LOS LOBOS
and the Art of Survival

BUZZ BENNETT: Executing The Theatricks
THEME FROM LETHAL WEAPON
The New Single From HONEymoon SUITE
From LETHAL WEAPON, The Original Motion Picture Soundtrack

Produced by Ted Templeman
Management: Steve Prendergast, Head Office Management

"WEATHERMAN SAYS"
The New Single From JACK WAGNER
From the Forthcoming Album "DON'T GIVE UP YOUR DAY JOB"

Produced by Steve Barri and Tony Peluso
Management: Kelli Ross
**MOST ADDED**

<table>
<thead>
<tr>
<th>2W</th>
<th>1W</th>
<th>Artist &amp; Title</th>
<th>Report</th>
<th>Adds</th>
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<td>1.</td>
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<td>BON JOVI - <em>Wanted Dead Or Alive</em> (Mercury/PolyGram)</td>
<td>105 Adds</td>
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<td>ARETHA FRANKLIN &amp; GEORGE MICHAEL - <em>I Knew You Were Waiting</em> (For Me) (Arista)</td>
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<td>Club Nouveau - <em>Lean On Me</em> (Warner Bros.)</td>
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<td>LOU GRAMM - <em>Midnight Blue</em> (Atlantic)</td>
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<td>CROWDED HOUSE - <em>Don't Dream It's Over</em> (Capitol)</td>
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<td>STEVE WINWOOD - <em>The Finer Things</em> (Island/Warner Bros.)</td>
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<td>Genesis - <em>Tonight, Tonight</em> (Atlantic)</td>
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<td>BANGLES - <em>Walking Down Your Street</em> (Columbia)</td>
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<td>11.</td>
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<td>HUEY LEWIS &amp; THE NEWS - <em>I Know What I Like</em> (Chrysalis)</td>
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**TOP NEW AIRPLAY**

- **HUEY LEWIS & THE NEWS** - "I Know What I Like" (Chrysalis) - 65 Adds

- **DAVID BOWIE** - "Day-In Day-Out" (EMI America) - 73 Adds

- **LIONEL RICHIE** - "Se La" (Motown)

**CERTIFIED**

- **HUEY LEWIS & THE NEWS** - "I Know What I Like" (Chrysalis)

- **LIONEL RICHIE** - "Se La" (Motown)

**RECORD TO WATCH**

- **PSEUDO ECHO** - "Living In A Dream" (RCA)

Looking...looking...good...good...in...in...the...the...Rockies...Rockies...Hit...Hit...Factor...Factor...14%...14%.
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<th>Adds</th>
<th>On Chart</th>
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<td>PAUL SIMON - You Can Call Me Al (Warner Bros.)</td>
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<td>GREGG ALLMAN - I'm No Angel (Epic)</td>
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<td>SMOKEY ROBINSON - Just To See Her (Motown)</td>
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<td>FARRENHEIT - Fool In Love (Warner Bros.)</td>
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<td>GREGORY ABBOTT - I Got The Feeling (It's Over) (Columbia)</td>
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<td>ERIC MARTIN - Every Time I Think Of You ((Capitol)</td>
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<td>PSUEDO ECHO - Living in A Dream (RCA)</td>
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<td>PAUL LEKAKIS - Boom, Boom, Boom (ZYX)</td>
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<td>*DEAD OR ALIVE - Something In My House (Epic)</td>
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<td>DON DIXON - Praying Mantis (Enigma)</td>
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<td>BRIAN SPENCE - Brothers (Mercury/PolyGram)</td>
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<td>*HERB ALPERT - Diamonds (A&amp;M)</td>
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<td>RATT - Dance (Atlantic)</td>
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<td>COREY HART - Dancin' With My Mirror (EMI)</td>
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<td>*TOTO - Til The End (Columbia)</td>
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<td>BLOW MONKEYS - It Doesn't Have To Be This Way (RCA)</td>
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<td>*COVER GIRLS - Show Me (Fever)</td>
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HERB ALPERT

"KEEP YOUR EYE ON ME"

WGFM  KMEL  Y100  WRCK  WPXY  KHTZ  KRQ
KITY  KCAQ  WFXX  WGAN  WPST  KHTZ  WBBQ
KRBE  KS103  WHYT  WARM  WKSE  KHFI  KSN
WSFX  KAMZ  WFMI  WKQB  B97  FM102  KNIN
KKRZ  B96  KWK  KROY  KIS/FM  WNCI  KDWB
WXKS  WLOL  WAVA  KROY  KCPW  WLRS

PRODUCED BY JAMES HARRIS III AND TERRY LEWIS FOR FLYTE TYME PRODUCTIONS, INC.
EXECUTIVE PRODUCER: JOHN McCLAIN

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## HIT FACTOR

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

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

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<th>21-30</th>
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<td>THE STARSHIP</td>
<td>Nothing's Gonna Stop Us Now</td>
<td>(Grunt/RCA)</td>
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<td>237</td>
<td>27</td>
<td>--</td>
<td>1</td>
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<td>99%</td>
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<tr>
<td>ARETHA &amp; GEORGE MICHAEL</td>
<td>I Knew You Were Waiting</td>
<td>(Arista)</td>
<td>274</td>
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<td>135</td>
<td>92</td>
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<td>CLUB NOUVEAU</td>
<td>Lean On Me (Warner Bros.)</td>
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<td>230</td>
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<td>192</td>
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<td>LOU GRAMM</td>
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<td>261</td>
<td>1</td>
<td>119</td>
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<td>CROWD HOUSE</td>
<td>Don't Dream It's Over (Capitol)</td>
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<td>252</td>
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<td>104</td>
<td>33</td>
<td>11</td>
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<td>119</td>
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<td>(Atlantic)</td>
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<td>112</td>
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<td>(I Just) Died In Your Arms (Virgin)</td>
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<td>81</td>
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<td>19</td>
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<td>56</td>
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<td>Ship Of Fools(Save Me From Tomorrow) (Chrysalis)</td>
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<td>CHICAGO</td>
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<tr>
<td>ROBERT CRY BAND</td>
<td>Smokin' Gun (Mercury/PolyGram)</td>
<td></td>
<td>142</td>
<td>8</td>
<td>9</td>
<td>11</td>
<td>35</td>
<td>42</td>
<td>37</td>
<td>38%</td>
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<tr>
<td>LIONEL RICHIE</td>
<td>So La (Motown)</td>
<td></td>
<td>212</td>
<td>43</td>
<td>--</td>
<td>1</td>
<td>2</td>
<td>33</td>
<td>133</td>
<td>1%</td>
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<tr>
<td>CHRIS DEBURGH</td>
<td>The Lady In Red (A&amp;M)</td>
<td></td>
<td>137</td>
<td>30</td>
<td>6</td>
<td>7</td>
<td>21</td>
<td>29</td>
<td>44</td>
<td>24%</td>
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<td>THOMPSON TWINS</td>
<td>Got That Love (Arista)</td>
<td></td>
<td>196</td>
<td>34</td>
<td>--</td>
<td>--</td>
<td>1</td>
<td>19</td>
<td>142</td>
<td>1%</td>
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<tr>
<td>DAVID BOWIE</td>
<td>Day -In Day -Out (EMI America)</td>
<td></td>
<td>159</td>
<td>73</td>
<td>--</td>
<td>--</td>
<td>1</td>
<td>8</td>
<td>77</td>
<td>2%</td>
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<tr>
<td>KENNY LOGGINS</td>
<td>Meet Me Half Way (Columbia)</td>
<td></td>
<td>136</td>
<td>22</td>
<td>1</td>
<td>7</td>
<td>13</td>
<td>35</td>
<td>58</td>
<td>15%</td>
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<tr>
<td>KIM WILDE</td>
<td>You Keep Me Hangin' On (MCA)</td>
<td></td>
<td>115</td>
<td>64</td>
<td>1</td>
<td>1</td>
<td>6</td>
<td>11</td>
<td>32</td>
<td>6%</td>
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<tr>
<td>GLEN MEDEIROS</td>
<td>Nothing's Gonna Change My Love (Amherst)</td>
<td></td>
<td>107</td>
<td>28</td>
<td>12</td>
<td>3</td>
<td>19</td>
<td>22</td>
<td>23</td>
<td>31%</td>
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the GAVIN REPORT/April 3, 1987
INSIDE TOP 40 with DAVE SHOLIN

Somebody usually says it at least once during the Oscar ceremonies. This year, it was Steven Spielberg, one of most successful directors in Hollywood history, who, after acknowledging the actors, producers and others who helped make his films such tremendous productions, was quick to stress that THE STORY is where it all begins. In fact, he berated the industry (and himself) for not devoting enough attention to the written word, and placing too much emphasis on modern technology that spawned new visual/special effects.

Sound familiar? In film and television it's the story, in music it's THE SONG. All the synthesizers, marketing campaigns, big-name talent and massive promotional efforts can't make up for a lack of original material. What makes our business so exciting is never knowing where that next song will come from...who will write and record it. The thrill is finding those special creations that enhance our day-to-day lives.

Only a handful of artists ever get to that coveted number-one position, and few stay there more than two weeks. STARSHIP join the elite group of those who've maintained number one status for an entire month! Not only do they remain at the top, they stay there with a hefty margin in overall chart stats with adds from all regions including WTNZ Knoxville, WKZQ Myrtle Beach, WXKS Boston, FM102 Sacramento, KRQK Lompoc/Santa Maria, KDTR Del Rio, KEYP Tyler, WSPK Poughkeepsie...Moves 7-5 at Y100 Miami and 8-5 at KMEL San Francisco.

Another great week for a record that's worth taking seriously..

ATLANTIC STARR. Betty tells me that no less than half of her Urban Contemporary correspondents say it is their most requested track, from all demos. Climbs 20-14 at WQCBZ, 25-18 WKOB, 23-18 WWWHB, 34-18 WHNY, 22-15 KFIV, 13-4 194, 29-22 KBEQ, 23-11 KLBQ etc.

First week that LIONEL RICHIE tops the 200 mark in total reports. Strongest chart activity coming from WWWHB 25-21, WBCY 24-19, WLGA debut #21, WLS debut #21, KKVX 34-22, KKSS 30-26, etc. New on KDON, KWES, KAFX, WILI, WYDD, B104, WIFC, KRNA, WLXR, KZMC, KIXX, KKLIS, etc.

Solid chart movement for WORLD PARTY indicated by a near doubling in HIT FACTOR, 11% to 20%. Top Ten with Gina Shurts at KFMY Provo/Salt Lake City, Richard Sands KITS San Francisco, R.Charles Snyder KTMT Medford, Mike O'Connor WNKS Columbus. Martin Green 106X Florence, etc. Chart gains include WSPT 24-17, KZUZ 31-28, KATD 20-17, KYYY 23-19, KRRG 19-15, WXLT 25-21, etc.

BREAKFAST CLUB'S track record is a list of positives including a hot report from Boston where Z94 takes it 27-22 and WXKS debuts them at #20. Also moving well at WLYO 21-16, WTCI 24-16, KKLIS 16-10, PWR 99.7 27-22, 99KG 19-14, KMEL 29-24, etc.

PSEUDO ECHO, who are now Top Ten with Jay Mcall at KOZE moving 11-7, also big at KTMT 7-3, KFMY 16-9, KZUZ 15-14, KRRG 2-16, WPFM 27-23, and adds at PRO/FM, Q93, WQZY, JLF/KFM, KVF, KMKJ, KAGO, KVRF, WSPK, etc.
"Restless Heart's Top 5 Adult Contemporary smash is just the kind of mass appeal record we're looking for at B106."
Marty Dempsey, PD, B106/Washington, D.C.

"Restless Heart is the perfect crossover adult record for the rating period."
Jim Payne, PD, WRVQ/Richmond, VA

"Great female phones... while still holding upper males."
Mark Potter, PD, WQUT/Johnson City, TN

"Not a Country or AC record. This is a 21+ hit, getting both male and female phones."
Dave Bryant, PD, KISR/Fort Smith, AR

"I'll Still Be Loving You"

RESTLESS HEART IS ON A ROLL WITH THEIR ALBUM

WHEELS

TOTAL SALES 175,000+
NORTHEAST

HAMILTON, ON (NEVIN GRANT-CKOC) S. Red, Bangles, F'wood Mac, Madonna, Boy George.
BOSTON, MA (NELSON/DOLGINS-294) Bowie.
CAPE COD, MA (RANALD/MC/VIE-WKPE) Other Ones, Kim Wilde, Level 42, Boston, T. Twins, K. Loggins, Nite Rangr.
PROVIDENCE, RI (TOM CUDDY-PRO/FM) Bon Jovi, Paul Simon, Level 42, NEW CITY R, L. Vandersosc, P. Echo.
KEENE, NH (TROMBLY/LYNNOTT-WKNE/FM) Toto, Company B., Dead/Alive.
ELLSWORTH/BANGOR, ME (TIM MOORE-WKSO) S. Winwood, T. Turner.
BURRINGTON, VT (THOM RICHARDS-Q99) P. Cetera, Kim Wilde, A. Starr, Lisa Lisa.
NEW HAVEN, CT (STEP FYRAK-KC101) No Adds.
NORTHWALK, CT (BRET RICHARDS-WLYQ) Paul Simon, DeBurgh, Kim Wilde.
NEW YORK, NY (SCOTT SHANNON-Z100) Lisa Lisa, C. Crew, J. Wagner.
HAMPSTON BAYS, NY (ROB POULIN-WWHB) Bowie, Toto, K. Loggins, Jocelyn B., B. Vera, Stranglers.
SCHENECTADY, NY (JIM WALSH-3WD) E. Money, T. Twins, Bon Jovi, F. Mercury.
POUGHKEEPSIE, NY (BOB WEIL-WSPO/FM) A. Starr, E. Money, Bon Jovi, Company B., P. Echo, H. Lewis.

MID ATLANTIC

TRENTON, NJ (TOM CUNNINGHAM-WPST) H. Alpert, G. Allman, A. Starr, Bon Jovi, Restless H.
PITTSBURGH, PA (LORI CAMPBELL-994) No Report, Frozen.
PITTSBURGH, PA (MCQUEEN/SHEDLOCK-WYDO) Bon Jovi, L. Richie, DeBurgh, System.
ERIE, PA (PAUL COOK-WJET) H. Lewis, Bon Jovi, Bowie, W. Party.
BALTIMORE, MD (WILLY B. OBRIEN-B104) Kim Wilde, L. Richie, C. Lauper.
NORFOLK, VA (STEVE DAVIS-WNWX) J. Butcher, E. Money, H. Lewis, Company B.
DURHAM/RALEIGH, NC (CINDY WRIGHT-G105) H. Lewis, Bon Jovi, Kim Wilde, Poison.

SOUTHEAST

CHARLOTTE, NC (CHRIS WILLIAM-WRCC) Bon Jovi, B. Willis, R. Cray.
FAIRMONT, NC (BILL SELLSARS-WZYZ) Bon Jovi, Other Ones, Toto, B. Willis, DeBurgh.
CHERAW, SC (MITCH CLARK-WPDZ) DeBurgh, H. Lewis, P. Cetera, Kim Wilde, Poison.
KINGSTREE, SC (GREG KNOP-WKSP) Other Ones, C. McDowell, F. Ghost, Rock & Hyde, Dead/Alive, F. Mercury, E. Stromm.
MYRTLE BEACH, SC (RAY MARINER-WKZQ) Bon Jovi, Level 42, Kim Wilde, DeBurgh, A. Baker, Company B.

