BRYAN ADAMS:
ROCKIN' AT THE CROSSROADS

ERIC NURBERG
ON DIGITAL TAPE
OREN HARARI
ON MANAGEMENT
JERRY BOUDING
ON URBAN RADIO
ACTIVITY
SUPER BAD

"Why You Treat Me So Bad"

The new single from Club Nouveau

From the album Life, Love & Pain

Produced, Arranged and Mixed by Jay King, Thomas McElroy and Denzil Foster for 2 Tuff-E-Nuff Productions

Management: King Jay Records Jay King • 1987 Warner Bros. Records Inc.
## MOST ADDED

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Except their 8% Top 40 Hit Factor to rise steadily over the next month.

**Editors:** Dave Sholin

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*May 22, 1987*
# Up & Coming

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Boy Blue

The single most beautiful statement from Cyndi Lauper's "True Colors."

Portrait
On CBS Records, cassettes And Compact Discs.
## Top 40 Research:
### Keith Zimmerman
### Lisa Smith

### HIT FACTOR

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<td>Meet Me Half Way (Columbia)</td>
<td>228</td>
<td>2</td>
<td>20</td>
<td>63</td>
<td>105</td>
<td>25</td>
<td>13</td>
<td>82%</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>HEART</td>
<td>Alone (Capitol)</td>
<td>282</td>
<td>24</td>
<td>--</td>
<td>2</td>
<td>33</td>
<td>144</td>
<td>79</td>
<td>12%</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>SMOKEY ROBINSON</td>
<td>Just to See Her (Motown)</td>
<td>230</td>
<td>16</td>
<td>8</td>
<td>15</td>
<td>67</td>
<td>83</td>
<td>41</td>
<td>93%</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>KENNY G</td>
<td>Songbird (Arista)</td>
<td>205</td>
<td>18</td>
<td>15</td>
<td>20</td>
<td>64</td>
<td>67</td>
<td>21</td>
<td>48%</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>CROWDED HOUSE</td>
<td>Something So Strong (Capitol)</td>
<td>256</td>
<td>20</td>
<td>1</td>
<td>8</td>
<td>36</td>
<td>106</td>
<td>85</td>
<td>17%</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>TOM PETTY &amp; THE HEARTBREAKERS</td>
<td>Jammin' Me (MCA)</td>
<td>226</td>
<td>10</td>
<td>6</td>
<td>11</td>
<td>55</td>
<td>97</td>
<td>47</td>
<td>31%</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>EDDIE MONEY</td>
<td>Endless Night (Columbia)</td>
<td>212</td>
<td>8</td>
<td>7</td>
<td>15</td>
<td>60</td>
<td>79</td>
<td>43</td>
<td>38%</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>BILLY IDOL</td>
<td>Sweet Sixteen (Chrysalis)</td>
<td>227</td>
<td>14</td>
<td>1</td>
<td>3</td>
<td>32</td>
<td>107</td>
<td>70</td>
<td>15%</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>SYSTEM</td>
<td>Don't Disturb This Groove (Atlantic)</td>
<td>201</td>
<td>33</td>
<td>1</td>
<td>13</td>
<td>29</td>
<td>55</td>
<td>70</td>
<td>21%</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>BRUCE HORNBY &amp; THE RANGE</td>
<td>Every Little Kiss (RCA)</td>
<td>235</td>
<td>22</td>
<td>--</td>
<td>1</td>
<td>11</td>
<td>70</td>
<td>131</td>
<td>5%</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>T'PAU</td>
<td>Heart And Soul (Virgin)</td>
<td>207</td>
<td>16</td>
<td>--</td>
<td>1</td>
<td>16</td>
<td>73</td>
<td>101</td>
<td>8%</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>BOB SEGER</td>
<td>Shakedown (MCA)</td>
<td>252</td>
<td>79</td>
<td>--</td>
<td>--</td>
<td>3</td>
<td>53</td>
<td>117</td>
<td>3%</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>THE PARTLAND BROTHERS</td>
<td>Soul City (Manhattan)</td>
<td>195</td>
<td>19</td>
<td>--</td>
<td>--</td>
<td>1</td>
<td>14</td>
<td>57</td>
<td>104</td>
<td>7%</td>
<td>6</td>
</tr>
<tr>
<td>THE OTHER ONES</td>
<td>We Are What We Are (Virgin)</td>
<td>160</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>21</td>
<td>75</td>
<td>60</td>
<td>14%</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>PAUL SIMON</td>
<td>You Can Call Me Al (Warner Bros.)</td>
<td>127</td>
<td>1</td>
<td>8</td>
<td>25</td>
<td>57</td>
<td>28</td>
<td>8</td>
<td>70%</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>EXPOSE</td>
<td>Point Of No Return (Arista)</td>
<td>197</td>
<td>33</td>
<td>--</td>
<td>3</td>
<td>10</td>
<td>48</td>
<td>103</td>
<td>6%</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>EUROPE</td>
<td>Rock The Night (Epic)</td>
<td>165</td>
<td>15</td>
<td>2</td>
<td>2</td>
<td>8</td>
<td>47</td>
<td>91</td>
<td>7%</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>PSEUDO ECHO</td>
<td>Funky Town (RCA)</td>
<td>169</td>
<td>76</td>
<td>--</td>
<td>--</td>
<td>4</td>
<td>26</td>
<td>63</td>
<td>2%</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>COMPANY B</td>
<td>Fascinated (Atlantic)</td>
<td>114</td>
<td>17</td>
<td>--</td>
<td>12</td>
<td>22</td>
<td>25</td>
<td>34</td>
<td>33%</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>NYLONS</td>
<td>Kiss Him Goodbye (Open Air/Windham Hill)</td>
<td>154</td>
<td>42</td>
<td>--</td>
<td>1</td>
<td>3</td>
<td>24</td>
<td>84</td>
<td>2%</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>JENNIFER RUSH/ELTON JOHN</td>
<td>Flames Of Paradise (Epic)</td>
<td>152</td>
<td>44</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>10</td>
<td>98</td>
<td>--</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>REO SPEEDWAGON</td>
<td>Variety Tonight (Epic)</td>
<td>147</td>
<td>18</td>
<td>--</td>
<td>--</td>
<td>1</td>
<td>5</td>
<td>29</td>
<td>94</td>
<td>8%</td>
<td>4</td>
</tr>
<tr>
<td>LOU GRAMM</td>
<td>Ready Or Not (Atlantic)</td>
<td>145</td>
<td>20</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>5</td>
<td>21</td>
<td>99</td>
<td>3%</td>
<td>4</td>
</tr>
<tr>
<td>JANET JACKSON</td>
<td>Pleasure Principle (A&amp;M)</td>
<td>118</td>
<td>50</td>
<td>--</td>
<td>--</td>
<td>2</td>
<td>9</td>
<td>57</td>
<td>1%</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>GINO VANNELLI</td>
<td>Wild Horses (CBS)</td>
<td>97</td>
<td>13</td>
<td>5</td>
<td>3</td>
<td>19</td>
<td>20</td>
<td>37</td>
<td>27%</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>RESTLESS HEART</td>
<td>I'll Still Be Lovin' You (RCA)</td>
<td>96</td>
<td>11</td>
<td>3</td>
<td>8</td>
<td>15</td>
<td>17</td>
<td>42</td>
<td>27%</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>CARLY SIMON</td>
<td>Give Me All Night (Arista)</td>
<td>95</td>
<td>17</td>
<td>--</td>
<td>--</td>
<td>1</td>
<td>9</td>
<td>68</td>
<td>1%</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

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

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

5

the GAVIN REPORT/May 22, 1987

www.americanradiohistory.com
"ONE FOR THE MOCKINGBIRD"

SOARS

THE SECOND SINGLE FROM Cuting CREW

FROM THE GOLD ALBUM BROADCAST
PRODUCED BY TERRY BROWN AND CUTTING CREW
SINGLE MIXED BY SHELLEY YAKUS.

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Even stations that run tight lists decide to take "shots" once in a great while. I was talking with a first-time PD earlier this week who was struggling with how to pick and choose from all the current product available. After you've added records already established in the market and those major "must" adds, and still feel you have room, what criteria do you use for that "left-fielder"? That subjective opinion should be based on the quality of the song relative to the hits your audience has already told you they want, and to the magical something that comes along every so often. It's best described on the liner notes of a "Dion Hits" CD I just purchased (with the help of the Zimmerman Brothers). Writer Norman Jopling says of Dion, "It's his voice, with its control and depth--his soul--that's the catch, the hook, the indefinable substance that delights."

No question that KENNY G's unique performance is delighting listeners across the country. Gary Wilson at KQLA Manhattan, KS, reports calls "every time it's played," as 18 adds take it over 200 total reports. Heavy gains at KITI 29-19, KS103 15-7, KIIS 17-12, Y95 27-16, K-STAR 21-10, K106 26-17, KIXX 21-12, Z95.5 33-20, WKXX 25-11, 100KHI 31-20, WTIC 31-22, etc.

First-week HIT FACTOR for HEART is a hot 12%. Expect a huge increase next week based on the massive moves they are taking in all regions. Already ranking fifth in overall airplay totals, the debuts and chart moves look sensational.debut in the Top Twenty Five at WXKS Boston, WPMF Baton Rouge, KBAU Golden Meadow, KQHT Grand Forks, HEARTBEAT 101 Racine/Milwaukee, KKIS Concord, plus moves of ten places or more at KWKR, KRIT, KQCR, WXTQ, WTNZ, WWKZ, WBEN, WILI, KFIV, KOZE, KCPX, etc.

It's been nearly two months since SYSTEM became a RECORD TO WATCH, and now they've really kicked into high gear. Scott Shannon and Steve Kingston debut at #21 at Z100 New York. Slides into the Top Ten for Nick Ferrara KS103 San Diego, Paul Christy POWER 104 Houston, Lori Campbell B94 Pittsburgh, Doug Walker and Bob Chambers WHNY McComb, Brian White and Lisa Giles KITY San Antonio, John Hampton KSTN Stockton, etc.

Another big week of new airplay for BOB SEGER, with 79 adds including CKOI, B104, B94, WRCK, WAAL, WLKI, WHSY, KKCC, WKFX, KZLS, KIXY, 93Q, KKXX, KMGX, KEZY, etc. Debuts in the Top Thirty at KPKE Denver, KUBE Seattle, Q96 San Antonio, WZOK Rockford, KRQN Des Moines, WABB Mobile, Z103 Tallahassee, Q105 Tampa, WYDD Pittsburgh, etc.

Greg Lawley WDBR Springfield recalls playing EXPOSE's current release in a club years ago. The group and the rendition has changed slightly, and this time around it looks like a big winner. Key moves at WTIQ 21-10, WAVA 29-20, KAKS 29-21, B97 23-19, KXK 22-16, KYOS 22-14, KRQK 14-8, WKZQ 26-20, WXKS 21-15, Y106 31-26, etc.

Nearly 100 reports out of the box for GLORIA ESTEFAN AND MIAMI SOUND MACHINE put them in place for a strong CHARTBOUND showing next week. New on Q99, Z93, Q104, KSND, KYNO, KWSS, Y108, ZX94, KYYY, WOAY, Z95.5, WDIX, JKLM/FM, WNF, WBQ, KIXY, etc.

Oh, yes...it was added by Y100, HOT 103, and POWER 96..all in Miami.

Several areas are doing extremely well with MONDO ROCK. Kevin James and Thanc Phelan take it 12-6 at KZHR Yakima, along with Jay McCall KOZE Lewiston, who charts it 11-7. Other noteworthy moves include KSYZ 13-10, KCPX 11-6, SKSD 20-16, KWKR 28-19, KFBD 27-22, etc. HIT FACTOR is up to 10%.

Airplay has doubled for DEBBIE GIBSON, last week's RECORD TO WATCH. Adds include KMEL San Francisco, Z95 Chicago, WXKS Boston, Y106 Orlando, B97 New Orleans, WPST Trenton, POWER Top Ten Houston, KYN0 Fresno, etc. Debuts at #26 FM102, #28 WKQB, #29 WXXX.

HIT FACTOR on KLYMAAX is up to 20% with a noticeable increase in airplay. New on B104, KDWB, WBAM WQLK, WCNI, PRO/FM, WBBQ, WIZM, K106, etc. Top Ten at KITY, KMLE, KSTN, FM102, WLGA, ISLE 95, etc.

Chart profile on WHISPERS is certainly in the early growth period, but it's looking good. Debuts at #22 at WKXX Birmingham and KQK Lompoc/Santa Maria. #25 KKSS Santa Fe/Albuquerque. Moves 31-21 at WXLT, 26-17 KSTN, and added at KMLE, FM102, KITY, etc. Has that KOOL & THE GANG pop appeal.

Though still not out as a single, early belief is strong in the next U2 track, "I Still Haven't Found What I'm Looking For." Harry Nelson adds it at Z94 Boston, as does Stef Rybak KC101 New Haven and Richard Sands LIVE 105 San Francisco.

Due to the Memorial Day Holiday the usually hectic Tuesday will be slightly crazed next week. The earlier you can phone in your report the faster we'll be able to process it. Thanks in advance for your cooperation.

the GAVIN REPORT/May 22, 1987
"Thank God It's Friday:"

"Dragnet"

New Music From THE ART OF NOISE

Produced and Arranged by The Art Of Noise. From The Upcoming Motion Picture "Dragnet"
Northeast

HAMILTON, ON (NEVIN GRANT-CKOC) No Report, Frozen.

MONTREAL, QC (GUY BROUILLARD-CKCO-FM) P. Echo, Prince, Seger, Nylons, D. Wilson.


KEENE, NH (TROMBYLYL-YNOTT-WKNE/FM) G. E./Miami, Seger, G. Vannelli, S. Vega.

CLAREMONT, NH (BARLOW/BILODEAU-WHDO) P. Echo, Janet Jax., G. E./Miami, G. Michael, Peter Wolf.

RUMFORD, ME (ROBERTS: JAMES-WMR) Seger, Janet Jax., S. Winwood.

ELLSWORTH/BANGOR, ME (TIM MOORE-WKSO) H. Apent, Paul Simon.


BURLINGTON, VT (DENA YASNER-6SXXX) N. Hendryx, P. Echo, Peter Wolf, Motley C., Nylons.


GRONQ, CT (SULLIVAN/FRANCO-WQGN) No Report, Frozen.

NEW HAVEN, CT (STEF RYBAK-KC101) G Vannelli, Janet Jax., U2, Bon Jovi.

NORTWALK, CT (BRET RICHARDS-WLQY) System, Company B., E. Money, Seger, S. Winwood.

NEW YORK, NY (SCOTT SHANNON-Z100) G. Michael, Kenny G. P. Echo.


KINGSTON, NY (RONNY TAYLOR-WBPM) P. Echo, Peter Wolf, D. Wilson, S. Winwood.


BINGHAMTON, NY (DON MORGAN-WAAL/FM) Seger, P. Echo, Expose.


BALTIMORE, MD (WILLY B. O'BRIEN-B104) Seger, Company B., Resless H, Klymaxx.

OCEAN CITY, MD (HITMANJERINGAN100KH) P. Echo, Rush/Elton, Lou Gramm, Nylons, Peter Wolf, Mundo Rock.

NORFOLK, VA (CATHY CRUISE-WVNS) System, Stacey O.


GOLDSBORO, NC (GATES/SHOWERS-WGQR) Company B., Nylons, Heart.

DURHAM/raleigh, NC (CINDY WRIGHT-G105) B. Hornsby.


CharLOTTE, NC (CHRIS WILLIAM-WROQ) Motley C., T. Pau, Fogelberg, Stryper.

FAIRMONT, NC (BILL SELLSAR-WZYZ) J. Lipton, D. Wilson, G. Michael, G. E./Miami.


GREENVILLE, SC (BILL McCOWN-WANS/FM) Lisa Lisa, Crowded H., Motley C.,

Southeast


ATLANTA, GA (CRAIG ASHWOOD-94Q) S. Winwood.

ROME, GA (DANNY HOWARD-WQTO) G. Michael, G. E./Miami, S. Winwood, Nylons, Dan Hill.


ATHENS, GA (DAN MURRAY-WAGQ) No Report, Frozen.


VALDOSTA, GA (SUTTON/STEPHENS-WLGA) Partlands, Peter Wolf, System, Crowned H., Janet Jax., P. Echo.


DAYTONA BEACH, FL (JEFF CLARK-WNBG) System, Seger, B. Hornsby, G. E./Miami.

TALLAHASSEE, FL (BRIAN DOUGLAS-Z103) Motley C., System, G. Michael.


FT. WALTON BEACH, FL (MARK DAVID SAWER-WFTM/FM) Surface, Prince, Motley C., Partlands.

PENSACOLA, FL (NORTH/NORTH-WLQJ/FM) Seger, S. Winwood, Motley C., Janet Jax.


MIAMI, FL (FRANK AMADEO-Y100) Motley C., Surface, G. E./Miami, G. Michael, B. Hornsby, Seger.


TPA, FL (BOBBY RICH-G105) Bon Jovi, Expose, P. Echo, Europe, Dan Hill.

South


FAYETTE, AL (JOHN ANTHONY-WKWH) G. Michael, Surface, Rush/Elton, Nylons, Jul. Cope, Heart, P. Echo, Crowned H.

GADSDEN, AL (BILL ST. JOHN-G104) G. Michael, Surface, G. E./Miami, S. Winwood, Rob. Nevil, Motley C.


ROCKFORD, IL(LENNON/MANNING-WZOK) Partands, System, P. Echo, Peter Wolf.


Central


SKEESTON, MO(Tony LANDIS-KYMO) D. Wilson, S. Robinson, S. Winwood, W. Party.

KANSAS CITY, MO(DENE HALLAM-KCPW) Crowded H., Kenny G, Surface, Jets, Level 42.

KANSAS CITY, MO(PERIM/BARBER-KEBOQ) G. Michael, Restless Hill.


TOPEKA, KS(ROGER HEATON-WBIT/FM) Heart, H. Alpert.


PITTSBURG, KS(JEFF FREEMAN-KKOW/FM) Seger, Nylons, Peter Wolf, Fogelberg.


OMAHA, NE(TOM MIKELSEN-KGHR) H. Alpert, Heart.

NORFOLK, NE(BOB KOHN-KKEN) P. Cetera, LaBelie/BC, Seker, S. Winwood, Peter Wolf, Company B.


KEARNEY, NE(RICK JEFFREY-KKYK/FM) Seger, P. Echo, Expose, Dan Hill, J. Lifton, K. T.P.


LITTLE ROCK, AR(MARK MC CAIN-KKYK) Heart, Whitney.

FAYETTEVILLE, AR(RICK ALAN-KKEG) S. Winwood, W. Party, Bon Jovi.

Southwest


LONGVIEW, TX(ROBERTS-ULAHAM-KKXT) Janet Jax., Motley C., Peter Wolf, Deniece W., G. E./Miami, Nylons.

