GAVIN SALUTES THE Y.B.P.C.

JHERYL BUSBY
A Conversation with The Record Executive Of The Year
If I Was Your Girlfriend

The New Single From The Double Album "Sign 'O' The Times" Produced, Arranged, Composed and Performed By Prince
The Gavin Report

Most Added

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week 2</th>
<th>LW</th>
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<td>I Wanna Dance With Somebody (Who Loves Me)</td>
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<td>Heart</td>
<td>Alone</td>
<td>26</td>
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<td>Bruce Hornsby &amp; The Range</td>
<td>Every Little Kiss (RCA)</td>
<td>40</td>
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<td>Crowded House</td>
<td>Something So Strong (Capitol)</td>
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<td>Tom Petty &amp; The Heartbreakers</td>
<td>Jammin' Me (MCA)</td>
<td>6</td>
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Top New Airplay Certified

- Whitney Houston
- Heart
- Bruce Hornsby & The Range
- Crowded House
- Tom Petty & The Heartbreakers

Record to Watch

Surface

Happy (Columbia)

Sitting just below the Surface of Up & Coming, it's about to burst through in a big way next week.

May 8, 1987

The Gavin Report

www.americanradiohistory.com
### UP & COMING

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<th>ARTIST &amp; TITLE</th>
<th>Reports</th>
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<td>*BRUCE HORNsBY - Every Little Kiss (RCA)</td>
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<td>THE CITY - Planets In Motion (Chrysalis)</td>
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<td>CARLY SIMON - Give Me All Night (Arista)</td>
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<td>BON Jovi - Never Say Goodbye (Mercury/PolyGram)</td>
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<td>*JENNIFER RUSH duet with ELTON JOHN - Flames Of Paradise (Epic)</td>
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<td>PSEUDO ECHO - Living In A Dream (RCA)</td>
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<td>TESLA - Little Suzi (Geffen)</td>
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<td>KLYMAXX - I'd Still Say Yes (MCA)</td>
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<td>*PATTY SMYTH - Downtown Train (Columbia)</td>
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<td>NIGHT RANGER - The Secret Of My Success (Camel/MCA)</td>
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<td>*DAN HILL - Can't We Try (Duet with Vonda Sheppard)(Columbia)</td>
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<td>NEW CITY ROCKERS - Black Dog (Critique)</td>
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<td>COVER GIRLS - Show Me (Fever/Sutra)</td>
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<td>COLIN JAMES HAY - Can I Hold You (Columbia)</td>
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<td>PETER CETERA - Only Love Knows Why (Full Moon/Warner Bros.)</td>
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<td>*PSEUDO ECHO - Funky Town (RCA)</td>
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<td>DEAD OR ALIVE - Something In My House (Epic)</td>
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<td>*LITTLE AMERICA - Walk On Fire (Geffen)</td>
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</table>

Dropped: #30-Cyndi Lauper, #33-Peter Wolf, #37-Lou Gramm, #40-Starship, Bruce Willis, Peter Gabriel and Kate Bush, Toto, Jon Butcher, Billy Joel duet with Ray Charles, Brian Spence, Jennifer Warnes.
## 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 $= \frac{60}{100} = 60\%$.

### Total Reports This Week

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<td>MADONNA</td>
<td>La Isla Bonita (Sire/Warner Bros.)</td>
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<td>(I Just) Died In Your Arms (Virgin)</td>
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### Previous Weeks

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**Research:**
Keith Zimmerman
Lisa Smith
Betty Hollars

**www.americanradiohistory.com**
Hear Mary's Prayer
From Danny Wilson

The single from the forthcoming LP
Meet Danny Wilson.
Single produced by Dave Bascombe.
LP produced by Dave Bascombe, Howard Gray,
Allan McLone and Danny Wilson.
If sales are equal to the amount of quality product released each week, the music industry's second quarter should be phenomenal! Seems like the decision makers in Top 40 radio have been faced with choosing from an unusually large list of records for most of 1987, but the last couple of weeks have far exceeded anything in recent memory. Unfortunately some "good" records get lost in the shuffle amongst the heavy competition.

Congratulations to WHITNEY HOUSTON who racks up 231 reports in her first week out. surpassed only by USA FOR AFRICA which pulled in 236 on week number one. Listener reaction has been immediate and, based on programmers' comments, one can safely expect a debut in the Top 30 next week. Tune into just about any Top 40 radio station across the country and you're bound to hear this track within the next 90 minutes.

KIM WILDE'S fast and furious ride up the chart has been nothing short of spectacular. HIT FACTOR growth of 51% to 76% is easy to see when checking out moves like these from G105 Durham/Raleigh 25-19, WGBK Altoona 27-13, WAVX Washington D.C. 21-13, WJET Erie 24-12, WYKS Gainesville 22-14, KQID Alexandria 23-13, WXLT McComb 23-17, WQLK Richmond 25-15, WPHR Cleveland 22-12, KXXL Grand Forks 26-14, Y108 Denver 21-13, KEZY Anaheim 24-16...

HIT FACTOR has doubled for LEVEL 42 who had to patiently wait for chart movement to catch up with airplay. Sunny Joe White and Sue O'Connell take it into the Top 20 at WXKS 26-17, along with Steve Cruz KZZK 24-18, Jim Scott KWES/FM 25-19, Jack Lundy Y94 24-18, Steve Sutton and Phil Stephens WLGA 25-18, etc. Several mentions of adults calling after it plays asking for title and artist info.

Also winging his way across radio land, KENNY G continues to fly high, nearly doubling in HIT FACTOR as he reaches 23%. Top 10 at KMEL San Francisco, Q104 Gadsden (#1), WBBQ Augusta, 94Q Atlanta, FM102 Sacramento, KHTZ Reno, KWSS San Jose etc. Enters the Top 15 at K104, WSPK, KHIT, WHHY, Q105, etc.

CROWDED HOUSE tops the hard-to-attain 200-report mark. Airplay is quickly converting into chart debuts for Bob Harlow KATD San Jose/Los Gatos #23, Bob Shannon KHSN Coos Bay #29, Jay Hall KBLQ Logan #30, Kevan Rabat KDVV/FM Topeka #24, Dan Diamond WIQQ Greenville #30, Jack Daniel WBCY Charlotte #28, Brett Richards WLYQ Norwalk #19, Jim Nelly III KXGO Arcata/Eureka #20 etc.

Seems as though the public is enjoying the softer side of BILLY IDOL. "Sweet Sixteen" is easily outperforming his previous single...already in the Top 30 at Z94 Boston, WROQ Charlotte, KIIK Davenport, WOAY Oak Hill/Beckley, WKT1 Milwaukee, KYYA Billings, AM106 Calgary, etc.

Returning with their first release EXPOSE is in line to re-enter the Top 40 and score a CHARTBOUND position next week. Airplay has more than doubled with adds at WBTS, Y100, KZZU, KS103, WXKS, Q99, CKOI, WBBQ, WNVZ, B104, WFTW, KDON, KZZO, KKYS, K106, etc.

Some strong moves on a former RECORD TO WATCH. RESTLESS HEART. This Country/AC giant has been battling past initial Top 40 resistance with success. Noteworthy gains at Q105 18-14, KSND 22-17, KOZE 19-13, KIXY 23-13, KXK 23-17, KQCR 14-8, WQUT 30-23, WOVO 27-21, etc. Adds include KUBE, KMOK, WIZM, KIZZ, WWKZ, WHNY, WBLU, WWFX, 95XXX, etc. If it gets a chance, it performs.

Look at how many people put on NYLONS this week!! New on Z93, 106X, KEEZ, KNOE, WPFM, KKS, KZLS, KUBE, KRQ, KATD, KREO, Q104, WHDL, WNSL, WXKS, etc. Early believers in Wisconsin continue to show gains: Kipper McGee at Heartbeat 101 Racine/Milwaukee takes it 13-10 and Jonathan Little and Matt Hudson at Z104 list it 24-21.

KLYMAXX is building a case on the West Coast and in the Southeast. HIT FACTOR is now at 14% with key moves at KMEL 17-13, KYOS 31-27, KSTN 8-7, WJHC 27-13, WLGA debut #24, KITY 27-24, KKS 19-16, etc. New on KCQX, POWER 104, KQX, KPKE, KATD, KWSS, KMGX, KFIV, KS103, etc.

Time is right for a sultry summertime R&B ballad, and SURFACE is starting to show all the signs of a crossover giant. Entering the Top Ten on our URBAN CONTEMPORARY chart they debut at #33 in Los Angeles at KIIS along with debuts at FM102, KITY, KKSS, and adds at KITX, WXLT, WSKP, WBBH, KMEL, WRCX, Y106, KGGI, WHYT, WOAY, etc. On at WNYZ, WTNZ and moves 16-13 at KYOS.

the GAVIN REPORT/May 8, 1987
**TOP 40 ADDS**

**NORTHEAST**


HAMILTON, ON(NEVIN GRANT-CKOC) Cull, Whitney, Chicago.


PROVIDENCE, RI(TOM CUNNINGWOMEN-WRIR) Whitney, Heart, B. Hornsby, Dr. Darrin, R. Crary.


CLAREMONT, NH(BARLOW/BILODEAU-WHDO) Whitney, Pablo Cruise, Restless Heart, A. Starr, B. Hornsby.


RUMFORD, ME(ROBERTS/JAMES-WMR) Whitney, K. Loggins, B. Hornsby, N. Hendryx.

CLAREMONT, NH(BARLOW/BILODEAU-WHDO) Whitney, Pablo Cruise, Restless Heart, A. Starr, B. Hornsby.


**SOUTHEAST**


ATLANTA, GA(BOB CASE-939) B. Hornsby, Heart, Restless Heart, Whitney.

ROME, GA(DANNY HOWARD-WOTO) Whitney, B. Hornsby, Heart, Restless Heart, Whitney.


SWAINSBORO, GA(CARLIE FRANKIE-97) Whitney, Heart, Restless Heart, Whitney.


AUGUSTA, GA(BRUCE STEVENS-WBBO) Whitney, B. Hornsby, Heart, Restless Heart, Whitney.


**MID ATLANTIC**


TRENTON, NJ(TOM CUNNINGHAM-WPS) Heart, N. Hendryx, B. Hornsby, Whitney, P. Echo, Rush & Elton.

PITTSBURGH, PA(LORI CAMPBELL-944) Whitney, Heart, J. Wagner.


BURLINGTON, VT(TOM RICHARDS-97) Whitney, Exposure, B. Hornsby, Heart, A. Starr, B. Hornsby.


BURLINGTON, VT(TOM RICHARDS-97) Whitney, Heart, B. Hornsby, Exposure, C. Diamos, R. America.

HARTFORD, CT(MIKE WEST-WITC/FM) K. Loggins, Whitney, Heart, Exposure, R. Elton.


GROTON, CT(SULLIVAN-FRANCO-WGDN) Whitney, Heart, Exposure, J. Wagner, Exposure, R. Elton.

NEW HAVEN, CT(TEKE FLYAK-101) Rush & Elton, B. Hornsby, Heart, Exposure.

NORTHAM, CT(BRENT RICHARDS-WLYQ) Whitney, Heart, Exposure, R. Elton, B. Hornsby, Heart, Exposure.

NEW YORK, NY(SCOTT SHANNON-Z100) S. Robinson, Woodstock, Whitney.

HAMILTON BAYS, NY(ROB POULIN-WHWH) Whitney, Exposure, B. Hornsby, Heart, A. Starr, B. Hornsby.


BINGHAMTON, NY(DON MORGAN-WAAL/FM) A. Starr, Paul Simon, Exposure, Whitney.


**SOUTH**


**CENTRAL**

KIRKSVILLE, MO (BILL BRIAN-KTFU) T'Pau, Expose, REO, T.Turner, Nylons, Whitney, B.Hornsby, Heart.


KANSAS CITY, MO (DENE HALLAM-KCPW) Heart, Journey, Whitney, N. Hendryx.


JEFF/CITY/COLUMBIA, MO (JOE WARREN-KTXY) REO, Nick Kamen, B. Hornsby, T. Pra, C. Hay.

WAYNESVILLE, MO (KEVIN BARTON-KFB) No Report, Frozen.


PITTSBURG, KS (JEFF FREEMAN-KKOW/WM) REO, Heart, B. Hornsby.


HOISINGTON, KS (KIEBER/ATKINSON-KHOK) Whitney, Heart, Lisa H., B. Hornsby, REO.


GARDEN CITY, KS (DAN MICHAELS-KWKR) Lou Gramm, Heart, Survivor, C. J. Hay.

OMAHA, NE (TOM MIKKELEN-KGOR) S. Robinson, Lisa Lisa, Kim Wilde, T. Twins.


KEARNY, NE (RICK JEFFREY-KKQY/WM) B. Idol, Whitesnake, Mondo Rock, K. G. Smyth.


EL DORADO, AR (DONNELLY-JOHNSON-KLBQ/WM) Heart, Whitney.

EL DORADO, AR (GARY TERRILL-KIXK) P. Cetera, B. Hornsby, Nylons, Heart, Crowded H...
MONTGOMERY, AL(OWENS/JACKSON-BAM99) No Report, Frozen.


LAUREL/HATTIESBURG, MS(JIM SCOTT-WNLS) Kenny G, Europe, Nylons, Dan Hill.

GULFPORT, MS(RICK JAMES-ZXXK) No Report, Frozen.
BILOXI, MS(SANDI STEVENS-WQID) No Report, Frozen.
MCComb, MS(CHRISS TRACY-WXLT/FM) N. Hendryx, Surface, J. Watley, Partlands, Europe, R. Belle, 4 By Four, S. Mills.

NEW ORLEANS, LA(JOEY GIOVINO-B97) Whitney, Heart, System.

GOLDEN MEADOW, LA(DON GRIFFIN-KDAU/FM) Whitney, B.Hornsby, Heart, Dan Hill, Mondo Rock.

LAKE CHARLES, LA(GILBERT/RIVERS-KBFI/FM) Heart, Whitney, B. Hornsby.


EAST CENTRAL


MORGANTOWN, WV(DANIEL KELLER-WDLG/FM) No Report, Frozen.


ANGOLA, IN(OSBORNE/ST JOHN-WLKI/FM) H. Alpert, Journey.
VINCENNES, IN(DANNY WAYNE-100ERT) Whitney, Expose, B. Hornsby, Heart, Crowned H., S. Robinson, T.Pau.

TERRE HAUTE, IN(MIKE ARNETT-WFFR) The City, Expose, Heart, B. Hornsby, Peter Wolf.


MONTGOMERY, MI(KATHY MEANS-Z95.5) No Report, Frozen.
LANSING, MI(MARK MALONEY-WVIG) No Report, Frozen.
GRAND RAPIDS, MI(MIKE TINNES-WKLO) Crowded H., Europe, B. Hornsby, Whitney.
CADILLAC, MI(SHALE MCINTOSH-WATT) Europe, Partlands, Crowded H., T.Pau.

UPPER MIDWEST

CLEAR LAKE/MASON CITY, IA(BILL HAMPTON-KZEV) Crowded H., Europe, F. Ghost, The City.

CLARION/FT. DODGE, IA(CHRIS ROBBINS-KRIT) B. Hornsby, Heart, Partlands, Lou Gramm, Whitney, Hitchcock.
SIoux City, IA/HARRISON/BROWN-KZEF/FM) Kenny G, Whitney, Crowded H., B. Hornsby, REO.
SIoux City, IA(PAT PAXTON-KJGL) Heart, Whitney, Lisa Lisa, Partlands, Crowded H.


IOWA CITY/CEDAR RAPIDS, IA(STEWARD/NUGENT-KKQ) Europe, Level 42, U2.


MILWAUKEE, WI(DENISE LAUREN-WKTI) Whitney, Heart, Kim Wilde, B. Hornsby.


WAUSAU, WI(DDUFF DAMOS-WIFC) Lou Gramm, Whitney, REO, Heart, Pretenders.


EAU CLAIRE, WI(RICK ROBERTS-WIAL) Whitney, T.Pau, S. Robinson, Kenny G.
EAU CLAIRE, WI(RICK JAMES-WBIZ) Whitney, Heart, B. Hornsby, Rush/Ellen.


MARSHALL, MN(MARTENS/ALLEN-KICK/FM) T.Pau, T. Turner, Survivor, Expose, REO.

ST. CLOUD, MN(BLAKE PATTON-KCLD/FM) Nylons, Crowded H., Dan Hill, The Oh's.

YANKTON, SD(RANDY KUSSMAN-KGHU/FM) Whitney, B. Hornsby, Cinderella, RED, Janet Jax, Lisa Lisa.
GRAND JUNCTION, CO (DARREN TAYLOR-KSTAR) Crowded H., T'Pau, Europe, G Vannelli, REO.

CODY, WY (J.D. DANIELS-KTAG) B.Hornsby, Nylons, Expose, REO, Heart, P. Smyth.


LOGAN, UT (TIM EBERTH-KVFM) No Report, Frozen.


OGDEN, UT (WILSON/JACKSON-KJQ) No Report, Frozen.

PROVO/SALT LAKE CITY, UT (GINA SHURTS-KFMU) Whitney, Nylons, P. Echo, B. Hornsby, Heart, N. Hendryx, K.T.P.

FAR WEST


RENO, NV (SHELLEY RAE-KWNZ/FM) Whitney, Crowded H., T'Pau, Partlands, F. Ghost, Heart.

RENO, NV (DAVE ROBLE-KHZT/FM) Cameo, Heart, B. Hornsby, Partlands, Whitney.

LOS ANGELES, CA (STEVE RIVERS-KIIS/FM) System, Whitney, B. Hornsby.


SAN DIEGO, CA (NICK FERRARA-KS103) Whitney, Klymaxx, Heart, Expose.

SAN BERNARDINO, CA (SHAWN DEMORY-KGGI) Stacey Q, Surface, P. Echo, Whitney, U2, 4 By Four.

ANAHEIM, CA (MICHELLE DODD-KEZY) L. Richie, Crowded H., T'Pau, Rock & Hyde, REO.


LOMPOC/SANTA MARIA, CA (JACKSON/SCOTT-KROK/FM) Whitney, Nylons, B. Hornsby, Stacey Q.

SANTA MARIA, CA (JOHN GUIMBY-KXFM) No Report, Frozen.


FRESNO, CA (BARRY/CARTER-KMGX) Whitney, 4 By Four, T'Pau, Nylons, Level 42, Klymaxx.


SAN FRANCISCO, CA (RICHARD SANDS-LIVE 105) Mondo Rock, P. Echo, Saatchi.

SAN FRANCISCO, CA (KEITH NAFTALY-KMEL) N. Hendryx, P. Echo, Surface, Whitney.


SAN JOSE, CA (PRESIDENT/SILVA-KWSS) Heart, Whitney, Klymaxx, P. Echo, Rush/Elton.


STOCKTON, CA (JOHN HAMPTON-KSTN) Whitney, Whispers, Diana Ross, N. Hendryx, S. Ties, B. Hornsby.


MODESTO/STOCKTON, CA (GARY DEEMARONEY-FM104) T. Turner, T'Pau, Company B., S. Robinson, Heart, Europe, Other Ones, E. Money, Journey.


SANTA ROSA, CA (MIKE O'BRIEN-KREO) C. J. Hay, B. Hornsby, Whitney, Heart, Nylons, Surface.


SACRAMENTO, CA (CHRIS COLLINS-FM102) Whitney, Genesis, Partlands, N. Hendryx.


CHICO, CA (JONATHON HARTE-K100) Cameo, Nile Rodgers, B. Willis, E. Money, Crowded H.