VIRGIN ISLANDS, PR (KEYES/LOPEZ-ISEL95) L. Richie, Paul Simon, L. Vandrooss.
ATLANTA, GA (BOB CASE-Z93) D. Allen, G. Vannelli, Bon Jovi.
ATLANTA, GA (CRAY ASHWOOD-S4Q) G. Allman, Paul Simon, K. Loggins.
ATLANTA, GA (DANNY HOWARD-WBAD) No Report, Frozen.
FT. VALLEY/MACON, GA (NATHAN HALE-WBZ) B. Jovi, P. Cetera, K. Loggins, Dead/Alive, DeBurgh, Other Ones.
HOBOKEN, NJ (JAYDAWSON-WBLJ) P. Gabriel, F. Ghost, Kim Wilde, E. Money, Company B.
COLUMBUS, GA (MIKE O'CONNOR WAKS/FM) Bon Jovi, E. Money, A. Starr, L. Richie, Other Ones.
DAYTONA BEACH, FL (JEFF CLARK-WNFL) B. Adams, G. Medeiros, C. Crew.
TALLAHASSEE, FL (RICH STEVENS-2101) C. Lauper, Bon Jovi, L. Richie, Bowie.
PANAMA CITY, FL (JEFF DAVIS-WPBM) Bon Jovi, Toto, Kim Wilde, F. Ghost, K. Loggins.
FT. WALTON BEACH, FL (MARK SAWYER-WFET/FM) B. Adams, H. Lewis, T. Twins, B. Club.
PENSACOLA, FL (NORTH/HART-WLQ/FM) G. Medeiros, DeBurgh, H. Lewis, Bowie, Level 42.
MIAMI, FL (TANNER/LOMBANA-POWER96) B. Adams, F. Ghost, K. Loggins, Dead/Alive.
TAMPA, FL (BOBBY RICH-Q105) Madonna, Restless H, DeBurgh.
### EAST CENTRAL

<table>
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<tr>
<th>CITY</th>
<th>STATION/PERSON</th>
<th>ARTISTS/SONGS</th>
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<tbody>
<tr>
<td>JOHNSON CITY, TN</td>
<td>POTTER/TAYLOR-WQUT</td>
<td>Bowie, Kim Wilde, Bon Jovi, Chicago</td>
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<tr>
<td>KNOXVILLE, TN</td>
<td>CHRISS MAC-WTNZ/FM</td>
<td>L.Richie, H.Lewis, Kenny G, Nick</td>
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<td>COLUMBIA, TN</td>
<td>GARY MOSS-WKRM</td>
<td>Lewis, H. Adams, Cameo, F.Wood Mac</td>
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<td>GREENVILLE, TN</td>
<td>DAN DIAMOND-WIQQ</td>
<td>L.Richie, D. Allen</td>
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<td>TUPELO, MS</td>
<td>JAY HASTINGS-KZ103</td>
<td>U2, D. Allen, B.Adams, B.Club, A.</td>
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<td>LAUREL-HATTIESBURG, MS</td>
<td>DALE WHALEY-THWS/FY</td>
<td>R. Cray, P. Gabriel, Jon. Bovi</td>
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<td>GULFPORT, MS</td>
<td>RICK JAMES-WXKX</td>
<td>Kimo Wilde, K.Loggins, F.Wood Mac</td>
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<td>Psych.Furs, B.Club, Bon Jovi, W.</td>
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<td>CHRIS TRACY-WXLT/FM</td>
<td>B.Adams, T. Twins, L.Richie, A.Starr,</td>
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<tr>
<td>relocates</td>
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<td>Lisa Lisa, V.Darcross</td>
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<td>STARVILLE, MS</td>
<td>MARK KELLY-KCIL/FM</td>
<td>Bon Jovi, Red, Dead/Alive, Company</td>
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<td>JENKINS, KY</td>
<td>G.C. KINER-WIFX</td>
<td>B. DeBurgh</td>
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<td>TONY RICHARDS-WDDJ/FM</td>
<td>No Report, Frozen</td>
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<td>Other Ones, Dead/Alive, Lisa Lisa,</td>
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<td>JOEY GIOVINGO-B97</td>
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<td>GORDON KELLEY-KQMO/FM</td>
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<td>CHARLIE O'DOUGLAS-KKRC</td>
<td>B. Adams, R. Cray, J. Waytey</td>
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<td>YANKTON, SD</td>
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<td>Bowie, DeBurgh</td>
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<td>Other Ones, B. Spence, Other Ones</td>
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<td>DENISE LAUREN-WKTI</td>
<td>H. Lewis, Paul Simon</td>
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<td>JONATHAN LITTLE-Z104</td>
<td>Madonna, J. Watley, Bowie, W. Party</td>
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<td>CEDAR RAPIDS, IA</td>
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### EASTERN UP

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<td>BANGOR, ME</td>
<td>RICK ROBERTS-WIAL</td>
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<td>Level 42, Bowie, Jon. Boli</td>
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<td>PAUL JOHNSON-KCP/FM</td>
<td>Eddie/Tide, Other Ones,</td>
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<td>HARRISON/BROWN-KSEZ/FM</td>
<td>Bon Jovi, Bowie, W. Willis</td>
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<td>KANSAS CITY, KS</td>
<td>PAUL JOHNSON-KCP/FM</td>
<td>Eddie/Tide, Other Ones,</td>
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<td>TOP 40 ADDS</td>
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FARGO/MOORHEAD, ND (JACK LUNDY-Y94) Poison, Paul Simon, Kim Wilde, E.Money, F. Ghost, B.Vera.

GRAND FORKS, ND (NORTH/HENDRICKSON-KXKL/FM) H. Lewis, L. Richie, Level 42, Bowie.

BISMARCK, ND (BOB BECK-KYFY/WM) Level 42, B. Willis, J. Watley, Bon Jovi, Kim Wilde.


JOLIET, IL (BOB WEBER-WLLI) T. Twins, E. Money, Rock & Hyde, Heaven 17.


CHICAGO, IL (RICH McMILLAN-WLS/AM) Kool/Gang, Peter Wolf.


GALESBURG, IL (HEATH/SHAVER-WGBQ/FM) Bowie, T. Twins, E. Money.

SPRINGFIELD, IL (GREG LAWLEY-WDBR) Bon Jovi, Paul Simon, P. Gabriel.

BLOOMINGTON, IL (JUSTIN/ROBBINS-WBNQ) Bon Jovi, J. Watley, L. Richie, E. Money.


WICHITA FALLS, TX (BRANDON KAY-KKNM/FM) B. Club, Bowie, E. Money, Starpoint.


HOT SPRINGS, AR (J. HARVEY-KLAZ/FM) B. Club, Bowie, L. Richie, K. Kamon.

GARDEN CITY, KS (DAN MICHAELS-KWKR) L. Richie, B. Willis, F. Ghost, B. Vera.


CORPUS CHRISTI, TX (RICK ALAN-KKEG) H. Lewis, B. Willis, E. Money, Starpoint.


FAYETTEVILLE, AR (RICK ALAN-KKEG) C. Crew, S. Winwood, U2.

SOUTHWEST

LAWTON, OK (KJ STONE-KMGZ) K. Loggins, P. Cetera, Dead/Alive, H. Lewis.


TYLER, TX (DAVE GOLDMAN-KEYP) B. Willis, P. Cetera, Dead/Alive, G. Vannelli, P. Gabriel, E. Money, G. Medeiros.


DALLAS, TX (CHUCK BECK-Y95) A. Starr, B. Club, G. Medeiros, Starpoint, G. Abbott.

CENTRAL


KANSAS CITY, MO (PERUN/WBNS) Chicago, K. Loggins, L. Vandross, Kenny G.

JEFF CITY/COLUMBIA, MO (BRIAN MILLER-KTSY) B. Willis, P. Cetera, B. Willis, Paul Simon.


TOPEKA, KS (KEVIN RAY-KDVK/FM) B. Alpert, G. Medeiros, T. Twins, Manfred Mann, J. Butcher.


HAYS, KS (JACK CREEKS-LKS) Other Ones, Dead/Alive, K. Loggins, T. Twins, J. Watley, Kraftwerk.


OMAHA, NE (TOM MIKKESEN-KGOR) U2, C. Crew.

NORTHFIELD, NE (DOUG KOEHN-KXRD) Level 42, Chicago, J. Watley, P. Cetera, Toto, G. Medeiros.


CODY, WY (BOWIE'S K -KCBY) B. Willis, P. Cetera, G. Vannelli, P. Gabriel.


NORTHFIELD, NE (DOUG KOEHN-KXRD) Level 42, Chicago, J. Watley, P. Cetera, Toto, G. Medeiros.

AMARILLO, TX (SCOTT JAMES-KKFM) K. Loggins, B. Willis, Starpoint, G. Abbott.

ABILENE, TX (KELLY JAYE-KEYJ) B. Willis, P. Cetera, G. Vannelli, P. Gabriel.


PHOENIX, AZ (GUY ZAPOLILO-KZZP) No Report, Frozen.

TUCSON, AZ (GILLIE/JOHNSON-KRQ) K. Loggins, Bowie, B. Alpert, Company B.

TUCSON, AZ (BUZZ ELLIOT-KHYT) H. Alpert, Dead/Alive, P. Cetera, Bowie, B. Gabriel, S. Winwood, C. Thompson, Company B.

SAN carlos, NM (RICH BAIFF-BKSS/FM) L. Vandross, B. Willis.


ALAMOGORDO, NM (LA DONA HADLEY-KKGN) Bon Jovi, Toto, Clapton, Los Lobos.


FAYETTEVILLE, AR (RICK ALAN-KKEG) C. Crew, S. Winwood, U2.

ROCKY MOUNTAIN

BILLINGS, MT (CHARLIE FOX-KKYY) Bowie, Kool/Gang, Bon Jovi.

BILLINGS, MT (DAVE WEISSMAN-KZLS) H. Lewis, Poison, P. Gabriel, Level 42.


DENVER, CO (RANDY JAY-KIM) B. Joel.

DENVER, CO (DOM TESTA-Y108) R. Cray, Level 42, G. Medeiros, Poison.

DENVER, CO (DOUG ERICKSON-KPKE) No Report, Frozen.

the GA VIN REPORT/April 3, 1991

TOP 40 ADDS
TOP 40 ADDS

MODESTO, CA (FISHER/EDWARDS-KFIV/FM) Bon Jovi, Lisa Lisa, Kenny G.
SANTA ROSA, CA (MIKE O'BRIEN-KREO) No Report, Frozen.
EUEREKA, CA (KNIGHT/THOMAS-KFMI) Other Ones, Bowie, DeBurgh, Damned, Hoodoo G., Clapton.
CHICO, CA (JONATHON HARTE-K100) U2, A. Baker, B. Adams.
PARADISE/CHICO, CA (JEFF NELSON-KVJR) J. Watley, Kenny G., Don Dixon, Peter Wolf, New City, Bowie, Other Ones.
REDDE, CA (KAHL/CAHAN-PERWEB) H. Lewis, DeBurgh.

HILO, HI (W. GUY W. BELLO-KWHO) Dead/Alive, Snitta, Jesse Jon., Bowie, H. Lewis, Other Ones, 1028.

NORTHWEST

HONOLULU, HI (STONE/SHISHIDO-194) F. Wood Mac, Dead/Alive.
SEASIDE, OR (CHRIS CONWAY-KWSB) Frozen.
COOS BAY, OR (SHANNON/RYAN-KIQY) E. Money, P. Gabriel, B. Adams.

KLAMATH FALLS, OR (METZGER/WOODS-KAGQ) B. Adams, S. Robinson, E. Money, P. Cetera, B. Club, Lisa Lisa, Ky KAGQ.
SEATTLE, WA (HART/STONE-KLYK) Barbers, B. Club, E. Money, J. Watley, New City R.
SPOKANE, WA (DON STEVENS-KFMU) F. Wood Mac, B. Club, Chicago.

ANCHORAGE, AK (J. D. CHANDLER-KGOT) Chicago, B. Willis, Level 42, Poison.
THEATERS OF THE MIND
The first day of April is a traditional occasion for radio hijinks. This year brought a couple of standouts...

BACK TO THE FUTURE
KBCO-Boulder opened April 1st by launching itself 50 years into the future, to "intervention Day," 2037. Co-producer Jeremy McCaleb explains, "It's a celebration of the day in 1999 when a computer accidentally started a nuclear war and extragalactic aliens intervened by snatching the missiles out of the air. They said, 'Okay guys, you obviously don't know how to run your own world, so we'll show you how.' What resulted was time and space travel." McCaleb and partner Richard Ray spent seven weeks scripting the all-day event, which included future spots, PSAs and newscasts, but 1987 music. "We actually went into all-power rotation, saying we were playing songs from our beginning 50 years ago," McCaleb says. "The phones were just rabid. People called in to say, 'I just got back from the Arcturus System..." As the day went on, a developing "news story" described a growing "time rift" which eventually propelled the station back to 1987.

CRAZY LIKE A FOX
A year ago, WHJY-Providence rocked the Rhode Island metropolis by reporting the city had been closed. Workers stayed home in droves—until they noticed the date: April 1. This year, morning maven Carolyn Fox had the tables turned. The entire staff announced it was staying home, leaving her with an empty station and an open mike. Her response: giving the station away. During her daylong marathon, Fox roamed the halls with a portable mike, "discovering" albums, CDs and tape decks—even a pair of tickets to Hawaii in the GM's desk—which she gave away on the air. Listeners got a great piece of radio theater with the goodies.

MORE FOOLERS
WEYY-Talladega, AL, morning guy Rick Robinson observed the first stage an-air "fight" with sidekick Ben Rosser, then stalking out. "We thought it would fool a couple of people, but the phones just lit up—even the mayor called to express his concern"... Top 40 KZOU-Little Rock played the old "swap-the-jock" game. Jerry & Ann Lousteau, a/k/a "The Uglees," masqueraded as a.m. host Bob Robbins on Country KSSN, while Robbins had the slightly more difficult task of impersonating them on ZOO98. Says KZOU GM Hal Smith: "We got two kinds of calls. One telling Robbins to get back to his old station and start playing the right music, the other just telling him to get back to his station"...KRAK got Sacramентans all hot up when sports guy Mike Ramey reported the Los Angeles Raiders were moving to town. KRAK's Hal Murray reports the rumor made it as far as the local news/talk outlet, which promised listeners to "look into the story."

ALL IN A GOOD COS
Sure, he plays the mellowest guy on TV, but would you risk waking up Bill Cosby for the sake of some yuks on your morning show? If you're Steve Cochran, newly arrived to KWK-St. Louis, the answer is yes. The morning after a Cosby concert at the St. Louis Arena, Cochran dialed around to the most likely hotels until he tracked down his dormant prey. Badgered about everything from Lisa Bonet's nudity to Ahmad Rashad sleeping with his (television) wife, the Cos-guy lobbed back one-liners worthy of Dr. Huxtable, saying that the only thing preventing him from posing in the nude is, "I can't get that tattoo of Speedy Stella off."

OTHER SHOES FINALLY DROP
David & Maddy's wasn't the only long-awaited consummation last week. Among the others: Columbia's John Fagot jumped to Capitol; Infinity bought KVIL-Dallas and Quantum Media announced its first artist. Read on...

MR. SMITH GOES TO WORK
New Capitol Records Chairman Joe Smith has landed his "high-profile" candidate to replace Walter Lee as Vice President/Promotion. He's John Fagot, who leaves the same position at Columbia, where his place is taken by Marc Benesch, former Director of National Singles Promotion. Fagot will foresake the Big Apple for the Capitol Tower in El Lay.

BIG $ IN BIG D
Infinity Broadcasting's purchase price for Dallas A/C powerhouse KVIL is a staggering $82 million. The AM/FM combo passed from Blair to Sconnix in an eight-station, $152 million deal earlier last month. According to the Duncan Radio Guide, KVIL is the nation's number two top-billing station ($22 million annually), and was named "most admired" by radio execs—all of which means it's unlikely KVIL will join Infinity's WYSP-Philadelphia in simulcasting the Howard Stern show from WXRX-New York. Purchase, subject to FCC approval, will give Infinity nine FMs and four AMs, including WBCN-Boston as well as new properties KROQ-Los Angeles, WQYK-Tampa and WBMN-Washington, all acquired since last September at a total cost of nearly $100 million.

UPPER CUT
Another long-awaited multi-media event, the first product from Quantum Media, turns out to be a three-round marketing campaign involving a young Memphis soul singer named Ella Brooks and the Marvin Hagler-Sugar Ray Leonard middleweight championship fight. Round One: Brooks provides the musical theme song for the live closed-circuit TV coverage of the April 6th bout. Round Two: The tune, "It's Easy When You're On Fire," is released to radio April 13th. Round Three: A "video montage" of the fight synched to the song goes out as a $19.95 cassette April 21st, followed by an album in July. "It's typical of the innovative way we will launch records," says Quantum's Les Garland, who adds, "We plan to sign

CONTINUED ON PAGE 15
MAKE THE COMMITMENT!

COMPANY B

"Fascinated"  (7-89294)
[also available as a promotional 12" (DMD 1012)]
Produced by ISH
Mixed by Ciro Ilerena/Randy Miller

EXPLODING!
#1 SELLING 12" FOUR WEEKS IN A ROW!

ADDS: WXKS WPLJ KRBE WNVZ 92X
FM102 WAPE WSPK KEZL Y106 KLUC
KDON KTUX KRQ WCGQ WXXX WOMP

MOVES: KITY 3-2 KMEL 8-5 Y100 7-5
WTIC 15-10 Z102 12-8 Z100 28-20 B96 29-23
KWSS 33-27 KS103 D-35 AND MORE!

FRÖZEN GHOST

"Should I See"  (7-89279)
[also available as a promotional 12" (PR 1015)]
from the album
Frözen GHOST (81736)
Produced by Arnold Lanni

HUGE AOR RECORD
CROSSING TOP 40!

ADDS: WPHD Z104 WERZ KS ND WOMP
WPFM Y94 WDBR KFMW

MOVES: KOZE 22-17 K104 28-26
KTMT 40-36 WBEN D-38

ON: WMMS WXKS WPRO KCPX
KSAQ WPST AND MORE!

THE SYSTEM

"Don’t Disturb This Groove"  (7-89320)
[also available as a promotional 12" (DMD 1007)]
from the album
Don’t Disturb This Groove (81691)
Produced by The System for Science Lab Productions
Management & Direction: AMI

BLACK MUSIC SMASH
CROSSING OVER TO POP NOW!

KRBE FM102 KAMZ KITY
WYDD KHYT KRGV

MOVES: KMEL 31-25 WKSS 36-31
KYOS 12-9 Y100 #27

ON: WKRZ KXXX106 Y106

On Atlantic Records
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CONTINUED FROM PAGE 13

no more than 12 to 15 acts in the next two years." The next artist on the Quantum roster is a 22-year-old Tennessean, Jimmy Davis, described by Garland as "An American rock n' roll-er," while contracts with an unnamed comedian and a British band are pending. Although he says "The door is open for major artists," Garland says Quantum is looking for new faces who won't compete against each other.

