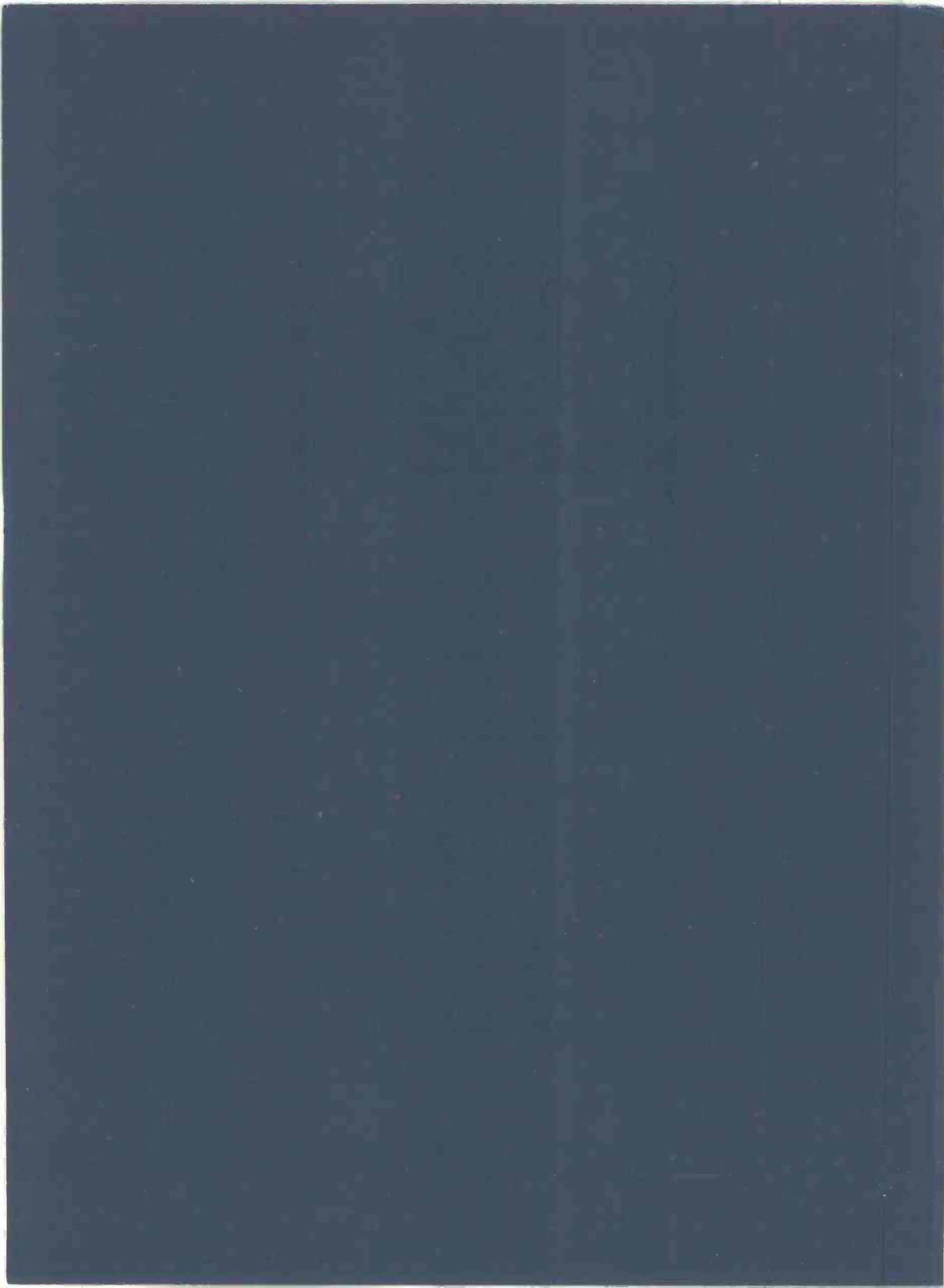


G A V I N



y e a r s



Welcome to a very special GAVIN.

In observing our 35th anniversary, we invariably celebrate not only our survival and our place in the history and business of popular music; we celebrate the memory of our founder.

Bill Gavin was the most caring, unselfish, musically alert man ever to helm a publication serving radio.

together a consensus of like-minded programmers through a national chart based solely on radio airplay—a revolutionary idea for its time.

As far back as the 1950s Bill knew there was a need for objective, yet intelligently analyzed information on the radio airplay of contemporary music. No one was quantifying, let alone qualifying airplay of

## A REMEMBRANCE OF A RELUCTANT TASTEMAKER

# Our Personal Pick:



Photo: Ron Fell

hit singles, and his humble little newsletter was the genesis of airplay-based charts.

Bill Gavin was a reluctant personality in this high-profile business. He would have preferred the modest background role of journalist and tastemaker, but he filled a

critical vacuum in a dynamically expanding industry that was discovering an equally volatile form of radio that depended on pre-recorded music as its programming foundation.

Even in the 1950s, when Top 40 was in its infancy, Bill Gavin was not part of the format's target demographic. Born in the first decade of this century, Bill Gavin was late in his middle age when Elvis shook up a world of stiff upper lips. He was a decade older when the radically-hip Beatles were the talk of the town. Yet the undercurrent of counter-culture radio and music of the late '60s was rooted in his 'hood, the outrageous, outspoken,

virtues aside, Bill Gavin never quite understood his place in the mix. I began my association with the *Gavin Report* as a reporting correspondent in the early '70s, yet Bill and his report's legend had preceded my first-hand experience with him. Bill was easy to get to know, yet the sight of anxious promotion reps and even programmers waiting for an "audience" with Mr. Gavin, at his office or at a convention, was a frequent occurrence.

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for hit singles was not tempered by prejudice or pragmatism. His enthusiasm was raw and broadly based. His Personal Picks were drawn from his experience as both a programmer and a critic who could as easily embrace Buddy Holly as he could Tony Bennett.

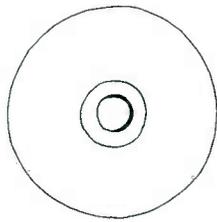
When Bill turned over the newsletter that bore his name to his employees back in 1983 there were those, including his faithful staff, who wondered where it would go from there. During the next nine years, we took it further than

even we imagined possible. From its status as a newsletter to an attractive, intelligent, and at times passionate digest of contemporary music radio, the *Gavin Report* grew as far as it could under employee ownership and, with its requisite integrity intact, GAVIN was sold to United Newspapers late last year. This worldwide company (publishers of titles such as U.K.-based *Music Week*, U.S. publications like *Pro Sound News* and *EQ* and international titles such as *MBI Music Business International* and *Studio Sound*.) is the perfect administrative addition to take the publication into the next century.

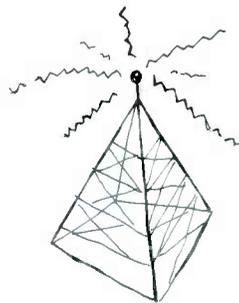
Sampling our past will tell you a lot about the future and Bill Gavin's part in shaping it. Expect GAVIN to retain its integrity, a word not generally associated with publications. But it doesn't happen without the loyal staff that works here so unselfishly, nor could anything happen without the faith our readers have shown in GAVIN throughout its first 35 years.

BY RON FELL

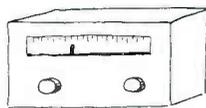
# How does radio work?



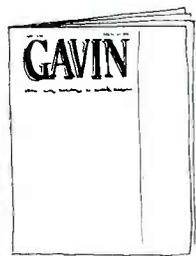
1. CD



2. Signal



3. Receiver



4. Gavin

Congratulations on being an integral part of the process for 35 years.

**ARISTA**

When I did a story on Bill Gavin for *Rolling Stone* in late 1972, two voices, both of them from radio, made it clear just who I was profiling:

One was Elma Greer, then-music director of KSFO-San Francisco, who called him "the most powerful man in the business." Every record company subscribed to and quoted the *Gavin Report*, she said. "Everybody's copied him, but he originated the thing. He's the only one who's really popular and respected, because it's an honest sheet."

of pop records listed under "A" through "G," "and "X" through "Z," the letters reflecting his recommendations for when and how often they should be played.

"He was doing rotations then," says Greer, "before people knew what rotations were."

Correspondent stations and other subscribers received single typewritten sheets mimeographed on blue paper, and the person who typed the early reports was Anita Rodenbaeck. She shared an office with Gavin and

## A HISTORY OF THE MAN AND THE MAGAZINE

town north of Eau Claire. Bill was, by 19, a graduate of the University of Wisconsin and was teaching English, history, and music at a high school. In 1929, he moved to Berkeley, where he got a job singing and playing piano on KPO (which became, many years later, KNBR). In 1932, he traveled with a musical comedy to Milwaukee, where he ran into Janet Breed, whom he'd met in high school days. They married in 1935.

Gavin continued to mix music and radio. In Seattle in 1936, he became an announcer on the NBC stations, KOMO and KJR, and in 1942, back in San Francisco, he sang and played piano on KQW (now KCBS) and worked as producer for the Office of War Information (now the Voice of America). That experience, he said, "enabled me to develop skills in programming music for radio."

At NBC's KNBC in 1951, he started a nightly half-hour show of pop records, *The Burgie Music Box*, featuring the top hits of the day. The show ended in 1953, but in 1955, another beer company came into Gavin's life. McCann-Erickson, the ad agency, had *Lucky Lager Dance Time*, which aired nightly on 48 stations in 11 Western states. On Saturday nights, each of the stations featured its own Top 10 countdown, based on local record sales.

When Gavin took over, he decided to combine reports from all the stations—"to increase the

accuracy of the overall average." He sent the resulting surveys to the stations, which immediately found them useful. At the time, the only popularity charts available were in *Billboard* and *Cash Box*, and they covered only record sales, not radio airplay and requests. The *Dance Time* stations began exchanging information with each other and asking Gavin for help programming their music. He soon expanded beyond the Western states with what was called *Bill Gavin's Record Report*. But when record companies began asking to see it, "I got real stingy and said 'No,'" he recalled. "If they wanted it, they could pay for it." They would, and he found himself in business.

It was his fortune that he did. Rock was on a roll in the late '50s, and in 1960, when the *Lucky Lager Dance Time* was playing more and more of the music, parents objected to a beer company sponsoring a show for teenagers. *Dance Time* was cancelled.

Gavin now concentrated his efforts on his *Report*, and his timing was perfect. With radio increasingly adopting Todd Storz' Top 40 format, Gavin's compilations became a major force. "This was something new in our industry," says Elma Greer. "We always went by the trades, and suddenly we had this, giving us information faster."

In a time when the Establishment looked on rock and roll—its creators, marketers and broadcast messengers—with suspicion and alarm, and on the eve of Congressional probes into the way hits

# Gavin

Or, as Bob Harvey, then program director at KQV-Pittsburgh, put it: "Bill Gavin is an incredibly honest man. I only wonder what he's doing in this business."

What he was doing in 1972 was what he'd been doing since the mid-Fifties: compiling and sending out facts and figures on record popularity, based on radio airplay reports. The goal was to help stations program their music; to be a conduit between radio and records.

In the beginning, Greer remembers, "He was just putting out little lists of records." This was before rock and roll, and his reports consisted of groups

remembered him auditioning music as it slid from the middle of the road to some younger, more disheveled looking hitchhikers.

"Every now and then I'd say to Bill, could we please not play any more of that Elvis? Could we listen to some good music today? And he'd put on Beethoven."

How was it that Gavin, who was already 51 when he started the *Report* 35 years ago, would be open to rock and roll, a music that seemed designed to irritate adults?

The answer is simple: Bill Gavin was a musician.

Born October 6, 1907 in Chetek, Wisconsin, a tiny



BY

BEN FONG-TORRES

were made and played, Bill Gavin was an untouchable.

"He was so highly thought of," says Anita Rodenbaeck. "All the DJs and promo people were crazy about him because he was so straightforward and honest." At first, the idea of carrying advertising simply never occurred to Bill, who



worked in a tiny office with Anita and, later, with his wife Janet. He was content to survive on subscriptions, and, as he went along, he found that the no-ads policy gave him more credibility in an industry seemingly built on hype.

Gavin was adamant about refusing any gift valued over \$25. "He'd call a store to check the price of an item," says Betty Hollars, who joined as office manager and book-

keeper in 1970.

Gavin accepted neither visits nor calls from recording artists. "One time, Kent Zimmerman remembers, "I was in the office and Larry Gatlin came running in and put a bottle of champagne on Janet's desk and ran out the door, 'cause he knew

artists couldn't come in here."

What they all wanted was Gavin's ear. Early on, when he began offering his own opinions on records, radio listened. "When a record was a Bill Gavin pick," says Elma Greer, "everybody listened to it again."

The *Gavin Report*, as Bill edited his tipsheet's name, grew to several pages, stapled and sent out weekly. Each issue offered a "Smash of the Week," a "Sleeper of the Week," a "Hot Shot," a "Top Tip," and a "Record to Watch," along with regional and local prospects based on sales, requests and airplay. A recommended playlist ranged from 20 to 50 or more records, with the fastest-moving titles underlined.

Gavin also began offering commentary under the title, "On the Record." He encouraged high standards of responsibility and community involvement, racial equality, and openness to new sounds. He was aghast

when syndicated columnist Jack Anderson wrote, in 1972, about payola infesting "the gangster-like world" of pop music, duping "America's bop-crazy teenagers."

"He really loved the business," Greer remembers, "and it was hard for him to believe (payola was) going on unless it was proven."

As Gavin's influence grew in the '60s, so did his sense of mission. Always interested in building bridges among radio stations, large and small, and between radio and the recording industry, he began to travel to meet correspondents he'd known only by phone. In 1965, he convened the first meeting of correspondents in San Francisco, then staged a national Radio Program Conference in Chicago in 1966. The meetings, blossoming in size to more than 1,000 attendees, became an annual affair until 1974 when, noting that such conventions had become—well, conventional—Gavin cut back to regional meetings.

The conferences gave

Gavin, who chose to maintain a low profile, some of his first national press. In 1969, *Rolling Stone* editor Jann Wenner covered the gathering in Las Vegas and called it "the biggest, most important and influential conference held each year in the record-radio business." Among the young readers thus introduced to Gavin was Kent Zimmerman, who would one day work for him. "I read that he was the guy who could tell whether a record was a hit after 30 seconds," recalls Zimmerman.

