LOS LOBOS
and the Art of Survival

BUZZ BENNETT: Executing The Theatrics
THEME FROM LETHAL WEAPON
THE NEW SINGLE FROM
HONEYMOON SUITE
FROM
LETHAL WEAPON,
THE ORIGINAL MOTION PICTURE
SOUNDTRACK

PRODUCED BY TED TEMPLEMAN
MANAGEMENT: STEVE PRENDERGAST, HEAD OFFICE MANAGEMENT

WEATHERMAN SAYS
THE NEW SINGLE FROM
JACK WAGNER
FROM THE FORTHCOMING ALBUM
"DON'T GIVE UP YOUR DAY JOB"

PRODUCED BY STEVE BARRI AND TONY PELUSO
MANAGEMENT: KELLI ROSS

©1987 Qwest Records
TOP 40 CHART

Reports accepted Mondays at 8 AM through 5 PM Tuesdays
Station Reporting Phone (415)392-7750

FAVORITE NEW MUSIC

Huey Lewis & The News

I Know What I Like

(Chrysalis)

65 Adds

David Bowie

Day-In Day-Out

(EMI America)

73 Adds

Bon Jovi

Wanted Dead Or Alive

(Mercury/PolyGram)

105 Adds

Huey Lewis & The News

I Know What I Like

(Chrysalis)

65 Adds

Most Added

2W | LW | TW
---|---|---
1. | 1. | 1. STARSHIP - Nothing's Gonna Stop Us Now (Grunt/RCA)
2. | 2. | 2. ARETHA FRANKLIN & GEORGE MICHAEL - I Knew You Were Waiting (For Me) (Arista)
3. | 3. | 3. Club Nouveau - Lean On Me (Warner Bros.)
4. | 4. | 4. LOU GRAMM - Midnight Blue (Atlantic)
5. | 5. | 5. CROWDED HOUSE - Don't Dream It's Over (Capitol)
6. | 6. | 6. STEVE WINWOOD - The Finer Things (Island/Warner Bros.)
7. | 7. | 7. Genesis - Tonight, Tonight, Tonight (Atlantic)
8. | 8. | 8. BANGLES - Walking Down Your Street (Columbia)
9. | 9. | 9. CUTTING CREW - (I Just) Died In Your Arms (Virgin)
10. | 10. | 10. PRINCE - Sign 'O' The Times ( Paisley Park/Warner Bros.)
11. | 11. | 11. Expose - Come Go With Me (Arista)
12. | 12. | 12. UB40 - With Or Without You (Island)
13. | 13. | 13. MADONNA - La Isla Bonita (Sire/Warner Bros.)
15. | 15. | 15. CYNDI LAUPER - What's Going On (Portrait)
16. | 16. | 16. ROBBIE NEVIL - Dominoes (Manhattan)
17. | 17. | 17. FLEETWOOD MAC - Big Love (Warner Bros.)
18. | 18. | 18. JODY WATLEY - Looking For A New Love (MCA)
20. | 20. | 20. Pete Wolf - Come As You Are (EMI America)
21. | 21. | 21. BOStON - Can'tcha Say (You Believe In Me) (MCA)
23. | 23. | 23. Glass Tiger - I Will Be There (Manhattan)
24. | 24. | 24. Hipsway - The Honeythief (Columbia)
25. | 25. | 25. BRYAN ADAMS - Heat Of The Night (A&M)
27. | 27. | 27. DONNA ALLEN - Serious (21/Atco)
28. | 28. | 28. Europe - The Final Countdown (Epic)
29. | 29. | 29. Huey Lewis & The News - I Know What I Like (Chrysalis)
30. | 30. | 30. Poison - Talk Dirty To Me (Capitol)
31. | 31. | 31. Robert Cray Band - Smokin' Gun (Mercury/PolyGram)
32. | 32. | 32. LIONEL RICHIE - Se La (Motown)
33. | 33. | 33. Chris DeBurgh - The Lady In Red (A&M)
34. | 34. | 34. Bruce Hornsby & The Range - Mandalin Rain (RCA)
35. | 35. | 35. Thompson Twins - Get That Love (Arista)
36. | 36. | 36. Wang Chung - Let's Go (Geffen)
37. | 37. | 37. Bruce Hornsby & The Range - Mandalin Rain (RCA)
38. | 38. | 38. Genesis - Tonight, Tonight, Tonight (Atlantic)
40. | 40. | 40. Wang Chung - Let's Go (Geffen)

NEW MUSIC FOR THE WEEK

DAVID BOWIE - Day-In Day-Out

(EMI America)

73 Adds

Huey Lewis & The News

I Know What I Like

(Chrysalis)

65 Adds

Bon Jovi

Wanted Dead Or Alive

(Mercury/PolyGram)

105 Adds

Lionel Richie

Se La

(Motown)

Record to Watch

Pseudo Echo

Living In A Dream

(RCA)

Looking...looking...good...good...
in...in...the...the...Rockies...Rockies...
Hit...Hit...Factor...Factor...14%...14%.
## UP & COMING

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<th>ARTIST &amp; TITLE</th>
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<td><strong>PAUL SIMON</strong> - You Can Call Me Al (Warner Bros.)</td>
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<td><strong>LEVEL 42</strong> - Lessons In Loven (Polydor/PolyGram)</td>
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<td><strong>EDDIE MONEY</strong> - Endless Night (Columbia)</td>
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<td><strong>NIGHT RANGER</strong> - The Secret Of My Success (MCA)</td>
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<td><strong>ATLANTIC STARR</strong> - Always (Warner Bros.)</td>
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<td><strong>COMPANY B</strong> - Fascinated (Atlantic)</td>
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<td><strong>GINO VANNELLI</strong> - Wild Horses (CBS)</td>
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<td>5</td>
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<td><strong>SHIRLEY MURDOCK</strong> - As We Lay (Elektra)</td>
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<td><strong>BRUCE WILLIS</strong> - Young Blood (Motown)</td>
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<td><strong>LUTHER VANDROSS &amp; GREGORY HINES</strong> - There's Nothing Better Than Love (Epic)</td>
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<td><strong>ANITA BAKER</strong> - Same Ole Love (365 Days A Year) (Elektra)</td>
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<td><strong>JENNIFER WARNES</strong> - First We Take Manhattan (Cypress)</td>
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<td><strong>BILLY VERA &amp; THE BEATERS</strong> - Let You Get Away (Rhino)</td>
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<td><strong>KENNY G</strong> - Songbird (Arista)</td>
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<td><strong>FROZEN GHOST</strong> - Should I See (Atlantic)</td>
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<td><strong>FARRENHEIT</strong> - Fool In Love (Warner Bros.)</td>
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<td>*<strong>LISA LISA AND CULT JAM</strong> - Head To Toe (Columbia)</td>
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<td><strong>GREGORY ABBOTT</strong> - I Got The Feeling (It's Over) (Columbia)</td>
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<td><strong>ERIC MARTIN</strong> - Every Time I Think Of You ((Capitol)</td>
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<td><strong>PSUEDO ECHO</strong> - Living in A Dream (RCA)</td>
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<td><strong>BILLY JOEL with RAY CHARLES</strong> - Baby Grand (Columbia)</td>
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<td><strong>BEASTIE BOYS</strong> - Brass Monkey (Def Jam/Columbia)</td>
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<td><strong>STRANGLERS</strong> - Always The Sun (Epic)</td>
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<td>*<strong>PETER CETERA</strong> - Only Love Knows Why (Full Moon/W.B.)</td>
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<td>*<strong>THE OTHER ONES</strong> - We Are What We Are (Virgin)</td>
<td>36</td>
<td>35</td>
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<tr>
<td><strong>PAUL LEKAKIS</strong> - Boom, Boom, Boom (ZYX)</td>
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<td>7 26</td>
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<td><strong>NEW CITY ROCKERS</strong> - Black Dog (Critique)</td>
<td>35</td>
<td>11</td>
<td>21 3</td>
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<td><strong>GEORGIA SATELLITES</strong> - Battleship Chains (Elektra)</td>
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<td><strong>EDDIE &amp; THE TIDE</strong> - Weak In The Presence Of Beauty (Atco)</td>
<td>28</td>
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<td>*<strong>DEAD OR ALIVE</strong> - Something In My House (Epic)</td>
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<td><strong>DON DIXON</strong> - Praying Mantis (Enigma)</td>
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<td><strong>BRIAN SPENCE</strong> - Brothers (Mercury/PolyGram)</td>
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<tr>
<td>*<strong>HERB ALPERT</strong> - Diamonds (A&amp;M)</td>
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<td><strong>RATT</strong> - Dance (Atlantic)</td>
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<td><strong>COREY HART</strong> - Dancin' With My Mirror (EMI)</td>
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<td>*<strong>TOTO</strong> - Til The End (Columbia)</td>
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<td><strong>BLOW MONKEYS</strong> - It Doesn't Have To Be This Way (RCA)</td>
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<td>1</td>
<td>18 2</td>
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<tr>
<td>*<strong>COVER GIRLS</strong> - Show Me (Fever)</td>
<td>20</td>
<td>5</td>
<td>5 10</td>
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</tbody>
</table>

HERB ALPERT

"KEEP YOUR EYE ON ME"

WGFM KITV Y100 WRCK WPXY KHTZ KRQ
KMET KCAQ WFGX WGAN WPST KHFI WBBQ
KZWE KS103 WHYT WARM WKSE FM102 WBBQ
WKRX KAMZ WFME WKQB B97 WNCI KNIN
KKRZ WFMI KROY KIIS/FM KCPW KDWB
WXKS WLOL WAVA WAVA WLRX

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

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

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

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<thead>
<tr>
<th>ARTIST</th>
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<tbody>
<tr>
<td>ARETHA &amp; GEORGE MICHAEL</td>
<td>I Knew You Were Waiting</td>
<td>Arista</td>
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<tr>
<td>THE STARSHIP</td>
<td>Nothing's Gonna Stop Us Now</td>
<td>Grunt/RCA</td>
</tr>
<tr>
<td>STEVE WINWOOD</td>
<td>The Finer Things</td>
<td>Island/Warner Bros.</td>
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<tr>
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<td>Midnight Blue</td>
<td>Atlantic</td>
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<td>CROWDED HOUSE</td>
<td>Don't Dream It's Over</td>
<td>Capitol</td>
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<tr>
<td>PRINCE</td>
<td>Sign 'O' The Times</td>
<td>Paisley Park/Warner Bros.</td>
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<td>BOBBY NEVIL</td>
<td>Dominoes</td>
<td>Manhattan</td>
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<td>DAVID BOWIE</td>
<td>I'll Be There</td>
<td>Manhattan</td>
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<tr>
<td>JODY WATLEY</td>
<td>Looking For A New Love</td>
<td>MCA</td>
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<td>GENESIS</td>
<td>Tonight, Tonight, Tonight</td>
<td>Atlantic</td>
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<td>BANGLES</td>
<td>Walking Down Your Street</td>
<td>Columbia</td>
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<tr>
<td>cutting CREW</td>
<td>(I Just) Died In Your Arms</td>
<td>Virgin</td>
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<td>PHYLLIS HYNETTI</td>
<td>'Oo La La</td>
<td>EMI America</td>
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<td>ROBBIE NEVIL</td>
<td>Dominoes</td>
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<td>JODE WATLEY</td>
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<td>KOOL &amp; THE GANG</td>
<td>Stone Love</td>
<td>Mercury/PolyGram</td>
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<td>PETER WOLF</td>
<td>As You Are (EMI America)</td>
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<td>BOSTON</td>
<td>Can'tcha Say (You Believe In Me)</td>
<td>MCA</td>
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<tr>
<td>TINA TURNER</td>
<td>What See Get Is What You See</td>
<td>Capitol</td>
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<td>GLASS TIGER</td>
<td>I Will Be There (Manhattan)</td>
<td>A&amp;M</td>
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<td>HIPSWAY</td>
<td>The Honeythief</td>
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<td>WORLD PARTY</td>
<td>Ship Of Fools(Save Me From Tomorrow)</td>
<td>Chrysalis</td>
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<td>AMERICAN BAR -</td>
<td>If She Would Have Been Faithful</td>
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<td>BREAKFAST CLUB</td>
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<td>SIMPLY RED</td>
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<td>HUEY LEWIS &amp; THE News</td>
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<td>Talk Dirty To Me</td>
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<td>KENNY LOGGINS</td>
<td>Meet Me Half Way</td>
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<td>KIM WILDE</td>
<td>You Keep Me Hangin' On</td>
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<td>GLEN MEDEIROS</td>
<td>Nothing's Gonna Change My Love (Amherst)</td>
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**Total Reports This Week** 258  **Last Week** 255

### STATIONS CHARTED

- **1-5**
- **6-10**
- **11-20**
- **21-30**
- **Uncharted**
- **Hit Factor**
- **Weeks**

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**TOP 40 HIT FACTOR**

Press Release:

Keith Zimmerman
Lisa Smith
Betty Hollars
Neville Brothers

Whatever It Takes

The first single from their debut album

Uptown

on EMI America Records.

Available now.
The GAVIN REPORT/April 3, 1987

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

Sound familiar? In film and television, it's the story, in music it's THE SONG. All the synthesizers, marketing campaigns, big-name talent and massive promotional efforts can't make up for a lack of original material.

What makes our business so exciting is never knowing where that next song will come from...who will write and record it. The thrill is finding those special creations that enhance our day-to-day lives.

First week that LIONEL RICHIE tops the 200 mark in total reports. Strongest chart activity coming from WWWHB 25-21, WBCY 24-19, WLDA debut #21, WLS debut #21, KWWX 34-22, KXSS 30-26, etc. New on KDON, KWES, KAFX, WILI, WYDD, B104, WIFIC, KRNO, WLXR, KFBD, KZMC, KIXK, KKIS, etc.

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

BREAKFAST CLUB's track record is a list of positives including a hot report from Boston where Z94 takes it 27-22 and WWWHS debuts them at #20. Also moving well at WLYQ 21-16, WTCI 24-16, KKLS 16-10, PWR 99.7 27-22, 99KG 19-14, WBT 15-14, KRRG 2-16, WPFM 11-7, also big at KTMT 7-3, KFMY 20-13, KZQV 15-12, WQID 10-2 at B97 New Orleans, 29-19 K106 Beaumont, 26-18 K106 Los Angeles, 19-8 KCPX Salt Lake City, etc. 64 adds including: KMXJ, WSS, KATD, WWNZ, KZ75, KYYA, K2WZ, WBLU, WWWHS, 100KH, 95XXX, Q99, B104, B106, G105, WWWK, etc.

Backed by an even 100 reports PAUL SIMON is getting his second wind with a HIT FACTOR of 7%. Moves into the Top Twenty Five at WWVZ Norfolk, Z100 New York, B104 Baltimore, KZZK Tri-Cities, KXXX Bakersfield, B106 Washington D.C., adds at WJYK, WANS, PRO/FM, KYYA, FM102, OK95, KUBE, Q96, KAKS, WBT5, Y94, WHSY, 940, etc.

Last week's RECORD TO WATCH, COMPANY B, doubles their airplay stats with adds from all regions including WTNZ Knoxville, WKZQ Myrtle Beach, WWKS Boston, FM102 Sacramento, KROQ Lompoc/Santa Maria, KDTR Del Rio, KEYP Tyler, WSPK Poughkeepsie...Moves 7-5 at Y100 Miami and 8-5 at KMEL San Francisco.

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

ATLANTIC STARR. Betty tells me that no less than half of her Urban Contemporary correspondents say it is their most requested track, from all demos. Climbs 20-14 at WQOB, 31-16 WWGH, 22-15 KFIV, 3-14 NRG, 29-22 KBEQ, 23-11 KLBO, etc.

More and more interest in PSEUDO ECHO, who are now Top Ten with Jay Mcall at KOZE moving 11-7, also big at KTMT 7-3, KFMY 16-9, KZZU 15-14, KKLS 16-10, PWR 99.7 27-22, 99KG 19-14, KMLE 29-24, etc.

Our RECORD TO WATCH a few weeks back is running wild. KIM WILDE looks like she's gonna be hanging around through spring and early summer. Debuts at #19 in New York at Z100, plus moves 10-2 at B97 New Orleans, 29-19 K106 Beaumont, 26-18 K106 Los Angeles, 19-8 KCPX Salt Lake City, etc. 64 adds including: KMXJ, KEZY, KSS, KATD, KWNW, KZ75, KYYA, Q92X, WBLU, WWWHS, 100KH, 95XXX, Q99, B104, B106, G105, WKQ, etc.

LG73 Vancouver, etc.