MT. SHasta, CA (FRED GERING-KWSD) A. Baker, S. Robinson, Petty, Heart, Lou Gramm, T. Turner, J. Wagner, L. America, G Vannelli, K.T.P.


NORTHWEST


ALBANY/CORVALLIS, OR (SHANNON/RAY-KQYQ) Diana Ross, Whitney, Heart, B. Hornsby.


ABERDEEN, WA (DAVIS/PAVILITCH-KDUX) A. Starr, Partlands, REO, Expose, T. Turner, Heart, Survivor, L. America.


YAKIMA, WA (KEVIN JAMES-KZHR) No Report, Frozen.

SPokane, WA (BRIAN CHRISTIAN-KXKO) DeBurgh, Heart.


VANCOUVER, BC (SHANNON/RUSSELL-LG73) No Report, Frozen.

SASKATOON, SK (GARTH KALIN-KCOM) Kim Wilde, A. Starr, Whitney, Dan Hill, Heart, Genesis, Iggy Pop, Dr. Dave.

CALGARY, AB (DON STEVENS-AM106) Boy George, Other Ones, Dan Hill.


Welcome To Our NEW TOP 40 Correspondents:
Charlie Phillips and Anne The Plan, WAIL RADIO - 7 McDonald Avenue, Key West, FL 33040 (305) 296-7575

www.americanradiohistory.com
DRAKE CHENAUT CHIEF BLASTS RUMOR CAMPAIGN
Bill Sanders, head of Wagontrain Communications and owner of Drake Chenault, is angrily refuting charges that his company is on the financial skids. "This Thursday, God willing, I will sign the papers on a $5.25 million acquisition of an AM-FM (KRST/Krzy) here in Albuquerque. If that sounds like a bankrupt company, I'll kiss your ass on Sansome Street at high noon." Behind the bombast is a series of anonymous phone calls to various radio trade publications alleging that the granddaddy of radio syndicators has been losing top executives and clients, and is unable to pay its bills.

Sanders, who bought both Drake Chenault and TM (now called PCI) and moved them to Albuquerque last year, issued a categorical denial. "We've had some people resign, and some people we've asked to resign," he admits, but calls that an inevitable consequence of "trying to assemble two corporate cultures under one roof." Noting that a company with 600 clients means "You always have disgruntled customers," Sanders claims Drake Chenault billed $600,000 and signed up new business "in the low six figures" last month. Yes, he acknowledges, there have been payment disputes with Ampex tapes and his long-distance phone company, but both have been resolved amicably.

Programming head Joe Patrick, one of those mentioned as leaving Drake Chenault, says, "That's news to me!" But the company has lost some key people in recent months. Bob Lawrence has exited for Noble Broadcasting, while consultant Charlie Quinn is now programming Malrite's Eagle106-Philadelphia. "I believe part of it was Albuquerque," says former Northeast Regional Sales Manager Rick Lemmo. "You just run out of answers when clients ask you, "Why did you move to Albuquerque?"" Now back in Los Angeles as VP/GM at Radio Arts, Lemmo says, "It's definitely not the Drake Chenault of old. That was one reason I decided to leave." Lemmo says he's happier at Radio Arts, "The industry will be taken aback at what we do in the next six months--We're going to take our great service and make it greater, without raising prices." Sanders says, "We are a different company than we were two or three years ago. For one thing, we're twice the size."

PAUL BUTTERFIELD 1942-1987
Along with John Hammond, Jr., Paul Butterfield was one of the very first white musicians to embrace the blues as a performer and recording artist. While he was still a college student, Butterfield's harp-blowing talents attracted the attention of such Chicago superstars as Muddy Waters and Little Walter. His collaborations with Mike Bloomfield, Elvin Bishop, Mark Naftalin and others will live on as rock n' roll archive classics. My fondest memory of Butterfield's talent was forged late in his career, when he was the impromptu guest in a loose revue featuring actor/aspiring singer Gary Busey (who had just portrayed Buddy Holly) and The Band's Rick Danko. Butterfield quietly took the stage and sang was one number, an unbelievable version of a song titled "Just When I Needed You Most." The crowd--packed into the club, a little on the tipsy and rowdy side--froze, mesmerized by the intensity of the feeling he had compacted into one song. Much later, a singer, Randy Vanwarmer, cut a big hit version of the same tune, but it was that careworn evening that I'll always remember. R.I.P., Butter-man.

--Kent Zimmerman

RADI-O-RAMA
Atlanta's KS104 (WEKS) makes a programming change, moving MD Dee Perry into the PD spot. Former PD Mitch Faulkner will keep the air shift. Dee, Lynn Toliver's former asst. PD at sister WZAK,Cleveland, arrived in Atlanta five months ago...Steve Crumbley leaves WPLZ-Petersburg, VA, to take over programming at WOWI-Norfolk, replacing Don "Early"Allen. Steve will also be National PD for parent Willis Broadcasting...Tom Hunter resigns from the PD spot at KBPI-Denver to become VP/Music Programming for MTV...J.D. Daniels now programs KTAG-Cody, WY, as Peter Masse moves to overnights at KTRF-Thief River Falls, MN...Once he sits out a non-compete agreement with KLSY-Seattle, Tom Hutley will rejoin KUBE as midday host/Asst. PD in August...After 37 years in Beautiful Music and Big Band, KOEN-Roseburg, OR, has gone contemporary. The "New Q" is now Top 40, under PD Bill Dawson from KHSN-Coo Bay. Dawson handles mornings with newsman Dan Bain. Middays go to Richelle Bryant, with Cyd Michaels on afternoons and Mark McKay, nights. Gary Edwards has signed on as Sales Manager.

Alternative outpost WXYC-Chapel Hill, NC, has undergone a youth revolution, as Jason Bott replaces GM Bill Burton, who leaves the position after seven years to join a law firm. Bott, 20, is a year older than PD/MD Steve Balcom...Graduation takes its toll at KXLU-Los Angeles, as GM Mark Morris and PD Kim Kouri exit to The Real World. Hassan Almandari moves up from PD at sister KLMU/AM to GM, and Trisha Pilstay will program the FM...After failing to crack a twoshare, Nuevo Wavo KEKY-Phoenix loses PD John Dixon. "I was glad to give it a shot," says Dixon, who's hoping to get back into record promotion and A&R. His number is (602) 461-0395. KEKY OM Larry Hayes is now handling programming chores.

RECORD ROTATIONS
RCA Records promotes Teri Muench to Director, A&R Contemporary Music, West Coast...Gregg Miller is the new Director, International Promotion for PolyGram Records. He'll relocate to New York from Los Angeles, where he's been a rep for the label...Enigma Records now has an Alternative Marketing Department. Maryann Earl will be handling radio, retail and press promotion, assisted by Chris Watts...Peter Baron moves up to Director, Video Production & Promotion at Arista Records...Virgin Records names Lydia Sarno, Director, Video Operations and Kathy Guild, Director, Advertising & Merchandising...A/C promotion specialist Kevin McDonald has relocated. His new address is 795 Springwood, Newbury, CA 91320.

Phone: (805) 498-7090.
IMMEDIATE ADDS:
KMEL KITS FM102
R&R A/C 5th MOST ADDED
OUT OF THE BOX

DAVE SHOLIN PERSONAL PICK 5-1-87
"Credit KMEL's Keith Naftaly with being the first to tell me about this track. At first listen, I was only mildly impressed, then the chorus gradually sneaks up and it's gotcha! Though I doubt Pat and Vanna may have been the inspiration for the song, the title sure doesn't hurt. Ron "I love obscure facts" Fell has promised to tell more about the artist in an upcoming biofeedback."

RON FELL'S RECOMMENDED FOR A/C RADIO 5-1-87
"You can't win if you don't spin the wheel. Though the title may recall Ted Mack or Vanna White, the song itself is not a novelty song. Reminds me of a strong Cliff Richard song.

Produced by Phil Saatchi & Paul Rabiger

ON YOUR DESK SOON!
From the album Solitude Standing
Produced by Steve Addabbo & Lenny Kaye

HEAR WHY THE CRITICS ARE RAVING!
**DON'T GAMBLE!**

SIMPLY RED

"THE RIGHT THING"

from the almost-gold
Men And Women LP

GAVIN TOP 40: 24
R&R CHR: 28-24* 166/5
4% Hots 121 Ups 5 Debs
WXKS 5-4 WBEN 16-12 WCAU 13-10
WPRO 18-14 WLAN 37-23 Y100 27-23
KKBO 0-25 WCZY #8 WLOL 29-24
KIMQ 34-28 KCPX Hol 10-9 WNOK 23-17
WABB 24-19 WRCK 30-23

**ANITA BAKER**

"SAME OLD LOVE (365 DAYS A YEAR)"

from the double Grammy Award-winning, double-platinum plus Rapture LP

GAVIN A/C: #7
GAVIN TOP 40: 93-9
GAVIN URBAN: #7
WXKS (KISS108) #4904
WXKS Top 40: 24
WXKS Days: -17

**HOODOO GURUS**

"GOOD TIMES"

from the guru-vy new Blow Your Cool! LP Backing vocals by Susanna Hoffs, Debbi Peterson, Vicki Peterson and Michael Steele.

GAVIN ALTERNATIVE: 3*2* 17*

**THE CURE**

"WHY CAN'T I BE YOU?"

from the forthcoming Kiss Me. Kiss Me. Kiss Me LP.

GAVIN ALTERNATIVE: 23*14*
GAVIN ALBUM: CHARTBOUND

**STAN CAMPBELL**

"YEARS GO BY"

from the upcoming debut Stan Campbell LP.

ON YOUR DESK NOW!
R&R One of the Most Added

---

**CHINWAG**

BY JOE BELDEN

**PARTY TIME**

To celebrate its first public stock issue, the Hard Rock Cafe threw a rock n roll party on the trading floor of the American Stock Exchange. "It was spectacular," says producer Michael Klenven. "We had a band come in--the Blues Brothers, minus one guy, and that guy was replaced by Sam Moore of Sam & Dave." The 2,200 invited guests--brokers, money managers and portfolio managers--were also treated to the usual Hard Rock fare of ribs, pig sandwiches and chicken.

As Chinwag went to press, WXKS (KISS108) was putting final touches on a spectacular 7th Anniversary Party at the Boston Garden. Among the invitees who RSVP'd: Expose, Cameo, Club Nouveau, Gregory Abbott, Til Tuesday, Dionne Warwick, Jeffrey Osborne, Whitney Houston and the Starship, as well as emcees Hall & Oates and Gloria Estefan of Miami Sound Machine. The estimated $50,000 in ticket sales will benefit The Genesis Fund, which provides care and treatment for crippled children.

**CAPITOL OFFENSE**

Austin, TX, has a new high-profile, hit-oriented A/C. KAPT has just celebrated its first month on the air as CAPITOL 94.7FM, up to now, just a static point on the dial. "It's an adult-formatted suited to Austin," says PD Bob Perry, who leaves KRGV-Weslaco/McAllen after more than six years. Morning partner Anna DeHaro also makes the trek from the Rio Grande Valley. The rest of the rota: Gordie Ham, middays; Joe Biondi, afternoons; Dave Williams, evenings; Harry Robbins, nights; Jimmie Duran, insomnia patrol.

**SYNDICATIONS**

NBC Radio Entertainment's Memorial Day "Summer '87" special will include a 20th anniversary salute to 1967's "Summer of Love," with cuts from the Grateful Dead, Steve Miller, Jefferson Airplane and Quicksilver. Program will be hosted by John DeBella of WMMR-Philadelphia...United Stations is offering eight Beatles "Silver Anniversary Specials" this summer, along with two featuring Elvis Presley, a Memorial Day "All-Time Hits" and an August 15th special marking the tenth anniversary of his death...Nashville-based Happi Associates is offering four daily calendar features for Country radio. Keith Bilbrey will host the two-minute "Country Music and the World Today" drop-ins, providing date-topical coverage of Country and non-Country items with music inserts. Show will be available on a barter basis for airing June 1. Call Skeeter Dodd at (615) 331-8570...Broadcast Interview Source has published the Fourth Edition of its Talk Show Guest Directory, listing more than 3,500 experts, authorities and spokespersons on over 5,000 topics. Contact Mitch Davis at (202) 333-4904.

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THE SURETHINGS ARE ON...
ELEKTRA MUSIC CASSETTES,
RECORDS AND COMPACT DISCS.

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*www.americanradiohistory.com*
READY OR NOT
THE NEW SINGLE BY
LOU GRAMM

GAVIN TOP 40: 98/42

LOU GRAMM
READY OR NOT

FROM THE ALBUM
READY OR NOT
PRODUCED BY PAT MORAN AND LOU GRAMM

ON ATLANTIC RECORDS

Add: Include:
KEGL KDONE WFBG KFMW
WMMS WWFX KGD TMT
KPLZ WZQ KSMB KGO
WG KSE WXIP KLYW
GFMM DK100 KAGDWXIL
WKIR-KZ KCL KJ103
WANS KXK KE KEG
WPFW KSGO KE WPXY
KSAQ WFX KAGD
WGRD WXIL
WZPL KBW NBC
KSND KXYL WBPMM

DN: WPHD KWSS

UPC

7-81269

1987 Intersound Recording Corp. Warner Communications Co.

www.americanradiohistory.com
### POWER TRIO

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</tbody>
</table>

**MADONNA**
- La Isla Bonita (Sire/Warner Bros.)
- Give Me All Your Love (Atlantic/Motown)

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

**ATLANTIC STARR**
- Give Me All Your Love (Warner Bros.)

### CERTIFIED

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**U2**
- With Or Without You (Island)

**CROWDED HOUSE**
- Something So Strong (Capitol)

### MOST ADDED

**WHITNEY HOUSTON**
- I Wanna Dance With Somebody (Who Loves Me) (Arista) 99 adds

**CARLY SIMON**
- Give Me All Night (Arista) 70 adds

**BRUCE HORNSBY & THE RANGE**
- Every Little Kiss (RCA) 39 adds

### RECORD TO WATCH

**DAVID SANBORN**
- The Chicago Song (Warner Bros.)

### ACTION SIDES

**HERB ALPERT**
- Diamonds (A&M)

**CUTTING CREW**
- (I Just) Died In Your Arms (Virgin)

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

**HOWARD JONES**
- Will You Still Be There (Elektra)

**THOMPSON TWINS**
- Get That Love (Arista)

**BILLY VERA & THE BEATERS**
- Let You Get Away (Rhino)

**LEVEL 42**
- Lessons In Love (Polydor/PolyGram)

**COLIN JAMES HAY**
- Can I Hold You? (Columbia)

**DAVID SANBORN**
- The Chicago Song (Warner Bros.)

**BIG TROUBLE**
- All I Need Is You (Columbia)

**AL JARREAU**
- Give A Little More Lovin' (Warner Bros.)

**TOTO**
- 'Til The End (Columbia)

**KLYMAXX**
- I'd Still Say Yes (MCA)

### NEW

**WHITNEY HOUSTON**
- I Wanna Dance With Somebody (Who Loves Me) (Arista)

**BRUCE HORNSBY & THE RANGE**
- Every Little Kiss (RCA)

**HEART**
- Alone (Capitol)

**THE TRIO**
- Telling Me Lies (Warner Bros.)

**SURVIVOR**
- Man Against The World (Scotti Bros.)

**TINA TURNER**
- Break Every Rule (Capitol)

**STEVE WARNER**
- Weekend (MCA)

**PARTLAND BROTHERS**
- Soul City (Manhattan)

**DROPPED**
- Janet Jackson
- Gregory Abbott
- Kool & The Gang
- Freddie Mercury
THE UP...

DAN HILL
Duet with VONDA SHEPPARD

"CAN'T WE TRY"

GAVIN: 24*-17*
172/22
GAVIN HIT FACTOR: 69%
MAC: 20*-17*
R&R: 19*-14*

AND COMING

COLIN JAMES HAY

"CAN I HOLD YOU"

GAVIN RECORD TO WATCH ISSUE 5/1

Adds:
WTWR  KUBC  WPPI  WKCX
KKIS  KNOX  WMTR  KSTQ
KTIM  WRCR  KVSF  KWUN
KLCY  WQHQ  WTYN  WOHS

On:
KCLV  KORT  WSKY  WCVQ  KBRC
KRVV  KLWN  KYJC  WTRX  WLSC
KSUE  WFEH  WAFPL  WQON  WALTG
WSYT  KSLI  KDES  WCZX  WCVH
KCSY  KMTT  KEYQ  KLDY  KLOV
KYLT  KVMT  WJON  KATW  WGSV
WUF  WABZ  KHTN

CBS Inc.
COLUMBIA RECORDS

www.americanradiohistory.com
A/C ANALYSIS

Boy, did we look good underlining Madonna from 3 to 4 last week! As predicted with any underline, the record should improve in ranking and Madonna does it with a leap from 4 to 1. Next number one is either Lionel or Atlantic Starr. Looks as though Chicago and Genesis will be up there as well before month's end.

Keep in mind that Genesis is already top ten in four weeks with a HIT FACTOR of 86% in that time. Kenny G has the first instrumental in a long time to make the A/C top ten and you can't do that without a HIT FACTOR in the solid 80s.

We'll bet Dan Hill will have an 80% HIT FACTOR by next week as he nears 200 stations. After going to the top of three other formats' charts, U2 is now charted on the Gavin A/C chart. A station list of only 86 doesn't tell the story. A HIT FACTOR of 66% should.

Carly Simon has 125 stations in two weeks, which is pretty spectacular, but labelmate Whitney Houston pulled down 99 in her first week!!

Last week's RECORD TO WATCH, Colin James Hay's Can I Hold You? grabs 16 more stations, including KWUN, KKIS/AM, KTIM/FM, KNOX, WCHO/FM, WKX, WTWR and WPPI. This week's RECORD TO WATCH, The Chicago Song by David Sanborn, has impressive early stations: WMT/FM, KWAV, KXEL, KDES, U102, WFMJ and WRMF.

R&D

RECOMMENDED FOR A/C RADIO

SURFACE

Happy (Columbia)

This one can be a BIG A/C record. It's already top ten on our Urban chart and is this week's RECORD TO WATCH in Top 40. It's simple melody is its hook and the metered clap track is hardly an irritant. Martucci on spoons would be.

KIM O'LEYER

Put The Pieces Back (Motown)

I'm surprised we don't have any other records out now that sound so obviously A/C. The production is pop and the lyric romantic.

JENNIFER RUSH & ELTON JOHN

Flames Of Paradise (Epic)

One of the most recognizable voices in contemporary music joins forces with one of the most underrated voices, making for an intriguing entry. It's a rapidly rhythmic piece which can liven up our currently placid playlists without driving our core away. Go for it!