JUST A KISS AWAY
WRQR-Chicago (formerly WMET) has been renamed by new owners Pyramid Broadcasting. As of June, the calls du jour will be WTKS, which probably translates as a "KISS" of death for the station's current Classic Hits format.

RADI-O-RAMA
Congratulations to Gavin's Secondary Market Music Director of the Year, Matt Hudson of Z104-Madison, heading back to his home town of San Diego to work for Garry Walls at Edens Broadcasting's new Top 40, Q106 (KKLO). Z104 PD Jonathan Little says, "We're really proud of Matt. I've worked with him for seven years, and I'll miss him a lot!"...Up at KIIS-Los Angeles, PD Steve Rivers names Gwen Roberts as asst. PD. She's been with the station five years, and, in the words of the ever-grammatical Mr. Rivers, "She's the hardest-working assistant with whom I've ever been associated"...Michael Hayes moves up to asst. PD at Y106-Orlando. He'll keep his Music Director title and evening air shift. Midday host Michael Jay also moves up to Production Director. After over seven years as KKOS-Carlsbad, CA, PD/morning man Rick Roome is joining 91X-San Diego as Production Director. KKOS midday host/MD Clark Novak moves up to replace Rick...KHTZ-Reno lures morning guy Brian Elder crosstown from KOZZ...Following complaints from KDJK in nearby Modesto, Sacramento's KDJO changes to KRKO--still calling itself 93Rock...The legendary KIOA/AM-Des Moines changes from oldies-flavored A/C to Solid Gold. No staff changes at this time...KVFM-Logan, UT, moves Kelly Austin to mornings and adds evening host Robert E. Lee, vet of overnights down the road at KCPX and KISN-Salt Lake City...Boston's WFNX promotes John Reilly to the new position of Director of Production and Creative Services. Station also adds Neal Roberts to overnights and moves Tal to mornings...Atlanta Alternative WRAS boosts power to 100 kw, making it one of the country's strongest college stations. New listeners have called in from as far away as Alabama, says MD Jennifer Grossberndt...KNIN/FM-Wichita, KS, PD Jonathan Little adds programming duties as Chuck Roberts arrives from KEYJ-Abilene to handle mornings...WADA-Shelby, NC, names Bob Davis OM/PD and Tim Hamrick Music Director...PD Johnny B. leaves K108 (WKRE)-Exmore, VA, to take over p.m. drive/promotions at WSER-Elkton, MD...Cheryl Davis returns to WBLX-Mobile, AL, to handle News & PA, while receptionist Cheryl Whisenhut moves up to Music Research...WINK104 (WNNK) -Harrisburg, PA, promotes Steady Eddie August to overnights...Doc Winston, formerly of KZEL-Eugene, OR, is now handling wakeup shift crosstown at KDUK. Clarke Moore is on middays, Ken Moultrie, afternoons, Greg Charles, evenings and Dan Dobner, overnights...MD Jean Pysson checks out of KLYQ-Hamilton, MT, for sales job at KQWY-Everett, WA...Jeff Ballou, MD at KSKI-Sun Valley, ID, reports the sad news that former midday jock Robert Schab died in a car accident late last month.

NO PAYIN', NO GAIN
News is a money-maker at about half of the radio stations surveyed by the Radio-Television News Directors Association. Only 13 percent said their news departments lost money. The most likely losers: penny-pinching big-market stations with small-market news staffs. Another study, a Roper Report survey for the Television Information Office, asked people to name the most credible news medium. Over half said TV; 21 percent said newspapers; 11 percent said "don't know"; seven percent named radio; just six percent named radio.
DEAD OR ALIVE
"SOMETHING IN MY HOUSE"
DEBUTS IN TOP 40 UP & COMING 28/28
INCLUDING:
99KG  KHYT  KRRG  KCPX  KFMY  OK95
I94  KZFN  KTMT
Produced by Stock, Aitken, & Waterman for PWL

LUTHER VANDROSS & GREGORY HINES
"THERE'S NOTHING BETTER THAN LOVE"
A/C CHARTBOUND 92/10  TOP 40 UP & COMING 62 STATIONS
WXKS  BAM99  PRO/FM  KMEK  KNBE  KMJK
WKXX  WHHY  WBEN  KUBE  Y100  KCPW
KBEQ  Z95.5  I94  KSTN

GINO VANNELLI
"WILD HORSES"
A/C 27*-24* 61% HIT FACTOR
TOP 40 69/5 18% HIT FACTOR
Y108  Z93  KIMN  WPFM  WWHB
KIIK  LG73  KGWY  CKOM  KROC

GREGG ALLMAN
"I'M NO ANGEL"
T-40 UP & COMING 62/22
GAVIN ALBUM #7
WBBQ  WBEN  100KHI  WBCY  KDVV  KATD
KGOT  LMJK  94Q  Z93  WROQ  KROQ
99KG  POWER 99.7  KZUU
Of all the many colorful personalities who have shaped modern radio, a select few deserve their own chapters in the history books. Everyone has a list of legends and heroes—Gordon McLendon, Bill Drake, Chuck Blore, Todd Storz and...Buzz Bennett. He got his start, improbably, on TV, as a teenage star of Buddy Deane's Dance Party show in Baltimore. His association with Deane led to his first programming stint in Arkansas and on to success in ratings wars in just about every market he's been in. His secret, as defined by partner Mark Driscoll: "He's committed to executing the theatrics."

That sense of showmanship extended from contests to image, to call letters—today's '90s stations are his legacy. If you were at this year's Gavin Seminar, you got a taste of it first hand, as Buzz electrified the Top 40 discussion with a frank account of his fight to overcome the cocaine addiction that almost cost him his career, and his return to that career as programming guru of H&G Broadcasting, the newly combined Hettel/Ginsterg group. With Driscoll, his partner and alter ego, at the programming helm, Buzz helped take H&C's Y95 (KHYI)-Dallas Top 40. Along the way, "Gladiator Radio" was born—the spirit, Buzz says, of "going out to slay the other guy, even if he's your friend." Dave Sholin and Joe Belden talked to this veteran of many arenas about his many battles, including his last, and toughest...
JB: You've been very candid about your fight against drug addiction. I know there are a lot of people in the radio and music industries who are fighting similar battles. What do you have to say to them?

BB: Anyone who utilizes chemicals, alcohol, drugs of any kind, absolutely. I'm in the process of building, in conjunction with some other people, a program that will do more for radio in a media analyst/consultancy way than anything else has. The computer is allowing me to do something that's never been done before. You actually have the capability to talk to three to four hundred, five hundred radio stations simultaneously. You can download a consultation package. I think the number-one need in most medium and small markets is for managers to know what programming's about. Often, the general manager is the program director. They're really putting their hands in there and containing the program director so he can't program. So we're creating an educational process that allows the general manager or owner to really understand what programming is and how it works.

JB: How is that different from how many media analysts operate?

BB: They come in and say, "Well, you've got to get the 18-34s and here's how to do that." One guy tells him one thing, another guy tells him another, and the managers are not really educated in programming. If programming is that important—which it is, because they sell the numbers—I think they need to go a step further than just hire a guy and have him be kind of a mystic who picks the records for the week, and puts these frequency-of-play systems in and decides on the turnover on stations, you've got owners now who are basically investors. They'll buy a station and turn it over like a piece of real estate.

BB: I don't think it's that dominant. Trafficking is not what interests people in radio. You have a lot of chairs these days that are interested in being the pillars of many communities, and I believe they do radio for more than the money. I'll use Cecil Heftel and Scott Ginsburg as examples. These two guys are programmers first and owners second. They thrive on it. Naturally they want to make money. But they don't think in terms of trafficking. They think in terms of being the most successful broadcasters possible.

BB: If you're only into the business of making money, I am creating a company that's not really there to make a fortune. It's there to make a great contribution—and it can only be done via computer. At one time in my career, I was consulting fourteen stations. When I got past number six, it was over. You cannot contribute enough to the situation. On the other end of the spectrum, if you have only one or two stations and you have all the answers in your mind, the worst thing you can do as a consultant is to go in and do it as quickly as possible. So what a consultant usually did—and still does today in many cases—is take what you could have done in two weeks and make it last a year. The old terminology I used is "general manager pacification." You're pacifying, pacifying, pacifying, talking in circles. We called it "dazzling the dorks." You never really got honest about the situation and delivered the points and a constant flow of information—a sidekick, if you will—to programming, management. We know that morning men across the industry put together reports, and a constant flow of information to the managers in the studio, and they need to go a step further than just hire a guy and have him be kind of a mystic who picks the records for the week, and puts these frequency-of-play systems in and decides on the turnover on stations, you've got owners now who are basically investors. They'll buy a station and turn it over like a piece of real estate.

BB: We have the hardware and software pretty much in place. The only thing a station will need is about fifteen-hundred dollars' worth of computer and printer. What we have to do is set up our marketing. We're not going to run out there and say, "Well, this is for sale and because you're a radio station you can buy it." The ticket is to go out there in the field and show these people what it can do. We'll be very selective about who we choose, because the results will reflect directly on us.

BB: What will be coming down the computer line?

BB: We will be providing a subjective viewpoint about everything on the radio station. We will provide a mathematical deduction of everything that's occurring on the radio station. We're not just talking Mark Driscoll and Buzz Bennett. We're talking a company—with radio people in that company. Our field force will have the power to analyze an entire market. What the computer will do is to make this affordable. You will receive everything you need to receive, whether it's objective information, subjective information, mathematical structures, frequency-of-play systems, attitudinal systems, analytical systems.

BB: Specifically?

BB: But it might be something like, well, a radio station doesn't seem to me to have a professional team figuring out what people need or think. We've used the terms "phone turkey" and "phone pig," and it's a self-fulfilling prophecy—we've created pigs and turkeys. I would rather see a highly educated, highly sophisticated staff take care of that research information rather than a minimum-wage answering the phone and padding the request sheet. A typical thing I see happen is that the program director says, "You didn't take as many requests as Harry did this week, so you're not really doing the job." So what does he do? He runs in there and puts about fifty more marks on the page. Your number-one record is now number nineteen because he made the wrong marks.

BB: To someone of the Boss Jock era, all this talk about mathematical analysis and attitudinal research would sound like Venusian.

BB: That's true. Consultants seem to want to make everything real complicated. It's really not. I wonder if we've done that for so many years to make ourselves more important.

BB: It sure dazzles the GM! It's a great way to sell your wares.

BB: If you're only into the business of making money, I am creating a company that's not really there to make a fortune. It's there to make a great contribution—and it can only be done via computer. At one time in my career, I was consulting fourteen stations. When I got past number six, it was over. You cannot contribute enough to the situation. On the other end of the spectrum, if you have only one or two stations and you have all the answers in your mind, the worst thing you can do as a consultant is to go in and do it as quickly as possible. So what a consultant usually did—and still does today in many cases—is take what you could have done in two weeks and make it last a year. The old terminology I used is "general manager pacification." You're pacifying, pacifying, pacifying, talking in circles. We called it "dazzling the dorks." You never really got honest about the situation and delivered the points and a constant flow of information—a sidekick, if you will—to programming, management. We know that morning men across the country need a constant flow of new ideas. If we can develop that in our own radio stations—a total exchange through computer, that will allow what happens in one city to transfer to another. A morning man might say, "That's a secret. I don't want to give that information." That's bull. What you have to do is trade out. When someone says, "We have a lot of secrets," it sounds to me like an excuse for not having an answer. The computer will allow us to create a tremendous sharing process.

BB: Do you hear programmers—especially in smaller markets—missing a lot of the basics?

BB: Absolutely. I hear it in a lot of major markets, too—a basic lack of understanding. I don't feel a lot of them are perceiving their audiences. I just see clones. They listen to some tapes from POWER106 in Los Angeles and say, "Oh, we'll do the same thing." That doesn't work. It never has.
JB: I really believe that. I don’t believe in the “Gee—did you hear what they’re doing?” If you come into a city and announce you’re giving away a million dollars to the 90th caller, the whole city will be talking about you. That’s all contesting is about: entertainment, sensationalism and creating aur. JB: Come building is only the start of the battle. BB: With the right leadership, you can stretch your quarter-hrs. It’s kind of like a hit record. People will tune in but after they tune in, they’d better buy your style. You have to start programming after you’ve done that sensationalism. Television is good at it—newscast promos, for instance. That’s very well and good, and people do it. But I don’t like what’s going down, they don’t come back and they don’t buy the hype any more.

BB: You got me right where I eat. I need help in finding talent. I have been listening to air checks and on the phone for days. And you believe there’s something that’s really changed. I occasionally find something that’s very good—some outstanding morning teams, afternoon guys, all dayparts. The difference is—now they have contracts. You just don’t run out and hire them like you used to. When I worked at KGB and KGAB, nobody had contracts. We had a different situation today. Radio stations are now worth a fortune. Big, air-tight contracts with non-compete clauses are not that big a deal to them. I’ve probably spent a million dollars defeating themselves. The programmers who are not out there finding out what’s going on, they have the giant cash call. They had the car of your choice. They had the home of your choice. They were giving away a prize between every record. We didn’t do anything like that. We gave away an old Rolls-Royce. We called it the “Price of Distinction.”

Heinrich Himmler was assassinated in it (Editor’s note—Himmler committed suicide after being captured by the British at the end of World War II. Reinhard Heydrich, another Nazi leader, was assassinated in his car in Prague—but the car was more likely a Mercedes). We had guns going off and the sound of the guy falling out the car and going for it. The guy would be dead. The dramas were fantastic. KGB went into overkill. They probably spent a million dollars defeating themselves. The station was so busy. It was confusing and it was not pure entertainment.

DS: The kind of radio you used to work with was high energy, the kind where the jocks, if they weren’t screaming were certainly moving pretty quickly. Is that presentation still valid today?

BB: I’ve always believed in high energy. But if you don’t sound like you’re talking to the listener any longer, your energy is too high. Today you’re talking to the listener right now—from momentum and enthusiasm. It’s coming from within me because I feel good that we’re talking. FM took the like you’re talking to the listener any longer, your energy is too high. Today you’re talking to the listener right now—from momentum and enthusiasm. It’s coming from within me because I feel good that we’re talking. FM took the of the listener any longer, your energy is too high. Today you’re talking to the listener right now—from momentum and enthusiasm. It’s coming from within me because I feel good that we’re talking. FM took the listener any longer, your energy is too high. Today you’re talking to the listener right now—from momentum and enthusiasm. It’s coming from within me because I feel good that we’re talking. FM took the of the listener any longer, your energy is too high. Today you’re talking to the listener right now—from momentum and enthusiasm. It’s coming from within me because I feel good that we’re talking. FM took the of the listener any longer, your energy is too high. Today you’re talking to the listener right now—from momentum and enthusiasm. It’s coming from within me because I feel good that we’re talking. FM took the...
"Everything that can be invented has been invented."
Charles H. Duell, Director of U.S. Patent Office, 1899

"Who the hell wants to hear actors talk?"
Harry M. Warner, Warner Bros. Pictures, c.1927

"Sensible and responsible women do not want to vote."
Grover Cleveland, 1905

"Ruth made a big mistake when he gave up pitching."
Tris Speaker, 1921

"Heavier than air flying machines are impossible."
Lord Kelvin, President, Royal Society, c.1895

"Nobody will pay $3000 a table to honor Irving Azoff."
Tony Martell, 1987

You can help in the fight against leukemia and cancer. Please join Irving Azoff in supporting the T.J. Martell Foundation.

This year, you are invited to participate in the T.J. Martell Foundation 1987 Humanitarian Award Dinner in honor of Irving Azoff on Saturday, April 11, at the New York Sheraton Centre Hotel.

For further details please contact Muriel Max, Executive Director, 730 Fifth Avenue, New York, NY 10019. (212) 245-8188.
PHOTO FILE  
by LISA SMITH and BETTY HOLLARS

THE NEW TOTO
When Toto performed with new lead singer Joseph Williams at the Universal Amphitheater in LA, label executives who greeted the band backstages included (left to right) Peter Fletcher, Dir. Product Marketing-Columbia/West Coast; Bob Willcox, VP/Product Marketing-Columbia/West Coast; Jim McKeon, Dir. Nat'l Album Promotion-Columbia; Steve Porcaro; David Paich; Larry Fitzgerald, Fitzgerald Hartley Co.; Mike Porcaro; Steve Lukather; Jeff Porcaro; Mark Hartley, Fitzgerald Hartley Co.; David Cohen, Dir. Admin. & West Coast Operations-CBS. Kneeling are Toto's Joseph Williams and Mauri Lathower, V.P. Creative Operations-Columbia International.

LIVING MUSIC RECEPTION
At a reception for Living Music, KNX/FM-Los Angeles staffers were among the industry attendees treated to live performances by label artists Eugene Friesen and Denny Zeitlin. Seen here are (left to right) Paul Winter, Rich Fields (KNX), Bill Minkler (KNX), Rick Shaw (KNX), Richard Perl (Living Music) and Larry Hayes (Windham Hill).

RESTLESS HEART'S NEW SUCCESS
Restless Heart is working with producer David Foster on his latest project—the soundtrack for Michael J. Fox's upcoming film, "The Secret Of My Success." In the studio (from left): Tim DuBois, co-producer of Restless Heart; the group's John Dittrich and Paul Gregg; co-producer Scott Hendricks; David Foster, Restless Heart's Larry Stewart, Greg Jennings and Dave Innis.