TYLER, TX(DAVE GOLDMAN-KEYP) Nylons, Fogelberg, G. E./Miami.

LUPFINK, TX(BROWN/SCOTT-KAFFX) A. Baker, Expose, Heart, Seker, RED, Rush/Eaton.


WACO, TX(VERNE PECCORE-KWTX/FM) System, Seker, Petty, G. E./Miami, Kenny G.


BRYAN, TX(ROGER GARRETT-KTAM) B. Idol, RED, Petty, Heart, System, J. Wagner, Cameo, Seker.

BRYAN, TX(RICK WOODELL-KKYS) No Report, Frozen.


SAN ANTONIO, TX(KATHY ROMERO-Q96/76) H. Alpert, Peter Wolf, Gary Numan, Rush/Eaton, Seker.

SAN ANTONIO, TX(WHITE/GILES-KRQW) Whispers, Janet Jax., Heart, G. E./Miami, Jets, Prince, B. Idol, Petty.

WESLACO, TX(HECTOR SANCHEZ-KKEP) System, RED, System, J. Lorton.

DE KALB, IL(DAVE BAVIDO-WDEK/FM) G. E./Miami, Motley C., Nylons, D. Wilson, Rush/Eaton, RED, E. America, Nylons.


GEORGETOWN, TX(CHRIS/VANCE-KVDA) System, E. America, Nylons, B. Idol, Petty.

DEADWOOD, SD(BOB RUNK-94X) System, RED, System, G. E./Miami, Nylons.

 Richter, In Pursuit.


SEPULVEDA, CA(ROBERTO-93Q) System, RED, System, J. Lorton.

BACHMAN, TX(KAREL-93Q) System, RED, System, J. Lorton.

BRYAN, TX(RICK WOODELL-KKYS) No Report, Frozen.


SAN ANTONIO, TX(KATHY ROMERO-Q96/76) H. Alpert, Peter Wolf, Gary Numan, Rush/Eaton, Seker.

SAN ANTONIO, TX(WHITE/GILES-KRQW) Whispers, Janet Jax., Heart, G. E./Miami, Jets, Prince, B. Idol, Petty.

WESLACO, TX(HECTOR SANCHEZ-KKEP) System, RED, System, J. Lorton.

DE KALB, IL(DAVE BAVIDO-WDEK/FM) G. E./Miami, Motley C., Nylons, D. Wilson, Rush/Eaton, RED, E. America, Nylons.
TOP 40 ADDS

**Far West**

LAKE TAHOE/RENO, NV (MICKEY LEE S-KLKT) D. Wilson, Prince, Rob.Nevil.

RENO, NV (SHELLEY RAE-KWIN/FM) No Report, Frozen.


SAN BERNARDINO, CA (SHAUN DEMORY-KGGI) Seger, System.

**Northwest**


COOS BAY, OR (BOBBY SHANNON-KHSN) B. Idol, LaBelle/BCC, RushElton.


OLYMPIA, WA (KERI PAINE-KKOE) No Report, Frozen.

ABERDEEN, WA (DAVIS/PAVILITJ-KDOX) No Report, Frozen.


ELLENBURG, WA (WOLCOTT/ANTHONY-KKE/FM) G. Allman, Heart, Seger, Lou Gramm, V. Hall, Dan Hill.

YAKIMA, WA (JAMES/PHELAN-KZHR) Janet Jax., G. Allman, T. Turner, REO, Dan Hill.

SPOKANE, WA (BRIAN CHRISTIAN-KKXO) S. Vega, Jon Astley, P. Echo, G. Michael.

SPOKANE, WA (RANDY ROBBINS-KZUFM) B. Willis, Molley C., B. Hornsby, G. Michael, S. Vega.


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

SAKSAHOO, SK (GARTH KALIN-KOKM) No Report, Frozen.

ALBANY, CA (DON STEVENS-AM106) Nylons, Heart, Crowded H., J. Farrham.

ANCHORAGE, AK (J. D. CHANDLER-KGOF) Restless H, G.E./Miami, P. Echo.

**WELCOME To Our New TOP 40 Correspondents:**

Dave Harris, KZBA RADIO - PO Box 366, Boone (AMES), IA 50036 (515) 432-2046

Gary Wolcott & Michael Anthony, XXL/FM RADIO-1311 Vantage Highway, Ellensburg, WA 98926 (509) 925-1488

Kay Gates & Alan Hoover, WEOR RADIO - PO Box 207, Goldsboro, NC 27534 (919) 734-3336

Duff Lindsey, WHQT/FM (HOT 105) RADIO - 377 Alhambra Circle, Miami, FL 33134 (305) 445-5411 (From Urban)

**BIRTHS**

Our CONGRATULATIONS to GREG EDWARDS, Operations Manager at KUBB-Merced, CA, and his wife TAMARA on the birth of their daughter, ELIZABETH MARIE. Born April 29th, weighing 8 lbs.

...CONGRATULATIONS to TIM MALCHAK, artist on Alpine Records, and his wife JUDY on the birth of their son, TRAVIS RYAN. Born April 27th, weighing 8 lbs. 9 oz.
B106 GOES CD

Confirming Washington's worst-kept secret since Gary Hart's sex life, Infinity Broadcasting has taken WBMW in an Album direction. Under the banner of "Adult Rock And Roll," the erstwhile Top 40 B106 has adopted an all-CD policy. Lacking so far is a PD, although programming and music is being handled pro tem by afternoon host Bob Payne, formerly of sister WYSX-Philadelphia. "Our format is unlike any other in this market," Payne says. "I call it 'Album Contemporary.' We're softer-textured than AOR stations, with more A/C flavored artists like Billy Joel and Elton John, and some that don't fit into any format--like Suzanne Vega, for instance. "Luka" is a power for us." The morning host slot is now occupied temporarily by comedian Richard Belzer, with a permanent host to be named "shortly," according to Payne. He would not rule out the possibility that Howard Stern's morning show on WXRX-New York will be simulcast (it's already on "YSP"), thus reunited Horrible Howard with his many fans at the FCC. Howard was last heard on Washington airwaves via DC101, where OM/MD Curt Gary, newly arrived from WEBN-Cincinnati, is not impressed. "I haven't heard them play anything current," he scoffs. If they don't wake up, the 'BMW' is going to turn into an Edsle.

ZIBBLE, ZIBBLE...

Salary surveys by Adweek and Good Housekeeping reveal the average Los Angeles disc jockey is paid $31,000 a year, about the same as a rookie FBI agent. That may seem like a lot to all you folks working outside major markets, but consider this: That LA jock's annual take-home equals what Ted Koppel makes every two weeks, David Letterman every nine days, Dan Rather every four days—and what Lee Iacocca, Dolly Parton and Diana Ross put in the bank everyday.

RADI-O-RAMA

Longshot Brian White has emerged from the pack to win the PD derby at B105-Orlando. White, who took KITY-San Antonio from the mid-threes to the upper fives in just a few books, replaces another Brian—Brian Thomas, now at B104 in Baltimore... Elsewhere in the Sunshine State, WIOD-Miami PD Jere Sullivan jumps crosstown to MAJIC102... WINZ/WZTA, the Guy Gannett news & album combo, has been sold to Westinghouse for a reported $20 million.

MCA/Nashville Records' Tony Brown has been elevated to the position of Senior Vice President for A&R. Brown has been responsible for signing and co-producing MCA artists Steve Wariner, Steve Earle, Lyle Lovett, Nanci Griffith and Patty Loveless. He began his career as a musician, touring with The Oak Ridge Boys, Emmylou Harris, Rosanne Cash, Rodney Crowell and Elvis Presley.

NAB'S STATIC RESPONSE

According to a survey by the National Association of Broadcasters, 60 percent of radio listeners hear static interference when they tuned in to AM radio stations. The poll found the most common responses are, in order: Fine-tuning the station, ignoring the static, and switching to another station. Not one respondent would complain to the FCC, leading the NAB to conclude that it's time for the FCC to set up guidelines. Says NAB Radio Board Chairman Bev Brown: "The public has no concept of how to complain to the FCC, and no feeling that complaints will help resolve interference problems. The FCC must establish standards to prevent interference, rather than await degradation of broadcasting that is suddenly recognized by emerging complaints."

DATA FILE

Over the course of a decade, one out of three Americans will see their standard of living drop 50 percent or more within a one-year period. Among the most common causes: death of a family member, divorce, job loss and illness or disability.

One out of three families now tunes into a TV home shopping channel. Of those, one in nine actually buys something.

In Albany, GA, Bob Doyle is the new MD/p.m. driver at WFRC, as Brent Johnson moves to mornings at WSGY... In Albany, NY, John Chommie is programming Top 40 WFLY, while Carolyn Cleveland and Josh Rosenthal are the PD/MD team at Alternative WCBDB... Down the Hudson, former MTV programming exec Buzz Brindle is now PD at WGY-Schenectady... WGHD-Kingston, NY, PD Wayne Fisk adds programming duties at sister Top 40 WBPM.

WMAD-Madison, WI, Asst. PD David Anderson takes over as MD at Philadelphia's WIOQ June 1st... WJON-St. Cloud, MN, names Nancy Fox MD... Mike Diem remains PD. Gordon Matlock is the new MD at KZZO-Clovis, NM... Skip O'Neil leaves KYSF-Santa Fe to program KNFT in Silver City... Tom Marshall rides out of KFMG-Albuquerque to assume programming reins at metallic KNAC-Long Beach, CA. He replaces Jimmy "The Saint" Christopher, now at KISS-San Antonio... In Cody, WY, J.D. Daniels moves up to PD and Bret Grant takes over as MD at KTAG, and KLZY has a new phone number: (307) 754-2251.

Chinwag congratts to the B100-San Diego B-Morning Zoo for a whopping 9.3 morning share in the Spring Arbitrons. Since its inception in September '84, the show has gone from sixth to first 12+... Gary Michaels is the new PD at KO93-Modesto, CA. He comes from mornings at KEEY-Minneapolis... Weekender Rich Amooi moves to the evening slot at KWWZ-San Jose... Jeff Perry is now PD/MD at KWUN-Concord, CA, as Jim Hampton takes PD chair at 35 miles south at KKIQ-Livomore... KEX-Portland names former KWJJ-FM afternoon driver Dave McKay as Production Director and welcomes Lisa Pepper as Promotions Director... Ron Garrett drops the "acting" from his PD title at 93Rock-Sacramento.

CONTINUED NEXT PAGE

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**POISON**

The follow up to the Top 10 SMASH "Talk Dirty To Me"

"I WANT ACTION"

1,700,000 albums sold

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**ROCK AND HYDE**

"DIRTY WATER"

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"WANT YOU FOR MY GIRLFRIEND"

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**AVAILABLE FOR IMMEDIATE AIRPLAY**

ERIC MARTIN "CONFESS"  
JON BUTCHER "HOLY WAR"
**GARY NUMAN IS BACK!**

"RADIO HEART"

(7-99454)

[also available as a promotional 12" PR 2027]

Produced by David & Hugh Nicholson

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**LINER NOTES**

**WHO'S IN AND OUT AT THE LABELS**

Warner Communications has gone to the altar with Chappell & Co., world's largest music publisher. Price was not specified, but could top $200 million...Leroy Little has departed as VP for Black/Urban Music Promotion at PolyGram Records. Wayman Jones will reportedly move up to replace him. College Promotion Manager Joe Riccitelli is now head of PolyGram's regional promotion for all formats in the Carolinas. He'll be based in Charlotte, as Don Coddington shifts to Seattle to cover the Northwest...Capitol Records names Tim Devine Director of A&R...RCA Records promotes Nashville Marketing Director Dave Wheeler to Vice President/Sales, overseeing all RCA product lines from New York. Leaving Nipperland is National Album Promotion Director Alan Wolmark, who says, "In the last four years, RCA's Album promotion effort has turned in formidable performances in championing the talents of Bruce Hornsby, Starship, Mr. Mister and Lou Reed, among others. I have continued affection for the RCA team from Ed Mascolo on down and wish them the best in matching and surpassing our recent successes"...Arista Records promotes Peter Baron to Director, Video Production & Promotion.

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**GANNETT LOSES MUSIC DIRECTORS**

**UP TO DATE IN K.C.**

Despite tales that Steve Perum is heading to Pyramid Broadcasting's new Chicago property, don't hold your breath waiting for a PD vacancy to open up at KBEQ-Kansas City. There is a prime opening at Q104's crosstown rival, POWER95 (KCPW). Programmer Dene Hallam is looking for someone with the right combination of music savvy and managerial ambition to replace Music Director Kim Welsh. "It's an off-air position for someone who's killing the competition in, say, Spokane, and who wants to move up the Gannett ladder," he says. "Salary is open for discussion." If you'd like to discuss it, give Dene a call at (913) 677-7339.

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**SANDBLOOM TO MCA**

Elsewhere in the Gannet empire, Jack Silver is now interim MD at KIIS-Los Angeles, as Gene Sandbloom segues to MCA Records as Associate Director of A&R, under Jheryl Busby. KIIS PD Steve Rivers has nothing but praise for Sandbloom, calling his "the best ears in the business." Of course, that's no news to Gavin readers, who voted Gene "1986 MD of the Year." Silver, like Rivers an alumn of KMEL-San Francisco, joined KIIS a short time ago as associate producer of the Rick Dees morning show, a job he'll continue to perform.

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**OUT AND ON:**

KCPX  WKPE  95XXX
Q96   KFBD  KVAD
KFMY  WKSP  WHNY

and more ! ! !

Criticue

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**PLAQUESTERS**

CBS Radio's Charles Osgood picks up a Peabody Award for his Nov. 14, 1986 Newsmark broadcast about America's ignorance of geography...KKNG-Oklahoma City: GM Dusty Black and AE Bill Hurley win Star Awards from the local chapter of American Women in Radio and Television (AWRT).
On May 13-16, Montreux, Switzerland, famous in music circles for its annual jazz festival, hosted a convention of several hundred top radio and record executives from Europe, North America and Japan. The Second Annual International Music & Media Conference (IM&MC) drew a relatively small U.S. delegation. Among those trading jet lag stories: Westwood One's Norm Pattiz, Stan Cornyn of The Record Group/WCI, publicist Raleigh Pinskey, KHTR-St. Louis personality Kevin McCarthy, 91X-San Diego's Mad Max, WEA International Chairman Nesuhi Ertegun, Mark Josephson of the New Music Seminar, Sam Holdsworth, Peggy Dold and Marty Feely from conference co-sponsor Billboard Magazine, Alan Smith of AIR (Active Industry Research) and Gavin Report Publisher Ron Fell. Here's his report:

The conference was jammed with concurrent events—roundtables, keynote speeches, intense panel discussions, a nightly BBC television show featuring as many as 12 pop music acts per evening, more than 20 artist press conferences and one-on-one radio and television tapings.

I'd been recruited for a Friday morning panel called "The Radio Revolution," but showed up early as the preceding panel looked pretty interesting: "The Artists and the New Challenges" turned out to be about tour sponsorship, with panel and audience evenly split between bottom-line pragmatists and rock 'n' roll idealogues. Peter Mensch, the London-based American expatriate who manages Def Leppard and Metallica, and Harvey Goldsmith, co-founder of Bush Aid and Live Aid, led a spirited hour-long debate which led to no consensus but succeeded in waking everyone up for the following session.

The "Radio Revolution" panel, moderated by Billboard/ Europe and Music & Media publisher Theo Ross, dealt primarily with the evolution of non-government radio in Europe. Just a few years ago, most European radio was a goulash of political exploitation and bureaucratic regulation, with the results sounding like the bland leading the blind. In recent years, however, the loosening of restrictions on private broadcasting has unleashed a flood of new choices for listeners—with some spectacular results. One independent station now on the air in West Berlin has reached nearly a 50 share in just two years of operation. Among its 628 employees—that's right, 628—are several Americans and a full-time symphony orchestra.

What amazed me about the success of these independent stations was their common abhorrence of consistent, non-block programming—the cornerstone of North American radio. While increased competition and eroding shares may lead to more format consistency, European radio will not witness the extremes visible in the U.S., which has 10 times the number of stations on a per capita basis.

The conference highlight was a Saturday morning session which saw panelists wrangle over home taping, DAT (digital audio tape) and radio's obligation to pay for play. Participants included Trevor Pacey, legal counsel to the international anti-piracy organization IFPI, WEA's Ertegun, who is also Chairman of the IFPI, and Wilhelmus Andreissen, representing BASF, Europe's largest blank tape manufacturer.

Poor Mr. Andreissen was eaten for lunch by fellow panelists and audience alike as he voluntarily put himself and his industry on the rotisserie by blaming the record industry (specifically the technical divisions of RCA and CBS) for inventing the hardware without conceiving the consequence. Ertegun retorted by noting that BASF is a prime supplier of blank tape to the pirates of Malaysia, a country which imports 18 million prerecorded tapes a year—and over 100 million blank cassettes. Andreissen's response was to defend what he called a business decision—if BASF were not a prime supplier, some other company would benefit. Any remaining sympathy evaporated for BASF when WEA's Ertegun noted that the 19 percent profit margin for blank tapes is three times higher than for pre-recorded tapes.

In addition to the structured events, the IM&M conference saw its share of sideshows. Mad Max fed a week's worth of radio back to San Diego from a closet across the hall from the glassed-in booth used by Radio Veronica to broadcast live to Holland. I also happened to walk into a spontaneous radio roundtable involving Mark Josephson, Kevin McCarthy, Mad Max and program directors from Holland, Ireland, West Germany, France and Belgium. On Saturday night, Genesis played to the assembled registrants for over two hours in a club setting. It was a privilege to witness so talented a band at such a close quarters, and they seemed to enjoy the experience just as much.

Among the exhibitors (no hospitality suites), was a California company called Personics which is test-marketing a consumer taping service in Europe. Taping will be done from catalogs at retail outlets, with Dolby Digital sourcing allowing near-master quality, and individual track selection. Revenue will be returned to record companies instead of being lost to home taping. This whole process will be watched carefully, as it appears to be an intriguing and attractive alternative for all parties concerned.
TONY RICHLAND'S Personal Picks

A recent glut of LP releases has made it virtually impossible for Gavin Publisher/Album Reviewer Ron Fell to cover as much product as he'd like. Ron has asked us to lend our jaded, yet highly critical ears to a number of incoming products and to analyze them in his style. Our speakers have been burning, and the following is our report on the major stuff:

THE GARY HART SINGERS “Mellow Me Out” (Monkey Business)
Geared to the ever-burgeoning A/C market, this mellow yet ballys collection of refashioned 60s hits features late CIA Director William Casey and Tammy Faye Bakker on lead vocals. Gary and group infuse a satisfying new viewpoint to Lloyd Price's PERSONALITY, as the late Casey and Tammy trade richly-orchestrated vocal licks. Hart's tightly-woven charts are tinted with lyrical passages, not unlike those originated in the Lou Christie “Lightning Strikes” era. Tense modern hooks (and hookers) blend exquisitely with 80s synthesized sounds and soundettes as Hart proves, in his first outing, that there's more to like than sex, polls and Bimini.