Enjoying a second week in the most added category, HUEY LEWIS tacks on a CERTIFIED label as well. Debuts at #19 in Tallahassee at Z103 and #17 at WVIC Lansing. Other Top 30 debuts at WZVY, KSND, KBLQ, WTBY, KQHU, 94Q, B106, WWFX, KC101, 106RTB, WLRW, etc.
"Restless Heart's Top 5 Adult Contemporary smash is just the kind of mass appeal record we're looking for at B106."
Marty Dempsey, PD, B106/Washington, D.C.

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

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

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

"I'll Still Be Loving You"

B106 K104 WNO WNVQ KNAN
Q105 WPST WCKN KSNZ Z102
KCPX WBBQ WQUT 95XIL KQCR

Total sales 175,000+
NORTHEAST

HAMILTON, ON (NEVIN GRANT-CKOC) S. Red, Bangles, F'wood Mac, Madonna, Boy George.

BOSTON, MA (NELSON/DOLGINS-Z94) Bowie.


CAPE COD, MA (RANDALL/MCVIE-WKPE) Other Ones, Kim Wilde, Level 42, Boston, T. Twins, K. Loggins, Nite Rangr.

PROVIDENCE, RI (TOM CUDDY-PRO/FM) Bon Jovi, Paul Simon, Level 42, NEW CITY R, L. Vandersloot, P. Echo.

KEENE, NH (TROMBLY/LYNOTT-WKNE/FM) Toto, Company B., Dead/Alive.


ELLSWORTH/BANGOR, ME (NEVIN GRANT-CKOC) S. Red, Bangles, F'wood Mac, Madonna, Boy George.


PROVIDENCE, RI (TOM CUDDY-PRO/FM) Bon Jovi, Paul Simon, Level 42, NEW CITY R, L. Vandersloot, P. Echo.


SOUTHEAST

VIRGIN ISLANDS, PR (KEYES/LOPEZ-ISEL 95) L. Richie, Paul Simon, L. Vandross.

ATLANTA, GA (BOB CASE-Z 93) D. Allen, G. Vannelli, Bon Jovi.

ATLANTA, GA (CRAIG ASHWOOD-540) G. Allman, Paul Simon, K. Loggins.

ROME, GA (DANNY HOWARD-B94) H. Lewis, E. Money, Bowie, Kim Wilde.


ATLANTA, GA (BRUCE STEVENS-WBBQ) Bon Jovi, Bowie, Kim Wilde.

ATLANTA, GA (BRUCE STEVENS-WBBQ) Bon Jovi, Bowie, Kim Wilde.

ATLANTA, GA (BRUCE STEVENS-WBBQ) Bon Jovi, Bowie, Kim Wilde.


FAYETTE, AL (JOHN ANTHONY-WHKW) Bon Jovi, Mondo Rock, D. Allen, Bowie.


MONTGOMERY, AL (OWENS/JACKSON-BAM99) No Report, Frozen.

TOP 40 ADDS


KNOXVILLE, TN (CHRIS MAC-WTNZ/FM) L. Richie, H. Lewis, Kenny G, Nick, Kamen, Company B.

COLUMBIA, TN (GARY MOSS-WKRM) L. Richie, B. Adams, Cameo.

GREENVILLE, MS (DAN DIAMOND-WIQQ) L. Richie, D. Allen.


HATTIESBURG/LAUREL, MS (DALE THOMAS-WHYS/FM) U2, R. Cray, P. Gabriel, Bon Jovi, Paul Simon.


GULFPORT, MS (RICK JAMES-WXKX) Kim Wilde, K. Loggins, F. Wood, Company B.

BILOXI, MS (SANDI STEVENS-WQID) Psych. Furs, B. Club, Bon Jovi, W. Party.

MCCOMB, MS (CHRIS TRACY-WXLL/FM) B. Adams, T. Twins, L. Richie, A. Starr, Lisa Lisa, L. Vandoress.

MCCOMB, MS (WALKER/CHAMBERS-WHYN) H. Lewis, E. Money, Company B, Dead/Alive, B. Spence, K. Kamen, Westside H.

STARKVILLE, MS ( SERIAL WILLIAMS-WKOR) H. Lewis, Poison, A. Starr, P. Cetera, Other Ones, Bon Jovi, J. Airplane.

JENKINS, KY (G. C. KINCHER-WFX) DeBurgh, Other Ones.

PADUCAH, KY (TONY RICHARDS-WDDJ/FM) No Report, Frozen.


NEW ORLEANS, LA (JOEY GIOVANOPOLO-B97) Bon Jovi, H. Alpert, A. Starr.

GOLDEN MEADOW, LA (DON GRAHAM-KBAU/FM) H. Lewis, R. Cray, S. Red, B. Spence, Other Ones.


ALEXANDRIA, LA (CHRISTIE ATWOOD-KOJ/FM) Barbusters.


EAST CENTRAL


RICHMOND, IN (JASON ROBERTS-K96) U2, G. Medeiros, T. Twins, J. Watley.

VINCENNES, IN (DANNY WAYNE-106RTB) L. Richie, W. Party, Bowie, E. Money, Heaven 17, P. Cetera.

TERRE HAUTE, IN (MIKE ARNETT-WPFR) Madonna, Rock & Hyde, D. Allen.


DETROIT, MI (MARC MACKAY-WVIC) Georgia S., U2.


GRAND RAPIDS, MI (MIKE TINNES-WKLO) D. Allen, Bowie, Chicago, DeBurgh, H. Lewis.


ALPENA, MI (DARRELL KELLEY-WHSB) Other Ones, L. Richie, P. Cetera, Lisa Lisa.


UPPER MIDWEST

DES MOINES, IA (OAKES/HALL-KDZ) Bon Jovi, D. Allen, Bowie, T. Twins.

DES MOINES, IA (KNOTN/SHARP-KRNO) L. Richie, Poison, Kim Wilde, Kool M. Dee.

CLEAR LAKE/MASON CPTY, IA (CARLA KIS-KZEV) H. Lewis, Kim Wilde, DeBurgh, Chicago, T. Twins, E. Money, Other Ones.

FT. DOBBLE, IN (KELLY O'KEEFE/KEEP) J. Watley, S. Red, NEW CITY R, H. Lewis, B. Spence, Other Ones.


CEDAR RAPIDS, IA (MANN/DIXON-KQCR/FM) D. Allen, G. Allman, L. Vandross, A. Starr, Bon Jovi, Restless H.

DAVENPORT, IA (GYNNY OHARA-KIIX) J. Watley, Penny G, K. Loggins.

KENDOSHA, WI (TERRY HAVEL-WJZQ) B. Adams, R. Cray, J. Watley.

MILWAUKEE, WI (DENISE LAUREN-WKTL) H. Lewis, Paul Simon.


GREEN BAY, WI (KIM BRADLEIGH-WKFX) DeBurgh, J. Watley, Bowie, W. Party.

WAUSAU, WI (DUFF DAMOS-WIFC) Bon Jovi, P. Cetera, D. Allen, L. Richie, G. Vannelli.

STEVEN'S POINT (BOULEY/STENFELL/WISP) P. Gabriel, D. Allen, T. Twins, Bon Jovi.


LA CROSSE, WI (GREER/CARR-WIZM/FM) L. Richie, Madonna, B. Willis, J. Watley.

EAU CLAIRE, WI (RICK ROBERTS-WIAL) B. Adams, Kim Wilde, Kool & Gang, J. Watley, P. Cetera.

EAU CLAIRE, WI (RICK JAMES-WBIZ) P. Cetera, G. Allman, Poison, B. Club, Bowie, Uzi, etc., G. Medeiros.


MANKATO, MN (GARVIN/McCORMICK-KQDG/FM) Level 42, Bon Jovi.


ALBERT LEA, MN (PAUL JOHNSON-KCP/FM) Eddie/Tide, Other Ones, Madonna, F. Wood Mac, Poison, Chicago.

VERMILLION, SD (DEAN RUSSELL-KVVR) Other Ones, Toto, Dead/Alive, F. Ghost, Heaven 17, P. Echo.

YANKTON, SD (RANDY KUSSMAN-KQHU) Kim Wilde, Dead/Alive, Toto, Bon Jovi, J. Watley, Stranglers, E. Money, Bowie, T. Twins.

SIOUX FALLS, SD (RICK ROBERTS-KQX) H. Lewis, Kim Wilde, B. Club, Bowie, Bon Jovi.


Rapid City, SD (MCRAE/LIBERTY-WQCS/FM) Chicago, B. Adams, Bowie, S. Robinson.
TOP 40 ADDS

MODERNO, CA (FIsher/EDWARDS-KFIV/FM) Bon Jovi, Lisa Lisa, Kenny G.
SANTA ROSA, CA (MIKE O'BRiEN-KREO) No Report, Frozen.
EURHE, CA (KNIGHT/TOMAS-KFM) Other Ones, Bowie, DeBurgh, Damned, Hoodoo G., Clapton.
CHICO, CA (JONATHON HAMRT-K100) U2, Baker, B. Adams.
PARADISE/CHICO, CA (JEFF NELSON-KNVR) J. Watley, Kenny G, Don Dixon, Peter Wolf, New City R, Other Ones.
REDDING, CA (KALI/CArPENTER-KGO) H. Lewis, DeBurgh.
MT. SHASTA, CA (FRED GERING-KYSD) H. Lewis, Nite Rangr., L. Richie, J. Watley, Poisón, P. Gabriel.
HILO, HI (GUY W. BELLO-KWXX) Dead/Alive, Snitta, Jesse Jon., Bowie, H. Lewis, Other Ones, 1028.

NORTHWEST

HONOLULU, HI (STONE/SHISHIDO-194) F. Wood Mac, Dead/Alive.
The DALLAS, OR (ED ROSS-KACI) Bowie, E. Money, Kim Wilde, Company B., P. Cetera, Lisa Lisa, Sinitta.
SEASIDE, OR (CHRIS CONWAY-KSWB) Frozen.
ALBANY/CORVALLIS, OR (SHANNON/RANDY-KIOY) E. Money, P. Cetera, Kim Wilde, Lisa Lisa, Hoodoo G.
EUGENE, OR (SHAM/JOHNSON/KGON) Other Ones, D. Allen, F. Ghost, Barbusters, Kim Wilde, Restless H, Bowie.
OLYMPIA, WA (KEN PAIGE-KOEU) Chicago, H. Lewis, K. Loggins.
LONGVIEW, WA (HART/STONE-KEKY) Barbusters, B. Club, E. Money, J. Watley, New City R, Other Ones.
SPOKANE, WA (RANDY ROBBINS-K2ZU/FM) Rock & Hyde, Oingo Boingo, Other Ones, Bon Jovi, Kool/Gang, Kansas.
TRI-CITIES, WA (JOHN PURDY-KOKJ) B. Adams, E. Money, Dead/Alive, W. Willis, Paul Simon.
VANCOUVER, BC (SHANNON/RUSSELL-LG73) Bowie, H. Lewis, W. Party.
SASKATOON, SK (GARTH KALIN-KCOM) Bowie, H. Lewis, Poison.
CALGARY, AB (DON STEVENS-AM106) F. Wood Mac, B. Club, Chicago.
ANCHORAGE, AK (J. D. CHANDLER-KGOT) Chicago, B. Willis, Level 42, Poison.

Far West

RENO, NV (BEAU REYES-KNWZ/FM) Bowie, E. Money, Kim Wilde.
SAN BERNARDINO, CA (SHAWN DEMORY-KGKI) Klymaxx, B. Club, Lisa Lisa, Cameo, Suge Babes, Beastie B.
ANAHEIM, CA (MICHELLE DODD-KEZY) Paul Simon, Bowie, Kim Wilde.
BAKERSFIELD, CA (DARYLL ST. JAMES-KXXX/FM) C. Lauper, Prince, J. Watley.
SAN DIEGO, CA (KICKS-RUSSELL-KSLY/FM) Bowie, H. Lewis, Poison.
SANTA MONICA, CA (JOHN QUIMBY-KXXK/FM) S. Red, Poison, A. Starr, T. Twins.
MONTEREY/SALINAS, CA (CONNIE LINDELL-KDON/FM) L. Richie, B. Adams, Bon Jovi, Company B., Kim Wilde.
SAN FRANCISCO, CA (RICHARD SANDS-LIVE 105) B. Club, Heaven 17.
SAN FRANCISCO, CA (KEITH NAFTALY-KMEL) H. Alpert, T. Twins, Lisa Lisa, Bowie.
NAPA, CA (DON DEFESE-KVVN/FM) F. Wood Mac, H. Lewis, L. Richie, T. Twins, E. Money, B. Monkeys, Company B.
SAN JOSE, CA (PRESTON/SILVA-KWSS) CoverGirls, Bon Jovi, Kim Wilde.
STOCKTON, CA (JON HAMPTON-KTWN) H. Alpert, P. Cetera, Klymaxx, H. Lewis.
THEATERS OF THE MIND
The first day of April is a traditional occasion for radio hijinks. This year brought a couple of standouts...

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

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

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

ALL IN A GOOD COS
Sure, he plays the mellowest guy on TV, but would you risk waking up Bill Cosby for the sake of some yuks on your morning show? If you're Steve Cochran, newly arrived to KWK-St. Louis, the answer is yes. The morning after a Cosby concert at the St. Louis Arena, Cochran dialed around to the most likely hotels until he tracked down his dormant prey. Badgered about everything from Lisa Bonet's nudity to Ahmad Rashad sleeping with his (television) wife, the Cos-guy lobbed the Marvin Hagler-middleweight championship fight. Round One: Brooks provides the musical theme song for the live closed-circuit TV coverage of the April 6th bout. Round Two: The tune, "It's Easy When You're On Fire," is released to radio April 13th. Round Three: A "video montage" of the fight synched to the song goes out as a $19.95 cassette April 21st, followed by an album in July. "It's typical of the innovative way we will launch records," says Quantum's Les Garland, who adds, "We plan to sign...

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

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

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

COMPANY B

"Fascinated"
([also available as a promotional 12" (DMD 1012)])
Produced by ISH
Mixed by Ciro Ierena/Randy Miller
EXPLODING!

#1 SELLING 12" FOUR WEEKS IN A ROW!

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

**MOVES:** KITY 3-2 KMEL 8-5 Y100 7-5
WTOC 15-10 Z102 12-8 Z100 28-20 B96 29-23
FM102 WAPE WSPK KEZL Y106 KLUC
KDON KTUX KRS WCGQ WXXX WOMP

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

HUGE AOR RECORD CROSSING TOP 40!

**ADDS:** WPHD Z104 WERZ KSND WOMP
WPFM Y94 WDBR KFMW

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

**ON:** WMMS WXKS WPRO KCPX
KSAQ WPST AND MORE!

FRÖZEN GHOST

THE SYSTEM

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

BLACK MUSIC SMASH CROSSING OVER TO POP NOW!

**KON:** KRBE FM102 KAMZ KITY
WYDD KHYT KRGV

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

**ON:** WKRZ XXX106 Y106
CONTINUED FROM PAGE 13

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

JUST A KISS AWAY

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

RADI-O-RAMA

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

NO PAYIN', NO GAIN

News is a money-maker at about half of the radio stations surveyed by the Radio-Television News Directors Association. Only 13 percent said their news departments lost money. The most likely losers: penny-pinching big-market stations with small-market news staffs. Another study, a Roper Report survey for the Television Information Office, asked people to name the most credible news medium. Over half said TV; 21 percent said newspapers; 11 percent said "don't know"; seven percent named radio.

KIISFM 102.7

LOS ANGELES is searching for a PRODUCTION DIRECTOR

Work in a major market environment as part of one of the nation’s top radio groups. You’ll have everything you need to produce top-flight promos and commercials, 8 trk, state-of-the-art digital effects and sampling keyboards in comfortable hi-tech studios. SEND YOUR KILLER DEMO REEL AND RESUME TO: Steve Rivers/Program Director/KIIS-FM • 6255 Sunset Blvd. • Los Angeles, CA 90028

ABSOLUTELY NO CALLS!