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 Hallidie Plaza, Suite 725, S.F., CA 94102.
POWER TRIO

THE STARSHIP
Nothing's Gonna Stop Us Now
(Grunt/RCA)

ARETHA FRANKLIN & GEORGE MICHAEL
I Knew You Were Waiting (For Me)
(Arista)

STEVE WINWOOD
The Finer Things
(Island/Warner Bros.)

CERTIFIED

LIONEL RICHIE
Se La
(Motown)

MADONNA
La Isla Bonita
(Sire/Warner Bros.)

MOST ADDED

LIONEL RICHIE
Se La
(Motown) 39 adds

MADONNA
La Isla Bonita
(Sire/Warner Bros.) 39 adds

ANITA BAKER
Same Ole Love (365 Days A Year)
(Elektra) 36 adds

CHICAGO
If She Would Have Been Faithful
(Full Moon/Warner Bros.) 30 adds

RECORD TO WATCH

THE STRANGLERS
Always The Sun
(Epic)

DROPPED:

Huey Lewis & The News (Ladder)
Lionel Richie (Ballarella)
Toto
Luther Vandross (Stop)

CHART

2W  LW  TW

THE STARSHIP - Nothing's Gonna Stop Us Now (Grunt/RCA)

ARETHA FRANKLIN & GEORGE MICHAEL - I Knew You Were Waiting (For Me) (Arista)

STEVE WINWOOD - The Finer Things (Island/Warner Bros.)

RELECTION HEART - I'll Still Be Loving You (RCA)

SMOKEY ROBINSON - Just To See Her (Motown)

Bruce Hornsby & The Range - Mandarin Rain (RCA)

SERGIO MENDES - What Do We Mean To Each Other (A&M)

LIONEL RICHIE - Se La (Motown)

MADONNA - La Isla Bonita (Sire/Warner Bros.)

SHIRLEY MURDOCK - As We Lay (Elektra)

GINO VANNELLI - Wild Horses (CBS)

KYLIE MINOGUE - Can't Get Here (A&M)

PATTI LABELLE & BILL CHAMPLIN - The Last Unbroken Heart (MCA)

FLEETWOOD MAC - Big Love (Warner Bros.)

EL DEBARGE - Starlight Express (MCA)

LUTHER VANDROSS & GREGORY HINES - There's Nothing Better Than Love (Epic)

PATTI LABELLE & BILL CHAMPLIN - The Last Unbroken Heart (MCA)

KBC BAND - Hold Me (Arista)

NEW

PETER CETERA - Only Love Knows Why (Warner Bros.)

U2 - With Or Without You (Island)

KENIA - Don't Let Me Be Lonely Tonight (Zebra/MCA)

CUTTING CREW - (I Just) Died In Your Arms (Virgin)
Something's gonna stop The Starship from holding down the top slot next week. Any of the three suitors underlined below, Aretha & George, Steve Winwood and Restless Heart, are within a week's leap to the top of the heap (see HIT FACTOR profiles below).

Making a "grand" entrance into the top ten is the Billy Joel single featuring Ray Charles. Its 89% HIT FACTOR in just five weeks eclipses even the phenomenal Smokey Robinson's 69% HIT FACTOR in five weeks.

Atlantic Starr should be top ten by this time next week. HIT FACTORED at 85% by its players already, it's likely to convert the remainder in short order.

Anita Baker has quietly climbed halfway up the chart in the last two weeks. Thirty adds this week (tied for third MOST ADDED) and a solid 63% HIT FACTOR in five weeks.

A pretty impressive start for Chicago's third single. It already has 158 stations in a month's time. HIT FACTOR is 56%, up from 35% last week.

Lionel Richie's profile is nothing short of amazing with Se La. It's MOST ADDED this week, tied with Madonna, and the HIT FACTOR is 55% in a mere three weeks. Madonna's no slouch either, as all her stats shadow Mr. Richie.

Crowded House re-debuts on the page in ACTION SIDES. Its first appearance came on October 17th as our RECORD TO WATCH. It debuted on the chart in December and held a number for the next six weeks. I'm sure its top five status in Top 40 radio (see page 2) will bring in even more A/C play.

Last week's RECORD TO WATCH, Peter Gabriel and Kate Bush's Don't Give Up, is beginning to stack up impressive calls such as: WMT/FM, KWAV, WSKY, WCGR, WJON and KKLV/FM.

This week's RECORD TO WATCH, Always The Sun by The Stranglers, is one of our crusades for the spring. Stations which don't listen to records have a good excuse for not playing it. Herewith are the stations that obviously listen: WAFL, WILT, WALG, WFEB, WJON and KKLV/FM.

Anita Baker has quietly climbed halfway up the chart in the last two weeks. Thirty adds this week, tied with Madonna, and the HIT FACTOR is 55% in a mere three weeks.

Atlantic Starr should be top ten by this time next week. HIT FACTORED at 85% by its players already, it's likely to convert the remainder in short order.

Steve Winwood is nothing short of an aboriginal hoot and shadow Mr. Richie. Madonna's no slouch either, as all her stats shadow Mr. Richie.

The Starship - Nothing's Gonna Stop Us Now (Grunt/RCA) - Hit Factor is 56%, up from 35% last week. It already has 158 stations in a month's time. HIT FACTOR is 55% in a mere three weeks.

Atlantic Starr should be top ten by this time next week. HIT FACTORED at 85% by its players already, it's likely to convert the remainder in short order.

Steve Winwood is nothing short of an aboriginal hoot and shadow Mr. Richie. Madonna's no slouch either, as all her stats shadow Mr. Richie.
NORTHEAST

SPRINGFIELD, MA (WALT PINTO-WHYN) Madonna, J. Warnes.
GREENFIELD, MA (RICHARD ARCHER-WHAII) A. Baker, J. Stag.
LEWISTON, ME (CHRIS LAYNE-WLAM) Frozen.
BANGOR, ME (FRED MILLER-WWMJ) T. Twins, Madonna, Level 42,
Oldies, DeBurgh.
PREVERSE ISLE, ME (GARY LEIGH-WKZT) Toto, B. Vera, C. Lauper,
L. Vandross, H. Lewis, LaBelle/BC.
HARTFORD, CT (DAVID BERNSTEIN-WTIC/AM) Chicago, G. Abbott.
WILLIMANTIC, CT (EVAN-NORMAN-WILAM) L. Richie, S. Warner,
L. Vandross, Stranglers.
NEW LONDON, CT (DANNY O'BRIEN-WLWC) S. Robinson, P. Cetera.
NEW HAVEN, CT (JAY MC CROWD-WELI) A. Baker, Madonna.
WESTPORT, CT (STORM N. NORMAN-WEBF/AM) B. Royal.
NEW YORK, NY (ART TILLER-WNSR/FM) Toto, Kansas, H'moon.
POUGHKEEPSIE, NY (RON LYON-WCZ) S. Robinson.
UTICA/ROME, NY (JOHN ROCARUCCI-J102) B. Royal.
JOHNSTOWN, PA (JACK MICHAELS-WKYE) LaBelle/BC, Madonna,
Kansas, D. Seals.
NEW CASTLE, PA (GARY WEST-WKST) A. Baker, S. Simon.
JOHNSTOWN, PA (RICH PETERSON-WAPD) S. Robinson, Madonna,
D. Seals.
MINNEAPOLIS, MN (CHUCK KNAPP-KSTP/FM) DeBurgh.
NORTHFIELD, MN (RICH HARRIS-WHYN) S. Robinson, S. Mulligan,
F. Mercury, K. Loggins.
CEDAR RAPIDS, IA (GARY KING-WRA) A. Baker, S. Robinson.
LYNCHBURG, VA (BOB ABBOTT-WGOL/AM) L. Vandross,
LaBelle/BC.
MILFORD, DE (KEVIN MOORE-WAFL) A. Baker.
OCEAN CITY/SALISBURY, MD (KEN MEDEK-WOHO/AM) S. Robinson,
P. Cetera, S. Mulligan.
WINCHESTER, VA (FRANK MITCHELL-WINC) T. Twins, H. Lewis,
K. Loggins, DeBurgh.
CHARLOTTESVILLE, VA (BOB JAMES-WCHV) H. Jones, P. Cetera,
B. Royal, S. Robinson.
Baltimore, MD (RICHARD RICHMOND-WKPA) S. Robinson, A. Baker.
HUNTSVILLE, AL (FRANK O'NEIL-WLTY) A. Baker, S. Robinson.
LYNCHBURG, VA (BOB ABBOTT-WGOC/AM) S. Robinson,
LaBelle/BC, S. Mulligan.
MONTGOMERY, WV (JEFF BATTEN-WMMN) S. Robinson,
K. Loggins.
MARTINSBURG, WV (LEE SHELDON-WKMZ) B. Monkeys, H. Lewis,
P. Cetera, Kansas, H'moon.
MASON CITY, IA (STEVE LOCKER-KGLO) S. Winwood, G. Abbott.
MASON CITY, IA (LAURIE LEE-KRB) C. Lauper, K. Loggins, D. Seals.
MASON CITY, IA (RICHARD ARCHER-WHTI) A. Baker, S. Robinson.
GOLDSBORO, NC (ALAN HOOVER-WDC) Paul Simon, Level 42,
Toto, K. Loggins, B. Club.
ROCKY MOUNT, NC (LESLEY JORDAN-WEED) G. Vannelli, Madonna,
C. Lauper, T. Twins, Jarreau, G. Stroman.
SWAN QUARTER, NC (MAZIE SMITH-WHIC/AM) L. Richie, Chicago.
ALBEMARLE, NC (RIC PATTERSON-WABZ) S. Red, DeBurgh, P. Cetera.

SOUTH

OCEAN CITY/SALISBURY, MD (KEN MEDEK-WOHO/AM) P. Cetera,
H. Jones, S. Robinson.
WINCHESTER, VA (FRANK MITCHELL-WINC) T. Twins, H. Lewis,
K. Loggins, DeBurgh.
CHARLOTTESVILLE, VA (BOB JAMES-WCHV) H. Jones, Toto,
System D, S. Robinson.
RICHMOND, VA (GARY KING-WRA) A. Baker, S. Robinson.
RICHMOND, VA (RICHARD RICHMOND-WKPA) S. Robinson,
M. Proctor, G. Abbott.
NORFOLK, VA (NICK ONeil-WILTY) S. Robinson.
LYNCHBURG, VA (BOB ABBOTT-WGOL/AM) L. Vandross,
LaBelle/BC.
MONTGOMERY, WV (JEFF BATTEN-WMMN) R. Robinson.
MARTINSBURG, WV (LEE SHELDON-WKMZ) B. Monkeys, H. Lewis,
P. Cetera, Kansas, H'moon.
WEIRTON/STEUBENVILLE, WV (ANTHONY MITCHELL-WKPA) B. Royal.
GOLDSBORO, NC (ALAN HOOVER-WDC) S. Simon, Level 42,
Toto, K. Loggins, B. Club.
ROCKY MOUNT, NC (LESLEY JORDAN-WEED) G. Vannelli, Madonna,
C. Lauper, T. Twins, Jarreau, G. Stroman.
ALEMBARLE, NC (RIC PATTERSON-WABZ) S. Red, DeBurgh, P. Cetera.
ALBERT LEA, MN(MIKE WOITAS-KATE) S.Robinson, J. Warnes, L. Richie.

LUVERNE, MN(KEITH MAINE-KQAD) G.Vannelli, Burns Sis., G. Medeiros, Jarreau, LaBelle/BC.


MARSHALL, MN(CRAIG ALLEN-KKCK) Chicago, H. Lewis.

MONTREAL, MND KOU KNMG) No Report, Frozen.


AERODEEN, SD(DAN ZERR-KSDN) Chicago, Madonna.

GRAND FORKS, ND(ALLAN KNOX) G. Medeiros, D. Seals, Chicago, LaBelle/BC.

ISLAND, ND(KELLY BRANNAN-KFHY) A. Baker, Benny G, Kenny G.

ST. JOSEPH, MO(KELLY URICH) No Adds.

LOWELL, IN(JIM HOLLY) A. Baker, S. Winwood.

RICHLAND CENTER, WI(JOHN DOYLE) Chicago, J. Warnes, P. Cetera.

PEORIA, IL(ROBB WESTABY) No Report, Frozen.

PEORIA, IL(DENISE HENLEY) B. Joel, L. Richie.

FREEPORT, IL(JIM MATTHEWS) No Report, Frozen.

LOCHSTADT, IL(JIM REED) DeBurgh, Madonna, A. Starr.


KENTUCKY, KY(JIM REED) DeBurgh, Madonna, A. Starr.

COLUMBUS, OH(BOB BOVALL-WLBN) B. Joel, L. Richie.

DOVER, OH(STEVE KELLY) Bangles, Madonna, F'wood Mac, J. Warnes, H. Lewis.

SPRINGFIELD, OH(STEVE POPP-WAZU) Kool/Gang, J. Warnes, LaBelle/BC, G. Vannelli.

SPRINGFIELD, OH(DALE GRIMM-WIZE) Crowded H., A. Baker, A. Starr.

PHOENIX, AZ(SAM CHURCH-KKLT) DeBurgh, K. Loggins, Madonna.

HAMILTON, MT(STEVENS/SWENSON-KK-FM) No Adds.

BLOOMINGTON, IL(ANDERSON/CANNOVA-WHM) LaBelle/BC, L. Vondrus, Madonna, Crowded H.

SOUTHWEST

NACOGDOCHES, TX(KURT MANN-KTBC) No Adds.

HOUSTON, TX(BRUCE NELSON-KNUZ) Paul Simon, F'wood Mac.

HOUSTON, TX(SCRABO/SOUL-KLTV) C. Lauper.

DEERFIELD, TX(PAUL KALLINGER-KDLK) L. Richie, Madonna, G. Medeiros.

ODESSA/MIDLAND, TX(JOHNNY ROMAN-KQIP) Kenny G, Madonna, El DeBarge.

DENVER, CO(DEVIN DURRANT-FM) Frozen.

DENVER, CO(DEVIN DURRANT-KQKS/FM) Frozen.


POPLAR BLUFF, MO(KELLY URICH) K. Loggins, E. Martin, A. Starr.


GREEN BAY, WI(DAVID CAREW-WDUX) No Report, Frozen.

REEDSBURG, WI(KEVIN KELLOGG-WB) Frozen.

PEORIA, IL(DENISE HENLEY) B. Joel, L. Richie.

PEORIA, IL(ROBB WESTABY-WM) No Report, Frozen.

SOUTHWEST

SIDNEY, MT(STEVENS/SWENSON-KGCH) No Adds.

HAYRE, MT(DAVID LEEDS-KQEM) Kenny G, G. Vannelli.


HAMILTON, MT(STEVENS/SWENSON-KGCH) No Adds.

DENVER, CO(DENNIS DURRAN-KQKS/FM) Frozen.


COLORADO SPRINGS, CO(JOHN T. HOWARD-KVNU) J. Warnes, F'wood Mac, P. Cetera.

SOUTHWEST
VAIL, CO (ERIC MARON-KRVRV) S. Robinson, G Vannelli, Deniece W., Gowran.
PHELPS/CODY, WY (JERRY CLARK-KLZY) L. Richie, J. Warnes, T. Twins, A. Starr, Level 42.
GILLETTE, WY (DENNIS SWITZER-KOLL) Chicago, Madonna, Crowded H., A. Starr.
SUN VALLEY, ID (JEFFREY BALLOU-KSKI) S. Murdoch, L. Richie, W. Church, H. Lewis, Jarreau, P. Cetera.
BOISE, ID (DREW HAROLD-KBOI) No Report, Frozen.
SALT LAKE CITY, UT (LEOMIC/JESSOP-KSL) No Report, Frozen.
MANTI, UT (STAN ERICKSEN-KMTI) C. Lauper, S. Mendes, H. Lewis.
SAN FRANCISCO, CA (PETER JAMISON-K101) S. Robinson, P. Cetera.
MONTEREY, CA (MICHAEL READING-KWAV/FM) Madonna, Chicago.
FRESNO, CA (TAYLOR/WRIGHT-KFYE/FM) S. Robinson, A. Baker.
CONCORD, CA (JIM HAMPTON-KWUN) P. Cetera, Bangles, C. Lauper, S. Mendes, Eddie/Tide, Amy Grant, Kim Wilde.
Bakersfield, CA (RUSS DAVIDSON-KLLY) L. Richie, Kenny G, A. Starr, Chicago.
SAN LUIS OBISPO, CA (CAROL MEYER-KKUS) No Report, Frozen.
BAKERSFIELD, CA (DAVID BOWDEN-KISD) Jarreau, LaBelle/BC.
YOU HAVEN'T LOVED LONGER, OR (RICHARD BORDINO-KSKY) Toto, S. Robinson.
SACRAMENTO, CA (JON CHAPPELL-KEVIN-KMCC) F. Mac, S. Robinson, S. Robinson, A. Baker.
PORTLAND, OR (CARL SAWYER-KASQ) H. Lewis, Level 42.
THE DALLES, OR (HOWARD WRIGHT-KYOT) S. Vannelli, H. Lewis, P. Cetera, B. Vera.
OAK HARBOR, WA (RICHARD BORDINO-KSKY) Toto, S. Robinson.
NEWPORT, OR (WALTER KISPEL-K1040) S. Vannelli, H. Lewis, P. Cetera.
**OPENINGS**

SALES PROS needed by KORZ and KXEL-Waterloo, IA. Send resumes to: Ken Hensley, PO Box 1540, Waterloo, IA 50704.