FAWN HALL - “I Ran To Iran” (Credit Suisse)
Seductive love odes with subtle protest undertones make this Phoebe Snow ripoff an interesting, if repulsive, answer to Dodie Stevens in her post-“Pink Shoelaces” period. Clearly aware of the scrutiny this offering would draw, Hall wisely stuck to a Lauper-etic bounce, accelerating to robotic rock cuts clearly devoid of krelv. Drawing frequently on Osmond-esque inspiration, the thrush has put together a thoroughly innocent collection of seemingly aimless, yet evocative anthems. Well-focused riffs recall Jody Watley's mother in her most assertive groove. Three stars!

DONNA RICE, JESSICA HAHN, AMY CARTER - “Trio II” (Broads)
Rife with traditional Country cliches, yet innovative, this concoction evokes the charmless images of memories gone by. No-frills melancholia pervades the inspired threesome whose cryptic Country metaphors capture all the bathos and pathos of a balmy Yankton night. Hahn's poignant hymn to grits 'n' gravy (BAKKER MAN) transcends the elementary and secondary simplicity of the lyric as she wraps us up in her classically proportioned Everyman tale of brunch at the PTL Club. A quick summation: Flawed, yet derivative...buttkicking but pensive...literal yet vague. Another Lennon Sisters? Maybe? Another Blow Monkeys? For sure!

BILLY BRILL - “Livin’ About A Block And A Half From The Edge” (Foonman)
Moonlighting from his chores as Steve Meyer’s luncheon companion, the elfin, whimsical promo-guy-person has put together a parched, archly humorous collection of headbangin' vignettes. Commencing with his off-balance cover of Jello Mold Mother's EAT MY NOSTRILS, Brill tailors an adventurous group of patented neo-Tender Drillbit musings. WHY AM I AT MUSSO’S casts an eloquent glance at redemption through liver and onions, while WHATEVER HAPPENED TO ROBERT MOOREHEAD seeks to probe the mystery of elusive guys no one takes to lunch anymore. Taken as an allegory, this is a straightforward examination of the genre's prime purveyors. Regarded as symbolism, one hears it as a tightly-woven expression of multicolored treacle.

WHITNEY & DAVID HOUSTON - “Trio III” (Treach)
The much-lauded canary and the legendary C&W maven combine their contrasting abilities in a heavily-textured LP simply dripping hybrid mysticism. Trading verses on the opening track, KISS MY PIG’S FEET, the unlikely duo establishes a sonic atmosphere that never lets up...well, it lets up now and then. The links to Kenny & Kim are more stylistic than thematic, while the unsettling shades of darkness oozing through the LP are cloaked in cynical gallows humor. A Grammy nomination lurks in the wings.

JOE DOLCE: “Shaddapya Face: The Sequel” (Extra Virgin)
Dolce offers a toe-tapping singalong set guaranteed to set toes a-tapping. All toes will tap as the toe-tapping Joe croaks toe-tapper after toe-tapper. This department tapped its toes as Dolce brought us great nostalgia for about a week and a half ago with his toe-tapping toe-tapper, EAT MY FETTUCCINI. Dolce’s choireboy innocence combines with his breezy, garlic-laden New York street-smart attitude in creating a toe-tapping, yet toe-tapping group of tunes to tap toes to. We tapped our toes to wisest yet blistering versions of EAT MY CHICKEN VESUVIO and EAT MY GARBANZO BEANS. Dolce virtually wraps his lyric around a variety of sparkling, yet toe-tapping melodies. Not to be missed. Check that--TO be missed.

On a serious note, we're in the middle of sweeps week. That means ratings are being taken, including those for us. If you've benefitted in any way, shape or form from this column, don't forget us when your diary comes in. Say nice things about us to the sneaky Gavin research people. We can only offer this by way of inducement: Vanna White is a personal friend of ours and she just called last week asking if we could get her a date!
The loyalty of the staff at WBCN-Boston is amazing. When told that their next live broadcast would be from the Wachusett Mountain Ski Slopes in Princeton, MA, nary a complaint was heard. Following a special Rock 'N' Ski Lunch Concert in the Wachusett base lodge, Program Director Oedipus and General Manager Tony Berardini were equipped with microphones to broadcast live during their trip down the mountain. Then WBCN Disc Jockey Mark Parenteau's entire afternoon show was broadcast live from the top of the mountain.

When the Baltimore Blast showed up to take on the local Tacoma Stars in a soccer game, KNBQ-Seattle/Tacoma decided to let listeners get their kicks with an indoor beach party at the Tacoma Dome. Everyone showing up in a bathing suit was admitted to the game free, which must have been rather distracting for the soccer players. To top it all off, (no pun intended), the most attractively clad bathers participated in a bathing suit contest at halftime.

SPOTLIGHT PROMOTION OF THE WEEK

LIFE'S A BEACH...PARTY!

Pictured with morning disc jockey Ric Hansen are the finalists in the bathing suit contest.
While writing the music for his fifth LP, Bryan Adams found himself at an artistic fork in the road. Should he coast on the success of his two previous albums, which neatly averaged three hits per disc? Or should he gear up for something a bit more stimulating? On the new album, Adams and musical partner Jim Vallance chose to expand their lyrical capabilities. Rather than songs about relationships, parties and dancing, Into The Fire focuses on meatier topics like unemployment ("Another Day"), war ("Remembrance Day") and affairs of the conscience (the title track). A scene from an Orson Welles movie inspired "Heat Of The Night," while "Home Again" evokes memories of Bryan's early life, when his family lived all over the world before finally settling down in Vancouver.

Bryan is happy that the new album was not only a bit of a stylistic risk, but also afforded him and his band the chance to stretch out a little and reflect musically.

KZ: Compared to your previous albums, the songs on Into The Fire seem to concentrate on more serious subject matters. Was that intentional?
BA: Definitely. I didn't want to make Reckless II. This record had to be a bit more unusual than the last, especially from a lyrical standpoint. This record has some of what I think are my best words.

KZ: The character in "Heat Of The Night" is running from something. What is he running from?
BA: The guy is being chased. The lyrics were inspired from the old Orson Welles film The Third Man. In the film he's being chased through the sewers of Vienna by the police and other people. The whole imagery in that film is very dark, with long shadows against the walls. The chorus,
"Where you gonna hide when it all comes down? Don't look back don't ever turn around," is inspired by the theme in the film. The whole song is keyoned on the line, "One man's nightmare is another man's dream." That lyric inspired the rest of the song.

KZ: Do you think that Into The Fire is a Bryan Adams' record noir?

BA: How about gray? It's a little moodier than I've ever been before. I think it has a good flow to it. Although it doesn't have the "She's Only Happy When She's Dancing" feel to it, there are songs like "Hearts On Fire" that could have that feel. It would have been a little too safe for me to try and do something similar to the last record. I think the new album is a good transition.

KZ: The second track, the little song, deals with being at the crossroads. Is it autobiographical?

BA: I suppose, in some respects. It's like what we were talking about--not doing the same thing. The bridge of the song says, "There's a moment in every man's life when he must decide what is wrong and what's right." For me, this album is the right thing to do, even though it might have been a risk. I don't see it as a risk any more, because I know it was the right thing to do.

KZ: Are you talking about your direction in music?

BA: I wanted to stretch the boundaries a little bit--push out the walls to try and come up with things that had a bit more space. I wanted to come up with more unusual parts and bridges, maybe make it a little bit more keyboard-oriented than I've ever been before.

KZ: Was it a difficult record for you to make?

BA: Each record is difficult to make. The difficult part is not so much making the record as it is writing the songs. We started writing for the album in December of '85 and finished in June of '86. It was recorded in the autumn of '86. We released it in the beginning of '87. So it's not like I've been sitting around idle. "Hearts On Fire" and "Rebel" were both written before we started writing the other songs. Either of those songs could have been on the previous album. In the state they're in now, they are far different from the way they were originally conceived because of the new direction in our writing. We changed the lyrics in those songs and came up with something more interesting.

KZ: "Rebel" was recorded first by Roger Daltrey, who has been very complimentary about your songwriting. How did he get a hold of that tune?

BA: Roger asked me to write a song for him. I gave him two, "Let Me Down Easy" and "Rebel." When I wrote "Rebel" with Jim Vallance, we both felt it was a good song. Roger sang it in the first person. I sang it in the second. Roger sings, "I'm a rebel." I sing, "He's a rebel." It doesn't think it's easy for me to say I'm a rebel. It's easier to think of Roger as being one. He's one of my heroes. I liked the song a lot and felt that I wanted to sing it. I added a third verse to our version.

KZ: When it comes to you and Jim as a songwriting team, who does what better than the other?

BA: He makes better sandwiches than I do. (laughs) There's no real division lyrically or musically. Some songs are more Jim, some are more me. There's a definite signature sound that happens between the two of us. Something like "Only The Strong Survive" is more Jim, but then again, it was a true collaboration. "Native Son" is more me.

KZ: Did Jim's work with Glass Tiger rub off on your collaboration in the studio?

BA: I don't really believe it did. I think they're a young band and still have to find themselves. They're not really a band per se as much as they are a studio environment thing. It's all programmed.

KZ: You worked with (producer/engineer) Bob Clearmount very on. What started that?

BA: I liked what he was up to. His records stood apart from everybody else's, even the early things that he'd like to forget about like the Chic records. I didn't know how much of those things were him until I met him. The guy has a sixth sense. He can make things sound three-dimensional. When we first met, we were unsure about working together. As soon as we started working together in the studio, we realized that we were going to have a lot of fun.

KZ: You used to visit a lot of radio stations in the early days.

BA: I remember "Lonely Nights." It was my first turntable success. People remember me coming to their stations in those days. I was touring with the Kinks at the time. Those were difficult times, walking in front of partisan audiences for the Kinks and trying to convince people that my record was decent. It makes me really grateful now to know how well my record is doing. I know how hard it is out there. All anybody needs in the beginning is a break. That's why I sang on the Glass Tiger record. I didn't do that for money. I've never been paid for that. I did it because they're a young band that needed a break and I wanted Jim to have a hit record. (Singer) Alan Frew is such a nice guy. I'm happy it did well. I wish someone would have given me a break in the beginning.

KZ: Was there a time in the very beginning where you would get discouraged and think about quitting?

BA: No, I'm not a quitter. I would have kept going. There was a turning point after my first LP came out. I had made that record before I had done any touring and didn't really know what I
wanted to do yet. I needed to find a sound for myself. I found it working with Bob Clearmountain and the band I'm with now. I'm quite faithful that way. That's why it's difficult to change and move on to a different producer or band. I like the camaraderie of two or three people that I know and work well with. I've worked with Jim Vallance for ten years and with Bob since 1981. I've worked with my manager since I was seventeen. I've known my guitarist and bass player since I was fifteen. Those are a lot of years. I get a great feeling from working with a team as opposed to being writer/producer/conceiver/director. It can be a lonely world out there by yourself.

KZ: Was there ever a time where you would have considered yourself a songwriter first and a performer second?

BA: In the very beginning, yes. I enjoy getting out there and playing, but if I could give up one, I'd probably give up touring and be a songwriter. I enjoy the thrill of writing music more than anything else.

KZ: Is it hard to have a personal life and tour at the same time?

BA: Touring becomes your life. That is your life. Every day becomes a party. When a lot of artists come off the road, they just don't know what to do. They get back home and they say, "What is this?" I used to make jokes about buying Holiday Inn lamps and moving them into my house. I could decorate my house like a motel room so I could feel comfortable. I could dial nine to get out. There is a little bit of a shock of getting off a tour and coming back home. It takes me about two months to come down before I feel like a normal person again. It's not normal out there. I don't care what anybody says. You can try and make it normal, but it's not living in a house and having home cooked meals. But I've been a bit of a vagabond all my life. I've always been living out of hotels, even when I was with my family. We traveled Europe for the first part of my life. We were living out of suitcases. Maybe you could say that that eased the road fever at an early age.

KZ: Is your average tour about sixty cities?

BA: We did about 150 odd shows in 1985.

KZ: You're going to be part of the Prince's Trust in London that Midge Ure is organizing.

BA: It's a good cause. The Prince's Trust supports young enterprising individuals who have dreams and goals of their own. For example, someone who is a shoemaker and has a brilliant idea for shoes can go to the Prince's Trust. It gets back to that whole thing about giving somebody a break in the beginning. I can support that because I believe that everyone deserves a shot.

KZ: How is your following in Europe and the UK?

BA: It's growing. We did very well on our last LP. "Run To You" was a huge hit in England. We headlined our own tour over there and went gold in about five or six countries. That's really good for a North American artist. I've done a lot of touring there now and I love being there. You don't have to twist my arm to go back.

KZ: What are your memories of the Amnesty International shows?

BA: Live Aid, Tears Are Not Enough and Amnesty International really raised my consciousness quite a bit. It still shocks me today. How did Amnesty International get Sting, U2, Peter Gabriel, Lou Reed, myself, Joan Baez and the Neville Brothers on a plane to go and do this? It was brilliant. I had dinner with Jack Healey, the president of Amnesty International, and he said, "Look, Bryan, we'd very much like to have you on this tour, and we think your participation would make a big difference." It was a great opportunity to help Amnesty and to learn a lot. I couldn't turn it down.

KZ: What kind of music do you listen to at home?

BA: I've been listening to the new Prince LP.

KZ: Could you ever make an album by yourself like that?

BA: No. (laughs) I don't think so. Maybe if I spent all my time in the studio and never went on the road, I could probably come up with something pretty crazy.

KZ: What kind of a bandleader are you? Are you one of the boys or do you run a tight ship?

BA: Both, really. I think I'm a good bandleader. But again it's a band now more than ever, and I like their input as well. I like to do it on a democratic level so that everyone has a bit of say. I think this album has a lot of the band's personality in it. Especially Keith Scott's guitar playing. He really excels on this album. I think I'm a good bandleader because there has to be someone calling the shots. On the other hand, I like it to be a group effort.

KZ: A career in music Is such a make-or-break thing. What was it like when you were scuffling?

BA: People sometimes take it for granted that you've been big all your life. This has only happened to me within the last few years. I started out working as a dishwasher and earned enough money to buy a Fender Stratocaster. Then I quit my job and started playing seriously. I've been making records and touring for ten years. That's not overnight. Our gradual incline to success has made me appreciate and value success more. I'm glad it happened for me slowly. I have to thank radio stations in America for believing in me before anything.
** MOST ADDED **

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<td>ATLANTIC STARR - Always (Warner Bros.)</td>
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<td>Chicago - If She Would Have Been Faithful (Full Moon/Warner Bros.)</td>
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<td>Madonna - La Isla Bonita (Sire/Warner Bros.)</td>
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<td>Lionel Richie - Se La (Motown)</td>
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<td>GLENN MEDEiros - Nothing's Gonna Change My Love (Amherst)</td>
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<td>KENNY G - Songbird (Arista)</td>
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<td>Smokey Robinson - Just To See Her (Motown)</td>
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<td>Patti LaBelle &amp; Bill Champlin - The Last Unbroken Heart (MCA)</td>
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<td>CHRIS DeBURGH - The Lady In Red (A&amp;M)</td>
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<td>PETER CETERA - Only Love Knows Why (Full Moon/Warner Bros.)</td>
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<td>WHITNEY HOUSTON - I Wanna Dance With Somebody... (Arista)</td>
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<td>NYLONS - Kiss Him Goodbye (Open Air/Windham Hill)</td>
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<td>Anita Baker - Same Ole Love (365 Days A Year) (Elektra)</td>
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<td>CARLY SIMON - Give Me All Night (Arista)</td>
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<td>Journey - Why Can't This Night Go On Forever (Columbia)</td>
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<td>Billy Joel duet with Ray Charles - Baby Grand (Columbia)</td>
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<td>U2 - With Or Without You (Island)</td>
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<td>CROWDED HOUSE - Something So Strong (Capitol)</td>
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<td>ANNE MURRAY - Are You Still In Love With Me (Capitol)</td>
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<td>BRUCE HORNSBY &amp; THE RANGE - Every Little Kiss (RCA)</td>
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<td>Luther Vandross &amp; Gregory Hines - There's Nothing Better Than Love (Epic)</td>
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<td>HEART - Alone (Capitol)</td>
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<td>Restless Heart - I'll Still Be Loving You (RCA)</td>
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<td>Russell Hitchcock - The River Cried (Arista)</td>
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<td>KLYMAXX - I'd Still Say Yes (MCA)</td>
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<td>Cutting Crew - (I Just) Died In Your Arms (Virgin)</td>
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<td>Huey Lewis &amp; The News - I Know What I Like (Chrysalis)</td>
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<td>DAVID SANBORN - Chicago Song (Warner Bros.)</td>
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<td>Howard Jones - Will You Still Be There (Elektra)</td>
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<td>COLIN JAMES HAY - Can I Hold You? (Columbia)</td>
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<td>TRIO (Dolly.Linda.Emmylou) - Telling Me Lies (Warner Bros.)</td>
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<td>SURVIVOR - Man Against The World (Scotti Bros.)</td>
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** CHARTBOUND **

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<tr>
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<th>TITLE</th>
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<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<tr>
<td>KIM O'LEARY</td>
<td>Put The Pieces Back (Motown)</td>
<td>58</td>
<td>23</td>
<td>1</td>
<td>11</td>
<td>23</td>
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<td>PARTLAND BROTHERS</td>
<td>Soul City (Manhattan)</td>
<td>43</td>
<td>14</td>
<td>2</td>
<td>15</td>
<td>12</td>
<td>39%</td>
<td>3</td>
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<td>BIG TROUBLE</td>
<td>All I Need Is You (Columbia)</td>
<td>39</td>
<td>3</td>
<td>4</td>
<td>18</td>
<td>14</td>
<td>56%</td>
<td>5</td>
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** RECORD TO WATCH **

- BRUCE HORNSBY & THE RANGE - Every Little Kiss (RCA)
- HEART - Alone (Capitol)
- PHIL SAATCHI - Wheel Of Fortune (A&M)

** EDITOR **
Ron Fell
Assoc. Editor: Diane Rufer
TELLING ME LIES

The New Single from the Hit Album

©1987 Warner Bros. Records

Recorded & Produced by George Massenburg
UP & COMING

<table>
<thead>
<tr>
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<th>Adds</th>
<th>ARTIST TITLE LABEL</th>
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<tr>
<td>43</td>
<td>15</td>
<td>JENNIFER RUSH &amp; ELTON JOHN - Flames Of Paradise (Epic)</td>
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<td>43</td>
<td>28</td>
<td>*JOE COCKER - Love Lives On (MCA)</td>
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<td>41</td>
<td>41</td>
<td>*GLORIA ESTEFAN/MIAMI SOUND MACHINE - Rhythm Is Gonna...(Epic)</td>
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<td>39</td>
<td>39</td>
<td>*STEVE WINWOOD - Back In The High Life Again (Island/Warner Bros.)</td>
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<td>38</td>
<td>8</td>
<td>STEVE WARINER - Weekend (MCA)</td>
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<td>38</td>
<td>7</td>
<td>PHIL SAATCHI - Wheel Of Fortune (A&amp;M)</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>*BRUCE WILLIS - Under The Boardwalk (Motown)</td>
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<td>33</td>
<td>5</td>
<td>TINA TURNER - Break Every Rule (Capitol)</td>
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<td>28</td>
<td>9</td>
<td>MICHAEL FOLZ - Fourth Of July (Sangat)</td>
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<td>27</td>
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<td>TOTO - 'Til The End (Columbia)</td>
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<td>27</td>
<td>10</td>
<td>*SURFACE - Happy (Columbia)</td>
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<td>21</td>
<td>17</td>
<td>*DANNY WILSON - Mary's Prayer (Virgin)</td>
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DROPPED: Level 42

INSIDE A/C

Well, here it is folks. The revised and we think improved A/C section. The most obvious change is the expansion of the chart to 40 records and an UP & COMING section similar to our Top 40 page of the same category.