HIT FACTOR

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

Total Reports This Week 242 Last Week 242

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>Reports</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Adds</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<tbody>
<tr>
<td>MADONNA</td>
<td>La Isla Bonita (Sire/Warner Bros.)</td>
<td></td>
<td>227</td>
<td>195</td>
<td>24</td>
<td>5</td>
<td>3</td>
<td>96%</td>
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<tr>
<td>LIONEL RICHIE</td>
<td>Se La (Motown)</td>
<td></td>
<td>223</td>
<td>197</td>
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<td>ATLANTIC STARR</td>
<td>Always (Waver Bros.)</td>
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<td>224</td>
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<td>CHICAGO</td>
<td>If She Would Have Been Faithful (Full Moon/Warner Bros.)</td>
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<td>215</td>
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<td>KENNY LOGGINS</td>
<td>Meet Me Half Way (Columbia)</td>
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<td>216</td>
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<td>GENESIS</td>
<td>In Too Deep (Atlantic)</td>
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<td>181</td>
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<td>KENNY G</td>
<td>Songbird (Arista)</td>
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<td>180</td>
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<td>PATTI LABELLE &amp; BILL CHAMPLIN</td>
<td>The Last Unbroken Heart (MCA)</td>
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<td>179</td>
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<td>GLENN MEDIEROS</td>
<td>Nothing's Gonna Change My Love (Amherst)</td>
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<td>166</td>
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<td>CHRIS DEBURGH</td>
<td>The Lady In Red (A&amp;M)</td>
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<td>DAN HILL</td>
<td>Can't We Try (Columbia)</td>
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<td>LUTHER VANDROSS &amp; GREGORY HINES</td>
<td>There's Nothing Better Than Love (Epic)</td>
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<td>158</td>
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<td>PETER CETERA</td>
<td>Only Love Knows Why (Full Moon/Warner Bros.)</td>
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<td>Why Can't This Night Go On Forever (Columbia)</td>
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<td>Kiss Him Goodbye (Open Air/Windham Hill)</td>
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<td>36</td>
<td>9</td>
<td>20</td>
<td>66%</td>
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<td>U2</td>
<td>With Or Without You (Island)</td>
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<td>89</td>
<td>7</td>
<td>32</td>
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<td>27</td>
<td>43%</td>
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<td>CROWDED HOUSE</td>
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<td>125</td>
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<td>24%</td>
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<td>86</td>
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<td>RUSSELL HITCHCOCK</td>
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<td>74</td>
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<td>HERB ALPERT</td>
<td>Diamonds (A&amp;M)</td>
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<td>22</td>
<td>9</td>
<td>15</td>
<td>63%</td>
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the GAVIN REPORT/May 8, 1987
A GREAT NEW ARTIST

STEVE WILLOUGHBY

A GREAT NEW SINGLE

"Since You're Gone"

For additional copies contact: Selena Patton
Mike Borchetta/Sue Austin Promotion
47 Music Sq. E. Nashville, TN 37203 (615) 321-5080
NORTHEAST

SPRINGFIELD, MA (WALT PINTO-WHYN) K.Loggins.
GREENWICH, CT (RICHARD ARCHER-WHAI) No Report, Frozen.
LEWISTON, ME (CHRIS LAYNE-WLAM) K.Loggins, A.Starr, Genesis.
BANGOR, ME (FRED MILLER-WWJ) C.Sumon.
HARTFORD, CT (DAVID BERNSTEIN-WTIC/AM) Dan Hill, Madonna.
WILLIMANTIC, CT (EVAN/NORMAN-WILL/AM) No Report, Frozen.
NEW LONDON, CT (DANNY O'RIEN-WNLC) G Vannelli, Genesis, L.Vandross.
NEW HAVEN, CT (JAY MCG CORK-MELI) Whitney.
WESTPORT, CT (STORM N. NORMAN-WEBE/FM) Crowded H., C.Crew.
SOUTHPORT, CT (STORM N. NORMAN-WEBE/FM) No Report, Frozen.
ALBANY, NY (J.C. HAZE-WMVG/FM) Whitney, L.Vandross, LaBelle/BC.
ALBANY, NY (CHRIS HOLMBERG-WKLI) No Report, Frozen.
POUGHKEEPSIE, NY (RON LYON-WCZM) No Report, Frozen.
UTICA/ROME, NY (JOHN CARUCCI-U102) No Report, Frozen.
AMBRIDGE, PA (BOBBIE VAUGHN-WMDA) Dan Hill, Nyons.
NEW KENSINGTON, PA (GREG COSTANTINO-WKPA) Dan Hill, K.Liggons, Kenny G.
PITTSBURGH, PA (KEITH ABRAMS-WHTX) Whitney, Klymaxx.
PITTSBURGH, PA (BOB CONRAD-WTAE) DeBurgh.
NEW CASTLE, PA (GARY WEST-WKST) Kenny G, M.Medeiros.
PHILADELPHIA, PA (STEFANIE BARSAMIAN-WSN1) Dan Hill, H.Lewis, Kim Wilde.
ELKTON, MD (LINDA MASON-WSER) C.Sumon.

SOUTH

OCEAN CITY, SALISBURY, MD (KEEN MEDEK-WWHO/FM) Whitney, Saatchi, C.J. Hay, B.Hornsby.
CHARLOTTEVILLE, VA (BOB JAMES-WCHV) No Report, Frozen.
RICHMOND, VA (GARY KING-WRVA) Genesis.
MARTINSBURG, WV (LEE SHELTON-WK5) B.Hornsby, S.Wariner, Whitney, Pretenders, U2.
WEIRTON/STEUBENVILLE, WV (ANTHONY/MITCHELL-WEIR) G Vannelli, Genesis, Nyons.
RALEIGH, NC (WYN RICHARDS-WTRG) Journey, Nyons, U2.
ROCKY MOUNT, NC (LESLIE JORDAN-WEAD) Hitchcock, Heart, Bill Robey.
ALBEMARLE, NC (RIC PATTISON-WABZ) Klymaxx, Heart, B.Hornsby, Whitney.

CHARLOTTE, NC (BILL CONWAY-WEZC) Dan Hill, Whitney.
NEW BERN, NC (JOEL PORTER-WSFL/FM) No Report, Frozen.
TRYON, NC (DAVID BIVEN-WTNY) B.Hornsby, Jarreau, C.J. Hay, F.Mofo.
ATLANTA, GA (LOCASIO/MCCOY-WSB/FM) P. Cetera.
AUGUSTA, GA (HUMPHREYS/PATRICK-WZNY) B.Hornsby, The Trio, Crowded H.
FT. WALKTON BEACH, FL (DAVE LYONS-WZBY/FM) LaBelle/BC, L.Vandross, H.Lalpert.
WEST PALM BEACH, FL (DAVE PARKS-WRMF) Journey, D. Sanborn, Klymaxx.
STUART, FL (GREG ARCHER-WSTU) B.Hornsby, C.Sumon.
GADSDEN, AL (DAVID FORD-WGAD) A.Murray, C.Crisis, Nyons, C.Sumon, Hitchcock, Dan Hill.
ANNISTON, AL (CARLA MOORE-WDNG) G. Medeiros.
BAY MINETTE, AL (FRED EARLS-WBCA) Dan Hill, H.Elper, Whitney.
SELMA, AL (JOHN ROGERS-WTUN) Whitney, Crowded H., B.Vera, Janet Jax.
CHATTOOOGA, TN (GARY MAC-WGOW) Whitney, Dan Hill.
OXFORD, MS (DAVID KELLMER-J107) The Trio, Heart, C.Sumon, Lisa.
PADUCAH, KY (KEVIN MILLER-WKYX) Genesis.
SHREVEPORT, LA (TOMMY KRAMER-KVKI/FM) Whitney.

MIDWEST

MASON CITY, IA (HARRY O'NEIL-KLSS) No Report, Frozen.
WATERLOO, IA (ROGER DAVIS-KWLO) C.Sumon, D. Sanborn, S.Watiner.
CEDAR RAPIDS, IA (GARY EDWARDS-WMT/AM) Dan Hill, B.Hornsby.
FOREST LAKE, MN (CATHLEEN CARY-WLXK/FM) The Trio, P.Cetera.
MINNEAPOLIS, MN (CHUCK KNAPP-KSTP/FM) No Report, Frozen.
DULUTH, MN (DANN COLLUM-WWEB) No Report, Frozen.
ROCHESTER, MN (AL AXELSON-WKBE) C.Sumon, D. Sanborn, P. Cetera.
Each week, KUTE's China Smith hosts **Fusion 40**, the first fusion music magazine jammed with the biggest names in contemporary jazz.

Andreas Vollenweider, George Howard, Spyro Gyra, Anita Baker, David Sanborn, Sade, and Shadowfax are just a few of the brightest stars on **FUSION 40** every week.

Special features like "Tech Talk", "FusionFile", "Jazz Roots", and "Fusion Front-Raw"; plus up-close & personal interviews with the music makers complete the weekly 3 hour fusion package.

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**FUSION 40**...another Jim Hampton Idea from
PIEPOSTONE, MN (BERNIE WIEME- KLOH/FM) Hitchcock, T. Twins, A. Murray, B. Trouble, Commodores.

WILLMAR, MN (CHRIS MICAELIS- KQIC/FM) Heart, C. Simon, Survivor.


ST. CLOUD, MN (MIKE DIEM-WJON) Survivor, B. Hornsby, Klymmax, C. Simon.

ALEXANDRIA, MN (MIKE LOMMEN-KSTQ) C. Simon, Hitchcock, C. J. Hay.

BROOKINGS, SD (JIM NELSON-KBKR) P. Cetera, Genesis, H. Alpert.

ABERDEEN, SD (DAN ZERR) No Report, Frozen.


BISMARCK, ND (BRANANN/HAROT-KFYR) C. Crew, B. Club, Whitney.

POPLAR BLUFF, MO (KELLY URICH-KJEZ) Whitney, Crowded H., P. Cetera.

ST. JOSEPH, MO (BOB HEATER-KKJO) Dan Hill, Journey.


HASTINGS, NE (KATHY WHEELER-KHCO) Pretenders, Surface, Joe Jackson.


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POPLAR BLUFF, MO (KELLY URICH-KJEZ) Whitney, Crowded H., P. Cetera.

ST. JOSEPH, MO (BOB HEATER-KKJO) Dan Hill, Journey.


OROVILLE, CA (STEVE ATREIDES-KORV) Nylons, U2, G. Medeiros, Whitney, Heart, Klymax.
BURNJEY/REDDEING, CA (JIM LEE-KARZ) No Report, Frozen.
SUSANVILLE, CA (HARDAYW/CRAIG-KSUE) D. Sanborn, Klymaxx, Portlands, M. Folz.

NORTHWEST

PORTLAND, OR (LAKEFIELD/TOM-KGW) L. Richie, S. Robinson.
CORVALLIS, OR (P. EMMERSON-KLOO/AM) C. Simon, A. Murray, D. Sanborn.
NEWPORT, OR (HOWARD WRIGHT-KYOT) C. Simon, Toto, Survivor, R. Belle.
EUGENE, OR (MOULTRIE-MILLER-KDUX) No Report, Frozen.
MEDFORD, OR (JIM ZINN-KMFR) No Report, Frozen.
MEDFORD, OR (CHARLIE KIRK-KYJC) Whitney, Saatchi, Partlands, Heart, R. Belle.
KLAHATH FALLS, OR (CHARLIE VANHALL-KKRB) Hitchcock, B. Hornsby.
ENUMCLAUL, WA (DAVID COOL-KENU) No Report, Frozen.
MOUNT VERNON, WA (MIKE HARTMAN-KBRC) C. Simon, T. Turner, Hitchcock.
LACEY, WA (ROBIN MORENO-KLDY) No Report, Frozen.
OLYMPIA, WA (DICK PUST-KGY) Kooll, G. Simon, A. Murray.
T. Turner, B. Trouble.
SHELTON, WA (GLEN CONOLLY-KMAB) No Report, Frozen.
KELSEY/LONGVIEW, WA (RAY BARTLEY-KLOG) Klymaxx, Journey.
YAKIMA, WA (FRANK TAYLOR-KMWX) No Report, Frozen.
B. Trouble.
ANCHORAGE, AK (CARTER B-KFOD) Nylons, C. Simon.
ANCHORAGE, AK (GREG WILKINSON-KKLV/FM) Whitney, S. Campbell.

Our Best Wishes and HAPPY BIRTHDAY to:
Larinda Rae, KYOS-Merced, CA 5/10
Jeffrey Ballou, KSXi-Sun Valley, ID 5/10
Dick Lumpkin, WJDL-AM/Birmingham, AL 5/10
Lu Fields 5/10
Dave Mason, Donovan, Sid Vicious, Garry Daley (China Crisis) 5/10
Pat Paxton, KGLI-Sioux City, IA 5/11
Toni Averey, KDDA-Dallas, TX 5/11
Denise Henley, WRIL-Phoenix, IL 5/11
Eric Burdon, Mark Herndon (Alabama) 5/11
Nan Fisher, MCA Records 5/12
Dave Baker, 106X-Florence, SC 5/12
Steve Winwood, Billy Swan, Billy Squier, Butz Bacharach 5/12
Peter Gabriel, Stevie Wonder, Mary Wells 5/13
Michael Adams, WGGF/F-Baton Rouge, LA 5/14
Mike Tenas, WKLQ-Grand Rapids, MI 5/14
John McKeighan, WLRW/FM-Champaign, IL 5/14
Bruce Nelson, KNZU-Houston, TX 5/15
Jeri Banta, WYKS-Gainesville, FL 5/15
Gina Shuts, KFMY-Provo, UT 5/15
Eddy Arnold, Mike Oldfield 5/15
Charles Darwin, KVRH-Salida, CO 5/16

May 8, 1987, the GAVIN REPORT

VAIL, CO (ERIC MARON-KVTV) Heart, Pretenders, C. Crew, K.O'Leary, E. Money.
POWELL/CODY, WY (JERRY CLARK-KLZ) T. Turner, Crowded H., Survivor.
SUN VALLEY, ID (JEFFREY BALLOU-KSK) C. Simon, U2, Crowded H., B. Vera, D. Sanborn, Whitney, B. Hornsby, Pretenders.
LEWISTON, ID (TODD NELSON-KATW) K. O'Leary, DeBurgh, B. Hornsby, Heart.
BOISE, ID (DRE'W HARKO-KBOI) No Adds.
SALT LAKE CITY, UT (LEMICH/NESSOSS-KSL) S. Warner, Joe Jackson.

FAR WEST

RENO, NV (JIM O'NEAL-KRNO/FM) Klymaxx, Commodores.
LOS ANGELES, CA (KAYE-KILEY-KOST) No Adds.
SAN DIEGO, CA (RICH KNIGHT-KB100) B Club, Whitney, Nylons, Heart.
Palm Springs, CA (TY STEVENS-KDES) C. Simon, B. Hornsby, Whitney, Heart, Surface.
Bakersfield, CA (RUSS DAVIDSON-KL2Y) Level 42, G. Vannelli, Whitney.
San Luis Obispo, CA (DIANA CAIN-KVEG) No Report, Frozen.
San Luis Obispo, CA (CAROL MEYER-KKUS) P. Cetera, C. Simon.
MONTEREY, CA (MICHAEL READING-KWAV/FM) Whitney, Klymaxx.
SAN FRANCISCO, CA (JACK KULP-K101) Level 42, LaBelle/BC, T. Twins, Whitney.
Livermore, CA (JULIE DEPPISH-KKIO) U2, S. Warner, Klymaxx, Heart, Whitney.
San Jose, CA (BONNIE KNOX-KZOR) B. Hornsby, Whitney, P. Cetera.
San Jose, CA (BILL WEAVER-KLOK) U2, Paul Simon, K. Loggins, S. Winwood, Dan Hill, C. Crew.
Modesto, CA (EDWARDS/ MCCULLOUGH-KO3) C. Crew, A. Baker, H. Lewis, Dan Hill, P. Cetera.
Santa Rosa, CA (JERRY IGNACIO-KSRO) Whitney, C. Simon, B. Hornsby.
Arcata, CA (HENRY OWENS-KATA) B. Hornsby, The Trio, Whitney, Joe Jackson.
Crescent City, CA (RENE SHANLE-HUTZELL-KC) No Report, Frozen.
Placerville, CA (DAVID BALISIC-KHTN) C. Simon, B. Trouble, Whitney.
Vacaville, CA (BOWMAN-BISE-KUIC) F. Wood, Mac, Journey, U2, Commodores.
Lake Tahoe, CA (BRIAN BECK-KTHO) Jarreau, Whitney.
Sacramento, CA (RICK AUSTIN-KAER) Crowded H., Genesis.
Sacramento, CA (JOHN CHAPPELL-KHYL/FM) A. Starr, G. Vannelli.
nder Jheryl Busby's guidance, MCA Records' Black Music Division has become one of the most respected in the music industry. Two years after joining MCA, he now holds the double positions of Executive Vice President of Talent Acquisition and Artist Development and President, Black Music Division. Prior to joining MCA, his track record included working with Isaac Hayes, The Staple Singers, Johnnie Taylor, The Dramatics, Albert King and The Bar-Kays at Stax Records; working with Parliament, Donna Summer and Cameo at Casablanca Records; working with Quincy Jones, The Brothers Johnson, and starting the careers of Atlantic Starr, Howard Johnson, Jeffrey Osborne and Janet Jackson at A&M Records.

We caught up with Jheryl during the last week of April, two months after he received The Gavin Report's "Media Professionals" Award for Record Executive Of The Year. He spoke candidly of his experiences with the likes of MCA artists such as Loose Ends, Klymaxx, Ready For The World, Patti LaBelle, New Edition, One Way and Jody Watley.

THE GAVIN REPORT: Congratulations for being named Gavin's "Record Executive Of The Year" for 1986.

JHERYL BUSBY: Thanks a lot. It was a thrill just to be nominated with the people that were in that category, and to win was an unexpected pleasure.

G: You were in some pretty thick company!

JB: No doubt about it, and to be new in the area of pop music, in terms of my new position here at MCA, it was such a great vote of confidence coming from my peers, knowing that there are people out there who really believe that you're a top notch executive, and that this is something that you do well.

G: How did you get your start in the business?

JB: My first job was putting up posters in stores for Stax Records through an organization that had the exclusive marketing and merchandising and promotion contract for Stax Records on the West Coast. I handled all the stores in southeast Los Angeles. From there I went to Stax regional promotion, then I went to work as a promotion guy for Eric Mainland, an independent distributor handling labels like Casablanca, Buddah, United Artists, and a series of other lines. I represented all those lines, both in pop and R&B promotion. While there, I developed a relationship with the people over at Casablanca, mainly Cecil Holmes. We really sparked up a relationship and he offered me a regional job at Casablanca.

G: How was it getting airplay in those days?

JB: What I loved about my Casablanca experience is that when you think about their product line, whether it be Donna Summer, Kiss, Parliament, Village People-- those were all concepts. That's when I started to refine my feelings for this business, coming from merchandising stores and going to work for a guy like (the late Casablanca founder) Neil Bogart. His basic philosophy was, "Let's market acts instead of promote records. Why are we overly dependent on radio? Let's devise a campaign to market our acts to the consumer, and radio will
follow." It was nice to work for a guy who every week wasn’t standing over you looking for airplay as much as he was looking for a thought-out campaign designed to bring radio to the party.

G: How would you describe Neil Bogart to the young people in this business who never had a chance to experience his influence?

JB: Boy, you know, today he would be eating this business alive! When you look at the values of MTV and image-making, that’s him. He was a marketing genius who understood the process of building stars, developing artists. Look at Kiss, look at George Clinton in those days with the "Mothership" tour and the spaceship landing on stage. I don’t think any black act, other than Earth, Wind & Fire, had that during their era.

G: Didn’t the label take more of a role in developing the artists in those days than they do today?

JB: I guess that would be the norm for most of the industry. A lot of work goes into helping the act record, obviously, and some labels don’t even get into that, in terms of producer and song-search, and things like that. Unfortunately, I think that’s a mistake. That’s why I’m enjoying my stay here at MCA where I’m working for an ex-manager, a guy who was very successful at it. Irving Azoff has made us a management-oriented label that is into artist development. That’s a really big part of our restructuring right now.

G: Prior to joining MCA, you spent a few years working with Harold Childs and some of the acts at A&M.