**TOP 40 station** KNN-F/AM-Alamogordo, NM, needs a full-time AT/MD position. T&R: Bob Smith, PO Box 618, Alamogordo, NM 88311.

**TOP 40 station** KTTI-Chehalis, WA, needs a News Director. T&R: Roger Dale, 1133 Kresky, Centralia, WA 98531, or call (206) 736-1355.

**TOP 40 station** KNEN-Norfolk, NE, has opening for an AT/MD position. T&R: Russ Williams, PO Box 980, Norfolk, NE 68701.

**TOP 40 station** WYAV-Myrtle Beach, SC, seeks current and future ATs. T&R Kris Black, PO Box 1260, Myrtle Beach, SC 29578. No calls, please.

**TOP 40 station** KYOS-Merced, CA, needs an AT (7-mid)/MD/News Director. Contact Vince Garcia: (209) 723-2191.

**TOP 40 station** WZIX/FM-Columbus, MS, needs an AT with strong production skills who can handle remotes. T&R: Ray Fisher, PO Box 1247, Columbus, MS 36703.

**TOP 40 station** KHSN-Coos Bay, OR, seeks current and future ATs. T&R Howard "HT" Thomas, PO Box 1060, Coos Bay, OR 97420 or call (503) 269-2121.

**TOP 40 station** K106-Beaumont, TX, has AT opening. T&R:Neil Harrison, 1725 Evangeline Drive, Vidor, TX 77662. No calls, please.

A/C station WOHS-Shelby, NC, seeks AM drive AT. T&R: Harold Watson, PO Box 1590, Shelby, NC 28150.

A/C station KATW-Lewiston, ID, needs AT w/production skills. T&R: Todd Nelson, PO Box 1540, Lewiston, ID 83501.

A/C station WNTF-Putnam, CT, needs a news director w/heavy local coverage exp. T&R: Jonathan Pearson, 45 Pomfret Street, Putnam, CT 06260. No calls, please.

A/C station Y94/FM (KFYE)-Fresno, CA, wants mature, enthusiastic, friendly AT: Good pay, long-term commitment. T&R: Jeff Tyson, 576 West Shaw, Suite 1A, Fresno, CA 93704.

URBAN/TOP 40 station KMYX-Cxnard/ Ventura, CA, needs morning drive AT. T&R: Howard "HT" Thomas, PO Box 1060, Ojai, CA 93025.

URBAN station WWDM/FM-Sumner, SC, needs an announcer/AT, preferably from Southeast. At least 3 yrs.exp. T&R: Andre Carson, PO Box 38, Sumter, SC 29150.

COUNTRY station KLIK-Jefferson City, MO, needs AT w/strong production skills to work evening shift. T&R: Michael Bright, PO Box 414, Jefferson City, MO 65102. No calls, please.

COUNTRY station KFAT/FM-Corvallis, OR, seeks 6:10PM AT, also production, newsperson. T&R: Debby Baker, PO Box 965, Corvallis, OR 97330.

**ALBUM station** WFNX-Lynn, MA, has an opening for two ATs, one overnight, one part-time. T&R: Michael Bright, 25 Exchange, Lynn, MA 01901.

**AVAILABLES**

AT/MD, A/C or Country formats. MARCUS WAYNE (915)645-0636.

AT. Urban format. AARON C. SULLIVAN: (509) 645-7383.

AT/MD--any format. KELLY FRCST: (916) 527-4112.

AT, hardworking, entry-level broadcaster, prefers Midwest. Any format. JIM SCHMIDT: (701) 824-2513 or (937) 774-4301.

AT/MD/AT, formerly KHYL-Sacto, Sacramento, CA. LOU KUNO: (612) 269-9194 or 269-6451.

LOOKING for AT/MD/Position in Top 40. STANTON JAY: (912) 369-4328 or (913) 242-1220.

AT, copywriter. SEAN MICHAEL LISLE: (209) 527-2926.

THE REAL "JR" w/KUBE-Seattle, searching Top 20 major markets. Prefer Top 40 w/PM drive. JOHN ROSS: (605) 845-8362.

 noticias of job openings or availables to Natalie Cusenza, c/o Gavin Classifieds, One Hallidie Plaza #725, San Francisco 94102 or call (415) 788-7780.

Send notices of job openings or availables to Natalie Cusenza, c/o Gavin Classifieds, One Hallidie Plaza #725, San Francisco 94102 or call (415) 788-7780.
CONFESSIONS OF A GOWSILLS FAN

It's time to level with both of you readers.

For the past several weeks, this column has not been filed from our plush Hollywood office. We're working out of our ward at the Rosalyn Carter Center for the Control of Gold in Fresno. Giving in to pressure from our wife, children and cronies, we checked ourselves in right after Gene Pitney's birthday in February.

Looking back, we now can see the signs. Our disease, inexorable, insidious and invidious, began taking over our life around Christmas and/or Hanukah time. Perhaps one of you will be saved by this confession. We'd like to share it:

The whole thing began quietly enough about three years ago when KRLA in our hometown Hollywood put The Real Don Steele, Humble Harv and Wolfman Jack back on the air with a 24-hour menu of 50s oldies. We'd been able to handle KRTH's preponderance of gold, but now we had it on AM, which means we could hear the classic wax in our non-FM-equipped Edsel. A year or so later, the former legendary Boss Radio KJH switched format and name to "Smokin' Oldies." In October 1986, the Classic Rock format commenced on the late KBST, rebadged KLSX. Now we could hear 24 or so hours a day of Fleetwood Mac and Journey tracks along with our favorite and adored singles. We were hooked, and soon realized that even the Top 40s and A/Cs in town were leaning more heavily on recurrents and rebound/recall/flashback weekends. It got to the point where we couldn't find Husker Du or Concrete Blonde if we WANTED to.

When artsy and eclectic KROQ went on the gold bandwagon, we were startled to realize we weren't hearing ANY post-1985 music anywhere!

After a month or so, the oldie invasion started getting to us. We'd wake up in a lukewarm sweat at 3 a.m., screeching the lyrics to "Rockin' Robin" and "This Diamond Ring." We knew we'd gone over the edge when we woke up screeching the lyrics to Acker Bilk's greatest hit! Our wife informed us that she'd hear us mumbling incoherently about Jeannie C. Riley and Shelly Fabares while in a deep sleep.

Immediately following the Grammy telecast, my family made a decision: Put me away 'til I got over it. When Bruce Hornsby's award was announced, I said "Who?" and they figured I was ready for a (George) Strait jacket.

I pleaded with them, begging for one more chance to scan the dial looking for currents like this mysterious Hornsby fellow. They let me try, but scan as I might, I couldn't find him anywhere. Ripping the knob up and down the dial, all I encountered were The Marketts...The Mar-Keys...The Marce...and Little Peggy March, along with some assorted Vanilla Fudge. I agreed it was time to call the Carter Center.

Rosalyn's facility is a marvelous place. I'm rooming with Steve Resnik and Guy Zapolone, two other oldies freaks who are trying to "come down." Treatment is innovative, if drastic. Each morning, we're played a diet of Run DMC, Beasties and Whitney Houston in a cozy atmosphere conducive to actually liking the stuff. Twice a day, we're also played Lloyd Price, Vanity Faire and Wayne Fontana singles, but while THOSE are pumping through the speakers, we're simultaneously being pricked in the ears with sharp and painful acupuncture needles designed to make the experience repugnant. It seems to be working--slowly--but moments, to be sure, but it's a start. We patients are subjected to rigorous testing: They must recite from memory all lyrics from the Hoodoo Gurus and Oingo Boingo albums, and swear they haven't even THOUGHT of Garnett Mims.

We set goals here at the Carter Center, and those goals keep us going. The expert in-house staff of de-gold-ologists is well aware of the signs that any of us is on a healing trend. My own therapist tells me a faint smile came to my lips when a Lime Spiders track was played on the headphones we wear while sleeping. This is a REAL good sign, and, should this sort of progress continue, I could be back with my loved ones and mother-in-law by mid-June.

Post-incarceration care is equally stringent. I'm told, outpatients are not only forced to listen to...ugh...college stations--even those beaming from Berkeley--but they must attend the CMJ, think pure thoughts about Janet Jackson AND LaToya, and hang black crepe over their "Cruisin" and Dick Clark compilation albums. (If they run into Dick at Le Dome, they must hang black crepe over their HIM!) Any proximity to HBO during the Every Brothers reunion special is strictly forbidden.

We'll be released when Solid Gold begins its new season, and reassume our rightful place in a world of Blow Monkeys and Ratt. In the meantime, we'd love to receive your cards and letters. Send them to the Hollywood Column Guy, Rosalyn Carter Center for the Control of Gold, c/o The Gavin Report. But please...PLEASE...don't mention "Build Me Up, Buttercup" by The Foundations. The recidivism rate is high. ◎
Los Lobos (from left): Louie Perez, Cesar Rosas, Conrad Lozano, Steve Berlin

Surviving & Thriving
We first talked to Los Lobos’ Louie Perez around Thanksgiving of 1984. At the time, the band had already collected a Grammy for their first Slash/Warner Bros. EP, …And A Time To Dance. But it was their just-completed album, How Will The Wolf Survive? that would eventually put Los Lobos on the charts as a versatile rock ‘n roll band.

In that first interview, Perez talked about the band’s evolution out of the barrooms. While fellow barrio musicians were hocking their accordions and bajo sextos for Fender electrics, Los Lobos became intrigued with the traditional norteno sound—similar to acoustic mariachi music. It was, Perez said, partly out a reverence for their roots, and partly a cleansing rebellion against years on the coverband bar circuit.

Out of this “acoustic-ness” the present Los Lobos were molded. Their current LP, By The Light Of The Moon, is a showcase for their abilities in the rock, folk and blues idioms. The last two years have been spent fruitfully. Los Lobos tirelessly toured on what they call “the Wolf album,” and put their matured songwriting skills to test by simultaneously writing and recording By The Light Of The Moon.

Along with Carlos Santana, Los Lobos also scored the long-awaited Richie Valens movie bio produced by Officer And A Gentleman director Taylor Hackford. At the same time, Country superstar Waylon Jennings (turned on to the band by Tony Joe White) paid Los Lobos a supreme compliment by making “Will The Wolf Survive?” the title track of his debut MCA album. The band also appeared on Paul Simon’s award-winning Graceland LP.

CONTINUED ON PAGE 46
SPANDAU BALLET

"HOW MANY LIES"

TOP TEN THROUGHOUT EUROPE

CROSSING OVER

LIVE 105  WEBE  WQHQ
WAGQ  WJON  WKCX
KBLQ  WFMJ  KATA
KVYN  WTWR  KMWX
KHWK  KLOV  KDES
KZZP  KSKI  KCSY

Produced by Gary Langan/Spandau Ballet

STRANGLERS

"ALWAYS THE SUN"

TOP 40 UP & COMING

WWHB  WJXQ  KROC
KVFM  KFMI  KKBG
KTXY  KEYP  KBLQ
KWXX  KZZP  KHWK

A/C RECORD TO WATCH

WALG  KTIM  KQKS
KUIC  KKIS  KDES
KLOV  KTBC  WDIF
KWAV  WDND  KORV

EPIC, PORTRAIT & ASSOCIATED LABELS

From the album Dreamtime
Produced by The Stranglers and Mike Kemp
DONNA ALLEN
She is a former cheerleader for the Tampa Bay Buccaneers.

OINGO BOINGO
The band's Danny Elfman and Steve Bartek composed and performed music for several episodes of Steven Spielberg's "Amazing Stories" and the recent series of "Alfred Hitchcock Presents."

JOHNNY PAYCHECK
Prior to launching his solo career, Johnny was a member of George Jones' Jones Boys and later worked with Ray Price, Faron Young and Porter Wagoner.

DIONNE WARWICK
Her 1987 touring plans include many dates with Burt Bacharach.

FAT BOYS/BEACH BOYS
The next Fat Boys album, "Cruisin'," will feature an old Surfari's song "Wipe Out." They get vocal support on the track from The Beach Boys.

PAUL SIMON
His recent concert in Zimbabwe was filmed for a late spring debut on Showtime cable television.

SHIRLEY MURDOCK
A former backup singer for Zapp, she wrote their hit "Computer Love."

DONNA ALLEN
She is a former cheerleader for the Tampa Bay Buccaneers.

THE JETS
This family from Tonga, via Salt Lake City and Minneapolis, has their first television special, "The Jets In Hawaii," set to debut on the Disney Channel April 7th.

SHIRLEY MURDOCK
A former backup singer for Zapp, she wrote their hit "Computer Love."

KENNY LOGGINS
His next soundtrack project is for a Disney movie, "Access All Areas."

COLIN JAMES HAY
The producer of Colin's debut solo album, "Looking For Jack," is Robin Millar, who also produces Sade.

PAUL SIMON
His recent concert in Zimbabwe was filmed for a late spring debut on Showtime cable television.

SHIRLEY MURDOCK
A former backup singer for Zapp, she wrote their hit "Computer Love."

THE JETS
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BOB DYLAN
His summer tour with Tom Petty will include shows in Israel, Dylan's first-ever performance in The Holy Land.

U2
Demand for the nearly 75,000 available tickets for their upcoming shows in Los Angeles, is so great that ticket agencies--legalized scalpers--are asking as much as $300 for good seats and $45 for the worst seats in the house.
PSYCHEDELIC FURS
“Heartbreak Beat”
A primary force in the changing image of contemporary hit radio.

GAVIN TOP 40: UP & COMING 88/12
WXKS 26-22
KIIS 16-14
KMEL 19-12
B106 29-26
Z104 36-29
WYTZ DEBUT-34
Y100 35-25
Z93 DEBUT-30
KCPX 26-14
Z100 24-22

ADDS INCLUDE:
KMJK
KS103
99KG

LISA LISA and CULT JAM
“Head To Toe”
Ready-to-add record that everyone’s talking about.

GAVIN URBAN: DEBUT 35*
GAVIN TOP 40: DEBUT IN UP & COMING
45 STATIONS
WTIC
WHYT
WYTZ
WBBQ
WAVA
Z100
KMEL
FM102
KATD

EDDIE MONEY
“Endless Nights”
Eddie’s big comeback continues with the second week in a row of great adds and moves.

GAVIN TOP 40: UP & COMING
87 Stations in 2 weeks!

STABILIZERS
“One Simple Thing”
Quality airplay on major market radio.

Y108 #9
KIMN #12
KPKE #15

ON:
KDWB
99KG
KCPX
KATD

Radio Demands Them...
KENNY LOGGINS
"Meet Me Half Way"
Add it now and your request lines won’t stop ringing.

GAVIN A/C: 18*-16*
74% HIT FACTOR
GAVIN TOP 40: CHARTBOUND
136/22

BEASTIE BOYS
"Brass Monkey"
The hottest new mover from an album loaded with hits.

29% HIT FACTOR

Y100 DEBUT-22 KIIS 25-17 Z103 32-22
Q105 12-7 KWES 28-18 WYTZ 33-27
WCZY 35-27 WNVZ 30-21 KMGX #5
KITY #7 Z100 23-21 WAVA 19-14

BILLY JOEL
featuring RAY CHARLES
"Baby Grand"
A midday test will yield a full-time add.

GAVIN A/C: 21*-13*-7*
205 STATIONS 89% HIT FACTOR
GAVIN TOP 40: UP & COMING
41 STATIONS INCLUDING:
KIMN KHIT WCZY 94Q WBEN
TRENDSETTER MOVES:
KTAG 17-15 KHSN 27-19 KIXX 30-20
WKDD 21-19 WFBG 28-15 KGWY 33-18

BURNS SISTERS BAND
"Listen To The Beat Of A Heart"
Week after week of upward trends wherever it's played.

GAVIN A/C: TOP TEN!
91% HIT FACTOR

Columbia Delivers Them!
Louder Than Bombs - The Smiths (Sire)

Counting Hatful Of Hollow, this is the second retrospective from the prolific Smiths, a band which has cranked out five volumes and twelve inchers with multiple B-sides. While most of Morrissey's moods are uptight and overly dramatic, Wolf has a more laid-back, casual style. The album is comprised of a mix of studio and live material, a whole new attitude and outlook, a new sound, rehearsals and careful recording. Sounds easy, right? When Payolos didn't break big here, Bob Rock and Paul Hyde extracted themselves from the band, giving birth to Under The Volcano, an album with a tighter sense of focus. Technically, Rock & Hyde is a debut album, but you and I both know that this sounds more like the work of veteran journeymen. "Knocking On Closed Doors" is life after "Dirty Water."

Come As You Are - Peter Wolf (EMI America)

Part of the team that brought us Robert Palmer's "Addicted To Love" is responsible for the Top Five "Come As You Are." Using a "specific combination of analog and digital," Come As You Are sounds like a cool combo of hot tubes and cut-rate microchips. "Can't Get Started," the album's opener, is already an epidemic choice as "the next big track." Without reverting note-for-note back to the Gulls days, Wolf has re-hung his House Party shingle, balancing out the fancy footwork with some rock appeal. I quite enjoyed my walk down "Blue Avenue."