By 1970, the subscriptions roster had grown to more than 400 (paying \$36 a quarter), and the Gavin staff began to grow...slowly. Bill and Janet, as always, shared a room, with Janet editing a country music section that began in 1967. In the one other office was Nancy Atkins, who handled circulation, billing and book-keeping, and Carole Tierney, a secretary who took reports for the R&B charts after the departure of

**Left: Elma Greer with Bill Gavin and Al Newman, PD of KSFO-San Francisco, where she received the 1962 Gavin Award for "Non-Rock" music director, including a year's subscription. Below: Jann Wenner, editor and publisher of *Rolling Stone* (left) at a Gavin Conference in the late '60s.**

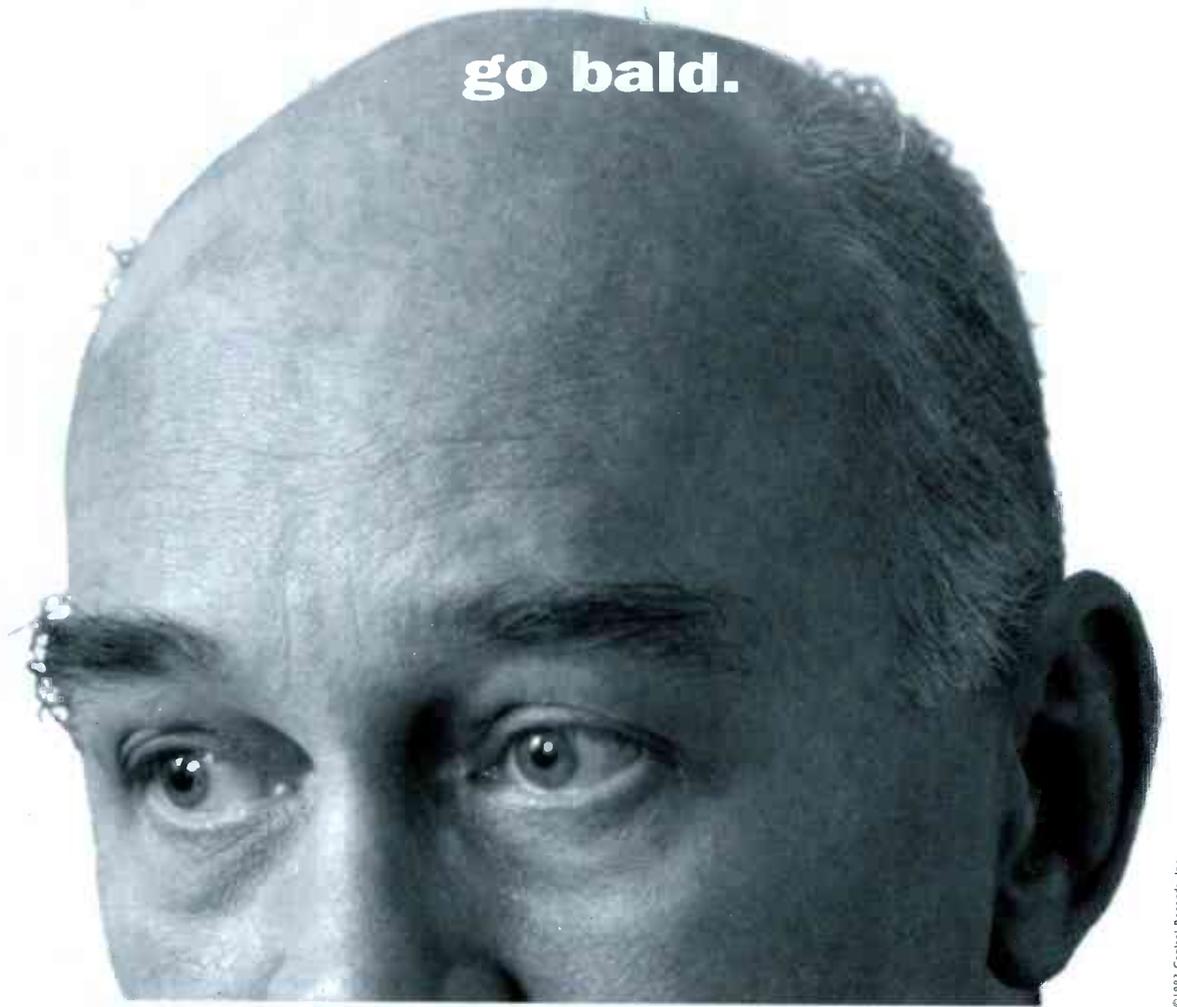


## 1958

**Year of Eisenhower, Khrushchev, computers, credit cards, stereo LPs, moonshot, the hula hoop and Private Elvis Presley. A great year for rock 'n' roll, with hits for Elvis, Chuck Berry, Little Richard, Little Anthony and the Coasters. And the most trusted name in radio decides to start a newsletter bearing his name.**



**Now that  
you're approaching  
middle age,  
consider yourself  
lucky that  
magazines don't  
go bald.**



© 1993 Capitol Records, Inc.

**Congratulations on being one of the industry's *mane* mags for over 35 years.**



For Thirty-Five  
Years, You've  
Stood For  
Uncompromising  
Musical Vision.

Aren't Your Legs Getting Tired?

COLUMBIA

**Kent Zimmerman, who began with GAVIN doing mailroom duties (GAVIN had no mailroom in the early '70s), at a Seminar with Stray Cat Brian Setzer (left) and Tony Smith, then of EMI Records.**



Kal Rudman, who had helped the *Gavin Report* expand into R&B music coverage in the mid-'60s. Now, Betty Hollars became bookkeeper and office manager and, when Tierney left a year later, Hollars took on Black music reports as well. This

was the way it was at the *Gavin Report*. Bill Gavin somehow found employees who could handle more than just one or two jobs.

When Diane Rufer joined as a research assistant in March,

1973, the *Gavin Report* was still only a four-person operation, with two phone lines. Betty remembers the routine: "Mondays were set aside for promo people. They could drop in." But radio calls were the top priority, and Bill took more than anybody. "I don't remember him ever stopping," says Rufer.

By now, however, Bill Gavin was past age 65, and he began to add staff members, including radio veteran Gary Taylor, who joined as Top 40 editor, and Ron Fell, a radio producer who'd been program director at KNBR, where Gavin had sung and played piano four decades before, when it was KPO. Fell worked in the section covering middle-of-the-road or "non-rock" music, until Gavin coined the term Adult/Contemporary. And Kent Zimmerman, like Fell a graduate of San Francisco State, was hired for mailroom duties.

The growing family suf-

fered a major loss with the death of Janet Gavin in 1977. She had been there at the beginning, typing stencils, keeping track of subscribers, and serving as editor of the Country section beginning in 1967.

Bill named Taylor managing editor, then took over the Country department himself, bringing on Lisa Smith, daughter of Hal Smith, then-GM of Country KNEW-Oakland, to help out. Gavin ultimately turned the section over to long-time friend Elma Greer, who had moonlighted at the *Gavin Report* early on. She joined full-time in 1978 and oversaw Country reports until 1987, when Smith became Country editor. Greer continued to

The *Gavin Report* continued to change. In 1978, it switched from stapled legal-sized sheets into a booklet. While Kent Zimmerman ran the new Album section, his brother, Keith, joined to help take radio reports and do general grunt work, but was soon doing page pasteups as well.

By 1980, the *Gavin Report* was feeling the impact of competing trade publications, all based on Bill Gavin's original ideas. They focused on specific radio formats and fueled themselves on advertising revenue, something Gavin continued to reject on principle. Dependent on subscriptions, the *Gavin Report* prospered when the radio

## 1960

**Year of The Pill, trampolines, Teflon, Psycho, felt-tip pens, Gary Powers and U-2, sit-ins, Xerox, the laser, Thalidomide and Librium. John F. Kennedy is elected as the youngest ever President and the radio and record industries are rocked by a massive payola scandal.**

then, I thought it had one of the more accurate charts."

"There was a short period," says Elma Greer, "when they said, 'You don't have the power that Bill used to have.' But the radio stations never felt that



work part-time until last May, when she retired.

A year after Janet's death, at a benefit for the Janet Breed Gavin Foundation, Bill met Josette Horst, who was an active member of one of Janet's favorite organizations, the American Association of University Women. They married in 1979.

and record industries prospered, and when business soured and employees were let go, so were subscriptions.

"There were some down years there," says Bruce Stevens of WBBQ in Augusta, Ga., a reader since 1969. "It wasn't as flashy as some other things that came and went. But even

way. It was more the record people. The radio people still believed in it."

Gavin named Ron Fell managing editor, and, to boost its Top 40 presence, Fell decided to hire Dave Sholin as Gary Taylor's replacement. Sholin, another SF State grad, had worked at KFRC, San Francisco's powerhouse

## 1959

**Year of statehood for Alaska and Hawaii, Fidel Castro, folk singing, "Tom Dooley," quiz show scandals, Velcro, record clubs and Sony, with the introduction of the first transistorized TV set. Lunik III transmits the first ever pictures of the dark side of the moon.**

1967

Year of bed-racing, Valium, Roger Maris, Soviet cosmonaut Yuri Gagarin and the Bay of Pigs. East Germany starts work on the Berlin Wall.

station, and become music director for the RKO chain when the Gavin snared him. (The energetic "Duke" would later manage to split his work between the Gavin and KFRC, where he did an air shift and later took on PD responsibilities.)

Its ears as finely tuned to

musical changes as ever, the Gavin hired Peter Standish, who'd been an intern while attending University of San Francisco and working at the cutting-edge KUSF. In 1982, Standish began reporting "Alternative Action" for the Gavin.

Despite the changes, the Gavin Report existed in an industry going through economic struggles, and circulation took a dip. Gavin needed to do something to keep his publication healthy, but, now 74, he was in no position to invest money in it. Instead, he listened to an offer to



Bill Graham (left) with Ron Fell, who became publisher of Gavin when Bill Gavin passed his publication along to seven of his staff members.

take it off his hands. One offer led to another, and on February 13, 1983, Gavin

announced that he'd made a decision. Writing in his usual space in the Report,

# Gavin



1974

1984

1984

1985

1986

1993

THE THING IS, IT WASN'T MEANT TO BE A MAGAZINE. WHEN BILL GAVIN STARTED HIS REPORTS IN 1958, HE TYPED AND MIMEOGRAPHED THEM ON BLUE PAPER, AND FOR YEARS, IT STAYED THAT WAY. WITNESS THE REPRINT INSERTED INTO THIS SPECIAL EDITION, OF THE JULY 3, 1964 RECORD REPORT. IN THE MIDST OF BEATLEMANIA, GAVIN HAD DEAN MARTIN AS "SMASH OF THE WEEK." THE MIMEOGRAPHED SHEETS BECAME A MODEST BLUE-ON-WHITE BOOKLET IN 1978. IN LATE 1984, WITH ART DIRECTOR DODIE SHOEMAKER IN THE HOUSE, IT TOOK ON A MAGAZINE FORMAT BUT HAD NO ARTICLES UNTIL THE FOLLOWING YEAR. FOUR-COLOR COVERS DEBUTED IN 1986. AFTER A CHANGE IN OWNERSHIP LAST YEAR, GAVIN GREW, ONCE MORE, TO ITS CURRENT SIZE AND LOOK.

from

Bobby Darin,  
Our first No. 1 artist

July 1, 1958

**Splash  
Splash**

and  
everything  
in between

to

**plus**

Stone Temple Pilots,  
our next No. 1 Artist



Here's to another 35 years of staying on track

**THE  
ONLY LIMITS  
ARE THOSE  
WE ACCEPT**

EastWest salutes

Gavin on 35 years as the most trusted name

in radio



Gavin is overcome with emotion as he receives a "Man of the "Decade" award at the 1973 Conference's Awards Banquet in San Francisco. With him, as always, was Janet Gavin.



he said that he'd been seeking, as a new owner, "someone who would safeguard the standards of integrity that I had established through the years—someone, too, with the necessary experience and dedication." He chose not

the highest bidder, but one that he implicitly trusted. It was a group of seven of his employees, led by Ron Fell, who would be the publisher. Gavin would stay on as "consultant, advisor and friend."

With Gavin's blessings, the new owners moved into larger offices, brought in computers, and planned a format change to four-color covers and magazine paper stock, hiring the *Gavin Report's* first art director, Dodie Shoemaker. They also decided to carry advertising, and brought into the fold two old friends, Lou and Bob

Galliani. The brothers were record promoters when they were reading *the Gavin Report* in the mid- and late '60s. Now, they joined as marketing representatives.

Bill Gavin, says Fell, saw the ads as "a necessary reality." To survive in an increasingly competitive field, he says, "We had to make it more contemporary, more readable, and Bill knew we couldn't improve the product trying to live solely on subscription revenue. And Bill had enough faith in us to know we would not be doing things in the editorial content to try to appeal to advertisers."

In 1984, Gavin was diagnosed with lung cancer. Late that year, he wrote a poem called "Last Days," which began, "So—you've come at last," and concluded:

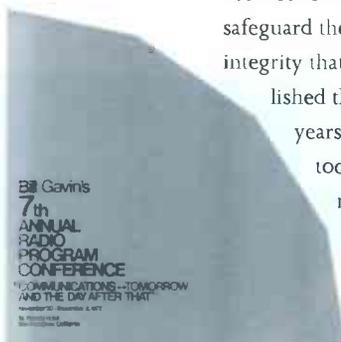
*So do what must be done,  
Yet know that you will never  
quite succeed  
When memories of love and  
caring  
Are the legacies we leave.*

Bill Gavin died January 27, 1985, at his home in Mill Valley, in Marin County. Fellow publications extolled him for his love of music, his love of radio, his integrity and honesty. *Radio & Records* dedicated a page of its paper to call Gavin "The man who always answered the phone, always listened to the question, always thought before he answered, always had our best interest at heart. He made us better than we started out."

As if answering Bill's poem, Epic, Portrait and Associated Labels, in its own ad, said that "The legacy Bill leaves us with is rich in promise for the industry he championed and fought for all his life. Our memories will be filled with knowledge, pride, and laughter."

At the *Gavin Report*, which earlier this year became, simply, GAVIN, staff members, veterans and newcomers, are instilled with the spirit of the man.

When Fell talks about continuity, the words flow effortlessly. "Dave, Keith, Kent and I came out of San Francisco State, and there's something you get out of a place like SF State that says you didn't just go to a vocational school. You went to a place that teaches about improving the art of communication, and using communication for the betterment of mankind. Bill certainly felt that way—that the judicious use of the word at the right time to the right people can create positive change. So if you can write something



1962

Year of the Bossa Nova, the Watusi and the Twist. John Glenn orbits, Bob Dylan and Johnny Carson debut, Marilyn Monroe dies and "the medium is the message," says Marshall McLuhan.

1963

Year of pop art, the Beverly Hillbillies, the Kodak Instamatic, the instant replay, Cleopatra, hootenannies and wallpaper music. President John F. Kennedy is assassinated in Dallas.

1964

**Year of Beatlemania, GI Joe, Discotheques, go-go girls and Pop-Tarts. The Rolling Stones break into the Top 40, The Beatles tour twice, appear on the Ed Sullivan Show and rock 'n' roll is never the same.**

about the death of Martin Luther King or the Challenger shuttle disaster that can have an impact on programmers, or about payola and the fact that someone is interfering with the natural process of hit-making, you're improving the quality of life for somebody."

The seven staffers who bought GAVIN ten years ago expanded the magazine's scope, covering the various forms of music that pulsed

under the umbrella of "Alternative" and expanding into Jazz in 1988 (under the Zimmerman brothers), Rap in 1989 (with Brian Samson as editor), and Album Adult Alternative in May of this year (with the Zimmermen).

Late last year, the employee ownership group sold GAVIN to Spotlight Publications, part of the United Newspapers Group, and the magazine continues to grow.

But, regardless of the changes in the masthead, another part of Bill Gavin's legacy continues: that of the staff as family. To some in the industry, says Cyndi Hoelzle, Gavin came across as "a stern high school principal, keeping everyone in line." At the office, however, he was less the taskmaster than a patriarch

of what he liked to see as a family. "After I got to know Bill," says Diane Rufer, "I wished he had been my grandfather. I fell in love with him right from the beginning."

Rufer joined GAVIN 20 years ago; Hoelzle, who began as an intern in 1984, never met the man. "I got a sense of him from other industry people, and Elma Greer would tell Bill Gavin stories." The family feeling endures at the offices, she says, and it comes naturally. "It seems like we've always been a real small organization, competing with huge companies, so there's always been a team feeling," says Hoelzle, who began in the Alternative department. "And most of the people here work in every aspect of the magazine. We'll do whatever it takes to get the

job done."

Beyond the nature of the work, there is the legacy, the memory of the man who started it all. It lingers even among the younger staff members, the ones in the Rap, Urban and Alternative departments, the ones who never had a chance to know Gavin.

"It seems like we're always feeling Bill's presence, keeping us honest," says Cyndi Hoelzle.

She smiles. Gavin's is obviously a welcome spirit.

Ben Fong-Torres first wrote about Bill Gavin in December, 1972 for Rolling Stone, where he was a writer and editor. He was also a DJ on KSAN in the '70s, has produced programs on KFOG, KUSF and other stations, and wrote a radio column at the San Francisco Chronicle. In June, 1993, he joined GAVIN as Managing Editor.

1965

**Year of James Brown, folk rock, bellbottom trousers, Mary Quant, the Frisbee, the lava lamp, TV spy series, the Houston Astrodome and rioting in Watts. Malcolm X is assassinated and Mariner IV photographs Mars.**

THE MOST TRUSTED NAME IN THE BUSINESS

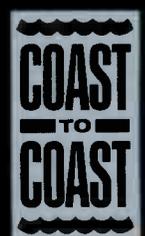
# GAVIN

CONGRATULATIONS ON 35 YEARS!