An Equal Opportunity Employer
DEAD OR ALIVE
“SOMETHING IN MY HOUSE”
DEBUTS IN TOP 40 UP & COMING 28/28
INCLUDING:
99KG  KHYT  KRRG  KCPX  KFMY  OK95
Produced by Stock, Aitken, & Waterman for PWL

LUTHER VANDROSS & GREGORY HINES
“THERE’S NOTHING BETTER THAN LOVE”
A/C CHARTBOUND 92/10  TOP 40 UP & COMING 62 STATIONS
WXKS  BAM99  PRO/FM  KHEL  KNBE  Y100  KCPW
WKXX  WSHY  WBEN  KUBE  K100  Y100  KCPW
KBEQ  Z95.5  I94  KSTN

GINO VANNELLI
“WILD HORSES”
A/C 27*-24* 61% HIT FACTOR
TOP 40 69/5 18% HIT FACTOR
Y108  Z93  KIMN  WPFM  WW8H
KI1K  LG73  KGWS  CKOM  KROC

GREGG ALLMAN
“I’M NO ANGEL”
T-40 UP & COMING 62/22
GAVIN ALBUM #7
WBBQ  WBEN  100KHI  WBCY  KDVV  KATD
KGOT  LMJK  94Q  Z93  WROQ  KROK
99KG  POWER 99.7  K7ZU
Of all the many colorful personalities who have shaped modern radio, a select few deserve their own chapters in the history books. Everyone has a list of legends and heroes—Gordon McLendon, Bill Drake, Chuck Blore, Todd Storz and...Buzz Bennett. He got his start, improbably, on TV, as a teenage star of Buddy Deane’s Dance Party show in Baltimore. His association with Deane led to his first programming stint in Arkansas and on to success in ratings wars in just about every market he’s been in. His secret, as defined by partner Mark Driscoll: “He’s committed to executing the theatrics.”

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

BB: Anyone who utilizes chemicals, alcohol, drugs of any kind, to escape the reality and hardships they’re confronted with in the industry has just made the largest mistake of their lifetime. It’s the primrose path to hell. They’re asking to fight a ratings battle that they’re not going to win. But the denial process is amazing. I lived through it for a couple of decades. I said to myself, “I don’t have a problem.” No one could ever tell me anything. I see guys doing it now around me in the industry. The only thing I can possibly do is set the great example and do not something that I’ve always had a tendency to do, and that also cost me my career at one point.

DS: In your absence from radio, you get involved in computers, didn’t you?

BB: Yes. I own a computer company in Los Angeles called Quad Nine.

DS: Can you apply any of what you learned to radio?

BB: Absolutely. I’m in the process of building, in conjunction with some other people, a program that will do more for radio in a media analyst/consultancy way than anything else.

The computer is allowing me to do something that’s never been done before. You actually have the capability to talk to three to four hundred, five hundred radio stations simultaneously. You can download a consultation package. I think the number-one need in most medium and small markets is for managers to know what programming’s about. Often, the general manager is the program director. They’re really putting their hands in there and containing the program director so he can’t program. So we’re creating an educational process that allows the general manager or owner to really understand what programming is and how it works.

JB: How is the program director’s role changing?

BB: They come in and say, “Well, you’ve got to get the 18-34s and here’s how to do that.” One guy tells him one thing, another guy tells him another, and the managers are not really educated in programming. If programming is that important—which it is, because they sell the numbers—I think they need to go a step further than just hire a guy and have him be kind of a mystic who picks the records for the week, and puts these frequency-of-play systems in and decides on the opposite’s true. When he doesn’t know programming, he attacks more often, and without logic or understanding. The quicker we educate ownership and management, the better off we’ll be. It’s time they became part of the most important thing on a radio station—the programming.

DS: You think that’s still true in the eighties? With the turnover on stations, you’ve got owners now who are basically investors. They’ll buy a station and turn it over like a piece of real estate.

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

JB: What’s the schedule for getting this computerized operation going?

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

JB: What will be coming down the computer line?

BB: We will be providing a subjective viewpoint about everything on the radio station. We will provide a mathematical deduction of everything that’s occurring on the radio station. We’re not just talking Mark Driscoll and Buzz Bennett. We’re talking a company—with radio people in that company. Our field force will have the power to analyze an entire market. What the computer will do is to make this affordable. You will receive everything you need to receive, whether it’s objective information, subjective information, mathematical structures, frequency-of-play systems, attitudinal systems, analytical systems. It’s time they became part of the most important thing on a radio station—the programming. Their management pacification. They’re pacifying, pacifying, pacifying, talking in circles. We called it °dazzling the dorks.” You never really got honest about the situation and delivered the points and a constant flow of information—a sidekick, if you will—to programming, management. We know that morning men across the country need a constant flow of new ideas. If we can develop that in our own radio stations—a total exchange through computer, that will allow what happens in one city to transfer to another. A morning man might say, “That’s a secret. I don’t want to give that information.” That’s bull. What you have to do is trade out. When someone says, “We have a lot of secrets,” it sounds to me like an excuse for not having an answer. The computer will allow us to create a tremendous sharing process.

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

BB: Absolutely. I hear it in a lot of major markets, too—a basic lack of understanding. I don’t feel a lot of them are perceiving their audiences. I just see clones. They listen to some tapes from POWER106 in Los Angeles and say, “Oh, we’ll do the same thing.” That doesn’t work. It never has.
When I did the "O" format, it was amazing to me. I drove from one side of the country to the other listening to everybody saying "We're the O." But I didn't hear anybody doing what I was doing. The educational process wasn't there and many of the guys failed royally.

JB: All form and no content?

BB: That's right. I'll use an example. You call your publication "the Gavin Report." That's great in many ways. Most important, you give credit to your founder, but who did all the research saying "if you call it the Gavin Report, you'll be successful? Nobody. The way you're successful is by content. You can call yourself anything you want, but if you put the wrong thing between the front page and the back page, you've got a big problem. The same thing's true with radio titles: "We're POWER" or "We're HOT" is not what will bear up a market. It's what you do 24 hours a day.

DS: Do you think the pool of young, exciting air talent is drying up?

BB: It's my number-one problem in life right now. I know they're there. But I think we're in the same process we fell into before ten years ago, where we're going to have to grow these guys. They're not being nurtured into becoming great programmers. Someone come off the program directors. I talk to be the general manager. If your goal is to become a general manager, you're going to lose in programming. I want to work with someone who says, "I want to be a programmer and that's that."

DS: You and I grew up in an era of listening to some great air talent. Today, there are names of people who were my role models. Today, at least in smaller markets, it seems all they do is segue records and collect their paychecks.

BB: You got me right where I eat. I need help in finding talent. I have been listening to air checks and on the phone for days. And there's something that's really changed. I occasionally find something that's very good—some outstanding morning show. WLS in Chicago. Then management said, 'Well, do it.' Now WLS was a great station—I'm not putting them down—but they weren't doing what I was saying.

JB: Can you describe the ideal candidate?

BB: Look for a personality, and that's interesting, because at one time I was accused of killing personality on the radio. I did not, but I think I was responsible for the dismissal of prima donnas. We don't need them. I'm not special, and they're not some kind of god who can do whatever they want and not be concerned about programming at all. We have a different situation today. Radio stations are now worth a fortune. Big, air-tight contracts with non-compete clauses are not that big a deal to them. I would go in and say, "Here's what I want to do. I heard this on WLS in Chicago." Then management said, "Well, do it." Now WLS was a great station—I'm not putting them down—but they weren't doing what I was saying.

JB: With all your computers, is there anything that's unknown?

BB: Sure. The only thing research analysis is good for is confirming you were right about what you've already done and you should continue doing it. All the research in the world can give you very little idea on how to do something that's never been done yet. The only thing that's researchable is that which has already been experienced by the people. If we bank our future on research, we're over. That's the diminishing return. That stops the creativity. It stops creating something to research. I don't believe there is a research agency in the country capable of telling you what you ought to do. They may speculate or they may have a formula, but they are not going to tell you some new frontier because you can't research tomorrow. And you can't take credit for it. It comes from the upper channel.

JB: How will you be forging into new territory?

BB: We can't afford to forget into every new area because it would cost too much in unfamiliarity. I am going to do ninety percent of what I do based on research. But the most important thing you'll ever do is the ten percent you're not sure of. I figure ten percent of a radio station should be jumping toward the frontier. No risk—no gain. Say we have some research without which we cannot do the show. Now, New York trying something else. We do the proper research to find out if what they're doing is correct, then we can exchange it and say, 'This has already been tested. The patterns are right. Now you can put it in another market.' But every radio station gave ten percent of their programming to turn into a whole new world. Ten percent! Everybody can afford that. In fact, everybody needs that.

DS: The stations you've programmed in the past have been highly visible in the area of promotions. Are listeners today more sensitive to hype?

BB: People once said about phone-in contests, "People don't listen with their fingers." That's true. If you had to depend on people who participate in those contests as your audience, even the biggest contest in the world would probably get you only a point two. Contending—and, basically, hyping—amounts to getting through the first factor of success—be noticed, making a whole city say, "Gee—did you hear what they're doing?" If you come into a city and announce you're giving away a million dollars to the 90th caller, the whole city will be talking about you. That's all contesting is about: entertainment, sensationalism and creating curve.

JB: Cume building is only the start of the battle.

BB: When I was at KGBQ in San Diego, KGBQ ran against me the largest cume building I've ever seen in my life. We had the giant cash call. They had the car of your choice. They had the home of your choice. They were giving away a prize between every record. We didn't do anything like that. We gave away an old Rolls-Royce. We called it the "Price of Distinction." Heinrich Himmler was assassinated in it (Editor's note—Himmler committed suicide after being captured by the British at the end of World War II. Reinhard Heydrich, another Nazi leader, was assassinated in his car in Prague, though the car was more likely a Mercedes). We had guns going off and the sound of the guy falling out of the car and going, "I've got a gun on me. I've got a gun on me." The cinematics were fantastic. KGB went into overkill. They probably spent a million dollars defeating themselves. The station was so busy. It was confusing and it was not pure entertainment.

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

BB: I've always believed in high energy. But if you don't sound like you're talking to the listener any longer, your energy is too high. The jocks who are into high energy, they have to get a rhythm right now—from momentum and enthusiasm. It's coming from within me because I feel good that we're talking. FM took the other tack and said, "We'll be laid back." As long as the communication is taking place, I think there's an audience for each of the presentations. I believe in positives, high energy, personality and brevity, but most of all, in talking to the audience. Screaming is not something I ever approved of in my life. At one time I was a screaming disc jockey in New Orleans. I thought that was where it was at. They said, "Get in there and scream." It took me a year to learn how to scream. It's simple and straightforward: You talk behind the microphone that there's a technique to screaming. The microphone and the processing don't matter at all. It's just you talking to one person.

DS: Talking over music? There's a feeling now that jocks can't do that. There's such an emphasis on hitting peaks.

BB: It's more industry consciousness than audience consciousness. I had a big thing at KDBV in Minneapolis one time. Charlie Fox was on the air and we were having a staff meeting. They said, "Get a little more on the air. He's right on the edge of the local." I said, "That's not such a big mistake. We have more important things to discuss than talking on a vocal." I got Charlie on the squawk box and said, "I want you to talk 20 seconds over the vocal of the next record—and before the record tell the audience, 'I'm going to make a mistake. I'm going to lose five live listeners because the first person who calls in after the record and tells me what I did wrong,'" he talks 20 seconds over the vocals and we take calls for over an hour. No one could figure out what he did wrong. They'd say, "He gave the wrong time." He came up with a million wrong answers. The audience perception wasn't there at all. We have really lost touch with what counts: the audience, and what they perceive to be right. We can stand here like rocket scientists and figure out what you should or shouldn't do, how we create the format, what mathematics to use. We think we have a lot of answers. We don't have any answers. The people out there listening have every answer. The number-one thing missing on the part of programmers out there today is that they have forgotten that the answers are out there on the street with the listeners and potential listeners. The programming you do out there is finding out what they want but instead giving them what they think they want is making the biggest mistake of his career. "

the GAVIN REPORT/April 3, 1987

JB: When did Buzz Bennett become a gladiator?

BB: Even when I worked in small markets in Arkansas, I had a gladiator concept. But when I went into management, they'd say, "Ah, that's not cool. We don't want to do that." Everything's the fine way is, "So I learned a little trick. I would go in and say, "Here's what I want to do. I heard this on WLS in Chicago." Then management said, "Well, do it." Now WLS was a great station—"I'm not putting them down—but they weren't doing what I was saying."


JB: The quicker we educate ownership and management, the better off we'll be. It's time they became part of the most important thing on a radio station—the programming.
“Everything that can be invented has been invented.” Charles H. Duell, Director of U.S. Patent Office, 1899

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

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

For further details please contact Muriel Max, Executive Director, 730 Fifth Avenue, New York, NY 10019, (212) 245-1818.
PHOTO FILE  by LISA SMITH and BETTY HOLLARS

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

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

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

Care to be "Foto Filed" by the Gavin Report? Send your favorite photo of yourself or anyone else to Betty and Lisa, c/o Gavin, One Hallidie Plaza, Suite 725, S.F., CA 94102.
April 3, 1987

THE GAVIN REPORT

Editor: Ron Fell
Associate Editor: Diane Rufer

A/C CHART
Reports accepted Mondays at 8 AM through 5 PM Tuesdays
Station Reporting Phone (415)392-7750

POWER TRIO

The Starship - Nothing's Gonna Stop Us Now (Grunt/RCA)
Aretha Franklin & George Michael - I Knew You Were Waiting (For Me) (Arista)
Steve Winwood - The Finer Things (Island/Warner Bros.)

CERTIFIED

Lionel Richie - Se La (Motown)
Madonna - La Isla Bonita (Sire/Warner Bros.)

MOST ADDDED

Lionel Richie - Se La (Motown)
Madonna - La Isla Bonita (Sire/Warner Bros.)

RECORD TO WATCH

The Stranglers - Always The Sun (Epic)

DROPPED:
Huey Lewis & The News (Ladder)
Lionel Richie (Ballerina)
Toto
Luther Vandross (Stop)

ACTION SIDES

Chris DeBurgh - The Lady In Red (A&M)
Huey Lewis & The News - I Know What I Like (Chrysalis)
Glen Medeiros - Nothing's Gonna Change My Love (Ameristem)
Peter Gabriel & Kate Bush - Don't Give Up (Geffen)
Thompson Twins - Get That Love (Arista)
Spandau Ballet - How Many Lies (Epic)
Amy Grant - Angels (A&M)
Club Nouveau - Lean On Me (Warner Bros.)
Crowded House - Don't Dream It's Over (Capitol)
Tina Turner - What You Get Is What You See (Capitol)
The Trio (Dolly, Linda & Emmylou) - To Know Him Is To Love Him (Warner Bros.)
DAN SEALS - I Will Be There (EMI America)
Eric Martin - Everytime I Think Of You (Capitol)
KBC Band - Hold Me (Arista)

NEW

Peter Cetera - Only Love Knows Why (Warner Bros.)
U2 - With Or Without You (Island)
Kenia - Don't Let Me Be Lonely Tonight (Zebra/MCA)
Cutting Crew - (I Just) Died In Your Arms (Virgin)
Something's gonna stop The Starship from holding down the top slot next week. Any of the three suitors underlined below, Aretha & George, Steve Winwood and Restless Heart, are within a week's leap to the top of the heap (see HIT FACTOR profiles below).

Making a "grand" entrance into the top ten is the Billy Joel single featuring Ray Charles. Its 89% HIT FACTOR in just five weeks eclipses even the phenomenal Smokey Robinson, which took an extra week to record the same result.

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

Anita Baker has quietly climbed halfway up the chart in the last two weeks. Thirty adds this week (tied for third MOST ADDED) and a solid 65% HIT FACTOR in five weeks.

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

Lionel Richie's profile is nothing short of amazing with Se La. It's MOST ADDED this week, tied with Madonna, and the HIT FACTOR is 55% in a mere three weeks.

Madonna's no slouch either, as all her stats shadow Mr. Richie. Crowded House re-debuts on the page in ACTION SIDES. Its first appearance came on October 18th as our RECORD TO WATCH. It debuted on the chart in December and held a number for the next six weeks. I'm sure its top five status in Top 40 radio (see page 2) will bring in even more A/C play.

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

This week's RECORD TO WATCH, Always The Sun by The Stranglers, is one of our crusades for the spring. Stations which don't listen to records have a good excuse for not playing it. Herewith are the stations that obviously listen: WAFL, WILI, WALG, WFEB, WOHS, WDFD, WNDN, WJHE, KTBG, KLOV, KKQS, KVRH, KDES, KKKQ, KKLK, KTIF, KORV, KUJC and KWAV.