"Weapons Of Love" - The Truth (RS)

A load of phone pals are yelling "hit" on this one. I tend to agree. This song stands head-high, shoulders-back, loud and proud. Best use of the phrase "Just a kiss away" since "Gimme Shelter."

Under The Volcano Rock & Hyde (Capitol)

Wild Frontier - Gary Moore (Virgin)

No, Gary Moore isn't going to grandmother's house. Actually he's headed straight onto Album Radio playlists, snaring more reports in a week than he's had in the last three years. This time out, Moore is letting his ethnic roots show.

Sign O' The Times - Prince (Paisley Park/W.B.)

Prince's version of the Basement Tapes. Whether this is his return to flying solo (remember "Soft And Wet") or an attempt to strip the excess trappings of Cherry Moon, it's a winning formula so far. "Play In The Sunshine" is funkier than all of us. "The Ballad Of Dorothy Parker" could be the start of a new sensation--taking a bath with your pants on.

Gary Moore

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KZ
“Out for the Killing”
produced by
Jerry Harrison of
the Talking Heads
is “a wonderfully moody, mid tempo number that’s the most radio-friendly track Murphy’s come up with...as interesting musically as it is lyrically.”
—David Wild, *Rolling Stone*
3/26/87

“Milwaukee was expertly recorded in Wisconsin by Violent Femmes engineer David Vartanian. The album’s tour-de-force is an easy call—‘Out for the Killing’—produced by Talking Head Jerry Harrison. ‘Killing’ deserves staple status on Alternative Radio and beyond.”
—Kent Zimmerman, *Gavin Report*
3/20/87

On your desk now.
Elliott Murphy’s MILWAUKEE
featuring “Out for the Killing”
produced by Jerry Harrison.

*EMIS.*
Box 253
Northampton, MA 01061

Promotion:
Roger Lifeset,
Peer Pressure Promotions
818-991-7668

Press:
Charlie Hunter 413-584-7683
BRYAN ADAMS

37

2. "Weapons Of Love" - THE TRUTH (IRS)

1. Into The Fire - BRYAN ADAMS (A&M)

To launch "Anything Goes," starting this week.

too many strong airplay records is a good

what you call a statistical nightmare. But having

emergence of Bryan Adams, it will take a lot of

occurrence transpired: Peter Wolf, though

Cutting Crew, hung tough but an odd

forced their way into the #2 and #3 slots,

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week. Two out of the Top Three slots belong to

certainly fend for himself. Debuting high, he

at night worrying about Bryan Adams (he can

Into The Fire is exactly where Bryan

30-27-23. Del Fuegos and XTC spice up the


Julian Cope makes his second

AMERICA) "DAY"

3. "Heat" (IRS) "FIRE" "VICTIM" "DAY" "SON"

4. "Fleetwood Mac (Warner Bros.) "BIG"

5. PETER WOLF (EMI AMERICA) "COME" "STARTED"

6. Los Lobos (Slash/Warner Bros.) "Free" "Shakes" "One" "Time"

7. Gregg Allman (Eric) "Angel" "Anything" "More/Cross"

8. JON BUTCHER (CAPITOL) "GRACE" "WISH" "HOLY"

9. Cutting Crew (Virgin) "Died" "Colour"

10. Psychedelic Furs (Columbia) "Beat" "Angel"

11. FROZEN GHOST (ATLANTIC) "SHOULD"

12. Patty Smyth (Columbia) "Never" "Give" "Isn't"

13. Lou Gramm (Atlantic) "Ready" "Blue" "Heartache"

14. THE CULT (SIRE) "REMOVAL"

15. NIGHT RANGER (CAMEL/MCA) "SECRET" "RAIN"

16. ERIC CLAPTON (DUCK/WARNER BROS.) "RUN" "MISS" "APART"

17. THOMPSON TWINS (ARISTA) "THAT"

18. Robert Cry Band (Hightone/Mercury) "Showed" "Next" "Gun"

19. ROCK & HYDE (CAPITOL) "DIRTY"

20. Strangers (Eric) "Sun"

21. JULIAN COPE (ISLAND) "TRAMPOLINE" "SHOT"

22. BILLY IDOL (CHRYSALIS) "SIXTEEN"

23. CHRIS ISAAK (WARNER BROS.) "OWE" "WILD" "SOUL"

24. BON JOVI (MERCURY) "WANTED" "NEVER" "LET"

25. DEL FUEGOS (SLASH/WARNER BROS.) "SLIDE" "DOOR" "CAPE"

26. XTC (GEFFEN) "GOOD"

27. World Party (Chrysalis) "Private" "Ship"

28. Alan Parsons Project (Arista) "Money" "Standing"

29. WIRE TRAIN (415/COLUMBIA) "COMES"

30. ANDY TAYLOR (MCA) "LIE"

31. EDDIE MONEY (COLUMBIA) "ENDLESS"

32. Paul Simon (Warner Bros.) "Bubble" "At" "Shoes"

33. Georgia Satellites (Elektra) "Chains" "Steel" "Hands"

34. Glass Tiger (Manhattan) "Bo"

35. DOKKEN (ELEKTRA) "DREAM"

36. Huey Lewis & The News (Chrysalis) "Know" "Whole"

37. Santana (Columbia) "Veracruz" "Deeper" "Freedom"

38. Steve Winwood (Island/Warner Bros.) "Finer" "Back"

39. WHITESNAKE (GEFFEN) "STILL" "GIVE" "RAIN"

40. EUROPE (EPIC) "ROCK"

My 2 cents

Into The Fire is exactly where Bryan Adams jumped this week. Not that I lay awake at night worrying about Bryan Adams (he can certainly fend for himself). Debuting high, he will most certainly earn Top Five status this week. Two out of the Top Three slots belong to single/twelve inches that have quite a few weeks to go before we see any album tracks. Both David Bowie and Fleetwood Mac forced their way into the #2 and #3 slots, respectively. With the former #2 album, Cutting Crew, hung tough but an odd occurrence transpired: Peter Wolf, though charted at #4 last week, debuts as an album at #5. Since the entire Top Five had better weeks than last week, Peter Wolf debuts at #5 as an LP with an underline. Also as a result, Los Lobos were pushed down. With the emergence of Bryan Adams, it will take a lot of effort for Lobos to re-gain Top Five status. If all this sounds like there should be seven records inside the Top Five, you're right. This week is what you call a statistical nightmare. But having too many strong airplay records is a good problem to have. Gregg Allman will attempt to launch "Anything Goes," starting this week. Gregg's album is surely one of 1987's big surprises. Jon Butcher continues his amazing ascent. Though he pops up one spot, that one spot inside the Top Ten is worth a dozen below the Top Fifteen. Developing artists are abound and moving and growing all over this week's hit parade. Besides Jon Butcher, look out for Frozen Ghost, the Cult and Rock & Hyde. And that's just the Top Twenty. Julian Cope makes his second assault on the Top Twenty jumping 39-38-21. Chris Isaak continues on his way up, 30-27-23. Del Fuegos and XTC spice up the airwaves. The Dels move up nine places, 34-25-20-16 with reports on three different trax. Virtually everywhere XTC is played, response is big.

After a previous week's stall, it chalks up ten places, 37-36-26. Wait, there's more! Wire Train breaks into the Top 30 at #29. You can't keep Eddie Money down. He reappears at #31. Dokken's Nightmare On Elm Street theme, with a video closely tied to the movie's special effects, debuts at #35. Round out the chart this week is Whitesnake at #39 and Europe's "Rock The Night" at #40, while Top Forty continues to pound "Final Countdown." Some hot ones haunt Chartbound this week. I'd lay a wager on The Truth to debut high next week. Look out for Other Ones, Hoodoo Gurus, the Damned and the Saints. Two groups making an appearance via the Most Added column is Gary Moore and the Smith's new compilation. Records to Watch this week go to the two acts perched on top of Chartbound--the Other Ones, the Hoodoo Gurus plus Poison's "Talk Dirty To Me." If you really want to stir up a hornet's nest for your listeners try Poison's "Talk Dirty To Me" into XTC's "Dear God." If you want to lean positive and spiritual, stay with the U2. Stay well, KZ
THE CULT ELECTRIC

THE NEW ALBUM
PRODUCED BY RICK RUBIN
FEATURING “LOVE REMOVAL MACHINE”

“LOVE REMOVAL MACHINE from the CULT is our #3 Most Requested song. I think that speaks for itself.”
WFNX, Bruce McDonald

“I never thought you could combine the Rolling Stones, Led Zeppelin and AC/DC but the CULT have found a way. LOVE REMOVAL MACHINE is a good rockin’ song that’s grown on me.”
WDVE, Anthony Alfonsi

“The CULT’s song LOVE REMOVAL MACHINE literally blows my mind, I can’t find a volume knob that goes loud enough for that track.”
WTOS, Duane Sherman

“The CULT’s LOVE MACHINE REMOVAL is POWER Rock ‘n’ Roll. This is an AOR band!”
KGB, Pam Edwards
Editor: Peter Standish

ALTERNATIVE

CHART

Certified

HOODOO GURUS (ELEKTRA)
DAVID BOWIE (EMI AMERICA-12"

Most Added

1. Washington Squares - Washington Squares (Gold Castle)
2. Louder Than Bombs - The Smiths (Rough Trade/Single)
3. Neurotica - Redd Kross (Big Time)
4. All Descendants - SST
5. She Was Only A Grocer's Daughter - SST

Import Indie

Squirrel Bait (Homestead) "Lick"
Meat Puppets (SST-12") "Machine"
Spot 1019 (Pitch A Tent) "Prisoner"
Thin White Rope (Frontier) "Wire"
Fleshtones (Emergo) "Reality" "Direction"
Big Dipper (Homestead) "Faith"
Waxing Poetics (Emergo) "Chairs"
Wednesday Week (Enigma) "Why" "Thought" "Missionary"
Coil (Relativity) "Staircase"
Salem 66 (Homestead)
Firehouse (SST) "Brave"
Scratch Acid (Touch & Go) "Mary" "Morons"
DOA (Rock Hotel/Profile) "Business"
Breaking Circus (Homestead) "South"
Wisegod (Relativity) "Pool"
Draramama (Questionmark) "Anything"
New Chrisists (What Goes On) "Next"
Eastern Dark (What Goes On) "Julie"

Alternative Action

With almost 90% of our stations reporting them in Maximum or Moderate rotation, U2 improves their chart points by 10%, with a comfortable 20% lead over an improving Siouxsie & the Banshees. Siouxsie rebounded by increasing her chart points by 15% in one week, which is very high for a record this far along in development. Julian Cope is within our top 5 in three weeks and could eventually contend for the top position. Fresh from his appearance on the Johnny Carson show, his new album is very high for a record this far along in development. Julian Cope is within our top 5 in three weeks and could eventually contend for the top position.

Waxing Poetics (Emergo) "Chairs"

Spotlight LP

"Gunslinger Man" - The Long Ryders (Island-12"

The Long Ryders were one of the earliest groups to be swept up in the enthusiasm for Americana rock 'n' roll, although it was a British music trade that first detected this pattern a few years ago and featured then unknown lead singer Sid Griffin on their cover. Rather than fight off the label, the band turned a potential negative into their favor. "Gunslinger" is a clean cut rock song with a cracking snare drum, a perfect addition to any collection.

Start Breathing - The Mcguires

(Righteous)

The Mcguires' "Start Breathing," released last December, is blooming like a winter bulb at Alternative stations across the country. Most neo-folk-pop-rock bands are made up of quality musicians, but only a few, like the Mcguires, can make the cut when it comes to original songwriting. The Mcguires may sound a little green, but there's promise on this debut album, especially on "Talk About Love," "Eliahu," "Looking Glass Neighbor" and "Wishing.

Waxing Poetics (Emergo) "Chairs"

The Smiths' new double album which was added at Wmok, Wnc, Wnch, WRas, Wusc, Wwvu, Wxyc, Kvue, Kvnf, Kbcc, Kkcy, Kbr, etc. The Smiths' new double album will undoubtedly make a huge impact on our chart. Record To Watch is For Against which doubled its stations this week and is receiving play at WHFS, WXCI, Wdcr, WWVU, Wrvu, Kuf, etc.
“Sylvian’s adventurous musical style is positively refreshing. Beg, borrow, or do whatever is necessary to avoid missing one of this year’s musical treats.”

Steve Gott
Billboard Magazine

Don’t Beg. Don’t Borrow.

It’s On Your Desk.

David Sylvian.
The LP Gone To Earth.
Featuring “Taking The Veil”
and “Gone To Earth.”

Virgin
DENVER, CO
JOHN EDWARDS-KBPI 303-572-6200

STEAMBOAT SPRINGS, CO
PAUL CAVANAGH-KSBT 303-879-2270

COLORADO SPRINGS, CO
ALAN WHITESIDE-KILO 303-634-4896

HILARIE-KUCL 714-856-6688

DENISE FODGE-KVNF 303-544-4800

JONATHAN/L DIXON-KEYX 602-964-3100


MONTEREY, CA
STEVIE HOOVER-KMBY 408-394-9000

LOS ANGELES, CA
DENISE DODGE-KVNF 303-544-4800

CEKOLA/FLOHR-KCPR 805-544-4640

LAS VEGAS, NV
G.MA runnable/KKSY 702-759-5077
NORTHWEST

PORTLAND, OR

C.J. WIDING & K. STONE-KINK 503-226-5080

BIRTHS

Our CONGRATULATIONS to SANDRA & ARTHUR RYBICKI on the birth of their third child, a son, DOUGLAS ARTHUR. Born on MARCH 30TH. Included in our CONGRATULATIONS, Uncles' KENT & KEITH ZIMMERMAN.

THE GAVIN REPORT/ April 3, 1987
The image contains a page from a document discussing music production and creative processes. It includes quotes and narratives from various individuals about their experiences with music and the recording process. The text is a continuation of a previous page, discussing aspects of songwriting, recording, and the creative process. The document is likely from a publication related to music or a music industry publication.
Motivating clients to buy when you want them to is a skill you can develop. One way to do so is by pacing the negotiations and face-to-face meetings consistently, so you can introduce an inconsistent concept as the motivator.

Many sales managers have learned the days of cold calls and immediate signed contracts are long gone. Retailers are smarter today than ever before. The daily experience of meeting new salespeople has trained them to "read" radio reps. They usually will listen to your introduction, assess the validity of what you are saying and determine if you have enough credibility to be heard at a later date. Within minutes, you are either on the list for consideration with a firm appointment, or you’re in the dumper.

Building a strong client relationship starts with the initial meeting, so let’s assume you did well and are up to bat with a real appointment. Let’s also assume it’s either the did well and are up to bat with a real appointment. Instead, make a bombing run on the phone when you get back to the station.

In the case of a new station building credibility: "Hi, this is Gary. Something has just come up, and I don’t want US to miss the opportunity. I need to see you right away before it’s sold out from under us. I’ll be there in fifteen minutes, okay? Bye."

Needless to say, you’ve been planning this "urgent" meeting for days. Your presentation is on one sheet of paper. It appears to have just been typed up, and actually contains today's date on it.

You walk into the client’s office. You keep it simple, stupid. These meetings have never taken me more than three minutes. Walk in, tell the facts, close and leave in a hurry, with or without the order.

SCENARIO: The client buys. You say, "I’ll go back to the station right now and get this placed for you personally. I will be back with you tomorrow to set a time when we can finalize the copy arrangements, etc. Thank you very much for the business. We made a great decision. I’ll talk to you tomorrow."

SCENARIO: The client says no. You say, "Okay. I just wanted to be sure we weren’t passing up a great opportunity. I need to rush now because I have one more appointment before the end of the day. One of my clients needs to see me about getting started right away on another project. I’ll see you next week at our regular appointment."

In the case of an established station stretching out the competition: "Hi, this is Gary. It’s a call to order, just like the stock market. There’s a run on my station and everybody is buying up all the prime inventory. The package we were talking about for next month may not clear if we don’t act quickly. I need to try to place your order now on the phone, or at least get released from those last rates I quoted you. Can I get that schedule started for you next week?"

Since you’ve planned all this, you naturally have the package in front of you to be read to the client as a reminder if necessary, and to confirm the verbal order.

SCENARIO: The client buys. You say, "That’s terrific! Let me get the paperwork started. I’ll call you right back with the clearances. I’ll tackle that sales manager if I have to so I can get this for you."

You call back in 23 to 28 minutes—a real stressful waiting time—and confirm the order. No matter whether it starts before or after the appointment set for next week, set a meeting for tomorrow to cover the copy and get the contract signed.

SCENARIO: The client says no. You say, "That’s okay. I understand how it is on such short notice, but I wouldn’t feel terrible tomorrow if I hadn’t at least alerted you to what was going on. I didn’t want us to miss an opportunity. In the meantime, I’ll see you next week to go over a revised plan. I need to go now, though. I have several more people to get to before it’s too late."

Next meeting, you walk in with a new package and a higher rate. You MUST raise the rate after this "urgency" call. Odds are that the next time you give them a "sellout" call to order, they’ll close with you on the phone. They know that the rate will go up next week if they don’t buy now!