**SUSAN B. LEVIN**

**BOB RUTTENBERG**

**MARCO CUTRONE**



A FRIENDS OF GALLIANI/ZIMMERMAN COMPANY

Promotion & Marketing, Inc.

CONGRATULATIONS! YOU'VE MADE IT HALFWAY BETWEEN platinum & gold! HAPPY 35TH ANNIVERSARY, GAVIN!



Chrysalis



ERG

What's  
black  
and blue,  
and  
read  
all over  
?

©1993 Ektara Entertainment, a division of Warner Communications Inc. A Time Warner Company.



The New Gavin.



Happy 35th.

**Buckminster Fuller rode Spaceship Earth directly into Bill Gavin's heart.**

Erickson account executive, Burton Granicher, in setting up the Saturday night feature of the program, the Lucky Ten, based on reports of local sales. These, of course, became the original input on which the first *Gavin Reports* were based.

It was my privilege in October of 1958 to attend the first gathering of the new Country Music Association at its gathering in Nashville. I was there at the invitation of Steve Sholes, A&R director of RCA and already famous as producer of the Elvis Presley recording sessions. But beyond Presley, Steve had an amazing sense of people's music. He could put together the Jordanaires and a rock band for the Presley sessions, and the results would be sensational in terms of sales. But Steve also knew that the great heart of America beat to the rhythms and joys and sorrows of country music — the music of the common people — not the mass majority, but the music majority.

The 60's ushered in a new type of freedom — the freedom to speak frankly — and to act honestly — about sex. For centuries our culture had been dominated by the Puritanical concept of sex as something shameful. One of the first breaks in the phalanx of the anti-sex legions was the "Howl" case. This was about a book of poems by Allen Ginsberg in which many words and phrases referred to sex in both anatomical and behavioral contexts. No American publisher



would touch the book, but an English publisher accepted it. Printed copies, addressed to Ginsberg, were confiscated by U.S. customs. Shortly thereafter, the customs headquarters in Washington ordered the books released rather than face a messy confiscation trial in U.S. courts. San Francisco's City Lights bookstore assumed that this constituted official government acceptance of the publication and offered it for sale. Soon along came police officers with a warrant for the arrest of City Lights Bookstore owner, Lawrence Ferlinghetti. He was charged with selling "obscene and indecent writings."

Even though the Eisenhower administration, in the voice of Postmaster General Arthur Summerfield, referred to smut as "one of the most serious moral and social problems in the U.S.," attempts to confiscate and

ban questionable publications were invariably struck down in the courts. After a New York judge ruled against Summerfield's attempt to ban *Lady Chatterley's Lover*, and his decision was upheld by the Supreme Court, censorship was practically defeated.

Now that old sex taboos were being shattered, and sex had become a matter of individual conscience, young people — and a few older ones, too — began to question other traditional systems. It was the genesis of a deep and pervasive "counter culture" movement — a groundswell of resentment at what seemed to be a manipulation of economic opportunity and a domination of the many by the few.

Such relaxation of cultural constraints was much slower in reaching the broadcast media. A Rolling Stones recording called "Let's Spend The Night Together" was almost totally banned from the air —

1969

Year of jumbo jets, see-through fashion, Oh! Calcutta!, *Easy Rider*, Chappaquiddick and Charles Manson. Half a million people gather at Woodstock; two people land on the moon. "That's one small step for man, one giant step for mankind."

not by the government decree, but by the spontaneous and unpressured decision of broadcasters themselves. Today this once unacceptable lyric takes its innocuous place alongside such pleasantly suggestive songs as "Afternoon Delight," "Lay Lady Lady," and "For The Good Times."

I've mentioned a number of highlights of the year 1960. The unquestioned low light was our Lucky Lager sponsor's cancellation of our *DanceTime* program. I felt uncertain about the future — obviously. Not only the salary checks would terminate, but also the broad source of record popularity input from the eleven Western states. Besides that, my office and my trusted secretary, Anita Rodenbaeck, previously supplied by the agency, were to be withdrawn. On the plus side, the income from the little cluster of subscriptions made it possible to rent tiny office space in our same office building, but how many of our subscribers would continue now that Bill Gavin no

1968

Year of unisex, the waterbed, *The Graduate*, 2001, Rowan and Martin's *Laugh-In*, Hair, the assassinations of Robert Kennedy and Martin Luther King Jr., the Watts riots, and rock groups such as the Doors, Cream and Jefferson Airplane. Richard Nixon is elected President and Warsaw Pact countries invade Czechoslovakia.



longer programmed two to three hours a night on forty-eight Western stations?

Fortunately, a couple of years before, I had built up a music format out of my record programming experience. I had reduced it to a formula, controlling frequency of repetition and record rotation for every hour of the day. It could be flexibly adapted for the benefit of any station in any market, with full control over record rotation in terms of dynamic growth, newer or older, and demographic appeal. I'll never forget: When I first described my format to Janet, she looked at me and said, "Oh, Bill, that's it!"

In the fall of 1957, I sent the following letter to about twenty-five radio people in the East, South and Midwest.

To All P.D.'s and D.J.'s

My Record Reports, a copy of which is attached, are prepared every Monday, Wednesday and Friday as a service to the radio stations and DJ's for whom I act as a program consultant. Information in the Reports is based on weekly reports of record sales in over 200 stores in the Western states, distributors reports, and telephone and audience mail reports from 4 stations operating on my "feedback" system.

If any of the information in the Record Report would be of value to you, I'd be happy to send them to you regularly, in exchange for your weekly comments on the action in your area. Your own indication of which new items appear to be taking off would be enough (much more important than straight "Top 40" information) and I'd appreciate knowing your evaluation of the new sides that you consider worth while. Also — since ordinary mail to San Francisco from the East requires 3 or 4 days — air mail is a big help.

Hope to hear from you.

BILL GAVIN

I had about a dozen affirmative replies, which opened information channels in Boston, New York, Utica, Philadelphia, Washington, Baltimore, Cleveland, Detroit, Atlanta, Miami, and Chicago.

During the following year, my expanding contacts with radio program

people set me to thinking about the possibility of a national organization that would sponsor its own annual convention independent of radio owners and record companies. We became the Disc Jockey Association, a membership corporation chartered in the state of New York.

During a board meeting we received a phone call from Pete Myers, at WNEW-New York. He told us that a Congressional committee has just announced an investigation into record-radio "payola". His news department wanted to interview a spokesman from our organization and I was elected. I said I didn't know anything about payola — the reports from the Miami Convention had been greatly exaggerated — and as far as payola was concerned, our DJA group was against it. I never did find out if my remarks were quoted on any WNEW newscast.

By 1960 our Disc Jockey Association had a brand new mission. We were to be the good guys. When we met in Minneapolis that year, we drew up a code of ethics which resolutely opposed payola and all other conflicts of interest.

We elected Scott Muni and Jim Hawthorne as co-presidents. We set dues of \$10 per year. We were warmly supported by Todd Storz personally, by the Crowell-Collier radio people and by several other station owners. They believed that by publicly adhering to our code of ethics they would re-establish their respectable public image which had been damaged by the Harris Committee investigations.

The DJA was probably a good idea, but it folded for the same reason that many other enterprises have failed — lack of money. It might have helped bridge the gap of suspicion and mistrust that had now opened up between radio and the record business. Station owners are always extremely sensitive to any threats to their precious FCC licenses. In this case, many owners feared that any friendly association between their employees and record people might cause the FCC to decide that they (the licensees) were not running their stations in the "public interest, convenience and necessity". Some stations forbade record promotion people entrance to their

1970

Year of Monday Night Football, pigs, future shock, greening, more than 8 million marijuana users. Janis Joplin dies of a drug overdose and National Guardsmen kill four students at Kent State University after a protest against the Cambodian invasion.

*Happy Anniversary and congratulations  
on 35 years of integrity  
from your friend Tony Richland.*

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congratulates  
the most trusted name in radio.



studios. "Leave your record with the receptionist," they said. In some cases, fraternization with record people became a cause for immediate and automatic dismissal.

While these extreme forms of isolationism didn't last long, there existed for many years a lingering doubt and suspicion of record people on the part of station managers. The men who lost their jobs as a result of the Harris Committee disclosures (only five or six), soon found employment elsewhere. Sources in Washington at that time whispered that time whispered that the committee and its counsel considered their efforts largely a failure because they had been unable to prove any irregularities against the man who appeared to be their prime target — Dick Clark.

I've mentioned some of the cultural ferment of the 50's and 60's. These counter-culture trends provide a perspective on the currents of thought and feeling that produced our new world of music and radio. Whole volumes of evaluation might be written of the 50's and 60's

without revealing the day to day emotions of involved day to day experiences — reflections of concern in protest recordings like "Eve of Destruction," incisive commentaries like Bob Dylan's "Blowin' In The Wind." We lived them day to day, not quite understanding their implications, but keenly aware of the powerful counter-culture surge that inspired them. Even the gentle harmonies of Peter, Paul and Mary, the wistful questionings of Judy Collins, contrived to focus on a great underlying disaffection with the conventional patterns of our society.

Protest songs in the 50's and 60's were just the tip of the iceberg. The music itself was a protest — a rebellion against established music patterns and forms. Teenage ballads like "Peggy Sue," "My Special Angel," and "Little Bitty Pretty One," provided a new — and exclusive — musical vocabulary for our adolescents. Top 40 playlists were making room for soul music from Black America, once known as "race records" or "rhythm & blues." Young America "discovered" black artists

such as Sam Cooke, Fats Domino, Lavern Baker, Earl Grant, Jackie Wilson, Chuck Berry, Ray Charles and many, many more. Although some stations resisted black music, top forty radio recognized no color lines.

(In 1964, Kal Rudman wrote me from Philadelphia. He had a part-time show in Camden). I invited him to become one of our reporters. Later, he offered to collect reports from Eastern R&B jocks, which enabled me to put together a section of our publication devoted to black radio — an area that I felt had been neglected — or distorted — by other publications. However, some months later a friend told me that Kal was doing paid promotion work for some months later a friend told me that Kal was doing paid promotion work for some record companies. Confirming this, I immediately dropped Kal from our reporter group.

At any rate, Kal's impact on record promotion and on the "tip sheet" syndrome continued to grow, until his voice has become one of the nation's most

1972

Year of Mark Spitz, The Godfather, Jonathan Livingston Seagull, Fiddler On The Roof, open marriage, the Munich Olympics hostage battle and "American Pie." Debut of the designated hitter and the bar code. Five men are apprehended trying to electronically bug Democratic Party offices in the Watergate complex.

significant in the new generation of respectable "hype."

In 1965 we brought our "meet the correspondents" operation closer to home with a gathering in our home town — San Francisco.

The next year — 1966 — Janet and I made our big decision. We invited all our correspondents — world wide — to join us for a "Radio Program Conference," to be held in Chicago. We selected the weekend just preceding the NAB national convention, scheduled for the same city, to start the following

1971

Year of Archie Bunker, hot pants, gay liberation, the workaholic, black holes, The Female Eunuch, Jesus freaks, junk food and granola. The first hand-held calculator costs \$249, Smiley-face buttons tell everyone to "Have a nice day," and the Supreme Court orders busing to end segregation in schools.

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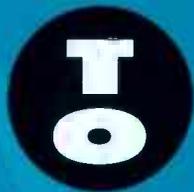
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# HAPPY

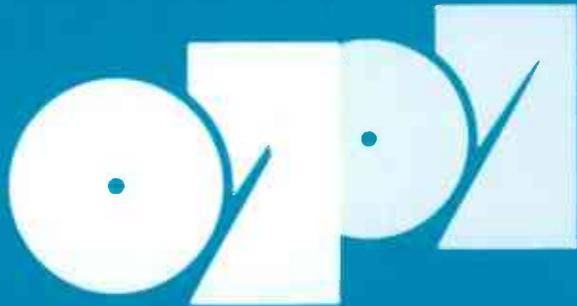
# 35<sup>th</sup>

# ANNIVERSARY



# GAVIN

*From your friends at*



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310 788 9420

Monday. We were delighted with the advance registration – close to 200 radio people, a third of whom were station managers. To demonstrate our complete ignorance of convention procedures, Janet and I had reserved meetings rooms, a sleeping room for ourselves, and made arrangements for our guests' dinner. That was all. It never occurred to us to reserve a block of rooms for our guests. To their consternation, when they tried to register at our hotel (The Sheraton) no rooms were available. They had all been pre-empted by our friends in the NAB. In spite of such a gross oversight, everybody found a place to stay, and nobody griped at us for the inconvenience. Our two-day

meeting of radio people only was a surprising success. For several years afterward, many people kept telling us, "Best Conference you ever had was Chicago in '66."

We did it again the next year, and we did it in Atlanta in 1969, Los Angeles, in 1970, New Orleans in 1971, San Francisco in 1972, skipped a year, and wound up the series in Kansas City in 1974. One of our concerns over inviting record company participation was the possibility of a repeat of the Miami fiasco of 1959. We stipulated, no hospitality suites, no promotional entertaining, etc. Somewhat to our surprise, record executives responded enthusiastically to such a hype-free environment,

and our sessions were held in an atmosphere of serious dialogue between our radio colleagues and the record fraternity, as well as a frank exchange of ideas among radio program people.

Fabulous, 87-year old Buckminster Fuller was our keynote speaker in San Francisco. He spoke of our "space ship Earth," and of dangers and opportunities for mankind in the future. Nothing of practical value to broadcasters came out, but there was much food for serious thought and rethinking of some values that we take for granted today.

Kansas City in 1974 was the last – and some say best – stop in our tour of Radio Program Conferences. By this time other publications and groups were putting

on their own conventions and seminars devoted to radio programming. It seemed that we had already achieved our two goals: improving the dialogue between the reluctant partners, radio and records, and encouraging improved standards of professionalism and a greater respect for their craft among radio programmers. For the next several years we confined ourselves to presenting smaller regional Conferences, enabling less affluent stations to send their staff people without the heavy burden of air fares.

I take some little pride in having pioneered the concept of a Radio Program Conference. Heretofore, only managers, sales managers, and chief engineers

1973

Year of long gas lines, hang-gliding, American Graffiti nostalgia for rock 'n' roll, The Joy Of Sex, the gulag and "free agents" in baseball, as Willie Mays retires. The US finally gets out of Vietnam, the Watergate scandal is out of the bag and everyone wants to claim executive privilege.

# 35 YEARS YOUNG

congratulations

from your friends at Private Music



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NATIONAL A/C PROMOTION  
SPECIALIZING IN GAVIN/MAC REPORTERS

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**Happy 35th Anniversary,  
you youngsters!**

From your "old" friends at



... Celebrating our 50th in '94

1974

Year of streaking, TM, Hare Krishnas, the digital watch, shuttle diplomacy, Bjorn Borg and Hank Aaron's record-breaking home run. Nixon resigns and Gerald Ford is the first unelected president as that (expletive deleted) scandal reaches a crescendo, while Barbra Streisand hankers after "The Way We Were."

had any significant voice on the broadcasting stage. Today, the National Association of Broadcasters holds annual radio programming conferences, entirely separate from their regular annual conventions of radio and TV execs. The days when sales and engineering dominated our radio stations are passing away. Sales, engineering and programming are now becoming equal partners in a growing number of radio operations.

The twenty-five year span of the Gavin Report seems like a long time. Yet my own musical apprenticeship began twenty-six years earlier, in 1932, when I left the teaching profession and turned to music for a living.

Through all of these years, I have been privileged to live and work with music in most of its many forms. I have learned to respect the diversity of musical forms and sounds, as well as the diversity of people who respond to them. No single form can be labeled "good music." In all its forms, from progressive rock to opera and oratorio, there is good, mediocre and bad music. The passing centuries served to filter out bad and much of the mediocre in the serious music field. In these modern times it is up to the A&R director, the producer, the radio music director and, eventually, the listening public itself to evaluate the steady tide of new music and to select its enduring favorites.

