P. WELLS/FRANK SMITH-K-97

MEMPHIS, TN

MELVIN JONES-KRN

JACKSON, TN

FRED HARVEY-WFXK

LAUREL-HATTIESBURG, MS

RON DAVIS-WQIS

MC.COMB, MS

SARA KAY-WQNY

CENTRAL

COLUMBUS, OH

RICK STEVENS-WCKX

COLUMBUS, OH

K. C. JONES-WWQK
CLEVELAND, OH
DEAN DEAN-WDOWT

CLEVELAND, OH
LYNN TOLLIVER JR-WZAK

CINCINNATI, OH
B.CASTLE & GEORGE-WUBLZ

CINCINNATI, OH
STEVE HARRIS-WCIN

INDIANAPOLIS, IN
KELLY KARSON-WITLC

DETROIT, MI
GARY BERKOWITZ-WHYT

DETROIT, MI
LAL EXANDER-WHITMORE-WJLB

SAIGON, MI
DAVID ROSAS-WVWS/FM

MILWAUKEE, WI
B MILLER/K STERLING-WLUM

MILWAUKEE, WI
ROBY HARDY-WNOY
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A LITTLE HEART AND A LOT OF POWER

Let's quickly review what we discussed in the last column: the three basic motives which influence our attitudes and behaviors. One motive is Achievement—a need to do things well, to take personal responsibility for our work, to maintain high personal standards of work, and to fix things and solve problems on our own. The second motive is Affiliation—the need to have good human relations with others, to love and to be loved. The third is the Power motive—the need to control and influence other people's attitudes and behavior. Remember that these motives are not mutually exclusive; that is, we can be high or low on all of them, or high on one and medium on others, and so on.

The work of Harvard's David McClelland and his colleagues over the last 30 years indicates that effective managers have a profile that is low in Affiliation, high in Power and a "controlled" (that is, not too high) Achievement motive. (Remember, the word is "low," not "zero"—we don't want a Neanderthal as a manager.) Here's why: Managers with a high Affiliation motive are more concerned with being liked than getting the job done. Have you ever worked for someone like that? It's hard, because they do not confront conflict, they don't enforce high standards, they are wishy-washy, and they avoid making tough decisions. (Sometimes they avoid most important decisions.) It's really tough to manage well when you're overly preoccupied about not offending anyone. Hence, effective managers have a low Affiliation motive. Now remember: Managers with a low Affiliation motive can still be friendly and informal, and they probably would prefer that you like them. But it's just that their dominant underlying need is not for you to like them. They'd rather get respect and results.

Effective managers have a high Power motive. If you don't get turned on by the idea of influencing people, taking responsibility for a team, and taking charge, then it's highly unlikely that you'll be an effective manager. There's another thing to keep in mind. There are two types of Power. People who crave Personalized Power are primarily concerned with dominating others and looking good. Have you ever worked for a manager who saw leading as being arrogantly aggressive, kicking as, threatening, and having a simplistic carrot-stick approach to motivation? This is Personalized Power—what I call the John Wayne School of Management, and it doesn't work any more. It may "look" good in the short run, but in fact managers with a high Personalized Power need are often more concerned with their own self-enhancement than with their team's success. In the long run, a leader with this type of need can demoralize an entire organization. In contrast, the other type of Power need is called Socialized Power, and this is what McClelland has found to be the dominant need of effective managers. Managers with high Socialized Power needs are just as power-oriented as those with Personalized Power needs. They just express it differently. They're tough on standards without intimidating everyone. They're assertive and straight without destroying people. They think more about developing an effective hard-driving team than about their own personal image. They work with their people. They coach and help improve their people's skills. But make no mistake about it: Socialized Power leaders are clearly in charge. They give clear directions and visions. They confront problems. They take decisive actions, even unpopular ones when necessary, and they're not above firing people who simply don't work out.

Effective leaders control their Achievement motive. Most leaders probably got where they are partly because they have a high Achievement motive. They were great "de-ers" before they got promoted. Now what they need to do is to control—even lower—that Achievement need, because if they don't they're going to concentrate on "doing" rather than "managing." Have you ever worked for a manager who doesn't like to delegate interesting projects, or even worse, who finds it hard to delegate much of anything? Managers who spend lots of time doing the work themselves, rather than spending their time developing a team to do the work, are working ineffectively and will burn themselves out. Their teams are also working at far less than peak effectiveness. Why? Because their high-Achievement manager may be a great player, but he's a lousy coach. Hence, he's not spending his time the way he needs to planning, organizing, delegating, motivating and team-building (and note that these latter activities are things that reflect high Socialized Power). Now remember: As a manager you don't want to lower your Achievement motive too much. You still need to have personal standards and do a lot of actual work yourself—and even if you're at a high level of management you should still "get your hands dirty" regularly in order to stay in touch with what's going on in your organization. But your priorities should be shifting away from Achievement and more towards Power.