So you can see how a sense of urgency is an exceptional motivator when the client has been set up properly. Use the sense of urgency infrequently—but when you do use it, use it quickly, and only after you have achieved a consistent "pace" with your client. Not only does it get the client comfortable hearing you close hard, it gives you the freedom to do so without ruining a potentially prosperous relationship. To radio salespeople who consider themselves artists, closing hard is about as much fun as you can have. Make it a point to get at least five of your prospects ready for this every week. It will take a lot of planning and patience, but it will allow you to continue to exercise "hard sell" skills without turning into a used-car hustler.
**CERTIFIED**

<table>
<thead>
<tr>
<th>ARTIST &amp; TITLE</th>
<th>RECORD LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDDY RAVEN - You're Never Too Old For Young Love</td>
<td>RCA</td>
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**MOST ADDED**

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<thead>
<tr>
<th>ARTIST &amp; TITLE</th>
<th>RECORD LABEL</th>
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<tbody>
<tr>
<td>DWIGHT YOAKAM - Little Sister</td>
<td>Reprise</td>
<td>43</td>
</tr>
<tr>
<td>S-K-O - American 'Ma</td>
<td>MTM</td>
<td>38</td>
</tr>
<tr>
<td>RICKY VAN SHELTON - Crime Of Passion</td>
<td>Columbia</td>
<td>37</td>
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**TOP REQUESTS**

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<tr>
<th>ARTIST &amp; TITLE</th>
<th>RECORD LABEL</th>
<th>ADDS</th>
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<tbody>
<tr>
<td>THE TRIO (Dolly, Linda, Emmylou) - To Know Him Is To Love Him</td>
<td>Warner Bros.</td>
<td>43</td>
</tr>
<tr>
<td>CONWAY TWITTY - Julia</td>
<td>MCA</td>
<td>38</td>
</tr>
<tr>
<td>HIGHWAY 101 - The Bed You Made For Me</td>
<td>Warner Bros.</td>
<td>37</td>
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**CHARTBOUND**

<table>
<thead>
<tr>
<th>ARTIST &amp; TITLE</th>
<th>REPORTS</th>
<th>ADDS</th>
<th>WEEKS</th>
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<tbody>
<tr>
<td>SWEETHEARTS OF THE RODEO - Chains Of Gold</td>
<td>117</td>
<td>36</td>
<td>3</td>
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<tr>
<td>DWIGHT YOAKAM - Little Sister</td>
<td>107</td>
<td>34</td>
<td>3</td>
</tr>
<tr>
<td>EARL THOMAS CONLEY - That Was A Close One</td>
<td>105</td>
<td>43</td>
<td>2</td>
</tr>
</tbody>
</table>
COUNTRY

ACTION SIDES

Reports Adds Weeks ARTIST & TITLE
97 7 4 WILLIE NELSON - Heart Of Gold (Columbia)
92 33 3 JOHN SCHNEIDER - Love, You Ain't Seen The Last Of Me (MCA)
86 15 4 TANYA TUCKER - It's Only Over For You (Capitol)
84 13 4 MICKEY GILLEY - Full Grown Fool (Epic)
72 6 6 BRUCE HORNΣBY & THE RANGE - Mandolin Rain (RCA)
70 12 5 DESERT ROSE - Ashes Of Love (MCA/Curb)
69 13 5 BILLY MONTANA & THE LONG SHOTS - Crazy Blue (W.B.)
68 3 7 GENE WATSON - Honky Tonk Crazy (Epic)
58 8 4 JOHNNY CASH - The Night Hank Williams Came To Town (Mercury)
58 29 2 MARIE OSMOND - Everybody's Crazy About My Baby (Capitol)
54 5 5 LARRY BOONE - Back In The Swing Of Things Again (Mercury)
49 -- 7 JOHN ANDERSON - What's So Different About You? (W.B.)
40 7 1 *RICKY VAN SHELTON - Crime Of Passion (Columbia)
38 3 4 PATSY LOVELESS - I Did (MCA)
38 38 1 *S-K-0 - American Me (MTM)
33 3 3 RODNEY CROWELL - She Loves The Jerk (Columbia)
31 27 1 *MERLE HAGGARD - Almost Persuaded (Epic)
31 31 1 *BAILLIE AND THE BOYS - Oh Heart (RCA)
23 -- 8 THE WHITES - There Ain't No Binds (MCA/Curb)

*Debuts This Week

Dropped: #24 - The Shooters, #28-Hank Williams Jr., #36-Ricky Skaggs, Marty Haggard, Dana McVicker, Ray Stevens.

LP CUTS

GEORGE STRAIT (MCA) All My Ex's Live In Texas
THE JUDDS (RCA/Curb) Turn It Loose
DAN SEALS (EMI America) Three Times A Loser
WAYLON JENNINGS (MCA) Chevy Van
STEVE WARNER (MCA) Hey Alarm Clock
BELLAMY BROTHERS (MCA/Curb) Country Rap

ASLEEP AT THE WHEEL (Epic) Boogie Back To Texas
EARL THOMAS CONLEY (RCA) Right From The Start
NANCY GRiffITH (MCA) Ford Econoline
CONWAY TWITTY (MCA) Snake Boots
THE DUO Trio (Dolly,Linda,Emmylou) (W.B.) Hobo's Meditation
RICKY VAN SHELTON (Columbia) Ultimately Fine

RECOMMENDED NEW RELEASES

NANCY GRiffITH
Trouble In The Fields
(MCA)

HOLLY DUNN
Love Someone Like Me
(MTM)

COUNTRY SUMMARY

The first pairing of Michael Martin Murphey and Holly Dunn proves to be a successful one as they reach the top of the chart. It looks like their biggest competition to hang on to #1 next week will be labelmates The Trio. Three fourths of the stations playing the O'Kanes are playing it in their HEAVY rotation. Steve Earle breaks into the Top Ten, with 154 of the 159 stations reporting it playing it in either their HEAVY or MEDIUM rotations, to give him a 96% HIT FACTOR.

But the HIT FACTOR story of the week has got to be Keith Whitley, whose HIT FACTOR goes from 45% to 60%. After only a couple of weeks on the chart, our CERTIFIED record, the Nitty Gritty Dirt Band, really took off this week as it took a twelve-point jump on our chart. Bob Young at WXTU-Philadelphia reports it's his hottest request item. T.G.Sheppard showed up strong this week, especially in the South @ WSIX, WMC, WKJN, WGGK, WAMZ, WSUN, WQKY, WQBE, WKHX, WLAS, etc. Our other CERTIFIED, Eddy Raven, debuts high @31 and is already being played by 139 of our reporters. This was the best week yet for Charley Pride, with 14 more adds including KYYK, KEYK, WMC, KVDB, WSKR, WILB, KMIX, KZLA, WPOR, KHWY, etc. Dwight Yoakam goes over the 100 report mark and is the MOST ADDED record for the second week in a row. Nate Graham at WTRS-Dunnellon, FL, says the public is going nuts over Mr.Yoakam, and he had to put it in MEDIUM rotation immediately. It's also burning up the phones at KGRT-Las Cruces, NM, where fans are asking Big John Libynski when the album is coming out.

Johnny Cash is hanging in there amidst all the new product, and his endurance is paying off with good reports. Be sure to check out the new Nanci Griffith single, "Trouble In The Fields". Steve Small at KKA-Abbevine is playing the side with the special intro and reports that the phones just won't stop. Also be on the lookout for a single by Silver Creek, a new group on Big Name Records. From what we hear, the members of the group are so young that they can't even play the club circuit, but they've already opened shows for groups like Southern Pacific and Restless Heart.

Talk to you next week. Lisa & Elma

the GAVIN REPORT/April 3, 1987
COUNTRY ADDS

NORTHEAST

WORCESTER, MA (TIM TODD-WORC) Dirt Band, TGSheppard, E. T. Conley.


BROCKTON, MA (MARK BURNS-WCAV/FM) E. Raven.


NEW YORK, NY (RAN GRIMM-WGNN) TGSheppard, Dirt Band.

MIDWEST

COUNTRY ADDS

ROCHESTER, MNI (KEITH PHILLIPS-KWFF/FM) TGSheppard.

MARSHALL, MN (PAUL BACHMAN-KMKL) No Report, Frozen.


BRAINERD, MN (DAVE TORKELSON-KBVR) No Report, Frozen.

YANKTON, SD (BOB FLITTE-WWAX) N. Griffith, Shelly, R. Travis.

RAPID CITY, SD (BOB LOUIS-KIMM) D. Rose Bnd., S. of Rodeo.

UPPER MIDWEST

HOT SPRINGS, AR (MICHAEL BAILEY-KOUS) RV Shelton.

RUSTON, LA (BOB DAY-KXKZ) M. Haggard, E. Raven, Wheel, Moe Band.


COUNTRY ADDS

ROCHESTER, MN (KEITH PHILLIPS-KWFF/FM) TGSheppard.

MARSHALL, MN (PAUL BACHMAN-KMKL) No Report, Frozen.


BRAINERD, MN (DAVE TORKELSON-KBVR) No Report, Frozen.

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YANKTON, SD (BOB FLITTE-WWAX) N. Griffith, Shelly, R. Travis.

RAPID CITY, SD (BOB LOUIS-KIMM) D. Rose Bnd., S. of Rodeo.

UPPER MIDWEST

HOT SPRINGS, AR (MICHAEL BAILEY-KOUS) RV Shelton.
### COUNTRY ADDS

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<td>FRANCINA RODRIGUEZ-KRST/FM</td>
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<td>NM</td>
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### ROCKY MOUNTAIN


### FAR WEST

**RENO**, NV | JOEL MULLER-KROW | Schneider, T.Tucker, L.Mandrell, R.Travis. |
**MODESTO**, CA | J.W. FORD-KTRB | Frozen. |
**BEND**, OR | MARK RATHBUN-KHSL | Balie, RV Shelton, M.Osmond. |

### NORTHWEST

**CORVALLIS**, OR | P.J. EMMERSON-KFAT/FM | M.Haggard, Balie, RV Shelton, L.Mandrell. |

### SOUTHWEST

**SHERMAN**, TX | STEWART-KWXM | No Report, Frozen. |
**NACOGDOCHES**, TX | RAUL ENRIQUEZ-KSA | No Report, Frozen. |

### CENTRAL

**AKRON**, OH | RICK CARDAFELI-WSLR | No Report, Frozen. |
**ELKHART**, IN | JIM DITMER-WCMR | No Report, Frozen. |
**RICHMOND**, IN | MARILYN WILLIAMS-WNON | S.Pacific, T.Malchak, E.Raven. |
**VINCENTINES**, IN | JAMES MILLAR-WAOG | D.Yoakam, Wheel, C.McClain. |
**ST JOHNS**, MI | BOB DITMER-WWAM | D.Yoakam, E.T.Corney, Balie, Don Mclean. |
**DOUG WAGNER-WBTU | NO REPORT | Frozen. |
**STEVEN'S POINT**, WI | DAVE NELSON-WWSI | E.T.Corney, Don McLean. |

### FAR WEST

**RENO**, NV | JOEL MULLER-KROW | Schneider, T.Tucker, L.Mandrell, R.Travis. |
**MODESTO**, CA | J.F. WARD-KTRB | Frozen. |
**EUREKA**, CA | CAKEN CONLIN-KRED | Schneider, D.Yoakam, M.Osmond. |
**SACRAMENTO**, CA | CAMMIE WINSTON-KKWY | E.T.Corney, C.Pride, S.of Rodeo. |
A year or two ago I noted that "digital radio" would eventually be with us. I suggested AM might be a fruitful place to experiment--broadcasting what would sound like harsh noise on conventional radio that would decode into CD-like purity with an appropriate digital receiver.

Early this year, I received a letter from Michael Purdy of KRWQ/FM-Gold Hill, OR, stimulated by a petition filed with the FCC last year. Lawrence Tighe, president and general manager of daytime WRNJ-Hackettstown, NJ, requested that a second FM band (FM2) be opened in the 225-230 mHz range to allow fulltime broadcasting by AM daytimers. The idea was to eventually phase out AM daytimers, but, Michael wrote, "I would like to carry the idea further: Rather than use existing frequency modulation techniques, move ahead to perhaps the new state of the art--digital broadcasting. Even with my limited experience with compact disc recordings it is clear to me that, if digital samples can be sent up to satellites and relayed down to ground stations, this same technology could be used to provide a true crystal-clear broadcast system.

"From what I have been able to determine, the technology now exists to digitally encode and transmit a signal and decode it at the receiving end. Perhaps the digital information can even be transferred directly from the digital source (say, a compact disc) without ever decoding it at the transmitting end, thus producing a virtually distortion-free reproduction at the receiving end."

"At present, even experimental digital broadcasting is not likely to take place on existing AM or FM receivers, due to the incompatibility of such signals with today's receivers. But by opening a new broadcast band, such incompatibility would be no problem (since new FM2 receivers would all be equipped to receive digital signals)."

"I am no engineer, but the prospect of receiving a radio station with the pure, clear, almost unlimited dynamics of a compact disc recording is an exciting one. It is hard to imagine a more perfect broadcast medium. And if such an exciting new format were put into experimental operation through low-power stations which are fairly easy to get licensed, I believe consumers would pay extra to have an extra digital band on their receivers. To my way of thinking, it would be a shame to open a new broadcast band without improving on the systems now in use. The enhancement of signal quality could be so great that the digital station of the future could be a much more powerful resource than the present-day FM station could ever hope to be. And if digital (FM2) is used to help AM broadcasters, it will need to be important enough to compel the majority of listeners to tune it in and pay extra for the ability to receive it."

The idea is exciting, but faces some tough sledding. Existing stations will fear losses to the new digital service (although such receivers should have digital/analog switching as an option for all bands received, so existing AM and FM stations can switch to digital transmission using existing three-band radios). Record companies will fear yet another way to transfer high-quality audio into the hands of the consumer without payment. Engineers will point out that existing modulation techniques will not let it fit in normal bandwidths. But digital transmission will come, some time.

Michael shared his idea with Mr. Tighe, originator of the FM2 proposals, who responded, "Digital modulation was one of the first things I suggested to our engineers. There is one problem. Digital requires a 'housekeeping' pulse. Apparently this pulse keeps the microprocessors' clocks in sync. Should this pulse be lost, such as in a fade, the audio recovery is completely lost. This would sound far worse than the 'picket-fence effect' as we know it on the FM band."

"Because of this shortcoming, the idea of digital was abandoned. However the idea of 'companding' came into play. The original proposal was not the proper place to suggest that idea. It is more properly done during the (FCC's) comment-and-reply period...and will be. Companding was required of the new TV stereo, and, as you may be aware, sounds far better than the standard FM radio."

Companding is a process of introducing compression at the transmitting end and equal expansion at the receiving end. (Dolby and DBX are two examples.) I'm way over my head at this point, but I wonder if there might be a circuit in a digital receiver that synchronizes automatically with a station's "housekeeping pulse" and can fill in for a missing pulse for a short period of time? This is similar to the way that CD players "fill in" missing audio if a laser track is briefly obscured by a scratch or smudge.

All this is exciting stuff, and I thank Michael Purdy for sharing it with us. If you'd like to discuss the matter with him, his station's number is (503) 855-1587; Lawrence Tighe can be reached at (201) 850-1000. If you'd like to file a comment on Mr. Tighe's FCC petition, you might want to talk with him about it. And if you have comments to share with others in this column, on this or any other radio-related topic, write me at the Adult Contemporary Music Research Letter, 1837 SE Harold St., Portland, OR 97202-4932 or c/o The Gavin Report.
PHOTO FILE by LISA SMITH and BETTY HOLLARS

NARADA MEETS NONA ►
Looking very pleased about meeting Nona Hendryx are both Narada Michael Walden and Ray Boyd, PD of V103-Atlanta - but her two chaperones are close by. Pictured (l-r) at the Gavin Seminar are: Narada Michael Walden, Nona Hendryx, Ray Boyd, Jeff Forman (A&R for EMI) and Varnell Johnson, VP, Black/Urban Promotion & Marketing of Manhattan Records.

REGISTRATION HEAVEN ▼
Caught at the reg desk during the Seminar were (l-r) Bob Long (Cashbox), Chris Turner (WTMP-Tampa), Betty Hollars (Gavin), Ray Boyd (V103-Atlanta), and Joe Bullard (WANM-Tallahassee).

FOOTBALL FEVER ▲
Even though it was February, Motown's Maurice Watkins (at left) never misses a chance to hand off. Pictured with him are (l-r) 'Licia Torres (MD of KJLH-Los Angeles), Lynn Dillard (MCA Radio Network) and James Alexander (PD of WJLB-Detroit).

WYATT KRYSOL CLEAR ▲
Jeff Wyatt, PD of POWER106/FM-Los Angeles, was spotted hanging with Krysol ladies at the recent Gavin Seminar. Pictured here (l-r) are Jeff Wyatt, Tina Scott, Roberta Stiger and Robbi Danzie of Krysol, Brian Kee, and Maurice Warfield, Director, National Black Music Promotion at Epic Records.
IDENTITY CRISSES AND 'POWER' GAMES

How many stations, in various formats, refer to themselves as “KISS”? “MAGIC”? “POWER”? Probably more than you might think. Besides highly identifiable calls, they often have something else in common: an image that can give them greater success than if they had not chosen those identifications.