In past years, there have been frictions and misunderstandings between radio and record people. We've heard radio's complaints about exclusives (to

other stations), slow record service, favoritism and so on. We've heard outcries from record people against tight playlists, against petty boycotting, against arrogant demands from radio programmers for special favors. In spite of these bumps in the road that both industries must travel, reluctantly hand in hand, we should recognize the record industry as something more than a profit-making machine, turning out records for the convenience of radio stations, who magnanimously provide the airplay exposure that generates record sales. We must realize that the record business is a major creative force in contemporary music. We should, I believe, regard the music as a dominant cultural force, which both industries share. Radio must acknowledge its vital stake in the continuing profitability of the record business. That is something which can no longer be taken for granted.

I believe that radio owes a responsibility to its music, and to the sources of that music. Somehow, somewhere, radio has the opportunity — the challenge — to restore public enthusiasm for contemporary music. It could come about through adding its voice to NARM's campaign to "Give the gift of music." It could emulate Casey Kasem's fascinating mini-sketches of artists. It would happen in any number of yet untested ways. I believe that there is still a latent public fascination with the performers and producers of popular music, which radio has the opportunity to re-awaken and to exploit to advantage. Stations taking the lead in

uncovering this slumbering trend would not only be performing a valuable industry service but would almost surely profit through enlarged audience shares. I urge a new partnership of mutual obligation between radio and records.

Twenty-five years. A quarter-century of grief and bitterness, balanced by endless hope and courage. In radio, we've seen rating giants crumble before the onslaught of FM stereo, with countless format switches desperately trying to recapture lost audiences. The music business has been passing through an agonizing readjustment in coping with new technologies and changing public tastes.

Perhaps our most far reaching and productive changes since 1958 have occurred in the areas of civil and human rights — more accurately described as progress toward racial and sexual parity. The legal "rights" of women and of racial minorities have gradually been established by law; their cultural acceptance is constantly reinforced without need of legislative fiat.

Looking back on our society's slow but consistent acceptance of changes

1976

Year of the Bicentennial, CB radio, "The Convoy," Soweto, Concorde supersonic flights, Pampers, the personal computer, Rocky, One Flew Over The Cuckoo's Nest, the deaths of Howard Hughes and Mao Tse-tung. Jimmy Carter is elected president by a narrow margin and disco begins to rear its head.

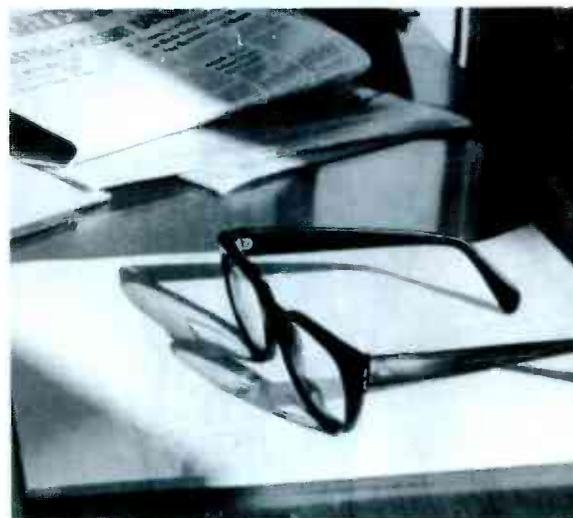
in human values, we, as communications specialists, must recognize — and be proud of — our joint contributions to a healthy cultural maturity.

Our "popular" music, diffused through its common denominator of radio, constantly bridges our cultural and generation barriers. Our music has been — and always will be — our language of awareness.

Each of us who has worked in either radio or the music business can share the satisfaction of having brought entertainment and information to hundreds of millions of people, and in so doing, of having made this world a happier place. May your good work continue.

1975

Year of Jaws, Atari video games, pet rocks, T-shirt messages, two assassination attempts on the President, the end of the space race, as Apollo and Soyuz meet in space, and the end of Gunsmoke on TV. Bruce Springsteen breaks into the Top 40 and there are now 4 billion people in the world.



sting

run every

kind of test

from A to Z and

you'll still know

nothing 'bout me

[1458 81392]

the follow-up to the hit **Fields of Gold**  
from the platinum album **Ten Summoner's Tales**

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Produced by Hugh Padgham & Sting. Mixed by Hugh Padgham

APPEARING ON THE



MUSIC AWARDS,  
THURSDAY, SEPTEMBER 2ND.



ARTIST OF THE MONTH



RECORDS

*Congratulations Gavin on your 35th Anniversary!*



1

1) Long before there was a magazine: a 1948 Boston convention of the American Federation of Radio Artists, with whom Bill Gavin, at the head table in the rear, is executive secretary. Among the LA contingent is man of a thousand cartoon voices Mel Blanc

2) Ted Randall of KOBY-San Francisco, Milton Berle, Gavin, and his secretary, Anita Rodenbaek

3) A gathering of winners at a Gavin Seminar, including Harold Childs, Ron Alexenburg, Larry Utall, Clive Davis, Tess Russell, Joe Smith, Chuck Blore, Dean Tyler, Bud O'Shea, George Klein and Jerry Greenberg

4) Paul Drew at the mike

5) Bill receives his "Man of the Decade" award—a bust of himself—from GAVIN's then managing editor Gary Taylor, while Janet watches



2



3



4



5

# *Memories* SCRAPBOOK



Lenny & Dennis,  
We don't BUY bullets...



... we MAKE 'em.



6



7

6) Tom Donahue visits with Gavin at a party staged by Don Graham for Peter, Paul, and Mary

7) Neil McIntyre shows Gavin a picture of him in rock and roll getup, recalling a celebrated goof by *Billboard* in transposing picture captions of Bill and Ted Nugent



9

8) Honorees at the Gavin Seminar celebrating the magazine's 30th anniversary, with Tony Martell out front as a humanitarian award recipient

9) Janet and Bill Gavin, early champions of country music, with Charlie Rich

10) Gavin with Bob Sherwood, then of Columbia Records

11) A gathering of local promotion people at Enrico's in North Beach, San Francisco, in the late '60s, including the legendary Pete Marino (in front of the white post) and near-legendary Lou Galliani



8



10



11

1977

Year of Star Wars, Close Encounters Of The Third Kind, joggers, Roots, Tutankhamen, genetic engineering, downsizing (of automobiles, initially), Debbie Boone, the Bee Gees and the Eagles in the US, punk and The Sex Pistols in the UK. The king of rock 'n' roll, Elvis Presley, dies at age 42. May the force be with you.

*Memories*

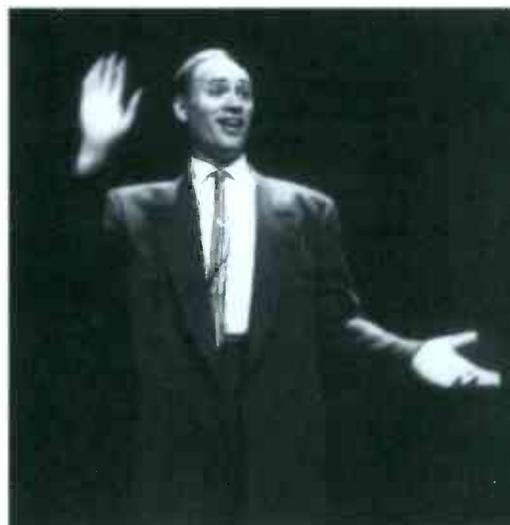
SCRAPBOOK

Congratulations  
to GAVIN on your 35 years of  
service to the radio industry  
from your friends at Motown.

*Thanks always to our friends at radio!*



12) Gavin Seminar keynote speakers (left to right) Linda Ellerbee, Vladimir Posner, flanked by Polly Anthony, now heading the new 550 label, and "Mr. Ed" Lambert, Larry King, Spalding Gray, Rick Reynolds, Harlan Ellison, Charles Osgood, and Tom Peters



1978

Year of Dallas, The Holocaust TV series, Animal House (and thus college toga parties), Space Invaders, the Muppets, Saturday Night Fever (and thus discotheques everywhere), IBM's first 64,000-bit memory chip and the first test-tube baby. Sweden becomes the first nation to curb the use of aerosol cans.



*Memories*  
**SCRAPBOOK**



**a PolyGram company**

---

**WHERE MUSIC IS GOING!**

**Congratulation On 35th Year Anniversary.**

**GRP RECORDS**  
SALUTES GAVIN  
**ON THEIR**  
35TH ANNIVERSARY



1979

Year of acid rain, the Iran hostage crisis, the first Sony Walkman (known initially as the Stowaway), Superman (the movie), The China Syndrome and its real-life equivalent at Three Mile Island, and a summer of disco with the likes of Donna Summer, Chic, the Bee Gees, Gloria Gaynor and Village People. Israel and Egypt end 30 years of hostility with a peace treaty signed at Camp David.

13) Gary Owens, star of radio (KMPC-Los Angeles and others), TV (Laugh-in) and recordings ("What is a Freeman?") hosts a Conference event



14) Bill and Janet are flanked by Joe Smith and Elektra Records founder Jac Holzman

15) Janet Jackson relaxes at a GAVIN Seminar Cocktail Party



14

16) Clive Davis, then with Columbia Records, swaps stories with Bill in Nashville



16

BRINGING THE SCRAPBOOK UP TO DATE:

17) At the 1993 GAVIN Seminar Paul Drew receives the BILL GAVIN HERITAGE AWARD, flanked by (left to right) David Dalton, Dave Sholin, Josette Gavin, and Ron Fell



18



19



18,19,20) Star speakers and panelists at this year's seminar include Evergreen VP of programming Keith Naftaly, PLG president Rick Dobbis and Wynton Marsalis

21) Among innovations at the Seminar, a demonstration of Virtual Reality



20



21

*Memories*

# SCRAPBOOK

JOE SMITH,

RECORD EXECUTIVE FORMER DJ

FROM THE MOMENT I MET JANET AND BILL GAVIN,

ONE WORD CONSTANTLY CAME TO MIND:

INCONGRUOUS.

IN THE HALCYON DAYS OF FAST-TALKING, FINGER-

POPPING RECORD PEOPLE, THE GAVINS COULD NOT

POSSIBLY HAVE BELONGED. BUT THEY NOT ONLY

BELONGED, THEY SET THE PACE, SET A TONE OF SANI-

TY AND INTEGRITY AND SEEMED TO

ENJOY THE PROCESS.

THERE WAS ALSO A SENSE OF

NAIVETE WITH BILL. DURING

THE GAVIN CONFERENCES,

THE RECORD COMPANIES SET UP

HOSPITALITY SUITES WITH ALL THE OVER

TONES ONE MIGHT HAVE EXPECTED. BILL MOVED

THROUGH THE CROWD WITH A TEFLON COAT AND

NOTHING STUCK. WHEN HE WAS IN THE ROOM IT WAS

A PAP AUDIENCE; WHEN

HE LEFT—LA DOLCE VITA!

IT'S DIFFICULT TO ASSESS

THE WORTH OF BILL GAVIN

IN THE HISTORY OF THE

MUSIC BUSINESS.

WHAT HE INNOVATED,

WHAT HE MAINTAINED AND

HOW HE CARRIED HIMSELF WOULD BE ALMOST

IMPOSSIBLE TO EXPLAIN TO ANOTHER GENERATION

OF RECORD PEOPLE.

FROM THE MOMENT I MET HIM DURING MY DISC

JOCKEY DAYS AS A CORRESPONDENT... TO HANDLING

THE MASTER OF CEREMONIES CHORES AT HIS

RETIREMENT...HE WAS A FRIEND, A ROLE MODEL,

AND A VERY ASTUTE MAN.



**Tony Richland**

Record promoter/  
Former GAVIN

Columnist

My special Gavin moment was being honored with one of the 25th

Anniversary Awards.

Special memories?

Having lunch with Jack Lacy in New York City in 1958, when Jack croaked, "There's this guy on the Coast who's puttin' out this...uh...tipsheet. I think you should look into it."

Bill, so dignified he

**Howard Rosen**

Record promoter

Honesty and integrity have always been a trait of the Gavin. In 1974 at a Gavin convention in Kansas City, Bill Gavin had purchased a jacket at the hotel. By some oversight, Bill was not charged on his hotel bill. He noticed this oversight and brought it to the attention of the hotel. Naturally, Bill insisted on paying for it. Yes, honesty and integrity was and is the basis of Gavin's continued growth.

*We Remember Bill*

made Eric Sevareid look like Sid Vicious, once said, "Is that a Buddah record in your pile, Tony? I'm getting some nice response from 'Tear the Roof Off the Sucka!'"

**Jerry Wexler**  
Record producer

This is kind of self-serving, but what I remember is getting those Gavin Awards three years in a row. I think it was 1966, '67 and '68, and it was for "Record Man of the Year," and I think the third year it was something else—"Record Executive of the Year." I think people thought it was fixed. But if you knew Bill, you knew it wasn't.

**Elma Greer**  
Former GAVIN  
Country Editor

It comes down to one word. Honesty. That's what Bill was all about.

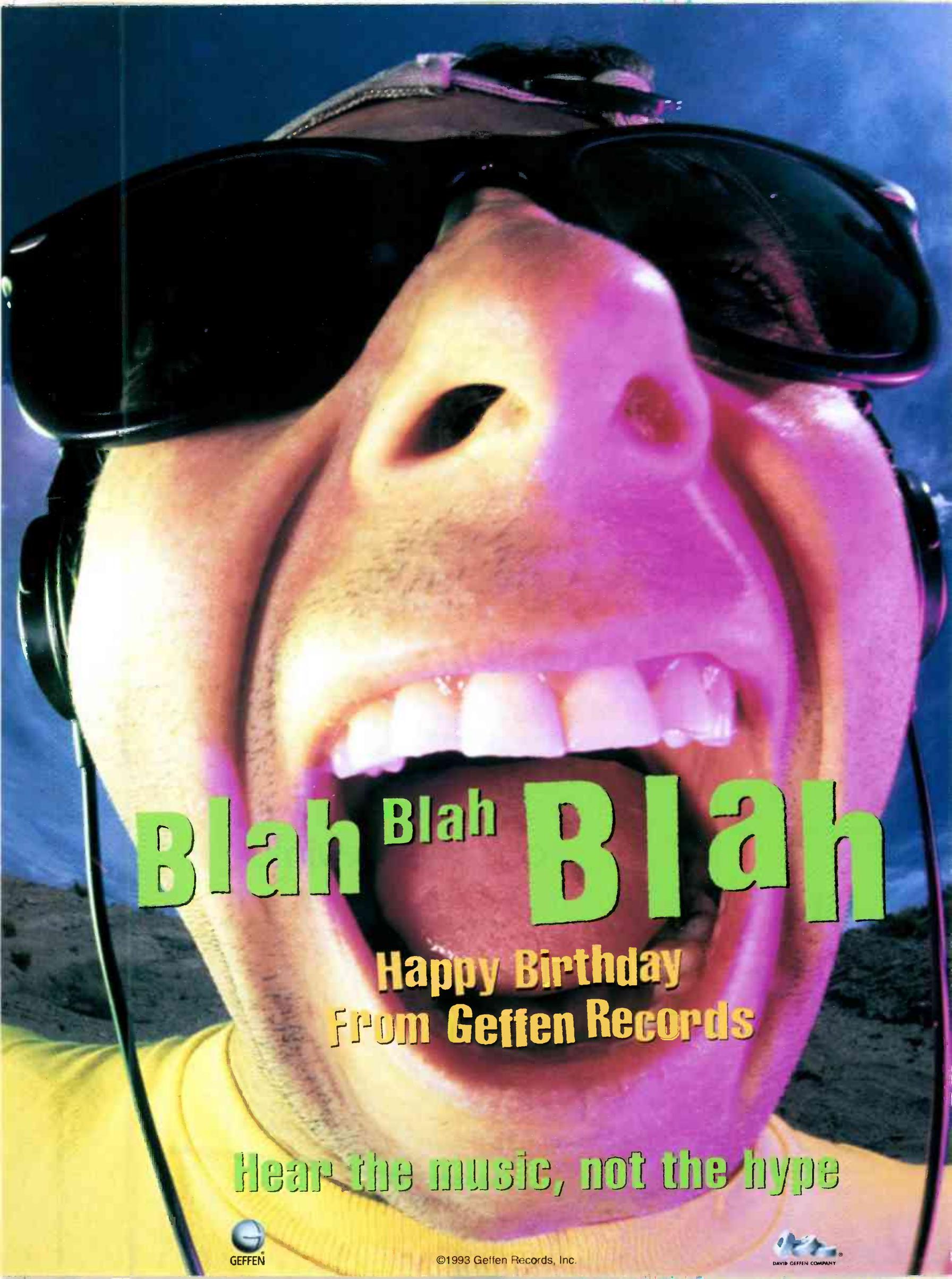
**Betty Hollars**  
General Manager,  
GAVIN

Nearly 23 years ago, Bill Gavin took a chance and hired a freshly-graduated, newly-married young woman and made her an associate editor of his publication. From the outset, Bill and Janet Gavin became a special part of my life and family in both mind and spirit. I have been here for more than half of my life, witnessing the capricious alterations of time and their effects on our Report, but the Bill Gavin memory has been and always will be one of my constant and stalwart companions.