**A/C HIT FACTOR**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>Reports</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Adds</th>
<th>Hit Factor</th>
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<tr>
<td>THE STARSHIP</td>
<td>Nothing's Gonna Stop Us Now (Grunt/RCA)</td>
<td></td>
<td>208</td>
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<td>4</td>
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<td>ARETHA FRANKLIN &amp; GEORGE MICHAEL</td>
<td>I Knew You Were Waiting (Arista)</td>
<td></td>
<td>207</td>
<td>178</td>
<td>19</td>
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<td>STEVE WINWOOD</td>
<td>The Finer Things (Island/Warner Bros.)</td>
<td></td>
<td>205</td>
<td>175</td>
<td>18</td>
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<td>RESTLESS HEART</td>
<td>I'll Still Be Loving You (RCA)</td>
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<td>196</td>
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<td>Just To See Her (Motown)</td>
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<td>BILLY JOEL duet with RAY CHARLES</td>
<td>Baby Grand (Columbia)</td>
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<td>205</td>
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<td>96</td>
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<td>What Do We Mean To Each Other (A&amp;M)</td>
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<td>168</td>
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<td>KOOI &amp; THE GANG</td>
<td>Stone Love (Mercury/PolyGram)</td>
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<td>ATLANTIC STARR</td>
<td>Always (Warner Bros.)</td>
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<td>GREGORY ABBOTT</td>
<td>I Got The Feeling (Its Over) (Columbia)</td>
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<td>ANITA BAKER</td>
<td>Same Ole Love (365 Days A Year) (Elektra)</td>
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<td>171</td>
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<td>Meet Me Half Way (Columbia)</td>
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<td>If She Would Have Been Faithful (Full Moon/Warner Bros.)</td>
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<td>Se La (Motown)</td>
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<td>MADONNA</td>
<td>La Isla Bonita (Sire/Warner Bros.)</td>
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<td>SHIRLEY MURDOCK</td>
<td>As We Lay (Elektra)</td>
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<td>Wild Horses (CBS)</td>
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<td>Walking Down Your Street (Columbia)</td>
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<td>CYNDI LAUPER</td>
<td>What's Going On (Portrait)</td>
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<td>First We Take Manhattan (Cypress/PolyGram)</td>
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<td>101</td>
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<td>26</td>
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<td>60%</td>
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</tbody>
</table>

**RECOMMENDED FOR A/C RADIO**

**HERB ALPERT**

Diamons (A&M)

Your listeners will perceive this as a Janet Jackson track, but they'll need help finding it in the record racks, since it's officially a Herb Alpert project. Janet's performance as a co-vocalist with Lisa Keith will get yet another Rise out of Herb.

**BIG TROUBLE**

All I Need Is You (Columbia)

Another winner from Over The Top, this track will remind everyone of this year's Academy Award winner, Take My Breath Away by Berlin. Giorgio Moroder produced both. Should do well with A/C radio.

**COLIN JAMES HAY**

Can I Hold You (Columbia)

A man at work who proves he can do it alone. This song, the second single from his debut solo flight, is much less of an aboriginal hoot and considerably more pop than the first, though the lyrical themes are similar.
NORTHEAST

SPRINGFIELD, MA (WALT PINTO-WHYN) Madonna, J. Warnes.
GREENFIELD, MA (RICHARD ARCHER-WHAI) A. Baker, J. Warnes.
LEWISTON, ME (CHRIS LAYNE-WLAM) Frozen.
BANGOR, ME (FRED MILLER-WWMJ) T. Twins, Madonna, Level 42, DeBurg.
PREQUE ISLE, ME (GARY LEIGH-WKZTO) Toto, B. Vera, C. Lauper, 
L. Vandross, H. Lewis, LaBelle/BC, S. Red, REO.
WILLIMANTIC, CT (EVAN-NORMAN-WILI/AM) L. Richie, S. Wariner,
L. Vandross, Stranglers.
NEW LONDON, CT (DANNY O'BIEN-NWLC) No Report, Frozen.
NEW HAVEN, CT (JAY MC CORMICK-WELI) A. Baker, Madonna.
WESTPORT, CT (STORM N. NORMAN-WEBE/AM) A. Baker,
S. Mendes, Crowed H., G. Medeiros.
NEW YORK, NY (ART TILLER-WNSR/FM) G. A. Robinson.
NEW YORK, NY (CHRIS HOLMBERG-WKLI) DeBurgh, Crowded H.,
S. Mendes, Madonna.
ALBANY, NY (J.C. HAZE-WMVQ/FM) S. Mendes, L. Richie.
ALBANY, NY (CHRIS HOLMBERG-WKLI) DeBurgh, Crowded H.,
S. Mendes, Madonna.
KINGSTON, NY (WAYNE FISK-WGHQ) S. Robinson, P. Cetera, Burns
Sis., C. Lauper, S. Mendes, Chicago, Genesis, Aretha/AM, Staship,
L. Warinos, L. Richie.
POUGHKEEPSIE, NY (RON LYON-WCZX) L. Richie.
UTICA, NY (JOHN ROGERS-WTUN) K. Loggins, S. Murdoch.
SYLACAUGA, AL (B. VATYA/LEE-WFED) F. Mercury, L. Vandross,
LaBelle/BC, G. Medeiros, L. Richie.
ST. AUGUSTINE, FL (JIM ANDREWS-WUVU) F'wood Mac, Kenny G,
T. Twins.
RICHMOND, VA (RYAN/ELLIOTT-WEZS) B. Joel, A. Baker, Madonna,
G. Vannelli.
CHARLOTTESVILLE, VA (BOB JAMES-WCHV) H. Jones, Madonna,
K. Loggins, C. Lauper.
WINCHESTER, VA (FRANK MITCHELL-WINC) A. Baker, B. Joel, S. Robinson.
KINDSTOWN, WI (GREG COSTANTINO-WKPA) A. Baker.
Cedar Grove, NJ: (KEVIN MOORE-WAFL) Amy Grant.
CHATTANOOGA, TN (GARY MAC-WGOW) L. Richie, Madonna.
CLARKSVILLE, TN (MONTE HAMILTON-WJZM) P. Cetera, H. Jones, The Trio,
S. Robinson.
SHREVEPORT, LA (TOMMY KRAMER-WKUY) F. Mercury, S. Robinson,
B. Willis, J. Wagner.

SOUTH

OCEAN CITY/SALISBURY, MD (KEN MEDEK-WOHO/FM) P.
Cetera, J. Warnes, B. Joel, S. Robinson.
WINCHESTER, VA (FRANK MITCHELL-WINC) A. Baker, B. Joel, S. Robinson.
System, D. Seals.
CHARLOTTESVILLE, VA (BOB JAMES-WCHV) H. Jones, Toto,
System, D. Seals.
RICHMOND, VA (GARY KING-WKQA) A. Baker, B. Joel, S. Robinson.
RICHMOND, VA (KEITH ABRAMS-WHTX) A. Baker, B. Joel, S. Robinson.
NEW CASTLE, PA (GARY WEST-WKST) A. Baker, S. Robinson.
SHARON, PA (KEITH CORSO-WPIC) B. Joel, S. Robinson.
PHILADELPHIA, PA (STEPHANIE BARSAMIAN-WSN1) Chicago,
Bangles, DeBurg.
MILFORD, DE (KEVIN MOORE-WAFI) Amy Grant.
WILLIAMSON, WV (TONY WICK-WBTH) H. Lewis, Klymaxx, Lisa Lisa,
F'wood Mac, E. Money.

MIDWEST

MASON CITY, IA (STEVE LOCKER-KGLO) S. Winwood, G. Abbott.
MASON CITY, IA (LAURIE LEE-KRIB) C. Lauper, K. Loggins, B. Willis,
MASON CITY, IA (HARRY O'NEIL-KLSS) F'wood Mac, G. Medeiros,
WATERLOO, IA (ROGER HENRY-WJWS) P. Cetera, J. Warnes, K. Loggins.
CEDAR RAPIDS, IA (CHRIS CAINE-KCIR) Kevin G, J. Warner, P.
Cetera.
CEDAR RAPIDS, IA (DENNIS GREEN-WMT/AM) Kevin G, D. Seals,
B. Willis.
FOREST LAKE, MN (JAMIE JONES-WLFX) L. Richie, Madonna,
G. Medeiros, E. Money.
NORTHFIELD, MN (RICH HARRIS-KYNN) No Report, Frozen.
MINNEAPOLIS, MN (CHUCK KNAPP-WFCA) S. Robinson, J. Warnes,
D. Seals, S. Robinson.
MINNEAPOLIS, MN (SIMON & SIMON-WKSP/AM) J. Warnes, K. Loggins.
DULUTH, MN (JUAN COLLED-WECW) B. Baker, Burns.
ROCHESTER, MN (RICH PETERSON-KROC/AM) S. Mendes, B. Vera,
K. Loggins.
ROCHESTER, MN (WILLIAM KAYE-WKLY) L. Richie, Madonna,
LaBelle/BC.
ALBERT LEA, MN (MIKE WOTAS-KATE) S. Robinson, J. Warnes, L. Richie.
LUVERNE, MN (KEITH MAINE-KQAD) G. Vannelli, Burns Sis., C. Lauper, G. Medeiros, Jarreau, LaBelle/BC.
MARSHALL, MN (CRAIG ALLEN-KKCK/FC) Chicago, H. Lewis.
MONTEVIDEO, MN (LOU KONO-KMG) No Report, Frozen.
ALEXANDRIA, MN (MIKE LOMMEN-KSTQ) L. Richie, S. Red, L. Vandross, Madonna.
GRAND FORKS, ND (PAUL KERO-KNOX) G. Medeiros, D. Seals, Chicago, LaBelle/BC.
BISMARCK, ND (BRANNAN/HARDT-KFYR) A. Baker, Kenny G, G. Vannelli.
ST. JOSEPH, MO (BOB ANTHONY-WLGN) No Adds.
LAWRENCE, KS (BILL LEE-KLWN) Kool/Gang, P. Cetera, Jarreau, H. Lewis.
LINCOLN, NE (CATHY BLYTHE-KFOR) No Report, Frozen.

CENTRAL

URBANA/SPRINGFIELD, OH (RUSS SHAFER-WKSW) No Report, Frozen.
LOGAN, OH (CHUCK ANTHONY-WLGN) REO, P. Cetera, H. Lewis, J. Warnes.
COLUMBUS, OH (BOB NUNNALLY-WSNY) B. Joel, Chicago, Madonna, El DeBarge.
MARION, OH (JIM HOWELL-WMRN) G. Medeiros, T. Twins, P. Cetera.
MARION, OH (JAN CHOMERLING-WDIF) Frozen.
ARCHBOLD, OH (RICK CONTI-WHFD) F'wood Mac, Eddie/Tide, Kenia, U2, G. Medeiros, A. Baker.
TOLEDO, OH (FRED HELLER-WSPD) LaBelle/BC.
TOLEDO, OH (JAY MATTHEWS-3W) Kool/Gang, P. Cetera, Jarreau.
YOUNGSTOWN, OH (JIM MARTIN-WFMJ) P. Cetera, C. Lauper, L. Richie.
DOVER, OH (STEVE KELLY-WJER) Bangles, Madonna, Fwood Mac, Jarreau, H. Lewis.
SPRINGFIELD, OH (DALE GRIMM-WIZE) Crowded H., A. Baker, A. Starr.
RUSHVILLE, IN (MARIA ROCCO-RCWR) No Report, Frozen.
LOWELL, IN (JIM HOLLY-WZVN) A. Baker, S. Winwood.
OKOBOJI, IN (ALAN WARNER-WIOU) A. Baker, Chicago, G. Vannelli.
VERSAILLES, IN (DALE M. GRAVES-WOVR) No Report, Frozen.
EVANSVILLE, IN (CLARK/GAGER-WKDO) Aretha/G. M. Robinson, S. Winwood.
LAFAYETTE, IN (KEITH HARRIS-WK) G. Abbott, K. Loggins, DeBurg, Kenia.
KALAMAZOO, MI (BILL ANTHONY-WKMI) A. Baker, H. Lewis, L. Richie, C. Crew.

GRAND RAPIDS, MI (SKIP ESSICK-WOOD) S. Winwood.
Petroskey, MI (GEORGE McINTYRE-WJML) A. Baker.
GRAYLING, MI (BOB DITMER-WOON/FM) P. Cetera, Jarreau.
KENOSHA, WI (TERRY HAVEL-WLP) P. Cetera, El DeBarge.
MILWAUKEE, WI (SETH FAST-WMNY) LaBelle/BC.
MILWAUKEE, WI (WIRVIN/ALPERT-WINS) Frozen.
FT. ATKINSON, WI (ROB ANDERSON-WFAW) S. Robinson.
RICHLAND CENTER, WI (JOHN DOYLE-WRCO) Chicago, J. Warnes, A. Baker.
BEAVER DAM, WI (STEVE SABATKE-WBEV) Bangles, Madonna, C. Lauper.
MAUSTON, WI (RANDY MCKNIGHT-WRJ) L. Richie, Fwood Mac, J. Warnes, Madonna, Kool/Gang.
REEDSBURG, WI (MIKE KNIGHT-WWDR) No Report, Frozen.
GREEN BAY, WI (DAVID CAREW-WZU) No Report, Frozen.
MENOMINEE, Wl (MIKE MCKAY-WMEQ) C. Lauper, L. Richie.
JOLIET, IL (BROWN/TANNER-JTX/FM) Madonna, L. Richie, Fwood Mac, LaBelle/BC.
ROCKFORD, IL (JIM REED-KMO) DeBurg, Madonna, A. Starr.
ROCKFORD, IL (BRILL/GARFIA-WRO) L. Richie, Madonna.
LA SALLE, IL (JEFF GEESSEN-WJAI) L. Richie.
FREEPORT, IL (JIM DOUGLAS-WFPS) P. Cetera, A. Baker.
PEORIA, IL (DENISE HENLEY-WIRL) B. Joel, L. Richie.
PEORIA, IL (ROBB WESTABY-WMBD) No Report, Frozen.
BLOOMINGTON, IL (ANDERSON/CIANO-WIHN) LaBelle/BC, G. Vannelli, Madonna, Crowded H.,

SOUTHWEST

NACOGDOCHES, TX (KURT MANN-KTBC) No Adds.
HOUSTON, TX (BRUCE NELSON-KNUZ) Paul Simon, Fwood Mac.
HOUSTON, TX (SCARBOROUGH-MATT-KLTR) C. Lauper.
DEL RIO, TX (PAUL KALLINGER-KDLK) L. Richie, Madonna, El DeBarge.
ODESSA/MIDLAND, TX (JOHN ROMAN-KQIP) Kenny G, Madonna, T. Twins, P. Cetera.
PHOENIX, AZ (SAM CHURCH-KKBL) DeBurg, K. Loggins, Madonna.
YUMA, AZ (JOHN SOFIEF-KXYX) S. Winwood, B. Joel, Restless H. Vannelli.
GALLUP, NM (ERIC ALLEN-KKK) L. Richie, C. Lauper, LaBelle/BC.
SAN TE, NM (SKIP O'NEIL-KVSF) F'wood Mac, T. Twins, G. Vannelli.
LAS CRUCES, NM (PAM HOPPER-KOAM) Chicago, L. Richie, LaBelle/BC.

ROCKY MOUNTAIN

SIDNEY, MT ( STEVENS/SWENSON-KGCH) No Adds.
HAVRE, MT (DAVID LEEDS-KQQM) Kenny G, G. Vannelli.
MISSOULA, MT (VERN ARGO-KLY) Kenny G, P. Cetera.
MISSOULA, MT (RICK SANDERS-KLQY) L. Richie, G. Medeiros, LaBelle/BC, A. Baker, J. Warnes, Fwood Mac, G. Vannelli, KBC.
HAMILTON, MT (STEVE FULLERTON-KMBG) C. Lauper, J. Warnes, Fwood Mac, T. Twins, P. Cetera.
DENVER, CO (DEVIN DURANT-KQKS/FM) Frozen.
LOVELAND, CO (ROBERT KOEZZI-KLD) Lisa Lisa, Fwood Mac, A. Starr, T. Twins.
PHOENIX, AZ (SAM CHURCH-KKBL) DeBurg, K. Loggins, Madonna.
YUMA, AZ (JOHN SOFIEF-KXYX) S. Winwood, B. Joel, Restless H. Vannelli.
GALLUP, NM (ERIC ALLEN-KKK) L. Richie, C. Lauper, LaBelle/BC.
SAN TE, NM (SKIP O'NEIL-KVSF) F'wood Mac, T. Twins, G. Vannelli.
LAS CRUCES, NM (PAM HOPPER-KOAM) Chicago, L. Richie, LaBelle/BC.
VAIL, CO(ERIC MARON-KRVV) S.Robinson, G Vannelli, Deniece W., Gowan.
Powell/Cody, WY(JERRY CLARK-KZLY) L.Richie, J. Warnes, T. Twins, A. Starr. Level 42.
GILLETTE, WY(EDWIN SWITZER-KOLL) Chicago, Madonna, Crowed H., A. Starr.
BOISE, ID(DREW HAROLD-KBOI) No Report, Frozen.
SALT LAKE CITY, UT(LEMMICH/JESSOP-KSL) No Report, Frozen.
MANTIT, UT(STAN ERIKSEN-KMTI) C.Lauper, S.Mendes, H. Lewis.