We guarantee the changes on these pages will give you more useful information and hopefully be easier to read.

We think it's possible to chart 40 records because our sample base of stations is so strong (usually over 235 A/C stations) that ranking the 40 most popular tracks is reasonable.

Once things settle down, we'll analyze the big picture and decide, with your input, whether to maintain the list at 40.

Now to the numbers...

With an increase of 50 HEAVY rotation reports, Genesis leaps to number one. And yes, there are still 7 stations that don't hear it.

Kenny G hits 200 stations this week and can boast a 90% HIT FACTOR at A/C radio. There appears to be no burn on this record.

Whitney Houston now has a 75% HIT FACTOR from her 184 stations. Pretty impressive for a three-week-old record. Should easily be top ten by next week.

A similar profile for last week's cover girl, Carly Simon, who, in just one week's longer life, has a 72% HIT FACTOR from 179 stations.

The Crowded House men surge six slots as they gain 17 percentage points in HIT FACTOR. 47 stations are still playing last summer's first single.

Only 40% of our A/C reporters are playing U2, but 78% of those committed have it in solid (HEAVY or MEDIUM) rotation.

Bruce Hornsby & The Range have 139 stations in the three weeks since its release as a re-mixed single. It has been one of our three MOST ADDED records each of its first three weeks - this week tying for third with the hot new Bruce Willis remake of The Drifters' Under The Boardwalk.

As Heart nears the 100 station and 50% HIT FACTOR mark, they gain 30 new stations, including U102, KQKS, KO93, WTRX, KKOB, WQPO and WSNI. Any bets that the final stats are close to 200 stations and 90% + HIT FACTOR?

Benefitting from the expanded chart, but a hit nonetheless, David Sanborn's Chicago Song is now HIT FACTORED at 50% of his 68 stations including WMT/FM, WKYE, WRMF, WCHV, WJON, WALG, WSKY, WQHQ, KDES, and KKLV/FM.

Last week's RECORD TO WATCH, Telling Me Lies by The Trio, adds 23 stations for a total of 60. New ones include KFOR, KVEC, KKUS, KGLO, WROK, WRFC, WFMJ and KKIQ.

This week's Record To Watch, Phil Saatchi's Wheel Of Fortune, needs to buy a vowel or two, but it sure sounds good on the radio. Early believers include WWMJ, WCHV, WKCX, WQHQ, WSKY, WMT, KTBC, KBMG, KYJC, KTIM/FM, KORT KATW and KORV.

R&D

the GAVIN REPORT/May 22, 1987
**HIT FACTOR**

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<tr>
<th>Song</th>
<th>Reports</th>
<th>Adds</th>
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<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<td>GENESIS - In Too Deep (Atlantic)</td>
<td>231</td>
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<td>187</td>
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<td>96%</td>
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<td>ATLANTIC STARR - Always (Warner Bros.)</td>
<td>216</td>
<td>2</td>
<td>188</td>
<td>20</td>
<td>6</td>
<td>96%</td>
<td>14</td>
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<td>CHICAGO - If She Would Have Been Faithful (Full Moon/Warner Bros.)</td>
<td>208</td>
<td>1</td>
<td>173</td>
<td>29</td>
<td>5</td>
<td>97%</td>
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<td>KENNY LOGGINS - Meet Me Half Way (Columbia)</td>
<td>201</td>
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<td>156</td>
<td>37</td>
<td>4</td>
<td>96%</td>
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<td>GLENN MEDEIROS - Nothing's Gonna Change My Love (Amherst)</td>
<td>185</td>
<td>2</td>
<td>144</td>
<td>37</td>
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<td>97%</td>
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<td>KENNY G - Songbird (Arista)</td>
<td>200</td>
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<td>121</td>
<td>61</td>
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<td>DAN HILL &amp; VONDA SHEPPARD - Can't We Try (Columbia)</td>
<td>194</td>
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<td>88</td>
<td>86</td>
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<td>89%</td>
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<td>CHRIS OeBURGH - The Lady In Red (A&amp;M)</td>
<td>174</td>
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<td>105</td>
<td>59</td>
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<td>94%</td>
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<td>PETER CETERA - Only Love Knows Why (Full Moon/Warner Bros.)</td>
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<td>55</td>
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<td>21</td>
<td>85%</td>
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<td>112</td>
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<td>JOURNEY - Why Can't This Night Go On Forever (Columbia)</td>
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<td>33</td>
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<td>30</td>
<td>79%</td>
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<td>U2 - With Or Without You (Island)</td>
<td>108</td>
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<td>35</td>
<td>50</td>
<td>15</td>
<td>78%</td>
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<td>CROWDED HOUSE - Something So Strong (Capitol)</td>
<td>129</td>
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<td>16</td>
<td>72</td>
<td>29</td>
<td>68%</td>
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<td>ANNE MURRAY - Are You Still In Love With Me (Capitol)</td>
<td>118</td>
<td>24</td>
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<td>65</td>
<td>18</td>
<td>64%</td>
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<td>BRUCE HORNBSY &amp; THE RANGE - Every Little Kiss (RCA)</td>
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<td>39</td>
<td>46%</td>
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<td>HERB ALPERT - Diamonds (A&amp;M)</td>
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<td>12</td>
<td>44</td>
<td>11</td>
<td>70%</td>
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<tr>
<td>HEART - Alone (Capitol)</td>
<td>99</td>
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<td>RUSSELL HITCHCOCK - The River Cried (Arista)</td>
<td>88</td>
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<td>8</td>
<td>43</td>
<td>29</td>
<td>57%</td>
<td>6</td>
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<td>KLYMAXX - I'd Still Say Yes (MCA)</td>
<td>87</td>
<td>30</td>
<td>9</td>
<td>30</td>
<td>18</td>
<td>44%</td>
<td>4</td>
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<td>CUTTING CREW - (I Just) Died In Your Arms (Virgin)</td>
<td>68</td>
<td>5</td>
<td>18</td>
<td>29</td>
<td>16</td>
<td>69%</td>
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Hit Factor is a percentage of stations which have it in Heavy or Medium rotation. i.e. 100 stations playing the record -- 60 stations have it in Heavy or Medium rotation -- Hit Factor = 60%

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**REVIEWS by Ron Fell**

**SUZANNE VEGA**

*Luka (A&M)*

Pop radio airplay has been an elusive commodity until this single. Her contemporary folk approach had held her in abeyance until the right arrangement was found to support her wonderful wordsworth.

**AL JARREAU**

*Moonlighting (Theme) (MCA)*

This re-recorded theme from TV's most talked-about show was first released in England, where it has sold 200,000 copies. Now it comes home to roost via a pending MCA album a la Miami Vice I & II. Its pre-sold familiarity makes it just about an automatic.

---

**CYNDI LAUPER**

*Boy Blue (Portrait/CBS)*

Her boy blue is obviously a close personal friend who's a vulnerable, shy guy mugged of his innocence but still in possession of his soul and his dreams.

---

**WORLD PARTY**

*All Come True (Ensign/Chrysalis)*

This may be my left-field pick of the year in A/C. If I'm wrong, may I be exiled to Main Street. In the 60s or 70s this track could only have been played at progressive radio, but I hear its possibilities at forward A/C's in the 80s.

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May 22, 1987 /the GAVIN REPORT
## Northeast

<table>
<thead>
<tr>
<th>Location</th>
<th>Station Details</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Springfield, MA</td>
<td>WALT PINTO-WHYN</td>
<td>K. Willis, In Pursuit</td>
</tr>
<tr>
<td>Greenfield, MA</td>
<td>RICHARD ARCHER-WHAI</td>
<td>Whitney, Steel</td>
</tr>
<tr>
<td>Lewiston, ME</td>
<td>CHRIS LAYNE-WLAM</td>
<td>Frozen.</td>
</tr>
<tr>
<td>Bangor, ME</td>
<td>FRED MILLER-WWMJ</td>
<td>B. Willis, In Pursuit</td>
</tr>
<tr>
<td>Presque Isle, ME</td>
<td>GARY LEIGH-WKXZ</td>
<td>Whitney, B. Horsey</td>
</tr>
<tr>
<td>Hartford, CT</td>
<td>DAVID BERNSTEIN-WTC/AM</td>
<td>B. Horsey, Partlands</td>
</tr>
<tr>
<td>Willimantic, CT</td>
<td>EVAN NORMAN-WILIAM/B. Idol</td>
<td>The Trio, K. O'Leary</td>
</tr>
<tr>
<td>New Haven, CT</td>
<td>JAY MC CORMICK-WELI</td>
<td>A. Murray, Klymaxx</td>
</tr>
<tr>
<td>Westport, CT</td>
<td>STORM N. NORMAN-WEB/FM</td>
<td>B. Willis, Surface Crowd</td>
</tr>
<tr>
<td>Morristown, NJ</td>
<td>BRIAN EMERY-WMTR</td>
<td>Whitney, B. Willis</td>
</tr>
<tr>
<td>New York, NY</td>
<td>ART TILLER-WNSR/FM</td>
<td>No Adds</td>
</tr>
<tr>
<td>Albany, NY</td>
<td>J.C. HAZE-WMVQ/FM</td>
<td>Klymaxx, Whitney</td>
</tr>
<tr>
<td>Albany, NY</td>
<td>CHRIS HOLLMBERG-WKU</td>
<td>C. Crew, Paul Simon</td>
</tr>
<tr>
<td>Johnstown, PA</td>
<td>JACK MICHAELS-WKYE</td>
<td>Winwood, Partlands</td>
</tr>
<tr>
<td>New Castle, PA</td>
<td>GARY WEST-WKST</td>
<td>P. Cetera, Crowded H.</td>
</tr>
<tr>
<td>Philadelphia, PA</td>
<td>STEPHANIE BARSAMIAN-WSNI</td>
<td>B. Horsey, Klymaxx</td>
</tr>
<tr>
<td>MILFORD, DE</td>
<td>KEVIN MOORE-WAFL</td>
<td>B. Willis, G. E./Miami, System</td>
</tr>
<tr>
<td>Elkmont, MD</td>
<td>MASON-WSER</td>
<td>K. O'Leary, Whitney, S.</td>
</tr>
<tr>
<td>AMBRIDGE, PA</td>
<td>BOBBIE VAUGHN-WMBA</td>
<td>Whitney, S. Winwood</td>
</tr>
<tr>
<td>New Kensington, PA</td>
<td>GREG COSTANTINO-WKPA</td>
<td>A. Murray</td>
</tr>
<tr>
<td>Pittsburgh, PA</td>
<td>KEITH ABRAMS-WHTX</td>
<td>P. Cetera, Crowded H.</td>
</tr>
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<tr>
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<td>B. Willis, g. E./Miami, System</td>
</tr>
<tr>
<td>Elkmont, MD</td>
<td>MASON-WSER</td>
<td>K. O'Leary, Whitney, S.</td>
</tr>
</tbody>
</table>

## South

<table>
<thead>
<tr>
<th>Location</th>
<th>Station Details</th>
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</thead>
<tbody>
<tr>
<td>Ocean City/Salisbury, MD</td>
<td>KEN MEDEK-WHQ/FM</td>
</tr>
<tr>
<td>Winchester, VA</td>
<td>FRANK MITCHELL-WINC</td>
</tr>
<tr>
<td>Harrisonburg, VA</td>
<td>ADAM STUBBS-WQPO</td>
</tr>
<tr>
<td>Charlotte/sville, GA</td>
<td>BOB JAMES-WCHV</td>
</tr>
<tr>
<td>Richmond, VA</td>
<td>GUY KING-WRVA</td>
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<tr>
<td>Richmond, VA</td>
<td>RAYNELL-LOTT-WEZY</td>
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<tr>
<td>Norfolk, VA</td>
<td>NICK O'NEIL-WLZ</td>
</tr>
<tr>
<td>Lynchburg, VA</td>
<td>BOB ABBOTT-WGOL/FM</td>
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<tr>
<td>Montgomery, WV</td>
<td>JEFF BATTEN-WMON</td>
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<tr>
<td>Martinsburg, WV</td>
<td>LEE SHELDON-WKZM</td>
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<tr>
<td>Williamson, WV</td>
<td>TONY WICK-WFBH</td>
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<tr>
<td>Weirton/Steubenville, WV</td>
<td>ANTHONY MITCHELL-WEIR</td>
</tr>
<tr>
<td>Raleigh, NC</td>
<td>WYNN RICHARDS-WTRG</td>
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<tr>
<td>Rocking Mount, NC</td>
<td>LESLIE JORDAN-WW</td>
</tr>
<tr>
<td>Swann Quarter, NC</td>
<td>MAIZE SMITH-WHCC</td>
</tr>
<tr>
<td>Salisbury, NC</td>
<td>RICE/JACKSON-WSTP</td>
</tr>
<tr>
<td>Shelby, NC</td>
<td>ANDY FOSTER-WOHS</td>
</tr>
</tbody>
</table>

## Midwest

<table>
<thead>
<tr>
<th>Location</th>
<th>Station Details</th>
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<tbody>
<tr>
<td>Mason City, IA</td>
<td>STEVE LOCKER-KGLO</td>
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<tr>
<td>Mason City, IA</td>
<td>STEVE O'NEILL-KLSS</td>
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<tr>
<td>Waterloo, IA</td>
<td>ROGER DAVIS-KLW</td>
</tr>
<tr>
<td>Cedar Rapids, IA</td>
<td>CHRIS CAIN-KCRG</td>
</tr>
<tr>
<td>Cedar Rapids, IA</td>
<td>PETERSON-RIC-MOR</td>
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<tr>
<td>Cedar Rapids, IA</td>
<td>EDWARDS-WMT/AM</td>
</tr>
<tr>
<td>Forest Lake, MN</td>
<td>CARY-WLX/FM</td>
</tr>
<tr>
<td>Minneapolis, MN</td>
<td>CHUCK KNAPP-KSTP</td>
</tr>
<tr>
<td>Duluth, MN</td>
<td>DANN COLLUM-WEBC</td>
</tr>
<tr>
<td>Rochester, MN</td>
<td>RICH PETERSON-RKO</td>
</tr>
<tr>
<td>Rochester, MN</td>
<td>AXELOHN-KWEB</td>
</tr>
<tr>
<td>Albert Lea, MN</td>
<td>MIKE WOITAS-KATE</td>
</tr>
<tr>
<td>Luverne, MN</td>
<td>MAINE-KOAD</td>
</tr>
<tr>
<td>Pipestone, MN</td>
<td>BERNIE WIEDE-KLH</td>
</tr>
<tr>
<td>Willmar, MN</td>
<td>CHRIS MICHAELS-KQC/FM</td>
</tr>
</tbody>
</table>

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B.Hornsby, Nylons.


B. Horsey, Jarreau, T.Turner, Janet Jax.

B. Horsey, S. Winwood, B. Willis, K.O'Leary.


B. Horsey, S. Winwood, Partlands, B. Horsey, K.O'Leary, S. Winwood.
A/C ADDS

MONTPELIER, MN (LOU KUNO-KGMD) K.O'Leary, S. Winwood.
ST. CLOUD, MN (NANCY FOX-WJON) K.T.Oslin, B.Willis, K.O'Leary, S.Campbell.
BROOKINGS, SD (JIM NELSON-KBRK) B.Hornsby, Whitney, Saatchi.
ABERDEEN, SD (DAN ZER-KSDN) Klymaxx.
GRAND FORKS, ND (PAUL KERO-KNOX) No Report, Frozen.
BISMARCK, ND (BRANNAN/HARDT-KFYR) B.Willis.
POPULAR BLUFF, MO (KELLY URICH-KJEZ) Heart.
LAWRENCE, KS (BILL LEE-KLWN) B.Willis, R. Crowell, Boy George.
LINCOLN, NE (CATHY BLYTHE-KFOR) Genesis, The Trio.
HARRISON, AR (KATHY WHEELER-KHOZ) Frozen.

Central

LOGAN, OH (CHUCK ANTHONY-WLGN) B.Willis, H.Alpert.
COLUMBUS, OH (BOB NUNNALLY-WSNY) Joe Cocker.
MARION, OH (RAY REYNOLDS-WDIF) S.Torano, S.Winwood, Joe Cocker.
MARION, OH (JIM HOWELL-WMRN) B.Hornsby, Klymaxx, The Trio.
TOLEDO, OH (FRED HELLER-WSPD) Whitney, B.Hornsby.
TOLEDO, OH (JAY MATTHEWS-SWM) Whitney.
YOUNGSTOWN, OH (JIM MARTIN-WFMJ) The Trio, S.Warner, D.Wilson, Klymaxx.
DOVER, OH (STEVE KELLY-WJER) D.Sanborn, B.Hornsby, G.E./Miami, Joe Cocker.
SPRINGFIELD, OH (STEVE POPP-WAZU/FM) Klymaxx, T. Twins, B.Hornsby, Crowded H., H.Jones.
SPRINGFIELD, OH (DALE GRIMM-WIZE) No Report, Frozen.
LOWELL, IN (JIM HOLLY-WZVN) A.Murray, C.Simon, LaBelle/BC, Dan Hill.
KOKOMO, IN (ALAN WARNER-WIOU) Crowded H., B.Hornsby.
VERSAILLES, IN (DALE M. GRAVES-WOWR) Journey.
MUNCIE, IN (KEEVE KIMBLE-WOKZ) B.Willis, G.E./Miami, S.Winwood.
EVANSTON, IN (CLARK/GAGER-WKQO) Genesis.
LAFAYETTE, IN (KEITH HARRIS-WASK) The Trio.
MORONIE, MI (DEMICK/STANDIFF-WTGR) G.E./Miami, S.Winwood.
FLINT, MI (BILL PEARSON-WTRX) Heart, The Trio, Surface, S.Campbell.
KALAMAZOO, MI (BILL BARTHOLOME-WKMI) U2, J.Butter, Bon Jovi.
GRAND RAPIDS, MI (SKIP ESSICK-WOOD) K.Loggins, Dan Hill.
PETOSKEY, MI (GEORGE McINTYRE-WJML) No Adds.
CHEBOYGAN, MI (GRISDALE/ANDERSON-WZLF/FM) D.Foster, A.Murray.
GRAYLING, MI (BOB DITMER-WQON/FM) B.Willis, G.E./Miami, Joe Cocker, Survivor, Partlands.
KENOSHA, WI (TERRY HAVEL-WLIP) D.Wilson, G.E./Miami, K.O'Leary, S.Winwood.
MILWAUKEE, WI (BETH FAST-WMYX) C.Simon.
MILWAUKEE, WI (IRWIN/ALPERT-WISN) K.Loggins.
MILWAUKEE, WI (McCARTNEY/JARRETT-WBGRK) A.Murray, J.Butter, Commodores.
FT. ATKINSON, WI (ROB ANDERSON-WFAW) Kenny G, LaBelle/BC.
MADISON, WI (DOUG LANE-WIBA) C.Simon, K.O'Leary.
MAUSTON, WI (RANDY McKNIGHT-WRJC) H.Alpert.