JB: That was interesting. At Casablanca I had brief exits to Atlantic and CBS. I did about a year and a half at each one of those labels and then returned to Casablanca in my first national position. Later I became a Vice President, basically with promotion and marketing responsibilities. My exit to Atlantic and the time I spent at CBS were GREAT training because the reason I left...
Casablanca was that it was being bought by and moved into the PolyGram system, which was the beginning of massive distribution systems. So I spent some time at Atlantic, which was distributed by WEA, and CBS with its great distribution. I really got a chance to see inside two well-oiled distribution arms and to find out what that was all about. Then, returning to Casablanca, which then had been into the PolyGram system for a year and a half, I really knew where PolyGram was heading, obviously changing after the two standards, WEA and CBS. When PolyGram starting absorbing Casablanca and trimming it down, I received an opportunity through Harold Childs to go to A&M Records.

G: What made A&M so special?

JB: When you think of the tradition of A&M, the class of A&M, a privately-owned company where you would have one-on-one relationships with the owners, it was just a tremendous opportunity and, next to the Casablanca days, it became the time when I started to understand the business process. Everything is so close there that you can't hide inside that company. You are right there under the owners' nose, you're right there up under the president. No one ever leaves that place, it's always a rough decision to leave there. My responsibilities changed when I took on more of the hiring. Before my stay, A&M never had a black music division. I took on the responsibility of developing a staff and budgets, all the things it takes to put together a division. So I really think a lot of my administrative skills came alive in the smaller company. In my second year they shifted the A&R responsibility into my court. As I was leaving we were just starting to divisionalize the A&R end of it. We'd already done it in marketing and promotion and now we were starting to bridge into A&R. Irving came along, and offered me an opportunity. He said, "Why don't you step in and do the A&R? We don't have a lot of room for expansion right now, but come on over here and put together, formulate the complete division from the ground up."

G: Prior to the arrival of Irving, and later yourself, at MCA, the label was pretty dry. What did you hope to accomplish?

JB: I met with Irving and (MCA Chairman) Myron (Roth) and gave them a three-year plan. The objectives were to, one, evaluate the current, very limited black roster; two, evaluate the staff; and three, set in motion an overhead budget, and work on that operating budget both in the areas of talent acquisition and direct overhead. What I had hoped to accomplish by the end of the three years was elimination of waste and the formulation of a staff. I kept the ENTIRE regional staff. I brought in the upper management, Ernie Singleton, Shelley Fowler, Louil Silas, who was here, and is now our A&R guy. Primarily, the focus was to develop a system, bring in the upper management team, evaluate the current roster and start the process of signing a mixture of established and developing artists. When you realize that we're really just going into year four, we went far beyond our initial expectations.

G: How many artists survived the cut?

JB: The only artists that we kept were The Crusaders, One Way, B.B. King, and I think that was it. Patti LaBelle wasn't here. Bobby Womack wasn't here, New Edition wasn't here. G: So you should be given some credit for finding nominal little acts like The Jets, who are probably selling mega-millions, and Klymaxx, Loose Ends, Ready For The World...

JB: It was such a great beginning—knock on wood. The most important thing was that the deal that brought us Klymaxx was in the works when I came in. I became a big part of the final orchestration, but the conversation had started before I got here. We had a lot of fun developing new artists, which is the lifetime of any A&R man.

G: At MCA, you developed a strong black roster, a strong urban music roster, but you did it without any rap music. You've had a lot of success with records that can get played in more than one format, and a lot of people think that if you did have a lot of rap music you'd be limited to a certain kind of radio.

JB: It's funny, the Beastie Boys and Run DMC finally broke that rule. We weren't into rap. Being a West Coast-based company may have been the only reason why we weren't in it early. We didn't reach for any rap music out of the box. We DID develop a lot of acts that had the same consumer base, but we didn't sign any rap groups.

G: Your forte until recently, has certainly been the A&R type of responsibilities. Maybe you could take a little bit of time to explain to us what you perceive to be the responsibilities of a good A&R person at a major record company?

JB: I've never thought of myself as an "A&R guy" because I didn't quite understand it. In fact, I felt some insecurity in taking on that responsibility coming to MCA. As I always visualized it, it was a person who would go into the studio and tell a guy to pump up the bass a little bit or change the guitar lick, and ask the artist to lower her vocal register—all those things that I had no knowledge of. I won't insult you too much here. G: But you were involved.

JB: I could tell whether Patti LaBelle was singing in the key of C, D, or E! What I perceived the responsibility to be was taking talent, sitting down with them and finding out what they hoped to accomplish—what did they want, who is their consumer base and what did they want to do with their careers as entertainers. Then in the recording process, couple them with writers, producers—in other words, a complete hands-on situation. We're a hands-on record label. There are very few artists at MCA who come in the way they want to come in. We negotiate and we WANT to take on the responsibility of totally putting together their projects in terms of song selections, producers, engineers. We're not going to issue a budget to a set of producers and then wait for a project to be turned in. We get involved. I always thought of an A&R person as someone who could hire an artist with the production team and the writing team.

G: Is it a compromise between the desires of the artists and the desires of the record company?

JB: That is a very good way of looking at it. G: And you've got to work with Ernie Singleton. Louil Silas, who was my Vice-President of A&R of MCA, is great. There's been a lot of conversation about John McClain, who I think is a brilliant A&R man. I was privileged to be one of the people to hire John at A&M. But I think Louil Silas has proven without a doubt that he is now practicing the real skills of A&R. He is totally involved in song selection. He is a guy who will take a song and then pick the producer who he thinks enhances the song the best. He dares to sell that to the artist and then he dares to step into the studio and possibly re-mix the whole project. He's a guy who is so hands-on and so opinionated and he has about a 35-act roster here. He's constantly meeting with writers, producers, publishers, molding the project. And he's had to do it all with the new artists. It's a little different than showing up in Minneapolis—you sure aren't going to ask Jimmy Jam and Terry Lewis to change a bass line, or to record your song.

G: In your brief career at MCA has there been one particular record you thought was going to be a smash and it didn't happen to the degree that you thought that it was going to happen?

JB: Thelma Houston's first album. I want to forget it because I had four tracks produced by Jimmy and Terry on it. FOUR tracks, and I swear today that they were four of the most innovative, most exciting tracks that I have ever heard. I was ahead of everybody with Jimmy and Terry. They did four tracks on Thelma Houston and I couldn't get arrested with it. I knew it wasn't the tracks. I know it wasn't the artist. Thelma is a terrific singer. I don't know where things went wrong. Before I leave, I'd like to release those tracks and bring them home! I keep saying this every year. I'm not going to be the only guy in the music industry not to have a hit with Jimmy and Terry! (laughs)

G: Have there been some pluses for you in leaving MCA?

JB: The biggest surprise was really New Edition, because I swung the bat with new producers. Guys that never produced a record in their life produced "Cool It Now" and did a phenomenal job. That was Rick James and Vincent Bradley. Those guys came into my office and told me that they wanted to produce records on a new group that we'd signed, New Edition. So I said, "Go out and write me something, and let's see what you can do." I didn't hear from them for about three weeks. I was driving down Crenshaw Boulevard to attend an affair in southeast Los Angeles for the
Crusaders, and this horn is beeping mad like behind me. I pull up into a hamburger stand and the guys jump out of their car and say, "We did it! We wrote it! We got a smash! We got it!" They put this ghetto blaster on the hood of my car and played me "Cool It Now." The rest is history—a million-seven singles, a number one pop record, and set those guys careers. From that day on, I knew that the so-called "art" of A&R had nothing to do with experience. It has something to do with passion for music, passion for an artist, and gut feeling.

G: What about Patti LaBelle?
JB: I'll never forget chasing Richard Perry for months to produce Patti LaBelle. I wanted him so bad. I just thought what Patti needed was that sort of Pointer Sisters feel in her music. I looked at an album and saw this guy's name all over it—Howard Rice, guitar; Howard Rice, keyboard. I met Howie Rice, played "New Attitude" for him and said, "Boy, I really think that this is something that I know Richard can do. I can't get him. I know you haven't produced a record before. Will you take this shot?" "New Attitude" was Patti's beginning here—and also the beginning of the marketplace perceiving her to be a whole 'nother entity in music. Again, it became a thing of following your passion, following your heart and really using your gut.

G: Urban artists seem to be lagging a little bit in terms of CDs, yet much of the brilliant production seems to be taking place in Urban music. Is there some conscious reason for that?
Does it have to do with the consumer?
JB: I think the consumer hasn't quite gotten the machines in their house yet. Like the VCR, we're just a minute away from it materializing. When it does, it will be a great catalog of sales. That's the only reason. And you know what? I'll tell you something. I could be wrong, but when you realize that there was a stretch in time this year in the charts when it was about Bon Jovi, Beastie Boys, Run DMC, Ratt, Poison—and when you think about the consumer base that is buying that product, I guarantee you, it's people tossing their friend a cassette across the classroom. Not a CD. I think that the CD is obviously our future and we know it. I'm not knocking it at all, but I keep asking everybody, "I wonder if a very high-produced cassette isn't the answer to some of the things we're doing also."

G: How does your new title--"President, Black Music Division, and Executive Vice President of Talent Acquisition and Artist Development" change your role at MCA?
JB: (laughs) It's exciting. Irving has allowed us to merge the A&R and the Artist Development departments into one creative wing. The mandate of that creative wing is to take the people who are directly responsible for acquiring, signing and producing the talent, and put them together in the same department as the people who are doing the album covers, the bios, the videos, the publicity shots, and the first 90-day set-ups. It's almost like a product manager at CBS, but really a lot more. All of a sudden, under one wing, you have the guy who grinds out, who knows what he was thinking about when he recorded an album. He knows the marketplace, he knows the objectives for every song on the album. He knows the initial publicity shots should be directed toward an album marketplace, and that the great-sounding song that has the promotion department excited is really the force single. He knows he's there to participate with the publicity department to make sure that the bio is covering certain aspects. He knows when it's time to update the bio because he's seen an album unfold and is now working with the people who have to present it to the consumer, present it to our industry, and more importantly, present it to our COMPANY. So when we step out marketing and promoting and doing the on-line stuff, these people are aware of what we hope to accomplish. You don't have people running around thinking that we failed because it was a Top Five Album track but it died at 40 on Top 40, instead of realizing they wanted to do was crack Album radio and then start somewhere Top 40.

G: How would you describe the change in thinking that came with your new role?
JB: Three things best describe it. We held back a lot of releases that tell three distinct stories, so people would get it out of their minds about our ability to do certain things. We say we're going to go after ONE act straight pop, just straight pop—that was Breakfast Club. We were going to take on the difficult job of taking (Duran Duran's) Andy Taylor and setting him up to be a AOR rock and roller. We've been able to do it. And we wanted to take one brand new black artist, set her up Urban, and get her over to Top 40. That was Jody Watley. Now we've got two more projects—a heavy metal band, Keel, where we know radio isn't important at all. We're doing an extensive campaign to tour them and break them from the streets. Then we've got a great Country artist by the name of Steve Earle. We know he can appeal to the Album crowd and Top 40 crowd, and we've put together a great extensive campaign with him.

G: Sounds like you've got your act together. I see even more why you were Executive Of The Year with Gavin readers.
JB: I'm excited about growth and learning. I know that I'm no smarter than the next guy. I love listening, I love being in a position to learn, and I'm entering into this new position listening and hoping to learn something and from that make some intelligent decisions. I'm just glad that I'm in a business that keeps changing, and that I've got a company that believes in me and keeps permitting me to find myself in the position where I can keep learning.
SPOTLIGHT PROMOTION

A FRESH APPROACH

Newest audience-builder for British Columbia’s lower mainland is The Mortgage Game, inaugurating in a bullish real estate market on Vancouver’s new AM 1040 radio. Every hour, the station broadcasts the description of a house for sale. Listeners phone in with their guesses as to the asking price. Winners with the closest guesses receive cash amount equalling their monthly mortgage or rent payments. The game will be played throughout the day, seven days a week.

GOOD SAM

WELI-New Haven is doing its part to help Connecticut motorists. Beginning last month, WELI’s Good Samaritan van hit the local roadways during weekday morning and afternoon rush hours, willing to provide free help for drivers with mechanical problems. Richard Morgan-O’Connor, president of Samaritania, Inc., the public service group operating the vans, says, “We provide assistance at no cost to the disabled motorist or accident victim and have been able to get about 90 percent of stranded motorists on their way at no cost to themselves.”

TRAVELING MACHINE MAKES $$

To help raise money for Easter Seals, KXGO/FM-Eureka, CA, held a celebrity dance featuring the city’s hottest local band, Commotion and the KXGO Traveling Music Machine. By the end of the drive, Eurekans had donated $92,000, making their town number one per capita among TV households in the telethon cities in the country!
OPENINGS

**TOP 40** station WPFR Terre Haute, IN, is looking for talent for future openings. T&R: R. Jay Cortrecht, 634 Ohio Street, Terre Haute, IN 47807. No calls, please.

**TOP 40** station WGGZ Baton Rouge, LA, seeks PD w/ winning track record. T&R: Michael Adams, PO Box 2871, Baton Rouge, LA 70821.

**TOP 40** station KBLQ Logan, UT, needs AT with production skills. T&R: Jay Hall, PO Box 3369, Logan, UT 84321. No calls, please.

**TOP 40** station WCIL Carbondale, IL, needs Production Director. T&R: Tony Waltekus, PO Box 801, Carbondale, IL 62903.

**TOP 40** station KHSN Coos Bay, OR, is looking for nighttime AT with production skills. T&R: Dick Byrd, PO Box 180, Coos Bay, OR 97420.

A/G station ZZ104 FM Charlotte, NC, has overnight AT opening. Min. two years exp. T&R: Bill Conwy, PO Box 30247, Charlotte, NC 28220. No calls, please.

A/G station WEED Rocky Mount, NC, has future openings for AT w/ prod. skills. T&R: Butch Pindell, PO Box 3267, Rocky Mount, NC 27802.

A/G station KYSF Santa Fe, NM, has future openings for AT w/ min. one year exp. T&R: Skip O’Neill, PO Box 2407, Santa Fe, NM 87504. No calls, please.

A/G station KEYQ Valdosta, GA, has immediate AT opening. T&R: Steve Hamilton, PO Box 1060, Eagle, CO 81631 or call (303) 328-1015.

A/G station WJER Dover, OH, has part-time AT opening. T&R: Gary Petrosillo, 646 Boulevard, Dover, OH 44622.

A/G station KVAN Vancouver, WA, needs AT w/ prod. skills. T&R: Paul Duckworth, PO Box 4636, Vancouver, WA 98662.

A/G station WILL Willmantic, CT, needs midday AT/ass’t PD. T&R: Wayne Norman, PO Box 496, Willmantic, CT 06278.

A/G station KBOU Boulder, CO, seeking AT. T&R: Jeff Goodwin, PO Box 146, Boulder, CO 80306.

A/G station KO9S Modesto, CA, seeks warm, friendly adult communicator for PM drive. Must be able to use phones with good production. T&R: Gary Michaels, 2121 Laney Drive, Modesto, CA 95350. No calls, please.

COUNTRY station WFFN Jasper, AL, needs morning AT strong in production. T&R: Johnny Eimore, 400 3rd Ave., Jasper, AL 35551 or call (205) 221-2232.

COUNTRY station WKHT Hartford, CT, has two openings: News Pers & morning drive AT. T&R: Ken Borden, 237 E. Center Street, Manchester, CT 06040.

CONTEMPORARY COUNTRY combo WHEB WTUN Selma, AL, has future openings for morning drive talent with production & play-by-play skills. T&R: John Rogers, PO Box 1055, Selma, AL 36702.


AVAILABILITIES


Talented veteran seeks eves or nights in large mkt. SEAN MICHALE LISLE: (209) 647-9966.

Full or part time AT. Urban or T40, prefer Norfolk/Va. Beach area. Six yrs exp. p.m. drive. All serious offers considered. J.T. ALEXANDER: (716) 854-1038.

Top 40 MD/AT. SCOTT BEATTY: (704) 553-1141.

Top 40 Air Talent. Formerly Y95/Dallas ANDREA LIVELY: (214) 689-0071.

Program Director looking for work. Formerly WOWINorfolk, VA. DON “EARLY” ALLEN: (804) 499-9415.

News position sought. Formerly KDBB & KPRL CONNIE GORDON: (805) 643-9514.

PD/OM/MD/AT w/ 26 years experience in small and medium markets. All areas. A/C or Country formats. MIKE JOHNSON: (317) 474-4137.

AT/MD, preferably E. Coastal FL or So. CA. 10 yrs. exp. “BEECHCOMBER” DON: (912) 422-7558.

AT/Production. Top 40. Full or part-time. RICK JASON: (817) 645-4110.

AT/MD/Production. Country, Top 40, A/C. RANDY HILL: (303) 544-7020.

NEEDED

AT/MD/PO. Prefer Country format. KEITH PHILLIPS: (607) 754-8069.

NEWSPERSON!!! Formerly w/KAMP-El Centro, CA. BRIAN JOHNSON: (619) 234-2642.


MD/AT. Album or Country formats. Prefer Northwest. SCOTT SEVEN: (503) 573-5207.

AT/MD/Prod. Mgr. available immediately. Prefer major mkt. in Ark./TEx./Okla./Tenn. MACK TAYLOR: (501) 605-6560 (after 6:00 pm).

13-year radio veteran available now for operations or station manager. EDWARD MILLER: (509) 928-2536.

AT, 15 year + veteran with major market experience. Top 40, Oldies, Urban formats. LARRY "NIGHT TRAIN" LANE: (404) 768-8036.

AT/PO. in medium to large market. A/C, Country and Top 40. DON ELLIOTT: (913) 242-3840.

WZIX: Top 40 station needs singles, LPs from Capitol, Columbia, A&M, EMI, Motown, Arista, Chrysalis and RCA. Ray Fisher, PO Box 1247, Columbus, MS 36703.

WFMO: Country station needs singles from all labels. Slim Mims, PO Box 666, Fairmont, NC 28340.

KOWY: Top 40 station needs Motown, Allen Scott, PO Box 1179, Gillette, WY 82716.

KKSS: Top 40 station needs Urban product from all sources. Elaine Werner, File 10, PO Box 131A, Santa Fe, NM 87502.

KMMT: Country station seeks Skaggs & White (Epic), Gatlin & Friddle (Columbia), Mason Dixon (Premier). Kurth Phillips, 118 E 3rd St., #504, Mitchell, SD 57301.

KVAS: Country station needs the Michael Martin Murphey single on (Warner Bros.). Mike Dugan, Radio Central, Astoria, OR 97103.
THE GREAT TRAINING FALLACY

I remember years ago when I got my first opportunity to develop and deliver a series of management seminars to a company. The participants were going to be about fifty fast-track middle managers. I was pretty excited and worked hard to develop a set of seminars covering areas such as planning, decision-making, communication, delegation and the like.

I guess I was naive back then, because I didn't expect the objections and complaints I received from many of the participants. The thrust of their comments was: "Why should I bother learning all this stuff?" After all, their bosses and the senior managers didn't practice good managerial skills, and they certainly were showing very little interest or support in the seminars I was delivering. Moreover, the participants noted they were shackled by so many policies and regulations that they would be reprimanded for doing some of the things I was suggesting. In short, many of the participants said that what I was teaching was great, but there was no support for it from their organization. They felt a bit resentful and a bit "used" by the company.