FAR WEST

CARSON CITY, NV(SCOTT CARSON-KPTL) L.Richie, E. Martin.
LOS ANGELES, CA(KAYE/KILEY-KOST) Klymaxx.
SAN DIEGO, CA(RICH/KNIGHT-B100) Paul Simon, Chicago, H. Lewis.
SAN DIEGO, CA(MARK LARSON-KFM) B. Joel, DeBurgh, Madonna.
Palm Springs, CA(JACK HENDERSON-KFYE/FM) F'wood Mac, Paul Simon, Chicago.
CONCORD, CA(JIM HAMPTON-KWUN) P. Cetera, Bangles, C.Lauper.
CONCORD, CA(RAVI PERUMAN-KKIS) L.Richie, C.Lauper, F'wood Mac, Klymaxx.
SAN RAFAEL, CA(BOB CLARKE-KTIM/FM) Chicago, Kenny G.
LIVERMORE, CA(STACY EVERETT-KKIQ) No Report, Frozen.
SAN RAFAEL, CA(BOB CLARKE-KTIM/FM) Chicago, Kenny G, B. Vera.
SAN JOSE, CA(MICHAEL READING-KSJS) Madonna, Chicago, B. Vera.
MONTEREY, CA(MICHAEL READING-KSJS) Madonna, Chicago, B. Vera.
FRESNO, CA(TYSON/WRIGHT-KFYE/FM) B. Joel, DeBurgh, Madonna.
SACRAMENTO, CA(JOHN CHAPPELL-KYOT) No Report, Frozen.
LAKE TAHOE, CA/NV(BRIAN BECK-KTHO) B. Vera, F'wood Mac, Klymaxx.
PORTLAND, OR(GREG WILKINSON-KKLV) C. Crew, H. Jones, D. Seals, P. Cetera.
EUGENE, OR(MOULIER/MILLER-KDUX) S.Murdock, J. Jones, U2, El DeBarge.
KLAMATH FALLS, OR(KATIE McGUIRE-KKKB) No Report, Frozen.
WARM SPRINGS, OR(SCOTT FREE-KWSW/FM) DeBurgh, C. Lauper, G. Vannelli, Kenny G.
AUBURN, WA(CARL SAWYER-KASY) H. Lewis, Level 42.
MOUNT VERNON, WA(MIKE HARTMAN-KBCR) E. Martin, H. Jones, H. Lewis.
KBC, Kenia, F. Mercury, Chicago.
OAK HARBOR, WA(DVID BOWDEN-KISD) Madonna, Chicago, J. Warnes.
LACEY, WA(ROBIN MORENO-KLGD) No Report, Frozen.
OLYMPIA, WA(DICK PUST-KGTH) H. Jones, H. Lewis, Klymaxx, P. Cetera.
YAKIMA, WA(FRANK TAYLOR-KMWX) A. Baker.
ANCHORAGE, AK(CARL B.-KQOD) DeBurgh, Madonna, LaBelle/BC.
ANCHORAGE, AK(GREG WILKINSON-KKLV) C. Crew, H. Jones, D. Seals, B. Vera.
SOLDOTNA, AK(KMARK LEWIS-KS Y) No Report, Frozen.

BIRTHDAYS

Our Best Wishes and HAPPY BIRTHDAY To:
Jack Robbins, WILS/FM-Lansing, MI 4/5
Gail Davies, Dave Hill (4/3/5)
Don DeFes, KVN/FM-Napa, CA 4/6
Maurice Harrod, WJYL/Louisville, KY 4/6
Merle Haggard 4/6
Kevin Moore, WAFL-Milford, DE 4/7
John Oates (Hall & Oates), Bobby Bare, Janis Ian, 4/7
John Dittrich (Restless Heart) 4/7
Wayne Coprady, KMYZ-Everett, WA 4/8
Charlie Turner, WKWE-White River Jct, VT 4/8
Ron Rever, WMEQ-Menomonee, WI 4/8
Jack Swanson, WMEQ-Menomonee, WI 4/8
John Lillynski, KQRT-Las Cruces, NM 4/8
Phil Slagg, KUSF-San Francisco, CA 4/8
Julian Lennon, John Lennon (Elvis Presley) 4/8
Stewart Adamson (Big Country) 4/7
Mickey Lees, KLKT-Reno, NV 4/11
Julian Lennon, John Lennon (Elvis Presley) 4/8
John Schneider 4/8
Rick Roberts, WIAL-Eau Claire, WI 4/9
Cari Perkins, Margo Smith, Con Hunley 4/9
Dave Innes (Restless Heart) 4/9
Clark Novak, KOKS/FM-Carlsbad, CA 4/10
Ken Bohem, WRFB-Redwood, CA 4/10
Tom Aldrich, KDVL-Sioux City, IA 4/10
Jim Anderson, WJHD-Bloomington, IL 4/10
Brian Setzer (Stray Cats) 4/10
Chris Difford (Squeeze) 4/11

Our belated BIRTHDAY WISHES To:
Joe Zimmerman 3/31
SALES PROS needed by KORZ and KXEL-Waterloo, IA. Send resumes to: Ken Hensley, PO Box 1540, Waterloo, IA 50704.

TOP 40 station KINN/FM-Alamogordo, NM, needs a full-time AT w/possible MD position. T&R: Bob Smith, PO Box 618, Alamogordo, NM 88311.

TOP 40 station KITI-Chehals, WA, needs a News Director. T&R: Roger Dale, 1183 Kresky, Centralia, WA 98531, or call (206) 736-1555.

TOP 40 station KNEN-Norfolk, NE, has opening for sales rep. Excellent opp'ty for mature individual; salary commensurate w/qualifications. Jim Miller, PO Box 937, Norfolk, NE 68701 or call (402) 379-3300.

TOP 40 station WKOR-Starkville, MS, has upcoming AT & production opening. T&R: Russ Williams, PO Box 980, Starkville, MS 37959.

TOP 40 station WYAV-Myrtle Beach, SC, seeks current and future ATs. T&R: Kris Black, PO Box 1020, Myrtle Beach, SC 29578. No calls, please.

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

TOP 40 station WZIX/FM-Columbus, MS, needs AT with strong production skills who can handle remotes. T&R: Ray Fisher, PO Box 1247, Columbus, MS 37903.

TOP 40 station KHSN-Coos Bay, OR, seeks PD/AT. T&R: J.J. Jensen, PO Box 180 Coos Bay, OR 97420 or call (503) 267-2121.

TOP 40 station K105-Beaumont, TX, has AT opening. T&R: Neil Harrison, 1725 Evangeline Drive, Vidor, TX 77662. No calls, please.

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

A/C station KATW-Lewiston, ID, needs AT w/production skills. T&R: Todd Nelson, PO Box 1840, Lewiston, ID 83501.

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

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

URBAN/TOP 40 station KMYX-Coxnard/ Ventura, CA, needs morning drive AT. T&R: Howard "HT" Thomas, PO Box 1060, Ojai, CA 93023.

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

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

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

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

AT/MD. A/C or Country formats. MARCUS WAYNE. (915)465-0356.

AT, Urban format. AARON C. SULLIVAN: (509) 454-7383.

AT/MD--any format. KELLY FROST: (309) 454-7383.

AT, hardworking, entry-level broadcaster, prefers Midwest. Any format. JIM SCHMIDT: (701) 824-2513 or 269-9194 or 269-6451.

ALBUM AT/MD/AT/News and Sports. Prefer Country, Top 40. STANTON JAY: (912) 369-4328 or 824-2513.

LOOKING for AT/MD/PD position in Top 40. STANSTON JAY: (912) 369-4328 or 824-2513.

PD/MD/AT, formerly KHYL-Sacto, KQEN: New Top 40 station needs service from all labels. Bill Dawson, 936 SW Medford Avenue, Roseburg, OR 97470.

WKOM/FM: Country albums from all labels. PO Box 1377, Columbia, TN 38402.

WADA: Country station needs singles from all sources. Bob Davies, PO Box 2266, Shelby, NC 28151.


KVEC NEWS RADIO 92 IS CELEBRATING 50 YEARS OF BROADCASTING! WE ENCOURAGE RADIO TALENT FROM ACROSS THE NATION TO SEND IN ANNIVERSARY GREETINGS. SEND SMALL REEL TAPES TO: John Richards, PD, PO Box 787, San Luis Obispo, CA 93406. ASAP

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.
CONFESSIONS OF A COWSILLS FAN

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

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

The whole thing began quietly enough about three years ago when KRLA in our hometown Hollywood put The Real Don Steele, Humble Harn and Wolfman Jack back on the air with a 24-hour menu of 50s oldies. We'd been able to handle KRTH's preponderance of gold, but now we had it on AM, which means we could hear the classic wax in our non-FM-equipped Edsel. A year or so later, the former legendary Boss Radio KHJ switched format and name to "Smokin' Oldies." In October 1986, the Classic Rock format commenced on the late KBST, rebadged KLSX. Now we could hear 24 or so hours a day of Fleetwood Mac and Journey tracks along with our favorite and adored singles. We were hooked, and soon realized that even the Top 40s and A/Cs in town were leaning more heavily on recurrents and reissues. The opening to our life around Christmas and/or Hanukah time. Perhaps one of you will be saved by this confession. We'd like to share it:

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Los Lobos (from left): Louie Perez, Cesar Rosas, Conrad Lozano, Steve Berlin

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

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

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

Along with Carlos Santana, Los Lobos also scored the long-awaited Richie Valens movie bio produced by Officer And A Gentleman director Taylor Hackford. At the same time, Country superstar Waylon Jennings (turned on to the band by Tony Joe White) paid Los Lobos a supreme compliment by making "Will The Wolf Survive?" the title track of his debut MCA album. The band also appeared on Paul Simon's award-winning Graceland LP. Currently Lobos are on the road supporting By The Light Of The Moon which occupied the number-one slot of the Gavin Album charts for three weeks and remains in the Gavin Album Top Five.

by Kent Zimmerman

KZ: Congratulations on hitting number one on our Album Chart.

LP: That's wonderful to hear. Since we've been on the road, it's been goodbye to normal life. It's like, "I don't live today." I miss keeping up.

KZ: Since the breaking of How Will The Wolf Survive? and By The Light Of The Moon, has the hectic lifestyle of road living accelerated?

LP: No, not really. We've always put ourselves through incredibly grueling schedules. We have a policy of not going out for months and months at a time. We go out for a month at a time, and go back home for a week or two, then go again for another month. We've been visiting places we haven't been to in a long time and places we've never been to before, like New Haven, which was a great show.

KZ: When we last spoke, you had just finished the Wolf album. It's been two years since the release of In The Light Of The Moon, What took so long?

LP: A lot of people think we took over two years to record this record, which really wasn't the case. We were still touring behind the Wolf record all the way up to the very end of 1985. I believe our last tour was Australia. With the different release dates throughout the world, it seemed like we were on the road forever. So we started writing and putting together preliminary sketches in the studio during late January 1986. The process we used this time was to record and write the songs at the same time. The positive to that was that the music stayed fresh and I enjoyed that. The negative side is the pressure and having to work hard, getting the thing done within a reasonable period of time. We finally had the album in the can in October. Then we were taken away to work on a couple other projects that we couldn't pass up, which also delayed the release. Warners decided to wait until January of '87 to release the record. They loved the record and we felt it was very special.

LP: David Hidalgo and I write very well together on the eight tracks you collaborated on.

LP: David and I have been writing together for the longest time. During the recording of the Wolf record, there was still so much past material to cover as well as the new songs we wrote specifically for the album. But Wolf was pretty much a typical first album where a lot of the material was plucked from the live set. Within the time we were recording Wolf, we started to grow musically after playing on the road so much supporting the first EP (And A Time To Dance). So we were maturing as songwriters. During that turning point, we wrote songs like "Will The Wolf Survive?" and "A Matter Of Time." Maybe it was a starting point for David and I. So at the point you and I last spoke, right after writing and recording "Will The Wolf Survive?" it seemed we had just finished that record with all the gears still greased and turning. After we released Wolf, we put songwriting on hold because of scheduling and touring. So in 1986, we picked up where we had left off. This new record is a continuation and an outgrowth of experiences we had as Southern California kids, plucked out of that environment and put into the world. But whenever we record, we try to approach things using a live sound.

KZ: How was it working with T-Bone Burnett for the third time?

LP: I'm thankful T-Bone is very song-conscious, rather than being formula- or arrangement-conscious. He looks for a song to communicate itself as opposed to dragging out the drum machines and putting together some hypnotic spell. A lot of producers go for the big fees, trying to produce hits. T-Bone is very much the opposite of a dictionary definition of "producer." He looks for the emotion of the songs. We were looking for the middle ground that lets the music support the emotion and communicate the feel of what we thought were important songs. We wanted to say something, making sure that the vision wasn't blurred.

KZ: "Shakin' Shakin' Shakes" was the lead track off this new album.

LP: That was a track Cesar and T-Bone wrote. Cesar had a rough idea of a melody and a loose idea of a chorus. They put their heads together and came up with "Shakin'." Then we went in one day and recorded it in just a few takes. That was it. To me, the song has a nice feel of natural phenomenon and a tongue-in-cheek view of doomsday.

KZ: "River Of Fools," my favorite, sequenced into "One Time One Night" is a good combination.

LP: On "River Of Fools" I tried to take an expressionist approach. I wanted to paint pictures with words. In that case, I tried to do something abstract. But I found myself going back into a narrative style. Again, I'd like to keep a loose interpretation. I've read where some interpreted it as about people who are misplaced, looking for a promised land. I was thinking about this journey through life, never finding true meaning. It's an extension of "Is This All There Is?" We're trying to paint pictures that are spiritual.

KZ: Since Los Lobos' successful breakthrough, what's been the biggest CONTINUED ON PAGE 46
SPANDAU BALLET
“HOW MANY LIES”

TOP TEN THROUGHOUT EUROPE
CROSSING OVER
LIVE 105  WEBE  WQHQ
WAGQ  WJON  WKCX
KBLQ  WFMJ  KATA
KVYN  WTWR  KMWX
KHWK  KLOV  KDES
KZZP  KSKI  KCSY

Produced by Gary Langan/Spandau Ballet

STRANGLERS
“ALWAYS THE SUN”

TOP 40 UP & COMING
WWHB  WJXQ  KROC
KVFM  KFMI  KKBG
KTXY  KEYP  KBLQ
KWXX  KZZP  KHWK
A/C RECORD TO WATCH
WALG  KTIM  KQKS
KUIC  KKIS  KDES
KLOV  KTBC  WDIF
KWAV  WDND  KORV

EPIC, PORTRAIT & ASSOCIATED LABELS
From the album Dreamtime
Produced by The Stranglers and Mike Kemp
DONNA ALLEN
She is a former cheerleader for the Tampa Bay Buccaneers.

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

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

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

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

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

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

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

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

Kenny Loggins's next soundtrack project is for a Disney movie, "Access All Areas."

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

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

Cyndi hopes to take her tour to Moscow for a series of concerts in August.

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

Credit Jon Bon Jovi's good looking haircut to his father...who's a barber.

The song "Rebel" from his new album, "Into The Fire," was originally recorded by Roger Daltrey.

Demand for the nearly 75,000 available tickets for their upcoming shows in Los Angeles, is so great that ticket agencies--legalized scalpers--are asking as much as $300 for good seats and $45 for the worst seats in the house.
PSYCHEDELIC FURS

“Heartbreak Beat”
A primary force in the changing image of contemporary hit radio.

**GAVIN TOP 40: UP & COMING 88/12**

- WXKS 26-22
- KIIS 16-14
- KMEL 19-12
- B106 29-26

**ADDS INCLUDE:**

- KMJK
- KS103
- 99KG

LISA LISA and CULT JAM

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

**GAVIN URBAN: DEBUT 35**
**GAVIN TOP 40: DEBUT IN UP & COMING**

- WTIC
- WHYT
- WYTZ
- WBBQ
- WAVA
- Z100
- KMEL
- FM102
- KATD

EDDIE MONEY

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

**GAVIN TOP 40: UP & COMING**

87 Stations in 2 weeks!

STABILIZERS

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

- Y108 #9
- KIMN #12
- KPKE #15

**ON:**

- KDWB
- 99KG
- KCPX
- KATD

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

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

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

29% HIT FACTOR

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

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

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

GAVIN A/C: TOP TEN!
91% HIT FACTOR
Electric - The Cult (Sire)
I think the reason so many of us are closet Beastie Boys fans (the spotlight is on you, Mr. Tipp) is because here is a mass acceptance of simple raunch and roll. Sure, there are a few seconds of Mel Gibson's bare bum, "Lethal Weapon" - the song is going to have to do.