REEDSBURG, WI (KEVIN KELLOGG-WRDB) Chicago, K.Loggins, Genesis.
GREEN BAY, WI (DAVID CAREW-WDUZ) A.Murray, Dan Hill.
MENOMONIE, WI (MIKE MCKAY-WMEQ) B.Hornsby, Heart.
CLINTONVILLE, WI (TIM ARROWOOD-WWMQ) H.Alpert, B.Hornsby, Heart, A.Murray.
SANTA FE, NM (DALE MATTHEWS-KVSF) No Adds.
ALAMOGORDO, NM (BILL MATTHEWS-KNP) Survivor, D.Wilson, G.E./Miami, B.Willis.

Southwest

WACO, TX (MIKE MUNDAY-KHOO/FM) Kenny G, Whitney.
HOUSTON, TX (BRUCE NELSON-KN) Nylons.
HOUSTON, TX (SCARBOROUGH/MATT-KLTR) P.Cetera, B.Willis, Joe Cocker.
ODESSA/MIDLAND, TX (JOHN ROMAN-KQIP) Joe Cocker, Klymaxx, Heart.
PHOENIX, AZ (SAM CHURCH-KKLT) No Adds.
YUMA, AZ (JOHN SCHOFIELD-KXYI) C.Simon, L.Ronstadt.
SEDEONA, AZ (RANDY MAHANNAH-KAZM) A.Murray, B.Willis, F.Potenza.
SANTA FE, NM (DALE MATTHEWS-KVSF) No Adds.
ALAMOGORDO, NM (BILL MATTHEWS-KNP) Survivor, D.Wilson, G.E./Miami, B.Willis.

Rocky Mountain

SIDNEY, MT (STEVEN/SWENSON-KGCH) G.Medeiros, B.Trouble, Genesis.
HAVRE, MT (DAVID LEEDS-KJOH) Heart, Saatchi.
MISSOULA, MT (VERN ARGO-KYTL) Joe Cocker, G.E./Miami.
MISSOULA, MT (RICK SANDERS-KLCY) B.Hornsby, H.Jones, Klymaxx, U2.
DENVER, CO (DEVIN DURRANT-KQKS/FM) C.Crew, Heart, D.Sanborn.
COLORADO SPRINGS, CO (JOHN T. HOWARD-KVUU) Madonna.
PUEBLA, CO (RIP AVINA-KZDA) B.Hornsby, A.Murray, Heart.
MONTROSE, CO (TOM OWCA-KUBC) The Trio, Klymaxx, Survivor, Partlands, Willoughby.
ASPEN/VAIL, CO (HAMILTON/MITCHELL-KEYQ) S.Winwood, H.Lewis.
VAIL, CO (ERIC MARON-KRVV) No Report, Frozen.

POWELL/CODY, WY (JERRY CLARK-KLZY) B.Hornsby, B. Idol, Joe Cocke, Fogelberg.

GILLETTE, WY (DENNIS SWITZER-KOLL) Joe Cocke, G.E./Miami.

SUN VALLEY, ID (JEFFREY BALLOU-KSKI) No Report, Frozen.

LEWISTON, ID (TODD NELSON-KAWT) Hitchcock, Pretenders.

GRANGEVILLE, ID (JIM CROSS-KPTL) Joe Cocke, Greenwood.

BOISE, ID (REW HAROLD-KBOI) B. Hornsby, Nylons, Survivor.

SALT LAKE CITY, UT (LEMcHUESSOP-KSL) Hitchcock.


Far West

RENO, NV (JIM O'NEAL-KRNO/FM) A. Murray, B. Hornsby.

CARSON CITY, NV (SCOTT CARSON-KPTL) B. Willis, Genesis, S. Vega.

LOS ANGELES, CA (KAYE/KILEY-KOST) C. Simon.

SAN DIEGO, CA (RICH/KNIGHT-B100) Surface, Crowded H., G. Vannelli.

SAN DIEGO, CA (MARK LARSON-KFM) No Adds.

PALM SPRINGS, CA (JILL FOX-KKDF) Heart, B. Hornsby, Rush/Elton, Lisa Lisa.

PALM SPRINGS, CA (TY STEVENS-KDES) In Pursuit, G.E./Miami, D. Wilson, Seger.

BAKERSFIELD, CA (RUSS DAVISON-KLLY) Klymaxx.


SAN LUIS OBISPO, CA (CAROL MEYER-KKUS) K. Loggins, The Trio.

FRESNO, CA (TYSON/WRIGHT-KKFE/FM) Frozen.

MONTEREY, CA (MICHAEL READING-KWAV/FM) D. Wilson, S. Vega.

SAN FRANCISCO, CA (JACK KULP-K101) Frozen.


LIVERMORE, CA (HAMPTON/DEPPISH-KKIQ) Rush/Elton, The Trio, D. Wilson, Surface.

SAN RAFAEL, CA (BOB CLARKE-KTQM/FM) D. Wilson, Dan Hill, G.E./Miami.

SAN JOSE, CA (BONNIE KNOX-KEFR) Dan Hill, U2.

SAN JOSE, CA (BILL WEAVER-KLKO) Kim Wilde, S. Robinson, Greenwood.


MODESTO, CA (MICHAEL'S/HARTOG-KO93) U2, Whitney, LaBelle/BC, B. Hornsby, Heart.

SANTA ROSA, CA (JERRY IGNACIO-KSRO) Dan Hill, A. Murray.

UKIAH, CA (JIM COOL-KUAI) S. Wariner, Partlands, Heart.

ARCATA, CA (HENRY/OWENS-KATA) S. Winwood, D. Sanborn, G.E./Miami.


PLACERVILLE, CA (DAVID BLAISIC-KHTN) Dan Hill, Survivor, B. Hornsby, Partlands.

VACAVILLE, CA (BOWMAN/BISE-KUJC) Saatchi, Heart.


SACRAMENTO, CA (JOHN CHAPELLE-KHYL/FM) Surface, P. Cetera, Joe Cocke.

SACRAMENTO, CA (RICK AUSTIN-KAER) B. Hornsby, Whitney, Dan Hill.

CHICO, CA (DAVE KINDIG-KPAY) Dan Hill.


SALT LAKE CITY, UT (TODD NELSON-KLZY) Hitchcock.

SUSANVILLE, CA (HARDAWAY/CRAIG-KSUE) B. Hornsby, Rush/Elton.

Northwest

THE DALLES, OR (KEVIN MALCOLM-KMCO) S. Wariner.

PORTLAND, OR (LAKEFIELD/TOM-KGW) Kenny G. A. Starr.


NEWPORT, OR (HOWARD WRIGHT-KQYT) Heart, Rush/Elton, Fogelberg, T. Turner, Saatchi, Pretenders.

EUGENE, OR (MOULTRIE/MILLER-KDUK) Nylons, Dan Hill, Kim Wilde.


AUBURN, WA (CARL SAWYER-KASY) Heart, G.E./Miami.

MOUNT VERNON, WA (MIKE MARTMAN-KBRC) Partlands, Klymaxx, Survivor, Rush/Elton.


OLYMPIA, WA (DICK PUST-KGY) K.O'Leary, Partlands, Joe Cocker, D. Sanborn, Rush/Elton.

ABERDEEN, WA (RHY'S DAVIS-KKRO) No Report, Frozen.


SHELTON, WA (GLEN CONNOLLY-KMAS) C. Simon, S. Wariner.

KELSIO/LONGVIEW, WA (RAY BARTLEY-KLIG) Joe Cocke, The Trio, B. Hornsby.

YAKIMA, WA (GARY BRYANT-KIT) No Report, Frozen.

YAKIMA, WA (FRANK TAYLOR-KMWX) G.E./Miami.

SPokane, WA (MICK PERRY-KKFL/FM) Kenny G.

ANCHORAGE, AK (CARTER-B-KFQD) Dan Hill, J. Butler, S. Winwood.

ANCHORAGE, AK (GREG WILKINSON-KKLV/FM) Joe Cocke, B. Willis, S. Vega.

SOLDOTNA, AK (McARTNEY/PRESTON-KCSY) Saatchi, Klymaxx, S. Winwood, G.E./Miami.

VANCOUVER, BC (PAUL McKNIGHT-AM 1040) No Report, Frozen.

WELCOME To Our New A/C Correspondents:

Larry Logan, WJXL RADIO - PO Box 1029, Jacksonville, AL 36265

Bill Matthews, KINN/FM RADIO - PO Box 618, Alamogordo, NM 88310

C.C. McCartney & Brian Jarrett, WBGK RADIO - 520 W. Capitol Drive, Milwaukee, WI 53212 (414) 964-8300 (From AOR)

BIRTHDAYS

Our Best Wishes and HAPPY BIRTHDAY To:

Patti LaBelle, Bob Dylan, Rosanne Cash 5/24

Gary Roberts, WMRR-Rumford, ME 5/25

J.C. Haze, WMVQ/FM-Albany, NY 5/25

Tom T. Hall, Miles Davis, Jessi Colter 5/25

Sean Coakley, Aristas Records 5/26

Geoffrey Schulman, A&M Records 5/26

Matt Gillan, KASH-Anchorage, AK 5/26

Stevie Nicks, Peggy Lee, Hank Williams Jr. 5/26

Hilda Bloom, S.F. Chronicle 5/27

Brian Talley, WSMI-Litchfield, IL 5/27

Steve Bailey, WVXU-Chapel Hill, NC 5/27

Thane Phelan, KZHR-Yakima, WA 5/27

Al Monet, Virgin Records 5/27

Don Williams, Ramsey Lewis 5/27

Lee Michaels, WBMX/FM-Chicago, IL 5/28

Jim O'Neal, KRNO/FM-Reno, NV 5/28

Brian Scott, KTRS-Casper, WY 5/28

John Fogerty, Gladys Knight, T-Bone Walker 5/28

Faith Henschel, KCMU-Seattle, WA 5/29

Greg Knop, WKSQ-Kingstree, SC 5/29

LaToya Jackson 5/29

Bill St. James, ZEL-Eugene, OR 5/30

Thom Williams, WBPM-Seattle, TN 5/30

Dan Martin, KLOG-Yakima, WA 5/30

David Rosas, WWWW/FM-Saginaw, MI 5/30

Wynonna Judd 5/30

the GAVIN REPORT/May 22, 1987
GAVIN classified

OPENINGS

TOP 40 station WLBW-Champaign, IL, needs News Director/morning anchor. T&R, writing samples, salary history to: Matt McCann, PO Box 3369, Champaign, IL 61821 or call (217) 352-4141.

TOP 40 station WQID-Biloxi, MS, has AT opening. T&R: Bob Lima, PO Box 4606, Biloxi, MS 39535.

TOP 40 station WFFR-Terre Haute, IN, is looking for talent for future openings. T&R: R. Jay Cortrecht, 643 Ohio Street, Terre Haute, IN 47807. No calls, please.

TOP 40 station WQUT-Rome, GA, needs anchor/reporter for p.m. drive. T&R: Doug Walker, PO Box 1187, Rome, GA 30161 or call (404) 891-8086.

COUNTRY station KRED-Eureka, CA, has future AT opening. T&R: Ken Conlin, 5640 South Broadway, Eureka, CA 95501.

COUNTRY station KFAT-Corvallis, OR, needs AT with strong production skills. T&R: Debbie Baker, PO Box 965, Corvallis, OR 97351.

MODERN COUNTRY station WDVA-Danville, VA, is accepting applications for future AT, news and sales openings. T&R, salary needs to: Alan Row, One Radio Lane, Danville, VA, 24541. No calls, please.

COUNTRY/MOR station KMH-Lamar, MN, has AT/sports and possible PD position. Farm exp. helpful but not necessary. T&R: Brad Stroetman, PO Box 61, Marshall, MN 56256. No calls, please.

COUNTRY station KSCS-Dallas/Ft. Worth, has AT/production director opening. T&R: Bill Mayne, One Broadcast Hill, Ft. Worth, TX 76103. No calls, please.

ALBUM station WSMI AM/FM-Litchfield, IL, has three available positions: News/Person, AM drive AT, and evening AT. T&R: Brad Balch, Box 10, Litchfield, IL 61043 or call (217) 324-5565.

ALBUM station KWHI-Anchor seeks AT with great production skills and solid airtime. T&R: Carter B. Bradley, 9200 Lake Otis Pkwy, Anchorage, AK 99507.

ALBUM station KLO-Colorado Springs has full-time opening for exp. Album AT. T&R: Rich Hawk, PO Box 2080, Colorado Springs, CO 80901. No calls, please.


A/C station WLAM-Lewiston, ME, small-market leader seeks immediate replacement for news anchor. Must have great delivery and experience. T&R: Matt Ledin, PO Box 929, Lewiston, ME 04240. No calls, please.

A/C station KKKK-El Dorado, AR, needs exp. AT/production person. T&R: Larry O’Neal, PO Box 1624, El Dorado, AR 71731.

A/C station WGBR-Goldsboro, NC, needs morning or afternoon AT, ASAP. T&R: Jerry Allen, PO Box 207, Goldsboro, NC 27533, or call at (919) 756-1150.

OLDIES/A/C combo KFAY/AM-FM has opening for News Director/field reporter w/broadcast & management experience. T&R: Monty Hoy, 2654 Cramer Lane, Chico, CA 95928 or call (916) 345-0021.

OLDIES station KJOA-Des Moines needs reporter/morning anchor. Experience preferred, sports exp. a plus. T&R: Jackie King, 215 Keo St., Des Moines, IA 50309.

AVAILABLES

PD/MD/production. 11 years experience. Prefer A/C or Contemporary Christian. GREG MONTANA: (316) 421-2555.

MD/Air Talent w/production, promotions skills. Major market experience. SANDI STEVENS: (601) 368-3223.

Country programmer w/proven small-mkt. track record seeks new challenge. 7 yrs. exp. in marketing, warfare. Good organizer, team leader. 80524.

Broadcast journalist, former mid-market MD. Award-winning writing & reporting. MIKE (506) 788-4109.

Air talent, production skills. Research director exp. 6 yrs. T40 or Album formats. DAVE STUBER: (916) 696-9112.

Top 40 PD/AT. DAVE O’CONNOR: (503) 228-1611.

Top 40 PD. Ex-KIQQ/LA. ROBERT MCMOREHEAD: (618) 360-5079.

Fulltime Air Talent. All contemporary formats. SHAWN COLLINS: (206) 525-3827.

Small or medium-market PD. Prefer Urban, Top 40. VERNON "MICHAEL J. ALEXANDER" WELLS: (205) 438-3213 or (205) 438-4998.

PD/MD/Spots. Country format preferred. MYRON GRAGE: (605) 472-3230.

NEEDED

WKRE: Country station needs Desert Rose single on MCA. PO Box 220, Exmore, VA 23350.

KVAS: Country station needs singles from M.Martin Murphey (Warner Bros.), George Jones (Epic), Mike Diegan, Radio Central, Astoria, OR 97103.

KQKD: Country station needs service for Tanya Tucker (Capitol). Myron Grage, PO Box 110, Bedford, SD 57769.

WOQI: Motown & R&B product, Tommy Mayoral, PO Box 7243, Ponce, PR 00732.

WASG: Arista Urban singles & LPs. Lou Broadus, PO Box 5686, Spartanburg, SC 29304.

KWZD: Country product from Mercury, PolyGram, Bruce Wayne, PO Box 3115, Abilene, TX 79604.

KRRG: Top 40 station needs Urban product from all sources. Jeff Allan, PO Box 7117, Laredo, TX 78040.

KWDS: Whitney Houston single (Arista). PO Box 448, Mt. Shasta, CA 96067.

WZIX: Heart (Capitol), Smokey R. (Motown), RKO (Epic). PO Box 1247, Columbus, MS 39703.

KLS: Contemporary Christian, all sources. Chris Nelson, PO Box 1873, Mason City, IA 50401.

KPUR: New Urban station needs service from all labels. Tim Butler, PO Box 30000, Amarillo, TX 79120.

CGBS: Whitney 12" & single (Arista); MCA singles & LPs. Pete Rhodes, 127 N. 7th St. #400, Minneapolis, MN 55403.

KVMT: Attention all Labels! We need your CD's. Putting together all CD format. Michael T. Parker, 2271 N. Frontage Road W, Valley, VA 81697.

Send notices of job openings or availables to Natalie Cusenza, c/o Gavin Classifieds, One Hallidie Plaza #725, San Francisco 94102 or call (415) 392-7750.
ON MANAGEMENT

By DR. OREN HARARI

THE MOST IMPORTANT PEOPLE

I often tell executives that the most important people in any organization are the people who answer the telephone. Their job titles are varied—receptionist, customer-service representative, reservation clerk, sales support person and so on. But no matter what they are called, what they do is vital to the health of the organization.

If you think of them initially as the sole link—and in the long run, often the primary link—between a business and its customers or potential customers, you will realize their importance.

Similarly, they are the company's initial link to vendors, distributors, government representatives and anyone who could make a positive—or negative—impact on the organization. That's why I call these people "links," and often find myself chastising managers for failing to recognize their importance.

As individuals, we get only one chance to make a good first impression on others. The same is true for organizations. That's why the employee who answers the phone or greets visitors plays a crucial role in business relations with outsiders. Will a new customer be added to our list? Will an existing customer become dissatisfied and frustrated with the firm? Will an outside salesperson with an excellent product or training program get to talk to the right people? Will a representative of a regulatory agency feel kindly towards the company?

Frequently, the answer to these questions is determined by the kind of "reception" these outside people receive from the first employee they come in contact with.