I arrived with lots to learn, and Bill offered challenges and opportunities simultaneously. My willingness to accept the dual role of bookkeeper/circulation manager and R&B editor prompted him to literally teach me everything he

1980

Year of gridlock in Manhattan, free-basing, the plastic-tipped pen, Solidarity, 42nd Street nostalgia, Dungeons and Dragons, Mount St Helens, Preppies and Urban Cowboy. CNN and Post-it Notes debut, while everyone wants to know "Who shot JR?" A deranged fan shoots John Lennon, and Ronald Reagan is swept into office.



**Blah Blah Blah**

**Happy Birthday  
From Geffen Records**

**Hear the music, not the hype**



GEFFEN

©1993 Geffen Records, Inc.



DAVID GEFFEN COMPANY

did to the extent that when he and Janet were out of town, Carole Tierney and I handled the operation with ease.

When the Radio Program Conference came around each year, we took on everything that it entailed as well, thanks to his intuitive guidance. In future years, when we bought the publication, everything, including the reinstatement of what we now refer to as the Gavin Seminar, fell into place easily, since Bill was the definitive teacher.

My new role as general manager happened, I feel, because I was one of the fortunate ones who learned at the feet of the master.

To owe one man so much is almost incomprehensible, and to say merely that I miss him is inadequate.

His incredible genius in dealing with music in every aspect, without shutting out the human element, made him the kind of man everyone admired. Most men are remembered for their particular vogue or fortune; Bill will live always in my heart as a

man who redefined the words integrity and professionalism.

**Lou Galliani  
Sales and Marketing  
Representative, GAVIN**

In 1966, I was a local promotion manager for Capitol, and in "showbiz" for about 25 minutes when my national man, Mauri Lathower, called to tell me they were having a new release party at the Tower for a surefire new duo, Sandler and Young, and they wanted me to invite Bill and Janet Gavin to fly to L.A. for the event.

"Sure, Mauri," I lied, knowing that Mr. and Mrs. G. would never get on a plane with a low-life like me.

"Love to," said Bill when I passed on the invitation. My heart twisted sideways into my larynx. Me alone with Bill Gavin for a ride to the airport, a flight, dinner, the show, the return flight—what could I do? What conversation would

be interesting enough between me and God? (And Mrs. God!)

Then things got worse. My phone rang. "Lon!" this fabulous voice boomed, "I'm Gary Owens and I just heard you're bringing my good friends Bill and Janet to Los Angeles tomorrow. I'd like to take them to dinner while they're here. Of course, you're invited too, Lon!"

I had to choose from my options. Suicide? Quit my job? Run? Naw, they'd only track me down and make me call on Mickey Turntable reporters.

Nope. I had to stick it out. But my angle would be simple: I wouldn't speak.

OK, so if you knew the three of them, you know how my evening went. Bill and Janet held me up through the entire event, telling me where to sit, what to eat, introducing me to their friends, etc.

As our post-performance

dinner wound down, Gary turned to me and said, "Kind of quiet for a promotion man, aren't you?" And as I opened my mouth for the first time to respond—no doubt with something foolish, Bill saved me once again. He said, "Gary, we like him that way!"

**Bob Wilson  
Publisher, Radio &  
Records**

Memories of the early "blue sheet" days of the *Gavin Report* place me in Bakersfield, programming KAFY, the number one Top 40. Bill took a liking to my golden ears and featured my weekly picks on his front page more than most other small market PD's. My national reputation for breaking hits was made because of Bill Gavin.

When I decided to start R&R, I called Bill to discuss it with him. He made some suggestions and gave me his blessing. Bill Gavin believed in me at the beginning of my

1982

The year of ET, BMX bikes, clones (as in IBM), the Smurfs, Boy George, herpes, Cats, the Falklands War, the birth of USA Today and the death of John Belushi. Michael Jackson's Thriller becomes the greatest-selling album of all time.

1981

Year of Prince Charles and Lady Diana, Rubik's Cube, Raiders Of The Lost Ark, space shuttle Columbia, Dynasty, Pac-Man and the debut of MTV. President Reagan is shot by John Hinckley, who hopes to impress Jodie Foster, while the Center for Disease Control in Atlanta publishes its first report on the AIDS epidemic.

congrats Gavin!

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# HAPPY

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lenny kravitz

shaggy

smashing pumpkins

# BOBBI

tina turner

ub40

anniversary

1983

The Year of Star Wars (the real thing!), a US invasion of Grenada, Trivial Pursuit, Flashdance (and thus new styles of dance and dress), mouse (the cursor mover), Valley Girls, the Cabbage Patch Doll and the last episode of MASH. Catalogue material is given a boost by the introduction of the compact disc.

career...encouraged and supported my growth. His positive impact on many of us is still felt today.

**Dave Sholin**  
**Top 40 Editor, GAVIN**

During my first programming stint in San Jose, calling in my chart each week, I remember Bill getting on the phone and hearing what sounded like the voice of God. He always took the time to listen, share information and offer help when he could. Forever etched in my memory is Bill's acknowledgment that he was looking at my list "carefully." I thought, "Oops, am I screwing up?" Bill then went on to say that my track record and accuracy had impressed him.

**Bill Mayne**  
**Radio Executive**

As a friend, you would be hard pressed to find anyone as kind to and considerate of others...I'll never forget the first time he and I had a face-to-face conversation. Here was this green kid wanting to soak up his infinite wisdom and what did Bill want to talk about? He wanted to know what I thought...He taught me a lesson I'll never forget. Acquisition of input from everyone in radio, markets large and small, is what the Gavin Report has always been about; providing an in-depth, honest overview of what's happening in radio. (1983)

**Bob Sherwood**  
**Sony/CBS Executive**

I feel very fortunate to have had Bill Gavin's counsel during my years in broadcasting and in the

music business. Bill's love for radio and records played no small part in the growth of both industries, and his firm, fair and heartfelt guidance has been a major contributing factor in the success of many of our leaders.

We shouldn't expect to see his like again. (1983)

**Julie Amacher**  
**Music Director,**  
**KUNC-Greeley, Colo.**

I began reporting to GAVIN's Blue Sheet in 1979 as a student while working as Music Director at WSUP in Patteville, Wisc. I remember being treated as a true professional by your staff even though I was only a student Album reporter at the time. WSUP also gained a great deal of credibility in the industry by being a reporting station (some things never change).

I've grown up along with GAVIN, which has matured into a tremendously successful publication. Thanks for the ride!

**Carol Archer**  
**Director of Creative Services, Sin-Drome Records**

I was first a Gavin reporter in the late '60s as music director of KFRC-San Francisco. I was very young and easily intimidated, and Mr. Gavin (who I still refer to as "Mr. Gavin," never "Bill") was a figure who loomed especially large for me. Exercising his sense of responsibility and his considerable clout, he had banned a Number One pro-reefer record, "Acapulco Gold" by Rainy Dayz, from his Top 40 chart. The record was co-

written by my then-husband.

We often had lively discussions about the latest music of every genre. Mr. Gavin's enthusiasm for and knowledge of quality hit music was a constant reminder that great ears are not the sole province of the young, as I mistakenly believed. I remember once giving him a report of the station's adds. When I got to the last add, a record I believed in and on which I had really stuck out my neck, "The Power of Love" by Joe Odum, Mr. Gavin greeted the news with 15 seconds of stoney silence and then quietly asked, "Why?"

My intimidation aside, Mr. Gavin and his staff set a standard for industry excellence and integrity which still stands today.

**Mo Ostin**

I don't have to tell you, but I will anyway: GAVIN has achieved as a trade publication that same combination of qualities that Warner Bros. strives for as a record company—excellence, insight and, above all, integrity. It's quite an accomplishment, and we all share a little of your pride. (1983)

**Buzz Bennett**  
**Radio programmer and consultant**

You want an example of honesty and integrity? I was in my twenties, programming WTIX in New Orleans. Bill and I decided we'd fly to Atlanta for a programming meeting. Bill flew to town, I met him and we got on a plane and went to Atlanta together. I set up a special surprise for

Bill; I'd asked a record company to provide a limousine to pick us up. We got off the plane and I guided Bill over to the car. I said, "Hey Bill, I got us a limo." He smiled and being my buddy, he asked, "Where did you get the limousine?" I mentioned one of the record companies and he gave me that eye—you know, that piercing thing? He turned in the other direction and walked about a mile to a taxi, and I got in the limo and left.

Here he was in his sixties, walking at least a mile, maybe two, but he wouldn't accept a ride in that limo!

In my life, there have been two or three real things—and Bill Gavin was one of 'em.

1984

Year of the yuppie, a landslide for Ronald Reagan, McDonald's 50 billionth hamburger, The Cosby Show, Family Ties, Ghostbusters and the Jacksons' Victory tour. Madonna bursts to the top with "Like A Virgin," while Prince attains superstar status with the help of movie Purple Rain. The number of lawyers in America nudges the half million mark, equivalent to the population of Vermont.

1985

Year of the return of Halley's comet and the Titanic, the election of Mikhail Gorbachev, Rambo, manly stubble, Pete Rose, crack, the ozone layer (and the hole in it) and new Coca-Cola. Bruce Springsteen, Lionel Richie, Dire Straits, Phil Collins, Wham! and Tears For Fears are big news but nothing is bigger than We Are The World and Live Aid, which underline the conscience of pop musicians.

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(i-mä'gō)

THE IMAGO RECORDING COMPANY, 152 WEST 57TH STREET, NEW YORK, NEW YORK 10019

### Give LPs a Chance

There's a new trend in the record business—one that is bound to have a powerful impact on radio programming. In fact, a few progressive radio people are responsible for helping to start it.

I'm referring to the smashing sales on certain LP releases. This has little to do with the well-known fact that LP sales generally are showing a steady and healthy growth. It's the fact that if retail stores were to report on unit sales of their

selection ("picks") of new LP material.

—DECEMBER 8, 1961

### The Shrinking Playlist

It is entirely possible, if singles sales continue to decline, that stations will continue to shrink their playlists, until by the year 1965 "Top 40" will be replaced by "Top 20." (FM, anyone?)

—MARCH 15, 1963

### Say What?

I think most broadcasters would agree that in the

informed comment on the current pop music scene, I nominate the frequently heard observation that the popularity of British artists, songs and records is "just a fad." The plain facts are that the British musicians have achieved a level of professional maturity that very few of their American colleagues can match.

Only in the field of R&B can American music be considered truly creative.

As a result, more and more of the R&B entries are selling to pop record buyers.

—MAY 14, 1965

LIKE NO OTHER BEFORE, AND LIKE PRECIOUS FEW AFTER HIM, BILL GAVIN SPOKE HIS MIND ABOUT THE BUSINESS IN WHICH HE CONSIDERED HIMSELF A HUMBLE REPORTER. IN THE REPORT, HE MADE HIS OCCASIONAL COMMENTS UNDER THE TITLE, "ON THE RECORD." SOME WERE TIMELY ONLY FOR THEIR TIME; OTHERS WERE REMARKABLY PRESCIENT; ALL WERE WRITTEN FOR THE GOOD OF THE INDUSTRY, TO EDUCATE, ILLUMINATE, EDIFY AND ENCOURAGE.

1986

Year of a \$2 trillion national debt, junk bonds, Chernobyl, veejay (a deejay on MTV), Max Headroom, the Bangles, Whitney Houston, the Statue of Liberty centennial and the space shuttle Challenger disaster. A convoluted link is made between the sale of arms to Iran and the financing of Contra rebels in Nicaragua.

top selling LPs, along with their singles, certain key albums would have to be listed on station charts.

It's still important to know—to have ways of finding out—which LP bands are preferred by the listeners. Sales reports won't convey this information, but listener phone requests will. It seems indicated that pop programming tomorrow, to be successful, must: (1) include hit LP material and (2) constantly maintain and improve its lines of communication with its audience, in order to guide its

long run, the ratings battles are fought mostly on the microphones rather than on the turntables. The right music, good news, sharp promos and contests, smooth production—and then what? Then comes the personal part of radio: the DJ's voice. And he had better have something worthwhile to say.

—AUGUST 13, 1964

### You're UK, You're OK

For the biggest bucket of hogwash that passes for

### Free the Music

Pop music never was and never will be a segregated type of format. There are no color barriers or sound barriers to the music that the people like. Integration in music, as anywhere, involves an acceptance of differences. Each record should be judged on its own individual merit, and not as a certain type.

—AUGUST 18, 1972

### Bootleggers

It is a matter of serious concern to all honest peo-

# ON THE Record

**35**

**... in about five years,  
that'll be uh, 35 ... right?**

**Hey, Rogaine really works.**

**Live large and prosper.**

**giant**

ple in the music business that in certain locations the illicit manufacture and sale of duplicated tapes has assumed racket-like proportions.

Such activities do not directly affect radio, but in a larger sense any injury to our nation's music makers impairs their ability to serve—and service—radio's music needs.

Remember, it is not just the record companies and dealers who are hurt by tape bootlegging; singers, musicians, writers, producers, publishers are all being robbed of royalty payments—robbed just as effectively as if by a professional pickpocket. These creative people have done a lot to help radio, just as radio has helped them. Maybe it's time for radio to help in another way.

—FEBRUARY 8, 1974

### A Public Service

One of the big reasons for radio's continued vitality centers around that frequently maligned phrase, "public service." Of all the advertising media, radio gives the most back to its communities, in services above and beyond its program content. All over the

1987

Year of the first trillion-dollar federal budget, Reeboks, couch potato, pit bull, genetic fingerprinting, Iran-Contra hearings, Black Monday (the October market crash) and the common consensus acknowledges the end of the cold war.

country, in large cities and small, stations vie with each other in supporting worthy causes...

Sometimes stations work in cooperation with newspapers or television; more often radio takes the initiative and does the job alone. Radio personalities make public appearances at fund-raising events as part of their way of saying thanks to the communities that support them. Because of radio, uncounted millions of dollars every year find their way into beneficial community projects.

There are, of course, exceptions. A few shortsighted broadcasters evaluate all station activities in terms of either immediate profit or audience promotion effectiveness. Such attitudes account for the heavy contest content that seems to saturate certain kilocycles. Such obvious preoccupation with material gain presents a clashing contrast with the station that is lending its support to the welfare of others.

This is not to imply that undiluted altruism should be the key to radio's public service. The extent to which a station becomes known for its involvement with community interests and activities greatly influences listener tune-in preferences and long-term acceptability in a community.

The tensions and anxieties of broadcast competition tend to obscure the pride that we all should feel in our profession. Since radio's contributions are unlikely to be acknowledged elsewhere, it's time we did a little boasting on our own.

—AUGUST 3, 1979

INSPIRED AND ENCOURAGED BY BILL GAVIN, VARIOUS STAFF MEMBERS HAVE CONTRIBUTED EDITORIAL COMMENTS THROUGH THE YEARS. A SAMPLING FOLLOWS.

### It's Only a Paper Add...

You don't have to be a rocket scientist to know that things are tight at the record companies these days. The bottom line of the business, as with any business, is sales, and sales aren't meeting escalating costs. There are numerous theories as to why things are the way they are, but one of them is surely the problem with inaccurate playlists.

The depression in record sales has caused drastic cuts in overhead; yet the record companies have seen to it that product gets out and gets played.