Louder Than Bombs - The Smiths (Sire)
Counting Hatful Of Hollow, this is the second retrospective from the prolific Smiths, a band continually releasing overseas singles, documenting their progress with a cornucopia of studio experiments. Louder Than Bombs is no scoop of tinny demo tapes. In the space of three years, this band has cranked out five volumes and twelve inchers with multiple B-sides. While most of Morrissey's moods are gray, even the most obscure selection on this double set represents some of the clearest music I've heard this week. Guitarist Johnny Marr is a gas and so is this collection.

"Lethal Weapon" - Honeymoon Suite (Warner Bros.)
As far as Honeymoon Suite's closing song being the high point of the movie, the wife begs to differ. But since Album Radio can't broadcast thirty seconds of Mel Gibson's bare bum, "Lethal Weapon" - the song is going to have to do.

Sign Language - Montreux (Windham Hill)
What's this? The Blind Faith of Windham Hill? All four participants are successful soloists in their own right. Violinist Darol Anger, guitarist Mike Marshall, pianist Barbara Higbie and bassist Michael Manning join forces to make the airwaves safe for musicians.

Uptown - Neville Brothers Band (EMI America)
"How Far do you think we'd go if we just cut another record that sounds exactly like "Fiyo On The Bayou"?" So uttered Art, the elder Neville. Though the Brothers' talent is still concentrated inside a three block radius centered around Valence Street in New Orleans, their minds span more time zones than your average musician. Uptown is the first vinyl-documented step into the modern age. Produced by an unlikely ensemble of Jim Gaines (Santana, Huey Lewis), Richie Zito (Eddie Money) and Langer & Winstanley (Elvis Costello, Lloyd Cole), the Nevilles aptly apply their chops toward the computer era. Guest players include Carlos Santana, Keith Richards and Jerry Garcia. If you could sample an oyster po'boy into an emulator, it might sound like "Money Back Guarantee." The single is "Whatever It Takes." Thats Branford Marsalis on brother Aaron's version of "Drift Away."

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

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

Under The Volcano - Rock & Hyde (Capitol)
All it took was a little reorganization, a load of new material, a whole new attitude and outlook, a new band, rehearsals and careful recording. Sounds easy, right? When Payolas didn't break big here, Rock and Paul Hyde extracted themselves from the band, giving birth to Under The Volcano, an album with a tighter sense of focus. Technically, Rock & Hyde is a debut album, but you and I both know that this sounds more like the work of veteran journeymen. "Knocking On Closed Doors" is life after "Dirty Water."

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

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

produced by Jerry Harrison of the Talking Heads

is “a wonderfully moody, mid tempo number that’s the most radio-friendly track Murphy’s come up with...as interesting musically as it is lyrically.”

—David Wild, *Rolling Stone* 
3/26/87

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

—Kent Zimmerman, *Gavin Report* 
3/20/87

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

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

Press:
Charlie Hunter 413-584-7683

ELLIOTT MURPHY. MILWAUKEE. 

EMIS. 
Box 253 
Northampton, MA 01061
Most Added

1. Into The Fire - Bryan Adams (A&M)
2. Weapons Of Love - The Truth (IRS)
3. Wild Frontier - Gary Moore (Virgin)
4. Louder Than Bombs - The Smiths (Sire)

My 2 cents

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

Butcher, look out for Frozen Ghost, the Cult and Rock & Hyde. And that's just the Top Twenty. Julian Cope makes his second assault on the Top Twenty jumping 39-38-21. Lou Gramm (Atlantic) "Ready" "Blue" "Heartache"
"I never thought you could combine the Rolling Stones, Led Zeppelin and AC/DC but the CULT have found a way. LOVE REMOVAL MACHINE is a good rockin' song that's grown on me." 

WDVE, Anthony Alfonsi

"The CULT's song LOVE REMOVAL MACHINE literally blows my mind, I can't find a volume knob that goes loud enough for that track."

WTOS, Duane Sherman

"LOVE REMOVAL MACHINE from the CULT is our #3 Most Requested song. I think that speaks for itself."

WFNX, Bruce McDonald

"The CULT's LOVE MACHINE REMOVAL is POWER Rock 'n' Roll. This is an AOR band!"

KGB, Pam Edwards
HOODOO GURUS (ELEKTRA)  DAVID BOWIE (EMI AMERICA-12"

**CERTIFIED**

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**MOST ADDED**

1. Washington Squares - WASHINGTON SQUARES (Gold Castle)  
2. Louder Than Bombs - THE SMITHS  
3. Neurotica - REDD KROSS (Big Time)  
4. All Descendants - SST  
5. She Was Only A Grocer's Daughter - SCRATCH ACID (Touch & Go)  
6. "Mary" - COIL (Relativity)  
7. "Staircase" - WEDNESDAY WEEK (Enigma)  
8. "Reality" - FLESHTONES (Emergo)  
9. "Direction" - THIN WHITE ROPE (Frontier)  
10. "Wire" - SPOT 1019 (Pitch A Tent)  
11. "Machine" - MEAT PUPPETS (SST - 12")  
12. "Lick" - SQUIRREL BAIT (Homestead)  
13. "Julie" - EASTERN DARK (What Goes On)  
14. "Next" - NEW CHRISTS (What Goes On)  
15. "Pool" - WISEBLOOD (Relativity)  
16. "Brave" - FIREHOSE (SST)  
17. "Wire" - THE BLOW MONKEYS (RCA)  
18. "Get" - THE CUTTHROAT TWINS (4 A.D.)  
19. "Bush" - DAVE DOUGLAS (Epic)  
20. "Red" - THE SUGAR RAYS (SST)  
21. "Childhood" - THOMPSON TWINS (Anita)  
22. "Swingin'" - THE LONG RYDERS (Island - 1a")  
23. "First" - THE PROCLAIMERS (EMI AMERICA - 12")  
24. "Cats" - TINA TURNER (EMI)  
25. "Everything" - THE UNIVERSITY OF ALABAMA (EMI)  
26. "So" - THE CODE (EMI)  
27. "Guns" - THE SAINTS (NT)  
28. "Girl" - XTC (Geffen)  
29. "Heartland" - THE THE (Epic)  
30. "You" - BLOW MONKEYS (RCA)  

**IMPORT INDIE**

1. Squirrel Bait (Homestead) - "Lick"  
2. Meat Puppets (SST - 12") - "Machine"  
3. Spot 1019 (Pitch A Tent) - "Prisoner"  
4. Thin White Rope (Frontier) - "Wire"  
5. Flesttones (Emergo) - "Reality"  
6. Big Dipper (Homestead) - "Faith"  
7. Waxing Poetics (Emergo) - "Chairs"  
8. Wednesday Week (Enigma) - "Why"  
9. Missionary  
10. CoIL (Relativity) - "Staircase"  
11. Salem 66 (Homestead)  
12. Firehose (SST) - "Brave"  
13. Scratch Acid (Touch & Go) - "Mary"  
14. Doa (Rock Hote/Profile) - "Business"  
15. Breaking Circus (Homestead) - "South"  
16. WiseswoD (Relativity) - "Pool"  
17. Dramarama (Questionmark) - "Anything"  
18. New ChrysTS (What Goes On) - "Next"  
19. Eastern Dark (What Goes On) - "Julie"  

**ALTERNATIVE ACTION**

With almost 90% of our stations reporting them in Maximum or Moderate rotation, U2 improves their chart points by 10%, with a comfortable 20% lead over an improving Siouxsie & The Banshees. Siouxsie rebounded by increasing her chart points by 15% in one week, which is very high for a record this far along in development. Julian Cope is within our top 5 in three weeks and could eventually contend for the top position. Fresh from his appearance on the Johnny Carson show, Chris Isaak is blooming like a winter bulb at stations across the country. Most neo-folk-pop-rock bands are made up of quality musicians, but only a few, like the McGuires, can make the cut rock with a cracking snare drum, the best The Long Ryders have recorded. Produced by Ed Stasium (Julian Cope, The Ramones, Translator) the entire album is "swingin" (as Sid Griffin would say).

**SPOTLIGHT LP**

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

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

Produced by Ed Stasium (Julian Cope, The Ramones, Translator) the entire album is "swingin" (as Sid Griffin would say).

**Start Breathing: The Mcguires (Righteous)**

The Mcguires' "Start Breathing," released last December, is blooming like a winter bulb at Alternative stations across the country. Most neo-folk-pop-rock bands are made up of quality musicians, but only a few, like the Mcguires, can make the cut when it comes to original songwriting. The McGuires may sound a little green, but there's promise on this debut album, especially on "Talk About Love," "Eliahu," "Looking Glass Neighbor" and "Russian Hill." Call (415) 626-5974 for more information.
"Sylvian's adventurous musical style is positively refreshing. Beg, borrow, or do whatever is necessary to avoid missing one of this year's musical treats."

Don't Beg. Don't Borrow.

It's On Your Desk.
David Sylvian.
The LP Gone To Earth.
Featuring "Taking The Veil" and "Gone To Earth."
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ATLANTIC, GA
GROSSBERNDT/TURNER-WRAS 404-658-2240

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STEVE BALCOM/WXW 919-962-7758

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KEITH JAMES-KKGM-FM 605-654-5240
DORA, AL

BAILLEY/CHALKER/WPKY 205-741-9755


NASHVILLE, TN

LAURA MURDITCH/WVU 615-322-3691


MODS: Strangers, Thin W Rp., Coll, While As Rain, Dream Syn., Wiseblood, Angry R. Huxton Cr., Cowboy Juncies, Telling, Leroi Bros, Rude Buddha, Sheer Thursday, For Again, Run DMC, Scientists, B.Monkeys, P. Murphy, Splat Cats. DOI.

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DAVENPORT, WA
WATSON/POTOLSKY-KDVS 916-752-0728

SPOKANE, WA

REO, Poison, Cinderella, Rock/Hyde, B. Adams.

BRK.Circus, For Again, Cocteau T., Minnetonka, Thrw:Muses, Deep 6.

MODS: Godfathers, Thin W. Pt., B. Raitt, B. Black, F. Tovey, Wed. Week, B. Adams, H. America, Kill U.Pop, Pus:Galore, U2, Not F.Sale, DOA, Neats, Siouxsie&B.

EUGENE, OR

J. TRAPP & SJAMES-KZEL 503-342-7096


BIRDS

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

change? I've noticed the music and the
lyrics are quite often turning inward.
LP: For the first time I've found myself with
time to write. The Wolf record was recorded over a
period of three months. This time, we were done
touring. There was nowhere else to go. The
Wolf record had run its course. We had fulfilled
our obligations. Finally we were able to sit down
and let a lot of our experiences absorb
themselves. Growing up in a small community,
I suddenly seeing the world in a year and a half
then coming back, everything seems so
different. Within my community, I felt like more
than just a speck of sand on the beach. That
re-evaluation period filtered into the songs I
wrote. Plus it's good having the time to sit back
and spend time on songs. If a song took a few
days or a few weeks, I had that luxury. There
wasn't this big push to get things done. We'd
record two or three songs and say, "Okay, see
you guys in a couple of weeks." It was an
important period for me. I could sit down and feel
like I was doing something significant. I was in
a place where I knew people would listen to me. I
had an opportunity to express and communicate.
I turned somewhat introverted, I guess.
KZ: "The Hardest Time" reminds me
lyrically of "A Matter Of Time."
LP: I've never thought of it that way. David and I
had talked about writing a song about a young
girl stuck in the situation of having a child and
being alone. The old man skipped or something. We
always wanted to outline that reality. The
image of girls pushing baby carriages was strong
to us. We wanted to write about that and we
finally got the chance. That's a different type of
song. It's a woman's song, a woman's view of
things--specifically a woman's reality and
situation.
KZ: I understand the opening track,
"One Time One Night," was a hard song
to write.
LP: Only because we had the feeling we were
stumbling across something that doesn't	happen too often. Early on, while writing that
song, I knew it was special. I spent a long time
getting it right, even before presenting it to
the band. After that, I tore my hair out getting
the arrangement so the song could speak for itself.
It was a long process of getting it just right. Some
other songs just seemed to write themselves.
KZ: Last time we spoke, we discussed
some of the images of the songs. I
don't want to beat anything to death,
but can we elaborate a little on "One
Time One Night"?
LP: What does it mean to you?
KZ: It's like one block of a typical street
in America.
LP: How the idea started was that I started writing
without any concept of structure or melody.
David had something that was just the opposite.
He had melody, chords with no idea of a lyric.
One day while coming back from rehearsal,
working on other songs, I'd work out the idea.
I'd go from David's melody was a
rocking-chair-on-the-front-porch folk tale. Most
of what I had written was like a dream sequence.
When the song came together with that hillbilly
yodel that Dave does at the beginning, it made
me think of Mark Twain and how hillbillies talk
about death.
KZ: Bottom-line thinking jaded with
a sort of simple mysticism?
LP: Yes! I pulled things together that were out
of context. Like the woman with her new husband.
Then a shot rang out in the night. The whole
thing with the missing children. The husband
takes the kids for a walk and steals the kids away.
These were images that gave voices to people
who are otherwise just headlines or a black and
white photo on the side of milk carton saying,"Missing since January 19, 1977." It was the
chorus, it says, "These are the brave, heroic people
of America. These are the people that make
everything go round. Because of their
resilience, that's why we're here." That faith is a
thread throughout the whole record. The
connection is that all those songs were written in a
compact period of time. That faith, hope and
belief in yourself, especially overriding obstacles
and limitations, was what we wanted to give a
voice to.
KZ: Los Lobos overcame quite a few
obstacles even in the brief space of
your last three releases.
LP: We started out as one of the strongest
bands in America. When we first got the deal
with Slash, they didn't know what the heck to do
with this band that played Mexican music sung in
Spanish (laughs). We came into this business
without any precedent at all. There was nothing
in the way of some body in marketing could help
us relate to. "What are we going to do with these
guys? Which way are they going with this?
They're playing everything?" We were a strange
animal. But our relationship with Warners was
good. Instead of trying to fit us into a mold that
already existed, they let us do what we had to do.
That was the intelligent way of doing it. The
good experiences with our record companies
encouraged us. We'll continue to do what we
have to do, write the songs we have to write and
play the music that we need to play.
KZ: We rarely bring up the subject of
cover art; but Rock N Roll Confidential
remarked that the photo of those two
children communicated a certain joy.
LP: Rock N Roll Confidential? They liked the
record? Dave Marsh didn't like the last one. As
matter of fact, he used words that I'll remember
as long as I live. He said it "ate like lead on the
turntable." I hope we won them back. They
loved the first record. They probably thought we
were trying to homogenize things. That picture
was a take-off of an old photograph we found.
Originally we had the idea of having a woman
peaking through a screen door. The idea was
waiting for love lost. But just a peek into the
house with some little kids seemed to work
much better. Kids represent that unaffected
innocence that I believe we're all trying to
get back. Once we get older, we deny the fact
that we're going to die one day. As you get
closer to the house in this series of photographs
you see the artificial light of the TV with two little
kids looking into each other's eyes, jumping up
just for the sake of being alive. This new record
is a record about survival.
KZ: What were some of the outside
projects Los Lobos undertook that you
referred to earlier?
LP: We took a little over a month to record the
basic tracks for a Richie Valens film biography.
It's done. We did the last finishing touches. The
final edit of the movie was done at the end of last
year. We finished some of the sub-score in
January. It cost us a lot of time, but who else
could do it? People had been telling us about this
couple years. Luis Valdez directed. He wrote a lot of plays,
including "Zoot Suit." It's produced by Taylor
Hackford. He was hanging around the studio,
making sure we got things right. It was a real
interesting project. It's a period piece, which
made it difficult to go into a full-blown, high-tech
studio and cut a song that sounded like it was
cut in the fifties. They talked us into doing a
cameo appearance. We're not much for being in
front of the camera.
KZ: Tell me what happened with you
guys cutting "The Myth Of Fingerprints"
with Paul Simon.
LP: That was another long process. We were
right in the middle of touring with the Wolf
record. Paul Simon expressed interest through
the record company and through our folks in Los
Angeles. He wanted to get together and do
something. At that point he had already been to
South Africa's music. As far as the
Graceland. It took eight months before we finally
got our schedules together. We met in Los
Angeles and spent about a week or so recording
"Fingerprints." The way he does things was a
real different process. He had no song. Rather
than give us a song and ask us to interpret it and
add to this song—that's not the way he works.
We went into the studio for a week and ran
through different tracks. No melody, no
nothing—just an idea of something. Loosie,
I don't know how many hours of tape he took
back with him to New York, but he wrote a song
over it, edited it, and added some overdubs. All
of a sudden it was a song that appeared on the
Graceland record. You feel a little detached, but
it was cool. The song is cool. Everything on that
record represents a different way of working, a
way we're not really familiar with.
KZ: We interviewed him just following
the release of Graceland. He seems to
be a very sincere gentleman. As far as the
heat he took over Graceland, I believe
there should some kind of United
Nations boycott of South Africa, but at
the same time, there are gay areas.
LP: It's all those people that push paper that
don't know anything about playing music and
being involved in an artistic cultural thing. His
name came up as just another violator of the
boycott. They wrote him off, then everything
snowballed from there. Fortunately he's been
able to bounce back nicely with a Grammy. The
guy seemed to be doing something that was
positive and supportive of the musicians and
artists of South Africa's popular culture.
KZ: So who's ripping on that guitar I
hear in the background? Are you
getting ready for a gig?
LP: That's the crew. We have about five crew
guys out with us—a monitor guy, a sound guy,
Mouse, who has been with us forever, and a
guitar guy. We have a great time. It's not a
regimented job. Everybody piles into the bus
together. It's obvious right away to anybody who
starts working with us that we all get to know
each other. We don't want anybody feeling like
an employee. The monitor guy is up there
banging on the drums right now. Let's have fun
and worked work at the same time. It worked
good that way. That's the way we've always
done it. All the travel, going in and out of hotels is a
sacrifice, but you know what? That two hours on
stage every night is the payoff.
SALES SKILLS by GARY DONOHUE CRMC

THE SENSE OF URGENCY

Motivating clients to buy when you want them to is a skill you can develop. One way to do so is by pacing the negotiations and face-to-face meetings consistently, so you can introduce an inconsistent concept as the motivator.