The point I'm trying to drive home is that the "link" has a critical impact on the bottom line, although we often don't realize it. How many potential customers are lost because they were kept on "hold" indefinitely, shunted from department to department (with accompanying disconnections), placed with the wrong department, or simply treated discourteously? How many current customers or potential suppliers with favorable deals have been alienated by the same process? How much of our managers' time has been wasted because the employee who answered the phone gave out incorrect information, or directed the call to the wrong person? How much valuable information will we never learn because we don't ask the "links"—who see and know a lot by virtue of their constant contact with the outside world—for their opinion of the marketplace, office systems, job applicants, vendors, efficiency improvements and so on?

I sometimes challenge managers to phone their own companies pretending to be customers—or better yet, customers with complaints or problems. Many managers are shocked at the incompetency ("I don't know anything about that problem, sir"), the hassles (the phone rings endlessly before being answered, they're put on "hold" repeatedly; they literally can't understand the words or accent of the receptionist; they're transferred to people who can't help them) and the defensiveness or lack of common courtesy they encounter as they try to resolve their customer problem or simply get information. It's a pity these managers are usually recognizable—otherwise they could also pretend to be a customer or vendor who visits the firm and is kept waiting endlessly with little attention or concern.

This is not the "link's" problem. This is a management problem. In most companies, people in "link" positions have low status and crummy pay. They are overworked. They are not trained properly. Their ideas and concerns are not solicited. They are often ignored. They are often treated with a lack of respect or dignity. They are considered unimportant and expendable.

From a hard-nosed dollars-and-sense business perspective, that is a stupid way to treat "links" because it creates the problems I've outlined above.

The really thriving customer-driven companies we've studied look at their "links" from an entirely different perspective. They realize that whoever answers the phone has a very important job.

Hence, those who deal with outsiders are thoroughly trained in phone skills and courtesy. They are trained in interpersonal dynamics so they can effectively handle angry customers. They are, moreover, given thorough and ongoing training on the products and services the company offers, and the way the company works. The reason for this is twofold: First, so they can answer outsiders' questions and direct them to the right in-house people. Second, so they feel like a part of the company.

Management can't order employees to be enthusiastic and helpful—that comes from feeling like a part of a team.

Finally, "links" are treated with dignity and respect. They are recognized publicly by management (not just during National Secretary's Week). Their pay is good and their ideas are solicited. Their job is considered important, as well it should be. How much business and goodwill have we gained from a "link" who impresses current and potential customers with courtesy, knowledge, friendliness, helpfulness, enthusiasm, efficiency and diplomacy? The good companies will tell you: a lot!

The chief executive of a large Canadian firm told me that one day, after saying, "Good-morning—how are you?" to the receptionist, he actually stopped and chatted with her for a few minutes. She told him, "I've been working here for months, and you're the first person who's ever stopped just to talk to me. Most people just say, How are you? and don't even wait for my response."

And talk about lack of respect: At one high-tech firm, managers confided to a colleague of mine that it "didn't take much" to be a customer-service rep. And I remember talking to receptionists at a large insurance company who told me, "We often don't understand the customers' questions, and sometimes we just assign them to departments randomly. That's because we don't understand the different policies, we don't understand which department handles what, and nobody tells us about the changes that are always being made."

In contrast, a respected middle manager at AT&T told me she's always trying to get her people—who answer the phone when you complain about your telephone bills!—to understand a critical point: To a customer (that's me and you) calling AT&T, the employee who picks up the phone is AT&T. And that's why, in any company, the person who answers the phone or first sees visitors is the most important person in the organization. Speaking as a customer, I wish more firms understood that. Don't you?!
THE BANGLES
Originally known as The Bangs, they released their first single, "Getting Out Of Hand," on their own record label, Downkiddle, in 1982.

WHITNEY HOUSTON
Her first recording performance was a two-line solo on a Michael Zager album, "Life's A Party," in 1979. She was fourteen when she cut the track.

DAVID CROSBY
The reformed Mr. Crosby has signed a solo recording contract with A&M Records which will not conflict with his obligations to record under the Crosby, Stills & Nash banner on Atlantic.

CYNDI LAUPER
She's filming a movie with Peter Falk called "Vibes" in Peru.

GRACE JONES
She recently opened a restaurant in Manhattan named La Vie En Rose, the title of one of her early club hits.

PATTY SMYTH
She was once married to punk poet Richard Hell.

SUZANNE VEGA
Although "Luka" was actually a boy who lived in Suzanne's neighborhood, his personality is a composite of several people she's known.

DANNY WILSON
Contrary to the name, there is no Danny Wilson. Danny Wilson is a trio consisting of Gary Clark, Gerard Grimes and Kit Clark.

PETER WOLF
He's an art lover who received a scholarship from the Museum School of Fine Arts in Boston.

MOTLEY CRUE
Before there was Crue, fragments of the band once made up the local Los Angeles band London featuring Mott singer Nigel Benjamin.

PATTY LOVELESS
She was born and raised in Pikeville, KY, in the heart of Appalachian coal country. Like Lorretta Lynn, she's a genuine coal miner's daughter.

HEART
"Bad Animals" is their tenth album in eleven years of recording. Their first domestic release, "Dreamboat Annie," has sold more than six million units.

DAN FOGELBERG
His first number one in The Gavin Report was "Longer," a song which was chart-topping for most of the month of February, 1980.

STAN CAMPBELL
He's a former member of the ska band Specials AKA, whose song, "Free Nelson Mandela," was an international hit last year.

RONNIE MILSAP
His new single, "Snap Your Finger," was originally a hit for Joe Henderson in the summer of 1962.

May 22, 1987 /the GAVIN REPORT
Listen To What Radio Is Saying

Patty Smyth

"Downtown Train"

"Immediate reaction. Patty's strong vocals really bring this one home. Great phones in all demos."
Kevin Belcastro, Program Director, Rock 102 (WBEN)

GAVIN TOP 40: 47/8

Mondo Rock

"Primitive Love Rites"

"Mondo Rock's Primitive Love Rites is fun and it works."
Kid Leo, Operations Manager, WMMS, Cleveland

GAVIN TOP 40: 66/9

KCPX 11-6
WBEN 39-35 WCAU DEB-37 Z93 34-31
KRBE ADD WMMS 39-34 KDWB ADD

Dan Hill

"Can't We Try"

Duet with Vonda Sheppard

"Dan has shown once again that he can knock the ladies out."
Don Crockett, Music Director, KTKS

GAVIN A/C: 14*-10*
GAVIN TOP 40: 80/25
"Happy"

"It's a smash #1 record that's performed in every type of research that we do it's first week on the radio."

Chris Collins, Operations Manager, FM102, Sacramento

**Gavin Top 40: 67/31  Gavin Urban: 5*-3*  Gavin A/C: Debut in Up & Coming**

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Surface

"Who Can Sleep"

Additional Vocals by Eddie Money

"Sounds G-R-E-A-T on the air! When it comes on I just want to turn it up loud."

Catt Collins, Program Director, Y102, Montgomery

**Thank You Gavin Reporters**

**Gavin Top 40: 34/10**

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**Freedom—No Compromise—Little Steven (Manhattan)**

About seventy seconds into “Bitter Fruit,” just about the time Ruben Blades sings “My father, he was a union man,” is when I lose it. This is one holluva great song. Giving Blades all the cool verses to sing was a “compromise” well worth making. His Latin enunciation breathes life into Little Steven’s sad and angry migrant tale.

**Freedom—No Compromise** is eight powerful songs hotly inspired by the booklist printed on the inside sleeve. Dealing with as many issues as songs, Steven touches off nerves without sounding overly didactic. Oddly enough, I found myself much more affected by single line lyrics (“I’m more at ease with my enemies than I am holding your hand”) than with the overall message. The most radical difference between Little Steven and his former employer is that guitarist Steven tends to get down to specific details, while Springsteen’s music encompasses his populist vision. Vive la difference!

Trax: “Bitter Fruit,” “Freedom,” “Trail Of Broken Treaties” and “Pretoria.”

---

**Bad Animals—Heart (Capitol)**

With the CD in hand, it’s Album Radio’s turn to do the full-court press. The “baddest” of Bad Animals are easy calls. Above and beyond the single is the next single, the opener, “Who Will You Run To.” This cut should eclipse “Alone” instantaneously as the top airplay item on this disc. Further faves show the Heart organization stretching out as arrangers. By housing “Bad Animals” and “Wait For An Answer” in a cavern environment, the results are glorified, minus any abusive edge. Sonic comparisons to the other side of Led Zepp aren’t that outlandish when you consider that producer Ron Nevison twiddled the knobs for Physical Graffiti. The in-house group compositions are Bad Animals’ image enhancers, pushing this album way beyond being dubbed as a pop follow-up.

---

In *The Heart Of The Heart Country—Fire Town (Atlantic)*

This is the kind of band you’re proud to carry a torch for. Fire Town (bless their Midwestern hearts) are this week’s brightest glimmer of hope. Seldom does a debut album simultaneously enlighten us so effectively with both their current material and their vast potential for expansion. Fire Town will first be known for “Carry The Torch,” a song equally comfortable on either of our Album charts. In addition, “Rain On You,” “Places To Run” and “Heart Country” exemplify what Fire Town are made of: concise ideas, straight-ahead presentation, and lots of snap. Great Stuff.

_That’s Freedom—Tom Kimmel (Mercury)_

A solid-sounding Album rock/pop/bop piece. Tom Kimmel’s concept of freedom is a lot less intense than that of Steven, to be sure. Producer Bill Szymczyk (long time, no hear) and superstar mixer Bob Clearmountain are the ears behind this new artist. Don’t underestimate the long-range potential of this one.

**Richard Marx (Manhattan)**

Richard Marx has a lot more going for him than his choice of session players, although enlisting Joe Walsh on guitar wasn’t such a bad idea. Like labelmate Robbie Nevil, there seems to be more talent at work than one track can ever reveal. For a debut artist, Richard Marx has taken inordinate liberties in controlling his music. Using a mix of collaborators such as ex-Tube Fee Waybill and Michael Omartian, Marx also plays the role of singer, writer, musician, producer and arranger. Aptly titled Richard Marx, this album utilizes familiar high calibre LA musicians that serve up a diverse menu of music that fits the ever-expanding spectrum of mainstream Album Radio. Besides “Don’t Mean Nothing,” Album Radio should ponder “Should’ve Known Better,” “Have Mercy” and the David Foster-sounding “Endless Summer Nights.”

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The GAVIN REPORT/May 22, 1987

**GAVIN ALBUM FRONTLINE**

**Helleborine**

*Helleborine—Shelleyan Orphan (Rough Trade/Columbia)*

Shelleyan Orphan is every bit as left field as it looks, though ultimately I got as much out as I put in, which was quite a lot. Acts as previously creative as Kate Bush or Dream Academy have found the masses by forcing the issue of individuality. The music of Shelleyan Orphan is a combination of lush, dangling instrumentation and sparse poetry. This is another “strange bedfellows” record. By that I mean this record could potentially please both eccentric progressives and Soft Album Radio programmers—much the same way Everything But The Girl succeeded.

**Girls Girls Girls—Motley Crue (Elektra)**

With guitars that rev like motorbikes, Motley Crue play it loud, but not too Crued. Just when things get close to threshdom, punches are pulled and the line is eventually toed, keeping the music pop enough, serving a bigger legion of fans than radio probably cares about. Though I’m sure Kiss and Alice would wish such comparison to their stature, Motley has entered that Heavy Metal Hall of Fame. All in all, GGG is good fun, provided all the necessary precautions are being taken. Being a Crue fan and a parent doesn’t somehow mix. Trax: “Wild Side” and “Girls Girls Girls.” Do it like a beast.

_Mercy—Steve Jones (Gold Mountain/MCA)_

Talk about your 180-degree switch. The very first note out of ex-Pistol Steve Jones is a clean guitar tone. Having overcome anarchy in the UK, Steve wraps himself around a ballad of sorts. Ultimately, though, it’s the guitar work that proves to be “Mercy’s” final act of mercy. Clean and vaguely bluesy guitar is not exactly what you’d expect from a former Pistol. 

---

KZ
Orphans Of The Storm

Shelleyan Orphan...“Helleborine.”
Voices from another time...

another place. On Rough Trade/Columbia Records and Cassettes.
THE GAVIN REPORT
ALBUM

MOST ADDED

2W LW TW

1. "Sentimental Hygiene" - WARREN ZEVON (Virgin-CD)
2. "Hard Time..." - OMAR & HOWLERS (Columbia-CD)
3. Exit O - STEVE EARLE (MCA)
4. "This Is Easy" - MARSHALL CRENSHAW (Warner Bros.)
5. "Carry The Torch" - FIRE TOWN (Atlantic)

CERTIFIED

RICHARD MARX (Manhattan)
DAN FOGELBERG (Full Moon/Epic)

RECORD TO WATCH

Girls, Girls, Girls - MOTLEY CRUE (Elektra)
Love 'em or not, here come the phones, the sales, the whole enchilada.

Editor: Kent Zimmerman

CHARTBOUND

SAINTS (TNT-CD) "BIG"
PRINCE'S TRUST (A&M-CD) "DIRE" "VEGA"
IMMACULATE FOOLS (A&M-CD) "TRAGIC"
WASHINGTON SQUARES (GOLD CASTLE) "RAIN"

TNT (MERCURY) "10,000"
RONNIE MONTROSE (ENIGMA-CD) "GAME"
STAN CAMPBELL (ELEKTRA) "YEARS"
JOHN HIATT (A&M) "THANK"

YTE (GEFFEN) "CONTAGIOUS"
STEVE EARLE (MCA) "SATISFIED"
OZZY OSBOURNE (CBS-CD) "CRAZY"
ALISON MOYET (COLUMBIA-CD) "IS"

Drops: #32 Lou Gramm, Steve Winwood, Autograph, Thrashing Doves, Rick Medlocke, John Farham

THE GAVIN REPORT/May 22, 1987

www.americanradiohistory.com
LITTLE STEVEN

THE IMPORTANT NEW ALBUM FROM LITTLE STEVEN, INCLUDES—

TRAIL OF BROKEN "PEATIES,

NOW EXPLODING AT ALBUM RADIO,

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GUITARS — LITTLE STEVEN.

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CD (COP-7.46128-2) AND RECORDS (ST-55:45). MANAGEMENT,
LEMAHAN ENTERTAINMENT—FREDDY DEMAR/A. KTHUR SPIVAK.
**MOST ADDED**

1. The Bears- THE BEARS (PMRC/IRS)
2. "Sentimental Hygiene"- WARREN ZEVON (Virgin-12)
3. Exit O- STEVE EARLE (MCA)
4. Peter & Test Tube B.- PETER & TEST TUBE B. (Profile)
5. In The Heart Of The Heart Country- FIRE TOWN (Alt.)

**CERTIFIED**

ERASURE (MUTE/SIRE)
FUZZBOX (GEFFEN)

**RECORD TO WATCH**

THE BEARS (PMRC/IRS)

**IMPORT INDIE**

FLESHTONES (EMERGO) "REALITY" "DIRECTION"
DONNY MILDEW (TEXAS HOTEL) "FROWN"
WOLFGANG PRESS (4 A.D.) "WEDDING"
DESCENDENTS (SST) "CLEAN"
HEVE G (MTM) "BURIAL"
DASH RIP ROLL (888) "SPECIALTY"
CATHEADS (RESTLESS) "POWER"
ANGRY SAMOAOS (PV) "RAINING"
WIPERS (RESTLESS) "BLIND"
TOM VERLAINE (FONTEAUX/UK) "CRY"
SUICIDAL TENDENCIES (CAROLINE) "SKATE"

**CHARTBOUND**

IMMACULATE FOOLS (A&M) "COMEDY"
SPEAR OF DESTINY (VIRGIN) "STRANGERS"
LITTLE STEVEN (MANHATTAN) "TRAIL"
WARREN ZEVON (VIRGIN) "SENTIMENTAL"

Dropped: Thompson Twins, Colt, Simply Red, Rock & Hyde, The Saints
man and woman

in vitro

why can't we learn
what not to do?

why did you let go of me?

why did i let go of you?

it will burn
it will freeze
it won't work
at zero degrees

CD SINGLE NOW ON YOUR DESK.
INSIDE ALBUM
by Kent Zimmerman

It's been a treacherous week (as usual) for music. Here's some of the rumbles I picked up around the league. Film at eleven... Catfish Phil at WHMD-Hammond reports Little Steven pulling #1 phones... while Molley fared well on his "Rate At 8" show, testing their "no metal" policy... Steve Earle goes from out-of-the-package to on-the-air for Brad Hockmeyer at KTAO-Taos. "It fits right in, but so did his last one..." XWX-Pittsburgh's Deb Brady reports that The Cure, Jon Astley and Danny Wilson are taking off, as is Pseudo Echo's on-the-air show, testing their while Farnham, Roberts Ruffner's Bowie, Bowie," exclaimed than poop." WBCN's KILO-CO Springs Obispo's Del Austin.. featured three Mason airplay... Ikky Town... Besides Tremulas Omar Paso... Bob Showacre Saints tequilla hangover) says Seger 's hot... in Bright are "dominating the phones." The Cure, Jon Butcher and Mason Ruffner ("who should move hot next week") DC personal faves include Tremulis, the Squares and Hege V... Pat WNEW in the Suzanne Vega fan club. They're also into XTC, Little America and the unavoidable Molley Crue... adds this week at KLOS are Dan Fogelberg, Mason Ruffner and Andy Taylor... KVRE-Santa Rosa will present the Washington Squares for $1.01.

INSIDE ALTERNATIVE RADIO
by Peter Standish

The Mats (AKA The Replacements) knock the Hoodoo Gurus out of #1, improving their chart points by 20% and holding a 15% lead over the competition. R.E.M. is coming on very strong, looking to gain their familiar #1 status. Although Suzanne Vega has three records ahead of her, the word from programmers is that her album is the hottest on the station. John Grossberd at WRAS-Atlanta reports "incredibly hot sales," and John Jesser with WOXY-Cincinnati says it's easily the most requested record and a staff favorite. Erasure and Fuzzbox share certified honors, with both albums gaining play at KEYX, WXXP, WXCI, WVU, KVNF, KBSU, etc. and a vast list of other non-overlapping reporters. In the middle of a high-profile tour, opening for the Mission UK, Balsaum & The Angel are quickly gaining momentum and should make an even larger leap up the chart next week. There's a strong contingency of Maximum support from KJET, WRAS, WUSC, WVU, WDCR, WUNH, WXCI. WUOG, KBSU, KWWC, etc. The Bears are Most Added and are Record To Watch as they double their stations and points. In addition to a strong pack of college reporters, continues... "It is coming from 91X. WXRT, KARL, KIET, WOXY, KVRE, KZAM, KZEL, CFNY, WFNX, KBCO, WNCS, etc. This week marks our debut of a newly expanded top 50 Alternative chart, a change based on the high number of records receiving good airplay. The added 20 positions explain why so many of #22 debuts are not underlined, since they don't show potential for further growth next week. Welcome back to KXLU in Los Angeles. New MD Robert Hammer's playlist and phone # appears on page 46. Give him a call. KFJC in Los Altos Hills/San Jose was temporarily knocked off the air after their transmitter bit the dust. They hope to return to broadcasting in the next few weeks.