That was my first introduction to what I call the Great Training Fallacy. The Great Training Fallacy is implicitly endorsed by many senior managers. It goes something like this: The company has problems with productivity, profitability, morale, etc. Therefore, "they" (people lower in the organizational hierarchy) need fixing. A quickie training program or two should do the trick.

The Great Training Fallacy is indeed a fallacy because it absolves senior management from responsibility. This is ironic, because senior management is almost invariably the major cause of an organization's problems. The decisions they make, the rules and procedures they create, and the leadership style they demonstrate all have a massive influence on an organization's success and problems. In the case of the company described above, the middle managers were, by and large, correct. Senior management could have used much of the training I was giving to the middle managers. Senior managers were showing little, if any, support for the program, but somehow expected this training program would alleviate the problems of stagnation and declining earnings that they had created.

Within the last month I've seen two other examples of the Great Training Fallacy. Most of the time I work with upper-level managers, but in both these cases I was asked to address non-managers. In one case, a company wanted me to teach its lower-level employees and first-level supervisors techniques of being more creative. Creativity types of workshops can be useful, but, as I pointed out to the company representatives, research indicates most people are creative. They just have very little opportunity to show it because they are hamstrung by tight job descriptions, close supervision and rigid rules.

The real problem, I said, was an organizational environment which inhibited natural creativity and innovative impulses. Hence, the problem was primarily a management problem, since management creates environments which are either conducive to or not conducive to innovation. It is not a problem to be fixed by simply sending people to workshops.

The second case involved a major company which wanted me to deliver a speech to its customer-service representatives on the importance of telephone courtesy and good customer service. Well, this is certainly a commendable idea, but upon investigation, I suspected that once again, the Great Training Fallacy was at work. It turned out that management pays very little attention to customer service. That is, as in most companies, managers don't talk about it, they don't obsess about it, they don't measure it, and they don't base performance reviews and compensation on it. On top of that, customer-service representatives have very low status in this company. They're treated poorly and paid even worse.

I told the company representatives, "Why waste your money? Those customer-service representatives are only going to say, 'Why are we the only ones listening to this?'" Instead, I suggested the company spend its time and money creating a management team and organizational culture that really obsesses on and rewards customer service, and then invite me in as part of that total process.

A final variation on the Great Training Fallacy theme goes on constantly in many organizations. It's the "Program-of-the-Month" syndrome. Here, management throws money at faddish, quick-fix programs, each one having little to do with the other. Management then follows up by showing very little support or commitment to those programs. Needless to say, the impact of these training programs has a half-life of about a week.

In no way am I suggesting that training programs are undesirable. On the contrary, well-managed firms have healthy training budgets and often overkill on training. However, everyone (including senior managers) is involved in training and education. Managers actively support the programs. The programs have a clear continuity and direction. The training programs are part of a total system approach to organizational change, and managers change rules and systems to accommodate the things that are learned. In these firms, training is ongoing, exciting and meaningful. It makes a difference.

In contrast, poorly managed firms subscribe to the Great Training fallacy. Rather than confronting the real problems head on, managers try to buy quick solutions with a shotgun "fix those people—not us" training strategy. It doesn't work.
GINO VANNELLI

GREGG SWEDBERG, WLOL, Minneapolis 2-1
"A #1 record speaks for itself"

MARK BOLKE, Y108, Denver 8-6
"I'm not going to tell you again. This is a hit record!"

KEVIN BELCASTRO, ROCK 102, Buffalo
"We love this record. It's working great for us --immediate and killer phones. This week it moves 33-18!"

TOM EVANS, KIYS, Boise
"Wild Horses made our Top 10 due to a steady flow of male and female adult requests plus a very steady sales pattern. If you want to win with adults, play this record."

JACK ARMSTRONG, KF95, Boise
"Great phones, playing it now in all day parts due to requests. We have just moved Wild Horses to Power Rotation!"

JEFF DAVIS, WPFM, Panama City
"No record goes Top 5 unless it's a solid hit! This week Gino goes to #4 with a HOT!"

RALPH CARROLL, WCGQ, Columbus GA.
"Outstanding phones from day one! Sales following fast."

Unavailable for comment but these moves speak for themselves:

KDWB 26-18
Y94 10-9
KSND 5-5
KIJK 28-23

DON'T LET A HIT PASS YOU BY!

"WILD HORSES"
Several months ago, just prior to the Gavin Seminar for Medium Professionals, we did a piece about San Francisco. Some of your responses would indicate you feel we put the knock on The City, as it's arrogantly dubbed...whoops, there we go again. We were doing no such thing. We were merely being honest when we spoke about unwalkable hills and inedible shrimp cocktails sold on Fisherman's Wharf. Others of you expressed the feeling that you were insulted that we failed to mention YOUR cities. We'll begin a recurring series today about some of the markets we've visited in the past year, and our completely accurate impressions of them.

NEW YORK: Our trip to Gotham several months ago was our first sojourn in The Apple (as it is arrogantly dubbed) in about ten years. Frankly, we were shocked. When last we visited Metropolis, people like Carole King, Barry Mann and Neil Sedaka were taking songwriting breaks from their offices at 1650 Broadway and engaging in cheesecake sessions at Lindy's. We couldn't even find Lindy's in October of '86. The Turf, once on the bottom floor of The Brill Building, was a donut shop or a bank--one of the two. Psychopaths of every conceivable sexual and criminal persuasion were ambling up Broadway in droves. All of them were swaying to music that was inaudible to us, and reciting what sounded like rejected Bob Dylan lyrics.

We repaired to the once-legendary Stage Door Delicatessen. The famed Corned Beef on Rye, served by an Iranian immigrant on leave from the Fresno 7-11, was 90 percent fat. Milton Berle and Woody Allen weren't there, but a number of mass-murderers were in evidence.

At the New York Hilton, where we stayed, the room was $180 a night and hadn't been cleaned when we checked in. After it was cleaned, we found a silk/polyester hooker-type scarf in the drawer with the Gideon Bible. We imagined ourselves having the Big One, and the scarf being sent to our wife as part of our effects, so we dropped it in the trash bin near the Pepsi machine and went to the lobby bar for a drink. The 'luded-out' cocktail waitress brought us a no-call-brand scotch on the rocks, and asked us if we wanted to start a tab. We told her we'd only be having one and pushed a five-dollar bill toward her. She looked at it as if it was raw sewage and informed us the drink would be $5.90. For $5.90, we've purchased QUARTS of scotch in Yankton!

Feeling hunger pangs on our second night in town, we strolled into a place called The English Pub on Broadway and ordered lambchops. What arrived was a slab of mutton not unlike that which Errol Flynn and his band of Merry Men chomped on in The Adventures of Robin Hood. We nibbled at the atrocity, figuring that it we could make it there, we could make it anywhere.

Thanks, Frank!

BALTIMORE. Our old home town has been much maligned, but we liked that return trip. Baltimore hasn't changed a bit in 25 years. The same family-owned drugstores are still in business. The people haven't changed, either. Many of them have never been to D.C., just a hop and a skip away. No one seems to care about how 'Who's The Boss?' or 'Moonlighting' is doing in the Nielsens. None of them is 'in the business'--the closest thing is the PDs and jocks.

Baltimore still has lots of good food, not just in out-of-the-way dives and fine establishments, but middle-of-the-road family places which do miracles with crab and other local stuff from the bay. The cabdriver who brought us from the airport to the spanking new Hyatt on the redeveloped waterfront told us he's never been out of town at all, except for 18 months in 'Nam. We heard similar testimony from a crew of friendly bartenders, waiters and tradespeople. It kind of brought us back to reality...being in a place where there is absolutely NO chance of running into Sean Penn or Concrete Blonde at the Safeway.

PHILADELPHIA. Another town with great memories for us. It, too, hadn't changed much, although Tom Donahue, Bob Mitchell and a flock of other legendary jocks are gone, American Bandstand no longer broadcasts from WFIL at 46th & Market (we know because we went looking for it) and Les Crane (Stein) isn't doing weekends at WPEN. But what hadn't changed was Bookbinders, those great Philly accents...and cheesesteaks. The drive around the river, ending up at the museum where Rocky I ran up five million stairs is just as breathtaking as ever, and, although the town is rife with David Brenner clones, we loved walking down South Street and eating good seafood at a price less than the National Debt. It's just another town that no one but us seems to like. W.C. Fields' tombstone is famous for its inscription, 'Better here than Philadelphia.' We disagree, and think more along the lines of Will Rogers, who said, 'I never met a pretzel with mustard I didn't like.'
Jimmy Lifton

“IM A MAN”

KRBE  KXX106  KTUX

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THE NEW SINGLE FROM THE ALBUM "STANDING IN YOUR SHADOW"

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FLEETWOOD MAC
Twelve musicians have been official members of the band at various times since its inception 20 years ago. The five current members are beginning their 12th year together.

PAUL CARRACK
The former lead singer of Squeeze, Ace and Mike & The Mechanics has a solo album out in England called Carrackature.

POLICE
Andy Summers is about to release an album on MCA and Sting is back in the studio recording his next solo album.

CROWDED HOUSE
The group takes their name from the cramped living conditions they experienced while recording their debut album in Hollywood.

R.E.M.
Peter Buck, Mike Mills and Bill Berry are currently on tour as Warren Zevon's backup band.

TOM PETTY & THE HEARTBREAKERS
Tom & the Heartbreakers begin their "Rock & Roll Caravan '87" tour on May 26th in Tucson, Arizona, with The Del Fuegos and The Georgia Satellites on board.

NICK KAMEN
Prior to launching his recording career, he appeared in award-winning Levi TV commercials in England.

CHET ATKINS
Cinemax has filmed a tribute to Mr. Atkins featuring appearances from Willie Nelson, Waylon Jennings, Mark Knopfler, The Everly Brothers, Emmylou Harris and Toto's Steve Lukather.

RUN DMC/BEASTIE BOYS
Their US tour begins June 12th in Honolulu. Both bands will also have films released this summer. The Beastie's film is called "Scared Stupid" and Run DMC's is titled "Tougher Than Leather."

POISON
Just over a million Americans have been poisoned as Poison's debut "Look What The Cat Dragged In" hit the seven-figure sales mark last week.

MIAMI SOUND MACHINE
Emilio Estefan is producing tracks for Clarence Clemmons' next album.

JODY WATLEY

HANK WILLIAMS JR.
The next album by the Academy Of Country Music's "Entertainer Of The Year" will include new country artists Keith Whitley, T. Graham Brown, Steve Earle, Highway 101 and Marty Stuart.

BIG TROUBLE
This all-girl band was formed by former television network executive Fred Silverman. They've signed with Epic Records and will soon release an album.

RUSSELL HITCHCOCK
Billy Steinberg and Tom Kelly, writers of his new single, "The River Cried," also wrote Cyndi Lauper's "True Colors" and Madonna's "Like A Virgin."
Eddie Money
“Endless Nights”

GAVIN TOP 40: 34*-28* 202/19
36 TOP TWENTY REPORTS
WBEN 38-20  WLS 23-19
WMMS 26-19  WRTI 22-19

Ronnie S
Mondo Rock
“Primitive Love Rites”

55/23
“This is the perfect rock 'n' roll record to balance the dance music that's popular now. It tested 87 percent positive after only one play.”
Jonathan Little, Z104-Madison, WI

Z93 Add  Z95 Add  WMMS Add
KITS Add @ 28  KCPX 22-18  KPLZ 26-23
KUBE D-32
"Is This Love?"
ON YOUR DESK TODAY!

Patty Smyth
“Downtown Train”
GAVIN DEBUT IN UP & COMING
33/13
JUST ADDED: WBEN 99DTX

“Who Can Sleep”
DAVE SHOLIN'S PERSONAL PICK 5/8/87
“Eddie Money returns a favor to the lady who helped make 'Take Me Home Tonight' such a big hit. Lots of girl groups dominated the Top 40 in the early 60s, but when Ronnie and the Ronettes sang 'Be My Baby' in the Summertime '63, she earned a special place in our hearts. Her special look and style made a lasting impression on this kid, and it's wonderful hearing her resurface with new material.”
calls by Eddie Money

Surface
“Happy”
GAVIN TOP 40 RECORD TO WATCH
“Sounds like Columbia's got another 'Shake You Down' on its hands.”
Keith Naftaly KMEL-San Francisco
WHYT KIIS/FM FM102
More Than The Truth-Nicholas Tremulis (Elektra)
Holy mama, feets don't fail me now! Nicholas Tremulis gets a rubdown New Orleans style. That's Ivan Neville supplying the atmosphere on "River Of Love." But wait, there's more! Bonnie Raitt throws in the bonus vocal harmony and sumptuous slide guitar solo. The Tremulis band is eight strong as this record kicks and grooves aplenty. Side one's "Losing You" is a deluxe ballad. Producer Rob "Go Go" Fraboni gets his usual snappy snare sound. This is an '80s version of Robert Palmer's first solo LP coincidently (or is it?) issued on the same label.

"Years Go By"-Stan Campbell (Elektra)
Stan Campbell used to be part of the Specials, the UK group that pioneered the early '80s ska revival. A lot of water has passed under the bridge as Campbell has shifted his style toward a rocky R&B method. Piloted by former Culture Club producer Stewart Levine, the results are crisp and energized.

HOUSE OF TEARS
House Of Tears-Hege V (MTM)
Here's another reason Mary Tyler Moore should throw her hat in the air. Hege V (pronounced "heggy vea") is actually the son of George Hamilton IV, the same GH IV that ghost-sang the songs in The Hank Williams Story starring another George Hamilton, the sun worshiper. Confused? Let House of Tears become the soundtrack for your confusion. Produced by miracleworker Mitch Easter, Hege V the four piece, mix bits of American garage with a certain country heritage. My favorite track is the acid daydream "Burial Ground Of The Broken Hearted." "Matter Of Fact" makes a valiant airplay effort as well. Easter has retained the rough edges, so dig in. (Editor's Note: Has Yogi Berra been writing these reviews?)

Hard Times In The Land Of Plenty-Omar & The Howlers (Columbia)
Meanwhile, down in Austin lurks a crawlin' kingsnake of a band, Omar & the Howlers. Here is even more blues boogie rock n roll. Omar sounds about as POed as John Fogerty and Howlin' Wolf on a crusty day. "Hard times in the land of plenty," Omar spits out over a cockin' instrumental bed. Herschel Cunningham, is that you?

American Dream/Femme Fatale-Hanover Fist (Capitol)
Months ago, when WLIR first reported this track, I thought they'd gone mental and metal. Ultimately Hanover Fist have more in common with Shrekback than Metallica. This ain't no metal band. Cut in Minneapolis by The Twin Tone folks, "American Dream" is the uptempo gem. "Femme Fatale" (no relation to the Velvet Underground) is side two's textured counterpart. Co-produced by David Z, formerly of Prince's Revolution. Consult the two "radio mixes."

So Rebellious A Lover-Gene Clark & Carla Olson (Rhinoceros)
The next Ian and Sylvia? Former Byrdsman Gene Clark and Textones' Carla Olson release a very stylish, authentic period piece. Gene Clark and John Stewart pioneered what some term "folk/country." I prefer to not to categorize (for once), but rather enjoy the heart and soul that went into the music. Favorite track include "Every Angel In Heaven," "The Drifter" and Gram Parsons' "I'm Your Toy."

An Audience With The Queen-Koko Taylor and Her Blues Machine (Alligator)
The last thing this band sounds like is a machine. Two of the finest blues singers alive are Koko Taylor and Etta James. In fact, Koko covers Etta's anthem, "I'd Rather Go Blind," beautifully. Recorded live early this year, Queen Koko and her "machine" strut their stuff big time. The live recording gives you a front row seat. Be sure and duck when the heartaches fly.

Radio Heart-Gary Numan (Capitol)
Gary Numan!? More like Gary New Man. Barely in his twenties when he last hit our continent, this is his first in a long while. Our resident dance club bartender/in-house nightlife observer informs us that this is an established dance hit. Sounds fresh. Look for a comeback.

Don't Mean Nothing-Richard Marx (Manhattan)
The closest thing we'll be hearing to an Eagles reunion, I'll betcha. Richard Marx assembles a hot crowd of players (Randi Meisner, Joe Walsh, Tim Schmidt) and cranks out a serious hard crackin' crooner. There's some serious shuffle-footed drumming on that coda. Sure sounds strong.

The Bears-Primitve Man/RS)
After Frank Zappa, Talking Heads, and rhino mating music, Adrian Belew camouflages himself inside a quartet. Belew doesn't dominate in as much as he distinguishes the band with his contorted noodling. If the opener "None Of The Above" rings your bell, turn it up for the next track, "Fear Is Never Boring." How true it is. KZ

www.americanradiohistory.com
Hanover Fist

American Dream
Femme Fatale

PRODUCED BY
David "Z" Rivkin and Hanover Fist
**CERTIFIED**

<table>
<thead>
<tr>
<th>Album</th>
<th>Label</th>
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<tr>
<td>SUZANNE VEGA (A&amp;M)</td>
<td>HEART (CAPITOL)</td>
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<tr>
<td>LITTLE STEVEN</td>
<td>HEART (EMI AMERICA)</td>
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**MOST ADDED**

1. "Alone" - HEART (Capitol-12"
2. Solitude Standing - SUZANNE VEGA (A&M)
3. "Gypsy Blood" - MASON RUFFNER (Epic-12"
4. "In Too Deep" - GENESIS (Atlantic)

**My 2 cents**

Hot times, summer in the city. I know some of you are still suffering the cold. I noticed the Red Sox playing in blustery weather. Nevertheless it sure feels like summertime.

Nothing much new in the upper reaches of the Top Ten. One through seven is pretty much a superstar lock. U2's "Still Haven’t Found" finally eclipses the single, while the rest of the trax fall in, reinforcing U2's number one status. As long as the band stays on tour, expect an added show of strength. David Bowie's tour could have the same dethroning effect. Crowded House had yet another outstanding week. "Something So Strong" (last week's Most Added Top Forty single) will leave no doubt in anyone's mind that the band is onto something. Mark your calendars, for this week they are finally re-emerging into the limelight. Crowded House's new album, "Thenecessary&vwill" is due out this month.