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

Building a strong client relationship starts with the initial meeting, so let’s assume you did well and are up to bat with a real appointment. Let’s also assume it’s either the fact-finding type, a basic presentation or both. Time and information are the major controllers of power in negotiations. This strategy of “pacing” the client employs several short meetings as a vehicle to convey brief sets of believable information. At the end of each meeting, the client has absorbed, believed and you want to stretch out negotiations to weaken your competitors.

There is no absolute number of meetings or exact amount of information required before getting the order. You must resist the tendency to “hustle” the client into a quick decision. You’ll be back with you tomorrow to set a time when we can finalize the copy arrangements, etc. Thank you very much for the business. We made a great decision. I’ll talk to you tomorrow.

SCENARIO: The client says no. You say, “Okay. I just wanted to be sure we weren’t stretching out the competition: “Hi, this is Gary. It’s a call to order, just like the stock market. There’s a run on my station and everybody is buying up all the prime inventory. The package we were talking about for next month may not clear if we don’t act quickly. I need to try to place your order now on the phone, or at least get released from those last rates I quoted you. Can I get that schedule started for you next week?”

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

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

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

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

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

So you can see how a sense of urgency is an exceptional motivator when the client has been set up properly. Use the sense of urgency infrequently—but when you do use it, use it quickly, and only after you have achieved a consistent “pace” with your client.

Not only does it get the client comfortable hearing you CLOSE HARD, it gives you the freedom to do so without ruining a potentially prosperous relationship. To radio salespeople who consider themselves artists, closing hard is about as much fun as you can have. Make it a point to get at least five of your prospects ready for this every week. It will take a lot of planning and patience, but it will allow you to continue to exercise “hard sell” skills without turning into a used-car hustler.
NITTY GRITTY DIRT BAND
Baby's Got A Hold On Me
(Warner Bros.)

EDDY RAVEN
You're Never Too Old For Young Love
(RCA)

DWIGHT YOAKAM
Little Sister
(Reprise) 43 adds

S-K-O
American 'Em
(MTM) 38 adds

RICKY VAN SHELTON
Crime Of Passion
(Columbia) 37 adds

THE TRIO
(Dolly, Linda, Emmylou)
To Know Him Is To Love Him
(Warner Bros.)

CONWAY TWITTY
Julia
(MCA)

HIGHWAY 101
The Bed You Made For Me
(Warner Bros.)

Michael Martin Murphey/Holly Dunn - A Face In The Crowd (Warner Bros.)
THE TRIO (Dolly, Linda, Emmylou) - To Know Him Is To Love Him (W.B.)
Reba McEntire - Let The Music Lift You Up (MCA)
Dwight Yoakam - The Moon Is Over Your Shoulder (RCA)
Waylon Jennings - Rose In Paradise (MCA)
Oak Ridge Boys - It Takes A Little Rain (MCA)
The O'Kanes - Can't Stop My Heart From Loving You (Columbia)
T.G. Brown - Don't Go To Strangers
(Metronome)
Judy Rodman - Girls Ride Horses Too (MTM)
Steve Earle - Goodbye's All We've Got Left (MCA)
T. Graham Brown - Don't Go To Strangers (Capitol)
Kathy Mattea - You're The Power (Mercury)
Conway Twitty - Julia (MCA)
Dan Seals - I Will Be There (EMI America)
John Conlee - Domestic Life (Columbia)
Highway 101 - The Bed You Made For Me (Warner Bros.)
The Judds - Don't Be Cruel (RCA)
Bellamy Brothers - Kids Of The Baby Boom (MCA/Curb)
Gary Morris - Plain Brown Wrapper (Warner Bros.)
Forester Sisters - Too Many Rivers (Warner Bros.)
Pake McEntire - Heart Vs. Heart (RCA)
Don Williams - Senorita (Capitol)
Lyle Lovett - God Will (MCA/Curb)
Billy Joe Royal - Old Bridges Burn Slow (Atlantic America)
Keith Whitley - Hard Livin' (RCA)
George Jones - The Right Left Hand (Epic)
Nitty Griddy Dirt Band - Baby's Got A Hold On Me (Warner Bros.)
Asleep At The Wheel - Way Down Texas Way (Epic)
George Strait - Ocean Front Property (MCA)
T.G. Sheppard - You're My First Lady (Columbia)
Girls Next Door - Walk Me In The Rain (MTM)
Eddy Raven - You're Never Too Old For Young Love (RCA)
Southern Pacific - Don't Let Go Of My Heart (Warner Bros.)
Tim Malchak - Colorado Moon (Alpine)
Alabama - (You've Got) The Touch (RCA)
Janie Friske - Are You Satisfied (Columbia)
Charly McClain - Don't Touch My Heart (Epic)
Louise Mandrell - Do I Have To Say Goodbye (RCA)
Moe Bandy - 'Til I'm Too Old To Die Young (MCA/Curb)

2W | LW | TW | ARTIST & TITLE | Reports | Adds | Weeks
---|---|---|---|---|---|---
8  | 2  | 1  | MICHAEL MARTIN MURPHEY/HOLLY DUNN - A Face In The Crowd (Warner Bros.) | 117 | 36 | 3
9  | 2  | 2  | THE TRIO (Dolly, Linda, Emmylou) - To Know Him Is To Love Him (W.B.) | 107 | 43 | 2
2  | 3  | 1  | Reba McEntire - Let The Music Lift You Up (MCA) | 107 | 43 | 2
1  | 3  | 4  | Michael Johnson - The Moon Is Over Your Shoulder (RCA) | 84 | 31 | 2
3  | 5  | 1  | Waylon Jennings - Rose In Paradise (MCA) | 105 | 34 | 3
11 | 6  | 4  | Oak Ridge Boys - It Takes A Little Rain (MCA) | 105 | 34 | 3
7  | 7  | 1  | THE O'KANES - Can't Stop My Heart From Loving You (Columbia) | 103 | 33 | 3
13 | 8  | 1  | Judy Rodman - Girls Ride Horses Too (MTM) | 101 | 32 | 3
17 | 9  | 1  | T. Graham Brown - Don't Go To Strangers (Capitol) | 103 | 33 | 3
16 | 11 | 1  | Kathy Mattea - You're The Power (Mercury) | 99 | 31 | 3
15 | 12 | 1  | Conway Twitty - Julia (MCA) | 97 | 29 | 3
23 | 13 | 1  | Dan Seals - I Will Be There (EMI America) | 97 | 29 | 3
25 | 14 | 1  | John Conlee - Domestic Life (Columbia) | 96 | 28 | 3
6  | 15 | 1  | Highway 101 - The Bed You Made For Me (Warner Bros.) | 96 | 28 | 3
8  | 16 | 1  | The Judds - Don't Be Cruel (RCA) | 95 | 27 | 3
4  | 17 | 1  | Bellamy Brothers - Kids Of The Baby Boom (MCA/Curb) | 91 | 26 | 3
29 | 18 | 1  | Gary Morris - Plain Brown Wrapper (Warner Bros.) | 90 | 25 | 3
30 | 19 | 1  | Forester Sisters - Too Many Rivers (Warner Bros.) | 88 | 24 | 3
22 | 20 | 1  | Pake McEntire - Heart Vs. Heart (RCA) | 86 | 23 | 3
15 | 21 | 1  | Don Williams - Senorita (Capitol) | 84 | 22 | 3
28 | 22 | 1  | Lyle Lovett - God Will (MCA/Curb) | 83 | 21 | 3
32 | 23 | 1  | Billy Joe Royal - Old Bridges Burn Slow (Atlantic America) | 82 | 20 | 3
36 | 24 | 1  | Keith Whitley - Hard Livin' (RCA) | 82 | 20 | 3
10 | 25 | 1  | George Jones - The Right Left Hand (Epic) | 81 | 19 | 3
38 | 26 | 1  | Nitty Griddy Dirt Band - Baby's Got A Hold On Me (Warner Bros.) | 80 | 18 | 3
34 | 27 | 1  | Asleep At The Wheel - Way Down Texas Way (Epic) | 79 | 17 | 3
7  | 28 | 1  | George Strait - Ocean Front Property (MCA) | 78 | 16 | 3
35 | 29 | 1  | T.G. Sheppard - You're My First Lady (Columbia) | 76 | 15 | 3
19 | 30 | 1  | Girls Next Door - Walk Me In The Rain (MTM) | 75 | 14 | 3
34 | 31 | 1  | Eddy Raven - You're Never Too Old For Young Love (RCA) | 74 | 13 | 3
32 | 32 | 1  | Southern Pacific - Don't Let Go Of My Heart (Warner Bros.) | 73 | 12 | 3
37 | 33 | 1  | Tim Malchak - Colorado Moon (Alpine) | 72 | 11 | 3
11 | 34 | 1  | Alabama - (You've Got) The Touch (RCA) | 71 | 10 | 3
40 | 35 | 1  | Janie Friske - Are You Satisfied (Columbia) | 70 | 9 | 3
40 | 36 | 1  | Charly McClain - Don't Touch My Heart (Epic) | 69 | 8 | 3
39 | 37 | 1  | Louise Mandrell - Do I Have To Say Goodbye (RCA) | 69 | 8 | 3
35 | 38 | 1  | David Allan Coe - I Need A Little Time Off For Bad Behavior (Columbia) | 68 | 7 | 3
39 | 39 | 1  | Charly Pride - Have I Got Some Blues For You (16th Ave.) | 67 | 6 | 3
40 | 40 | 1  | Moe Bandy - 'Til I'm Too Old To Die Young (MCA/Curb) | 66 | 5 | 3
COUNTRY ACTION SIDES

Reports Adds Weeks

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

LP CUTS

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

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

RECOMMENDED NEW RELEASES

NANCY GRIFFITH 
Trouble In The Fields
(MCA)

HOLLY DUNN 
Love Someone Like Me
(MTM)

COUNTRY SUMMARY

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

But the HIT FACTOR story of the week has got to be Keith Whitley, whose HIT FACTOR goes from 45% to 60%. After only a couple of weeks on the chart, our CERTIFIED record, the Nitty Gritty Dirt Band, really took off this week as it took a twelve-point jump on our chart. Bob Young at WXTU-Philadelphia reports it's his hottest request item.

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

Talk to you next week. Lisa & Elma

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NORTHEAST

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

LOWELL, LAWRENCE, MA (FRANK FITZ-WILL) D. Yoakam, S.of Rodeo, Wheel, D. Seals

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


NEW YORK, NY (PAN GREEN-WGN) TGSheppard, Dirt Band

L. Mandrell, E. Raven


CARLISLE, PA (PAUL STEVENS-WYLY) J. Rodman, E. T. Conley, Schneider, D. Yoakam, M. Osmond


SOUTHEAST

Baltimore, MD (GREG COLE-WPQC/FM) L. Lovett

FROSTBURG, MD (GEORGE DENTON-WFRB) N. Griffith, S.K. & O., M. Haggard, D. Rose Bd.


UPPER MIDWEST

ROCHESTER, MN (KEITH PHILLIPS-KWBM/FM) TGSheppard, E. Raven, S. of Rodeo, D. Yoakam

MARSHALL, MN (PAUL BANDMAN-KMHL) No Report, Frozen


BRainerd, MN (DAVE KORKELSON-VKB) No Report, Frozen


Rapid City, SD (BOB ROSS-KIMO) D. Rose Bd., S. of Rodeo, Schneider, R. Annie

Rapid City, SD (SCOTT KLEIN-WTO) E. Raven, C. Pride, M. Haggard, RV Shelton, D. Yoakam, S. of Rodeo, N. Griffith


GRAND FORKS, ND (TIM LARSON-KYK) C. McClain, C. Pride, B. Montana, D. Yoakam

JAMESTOWN, ND (THE COWBOY-KSBJ) C. McClain, C. Pride, B. Montana, D. Yoakam


MIDWEST

DES MOINES, IA (JIM PATRICK-KSO) Schneider, D. Rose Bd., E. Raven, S. of Rodeo, M. Gilley, Razorback, P. LaPointe


WATERTOWN, IA (BILL JAMES-WJAT) No Report, Frozen


SIOUX CENTER, IA (AL STYLES-KFXD) R. Travis, J. Frickie, S. K. & O., L. Boone

BRAINERD, MN (DAVE TORKELSON-KVBR) No Report, Frozen

MARSHALL, MN (PAUL BACHMAN-KMHL) No Report, Frozen


SPENCER, IA (RICK FRIDAY-KICD/FM) M. Haggard, D. Y. Yoakam, R. Price

MITCHELL, SD (KURT PHILLIPS-KKIM) Baillie, S. K. & O., E. T. Conley, RV Shelton

BISMARCK, ND (MARVIN ALLEN-KLXX) S. of Rodeo, D. Yoakam, M. Haggard, RV Shelton, M. Osmond, J. Cash, S. of Rodeo, N. Griffith

MINOT, ND (JERRY LEE-KZPR) K. Whitesey, S. Pacific, TGSheppard

COUNTRY ADDS'
OSAGE BEACH, MO (ROGER HULETT-KRMS) S.of Rodeo, T.Tucker, M.Gilley.
JEFFERSON CITY, MO (JACK DANIELS-KLKK) S.Wariner, N.Griffith, RV Shelton, S.K. & O.
COLUMBIA, MO (TOM BRADLEY-KGGR) No Report, Frozen.

CENTRAL
AKRON, OH (RICK CARDARELLI-WSL) No Report, Frozen.
INDIANAPOLIS, IN (JUD CANNON-WFMS/FM) E.Raven, Schneider, G.Watson, T.Malchak.
SOUTH BEND, IN (JUD KEDERING-WNDU) TGSheppard, E.T.Conley, FT.WAYNE/KENDALL, DJOUG WAGNER WBTU) No Report, Frozen.

RICHMOND, IN (Marilyn Williams-WHON) S.Pacific, T.Malchak, E.Raven.
VINCENNES, IN (DAVE MILLAR-WAVO) D.Yoakam, Wheel, C.Clain.
ST. JOHNS, MI (BOB DITMER-WWSJ/AM) D.Yoakam.
DOUGIEVILLE/MINERALPT, WI (BRIAN JEFFREY-WDMP) R. Price, M.Osmond, Don Mclean.

STEVEN'S POINT, WI (DAN OLSEN-WXYQ) Dirt Band, M.Osmond, RV Shelton.

APPLETON/OSHKOSH, WI (WILL CAMPBEI-WACF) D.Yoakam, Wheel, C.Clain, T.G.Sheppard.
SPIRFIELD, IL (T.J. HART-WBM) E.Raven, Dirt Band, K.Whitey.