Crawling Mantra: THE LORRIES (Homestead-EP) With their mysterious urban nightclub persona, The Lorries are an ideal "underground" band. They integrate some of the dramatic gloom of a Mission UK with the glitter-rock of a Love & Rockets (or Flesh for Lulu), adding a sterner industrial tone, especially on the opening track, "Crawling Mantra." On "Hang Man" The Lorries catch a groove reminiscent of early Psychdelic Furs. The EP is produced by Vic Maile, whose long list of previous work includes The Screaming Blue Messiahs. The Lorries, formerly Red Lorry, Yellow Lorry, join the name contracting trend. A new album should appear in the fall. In the meantime, call Craig Marks @ (516) 764-6200 to carry you through the summer.
Lions and Ghosts

MARY GOES ROUND

The first single from the forthcoming debut album "Velvet Kiss; Lick of the Line" on EMI America Records.

Management: Vince Bannor and Leu Filo

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S.West

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JON HAYDEN KEYSX, 603-354-8205


PHOENIX AZ

JONATHAN ROGERS KEYSX, 602-664-3106


LAS VEGAS, NV

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<tr>
<td>THE TRIO</td>
<td>Snap Your Fingers (RCA)</td>
</tr>
<tr>
<td>REBA McEntire</td>
<td>One Promise Too Late (MCA)</td>
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<tr>
<td>RONNIE MILsap</td>
<td>Love Someone Like Me (MTM)</td>
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<tr>
<td>RICKY VAN SHELTON</td>
<td>Crime Of Passion (Columbia)</td>
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<tr>
<td>K.T.OSLIN</td>
<td>'80's Ladies (RCA)</td>
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<tr>
<td>VINCe GILL</td>
<td>Cinderella (RCA)</td>
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<td>BELLAMY BROTHERS</td>
<td>Country Rap (MCA/Curb)</td>
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<td>LEE GREENWOOD</td>
<td>Someone (MCA)</td>
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<td>LARRY GATLIN/JANIE FRICKE</td>
<td>From Time To Time (Col.)</td>
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<tr>
<td>RONNIE MILSAP</td>
<td>Snap Your Fingers (RCA)</td>
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<tr>
<td>JOHN CONLEE</td>
<td>Domestic Life (Columbia)</td>
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<tr>
<td>WAYLON JENNINGS</td>
<td>Fallin' Out (MCA)</td>
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<td>REBA McEntire</td>
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<td>DeserT Rose Band</td>
<td>Ashes Of Love (MCA/Curb)</td>
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<tr>
<td>Charley Pride</td>
<td>Have I Got Some Blues For You (16th Avenue)</td>
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<tr>
<td>ANNE MURRAY</td>
<td>Are You Still In Love With Me (Capitol)</td>
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<tr>
<td>JOHN WESLEY RYLES</td>
<td>Midnight Blue (Warner Bros.)</td>
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<tr>
<td>MICHAEL MARTIN MURPHEY</td>
<td>A Long Line Of Love (Warner Bros.)</td>
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### RECORD TO WATCH

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<tr>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>GLEN CAMPBELL &amp; STEVE WARINER</td>
<td>The Hand That Rocks The Cradle (MCA)</td>
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### Chartbound

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<tbody>
<tr>
<td>HIGHWAY 101</td>
<td>Whiskey If You Were A Woman (Warner Bros.)</td>
<td>119</td>
<td>32</td>
<td>--</td>
<td>29</td>
<td>58</td>
<td>24%</td>
<td>3</td>
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<tr>
<td>THE TRIO</td>
<td>Tellin' Me Lies (W.B.)</td>
<td>94</td>
<td>42</td>
<td>1</td>
<td>13</td>
<td>38</td>
<td>14%</td>
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<tr>
<td>GEORGE JONES</td>
<td>I Turn To You (Epic)</td>
<td>93</td>
<td>14</td>
<td>1</td>
<td>25</td>
<td>53</td>
<td>27%</td>
<td>4</td>
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<tr>
<td>RESTLESS HEART</td>
<td>Why Does It Have To Be (RCA)</td>
<td>93</td>
<td>40</td>
<td>--</td>
<td>11</td>
<td>42</td>
<td>11%</td>
<td>2</td>
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</table>
THE WRAYS
"YOU LAY A LOTTA LOVE ON ME"
The perfect up-tempo summer record. You say you want a lotta love and you love a swingin' song? This is IT!

MERCURY HIT LIST

KATHY MATTEA
"TRAIN OF MEMORIES"
Most people have already boarded . . . don't be late, this train's roaring full steam toward No. 1!!!

LARRY BOONE
"I TALKED A LOT ABOUT LEAVING (But All She Ever Said Was Goodbye)"
An outstanding ballad from the fastest rising star on the horizon.

BUTCH BAKER
"DON'T IT MAKE YOU WANTA GO HOME?"
And don't it make you sing along? A HIT SONG! A SMASH PERFORMANCE.

KRIS KRISTOFFERSON
"LOVE IS THE WAY"
The man's a legend. The album's garnering big sales in Europe and America. The song's got a message everybody should hear.

TOMMY ROE
"BACK WHEN IT REALLY MATTERED"
Remember back when it really was the music that mattered? Guess what, it still does. Roe's hit-making tradition continues.


PolyGram Records

MAKING MUSIC THAT MATTERS IS A POLYGRAM PRIORITY
INSIDE COUNTRY

It's a week of changes here at The Gavin Report. The Country section has now gone to three chart pages in order to provide you with more information on the records that are currently out. On the first chart page, you'll notice that we've started listing the five MOST ADDED records each week. The CERTIFIED headline remains the same, and consists of the two highest debuts on the chart. We've also added a new headline - RECORD TO WATCH. This will usually be a newer record that is starting to show a lot of promise in our research. At the bottom of the first chart page, we've added some extra information to CHARTBOUND.

The second chart page starts with our UP & COMING. This section was previously called ACTION SIDES and contains the same information. INSIDE COUNTRY will basically include the same information that you used to find in our SUMMARY - chart information, station gossip and Country happenings - but will now include the MOST REQUESTED records of the week.

The third chart page contains a section that a lot of you have been asking for - HIT FACTOR. HIT FACTOR information has been provided in our Top 40, A/C and Urban Contemporary sections for awhile now, and we're glad to finally be able to include it in Country. For those of you who aren't familiar with it, HIT FACTOR is a percentage of the stations that have a record in HEAVY or MEDIUM rotation.

TOP REQUESTS

RANDY TRAVIS

GEORGE STRAIT

DWIGHT YOAKAM

For example, if 100 stations are playing the record, and 60 stations have it in a HEAVY or MEDIUM rotation, then the HIT FACTOR would be 60%. Consequently, HIT FACTOR gives you a good indication of the amount of airplay a record is receiving as opposed to just the number of stations that are playing it. Confused? Fear not - we'll be explaining HIT FACTOR more and more in upcoming issues. Below the HIT FACTOR is our REVIEW section, where we'll be listing some of the new product that has come out each week. Lisa
THE STATLERS
"I'LL BE THE ONE"

The most award-winning group in Country music brings you the first single from the new LP, Maple Street Memories -- "I'll Be The One." The Statlers have hundreds of honors -- from winning Group Of The Year from Music City News for fifteen years to three Grammies, to gold and platinum record sales. Their newest album shows them at home, at ease and at their top form! "I'll Be The One" is the one your listeners will love.

DONNA FARGO AND BILLY JOE ROYAL
"MEMBERS ONLY"

You're invited to the party of the year. It's hosted by two music business legends, Donna Fargo and Billy Joe Royal. Bring your listening audience along for this special event -- but move fast ... it's for members only.

JOHNNY PAYCHECK
"I GROW OLD TOO FAST (And Smart Too Slow)"

The man who brought you "Old Violin" is back with a look at his world. He's considered on the most soulful voices in the business, and this song proves what his fans knew all along -- the man's singing straight from the heart.

JOE KENYON
"HYMNE"

You hear it every day. It's one of the most requested records at radio everywhere! People constantly call and say "what is that song?" It is "HYMNE," the smash instrumental song that you see and hear on television every day. Now the "TV Wine Song" can be heard on your station!
Hit Factor is a percentage of stations which have it in Heavy or Medium rotation. In 100 stations playing the record - 60 stations have it in Heavy or Medium rotation – Hit Factor = 60%

**Total Reports This Week 178 Last Week 178**

**ARTIST** | **TITLE** | **LABEL** | Reports | Adds | Heavy | Medium | Light | Hit Factor | Weeks
---|---|---|---|---|---|---|---|---|---
Randy Travis | Forever And Ever, Amen (Warnè Bros.) | | 176 | -- | 157 | 18 | 1 | 99% | 7
SWEETHEARTS OF THE RODEO | Chains Of Gold (Columbia) | | 171 | -- | 128 | 40 | 3 | 88% | 10
EARL THOMAS CONLEY | That Was A Close One (RCA) | | 172 | -- | 111 | 58 | 3 | 98% | 10
Dwight Yoakam | Little Sister (Reprise) | | 170 | -- | 123 | 43 | 3 | 97% | 9
GEORGE STRAIT | All My Ex's Live In Texas (MCA) | | 173 | -- | 102 | 66 | 5 | 97% | 6
JOHN SCHNEIDER | Love You Ain't Seen The Last Of Me (MCA) | | 167 | 2 | 89 | 71 | 7 | 95% | 10
CRYSTAL GAYLE/GARY MORRIS | Another World (Warner Bros.) | | 171 | 2 | 55 | 109 | 9 | 95% | 7
THE JUDDS | I Know Where I'm Going (RCA/Curb) | | 175 | 1 | 40 | 115 | 19 | 88% | 5
TANYA TUCKER | It's Only Over For You (Capitol) | | 165 | 1 | 55 | 100 | 9 | 93% | 11
STEVE WARINER | The Weekend (MCA) | | 168 | 1 | 30 | 125 | 12 | 92% | 7
S-K-O | American Me (MTM) | | 155 | 4 | 25 | 104 | 22 | 83% | 5
HOLLY DUNN | Someone Like Me (MTM) | | 159 | 7 | 14 | 113 | 25 | 79% | 6
RICKY VAN SHELTON | Crime Of Passion (Columbia) | | 151 | 7 | 21 | 105 | 18 | 83% | 7
MARIE OSMOND | Everybody's Crazy About My Baby (Capitol) | | 144 | 2 | 26 | 104 | 12 | 90% | 9
RICKY SKAGGS/SHARON WHITE | Love Can't Ever Get Better Than This (Epic) | | 150 | 5 | 11 | 110 | 24 | 80% | 6
BAILLIE & THE BOYS | Oh Heart (RCA) | | 140 | 3 | 11 | 100 | 26 | 79% | 8
K.T.OSLIN | 80's Ladies (RCA) | | 138 | 7 | 16 | 86 | 29 | 73% | 7
Vince Gill | Cinderella (RCA) | | 142 | 4 | 4 | 94 | 40 | 69% | 6
BELLAMY BROTHERS | Country Rap (MCA/Curb) | | 136 | 4 | 4 | 93 | 35 | 71% | 5
LEE GREENWOOD | Someone (MCA) | | 146 | 16 | 2 | 79 | 49 | 55% | 5
LARRY GATLIN/JANIE FRICKE | From Time To Time (Columbia) | | 137 | 8 | -- | 70 | 59 | 51% | 5
RONNIE MILSAP | Snap Your Fingers (RCA) | | 146 | 25 | 2 | 54 | 65 | 38% | 3
WAYLON JENNINGS | Fallin' Out (MCA) | | 135 | 11 | -- | 65 | 59 | 48% | 4
REBA McENTIRE | One Promise Too Late (MCA) | | 132 | 19 | 2 | 54 | 57 | 42% | 3
DESSERT ROSE BAND | Ashes Of Love (MCA) | | 104 | 3 | 6 | 71 | 26 | 72% | 12
ANNE MURRAY | Are You Still In Love With Me (Capitol) | | 116 | 5 | 1 | 48 | 62 | 42% | 5
JOHN WESLEY RYLES | Midnight Blue (Warner Bros.) | | 103 | 12 | 1 | 50 | 40 | 49% | 5
MICHAEL MARTIN MURPHEY | A Long Line Of Love (Warner Bros.) | | 124 | 30 | -- | 35 | 59 | 28% | 3
HIGHWAY 101 | Whiskey If You Were A Woman (Warner Bros.) | | 119 | 32 | -- | 29 | 58 | 24% | 3
THE TRIO (Dolly,Linda,Emmylou) | Telling Me Lies (Warner Bros.) | | 94 | 42 | 1 | 13 | 38 | 14% | 2

**REVIEWS**

**STEVE EARLE** - Nowhere Road (MCA)  The first single from Steve's newly released album "Exit 0". If you've been anxiously anticipating the follow-up to the "Guitar Town" LP, one listen to "Nowhere Road" will let you know that you're not about to be disappointed.

**K.D.LANG** - Diet Of Strange Places (Sire/Wamer Bros.) Most of you will have received a two-sided single - "Diet Of Strange Places" backed with "Turn Me Around," but it's pretty obvious that "Diet" is the side for Country radio. Produced by Dave Edmunds, this was our favorite cut from her current LP.

**OAK RIDGE BOYS** - This Crazy Love (MCA)  This could be the last single by the Oak Ridge Boys with William Lee Golden. That - plus a great commercial sound - are two good reasons to give this one a listen.
COUNTRY ADDS

**Northeast**

LOWELL/LAWRENCE, MA(FRANK FITZ-WLHL) Skaggs/Whit, M. Murphey, Greenwood.

NEW YORK, NY(ANN STEVENS-ANN) No Report, Frozen.


**Southeast**

BALTIMORE, MD(GREG COLE-WPOC-FM) R.Milsap, M. Murphey, K.T.Oslin.
FROSTBURG, MD(GEO GEORGE-WTFS) L. Lovett, D.A. Coe, Razorfack.
GAINESVILLE, FL(BRAD TAYLOR-WCHR) Restless H, T.G.Brown, BobbyLee.

FT.PIERCE, FL(GEORGE GORDON-WFTP) Hank Jr., Restless H, Pake.

B. BANDERIS ECATO-WKRE) The Trio, K.Mattea, T.G.Brown, Don Wms.
DANVILLE, VA(ALAN ROWE-WDVA) L. Lovett, T.G.Brown, Don Wms., D.A. Coe.


GREENSBORO, NC(NC ONEAL-NEAL) M. Dixon, Exile, T.G.Brown, B. Hornsby, Hank Jr., Don Wms.
GOLDSBORO, NC(BILL WGRGS-WFCF) No Report, Frozen.
SHELBY, NC(DAVISHAMIRK-RHADA) No Report, Frozen.

ST.PETERSBURG, FL(JAY ROBERTS-WSUN) Hank Jr., Restless H, Pake.

EXMORE, VA(BOB JONES-WOBE-FM) L. Lovett, T.G.Brown, Don Wms., Pake.

SIOUX CITY, IA(TY COOPER-KMNS) M.Gilley, R.Milsap, Pake, Don Wms., Restless H, Restless H.

COUNTRY ADDS

**Upper Midwest**


MARSHALL, MN(WILL LOWELL HIGHWAY-KMHR) R.Milsap, Reba, M. Murphey.

ST. CLOUD, MN(MARK SPRINT-WWJO) Frozen.


Rapid City, SD(BOB BOUS-MKMS) Reba, M. Murphey, Wheel, T.G.Brown, L. Lovett, Don Wms.


Wahpeton, ND(JOHN WOLF-KBMI) Frozen.


JAMESTOWN, ND(JEFF PROEHL-KSBK) D.A. Coe, Sawyer B., Restless H, Pake.


**Midwest**


OSAGE BEACH, MO (ROGER HULETT-KRMS) M. Murphey, Hwy. 101, K. Matea, Sylvia, Sawyer B.
JEFFERSON CITY, MO (JACK DANIELS-KLK) Hank Jr., L. Lovett, Pace, Hwy. 101, J. Rodman.
COLUMBIA, MO (MIKE AUSTIN-KTGR) Moe Band, Reba, Hwy. 101, K. Matea, Sylvia, Sawyer B.
SPRINGFIELD, MO (JOHN HENDERSON-KWTOAM) The Trio, T.G. Brown, Restless H.
WICHITA, KS (PETE BRIER-KFH) D. Rose, Greenwood, Skaggs/Wht, K.T.Oslin.

Central

AKRON, OH (RICK CARDARELLI-KSLR) R. Milas, Holly Dunn, Reba, Waylon.
INDIANAPOLIS, IN (J.D. CANNON-WFMS/AM) G. Jones, Waylon, Greenwood, K.T.Oslin.
ELKHART, IN (INGRID HARRIS-WCMR) No Report, Frozen.
SOUTH BEND, IN (J.D. LEAR/KNJI) M. Dixon, Greenwood.
FT. WAYNE/ENDALL, IN (DOUG WAGNER-WTBU) T. Tucker, S. Warner, S.K. & M. Osmund.
RICHMOND, IN (MARILYN WILLIAMS-WHON) R. Milas, M. Murphey, Reba.
LANSING, MI (WAYNE WATERS-WITL/AM) Holly Dunn, Bellamys, Baillie.
ST. JOHNS, MI (MARK HULL-WWJAM) R. Milas, Reba.
DODGEVILLE, MINERAL/WI (W. BRIAN JEFFREY-WOMP) No Report, Frozen.
MANITOWOC, WI (JOR MURRAY-WCUB) S. Marshall, Shooters, J. Hartford, Reba, Glen/Steve.
STEVENSTOWN, WY (DAN O. WEN-WYXO) No Report, Frozen.
APPLETON, WI (JACKSON-HMWC) R. Milas, Greenwood, V.Gill, Crowell, Pake, Don Wms., Hwy. 101, V. Gill.
ROCKFORD, IL (RON SCOTT-WKKN) M. Murphey, L. Lovett, Don Wms.
SPRINGFIELD, IL (T.J. HART-FWF) R. Milas, Reba, MMM.
ANNA, IL (JEFF ROBERTS-WRAJ) K. Matea, Sawyer B., Wheel, The Trio, H. Lovett.