Record companies can't afford paper adds (records that get mentioned as adds but never make it on the air). Record companies can't afford tertiary rotation (rotation that is so limiting that even hardcore listeners will never hear it).

To those iconoclastic programmers who feel so benevolent to the point they add a record as a gesture, with no real commitment behind it, I would say you're messing with a covenant so precious that you're undermining the whole popular music universe.

To add a record at a meaningful station in a decent size market will mobilize pressing, shipping, and sales departments



Ron Fell with Bill Gavin. Fell is one of several San Francisco State grads at Gavin. Other former Gators include Ben Fong-Torres, Dave Sholin, Keith and Kent Zimmerman, Linda Ryan, Cyndi Hoelzle, Natalie Duitsman, David Beran, John Martinucci, Rodney Edwards and Kelly Woo (Yes, K-Woo has had schooling).

within a company. Non-refundable pressing and shipping costs are borne by those in the retail stream. Without considerable airplay there's no way for a record to be properly evaluated, and returns create horrible burdens of cash flow and credit problems.

In this hopefully temporary period of dire straits in the retail world, we hope that programmers can realize the gravity of their vanity. To "add a record" should be a commitment to really play a record. To "add a record" with a casual wink toward a grateful promotion person is a shallow and heartless gesture which is killing the business of music.

—RON FELL, JANUARY 22, 1982.

### There's No Business...

Few topics have been talked about more the last several years than business and the economy. Is it possible that those of us who make our living as purveyors of entertainment have forgotten our business?

It's called show business.

Ned Beatty said it best in the movie, *Network*. "The world is a business." In order to be run successfully, it is necessary that a demand exist for a product or service. Great marketing

1988

Year of global warming, the fax, designer everything, the California Raisins, the greenhouse effect, Rain Man, Lieutenant Oliver North, Roger Rabbit, Phantom Of The Opera, Rick Astley, George Michael, Def Leppard, Guns N' Roses and Michael Jackson (still), as Sony buys CBS Records for \$2 billion. "Read My Lips," says George Bush.

INTERSCOPE

**Congratulations**

**on your**

**35th Anniversary!**

RECORDS



and promotion won't do much for shabby merchandise. To argue that there is nothing wrong with our present economy would be ridiculous. But at the same time, it is too easy to blame it for what in part is a lack of creative judgment or ability. Add to that a need to play it safe. Too much marketing research is done to save someone's job so they can point the blame in yet another direction.

Market research can tell you about the past and present but not the future. Like it or not, entertainment does involve taking chances, rolling the dice and going with what you believe in.

I'm reminded of 20th Century researching the title for an upcoming motion picture some years ago. The results of that study were negative and the studio suggested that the director change the name. George Lucas decided to stay with *Star Wars*.

1989

**Year of Batman (the movie), Nolan Ryan, the US invasion of Panama, opening of the Berlin Wall and a violent earthquake in Northern California which occurs just as the third game of the World Series is about to get underway. "Buy American" really comes into vogue as Sony acquires Columbia Pictures and Thorn EMI gets SBK. PolyGram buys Island Records and Time Warner is forged by Time Inc. and Warner Communications.**

And it was over a year and a half ago that Rick Carroll, PD of KROQ-Los Angeles, sat with me, convinced that his new format would be a winner. No amount of positive or negative research was going to change his mind. Five straight up books later, it seems he knew both his audience and the music.

The showmanship and innate creative ability of men like Ted Turner is what's lacking in both broadcasting and the music business. Combine that with exorbitant sums of money spent on losing prospects, and the picture does get grim.

When the public is offered unique, quality entertainment, they will buy it.

It was only a few months ago that the motion picture industry blamed both a sagging economy and cable TV for a bad summer at the box office...and yet this summer, *E.T.* is setting box office records.

Poor showmanship, lack of ability in spotting talent, and a conservative, unimaginative business approach will not reap big profits. Only when balance is restored and the show is put back into show business will the record industry and radio find their next *E.T.*

—DAVE SHOLIN, JULY 9, 1982

### Light at the End of the Tunnel?

Unless I'm suffering from a bad case of wishful thinking, could the next big programming trend for Album radio be the playing of new and alternative

musical styles?

A few markets are now experiencing a surge by stations playing product most GMs and sales managers have vicious nightmares about. Playing new music could end up as prominent a trend as past programming booms such as disco and country. Disco may be "dead," but Black stations flourish and have prospered and gained respectables shares of listeners. Ditto Country.

Those of us who have been waiting for the avenues of exposure to open up sure hope that any current excitement ends up to be far more than just a trend.

—Kent Zimmerman, July 16, 1982

### Where It All Begins

Somebody usually says it at least once during the Oscar ceremonies. This year it was Steven Spielberg who, after acknowledging the actors, producers and others who helped make his films such tremendous productions, stressed 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.

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.

—DAVE SHOLIN, APRIL 3, 1987

### Tuesday, October 17, 1989, 5:04 p.m.

It was an unforgettable moment—an unbelievable event. For ten seconds there was a disorienting rumble at the Gavin Report's second story offices in downtown San Francisco, followed by 15 or 20 seconds of violent rocking. Imagine trying to stand up in a rowboat with someone shaking your shoulders.

Many of us either fell or dropped to the floor, dizzy from the ferocious wobble of the entire eight-story, 50 year-old building. An apprehension consumed us. Is this the Big One we've been warned would some day hit San Francisco?

When the shaking stopped, and after making sure everyone was safe from harm, we walked downstairs and outside, away from the building.

Out on Second Street, we shared a hug, a pat on the shoulder, and stood together dazed and in awe of our minute of helpless surrender to the power of Mother Nature.

Within three minutes of the quake, power went out all over the city. Traffic signals were the first inconvenience, and the downtown area was instantly gridlocked. There was an eerie calm and silence, even though our block was now populated by hundreds of confused pedestrians, workers who, like our-

1989

**Year of Nelson Mandela, Teenage Mutant Ninja Turtles, recession (again), Bart Simpson, yuppie flu, Desert Shield, Pretty Woman, Ghost, Garth Brooks, 2 Live Crew, New Kids On The Block, Milli Vanilli, Vanilla Ice, MC Hammer and, by the way, "Who did kill Laura Palmer?" The musical spending spree continues, with MCA buying Geffen, Matsushita in turn swallowing MCA and PolyGram capturing A&M.**



**Ah, the young Duke: Dave Sholin somewhere in the '70s, when radio people could dress funny as long as they had the pipes.**

**T**o a magazine with  
*an ear for the music and  
a heart for humanity.*

Your ongoing support of the T.J. Martell Foundation  
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The Loma Prieta earthquake of October, 1989, caused Gavin to skip a beat, and even an issue, and when it returned, the timing was eerie. The cover was a psychedelic pumpkin hailing the Grateful Dead. The headline—WE'RE BACK!—spoke for both the band and the magazine.



Within the hour we learned of the tragedy on Interstate 880 in Oakland; the collapse of the Cypress freeway, and the breakup of a portion of the Bay Bridge. Of prime concern to us was Candlestick Park, where our Diane Rufer was among the 62,000 baseball fans awaiting the start of game three of the "Bay Bridge World Series" between the Giants and the A's.

Though a few portable television sets soon

appeared, it was radio that spread the news. All San Francisco stations were resourceful, improv-



sational and sensitive to the need to spread the truth and verify rumor.

Most stations supplemented hard news with listener telephone participation. Radio was vital to our sense of community. Radio coordinated us.

To my knowledge, most stations in the area were able to stay on the air, or at least return quickly after the quake with the assistance of emergency generators, cellular phones, etc.

As dusk gave way to dark, the Gavin staff shared

good-luck farewells as we sought our ways home.

Particularly troublesome were the journeys necessary for our East Bay residents who had to circumvent the Bay Bridge and the inoperable Rapid Transit system to get home. For those who needed to travel by car anywhere in the city, gridlock made their trip slow, but not impossible. By midnight, all were home, or at least at the

homes of friends.

By sunrise on Wednesday, many residential areas had power restored. Downtown San Francisco was a ghost town, except for thousands of hard-hatted and thick-skinned souls repairing streets, evacuating critical equipment from buildings and restoring the lifelines of electricity, gas and telephone service. Looting, a common disease in most urban disasters, was practically nonexistent.

Early Thursday, power was restored to our offices, which meant our computers, phones and other equipment began to operate. The building had survived with just slight damage.

By Friday, most of the staff had been notified of the Gavin's fate and fortune, over the weekend, and many of the staff had trickled in to rebuild their work so we'd be able to resume "normal" operations on Monday.

I can tell you, with great relief, that all of us are well, our homes are sound, our spirits are high and we're extremely grateful to the hundreds of friends who have inquired about our safety in the hours following the Quake of '89.

We know that many of you rely on the Gavin Report as much as we rely on you. We are sorry we weren't able to publish last week and that you may have experienced difficulty reaching us by telephone. But believe me, only an extreme act of nature could prevent us from living up to your expectations. Hopefully we'll never have to explain our absence again.

We all love San Francisco

selves, had fled their office buildings, some of which suffered heavy damage. Because Second Street was being repaved, a thick cloud of dust and dirt hung in the air.

We knew nothing about the outside world, but soon a few portable radios appeared and we hovered for information. If we weren't at the epicenter, was it worse elsewhere?

1991

Year of Operation Desert Storm and war with Iraq to liberate Kuwait, General Norman Schwarzkopf, recession (still), Rodney King, REM, and superstar signings for the likes of Michael Jackson, sister Janet, Motley Crue and Aerosmith. The CD is now officially the premier configuration of choice.

and have no intention of leaving this great community. Heaven forbid, should you ever experience such a disaster, we hope you can be comforted by strangers, heartened by the spirit of community and braced by the firm foundations of love and charity we've witnessed, and are still witnessing, here.

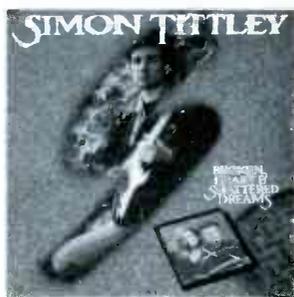
—RON FELL, OCTOBER 27, 1989

1992

Year of Boris Yeltsin, Yugoslavia, MiniDisc, DCC, recession (still), Johnny Carson's farewell, and Bill Clinton, who promises a new style of government. United Newspapers buys Gavin and there is no end to big deals as Thorn EMI buys Virgin, while Prince and Madonna pledge themselves to Time Warner. By now the map of eastern Europe has been completely redrawn with relatively little bloodshed.

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- WXLV - #28
- WQSU - #30
- WSJU - #30



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**W**HEN IT CAME TO COUNTRY MUSIC, BILL GAVIN WAS A JOHNNY-COME-EARLY. HE HAD HIS FIRST TASTE OF IT—ALBEIT A FACSIMILE OF IT—IN 1936, WHEN HE SANG WITH A TRAVELING MALE QUARTET, “THE BLENDERS,” WHO WORE WHITE COWBOY OUTFITS ON STAGE. GAVIN, WHO COULD PLAY UKELELE BUT NOT THE GUITAR, HAD A WHITE ENAMELED FOUR-STRING VERSION OF A GUITAR SO THAT HE COULD FAKE HIS WAY THROUGH MOST OF THE GROUP’S SONGS.

EARLY IN THE HISTORY OF THE GAVIN REPORT, IN LATE 1958, HE ATTENDED THE FIRST CONVENTION OF THE COUNTRY MUSIC ASSOCIATION IN NASHVILLE, WHERE HIS HOST, RCA A&R DIRECTOR STEVE SHOLES, TOOK HIM BACKSTAGE AT THE GRAND OLE OPRY AT RYMAN AUDITORIUM.

IN THE MID-SIXTIES, SHORTLY AFTER THE GAVIN HAD EXPANDED ITS COVERAGE TO R&B, THE PUBLISHER DECIDED TO LOCATE CORRESPONDENTS TO COVER COUNTRY. THE FIRST EDITOR WAS JANET GAVIN, WHO HAD JOINED HER HUSBAND IN THE OFFICE IN 1960. JANET OVERSAW THE GROWTH OF THE SECTION, AND WHEN SHE NEEDED IT, SHE HAD WONDERFUL ASSISTANCE, FROM ELMA GREER AND, IN 1976, WHEN JANET HAD A HEART ATTACK, FROM BOB KINGSLEY, WHO COMMUTED FROM LOS ANGELES EVERY WEEK TO FILL IN. GREER ULTIMATELY TOOK OVER THE DEPARTMENT, WHICH IS NOW EDITED BY LISA SMITH AND CYNDI HOELZLE. IN THE TRADITION OF BILL AND JANET GAVIN, THEY NOT ONLY REPORT ON COUNTRY MUSIC; THEY LOVE IT.

**TO CELEBRATE THIS 35TH ANNIVERSARY,  
WE ASKED SOME INDUSTRY FRIENDS TO  
SHARE THEIR REMEMBRANCES OF  
BILL AND JANET GAVIN.**

**LARRY DANIELS - General Program Manager, KNIX-Phoenix**

Bill was a pioneer. Almost all of the industry trade sheets owe him something because he added that personal touch. Bill made the *Gavin Report* a warm and fuzzy magazine—I think it still is!

**BILL BOYD - Executive Director, Academy of Country Music**

Bill Gavin was one of the most important individuals that I have met in my lifetime in the music business. I believe that his contributions through the *Gavin Report* will have a lasting impact on music as we know it today. I think all of us who knew Bill Gavin are better off for having met him.

**JACK LAMEIER - Vice President of Promotion, Sony/Nashville**

The thing that made Bill Gavin special to me was his integrity. There was never any question about his motives or his passion for the music his publication promoted.

**COYOTE CALHOUN - Program Director, WAMZ-Louisville**

I think what made Bill special was his personal touch. I remember when I first starting calling in reports when I was in Wichita—I was always so impressed that you could actually talk to the guy who ran the magazine. He'd really listen to you and talk to you as long as you wanted, and it didn't matter what size market you were in. I think as radio people we felt like he was one of us—he was really wrapped up in the improving of radio.

**MOON MULLINS - Pollack/Mullins Media, Nashville**

There are always buzzwords used in this business. The buzzwords that always surrounded Bill Gavin were honor, integrity, believability, forthrightness, and intelligence. He was one of the most influential people this industry has ever known.

**COUNTRY**

OUR  
CONGRATULATIONS  
ON YOUR

# We've Come A Long Way In 3 Years

We've broken some of Country's biggest stars, and we continue to develop some of the most exciting new artists in the business. Our 15 CMA Nominations are clear evidence. A major part of our success is due to Country radio; our work succeeds only because of your support. Our commitment to Artistry and Excellence is more than just a slogan; it's our reason for doing what we do – and why we'll continue to deliver only our best.

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And It's All Been Reported  
Concisely, Fairly, And  
Completely In Gavin.

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TH  
ANNIVERSARY

**Arista Nashville: Capturing – And Releasing – Country Music's Future.**

**ARISTA**

**BRUCE HINTON - Chairman, MCA Nashville**

I think it's safe to say that Bill Gavin coined and gave meaning to the phrase "tip sheet." The nationwide credibility Bill had with the leading Top 40's across America was without parallel in his day, and will no doubt ever be matched again. You could be assured of major instant airplay with a "Bill Gavin Personal Pick." To Bill's everlasting credit he realized his ears were his assets, and because of his sense of integrity, everyone knew his recommendations came from the heart.

**RICK BLACKBURN - Vice President/General Manager, Atlantic Nashville**

Bill and Janet always had integrity, back when it really wasn't very cool. Bill Gavin was a character, but he sure had a lot of ethics. If I had one word to describe Gavin it would be: integrity.

**TIM DUBOIS - President, Arista Records**

I never met Bill Gavin, but I can see his legacy in GAVIN. It has made an honest and sincere contribution of the music industry.

**CHUCK THAGARD - Director Of National Promotion, BNA Entertainment**

Bill Gavin was: Older than just anybody in radio. Hipper than just about anybody in radio. Refreshingly (sometimes painfully) honest. Steadfastly (sometimes naively) loyal to his friends and to radio in general. A hard man to get to know, but a delightful acquaintance once he felt comfortable with you. I'll always think of him when ordering Mondavi Fume Blanc, which he recommended to me as his favorite white wine.