**CHARTBOUND**

- GENESIS (Atlantic) "Deep"
- THRASHING DOVES (A&M) "Imbalance"
- THE SMITHS (Sire) "Strangeways"
- STEVE WINWOOD (Island/Warner Bros.) "Wake"
- RED 7 (MCA) "Sun"
- FARRENBACH (Warner Bros.) "Fool"
- WASHINGTON SQUARES (Gold Castle) "Rain"
- THE CURE (Elektra-12") "Why"
- JOHN FARNHAM (RCA) "Voice"
- REPLACEMENTS (Sire/Warner Bros.) "Ledge"
- ANDY TAYLOR (MCA) "Don't"
- AUTOPHOTO (RCA) "Dance"
- DANNY WILSON (Virgin) "Prayer"
- TNT (Mercury) "10,000 Miles"
- "RICK MEDLOCKE (A&M) "Saturday"
- "OZZY OSBOURNE/RHOADS (CBS) "Crazy"
- "ACE FREHLEY (Megafort/Atlantic) "Into"
- "WIRE (Enigma) "Ahead"
- SCRUFFY THE CAT (Relativity) "My"

**ALBUM CHART**

<table>
<thead>
<tr>
<th>Album</th>
<th>Label</th>
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| U2 (ISLAND) "FOUND" "BULLET" "STREETS" "GODS"
| DAVID BOWIE (EMI AMERICA) "DAY" "BANG" "LET" "TIME" "NY"
| FLEETWOOD MAC (WARNER BROS.) "SEVEN" "BIG" "TANGO" "LIES"
| TOM PETTY & THE HEARTBREAKERS (MCA) "JAMMIN" "TRAINS" "DAMAGE" "LIFE"
| BRYAN ADAMS (A&M) "HEAT" "INTO" "ANOTHER" "HEARTS"
| PETER WOLF (EMI AMERICA) "STARTED" "COME"
| ROCK & HYDE (Capitol) "Dirty"
| GREGG ALLMAN (EMI) "Anything" "More/Cross" "Angel"
| CROWDED HOUSE (CAPITOL) "STRONG"
| THE CT-FRONES (EMI) "WE ARE"
| THE TRUTH (IRS/MCA) "WEAPONS"
| FROZEN GHOST (ATLANTIC) "SHOUL"
| THE HOODOO GURUS (ELEKTRA) "GOOD"
| LOS LOBOS (Slash/Warner Bros.) "All" "Fret" "One"
| LITTLE AMERICA (GEFFEN) "WALK"
| SUZANNE VEGA (A&M) "Epic"
| MONDO ROCK (COLUMBIA) "PRIMITIVE"
| GARY MOORE (VIRGIN) "OVER"
| ROBERT CRAY BAND (HIGHTE/MERGENCY) "NEXT" "SHOWED"
| WHITESNAKE (GEFFEN) "STILL" "HERE"
| ERIC CLAPTON (Duck/Warner Bros.) "Run"
| TESLA (GEFFEN) "SUZI"
| THE LONG RYDERS (ISLAND) "GUNSLINGERS"
| PATTY SMYTH (Columbia) "Downtown"
| HEART (CAPITOL-12") "ALONE"
| JON ASTLEY (ATLANTIC) "SERIOUS"
| WIRE TRAIN (415) "Comes"
| DANNY WILSON (Virgin) "Prayer"
| WORLD PARTY (CRYSTALIS) "TRUE"
| REO SPEEDWAGON (EPIC) "VARIETY"
| CONCRETE BLONDE (IRS/MCA) "EDGE"
| MASON RUFFNER (EPIC-12") "GYPSY"
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SUNDAY — JULY 12
- 2:00 PM Djs & MCs: The Battle For World Supremacy—Trials
- 5:30 PM Nightclubbing Around The World
American Rock Indies: A Reality Check
Marketing Metal
Songwriters & Publishers: A Mock Negotiation
Canada: A Market Survey
- 7:30 PM Recording Engineers
Alternative Commercial Radio
Dance Music Issues
Censorship: Still A Burning Issue

MONDAY — JULY 13
- 10:30 AM Keynote Address
- 12:30 PM Songwriters & Publishers: A Follow-Up Workshop
A Million Dollars Worth of Mistakes
Racism in the US Music Industry

TUESDAY — JULY 14
- 11:00 AM Rock Criticism
Recording Contract: A Mock Negotiation
Merchandising: The New Profit Center
Pool Directors Conclave
- 2:30 PM A & R (Arguments & Recriminations)
Publicity Workshop
Rhythm Radio: Meeting The Pop Challenge
State of the Artist's Recording Agreement
Australia: A Market Survey
Album Radio Conclave
- 5:30 PM Managers
DJs And Remixers
Commercial Music: Is It Art?
New Technologies: The Hardware Revolution
International Publishers Debate: The European Licensing Controversy
Crossover: The New Hitmakers

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...The Unconventional Convention
Editor: Peter Standish

ALTERNATIVE

CHART

Station Reporting Phone (415)592-7750
Reports accepted Mondays at 8 AM through 5:30 PM Tuesdays

CERTIFIED

THE REPLACEMENTS R.E.M. (SIRE) (IRS)

MOST ADDED

1. Please To Meet Me - THE REPLACEMENTS (Sire)
2. Standing Solitude - SUZANNE VEGA (A&M)
3. The Men Who Loved Music - YOUNG FRESH FELLOWS (Poplama/Frontier)
4. After Words - BOB PFEIFER (PVC)
5. Tiny Days - SCRUFFY THE CAT (Relativity)
6. Domesday Pay-Off - THE FALL (Big Time)

MUSIC INDIE

FLESHTONES (Emergo) "Reality" "Direction"
THROWING MUSES (4 A.D.) "Finished"
SALEM 66 (Homestead) "Postcard"
WOLFGANG PRESS (4 A.D.) "Wedding"
COIL (Relativity) "Staircase"
ROBYN HITCHCOCK (Glass Fish/Relativity) "Man"
MEKONS (Twin Tone) "Money"
NEATS (Coyote) "Anytime"
WIPERS (Restless) "Blind"
THERION MONSTER (Relativity) "Walk"
CAT HEADS (Restless) "Power"
FRONT 242 (Wax Trax) "W.Y.H.I.W.Y.G."
ANIMAL LIBERATION COMP. (Wax Trax) "Hagen"
GODFATHERS (Link) "Nation"
RANK & FILE (Rhino) "Book"
BIG DIPPER (Homestead) "Faith"
BLUE HIPPOS (Twin Tone) "Cups"

ALTERNATIVE ACTION

This marks one of the most explosive weeks on our chart this year. The Smiths are number one, after U2 ran six weeks at the top. The Replacements lead the pack of six(!) debut albums with a top ten entry. This record will certainly be one of the biggest Alternative albums of the year. They're already turning a top ten entry. The Cure are wasting little time behind the strength of just a single. Look for a full LP in early June. R.E.M., Redd Kross, Suzanne Vega, Balaam & The Angel and Jon Astley join our huge group of debuts as the lower part of the chart is cleared out. Scruffy The Cat

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THE SMITHS (ROUGH TRADE/SIRE) "SHOPLIFTERS" "STRANGE" "BOW""HOODOO GURUS (BIG TIME/ELEKTRA) "GOOD" "SCENE" "CARAVAN" 3 U2 (Island) "With Rod Streets" "Found Bullet" 4 Thrashing Doves (A&M) "Breathtaking" "Matchstick" "Jesus" 5 The Cult (Sire) "Machine" "Devil" "Bad" 6 THE LONG RIDERS (ISLAND) "MAN" "FALL" "FIRE" 7 THE REPLACEMENTS (SIRE) "CHILTON" "LEDGE" "POOL" "VALENTINE" "JITTERS" 8 Julian Cope (Island) "Shot" "Pulsar" "Saint" "Crack" "Trampolene" 9 Hunters & Collectors (IRI) "Fireball" "Rain" "Slab" 10 WASHINGTON SQUARES (GOLD CASTLE) "RAIN" "GENERATION" 11 David Bowie (EMI America) "Day" "Bang" "Zebras" "Star" 12 WIRE (ENIGMA) "AHEAD" "AMBITION" "COLLAPSE" 13 GREEN ON RED (MERCURY/POLYGRAM) "CLARKSVILLE" "TRACK" "LAND" 14 THE CURE (ELEKTRA-12) "WHY" 15 Wire Train (415/Columbia) "Comes" "Pretty" "Gone" 16 Del Fuegos (Slash/Warner Bros.) "Name" "Cape" "Town" 17 Style Council (Polydor/PolyGram) "Heaven's" "Cost" 18 R.E.M. (IRS) "AGES" "CRAZY" 19 MEAT PUPPETS (SST) "MACHINE" 20 ROSE OF AVALANCHE (FILE) "VELVETEEN" "ALWAYS" "CASTLES" 21 The Saints (TVT) "Fire" "First" "Love" "Paradise" 22 Siouxsie & The Banshees (Geffen) "Fire" "Passenger" "Gun" 23 REDD KROSS (BIG TIME) "PLAY" "DOLL" "FLAKE" 24 SUZANNE VEGA (A&M) "LUKA" 25 Blow Monkeys (RCA) "Doesn't" "Wonderful" "Cash" 26 Chris Isaak (Warner Bros.) "Soul" "Fade" "Blue" "Owe" 27 Los Lobos ( Slash/Warner Bros.) "Is" "Rosa" "One" "River" 28 BALAAM & THE ANGEL (VIRGIN) "LIGHT" "WAVE" 29 JOHN ASTLEY (ATLANTIC) "JUNE'S" "LIP SERVICE" 30 Psychedelic Furs (Columbia) "Shock" "Angels" "Shadow"

SPOTLIGHT LP

The Men Who Loved Music - YOUNG FRESH FELLOWS (Poplama/Frontier)
This box of musical Cracker Jacks has surprises for everyone. "Amy Grant," their satirical stab at the Christian rock star, has some of the funniest lyrics I've heard since Mojo Nixon & Skid Roper. "TV Dream" is a quick flip through the double-dig it cable channels sung to an -like melody. "Get Out Of My Cave" brings out the psychedelic side of the band, wah-wah pedal and all. There's even some honky-tonk cale rock blues with "Unimaginable Zero Summer" (with Terry Adams of NRBQ on piano), "Two Brothers," and a cover of "I Got My Mojo Working." Replacements frontman Paul Westerberg is such a fan of YFF's that he's asked them to play at his upcoming wedding. Call Graham Hatch @ Frontier (818) 506-6886. Middle Of The Night -DIVINE HORSEMEN (SST)
The Divine Horsemen crossbreed X's rebellion with bayou swamp rock. A cover of David Allan Coe's "Field Of Stone" (originally recorded by Tanya Tucker) and "Only I Could" (with John Doe of X chipping in on guitar) leads them into alligator infested waters. Side two strikes a deni Stinky Fingers attitude with my rave, "It Doesn't Matter," and a cover of The Stones' "Gimme Shelter." Mother's Worpy is raw in execution, but the refined arrangements make it another stand-out cut. YFF's drummer DJ Bonebrake makes a cameo appearance playing marimba on "Voodoo Idol."

43

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As much as rock has a past... it also has a future.

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SOUTHEAST

ADDS: Ted, Andy Skibbins - WCDB, 518-442-5262

STONYBROOK, NY
BRAHMA BULL, W. MMRR, 215- -0597

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ADDS: Ted, Andy Skibbins - WCDB, 518-442-5262

ADDS: B.Adams, U2, Bowie, Petty, Heart, S.Campbell, SAN JOSE.

ADDS: Petty, PORTLAND.

ADDS: Heart, ADDS: The Fall, Replacement, BRIAN HENRY L.MILES /R.NENNI -KOME 408-
SAN JOSE. CA

ADDS: Young LISA YIMM/TIM HYDE -KUSF 415 -386 -KUSF

ADDS: Angry Sam., NORTHWEST


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EUGENE, OR

J TRAPP/SH.JAMES-KZEL 503-342-7096

Even before the FCC did away with the requirement that all stations should run some news, many music-oriented stations had given up the concept of news every hour. Nowadays, it is common to find music stations doing news only in drive times—sometimes only in morning drive. I think these stations are missing a bet.

We are all trying to convey a station image as something more than a tape deck or jukebox. We have deejays present the music because we know people like to have deejays bridge the changes in program material and create a "show." We have commercials not only to pay for the station's operation but—believe it or not—because people like commercials (as long as they're good ones and not too intrusive). Commercials present things to the consumer that are tailored to the consumer, and therefore are interesting to the consumer. They also serve as a framework, giving the station a sense of time and place within the culture. Public service announcements, particularly local ones, do the same thing and should be part of every station's programming.

So how about news? News serves a similar role—only more strongly focused—incorporating the station to its time, place and community. News is a form of gossip which is legitimized and even venerated, catering to people's curiosity about other people and the world. Interesting news—news that combines the elements of the institutional, the sensational and the useful—will never be a tune-out, but rather another reason to tune-in.

But your listeners will tune in to your station for the news only when they know they can count on your station to provide it when they want it. Stations that still schedule hourly newscasts get that audience—often by default. By default, I mean that all too often, those stations will just open a pot for what the network sends down the line, or will rip and read the latest two-minute wire service summary or, in the name of "journalism," provide feature news in place of hard news. In any of these situations, a well-programmed station with an innovative and aggressive (but quite possibly small) news department can whip the pants off the competition.

These questions may help you challenge some of the traditional thinking:

Why run news only on the hour? Many stations program their news at the top of the hour because an AP study years ago showed the majority of listeners expected it then. And why? Because that's when their station presented the news. If you program your news at some other time, and promote it, your listeners will expect it then, and you won't conflict with everybody else's newscasts.

Why have a newscaster deliver the news? Your deejays are announcers—your newscasters should be newsgatherers. Yet most people keep newscasters in the station to read the news. Certainly most stations don't have the luxury of having so many newscasters that they can afford to have some read the news while the others are out getting it. Since listener studies show no resistance to hearing the deejay's voice give the news, why not reassign your newscaster to the field, gathering the news, doing innovative reporting, phoning in their voices and being much more productive?

Why do the news the way the networks and wire services do it? Instead of mixing local and national stories, focus your news on your own locality, and tag the newscast with national headlines. Instead of riding the same lead stories time after time, make your newscast the most important story, regardless of where it comes from, they have an added inducement to keep listening—while you gather in an extra quarter-hour in the ratings.

Too many radio managers—including PDs—have the antiquated idea that "news is a tuneout" and "news is too expensive." News can be done inexpensively, and there is hardly any other feature that a music station can periodically bring to its listeners that generates so much tune-in.

If you're an AM music station seeking to add ingredients that will generate extra reasons for listening, this is it: Concise, localized, responsive, up-to-the-minute NEWS. And you can make it work with only one newscast per hour in morning drive. One newscast program every hour will strengthen your news image more than a second, weaker one on the half-hour.

If you've been downgrading your news, you've been missing one of the most formidable programming weapons there is.
## Certified

**Ricky Skaggs & Sharon White**  
Love Can't Ever Get Better Than This  
(Epic)

**Bellamy Brothers**  
Country Rap  
(MCA/Curb)

## Most Added

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Reports</th>
<th>Adds</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reba McEntire - One Promise Too Late</td>
<td></td>
<td>55</td>
<td></td>
</tr>
<tr>
<td>(MCA)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ronnie Milsap - Snap Your Fingers</td>
<td></td>
<td>53</td>
<td></td>
</tr>
<tr>
<td>(RCA)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Michael Martin Murphey - A Long Line Of Love</td>
<td></td>
<td>44</td>
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</tr>
<tr>
<td>(Warner Bros.)</td>
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</tbody>
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## Top Requests

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Reports</th>
<th>Adds</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Randy Travis - Forever And Ever, Amen</td>
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<td></td>
</tr>
<tr>
<td>(Warner Bros.)</td>
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<td></td>
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<tr>
<td>George Strait - All My Ex's Live In Texas</td>
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<tr>
<td>(MCA)</td>
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<td></td>
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<tr>
<td>Dwight Yoakam - Little Sister (Reprise)</td>
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</table>

## CHARTBOUND

### ARTIST & TITLE

<table>
<thead>
<tr>
<th>ARTIST &amp; TITLE</th>
<th>Reports</th>
<th>Adds</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>LEE GREENWOOD - Someone (MCA)</td>
<td>109</td>
<td>25</td>
<td>3</td>
</tr>
<tr>
<td>LARRY GATLIN / JANIE FRICKE - From Time To Time (Columbia)</td>
<td>103</td>
<td>28</td>
<td>3</td>
</tr>
<tr>
<td>WAYLON JENNINGS - Fallin' Out (MCA)</td>
<td>97</td>
<td>39</td>
<td>2</td>
</tr>
<tr>
<td>ANNE MURRAY - Are You Still In Love With Me (Capitol)</td>
<td>91</td>
<td>21</td>
<td>3</td>
</tr>
</tbody>
</table>

Reports accepted Mondays at 8 AM through 11 AM Wednesdays
George Strait, has an 87% HIT FACTOR from 162 stations. Moe Bandy logs in another great
week, with a 92% HIT FACTOR and a move into the Top Fifteen. The CERTIFIED records,
Ricky Skaggs & Sharon White (48% HIT FACTOR, 19 adds) and the Bellamy Brothers
(35% HIT FACTOR, 29 adds), both look solid.
John Wesley Ryles tops this weeks ACTION SIDES. This week’s 24 adds include KMPS,
WKKN, WODK, KMNS, WTAW, and KTRB. Highway 101 is back with a great follow-up to
“On the Road You Made For Me” - “Whiskey If You Were A Woman” checked in with 42 reports
and 36 adds. Shane Krag at KCLK-Clarkston, WA, tells us he’s getting good calls on
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COUNTRY ADDS

**NORTHEAST**

**WORCESTER, MA** (TIM TODD-WOCR) Skaggs/Wht, A.Murray, M.Osmond, G.Strait.

**LOWELL/LAWRENCE, MA** (FRANK FITZ-WLLH) K.T.Oslin, Schneider, Judds, Bellamys.


**NEW YORK, NY** (PAM GREEN-WHNN) S.Wariner.


**BIRMINGHAM, AL** (TOM SKEEL-KYXK) R.Milsap, Waylan, J.W.Ryles, N.Griffith.

**SOUTHEAST**

**BALTIMORE, MD** (GREG COLE-WPOC/FM) G.Strait, C.McCain, S.Pacific, Judds.

**FROSTBURG, MD** (GEORGE DENTON-WFRB) Sawyer, B., Waylon, Sylvia, R.Milsap, Reba.

**POCOMOKE, MD** (DENNIS HOWARD-WJRC) Gilts/J.F., Tommy Roe, C.Pride.

**JACKSONVILLE, NC** (B.J.-WJLAS) Frozen.

**CONWAY, SC** (DAVE TEMSEY-VALAT) No Report, Frozen.

**PENSACOLA, FL** (STEVE RYAN-WWWM) No Report, Frozen.


**GAINESVILLE, FL** (BRAD RIVERS-WYGC) T.Tucker, Greenwood.

**DUNNELLON, FL** (CHYEYENNE-JETS) V.Gill, R.Milsap, Waylon, Sawyer B., K.Mattea, Wheel.

**FT PIERCE, FL** (GEORGE GORDON-WFTP) Wheel, Reba, R.Milsap, Murphy, Sawyer B., K.Mattea.

**ST. PETERSBURG, FL** (JAY ROBERTS-WUSN) Waylon, Greenwood, A.Murray.


**COLUMBUS/STARKVILLE, MS** (RICK RUSSELL-WMBC/FM) J.Gones, Judds, Restless H., V.Gill.


**PADUCAH, KY** (KING/LAWRENCE-UKYQ) G.Strait.

**CENTRAL CITY, KY** (BARNETT/LANE-WKYA) Holly Dunn, RV Shelton, Skaggs/Wht, Baillie, M.Haggard.

**GRAND FORKS, ND** (TIM LARSON-WADA) M.McDaniel, R.Milsap, Judds, J.W.Ryles.

**UPPER MIDWEST**

**ROCHESTER, MN** (KEITH PHILLIPS-WKKW/FM) No Report, Frozen.


**BRAINERD, MN** (DAVE TORKELSEN-KVBR) No Report, Frozen.

**YANKTON, SD** (BOB FLITTE-WNAK) J.Hartford, Shooters, Reba, D.A. Coe, M.Murphy, Green/Lifer, J.W.Ryles, Bo, Bo, Bo, Bo, Girls.