COUNTRY ADDS
ALBUQUERQUE, NM (FRANCIN RODRIGUEZ-KRST/FM) No Report, Frozen.
LAS CRUCES, NM (BIG JOHN LIBYNSKI-KGRT) E.T.Conley, S.of Rodeo, Baillie, Don Mclean, M.Osmond.
CARLSBAD, NM (BOB SWAYZE-KTAK/FM) Dirt Band, Schneider, D.Yoakam, S.of Rodeo.
ALAMOGORDO, NM (BEN NOE-KZKX) S.K. & O., M.Haggard, RV Shelton, Baillie.

ROCKY MOUNTAIN
MISSOULA, MT (PAUL PROCTOR-KYSS/FM) Schneider, D.A. Coe.

FAR WEST
LAS VEGAS, NV (J.C. SIMON-KFMS) S.Pacific, S.of Rodeo, E.Raven, Schneider, Wheel.
RENO, NV (JOEL MULLER-KROW) Schneider, T.Tucker, L.Mandrell, R.Travis.
RENO, NV (JASON McCLAIN-KLOO) M.Gilley, J.Cash, Masters, Baillie, S.K. & O.
LOS ANGELES, CA (J.R. CURTIS-KLAC) Moe Bandys, Dirt Band.
LOS ANGELES, CA (J.R. CURTIS-KZLA/FM) K.Whitey, Dirt Band, TGSheppard, C.Pride.
BRAWLEY, CA (CHRIS OLIVAREZ-KROP) RV Shelton, S.K. & O., Baillie.
OAKLAND/SAN FRAN, CA (CARL BROWN-KSAP) TGSheppard, E.T.Conley, D.Yoakam.
SAN JOSE, CA (JULIE STEVENS-KEN) Oaks, D.Seals.
MODESTO, CA (J.W. FORD-KTRB) Frozen.
EUREKA, CA (KEN CONLIN-KRED) Schneider, D.Yoakam, M.Osmond.
SACRAMENTO, CA (CAMELEON-KHAY) E.T.Conley, C.Pride, S.of Rodeo.
SACRAMENTO, CA (RICK STEWART-KKAM) J.Frickie, TGSheppard, E.Raven, Schneider, T.Malchak.
TURLOCK, CA (EUGENE KIMMELL) J.Yates, RV Shelton, T.Malchak, Moe Bandys, M.Osmond, C.Pride.
CHICO, CA (MARK RATHBUN-KHLS) Baillie, RV Shelton, M.Osmond.

NORTHWEST
CORVALLIS, OR (P.J. EMMERSON-KFAT) M.Haggard, Baillie, RV Shelton, R. Arrnie.
PENDLETON, OR (STEVE GREEN-KKHT) Baillie, RV Shelton.
YAKIMA, WA (BOB MURPHY-KLT) Conway T., Schneider, S.of Rodeo.
ANCHORAGE, AK (JAY JENNINGS-KYAK) TGSheppard, C.Pride, E.Raven.
ANCHORAGE, AK (STEVE CHAPMAN-KASH) M.Osmond.
CALGARY, AB (RAY MACLENZIE-CFAC) No Report, Frozen.
DIGITAL RADIO

A year or two ago I noted that "digital radio" would eventually be with us. I suggested AM might be a fruitful place to experiment—broadcasting what would sound like harsh noise on conventional radio that would decode into CD-like purity with an appropriate digital receiver.

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

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

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

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

And if digital (FM2) is used to help AM broadcasters, it will need to be important enough to compel the majority of listeners to tune it in and pay extra for the ability to receive it."

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

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

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

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

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

'If digital samples can be sent up to satellites and relayed down to ground stations, this same technology could be used to provide a true crystal-clear broadcast system.'
NARADA MEETS NONA ►
Looking very pleased about meeting Nona Hendryx are both Narada Michael Walden and Ray Boyd, PD of V103-Atlanta - but her two chaperones are close by. Pictured (l-r) at the Gavin Seminar are: Narada Michael Walden, Nona Hendryx, Ray Boyd, Jeff Forman (A&R for EMI) and Varnell Johnson, VP, Black/Urban Promotion & Marketing of Manhattan Records.

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

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

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

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

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

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

For many years, Top 40 programmers in markets like Portland, Minneapolis, Seattle, Phoenix, Salt Lake City and even Syracuse seemingly forgot that the most important thingler is the strength of each individual song. They didn't spend enough time worrying whether the artist's image was fresh and hip. It took exposure on MTV and VH1 before many black and urban artists became crossover favorites. Programmers then discovered that their audience not only did not object, but if they had not chosen those identifications.

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

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

What today's winning radio station needs to do is remain broad with its appeal without losing off its core listeners. As more and more stations do research and find the same answers, look for more sound-alike "safe" stations to pop up all over the country...and the city.

ON-THE-JOB FRAGMENTATION

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

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

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

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

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

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## Most Added

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## ChartBound

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## Pop Crossover

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<td>MANHATTANS</td>
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*Editor: Betty Hollars*
The Hottest New Single

“EIGHTH WONDER OF THE WORLD”
From the forthcoming lp DIFFERENT SUMMER

THE MOST EXCITING,
MOST ADDED
SINGLE IN THE COUNTRY

THE NEW ISLEY, JASPER, ISLEY

They're Back!

EPA ALWAYS BRINGING YOU THE BEST!
## UP & COMING

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<td>AL GREEN - Everything's Gonna Be Alright (A&amp;M)</td>
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<td>CHUCK STANLEY - Day By Day (Def Jam/Columbia)</td>
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<td>*JESSE JOHNSON - Baby Let's Kiss (A&amp;M)</td>
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<td>*DENIECE WILLIAMS - Never Say Never (Columbia)</td>
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<td>GEORGE BENSON - Teaser (Warner Bros.)</td>
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<td>SIMPLY RED - The Right Thing (Elektra)</td>
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<td>MANTRONIX - Who Is It? (Sleeping Bag)</td>
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<td>FIRST CIRCLE - Workin' Up A Sweat (EMI America)</td>
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<td>*WHISTLE - Barbara's Bedroom (Select)</td>
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<td>BEAU WILLIAMS - All Because Of You (Capitol)</td>
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<td>*PEGGI BLU - Tender Moments (Capitol)</td>
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*First time listed on this page.

DROPPED: #20 - Madhouse, #23 - One Way, #25 - Ready For The World, #30 - Rainy Davis, #32 - Levett, #36 - Isaac Hayes, #39 - Genobia Jeter & Glenn Jones, #40 - Vesta Williams, Chico DeBarge, Trinere, Oran "Juice" Jones, Beastie Boys, Living Proof, Phil Fearon.

## RECOMMENDED NEW RELEASES

**NONA HENDRYX - Why Should I Cry? (EMI America)**

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

**HOWARD HEWETT - I Commit To Love (Elektra)**

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

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

While those of you who are waiting for Police Academy 55 to be released (we lost count three movies ago), take the latest L.A.D.T. for a spin. Lyrics are the type that cause you to go back and ask, "What did they say?"

**THE GAVIN REPORT/April 3, 1987**

## POTENTIAL SINGLES

**SYSTEM - Nighttime Lover (Atlantic)**

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

**CLUB NOUVEAU - Heavy On My Mind**

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

STATIONS:
WILD WDAS/FM WWIN/FM WDJY WOWI WAOK V-103/FM WEKS WJIZ WFXA WENN
WPEG WPAL WWWZ WFXC WRBD WANM WZAZ WRXB WTMP WDIA WHRK/FM
KRNB WJMI WKKI WQFX WALT WLQO WJYL WQQK KOKY KBUS KPRS
KATZ/FM WGCI/FM WBMX/FM WLUM WNOV WGPR/FM WWWS WKM WTLC WCIN WBLZ
WDAO WJMO WDMT WZAK WDKX K104/FM KCOH KMJQ KYOK KPRW KHYS
WXOK KQXL KDKS WYLD/FM WBLX KDAY KJLH/FM XHBM KUKK KDKO KDLZ/FM
WKND WBLS WXYV/FM WHUR/FM WKGW WHYZ WWDW WVKO WBLK/FM KSOL/FM WNJR

BILLBOARD 47* CASHBOX 36* R&R
JOCELYN BROWN was a Recommended New Release right here on January 30th, and now her “Ego Maniac” makes the Certified New Release right here on January 30th, and JOCELYN BROWN was a Recommended week in a row on his request line; Nick WJLD/AM-Birmingham, says it's top correspondents called in: Dick Lumpkin, adds this week. Take a look at the action these Crossover choice by popular demand: Top 40's says Tony Brown, WBLX-Mobile. KKDA-Dallas, and FREDDIE JACKSON "is the hottest request tune for Terri Avery, (10 points) and CAMEO (10 points). CAMEO BAND (12 points), FREDDIE JACKSON Biggest movers in the charted 40 are GAP Gary Weiler, WBLZ-Cincinnati has calls calls are flooding in from “8-to-80-year-olds.” KRNB-Memphis, reports it #1 for the third in most requested; Melvin Jones, requests; Dave Allen, K94-Norfolk, has it #1 on his most calls line-up, and Don “Early” Allen Jimmy Smith, K-97 in Memphis has it on across-the-board, especially all women 18+. WGVW-Charlotte, is playing the cut "Starfish and Coffee" on his morning "D.O. Wake-Up Show" and is getting major calls. (See other cuts listed on page 57 under "LP Cuts) Bill St.John, KIZZ/AM-Killeen, reports calls for WHISTLE's "Barbara's Bedroom," which he says "works well in clubs and is doing great on the request line." NONA HENDRYX comes forth with a hot one (see Recommended New Releases on page 57) and is already getting requests according to Mike Kelly, KATZ/FM-St.Louie, after only a few plays there. Royce Blake, KKPW-Tucson, and Mickey Arnold, WRDW-Augusta, both are reporting early calls on the LISA LISA, which debuts on the chart its second week out! Stan Tompkins, WOYO-Roanoke, says to check out the JAZZY JEFF LP cut "A Touch Of Jazz." It was his "Pick It Or Stick It" choice and it turns out to be a winner on the phones.
PHYLLIS HYMAN

AIN'T YOU HAD ENOUGH LOVE.

THE THIRD HIT FROM THE PHYLLIS HYMAN ALBUM LIVING ALL ALONE

THE ALBUM THAT KEEPS ON SELLING.

AIN'T YOU HAD ENOUGH LOVE

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BUILDING SUCCESS FROM THE SOUND UP
NORTHEAST

BOSTON, MA
TONYA PENDLETON-WILD

BOSTON, MA
SUNNY JOE WHITE-WXKS/FM

NEW HAVEN, CT
HANNIBAL/DICKINSON-WNHC

NEW YORK, NY
SCOTT SHANNON-Z100

BUFFALO, NY
LAVERNE BLAKELY-WUFO

ROCHESTER, NY
ANDRE MARCEL-WKDY
ADDS: Jesse Jon., Peggi Blu, 5 Star, N. Hendryx. HOT: Prince, H. Alpert, André Marcel, WDKX.

PITTSBURGH, PA
JOHN ANTHONY-WAMO

ERIE, PA
STEVE COLLINS-WBEL

PHILADELPHIA, PA
TONY QUANTRONE-WUSL/FM

WASHINGTON, DC
MIKE ARCHIE-WHUR

BALTIMORE, MD
WILLY BO BRIEN-B104
ADDS: L. Richhee, HOT: J. Watley, Madonna, Prince, Aretha/G.M.

BALTIMORE, MD
ROY SAMPSON-WXYV/FM

OCEAN CITY, MD
FILIPPELLA JANTZEN-O104/FM

RICHMOND, VA
MIKKI SPENCER-WKIE

NORFOLK, VA
DAVE ALLAN-K94

SOUTH

GREENSBORO, NC
BOBBY KNIGHT-WQMG

DURHAM, NC
HAROLD JACKSON-WQUR

CHARLOTTE, NC
DON CODY-WQIV

FAYETTEVILLE, NC
ROCK CRUISE/GIL BAEZ-1WDS

WILMINGTON, NC
B. V. BAYAN/N GRANGER-WBSX

WILMINGTON, NC
TONY GORE/J. DIAZ-WVIL

NEW BERN, NC
T. RICHARDS/GOODING-WKS

ST. MATTHEWS, SC
ANDY HENDERSON-WQK

COLUMBIA, SC
ANDREW CARSON-WQWDFM

SPARTANBURG, SC
LOU BROADUS-WASC

FLORENCE, SC
ANDREW BAILEY-WYN
ADDS: Isley/JJLI, Al Green, Lakeside, Kenny G, C. Club, Process/D., JBlackfoot,
Bill Black-WXVI

J.C. FLOYD/CY Young-WQOK FM
LAURIE HATTIESBURG, MS
RON DAVIS-WLOS
GULFPORT, MS
STEVE NIX-WZKK
MCQCMS, MS
WALKER-CHAMBERS-WNY
LOUISVILLE, KY
TONY FIELDS-WLQW
CINCINNATI, OH
B. CASTLE/G. WEILER/WBLZ
CINCINNATI, OH
STEVE HARRIS-WCIN
INDIANAPOLIS, IN
KELLY KARSON-WTLC
DETROIT, MI
MARK JACKSON-WHTY
DETROIT, MI
JAMES ALEXANDER-WJLB
SAGINAW, MI
DAVID ROSAS-WWWS/FM

MIWLAKE, WI
B. MILLER/G. YOUNG-WLUM
ROB HARDY-WNOV

MINNEAPOLIS, MN
PETE RHOODES-CBLS

CHICAGO, IL
BOUNGING DAISY DAVIS-WBNX/FM

CHICAGO, IL
MIKE KELLY-KATZFM

ST. LOUIS, MO
BEASLEY STRADFORD-KMJM

KANSAS CITY, MO
DENE HALLAM-KCPW/FM

NEW ORLEANS, LA
JOEY GIOVINGO-B97

GUY BRODAY-KFXZ

LAKE CHARLES, LA
DARYL MOORE-KXZZ

BATON ROUGE, LA
ROB NEAL-WXOK
April 3, 1987

WEST HELENA, AR
DILL DINES-KLCT

SOUTHWEST

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

FT. WORTH, TX
MICHELLE MADISON-KDLZ

KILLEEN, TX
BILL ST. JOHN-KKFX

HOUSTON, TX
P. ATKINS/MICHAEFLS-KMJO

PT. ARTHUR, TX
DOUG DAVIS-KKHY

ENGLEWOOD/ DENVER, CO
DANNY HARRIS/CONDY ASH-KDKO

TUCSON, AZ
ROYCE BLAKE-KKPW

TUCSON, AZ
BUZZ ELLIOTT-KHYT

RENO, NV
BEAU BEYES-KENZFM

FAR WEST

LOS ANGELES, CA
LICIA TORRES-KJLH

LOS ANGELES, CA
LICIA CANNING-K10

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

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

Prince - "Sign O' The Times" (Paisley Park/WB) Part of his brilliance lies in his ability to strip down a song to rhythm and voice, then build it back up with often bizarre studio effects. Using both blunt and pointed instruments, he slays the dragon of mediocrity and pierces the veil of modesty. No subject is forbidden. The temptation of substance abuse alluded to in the former POP LIFE is the album's first slain dragon. Then it's on to his usual preachments, which yield in turn to the sensual and spiritual enchantment of the flesh and the dance. STARFISH AND COFFEE, an apparently innocent romp through the lunchbox of a schoolmate, proves he can lighten up when he wants to. His personal and lyrical enigmas remain mystic elements which at once inspire free association and an air of consistent unpredictability. A totally absorbing package.

Carly Simon - "Coming Home Again" (Arista) The charm of Carly's music is her lyrical attitude. You can't help but listen when she sings. Her music is measured in thoughts rather than beats per minute. Her wordwork, both solo and collaborative, focuses on lost opportunities, threatened relationships and unrealized dreams. Three tracks which epitomize the above are last year's "Heartburn" soundtracker, COMING AROUND AGAIN, and freshly-done GIVE ME ALL NIGHT and IT SHOULD HAVE BEEN ME. The latter was written by Bryan Adams and Jim Vallance, and features Bryan's band. Also, check out the album's trailer, ITSY BITSY SPIDER, which employs the same arrangement as COMING AROUND AGAIN to tell the story of a tiny, indefatigable arachnid.
SANTANA
"Veracruz"

Taken from the Columbia LP:
"FREEDOM" FC 45272

TOTO
"Till The End"

Taken from the Columbia LP:
"FAHRENHEIT" FC 40273

MONDO ROCK
"Primitive Love Rites"

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

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And TESLAfy
“Little Suzi”
The First Single From Tesla

From Their Smash Debut Album
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