Look at the success patterns as a McDonalds or a 7-11. They’re all arranged alike: milk here, bread there, with specials that benefit from national advertising (much of it on our stations), and a common feeling of familiarity. “Franchise” radio stations enjoy the same advantage of a national “brand name.” Conceivably, a chain could make all its stations into “Power Radio,” with great jingles, art, media packages, all assembled by professionals working with a huge combined budget.

Stations often sound alike in other ways: “And now, another 13 heavy hits...” or “Ten strong songs in-an-row with zero commercials.” How often have you heard those image lines? The songs they play are often just as similar. And if you’re talking mass-appeal formats, you’re talking fragmentation--some trendy Top 40-type formats now have as many as five or six true urban songs in the A-stack.

For many years, Top 40 programmers in markets like Portland, Minneapolis, Seattle, Phoenix, Salt Lake City and even Syracuse seemingly forgot that the most important thing is the strength of each individual song. They didn’t spend enough time worrying whether the artist’s image was fresh and hip. It took exposure on MTV and VH1 before many black and urban artists became crossover favorites. Programmers then discovered that their audience not only did not object, but actually enjoyed hearing a wider variety of music. Today, you have urban crossover superstar Lionel Richie dueting with Alabama and producing a quick Country favorite in “Deep River Woman.”

How far will this crossover and fragmentation go? It all depends on the fickle fingers that find each frequency fascinating or feverishly fumble for the following one, hoping to find the right blend. Often, what works depends on the mood of the audience at that time. In terms of style, music, pacing and involvement, the needs of a morning audience are decidedly different from those of an evening audience.

What today’s winning radio station needs to do is continue to broaden its appeal without blowing off its core listeners. As more and more stations do research and find some of the same answers, look for more sound-alike stations to pop up all over the country...and the city.

ON-THE-JOB FRAGMENTATION

We often have to deal with another, more personal type of fragmentation. Whether you are a programmer, music director, research director, promotions director or air talent, your political survival skills inside the radio station may suddenly appear more crucial than your numbers in the Arbitron sweeps. Here you are, working for a new boss, a new company, with new rules. They don’t understand fragmentation or a well-researched “safer sound” in urban music. They don’t understand the product of radio. You spend years developing and growing, only to find the new bosses want to play radio games with normal business rules. You begin to conform to the useless rules, learning to be a “yes person” as you keep your job but lose control, creativity and productivity. What happens when their way of doing things doesn’t work out when the Arbitron diaries are delivered? When the company is so profit-oriented that the bottom line is more important than the product that delivers it?

Before your boss will admit he’s tried to do something he’s not good at, he’ll try to intimidate you, to bully you. But when he starts in, keep the upper hand by neglecting to quiver and shake. When you don’t play the “power games,” you may frighten him and at the same time, convince him you’re doing a super job. Eventually, he may decide to let you thrive because what’s good for you is good for the station—and good for him. That it may not happen all the time (and lack poetic justice when it does) is not the point. Being allowed to do useful creative, satisfying work is.

As the urban format and its hybrids continue to grow, those of us who would be survivors face new problems. Urban radio is big business, and as such will attract owners who are not necessarily broadcasters. The same struggles that other formats experienced in the 60s and 70s are now plaguing urban formatted stations.

Even though the format’s “safer songs” can now mean big ratings and bigger bucks, some things may never be worked out. Your present owners or managers may not have decided they want the hot, fresh-sounding, creative radio station with lots of excitement (the kind we all want to work for), and put up with a lot of internal ego and inexperience problems. Right down the street, there’s probably a radio station that’s totally organized like clockwork. It has no magic—they probably don’t even know who Run DMC or Jody Watley are—but they make money. The two don’t go together. An accountant-type mind can’t create an exciting, fun-filled radio station. Conversely, a show-business mind isn’t organized like an accountant’s.

What it comes down to, it seems to us, is a simple matter of compromise and principle. Compromise is always wrong when it means sacrificing principle. And a station without principle never draws much interest.

"Your political survival skills inside the radio station may suddenly appear more crucial than your numbers in the Arbitron sweeps.’
## Certified

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<td>8th Wonder Of The World (CBS Associated)</td>
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<td>SMOOY ROBINSON - Just To See Her (Motown)</td>
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<td>Gregory Abbott - I Got The Feeling (It's Over) (Columbia)</td>
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<td>Jody Watley - Looking For A New Love (MCA)</td>
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<td>Kool &amp; The Gang - Stone Love (Mercury/PolyGram)</td>
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<td>Aretha Franklin &amp; George Michael - I Knew You Were Waiting (For Me) (Arista)</td>
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<td>Millie Scott - Ev'ry Little Bit (4th &amp; Broadway/Island)</td>
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<td>ANITA BAKER - Same Ole Love (365 Days A Year) (Elektra)</td>
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<td>PATRICE RUSHEN - Watch Out (Arista)</td>
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<td>JOCelyn BROWN - Ego Maniac (Warner Bros.)</td>
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<td>MIKI HOWARD - Imagination (Atlantic)</td>
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<td>FREDDIE JACKSON - I Don't Want To Lose Your Love (Capitol)</td>
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<td>CAMEO - Back &amp; Forth (Atlantic Artists/PolyGram)</td>
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<td>GAP BAND - Zibble, Zibble (Get The Money) (Total Experience)</td>
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<td>BUNNY DEBARGE - Save The Best For Me (Gordy)</td>
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<td>SURFACE - Happy (Columbia)</td>
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<td>LIONEL RICHIE - Se La (Motown)</td>
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<td>SHIRLEY MURDOCK - Go On Without You (Elektra)</td>
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<td>ISLEY, JASPER, ISLEY - 8th Wonder Of The World (CBS Associated)</td>
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<td>JAMES &quot;D-TRAIN&quot; WILLIAMS - Oh How I Love You (Girl) (Columbia)</td>
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<td>D'BOY - Driving Force (Capitol)</td>
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<td>BLAKE &amp; HINES - Sherry (Motown)</td>
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**5 Star**

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**NonA HENDRYX**

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**Isley, Jasper, Isley**

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**Pop Crossover**

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<td>5 STAR - Are You Man Enough (RCA)</td>
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<td>MANHATTANS - All I Need (Columbia)</td>
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**Chartbound**

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**The Gavin Report/April 3, 1987**
The Hottest New Single

“EIGHTH WONDER OF THE WORLD”

From the forthcoming lp DIFFERENT SUMMER

THE MOST EXCITING, MOST ADDED SINGLE IN THE COUNTRY

THE NEW ISLEY, JASPER, ISLEY

EPA ALWAYS BRINGING YOU THE BEST!
NONA HENDRYX - Why Should I Cry? (EMI America)

Take a little Jam and Lewis, add Nona, and the result is SMASHing! The only tears that will fall will be tears of joy as Nona's EMI America debut cruises easily up the chart. It's already the second highest debut on Up & Coming and one of this week's Most Added records.

HOWARD HEWETT - I Commit To Love (Elektra)

Committed to his hits, Howard releases the title track from his latest album. This one has a smooth, sensuous sound reminiscent of his former Shalamar days, but with his special Hewett touch.

L.A. DREAM TEAM - Citizens On Patrol (MCA)

While those of you who are waiting for Police Academy 56 to be released (we lost count three movies ago), take the latest L.A.D.T. for a spin. Lyrics are the type that cause you to go back and ask: "What did they say?"

PRINCE - U Got The Look/I Could Never Take The Place Of Your Man

/Play In The Sunshine/Adore/It's Gonna Be A Beautiful Night/Starfish & Coffee/Housequake/Strange Relationship (Pasley Park/Warner Bros.)

CLUB NOUVEAU - Heavy On My Mind (Warner Bros.)

FREDDIE JACKSON - Jam Tonight (Capitol)

ONE WAY - Set It Out/Starry Eyes (MCA)

HERB ALPERT - Diamonds (A&M)

JODY WATLEY - For The Girls (MCA)

MILLIE SCOTT - Automatic (4th & Broadway/Island)

PATRICE RUSHEN - Long Time Coming (Arista)

POINTER SISTERS - My Life (RCA)

SYSTEM - Nighttime Lover (Atlantic)

DONNA ALLEN - Satisfied (21/Atco) (in two weeks)

CLUB NOUVEAU - Heavy On My Mind (Warner Bros.)

FREDDIE JACKSON - Jam Tonight (Capitol)

ONE WAY - Set It Out/Starry Eyes (MCA)

HERB ALPERT - Pillow Song (A&M)

JODY WATLEY - For The Girls (MCA)

MILLIE SCOTT - Automatic (4th & Broadway/Island)

PATRICE RUSHEN - Long Time Coming (Arista)

POINTER SISTERS - My Life (RCA)

POTENTIAL SINGLES

SYSTEM - Nighttime Lover (Atlantic)

DONNA ALLEN - Satisfied (21/Atco) (in two weeks)

CLUB NOUVEAU - Heavy On My Mind (Warner Bros.)

STARPOINT - D.Y.O.B. (Elektra)
FROM THE ALBUM
'THE GAP BAND 8'
LP 2700-1-T

STATIONS:

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41* BILLBOARD
47* CASHBOX
36* R&R
URBAN CONTEMPORARY SUMMARY

JoceLyN Brown was a recommended new release right here on January 30th and now her "Ego Maniac" makes the certified column - two months later. It had a really great first week in a row on his request line; Nick WJLD/AM-Birmingham, says it's top corresponds called in: Dick Lumpkin, KKDA-Dallas, and FreddiE JackSon "I Don't Want To Lose Your Love" (Capitol) is getting requests already, out -of -the -box," KATZ/FM-St.Louis, after only a few plays there. Royce Blake, KKPW-Tucson, and MICKy Arnold, WRDW-Augusta, both are reporting early calls on the LISA LISA, which debuts on the chart its second week out! (See other cuts listed on page 57 under "LP Cuts) Bill St.John, KIIZ/AM-Killeen, reports calls for WHISTLE's "Barbara's Bedroom," which he says "works well in clubs and is doing great on the request line," NONA HENDRYX comes forth with a hot one (see Recommended New Releases on page 57) and is already getting major calls. (See other cuts listed on page 57 under "LP Cuts) Bill St.John, KIIZ/AM-Killeen, reports calls for WHISTLE's "Barbara's Bedroom," which he says "works well in clubs and is doing great on the request line," NONA HENDRYX comes forth with a hot one (see Recommended New Releases on page 57) and is already getting major calls. (See other cuts listed on page 57 under "LP Cuts) Bill St.John, KIIZ/AM-Killeen, reports calls for WHISTLE's "Barbara's Bedroom," which he says "works well in clubs and is doing great on the request line," NONA HENDRYX comes forth with a hot one (see Recommended New Releases on page 57) and is already getting major calls. (See other cuts listed on page 57 under "LP Cuts) Bill St.John, KIIZ/AM-Killeen, reports calls for WHISTLE's "Barbara's Bedroom," which he says "works well in clubs and is doing great on the request line," NONA HENDRYX comes forth with a hot one (see Recommended New Releases on page 57) and is already getting major calls. (See other cuts listed on page 57 under "LP Cuts) Bill St.John, KIIZ/AM-Killeen, reports calls for WHISTLE's "Barbara's Bedroom," which he says "work..."
AIN'T YOU HAD ENOUGH LOVE.

THE THIRD HIT FROM THE PHYLLIS HYMAN ALBUM LIVING ALL ALONE

THE ALBUM THAT KEEPS ON SELLING.

AIN'T YOU HAD ENOUGH LOVE

PRODUCED BY NICK MARTINELLI

BUILDING SUCCESS FROM THE SOUND UP
NORTHEAST

BOSTON, MA

TONYA PENDLETON-WILD

BOSTON, MA

SUNNY JOE WHITE-WXKS/FM

NEW HAVEN, CT

HANNIBAL/DICKINSON-WNHC

NEW YORK, NY

SCOTT SHANNON-Z100
ADDS: Lisa Lisa. HOT: Company B., Be Be, Kim Wilde.

BUFFALO, NY

LAVERN-E BLAKELY-WUFO

ROCHESTER, NY

ANDRE MARCEL-WDKY

PITTSBURGH, PA

JOHN ANTHONY-WAMO

FAYETTEVILLE, NC

STEVIE COLLINS-WBLO

ERIE, PA

TERRY COLLINS-WBLO

PHILADELPHIA, PA

TONY QUINTERO-WUS1/FM

WASHINGTON, DC

MIKE ARICHE-WHUR

BALTIMORE, MD

WILLY B. BROWN-B104
ADDS: L Richie. HOT: J Watley, Madonna, Prince, Aretha/G.M.

Baltimore, MD

ROY SAMSON-WXYV/FM

OCEAN CITY, MD

FILIPPELLI/JANTZEN-OCT1/FM

RICHMOND, VA

MICKI SPENCER-WKIE

NORFOLK, VA

DAVE ALLAN-K94

NORFOLK, VA

DON "EARLY" ALLEN-WOHI

ROANOKE, VA

STAN TOMPINS-WTOY

SOUTH

GREENSBORO, NC

BOBBY KNIGHT-WQMG

DURHAM, NC

HAROLD JACKSON-WDUR

CHARLOTTE, NC

DON CODY-WQGV

FAYETTEVILLE, NC

DON CRUISE/BL BAEZ-WDKS

MALIBU, CA

D. H. HOWARD-KEBS

WILMINGTON, NC

V. BAYAN/GRANGER-WBMS

WILMINGTON, NC

TONY GORE/JOE DIAZ-WYIL

NEW BERN, NC

T. RICHARDS/GOODING-WK

ST. MATTHEWS, SC

ANDY HENDERSON-WKII

COLUMBIA, SC

ANDREW CARSON-WWDM/FM

SPARTANBURG, SC

LOU BROADUS-WASC

FLORENCE, SC

ANDREW BAILEY-WYNN

TONY FIELDS-WLOU
LOUISVILLE, KY


GULFPORT, MS


WEST HELENA, AR
DILLIS-KLCT

SOUTHWEST

DALLAS, TX
T. AVERY /M. SPEARS-KKDA

FT. WORTH, TX
MICHIELE MADISON-KDLZ

KILLEEN, TX
BILL ST. JOHN-KLIZ/AM

HOUSTON, TX
R. ATKINSON /M. SIMON-KJLQ

PT. ARTHUR, TX
DOUG DAVIS-KKH

ENGLEWOOD/DENVER, CO
DANNY HARRIS /R. ASH-KKKO

TUCSON, AZ
ROYCE BLAKE-KKWP

TUCSON, AZ
BUZZ ELLIOT-KHYT

RENO, NV
BEAU REYES-KNZF/AM

FAR WEST

LOS ANGELES, CA
LICIA TORRES-KLH

LOS ANGELES, CA
LICIA CANNING-KKAY

LOS ANGELES, CA
STEVE RIVERS-KISS/AM

LOS ANGELES, CA
ROBINSON/KISS-KACE

SAN DIEGO, CA
L. MCCULLUM-KXRM

SAN DIEGO, CA
NICK FERRARA-KS103

OAK, CA
HOWARD THOMAS-KNYX

FRESNO, CA
WALKER/DAVIS-KVNO

FRESNO, CA
BARRY CARTER-KMOX

STOCKTON, CA
ROY WILLIAMS-KQJO

STOCKTON, CA
JOHN HAMPTON-KSTN

MERced, CA
GARCIA /CANNON-KYOS

EUREKA / ARCTA, CA
J.M HENRY III - K90/AM

SACRAMENTO, CA
CHRIS COLLINS-FM102

RENTON/Seattle, WA
FRANK BARRON-KRIZ

SEATTLE, WA
BOB WIGSTROM-KKFX

WELCOME
To Our New Urban Contemporary Correspondent:
Tony Scott, P.D. and Jay Johnson, M.D., WJTT (JET94) RADIO, 210 Pinehurst Road, Chattanooga, TN 37415. Phone: 605-870-3811.

April 3, 1987
The Gavin Report

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HERB ALPERT - *Diamonds* (A&M) Easy to tell that some folks were having fun in the studio while this track was being recorded. Writers/producers Jimmy Jam and Terry Lewis get a lot more than "background" vocals from Janet Jackson and Lisa Keith, who give a 50-carat performance. While some try to corner the Diamond market, Herb just makes sure they're all in his corner. Can't miss!

THE DAMNED - *Alone Again Or* (MCA) I always wondered why this song wasn't a bigger hit when Love first released it 17 years ago. This excellent rendition does justice to the original and just may resurrect it enough for a second chance on the charts.

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- Urban Contemporary Editor
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Marketing Representatives: Galliani Brothers.
SANTANA
"Veracruz"

Taken from the Columbia Lp:
"FREEDOM" FC 45272

TOTO
"Till The End"

Taken from the Columbia Lp:
"FAHRENHEIT" FC 45273

MONDO ROCK
"Primitive Love Rites"

Taken from the forthcoming Columbia Lp
"BOOM BABY BOOM" BFC 40470

DEMOGRAPHIC DELIGHTS
THAT COVER ALL YOUR BASES!

Columbia Records
© 1987, CBS Inc.
FEEL THE POWER

Put Your Hand On The Radio
And TESLAfy
“Little Suzi”
The First Single From Tesla

From Their Smash Debut Album
MECHANICAL RESONANCE

Produced By STEVE THOMPSON And MICHAEL BARBIERO On Geffen Records, Cassettes and Compact Disc