Southwest

TULSA, OK (BILL PAYNE-KTXF) The Trio, Bailee, RV Shelton.
NAGODODGES, TX (ROBERT MILLER-KSPA) Restless H, T.G. Brown, L. Loret, M. Dixon.
DALLAS/FT. WORTH, TX (BILL MAYNE-WBAP) C. Pride, M. Gilley.
HOUSTON, TX (CARL MUNROE-MURRAY-KILT) R. Milas.
PA. THURSTON/BEAUMONT, TX (MICKEY ASH Worth-KYK) The Trio, Reba, V. Gill.
BRYAN COLLEGE STAT., TX (ANDY GALLOWATW) M. Murphey, Hwy. 101, R. Stavens, T.G. Brown, L. Boone.
AUSTIN, TX (MIKE CARTA-KVET) Holly Dunn, Gayle/Gary.
ABLENE, TX (BRUCE WAYNE-KWWD) Hwy. 101, The Trio, Glen/Steve.
EL PASO, TX (BILL POWELL-KHEY96) No Report, Frozen.
PHOENIX, AZ (BUDDY OWENS-KDIX) Don Wms., Exile.
FLAGSTAFF, AZ (JOHN WILLIAMS-KAFF) No Report, Frozen.
ALBUQUERQUE, NM (FRANCINA RODRIGUEZ-KRST/AM) Don Wms.
LAS CRUCES, NM (BIG JOHN LIVERNOISK-GRT) No Report, Frozen.
CARLSBAD, NM (BOB SWAYZE-KAT-FM) Glen/Steve, Family Brn, Sylvia.
ALAMOGORDO, NM (BEN NOE-KZIX) L. Lovett, Don Wms., R. Ryals, T.G. Brown, K.D. Lang, Restless H.
I've had a couple of interesting responses to my May 1 column on the coming Digital Audio Tape (DAT) machines and the music industry's efforts to require anti-copying circuitry which could degrade the audio.

Walt Pinto of WHYN-Springfield, MA, suggests the music industry work toward requiring that all DAT cassette machines record an inaudible digital code on any tape recorded on that machine. The code would allow the identification of any recorder used to make illegal tapes.

This would seem to be a very effective way to track down large-volume bootleggers who, if I am not mistaken, represent a larger dollar loss than home tapers. Although you might think that individual sub-coding of DAT recorder is impractical, some pay-TV services have been using a similar system for years. The system uses individually-addressable recorders that can be shut off at the transmitting source if a subscriber is not paid up. The same technology could be applied to DAT recorders, allowing the music industry to determine which individual tape was illegally copied, where it was sold and to whom!

I am still waiting for comments from the record industry. I would like to print their reactions to the suggestions made here. I would like to add that this is not in any way an adversary situation between radio and the music business. In all the conversations I've had on the subject of DAT, nobody has demonstrated anything less than appreciation of the music business and sympathy for its severe problems with bootlegging. The dialogue has centered on the best way to protect the music product without degrading the capabilities of the new technology.

Since Congress is currently considering legislation to require "copy protection" circuits in all DAT cassette machines before they can be marketed here, you might consider letting your elected representatives know about the alternative presented here.

The May 1 column also sparked a comment on a slightly different matter from Steve Owen of WBAM-Montgomery, AL:

"We're going to see a lot more of 'digital sampling' from sound effects....Sound effects libraries will soon be obsolete. You can go out and buy a 'Sonic Mirage Keyboard' on which you can pick up a thousand samples of different sound effects, and you'll never have a scratch on them again...You can have a 'shotgun' effect, played in [50] different musical keys.

"Take the Janet Jackson record 'Control' that Jimmy Jam and Terry Lewis produced. They used sound effects--taking a car horn, and through digital sampling used it as an instrument. We're going to see a major change in the way music is put together. Already people are ripping off drum sounds through digital sampling. [Using someone's drumming without compensation is] becoming a big problem in the music industry. We're going to start getting everybody's records sounding exactly the same!"

It's clear a lot of future column space will be devoted to the still-emerging digital technology! •
## MOST ADDED

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<th>Artist</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>HERB ALPERT</td>
<td>Diamonds (A&amp;M)</td>
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<td>Lisa Lisa and Cult Jam</td>
<td>Head To Toe (Def Jam/Columbia)</td>
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<td>SURFACE</td>
<td>Happy (Columbia)</td>
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<td>4</td>
<td>WHISPERS</td>
<td>Rock Steady (Solar/Capitol)</td>
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<td>NONA HENDRYX</td>
<td>Why Should I Cry? (EMI America)</td>
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<td>Shirley Murdock</td>
<td>Go On Without You (Elektra)</td>
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<td>LILLO THOMAS</td>
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<td>8</td>
<td>Freddie Jackson</td>
<td>I Don't Want To Lose Your Love (Capitol)</td>
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<td>9</td>
<td>Atlantic Starr</td>
<td>Always (Warner Bros.)</td>
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<td>WHITNEY HOUSTON</td>
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<td>Isley, Jasper, Isley</td>
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<td>Satisfied (21/Atco)</td>
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## CHARTBOUND

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<td>--</td>
<td>4</td>
<td>19</td>
<td>8%</td>
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The woman who made you serious will keep you satisfied with this killer remix of her new single!

DONNA ALLEN

"Satisfied"

(7-99459) (0-96775)

[also available as a promotional 12" DMD 1078]

from the album
Perfect Timing

(DSD48)

Remixed by Dave "O" Oginn
Produced by Lou Pace for Freedom Sound Productions
Executive Producers: Rob Kogel, Fernando Pruno, Charles Parry
A Presentation of The Triage Entertainment Corporation
Management: RID Inc.

2-week BREAKER in R&R (5/15/87)
#64* DEBUT in Billboard (5/23/87)
## UP & COMING

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<td>- Tina Cherry (Motown)</td>
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<td>- Koo Koo (Paisley Park/Warner Bros.)</td>
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<td>MONET</td>
<td>- My Heart Gets All The Breaks (Ligossa)</td>
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<td>- Tonight (EMI America)</td>
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<td>CURTIS HAIRSTON</td>
<td>- (You're My) Shining Star (Atlantic)</td>
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<td>*REDD</td>
<td>- Mr. D.J. (RCA)</td>
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<td>*ERIC B &amp; RAKIM</td>
<td>- You Know You've Got Soul (4th &amp; Broadway/Island)</td>
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<td>L.J.REYNOLDS</td>
<td>- Tell Me You Will (Fantasy)</td>
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<td>5</td>
<td>O'BRYAN</td>
<td>- You Have Got To Come To Me (Capitol)</td>
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### INSIDE URBAN RADIO

As HERB ALPERT edges a still-strong LISA LISA out for the top spot, Gary Weiler, WBLZ-Cincinnati, reports the hot new 3 1/2 minute radio re-mix is a great one. We see a bigger battle on the horizon: will SURFACE, WHISPERS, or NONA HENDRYX be the next number one? Certified Headline goes first to ISLEY BROTHERS, and deservedly so: Danny Harris, KDKO-Denver, says it's hot on the phones there, 18-34 demos. Now for the request story of the week: James Alexander, WJLB-Detroit, calls in with "very early" number one requests from teens for L.L. COOL J, L.D.McCollum, XHRM-San Diego, reports at least seven requests per show from teens 12+ for COOL J, and Frenche Be, WQIM-

Montgomery, says it's #1 teens 34 for him. Mickey Arnold, WRDW-Augusta, reports #1 calls for 2 weeks now. Steve Crumbley notes COOL J requests are dominating both WOWI-Norfolk and WPDO-Jacksonville. Our new category this week "Record To Watch" went to JOYCE SIMMS' "Lifetime Love". Joe Bullard, WANN-Tallahassee, already has calls from the 18+ females. Kelly Karson, WTLG-

Indianapolis, reports heavy phones on the ALEXANDER O'NEAL, which becomes our Most Added record of the week. Kelly also notes that SHALAMAR is a good teen call-producing record for him. Betty

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www.americanradiohistory.com
A&M PRESENTS THE PERFECT SEGUE

VESTA WILLIAMS
"Don't Blow A Good Thing"
GAVIN URBAN DEBUT @ 36*
56/6 64% HIT FACTOR

JESSE JOHNSON
"Baby Let's Kiss"
GAVIN URBAN 12*
71/2 92% HIT FACTOR

SLAMMIN' REAL HARD ON A&M RECORDS
**REVIEWS** by Betty Hollars

**THE JETS** - Cross My Broken Heart (MCA) What a formula for being "right on track"! The Jets team up with producer/writer Stephen Bray (Breakfast Club), to release a hit from the soundtrack of this summer's potential blockbuster movie. Sounds to us like The Jets have matured since their debut release, "Curiosity," and should be more acceptable to older demos.

**ANGELA COLE** - I-O-V-E (Love) (Motown) "Believe it or not" time folks. This young lady had performed with Barry White and Andy Gibb by the age of 10. Now she has a debut record out on Motown, and she's only 14 years old (we had to look twice at that picture sleeve!). Those amazing facts aside, we were impressed by this record even before we found them out - give it a spin and you'll know why.

**CHOCOLETTE** - Tell Me (That You Like It) (Sleeping Bag) Adventures in clubland...those of you who have lots of clubgoers in your listenership should have no problem with this cool tune.

**BH,JM,JM**
Although even the best predictors are rarely able to predict with any accuracy what the future holds in store, indications are that 1987 will turn out to be a year in which black and urban radio really reigns. Anyone who follows ratings patterns knows that our format has done remarkably well, despite continued resistance and prejudice. Before the decade ends, we may achieve our highest audience ever.

We can win more radio wars if we continue to recognize that, in the constant battle to win and maintain ratings, music is among our strongest weapons. As we approach June, Black Music Month, we find the black musical culture seems to be not only the major ingredient in the community's shared interest and perspective, but a primary vehicle of communication.

One thing that has made urban radio so active, naturally, has been the wide appeal of its music. Although a desire to join the dominant culture has not been a specific theme in American black music, as black artists began crossing over in the last two decades it has become obvious that the music they produced was aimed at a larger and more affluent audience than one composed essentially of urban blacks. White youths and young adult women began picking up on this type of music. They saw the artists, some for the first time, on MTV and VH-1. They started going to concerts of people like Kool & The Gang, Lionel Richie, Stevie Wonder, Whitney Houston and Janet Jackson. In contrast to the meaningless, bureaucratic world of our industry, black music has taken the form of an intense concern for the personal, the immediate, the emotive. Instead of defining status by socially defined patterns or positions, it is situation-oriented, dependent on the outcome of each personal confrontation and interaction.

In light of this history, it makes sense to project that this year will see more and more assimilationist music sung and performed by blacks. Urban artists will continue to cross over, aided by television, concerts and a new open-mindedness on the part of Top 40 and A/C radio.

Top 40 radio stations, many of them located in areas with very limited minority populations, are playing more and more urban-flavored songs. A few brave souls will even take a chance on a new black act before it hits the top 20 urban charts. Many others wait on someone else to take the big chance. They only want to play the "safe songs."

But wait! Is it worth the wait to lessen the risk? What if research proves that black and urban hits are "safe songs"? It all goes back to something we said in an earlier issue: A lot of program and music directors have never learned to hear the hits. They just don't have an ear for the music they play--so they wait for someone else to find the hits for them.

Record executives hate these people. They call them "waiters"--the people who will wait on a song because they can't hear it, they won't hear it, because label relations and communications are weak, nonexistent or overbearing; or they may be overly concerned about their image if they play a song before it's charted. But once a new artist like Anita Baker makes believers out of doubters, it's a lot easier to convince someone to "hear" a hit before the rest of the world discovers it.

Skin color is an incredibly weak criterion to determine musical importance. But it's one more barrier we must face and force to change. The trend is here. The door is opening, slowly perhaps, but once it was locked shut. Just as the industry found out what real urban talent could do once it had access to contemporary recording technology, so will the industry change its thinking about today's black and urban radio. Money still talks, and it's green.

The winning catalyst for all of us is still knowledge and application of that knowledge with communicative skills. This year and the next, they may well be the crucible in which the future of mainstream popular music and radio is forged.
URBAN CONTEMPORARY

ADDS:

BOSTON, MA
TONYA PENDLETON-WILD

BOSTON, MA
SUNNY JOE WHITE WWKS/FM

NEW HAVEN, CT
HANNIBAL/JACKSON-WHCA

BUFFALO, NY
LAVENNE BLAKELY WWJF

ROCHESTER, NY
ANDRE MARCEL-WXKK

PITTSBURGH, PA
JOHN ANTHONY-WAMQ

ERIE, PA
STEVE COLLINS-WLBE

PHILADELPHIA, PA
TONY QUARTERONE WWJZ

WASHINGTON, DC
MIKE ARCHE-WUR

BALTIMORE, MD
WILLY BOBBIN-WJOL

BALTIMORE, MD
ROY SANDSON-WYBF

OCEAN CITY, MD
FLIPPELL/JANTZEN-WQFY

RICHMOND, VA
MIKKI SPENCER WWVA

NORFOLK, VA
DAVE ALLAN-WKBY

NORFOLK, VA
KEVIN CRUMBLEY-WNOJ

ROANOKE, VA
DON TOMPKINS-WQNO

SOUTH

GREENSBORO, NC
BOBBY KNIGHT-WQMG

DURHAM, NC
HAROLD JACKSON-WUJR

UNCLE SAM ADAMS-WCPS-FM

CHARLOTTE, NC
MICHAEL SAUNDERS-WPEC

FAYETTEVILLE, NC
BAEZ CRUISE WWKS

FAYETTEVILLE, NC
LIPPY GREEN/BENSON-WQFX

WILMINGTON, NC
A.C. COSTLEY WWMS

WILMINGTON, NC
JOE DIAZ FMAUWR

NEW BEAR, NC
T. RICHARDS/GOODING WQKS

ST. MATTHEWS, NC
ADDS HENDRIX WWKO
URBAN CONTEMPORARY ADDS

Jackson, MS
Carl Hayes-WJMI

Meridian, MS
D.Edward's-L Carr-WQCI/CF

Laurel, W. Canteen

Milwaukee, WI
B.Miller's-Young-LUM

Milwaukee, W
Tom Hardy-WNYN

Minneapolis, MN
Pete Rhodes-CBLS

Chicago, IL
Michael's-Daisy Davis-WBXY/CF

Chicago, IL
B.Prieto's-Taylor-WQCI/CF

Chicago, IL
Dee Handle-Y-WPC

Chicago, IL
Kapilug-Cug-WCY

St. Louis, MO
Cheryl Winston-Katz-FM

St. Louis, MO
Beasley-Stradford-KXMM

Kansas City, MO
Dee Mallin-KWave/CF

New Orleans, LA
Del Spencer-WLDM
URBAN CONTEMPORARY ADDS

Baton Rouge, La
Rob Neal-WXW

West Helena, Ar
Dell Simes-KCCT

Southwest

Dallas, Tx
T. Avery/M.Spears-KKDA

FT. Worth
Michelle Madison-KDLZ

Killeen, Tx
Bill St. John-KZ/AM

Houston, Tx
H. Atkins/K. Michaels-KNBC

P. Arthur, Tx
Steve Hegwood-KKYS

Sedro Walker, Wa

Englewood/ Denver, Co
Danny Harrison-ASH-KKOC

Tucson

Royle Blake-KKPW

Tucson

Buzz Elliott-KHYT

Ben, Ny
Shelley Rae-KXNWZFM

Far West

Los Angeles, Ca
Lica Torres-KJLH

Los Angeles, Ca
Lisa Canning-KDAY

Los Angeles, Ca
Steve Rivers-KJSEF

Los Angeles, Ca
Robinson/Perrobin-KACE

San Diego, Ca
L.D. Mccollom-KHRM

San Diego, Ca
Nick Ferrari-KXOS

Qal, Ca
Howard Thomas-KNYX

Fresno, Ca
Walker/Davis-KYNG

Fresno, Ca
Berry/Carter-KGMY

Stockton, Ca
Roy Williams-KJOY

Stockton, Ca
John Hampton-KSTN

Merced, Ca
Garcia/Cannon-KYOS

Eureka/Karaca, Ca
Jn. Nelly III-KDOFM

Sacramento, Ca
Chris Collins-FM102

Renton/Seattle, Wa
Frank Barberowicz

Seattle, Wa
Rob Wikstrom-KKFX

May 22, 1987 the GAVIN REPORT
DAN SHOLIN'S
PERSONAL PICKS — SINGLES

THE JETS - *Cross My Broken Heart* (MCA) Third week in a row I've picked a track from Beverly Hills Cop II, and that may be a first. Co-written and co-produced by Stephen "Breakfast Club" Bray, it falls in the "obvious" category. What do we get next week?

WANG CHUNG - *Hypnotize Me* (Geffen) Jack Hues and Nick Feldman have built a track record that has earned them respect in the pop radio arena. This song from the upcoming Steven Spielberg movie "Innerspace" can put them back on the Top 40 for the third consecutive time.

CYNDI LAUPER - *Boy Blue* (Portrait) Always unpredictable, Cyndi takes a hook as far as it can go...then gives it a little twist. Her endearing vocal style matches up wonderfully with the lyric of this song.

AL JARREAU - *Moonlighting (Theme)* (MCA) It's finally here...the long-awaited release that a handful of Top 40 reporters have already been playing as an import. Top 15 in Milwaukee, Phoenix, and D.C. at WAVA (22-13) 'Nuff said?

WORLD PARTY - *All Come True* (Chrysalis) Don't be surprised if your listeners think they're hearing Mick Jagger on this release. From the clever pen of Karl Wallinger comes another song that grows stronger every time it's played.

MOTLEY CRUE - *Girls, Girls, Girls* (Elektra) Rock's reigning "Bad Boys" know how to get summer under way. Even those who aren't hardcore fans should get a smile out of this macho teen anthem. Can't wait to check out the video!

CROSSES PICK

CLUB NOUVEAU - *Why You Treat Me So Bad* (Warner Bros.) Zoomed up the Urban Contemporary chart and stands ready to take on Top 40. Haunting arrangement and Jay King's trademark production make it stand out from the pack.

RON FELL'S
PERSONAL PICKS — ALBUMS

HEART - *Bad Animals* (Capitol) The Wilson sisters take no prisoners as they pump rock 'n' roll iron to the production of Ron Nevison. The lead single, ALONE, is about the only limp-wristed track in the set, yet its acceptance across the board (A/C, Top 40, Album Radio) is ample testimony to its attractiveness. Also paced deliberately are I WANT YOU SO BAD and STRANGERS OF THE HEART. The remainder of the album's tracks are coliseum-rockers—larger than life, heroic and brick-bold, yet lyrically confined to affairs of the heart. The title track is about the assumed bad boys who swim upstream to sow their wild seed. But fortunately, it's void of the flippant machismo of the format's mollycoddled bulls.

NONA HENDRYX - *Female Trouble* (EMI America) WHY SHOULD I CRY, a certified smash in Urban Radio, is worth the price of admission. Hopefully, Top 40 will get on board. Produced by Jellybean and Spencer Bernard, with Jimmy Jam and Terry Lewis adding synthesizer parts, it heralds the comeback of one of the true divas of dance music. The album is a brilliantly recorded, aggressively mixed set of energized music. Check out I KNOW WHAT YOU NEED, RHYTHM OF CHANGE and WINDS OF CHANGE (MANDELA TO MANDELA) with Peter Gabriel.

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