**MITCHELL, SD** (KURT PHILLIPS-KITM) R.Milsap, Sawyer B., J.W.Ryles, M.Haggard.

**HURON, SD** (JEFF DUFFY-KOKK) R.Milsap, K.T.Oslin, Sawyer B., M.Murphy, Reba.

**REDFIELD, SD** (MYRON GRACE-KGRD) No Report, Frozen.

**RAPID CITY, SD** (BOB LOUIS-KIMM) Skaggs, Bellamys, Greenwood, Gilts/J.F., J.W.Ryles.

**RAPID CITY, SD** (SCOTT KEARNS-KTQO) Bellamys, Waylon, Greenwood, Gilts/J.F., Bellamys.

**WATERLOO, IA** (JOHN WOLF-3KMW) Reba, Hwy. 101, M.Murphy, R.Milsap, A.Murray, Ride/River, Reba.


**BISMARCK, ND** (MARV ALLEN-KLINK) Judds, Skaggs, Waylon.

**WILLISTON, ND** (JEFF JERG-EZPR) Baillie, K.T.Oslin, Gary/Gaye, Bellamys, J.W.Ryles.

**MIDWEST**


**WATERLOO, IA** (DALE EICHOR-KWMT) V.Gill, M.McDaniel, J.W.Ryles, Tommy Roe, R.Stevens, B.Anderson.


**ST. LOUIS, MO** (TOM ALDRICH-KCOB) Bellamys, D.Rose Bd., R.Milsap, M.Murphy.

**JOSEPH, MO** (BOB MANN-WXLR) Reba, R.Milsap, R.Murphy.

**JOPLIN, MO** (TOM SKEEL-KKX) Judds, Baillie, J.W.Ryles.

**KANSAS CITY, MO** (JIMMY DOLL-AM) Judds, J.W.Ryles, N.Felts.

**JOPLIN, MO** (LISA ARMSTRONG-WMBH) J.W.Ryles, J.W.Ryles, K.Harr, M.Murphy, K.Mattea.

**MISSOURI, MO** (ALLEN LANGLEY-WMM) Judds, J.W.Ryles, N.Felts.

**FORT SMITH, AR** (CUTY COOK-KAW) J.W.Ryles, J.W.Ryles, N.Felts.


**JEFFERSON CITY, MO** (JACK DANIELS-KLIC) M.Murphy, Wheel, Reba, Sawyer B., R.Milsap, K.Mattea.

**SPRINGFIELD, MO** (JOHN HENDERSON-KWTO) Reba, Hwy. 101, Waylon.

COUNTRY ADDS


WOLF POINT, MT (CHAD WILLIAMS) K. Mattea, M. Murphey, Hwy. 101, R. Miller, K. Mattea.

PUEBLO, CO (CANDY HILL-KIDN) R. Miller, K. Mattea.


WELCOME To Our New COUNTRY Correspondents:
Rick Russell, WMBR/FM RADIO - P.O. Box 707, Columbus (Starkeville), MS (601) 329-1030
Mike Stanley, WDMV RADIO - P.O. Box 210, Pocahontas City, MO 63867 (314) 957-0540

WICHITA, KS (PETE BRIER-KFH) No Report, Frozen.

GARDEN CITY, KS (LOI WILLIAMS-KBUJ) V. Gill, A. Murray, Waylon, T. Wopat, Greenwood.

CENTRAL

AKRON, OH (RICK CARDARELLI-WWSR) Judds, V. Gill.


SOUTH BEND, IN (F. WAYNE/KENDALL, IN (DOUG WAGNER-WTBU) No Report, Frozen.


EVANSVILLE, IN (R. J. ROSE) Judds, Reba, K. T. Oslin, Bellamys, Greenwood, N. Griffith.


NORTHWEST


SACRAMENTO, CA (JAN STEWART-KARA-K) Judds, Reba, K. T. Oslin, Bellamys, Greenwood, N. Griffith.


REDMOND, OR (MIKE WEST-KP) M. Murphy, Reba, S. Marshall, Hwy. 101, S. Warner, Reba.

PORTLAND, OR (P. O. B. WETTEN-HK) K. T. Oslin, Bellamys, Greenwood, N. Griffith.

SEATTLE, WA (COLLEEN KROMB-KPMS) A. Murray, W. J. Ryles.


REDMOND, OR (MIKE WEST-KP) M. Murphy, Reba, S. Marshall, Hwy. 101, S. Warner, Reba.

PENDLETON, OR (G. G. WALTERS-KWMT) M. Murphy, K. Mattea, R. Miller, Reba.

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PHOTO FILE  by LISA SMITH and BETTY HOLLARS

AS WE PLAY ▼
Appearing in Greensboro during her concert tour, Shirley Murdock was photographed with promotion and music folks from local station WEAL. Pictured are promotion director Joe Marino (left), Shirley Murdock and WEAL MD Jay Holidae.

GAVIN HEAVYWEIGHTS ▲
Recent Gavin cover story Luther Vandross attended a press party in Seattle with his radio friends. From left: Frank Barrow, PD of KRIZ-Seattle, Luther and Robert Scott, KKFX-Seattle.

CHECK THAT DONATION ▲
The Southeast chapter of the YBPC is grateful for a $500 donation from Lee Bailey, host of Radioscope. Shown at a recent board meeting in Fayetteville, NC, are, from left: Chapter President Yvonne Anderson, PD of WNAA-Greensboro, NC; VP Don Cody, PD of WGLV-Charlotte; Natalie Porche, publicity coordinator for Lee Bailey Communications; Lee Bailey, and Frankee Robinson, PolyGram promotions manager.

NEW YORK CITY HOT SPOT ▲
B.K. Kirkland, PD of WBL-S-New York, was there to greet Club Nouveau when they turned up at the "Club" capital of the world. From left: Club Nouveau's Jay King and Valerie Watson, Warner Bros. rep Joan Armond and B.K. Kirkland.
THE WHISPERS
NEW LP
“JUST GET BETTER WITH TIME”

Available on Album, Cassette and Compact Disc

CONGRATULATIONS YBPC
and remember above all else...
“ROCK STEADY”
HEAT IS ON ▼
Columbia recording artist Janice Christie was a vision in black leather at the Gavin Seminar in San Francisco. The radio folks surrounding her are (from left) Joe Bullard, PD of WANM-Tallahassee, Ron Atkins, PD of KMJQ-Houston, Frenchie Be, PD of WOIM-Montgomery, Patrick Spencer, VP SuperTronics Records, and Rico Casonova, President of Bay Area Pro's Record Pool.

TONY Q IS COVERED ▲

ALWAYS THE STARRS ▼

WATCH OUT FOR PATRICE ▲
At a listening party held by Arista for Patrice Rushen in Los Angeles, KUTE midday host Talaya (left) was among the radio types who appeared in force.

IMAGINE THAT ▲
Miki Howard performed at New York’s Red Parrot as part of her national concert tour. Here she is making a point with Barry Mayo, GM of WRKS/FM-New York (left), Johnny Kemp, and producer LeMel Humes.

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 Hallie Plaza, Suite 725, S.F., CA 94102.
A PORTRAIT OF OUR FINE FAMILY ON EMI AMERICA

Nona Hendryx

First Circle

Nu Romance Crew

Foster Sylvers and Hy-Tech

Najee

Ray, Goodman and Brown

"Why Should I Cry?"

"Workin' Up A Sweat"

"Tonight"

"I'll Make All Your Dreams Come True"

"Feel So Good To Me"

"Celebrate Our Love"

CONGRATULATIONS TO THE YOUNG BLACK PROGRAMMERS COALITION, INC.
Teen Dream
“Let’s Get Busy”
From The Debut Album

David Sanborn
“Chicago Song”
From A Change Of Heart

Kraftwerk
“The Telephone Call”
From Electric Cafe

The Isley Brothers
“Smooth Sailin’ Tonight”
From Smooth Sailin’

Congratulations To The Young Black Programmers Coalition


www.americanradiohistory.com
This weekend, the Young Black Programmers Coalition (YBPC) will host its Fifth Annual Scholarship Dinner at the Plaza of the Americas in Dallas. In the past, the organization has given a total of $30,000 to selected Mass Communications majors at Mississippi's Jackson State University, Houston's Texas Southern and Southern University in Baton Rouge, LA.

The YBPC was formed in 1977 by Kenny Gamble, founder of the Black Music Association, who wanted to establish a parallel organization for black radio programmers. With funding from the BMA, the YBPC began recruiting members under the leadership of its first president, KALO-Little Rock PD J.D. Black. Succeeding presidents Barry Mayo and Regenar Henry extended the YBPC's membership to record companies.

1979 brought the beginning of Randy Sterling's five-year term as YBPC president. During that period, the organization took an activist stance, recommending changes in the way Arbitron rates black radio and promoting black ownership of radio stations. The group also worked with the Rev. Jesse Jackson's Operation PUSH, providing a national voter registration program with taped PSAs from artists like the Manhattans, Teena Marie, DeBarge and Millie Jackson. To encourage awareness of the history of black music, the YBPC promoted National Blues Week, which now covers the entire month of February.

Besides its scholarship fund, the YBPC's current activities include promoting better media-community relations and improving job opportunities and working conditions for YBPC members. In 1982, the YBPC began publishing a monthly newsletter, edited by Robert Rosenthal. Monthly workshops, headed by Bill Magnus, Terri Avery, past YBPC President Brute Bailey and current YBPC head Terry Marshall, "provide members with the opportunity to expand their knowledge of the industry, learn how the real world operates and make the contacts they need to be successful in the communications and music industries," says Marshall.

Marshall recently resigned as PD at WKXI-Jackson, MS, to devote all his time to the organization, which is in the middle of a vigorous national expansion campaign. In the last year, new chapters have been formed in Atlanta, Washington/Baltimore and the Carolinas. New chapters are forming in New York, Chicago and Los Angeles. Membership in the YBPC is $10/month or $120/year. For more information, contact the Young Black Programmers Coalition, Inc., 5153 Sun Valley Road, Jackson, MS 39206. The YBPC Membership chairman is Bill Magness in Dallas: (214) 387-2797.

May 8, 1987/the GAVIN REPORT
OUR COMMITMENT TO EXCELLENCE!

THE SYSTEM
Don't Disturb This Groove
(81691)
featuring the single
"Don't Disturb This Groove"
(7-89320)

PICTURE PERFECT
Picture Perfect
(81758)
featuring the single
"Prove It, Boy"
(7-89308)

DONNA ALLEN
Perfect Timing
(95148)
featuring the single
"Satisfied"
(7-99459)

MIKI HOWARD
Come Share My Love
(81688)
featuring the single
"Imagination"
(7-89284)

CURTIS HAIRSTON
Curtis Hairston
(81693)
featuring the single
"(You're My) Shining Star"
(7-89283)

SACHE
Are You Attracted To Me
(81738)
featuring the single
"Help Me To Get Over The Hurt"
(7-89268)

ATLANTIC RECORDS SALUTES
THE YOUNG BLACK PROGRAMMERS COALITION AND THEIR "AWARD OF EXCELLENCE" RECIPIENTS,
DEL SPENCER AND ERNIE SINGLETON.
"URBANIZING" by JERRY BOULDING

THE 'ME-TOO' FORMATS

Now don't get me wrong. There's nothing wrong with copying... Well, almost nothing. There are people who copy the form, but fail to copy the message, and those who are so busy copying that they forget about creating. And creativity is the essence of winning. So let's take another look in the "answer book," to see what it reveals about those who attempt to duplicate someone else's success.

THE LAST TO KNOW

A new beat is rocking the city. In many markets, daring new challengers are grabbing attention and ratings points within the coveted 18-34 FM audience. What's often sad about this scenario is that the fierce, well-financed competition is the last to know. When the station rolls a hit from Laurel, they challenge the Arbitron figures, blaming reporting vagaries or claiming the whole market was undersampled. But, as Gregory Abbott sings, "I've Got the Feeling It's Over."

If your audience is beginning to erode, there's a reason. Listeners are making their choices based on the beat, not bucks. And the beat is going on with innovative programming. It may not work the first time, but someone has to take the chance with something new. Otherwise, radio will get awfully boring—for us and our listeners. So don't be the last to know.

POSITIVE POSITIONING

Music is obviously the primary tool of music radio, but what is the right music? I know—let's do some research!

Well, in the beginning that approach worked well. But then something happened: Everybody came up with the same answers, and played the same songs in the same formats. Along came something new—psychological research, and the eclectic turntable gave way to the positioning statement.

Now, instead of researching musical tastes, the focus was on prodding the needs deeply embedded in the listener's psyche. Instead of expressing problems and slipping ratings in terms of audience wants, the new focus was on needs. After you get the signal and the talent and the music and the flow right, what is seemingly most important is to find out what the audience thinks they want, and to give it to them. Our studies show that, for the most part, what our listeners really want is to be made to feel good. And this changes from morning to evening, from weekdays to weekends. A respondent who says, "You all be jammin'," "You make me laugh," or "You give me a chance to win something I really want" is really giving an emotional response to listening.

REFINING THE FORMAT

In the "me-too" world of radio, the format is often thought to be the key to winning. Programmers, managers and owners often look at what they consider to be similar markets and try to copy word-for-word what a winning station is doing there. But finding a format is not nearly as important as fine-tuning the format. Formats are merely vehicles to achieve a goal. By themselves, they cannot attract and hold radio consumers.

There's a theory in visual art that our perceptual response to the world is the means by which we develop our ideas, that our perceptions are actually part of the reasoning process. If this is true, then a format has to affect listeners in some way to be successful—and keep doing it, until something comes along that does it better, faster and with fewer interruptions. Our listeners develop their responses to radio based on perceptions—and, you might say, despite formats.

"The risks of copying in radio are the same as those that existed when you were back in school. You don't learn anything, and it's a hard habit to overcome. Copying may get you through an exam or two, but it won't get you through life.

So often you will hear sound alike jocks. They hear someone they like on a tape or on another radio station and they set out to imitate that person. Often they will fail short, because the one thing they can't copy is that person's next great idea. The same high risks exist for copycat programmers and music directors—even though they are constantly being told, 'Play this song because Station X is playing it' and 'Hire this jock because when he (or she) was in Market Y, the ratings went through the roof.'"

The problem is that what worked in another city may not work the same way for you. If it's a case of a song that did well elsewhere, first ask yourself, "How long was it played? In what rotation did it start? Did it appeal to teens? Females? Older demos? And what was the market position of the station that broke the record?" Or, in the case of a killer jock, "How long did it take the market to get used to them?"

How much money was spent to promote them? Is my market situation similar? What about the competition? If you have some very strong rivals, you may not get the same result as a station that did not. And that competition may just not be another station in your format. It could be a hot urban-flavored Top 40.

All these questions must be answered before you attempt to duplicate success by copying. You have to think about your market and your audience, and custom-tailor your station's sound to the market's needs at the time. To make the right moves and the best decisions based on all available information—including your own experience—you still need a gut feeling, a human touch, as well as proper research. And then, of course, you must execute. But be careful with that execution. Remember the programmer who asked his General Manager what he thought of his execution—and the GM said he was in favor of it!
**The Gavin Report**

**Contemporary Urban Chart**

### Certified

<table>
<thead>
<tr>
<th>2W</th>
<th>1W</th>
<th>Title / Artist</th>
<th>Label</th>
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<tbody>
<tr>
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<td>2</td>
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<td><em>Smokey Robinson</em> - Just To See Her</td>
<td>Motown</td>
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<td><em>Herb Alpert</em> - Diamonds</td>
<td>A&amp;M</td>
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<td><em>Shirley Murdock</em> - Go On Without You</td>
<td>Elektra</td>
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<td><em>Anita Baker</em> - Same Ole Love</td>
<td>Elektra</td>
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<td><em>Lionel Richie</em> - Se La</td>
<td>Motown</td>
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<td><em>Freddie Jackson</em> - I Don't Want To Lose Your Love</td>
<td>Capitol</td>
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<td><em>Surface</em> - Happy</td>
<td>Columbia</td>
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<td><em>Luther Vandross</em> - There's Nothing Better Than Love</td>
<td>Epic</td>
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<td><em>Whispers</em> - Rock Steady</td>
<td>Solar/Capitol</td>
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<td><em>Melba Moore</em> - It's Been So Long</td>
<td>Capitol</td>
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<td><em>Nona Hendryx</em> - Why Should I Cry?</td>
<td>EMI America</td>
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<td><em>Patrice Rushen</em> - Watch Out</td>
<td>Arista</td>
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<td><em>5 Star</em> - Are You Man Enough</td>
<td>RCA</td>
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<td><em>Isley, Jasper, Jasper</em> - 8th Wonder Of The World</td>
<td>CBS Associated</td>
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<td><em>Jesse Johnson</em> - Baby Let's Kiss</td>
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<td><em>System</em> - Don't Disturb This Groove</td>
<td>Atlantic</td>
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<td><em>Miki Howard</em> - Imagination</td>
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<td><em>Club Nouveau</em> - Why You Treat Me So Bad</td>
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<td><em>Lakeside</em> - Relationship</td>
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<td><em>Deniece Williams</em> - Never Say Never</td>
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<td><em>Klymaxx</em> - I'm Still Say Yes</td>
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<td><em>David Sanborn</em> - Chicago Song</td>
<td>Warner Bros.</td>
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<td><em>Ray Goodman &amp; Brown</em> - Celebrate Our Love</td>
<td>EMI America</td>
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<td><em>Howard Hewett</em> - I Commit To Love</td>
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<td><em>Jody Watley</em> - Still A Thrill</td>
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<td>29</td>
<td><em>Kenny G</em> - Songbird</td>
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<td>30</td>
<td>30</td>
<td><em>Claudia Efray</em> - Can't You Feel My Heart Beat</td>
<td>Epic</td>
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<td>31</td>
<td><em>Gap Band</em> - Zibble, Zibble (Get The Money)</td>
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<td>32</td>
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<td><em>4 By Four</em> - Want You For My Girlfriend</td>
<td>Capitol</td>
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<td><em>Norwood</em> - I Can't Let Go</td>
<td>MCA/Magnolia Sound</td>
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<td><em>RJ's Latest Arrival</em> - Rhythm Method</td>
<td>Manhattan</td>
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<td><em>Breakfast Club</em> - Right On Track</td>
<td>MCA</td>
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<td>36</td>
<td>36</td>
<td><em>AL Green</em> - Everything's Gonna Be Alright</td>
<td>A&amp;M</td>
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<td>37</td>
<td>37</td>
<td><em>Jonathan Butler</em> - Lies</td>
<td>Jive</td>
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<td>38</td>
<td>38</td>
<td><em>Stephanie Mills</em> - If I Were Your Woman</td>
<td>MCA</td>
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<td>39</td>
<td>39</td>
<td><em>Regina Belle</em> - Show Me The Way</td>
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<tr>
<td>40</td>
<td>40</td>
<td><em>Temptations</em> - Someone</td>
<td>Gordy</td>
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</table>

### Most Added

- **Wanna Dance**
  - Artist: Whitney Houston
  - Label: Arista
  - Add Count: 84

- **With Somebody**
  - Artist: Whitney Houston
  - Label: Arista
  - Add Count: 26

- **Wanna Somebody**
  - Artist: Diana Ross
  - Label: RCA
  - Add Count: 25

### Chartbound

**Whitney Houston**

- Title: "I Wanna Dance With Somebody (Who Loves Me)
- Label: Arista
- Add Count: 83
- Week: 8
- Month: 3

**Temptations**

- Title: "Someone (Gordy)
- Label: Gordy
- Add Count: 40
- Week: 1
- Month: 3

### Pop Crossover

**Whitney Houston**

- Title: "I Wanna Dance With Somebody (Who Loves Me)
- Label: Arista
- Add Count: 83
- Week: 8
- Month: 3

**Temptations**

- Title: "Someone (Gordy)
- Label: Gordy
- Add Count: 40
- Week: 1
- Month: 3

**Nonah Hendryx**

- Title: "Why Should I Cry?"
- Label: EMI America
- Add Count: 21
- Week: 4
- Month: 3

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The Gavin Report, May 8, 1987

www.americanradiohistory.com
CAPITOL RECORDS SALUTES Y.B.P.C.