**BOB YOUNG - Program Director, KNCI-Sacramento**

Bill Gavin was the kind of gentleman we all wish we could be. He was a role model who squeezed the utmost out of every single day. If there was anyone I'd want to be like—whether personally or professionally—it would be Bill Gavin.

**BOB KINGSLEY - Host, American Country Countdown**

I filled in for Janet doing the Country charts for a few months in 1976 when she was ill. There I was, sitting at Janet's desk, sitting no more than ten feet away from this guy that I heard on the radio when I was a small child. To say that I was just slightly intimidated would be putting it mildly. Everything I'd ever heard about the Gavin, I came to know as gospel. Bill Gavin was exactly what he seemed to be. So few people I've met since then are like that.

**ED MASCOLO - Senior Vice President of Promotion, Jeff McClusky & Assoc.**

I was regional promoter working for Mercury when I met Bill and Janet. They were two of the warmest people I've ever met in the industry. I'm glad I got a chance to know them.

**BRUCE SHINDLER - Partner, Shindler/Turner Promotion Co.**

What made Bill Gavin so special was his unique ability to make the person he was speaking to feel special. He was never condescending and always made time to talk to you.

**BOB MOODY - Program Director, WPOC-Baltimore**

I was a GAVIN Reporter when I was sixteen years old, back in 1967. At that point it was the biggest honor I'd ever had. If there was one incorruptible man in the business, it was Bill. Later in my career, I got to meet Bill and found out that everything I'd heard about him was true. At a time when things weren't always on the up and up in this business, Bill always had indisputable integrity. Because of that you knew you could count on him, and count on the Gavin Report.

**SONNY LAGUNA - KTEX-Brownsville, Texas**

Bill Gavin had strong beliefs, and was never afraid to speak his mind. I remember when I was at KROY-Sacramento, and was phoning in my report to Bill. I was playing a song that was about sex, although very innocuous by today's standards. Bill said to me, "Luckily, some of us have morals." He was one of a kind.



Year (to date) of Somalia, Bosnia, Hillary Clinton, David Letterman, Lyle Lovett and Julia Roberts, and Heidi Fleiss. The music industry battles over used CDs, U2 get a big new deal with Island, A&M (Herb Alpert and Jerry Moss) leave A&M, and PolyGram buys Motown.

**LISA SMITH - Gavin Country Editor**

It seems like every time somebody speaks of Bill Gavin, the word honesty inevitably comes up. That's because honesty is the very essence of who he was. When I started working at GAVIN back in 1977, it was one of the first things that struck me about him. His priority at the Gavin Report wasn't the layout, the gossip—certainly not his image. His main concern was that all the numbers added up and all the facts were straight. (And in the days before the Gavin computer, that was easier said than done.) He wanted to get the facts out there, plain and simple. Once when he was having me double-check the Country chart numbers "just one more time please" he explained why the accuracy was so vital to him. "Lisa, if these numbers are off and the chart isn't correct, we would be the laughing-stock of the Country music industry. I've worked at this too long and hard to let that happen." No, truth, honesty and integrity weren't just buzzwords to describe Bill Gavin—they were at the heart and soul of the man.

# MUSIC

## FROM A NEW FRONTIER MERCURY NASHVILLE

*Congratulations  
on 35 great years  
from Mercury Nashville  
and all our stars!*



Nashville  
a PolyGram company

# Top Country Songs 1967-1992

- 1967 - All The Time - Jack Greene (Decca)  
1968 - Skip A Rope - Henson Cargill (Monument)  
1969 - Since I Met You Baby - Sonny James (Capitol)  
1970 - Hello Darlin' - Conway Twitty (Decca)  
1971 - Easy Loving - Freddie Hart (Capitol)  
1972 - Happiest Girl In The Whole U.S.A. - Donna Fargo (Dot)  
1973 - Satin Sheets - Jeanne Pruett (MCA)  
1974 - Country Bumpkin - Cal Smith (MCA)  
1975 - Before The Next Teardrop Falls - Freddy Fender (Dot)  
1976 - Good Hearted Woman - Waylon & Willie (RCA)  
1977 - Luckenbach, Texas - Waylon Jennings (RCA)  
1978 - Mamas, Don't Let Your Babies Grow Up To Cowboys - Waylon & Willie (RCA)  
1979 - You Decorated My Life - Kenny Rogers (United Artists)  
1980 - Lookin' For Love - Johnny Lee (Asylum)  
1981 - Step By Step - Eddie Rabbitt (Elektra)  
1982 - Love Will Turn You Around - Kenny Rogers (Liberty)  
1983 - Islands In The Stream - Kenny & Dolly (RCA)  
1984 - If You're Gonna Play In Texas - Alabama (RCA)  
1985 - Lost In The Fifties Tonight - Ronnie Milsap (RCA)  
1986 - In Love - Ronnie Milsap (RCA)  
1987 - Forever And Ever, Amen - Randy Travis (Warner Bros.)  
1988 - Fallin' Again - Alabama (RCA)  
1989 - Let Me Tell You About Love - The Judds (Curb/RCA)  
1990 - Friends In Low Places - Garth Brooks (Capitol)  
1991 - The Thunder Rolls - Garth Brooks (Capitol Nashville)  
1992 - Maybe It Was Memphis - Pam Tillis (Arista)

# GAVIN COUNTRY RECORDS OF THE YEAR

1976	GOOD HEARTED WOMAN	WAYLON & WILLIE
1977	LUCKENBACH, TEXAS	WAYLON JENNINGS
1978	MAMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS	WAYLON & WILLIE
1983	ISLANDS IN THE STREAM	KENNY & DOLLY
1984	IF YOU'RE GONNA PLAY IN TEXAS	ALABAMA
1985	LOST IN THE FIFTIES TONIGHT	RONNIE MILSAP
1986	IN LOVE	RONNIE MILSAP
1988	FALLIN' AGAIN	ALABAMA
1989	LET ME TELL YOU ABOUT LOVE	THE JUDDS

## RCA/NASHVILLE OUR RECORD SPEAKS FOR ITSELF

**We're proud of our past and  
We're primed for the future**

### The Team

THOM SCHULYER  
GARTH FUNDIS  
DALE TURNER  
MIKE WILSON  
CARSON SCHREIBER  
KEN VAN DURAND  
GINGER MCFADDEN  
BART ALLMAND  
TED WAGNER  
SCOTT HOFFMAN  
RICK KELLY  
JOYCE HOLLOWAY

### The Roster

ALABAMA  
EDDY ARNOLD  
CLINT BLACK  
ANDY CHILDS  
MIKE HENDERSON  
MARTINA MCBRIDE  
JAMIE O'HARA  
ROBERT ELLIS ORRALL  
RESTLESS HEART  
SHENANDOAH  
THE SMITH BROTHERS  
LARRY STEWART  
AARON TIPPIN  
LARI WHITE

CONGRATULATIONS  
**GAVIN**

FOR 35 YEARS OF *GREAT INK.*

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Is **Music** To Our Ears



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# Number One Then; Number One Now...

BACK WHEN HIGH-TECH MEANT ELECTRIC TYPEWRITERS AND COLOR TV, BILL GAVIN WAS TRACKING THE HITS, OFTEN BY HIMSELF AND BY HAND. HE ISSUED HIS FIRST REPORTS ON A WEEKLY BASIS, BUT, IN THE EARLY YEARS, WASN'T CONSISTENT ABOUT WHICH DAY OF THE WEEK HE'D SEND OUT HIS SURVEY. CAREFUL READERS WILL ALSO NOTE WEEKS WHEN BILL AND JANET WENT ON VACATION, AND, IN 1964, WHEN HE BOWED TO BEATLEMANIA AND SIMPLY GAVE THE BEATLES THE NUMBER ONE POSITION FOR A COUPLE OF ISSUES. THE NUMBERS FOLLOWING ARTISTS' NAMES INDICATE HOW MANY WEEKS THEIR RECORD OCCUPIED THE TOP SPOT.

## 1958

- 5/20 - PURPLE PEOPLE EATER—Sheb Wooley (2)
- 6/9 - HARD HEADED WOMAN—Elvis Presley (2)
- 7/1 - SPLISH SPLASH—Bobby Darin
- 7/3 - REBEL ROUSER—Duane Eddy
- 7/10 - VOLARE—Domenico Modugno
- 7//14 - KING CREOLE—Elvis Presley
- 7/21 - VOLARE—Dean Martin/Domenico Modugno (2)
- 8/6 - LITTLE STAR—Elegants
- 8/13 - IT'S ALL IN THE GAME—Tommy Edwards (2)
- 9/17 - TEARS ON MY PILLOW—Little Anthony & The Imperials
- 9/24 - IT'S ONLY MAKE BELIEVE—Conway Twitty
- 10/1 - CHANTILLY LACE—The Big Bopper (2)
- 10/17 - TOM DOOLEY—Kingston Trio
- 10/24 - TOPSY Part 2—Cozy Cole
- 10/31 - TO KNOW HIM IS TO LOVE HIM—Teddy Bears (3)
- 11/21 - THE CHIPMUNK SONG—The Chipmunks (5)
- 12/30 - SMOKE GETS IN YOUR EYES—Platters

## 1959

- 1/9 - DONNA—Ritchie Valens
- 1/16 - STAGGER LEE—Lloyd Price (2)
- 1/30 - PETITE FLEUR—Chris Barber's Jazz Band
- 2/6 - TRAGEDY—Thomas Wayne
- 2/13 - ALVIN'S HARMONICA—The Chipmunks
- 2/20 - VENUS—Frankie Avalon
- 2/27 - IF I DIDN'T CARE—Connie Francis
- 3/6 - COME SOFTLY TO ME—The Fleetwoods
- 3/17 - GUITAR BOOGIE SHUFFLE—Virtues
- 3/25 - SORRY (I RAN ALL THE WAY HOME)—Impalas
- 4/3 - HAPPY ORGAN—Dave Baby Cortez
- 4/10 - TAKE A MESSAGE TO MARY—Everly Brothers
- 4/17 - KOOKIE KOOKIE—Edd Byrnes/Connie Stevens
- 5/1 - TEENAGER IN LOVE—Dion & The Belmonts
- 5/8 - BATTLE OF NEW ORLEANS—Johnny Horton
- 5/15 - PERSONALITY—Lloyd Price
- 5/22 - DREAM LOVER—Bobby Darin
- 5/29 - BATTLE OF NEW ORLEANS—Johnny Horton
- 6/5 - LONELY BOY—Paul Anka
- 6/12 - ALONG CAME JONES—The Coasters
- 6/19 - BOBBY SOX TO STOCKINGS—Frankie Avalon
- 6/26 - THERE GOES MY BABY—The Drifters
- 7/10 - BIG HUNK O' LOVE—Elvis Presley
- 7/17 - MAKIN' LOVE—Floyd Robinson
- 7/24 - THE THREE BELLS—The Brown
- 8/1 - BABY TALK—Jan & Dean
- 8/7 - THE MUMMY—Bob McFadden & Dor
- 8/14 - I'M GONNA GET MARRIED—Lloyd Price
- 8/21 - (TIL) I KISSED YOU—Everly Brothers
- 8/28 - PUT YOUR HEAD ON MY SHOULDER—Paul Anka
- 9/4 - ANGELS LISTENED IN—Crests
- 9/11 - MR. BLUE—The Fleetwoods (2)
- 9/25 - DECK OF CARDS—Wink Martindale
- 10/2 - DON'T YOU KNOW—Della Reese
- 10/9 - ENCHANTED SEA—The Islanders
- 10/16 - WE GOT THE LOVE—Bobby Rydell
- 10/23 - BE MY GUEST—Fats Domino
- 10/30 - SCARLET RIBBONS—The Browns
- 11/6 - UH OH—Nutty Squirrels
- 11/13 - EL PASO—Marty Robbins
- 11/20 - FRIENDLY WORLD—Frankie Avalon
- 11/27 - WAY DOWN YONDER—Freddy Cannon
- 12/4 - WHY—Frankie Avalon
- 12/11 - VILLAGE OF ST. BERNADETTE—Andy Williams (2)
- 12/23 - RUNNING BEAR—Johnny Preston
- 12/30 - TEEN ANGEL—Mark Dinning

## 1960

- 1/8 - WHERE OR WHEN—Dion & The Belmonts
- 1/15 - LET IT BE ME—Everly Brothers
- 1/22 - TEEN ANGEL—Mark Dinning
- 1/29 - HE'LL HAVE TO GO—Jim Reeves
- 2/5 - MIDNIGHT SPECIAL—Paul Evans
- 2/12 - WILD ONES—Bobby Rydell
- 2/19 - SWEET NOTHIN'S—Brenda Lee
- 2/26 - SINK THE BISMARCK—Johnny Horton
- 3/4 - MAMA—Connie Francis
- 3/11 - CLEMENTINE—Bobby Darin
- 3/18 - FOOTSTEPS—Steve Lawrence
- 3/25 - STEP BY STEP—Crests (2)
- 4/8 - HITHER, THITHER & YON—Brook Benton
- 4/15 - GOOD TIMIN'—Jimmy Jones
- 4/22 - CATHY'S CLOWN—Everly Brothers (2)
- 4/29 - HE'LL HAVE TO STAY—Jeanne Black
- 5/6 - PAPER ROSES—Anita Bryant
- 5/13 - CATHY'S CLOWN—Everly Brothers (2)
- 5/27 - ALLEY OOP—Hollywood Argyles (3)
- 6/17 - TELL LAURA I LOVE HER—Ray Peterson (2)
- 7/1 - I'M SORRY—Brenda Lee
- 7/8 - ITSY BITSY TEENIE WEENIE YELLOW POLKA DOT BIKINI—Brian Hyland (2)
- 7/22 - ONLY THE LONELY—Roy Orbison
- 7/29 - IT'S NOW OR NEVER—Elvis Presley (3)
- 8/19 - VOLARE—Bobby Rydell
- 8/26 - MR. CUSTER—Larry Verne (2)
- 9/9 - A MILLION TO ONE—Jimmy Charles
- 9/16 - CHAIN GANG—Sam Cooke
- 9/23 - MY HEART HAS A MIND OF ITS OWN—Connie Francis
- 9/30 - I WANT TO BE WANTED—Brenda Lee (2)
- 10/14 - POETRY IN MOTION—Johnny Tillotson (2)
- 10/28 - A THOUSAND STARS—Kathy Young (2)
- 11/11 - ARE YOU LONESOME TONIGHT—Elvis Presley (5)
- 12/16 - WONDERLAND BY NIGHT—Bert Kaempfert
- 12/28 - EXODUS THEME—Ferrante & Teicher

## 1961

- 1/13 - WILL YOU LOVE ME TOMORROW—The Shirelles  
 1/20 - EMOTIONS—Brenda Lee  
 1/27 - SHOP AROUND—The Miracles  
 2/3 - EBONY EYES—Everly Brothers  
 2/10 - WHERE THE BOYS ARE—Connie Francis  
 2/17 - DEDICATED TO THE ONE I LOVE—The Shirelles  
 2/24 - SURRENDER—Elvis Presley (2)  
 3/10 - BLUE MOON—The Marcels (2)  
 3/24 - RUNAWAY—Del Shannon (2)  
 4/7 - MOTHER-IN-LAW—Ernie K. Doe  
 4/14 - I'VE TOLD EVERY LITTLE STAR—Linda Scott  
 4/21 - YOU CAN DEPEND ON ME—Brenda Lee  
 4/28 - DADDY'S HOME—The Limelites  
 5/12 - TRAVELIN' MAN—Rick Nelson (2)  
 5/26 - RAINDROPS—Dee Clark  
 6/2 - QUARTER TO THREE—Gary U.S. Bonds (2)  
 6/16 - YELLOW BIRD—Arthur Lyman  
 6/23 - LAST NIGHT—The Mar-Keys  
 6/30 - HATS OFF TO LARRY—Del Shannon  
 7/7 - TOSSIN' AND TURNIN'—Bobby Lewis  
 7/14 - DUM DUM—Brenda Lee  
 7/21 - MICHAEL—The Highwaymen (2)  
 8/4 - GONNA KNOCK ON YOUR DOOR—Eddie Hodges  
 8/11 - TAKE GOOD CARE OF MY BABY—Bobby Vee (2)  
 8/25 - MORE MONEY FOR YOU AND ME—The 4 Preps  
 9/1 - THE ASTRONAUT—Jose Jimenez  
 9/8 - LET'S GET TOGETHER—Hayley Mills (2)  
 9/29 - RUNAROUND SUE—Dion  
 10/6 - BIG BAD JOHN—Jimmy Dean (3)  
 10/27 - GOODBYE CRUEL WORLD—James Darren (2)  
 11/10 - WALK ON BY—Leroy Van Dyke (2)  
 11/24 - THE LION SLEEPS TONIGHT—The Tokens (4)  
 12/21 - CAN'T HELP FALLING IN LOVE—Elvis Presley  
 12/28 - NORMAN—Sue Thompson (3)