So there's our effective manager: a little heart and a lot of power. These are the kind of managers who make things happen. And the irony is, people (especially the good performers) often like them as well!
Dave’s on vacation, this week's picks are by Ron Fell.

**PRETENDERS - Don't Get Me Wrong (Sire/Warner Bros.)**
More pop and less pretentious than their past singles, this one should get a quick and warm welcome from a broad spectrum of pop radio. Chrissie Hynde's unique vocal style and the band's credibility with stations on the cutting edge will take care of the rest.

**ROBBIE NEVIL - C'est La Vie (Manhattan)**
All hook - all the time. This track's crisp rhythm arrangement and strong chorus help young Robbie tell it like it is. C'est magnifique!

**BAD COMPANY - This Love (Atlantic)**
Mick Jones seems to have brought a little of the Foreigner magic to the production, which re-unites all but Paul Rodgers from the original firm.

**TIMBUK 3 - The Future's So Bright I Gotta Wear Shades (RS/MCA)**
We need a little cool humor in Top 40, and this one may just deliver. Don't let the fact that the band is already top ten in the Album and Alternative charts stop ya.

**B-52's - Summer Of Love (Warner Bros.)**
No doubt their path to pop success has been made easier by some girl groups with questionable depth. But Cindy, Kate and company have been goin' at it for a decade now, earning their stripes in pop-alternative formats and the club scene (where this track broke).

**JOAN JETT and THE BLACKHEARTS - Good Music (CBS)**
Ya know it's Joan Jett even before she starts singing. Her passion for good rock 'n' roll is turned into an anthem complete with an anvil chorus of power guitar licks.

**CHICAGO - Chicago 18 (Full Moon/Warner Bros.)**
Boy howdy! The horns are back! Chicago's signature sound is indelibly imprinted on and through the groove and I think, more than ever, the vocals have been tailored to fit the brass. Newest member, Jason Scheff replaces Peter Cetera on both bass and some vocals and with all due respect to both Scheff and Cetera, there's no noticeable drop-off in teamanship. The first single, the remake of 25 OR 6 TO 4, is the LP's most controversial moment. It took courage to cover your own song and they sure do flex-up the track. Fresh songs like NIAGRA FALLS, and the ballads WILL YOU STILL LOVE ME, NOTHING'S GONNA STOP US NOW and I BELIEVE have the power and patience distinguished by good Chicago songs of the past.

**LINDA RONSTADT - For Sentimental Reasons (Asylum)**
The late Nelson Riddle nearly finished this wonderful trilogy before his death at 64 last year. As the project's arranger and conductor, Riddle was intimately responsible for its mood, texture and direction. These songs, known as "standards" in the biz, received anything but standard treatment from Riddle or Ronstadt. Unfortunately for some of you, radio play was never a serious consideration in its chosen pace or relativity. But Riddle & Ronstadt probably double-handedly brought millions of non-record buyers into record stores and preserved in live, state-of-the-art condition some of America's finest pre-pop music. I hear Linda is set to do some J.D. Souther songs as part of her next album. J.D. ain't no Cole Porter, but it would be a change of pace.

**JAMES BROWN - "Gravity" (Scotti Bros.)**
Strange but true... I didn't grow up listening to James Brown. My exposure to ethic artists were the likes of Trini Lopez, Don Ho, and the Four Seasons. For most of my youth, JB was down at the other end of my dial, somewhere between the Wolfman and Reverend Ike. But in an equal stroke of honesty I'll 'fess to have taken a liking to the genuine genius of performance and the gravity of his body of work. Prior to his work with Dan Hartman, JB's was a creature of inspirational soul music made on a tight budget with the lightest bands. The result was souled-out, not sold-out. Living in America (From Rocky IV) began the Hartman association which gets an eight side workout here. Hope you can hear the fire in his eyes and visualize the goodfoot, soulstride of THE GODFATHER OF SOUL. GRAVITY is just getting off the ground as a single so we shouldn't be looking down the road too far, but it'll be hard to keep HOW DO YOU STOP from spinning at a faster speed (45 RPM).
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ROBBIE NEVIL
C’EST LA VIE

MANHATTAN RECORDS

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Joan Jett and the Blackhearts: "Good Music".