WHERE THE HITS ARE GETTING STRONGER!

www.americanradiohistory.com
ARETHA FRANKLIN - *If You* Love Me Just A Little (Arista)
LOOSE ENDS - You Can't Stop The Rain (MCA/Virgin)
PHYLLIS HYMAN - Ain't You Had Enough Love (P.I./Manhattan)
ISLEY BROTHERS - Smooth Sailin' Tonight (Warner Bros.)
GERRY WOO - Hey There Lonely Girl (Polydor)

RECOMMENDED NEW RELEASES

ARETHA FRANKLIN - Rock-A-Lott (Arista)
Hold on! Aretha is not calling it quits with this album. Her fourth single is guaranteed to shake your groovy thing.

LILLO THOMAS - I'm In Love (Capitol)
Lillo's not just surrendering to love, he's capturing another hit. Though the title isn't unique, his execution of these lyrics and mood is one of his best.

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LILLO THOMAS - I'm In Love (Capitol)
Lillo's not just surrendering to love, he's capturing another hit. Though the title isn't unique, his execution of these lyrics and mood is one of his best.

SHEILA E. - Koo Koo (Paisley Park/Warner Bros.)
We're not just crazy about this song, we're Koo Koo about it! We were surprised her little friend from Minneapolis' name wasn't on the writing credits because of the raw, sparse sound similar to his recent recordings. Sheila penned this one all by herself, and it's certainly something to be proud of. JM, JM, BH

POTENTIAL SINGLES

CHUCK STANLEY - Jammin' The Belle (Def Jam/Columbia)
PRINCE - If I Were Your Girlfriend (Warner Bros.)
SYSTEM - Nighttime Lover (Atlantic)
GEORGE - Tina Cherry (Motown)
LUTHER VANDROSS - So Amazing (Epic)

LP CUTS

FREDDIE JACkSON - Jam Tonight (Capitol)
PRINCE - Hot Thing/Aregular (Paisley Park/W.B.)
SYSTEM - House Of Rhythm (with Ed E. Fresh) (Atlantic)
LISA LISA AND CULT JAM - Lost In Emotion (Def Jam/Columbia)
LILLO THOMAS - I'm In Love (Capitol)
LAKESIDE - Bull's Eye/Still Feeling Good (Solar/Capitol)
SURFACE - Feel So Good (Columbia)
WHISPERS - I Want You (Solar)
ATLANTIC STARR - Let The Sun Shine In (Warner Bros.)
NORWOOD - I Can't Live Without You (MCA/Magnolia Sound)
SHERRY ALPERT - Making Love In The Rain (A&M)
MASON - Breathless (Elektra)
BOBBY BROWN - Baby Let Me Tell You Something (MCA)

*First time listed on this page.*
FROM THE ALBUM *Red Hot Rhythm & Blues*

BE SURE TO WATCH THE ABC-TV SPECIAL "RED HOT RHYTHM AND BLUES" AIRING PRIME-TIME, MAY 20TH

BE SURE TO WATCH THE ABC-TV SPECIAL "RED HOT RHYTHM AND BLUES" AIRING PRIME-TIME, MAY 20TH
**HIT FACTOR**

Hit Factor is a percentage of stations which have it in Heavy or Medium rotation out of 100 stations playing the record - 60 stations have it in Heavy or Medium rotation - Hit Factor - 60%

<table>
<thead>
<tr>
<th>ARTIST, TITLE</th>
<th>LABEL</th>
<th>Reports</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Adds</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<td>84</td>
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<td>3</td>
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<td>NONA HENDRXY - Why Should I Cry? (EMI America)</td>
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<td>73</td>
<td>18</td>
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<td>--</td>
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<td>69</td>
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<td>42</td>
<td>10</td>
<td>--</td>
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<td>6</td>
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<td>CLUB NOUVEAU - Why You Treat Me So Bad (Warner Bros.)</td>
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<td>75</td>
<td>24</td>
<td>39</td>
<td>9</td>
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<td>84%</td>
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<td>LAKESIDE - Relationship (Solar/Capitol)</td>
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<td>62</td>
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<td>37</td>
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<td>4</td>
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<td>RAY, GOODMAN &amp; BROWN - Celebrate Our Love (EMI America)</td>
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<td>85%</td>
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<tr>
<td>AL GREEN - Everything's Gonna Be Alright (A&amp;M)</td>
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<td>44</td>
<td>15</td>
<td>22</td>
<td>6</td>
<td>1</td>
<td>84%</td>
<td>9</td>
</tr>
<tr>
<td>JONATHAN BUTLER - Lies (Jive)</td>
<td></td>
<td>64</td>
<td>1</td>
<td>22</td>
<td>26</td>
<td>15</td>
<td>35%</td>
<td>3</td>
</tr>
<tr>
<td>STEPHANIE MILLS - If I Were Your Woman (MCA)</td>
<td></td>
<td>63</td>
<td>1</td>
<td>26</td>
<td>20</td>
<td>16</td>
<td>42%</td>
<td>3</td>
</tr>
<tr>
<td>TEMPTATIONS - Someone (Gordy)</td>
<td></td>
<td>44</td>
<td>3</td>
<td>20</td>
<td>17</td>
<td>4</td>
<td>52%</td>
<td>6</td>
</tr>
<tr>
<td>REGINA BELLE - Show Me The Way (Columbia)</td>
<td></td>
<td>61</td>
<td>--</td>
<td>11</td>
<td>32</td>
<td>18</td>
<td>18%</td>
<td>3</td>
</tr>
</tbody>
</table>

**URBAN CONTEMPORARY SUMMARY**

What a week for LISA LISA AND CULT JAM! They reach a 97% Hit Factor to achieve the number one spot, taking it away from ATLANTIC STARR, who held that spot for three weeks running. Next, CAMEO and HERB ALPERT will fight over the number one spot: CAMEO has a 98% Hit Factor and HERB comes in with a 93% Hit Factor, two positions behind CAMEO on the chart. Tony Fields, WLDU-Louisville, says LISA's "burning up the phone lines," and that the MIKI HOWARD, "won't stop, it's on fire." Michael Saunders, WPEG-Charlotte, reports the same two carrying on at his station: LISA is getting calls from the 18-24 group and MIKI gets calls from 25-34's. Then Steve Harris, WCIN-Cincinnati, called in the following: "LISA is still our most requested, and MIKI really blossomed this week." WHISPERS is one of the fastest movers in the chart, getting requests from upper demos, according to ROYCE BLAKE, KKPW-Tucson. Lee McCollum, XHRM-San Diego, reports HOT calls for them, and Costee McNair, WBIL-Tuskegee, says, "Whispers are steadily rockin'!" Hal Jackson, WDUR-Durham, reports calls from young adults, Del Simos, KCLT-West Helena, reports hot requests for it, and Ernie O'Dell, WFKX-Fayetteville, called in requests for it, too. SURFACE has to be the killer record on this week's phones, though. Ron Davis, WQIS-Laurel, says his calls are from 18-49. One of the hottest debuts on the chart is newcomer REGINA BELLE: Joe Diaz, WWIL-Wilmington, is experiencing immediate phones for her, 18+. PRINCE is due to release a new single, but in the meantime, Mickey Arnold, WRDW-Augusta, is getting calls for "Adore." David Rosas, WWWS/FM-Saginaw, is getting calls for "Hot Thang," which is the third hottest on his request list. Gary Weller, WBLZ-Cincinnati, had these profound words for us: "Be sure to check out the commercial copy of the single because on the flip side is 'Shackadelica,' which is the cut that PRINCE originally gave to JESSE JOHNSON for his album. JESSE only used the title for his LP, returning it on the back of the new single. It's A KILLER!" Topping the "Up & Coming" list this week is LA LA, and David Rosas, WWWS/FM-Saginaw, reports it's hot there and getting calls from young adults. Most Added was no surprise, and as we predicted last week, it was a runaway - unlike the Kentucky Derby race last Saturday. WHITNEY's first week logged in 84 reports - an unprecedented number of adds for this page. Out-of-the-box adds are higher that even WE expected, with immediate phones for Daryl Moore, KZZX-Lake Charles, Royce Blake, KKPW-Tucson, getting calls from all demos. STEPHANIE MILLS isn't doing badly in the requests department. Melvin Jones, KRNB-Memphis, says, "Play it and your female demos will go wild! Feels good all over!" Rob Neal, WWOX-Baton Rouge, reports calls from adults for it, and so does Ernie O'Dell, WFKX-Jackson, MS. Thanks again for all the Monday calls. Tuesdays are not getting any better on the phone lines, so if any more of you call get those lists in by Monday, it would be greatly appreciated. Thanx. Betty.

---

*The Gavin Report, May 8, 1987*
CONGRATULATIONS TO THE Y.B.P.C.

LOOK FOR L.L.'s FIRST VIDEO AND SUMMER TOUR WITH PUBLIC ENEMY.

L.L.'s FIRST LP, "RADIO," IS VIRTUALLY PLATINUM!
NORTHEAST

BOSTON, MA
TONYA PENDLETON-WILD

BOSTON, MA
SUNNY JOE WHITE-WXKS/FM

NEW HAVEN, CT
HANNIBAL-DICKINSON-WNJIC

NEW YORK, NY
LEIGH LUST-WNYU/FM

NEW YORK, NY
SCOTT SHANNON-Z100

BUFFALO, NY
LAVENER BLAKELY-WFTU

ROCHESTER, NY
ANDRE MARCEL-WDKX

PITTSBURGH, PA
JOHN ANTHONY-WAMO

ERIE, PA
ERIE COLLEGE-WBLO

PHILADELPHIA, PA
TONY QUARTARONE-WUSL/FM

WASHINGTON, DC
MIKE ARKIE-WHUR

BALTIMORE, MD
WILLY ROBINSON-BIO 104

Baltimore, MD
ROY SAMSON-WXYY/FM

OCEAN CITY, MD
RAPID CITY-WTRC/101.1

RICHMOND, VA
MIKI SPENCER-WKEE

NORFOLK, VA
DAVE ALLAN-K94

SOUTH

GREENSBORO, NC
BOBBY KNIGHT-WQMG

DURHAM, NC
HAROLD JACKSON-WDUR

CHARLOTTE, NC
MICHAEL SAUNDERS-WPWE

FAYETTEVILLE, NC
ROD CRUISE/GIL BAEZ-WDKS
No Report, Playlist Frozen.

FAYETTEVILLE, NC
LUPE GREENBERG-WZYX

WILMINGTON, NC
RAY BAYCIR -WGRN/WRMS

WILMINGTON, NC
JOE DIAZ MCLAURIN-WWIL

NEW BEHN, NC
RICHARDS-GOODING-WKIS

ST. MATTHEWS, SC
ANDY HENDERSON-WOKI

COLUMBIA, SC
ANDRE CARSON-WWDM/FM

SPARTANBURG, SC
LOU BROWN-HAAG

FLORENCE, SC
ANDREW BAILEY-WYN

GREENVILLE, SC
WAYNE WALKER/SCOTT-WAY

THE GAVIN REPORT May 8, 1987

BOB CASE-292

RAY BOYD-V103

CARL CONNOR-WFXA

JONATHON DIVINO-WODE

TONY WRIGHT-WJIZ

TALLAHASSEE, FL
JOE BULLARD-WANN

MIAMI, FL
FRANK AMAEDEO-Y100

DAMEL HODGETT-105

MIAMI, FL
GLEN BROWN-15DAN

TAMPA, FL
CHRIS TURNER-WTMP

BIRMINGHAM, AL
DICK LUMPENIN-WILLIAM

MONTGOMERY, AL
FRENCHIE B-WQM

TUSKEGEE, AL
COSETTE MCNAIR-WBIL

MONTGOMERY, AL
BILL BLACK-WXX

MOBILE, AL
JX BELL-TONY BROWN-WLX

MOBILE, AL
JIM HATTER-WQK

CHATTANOOGA, TN
JAY RILEY-SWITCH-102-WNOO

CHATTANOOGA, TN
TONY SCOTT-JET4-WJTT

MEMPHIS, TN
P. WELL/SUMMY SMITH-97

MEMPHIS, TN
MELVIN JONES-KNDB

JACKSON, MS
D. SHAW/ERNIE O'DELL-WFXX

JACKSON, MS
JIMMY ANTHONY WOJ

JACKSON, MS
CARL HAYNES-WJWI

MERIDIAN, MS
D. EDWARDS-L. CARL-WOIC-0M

LAUREL-HATTONS, MS
RON DAVIS-WOIS

GULFPORT, MS
RICK JAMES-WZKK

MCCOMB, MS
WALKER-CAMBRAS-WN
### URBAN CONTEMPORARY

**MINNEAPOLIS, MN**
**PETE RHODES/CBS**

**CHICAGO, IL**
**MICHAEL DAVIS/WMK/FM**

**CHICAGO, IL**
**B.PRIETOS/TAYL-WGC/FM**

**CHICAGO, IL**
**TIMOTHY GLEN/WRG**

**ST.LOUIS, MO**
**CHERYL WINTON/KATZ/FM**

**ST.LOUIS, MO**
**BEASLEY STRADFORD-KJMM**

**KANSAS CITY, MO**
**DENE HALLAM-KCWP/FM**

**NEW ORLEANS, LA**
**DESPERER/WYLD/FM**

**NEW ORLEANS, LA**
**JOEY GIOVINO/MI**

**MAURICE LAFAYETTE, LA**
**GUY BROADYN/KING/KFXX**

**LAKE CHARLES, LA**
**DARYL MOORE/KXZ**

**BATON ROUGE, LA**
**ROB NEAL-WXK**

**WESTHELENA, AR**
**DELL SIMES-KKLT**

### SOUTH WEST

**DALLAS, TX**
**TAYLOR/N.SPEARS-KKDA**

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**UPPER MIDWEST**

**COLUMBUS, OH**
**K.C.JONES/WGK**

**COLUMBUS, OH**
**RICK STEVENS/WICKY**

**CLEVELAND, OH**
**JEFFREY CHARLIS-WZAK**

**CLEVELAND, OH**
**STEVE HARRIS-WCIN**

**INDIANAPOLIS, IN**
**KELLY KARSON-WLTE**

**DETROIT, MI**
**MARK JACOBSON-WLTY**

**DETROIT, MI**
**JAMES ALEXANDER-WJLB**

**SAGINAW, MI**
**DAVID ROGAS-WWSS/FM**

**MILWAUKEE, WI**
**B MILLER & YOUNG-WUAM**

**MILWAUKEE, WI**
**ROB HARDY-WNOX**

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**May 8, 1987**
DAVE SHOLIN'S
Personal Picks — SINGLES

BOB SEGER - Shakedown (MCA)
Though I consider myself a Seger fanatic, I must admit to being unimpressed with the soul-like ballads he's put out in the last several years. But this first single from the soundtrack of "Beverly Hills Cop II" is anything but average. Detroit's number one ramblin', gamblin' man is back with rock 'n' roll you can dance to.

PSEUDO ECHO - Funky Town (RCA)
Gotta admit, a seven-year-old hit by Lips, Inc. is an unlikely remake candidate. But this tremendous production outdoes its predecessor. Their last single got the buzz started, doing especially well in the Northwest and Rocky Mountain regions, and put everything in motion to make this their first major hit.

DEBBIE GIBSON - Only In My Dreams (Atlantic)
Hearing this song on Z100 and HOT 103 during a visit to New York last week made me a believer. I went from LIKING it in the office to LOVING it on the radio. See if you agree.

JANET JACKSON - The Pleasure Principle (A&M)
Wow, there's not out of Control songs yet. What makes this one all the more pleasing is a hot remix that far outshines the original LP version.

GARY NUNAN - Radio Heart (Citiqule/Aco)
Just the title alone should warm the heart of any PD. But there's a lot more here than simply a name—there's an excellent song. Welcome the return of a tremendous talent. Should be big enough to give you a reason to put his 1980 hit "Cars" back in rotation.

DAN FOGELBERG - She Don't Look Back (Epic)
Forget the fiddles, forget the stuff, ol' Dan is showing his rockin' stuff. Sure to surprise a lot of folks who aren't aware of his incredible versatility as a performer. Top 40 and Album Radio can't help but be pleasantly surprised.

KIM O'LEARY - Put The Pieces Back (Motown)
Larry Williams at WRCK-Utica asked me what I thought of this song. I responded with a "Kinda nice." A few hours and a few spins later it had me hooked. Kim shares writing credit with producer Nick Jameson, her collaborator on "Weatherman Says." Strong A/C and Top 40 potential.

PETER WOLF - Can't Get Started (EMI America)
Rock 'n' roll is supposed to be fun, and few teach that lesson as well as Professor Wolf. Anyone who can sit still while listening needs immediate medical assistance.

RONNIE SPECTOR - Who Can Sleep (Columbia) Eddie Money returns a favor to the lady who helped make "Take Me Home Tonight" such a big hit. Lots of girl groups dominated the Top 40 in the early 60s, but when Ronnie and the Ronettes sang "Be My Baby" in the Summer of '63, she earned a special place in our hearts. Her special look and style made a lasting impression on this kid, and it's wonderful hearing her resurface with new material.

RON FELL'S
Personal Picks — ALBUMS

DAN HILL - "Dan Hill" (Columbia)
The kind of immediate acceptance Dan has received for his new single, CAN'T WE TRY, certainly would justify an album, if only to capitalize on the single's success. But this turns out to be a more wholly satisfying package than one would expect. His rep is that of an A/C balladeer, and he proves his ability in that format on his duet with Vonda Shepard. But let the doubters sample tracks such as CONSCIENCE and PLEASURE CENTRE for a seldom-heard flipside of someone capable of playing to a larger, younger market than ever before.

RANDY TRAVIS - Always and Forever (Warner Bros.)
I like a cowboy who sticks to his guns. His music is Country-thick with no airs of crossover dreams. Fiddles, dobro, pedal steel and songs that swing. In a brief couple of years, Randy has become Country music's most celebrated performer. The album's first single, FOREVER AND EVER, AMEN, is already a smash, and I'll bet the farm that tracks like TOO GONE TOO LONG and GOOD INTENTIONS can spin gold at 45 rpm.

Carly Simon

Next Week...
She Don't Look Back

The First Single From The Forthcoming Album “Exiles.”

On Full Moon/Epic Records, Cassettes & Compact Discs.

Dan Fogelberg

Management: Frontline Management
"David Bowie is back with his strongest album of the 80s. There are at least 4 more Top 10 tracks."
AL BRANCA, WMGM

"Year in and year out, Bowie always comes in with a hit. This is another one."
JOHN GEHRON, WLS

"The most played out of the box album at KROQ in years. We're five cuts deep."
LARRY GROVES, KROQ

Bowie's Never Let Me Down is chock full of hits, written in the best of Bowie's style.
ROBIN MATHIEU, WBLM

"Album Top 10 requests already in the stores. Best Bowie material since 'Let's Dance.'"
GREG ROLLING, KSJO

"Bowie at his best is really brilliant and he's back."
TOM STARR, WOUR

---

RADIO TALKS

DAVID BOWIE
The Album
NEVER LET ME DOWN
Features the hit singles Day In Day Out and Time Will Crawl.
Never Let Me Down, Bang Bang, and New York's In Love.
Produced by David Bowie and David Richards.
David Bowie represented by Isolar.
Available on EMI America Compact Discs, High Quality Cassettes & Records.

www.americanradiohistory.com