## 1962

- 1/19 - DUKE OF EARL—Gene Chandler (3)  
 2/9 - HEY BABY—Bruce Channel (2)  
 2/23 - JOHNNY ANGEL—Shelly Fabares (4)  
 3/23 - STRANGER ON THE SHORE—Mr. Acker Bilk  
 3/30 - SOLDIER BOY—The Shirelles (5)  
 5/4 - STRANGER ON THE SHORE—Mr. Acker Bilk (2)  
 5/18 - I CAN'T STOP LOVING YOU—Ray Charles (4)  
 6/15 - ROSES ARE RED—Bobby Vinton (4)  
 7/13 - BREAKING UP IS HARD TO DO—Neil Sedaka  
 7/20 - LOCO-MOTION—Little Eva (4)  
 8/17 - SHEILA—Tommy Roe  
 8/24 - SHERRY—The Four Seasons (3)  
 9/14 - MONSTER MASH—Bobby Pickett  
 9/21 - DO YOU LOVE ME—The Contours  
 9/28 - HE'S A REBEL—The Crystals (3)  
 10/19 - ALL ALONE AM I—Brenda Lee  
 10/26 - BIG GIRLS DON'T CRY—The Four Seasons (3)  
 11/16 - TELSTAR—The Tornados (2)  
 11/30 - FIRST FAMILY LP—Vaughn Meader (4)  
 12/28 - THE NIGHT HAS 1,000 EYES—Bobby Vee (2)

## 1963

- 1/11 - HEY PAULA—Paul & Paula  
 1/18 - WALK RIGHT IN—Rooftop Singers (2)  
 2/1 - RHYTHM OF THE RAIN—The Cascades  
 2/8 - WALK LIKE A MAN—The Four Seasons  
 2/15 - RUBY BABY—Dion  
 2/22 - END OF THE WORLD—Skeeter Davis (4)  
 3/22 - PUFF THE MAGIC DRAGON—Peter, Paul & Mary  
 3/29 - I WILL FOLLOW HIM—Little Peggy March (4)  
 4/26 - IF YOU WANT TO BE HAPPY—Jimmy Soul (2)  
 5/10 - IT'S MY PARTY—Lesley Gore (2)  
 5/24 - SUKIYAKI—Kyu Sakamoto (3)  
 6/14 - BLUE ON BLUE—Bobby Vinton  
 6/21 - EASIER SAID THAN DONE—Essex  
 6/28 - MEMPHIS—Lonnie Mack  
 7/5 - FINGERTIPS PT. 2—Stevie Wonder (2)  
 7/19 - JUDY'S TURN TO CRY—Lesley Gore  
 7/26 - CANDY GIRL/MARLENA—The Four Seasons  
 8/2 - MY BOYFRIEND'S BACK—The Angels (3)  
 8/23 - BLUE VELVET—Bobby Vinton (3)  
 9/13 - BE MY BABY—The Ronettes (2)  
 9/27 - SUGAR SHACK—Jimmy Gilmer (4)  
 10/25 - I'M LEAVING IT UP TO YOU—Dale & Grace (3)  
 11/15 - DOMINIQUE—Singing Nun (3)  
 12/6 - LOUIE, LOUIE—Kingsmen  
 12/13 - THERE, I'VE SAID IT AGAIN—Bobby Vinton (2)

## 1964

- 1/3 - OUT OF LIMITS—The Marketts  
 1/10 - HEY LITTLE COBRA—Rip Chords  
 1/17 - YOU DON'T OWN ME—Lesley Gore  
 1/24 - I WANNA HOLD YOUR HAND—The Beatles (2)  
 2/7 - SHE LOVES YOU—The Beatles (2)  
 2/21 - The Beatles  
 3/6 - ALL MY LOVING—The Beatles  
 3/13 - The Beatles  
 3/20 - TWIST AND SHOUT—The Beatles (2)  
 4/3 - CAN'T BUY ME LOVE—The Beatles  
 4/10 - THANK YOU GIRL—The Beatles (2)  
 4/24 - BITS AND PIECES—The Dave Clark Five  
 5/1 - LOVE ME DO—The Beatles (3)  
 5/22 - CHAPEL OF LOVE—Dixie Cups  
 5/29 - WORLD WITHOUT LOVE—Peter & Gordon  
 6/5 - DON'T LET THE SUM—Gerry & The Pacemakers (2)  
 6/19 - I GET AROUND—The Beach Boys  
 6/26 - MEMPHIS—Johnny Rivers  
 7/3 - RAG DOLL—The Four Seasons (2)  
 7/17 - WHERE DID OUR LOVE GO—The Supremes (2)  
 7/31 - EVERYBODY LOVES SOMEBODY—Dean Martin  
 8/7 - HOUSE OF THE RISING SUN—The Animals (3)  
 8/28 - BREAD AND BUTTER—The Newbeats  
 9/4 - OH, PRETTY WOMAN—Roy Orbison (2)  
 9/18 - DO WAH DIDDY DIDDY—Manfred Mann (2)  
 10/2 - WE'LL SING IN THE SUNSHINE—Gale Garnett (2)  
 10/16 - LAST KISS—J. Frank Wilson  
 10/23 - SHE'S NOT THERE—Zombies  
 10/30 - LEADER OF THE PACK—The Shangri-Las  
 11/6 - RINGO—Lorne Greene (2)  
 11/20 - MR. LONELY—Bobby Vinton (2)  
 12/4 - I FEEL FINE—The Beatles (2)  
 12/18 - LOVE POTION #9—The Searchers  
 12/30 - YOU'VE LOST THAT LOVIN' FEELIN'—Righteous Brothers



# PolyGram Label Group

Congratulations to Gavin  

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on your 35th anniversary  

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and best wishes for 35 more  

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from your friends at PLG

## 1965

- 1/8 - DOWNTOWN—Petula Clark (2)
- 1/22 - THIS DIAMOND RING—Gary Lewis
- 2/12 - GOLDFINGER—Shirley Bassey (2)
- 2/26 - EIGHT DAYS A WEEK—The Beatles
- 3/5 - STOP! IN THE NAME OF LOVE—The Supremes
- 3/12 - CAN'T YOU HEAR MY HEART BEAT—Herman's Hermits
- 3/19 - I'M TELLING YOU—Freddie & The Dreamers (2)
- 4/2 - GAME OF LOVE—Wayne Fontana
- 4/9 - MRS. BROWN—Herman's Hermits (3)
- 4/30 - WOOLY BULLY—Sam The Sham
- 5/7 - CAST YOUR FATE TO THE WIND—Sounds Orchestra
- 5/14 - CRYING IN THE CHAPEL—Elvis Presley (2)
- 5/27 - I CAN'T HELP MYSELF—The Four Tops
- 6/4 - MR. TAMBOURINE MAN—The Byrds
- 6/11 - SATISFACTION—The Rolling Stones (4)
- 7/9 - HENRY VIII/THE END OF THE WORLD—Herman's Hermits (2)
- 7/23 - SAVE YOUR HEART—Gary Lewis & The Playboys
- 7/30 - I GOT YOU BABE—Sonny & Cher (3)
- 8/20 - LIKE A ROLLING STONE—Bob Dylan
- 8/27 - EVE OF DESTRUCTION—Barry McGuire (3)
- 9/17 - YESTERDAY/ACT NATURALLY—The Beatles (4)
- 10/15 - LOVER'S CONCERTO—The Toys
- 10/22 - YOU'RE THE ONE—The Vogues
- 10/29 - GET OFF OF MY CLOUD—The Rolling Stones (2)
- 11/12 - 1-2-3—Len Barry
- 11/19 - TURN, TURN, TURN—The Byrds
- 11/26 - LET'S HANG ON—The Four Seasons (2)
- 12/10 - SOUNDS OF SILENCE—Simon & Garfunkel

## 1966

- 1/7 - MICHELLE—The Beatles
- 1/14 - NO MATTER WHAT SHAPE—T-Bones
- 1/21 - LIGHTNING STRIKES—Lou Christie
- 1/28 - MY LOVE—Petula Clark
- 2/4 - THESE BOOTS ARE MADE FOR WALKING—Nancy Sinatra (2)
- 2/18 - BALLAD OF THE GREEN BERETS—Sgt. Barry Sadler (2)
- 3/4 - NOWHERE MAN—The Beatles (2)
- 3/18 - SOUL & INSPIRATION—The Righteous Brothers
- 3/25 - BANG BANG—Cher
- 4/1 - SECRET AGENT MAN—Johnny Rivers (2)
- 4/15 - GOOD LOVIN'—Young Rascals
- 4/22 - MONDAY MONDAY—The Mamas & The Papas (2)
- 5/6 - WHEN A MAN LOVES A WOMAN—Percy Sledge (3)
- 5/27 - PAINT IT BLACK—The Rolling Stones (2)
- 6/10 - PAPERBACK WRITER—The Beatles
- 6/17 - HANKY PANKY—Tommy James & The Shondells (2)
- 7/1 - LIL' RED RIDING HOOD—Sam The Sham & The Pharoahs (2)
- 7/15 - WILD THING—The Troggs
- 7/22 - SUMMER IN THE CITY—Lovin' Spoonful
- 7/29 - SUNNY—Bobby Hebb (2)
- 8/12 - SEE YOU IN SEPTEMBER—The Happenings
- 8/19 - SUNSHINE SUPERMAN—Donovan
- 8/26 - ELEANOR RIGBY/YELLOW SUBMARINE—The Beatles
- 9/2 - YOU CAN'T HURRY LOVE—The Supremes
- 9/9 - CHERISH—The Association (4)
- 10/7 - 96 TEARS—? & The Mysterians
- 10/14 - POOR SIDE OF TOWN—Johnny Rivers
- 10/21 - LAST TRAIN TO CLARKSVILLE—The Monkees (2)
- 11/4 - GOOD VIBRATIONS—The Beach Boys
- 11/11 - YOU KEEP ME HANGIN' ON—The Supremes
- 11/18 - WINCHESTER CATHARAL—New Vaudeville Band (3)
- 12/9 - I'M A BELIEVER—The Monkees
- 12/16 - SNOOPY & THE RED BARON—The Royal Guardsmen

## 1967

- 1/6 - I'M A BELIEVER—The Monkees (2)
- 1/20 - GEORGY GIRL—The Seekers
- 1/27 - KIND OF A DRAG—The Buckingham's (3)
- 2/17 - THEN YOU CAN TELL ME GOODBYE—The Casinos
- 2/24 - HAPPY TOGETHER—The Turtles (3)
- 3/17 - KIND OF A HUSH—Herman's Hermits
- 3/24 - SOMETHIN' STUPID—Frank & Nancy Sinatra (4)
- 4/21 - THE HAPPENING—The Supremes
- 4/28 - GROOVIN'—Young Rascals (5)
- 6/2 - WINDY—The Association (2)
- 6/16 - SGT. PEPPER LP—The Beatles
- 6/23 - WINDY—The Association
- 6/30 - CAN'T TAKE MY EYES OFF OF YOU—Frankie Valli
- 7/7 - I WAS MADE TO LOVE HER—Stevie Wonder (2)
- 7/21 - LIGHT MY FIRE—The Doors (2)
- 8/4 - ALL YOU NEED IS LOVE—The Beatles
- 8/11 - ODE TO BILLIE JOE—Bobbie Gentry (2)
- 8/25 - THE LETTER—The Box Tops (3)
- 9/15 - NEVER MY LOVE—The Association (2)
- 9/29 - TO SIR WITH LOVE—Lulu (4)
- 10/27 - INCENSE & PEPPERMINTS—The Strawberry Alarm Clock (2)
- 11/10 - THE RAIN, THE PARK & OTHER THINGS—The Cowsills
- 11/17 - DAYDREAM BELIEVER—The Monkees (3)
- 12/8 - HELLO GOODBYE—The Beatles
- 12/15 - JUDY IN DISGUISE (WITH GLASSES)—John Fred & His Playboy Band (2)

## 1968

- 1/5 - GREEN TAMBOURINE—Lemon Pipers
- 1/12 - LOVE IS BLUE—Paul Mauriat (7)
- 3/1 - (SITTIN' ON) THE DOCK OF THE BAY—Otis Redding (2)
- 3/15 - YOUNG GIRL—Gary Puckett & The Union Gap (2)
- 3/29 - HONEY—Bobby Goldsboro (4)
- 4/26 - BEAUTIFUL MORNING—Young Rascals
- 5/3 - LOVE IS ALL AROUND—The Troggs
- 5/10 - THE GOOD, THE BAD & THE UGLY—Hugo Montenegro
- 5/17 - MRS. ROBINSON—Simon & Garfunkel
- 5/24 - THIS GUY'S IN LOVE WITH YOU—Herb Alpert (4)
- 6/21 - JUMPIN' JACK FLASH—The Rolling Stones
- 6/28 - LADY WILLPOWER—Gary Puckett & The Union Gap (2)
- 7/12 - GRAZIN' IN THE GRASS—Hugh Masekela
- 7/19 - HELLO, I LOVE YOU—The Doors
- 7/26 - CLASSICAL GAS—Mason Williams
- 8/2 - PEOPLE GOT TO BE FREE—The Young Rascals (2)
- 8/16 - LIGHT MY FIRE—Jose Feliciano
- 8/23 - HARPER VALLEY P.T.A.—Jeannie C. Riley (3)
- 9/13 - HEY JUDE/REVOLUTION—The Beatles (2)
- 9/27 - FIRE—Arthur Brown (2)
- 10/11 - THOSE WERE THE DAYS—Mary Hopkins (3)
- 11/1 - LOVE CHILD—The Supremes
- 11/8 - ABRAHAM, MARTIN & JOHN—Dion (2)
- 11/22 - STORMY—Classics IV
- 11/29 - WICHITA LINEMAN—Glen Campbell
- 12/6 - HEARD IT THROUGH THE GRAPEVINE—Marvin Gaye (3)

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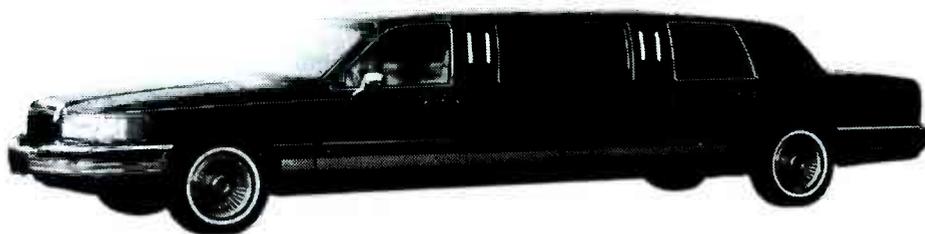


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## 1969

- 1/3 - CRIMSON & CLOVER—Tommy James & The Shondells (3)  
 1/24 - TOUCH ME—The Doors  
 1/31 - BUILD ME UP BUTTERCUP—The Foundations  
 2/7 - PROUD MARY—Creedence Clearwater Revival  
 2/14 - DIZZY—Tommy Roe (2)  
 2/28 - TIME OF THE SEASON—Zombies (2)  
 3/14 - YOU'VE MADE ME SO VERY HAPPY—Blood, Sweat & Tears  
 3/21 - AQUARIUS/LET THE SUNSHINE IN—The Fifth Dimension (3)  
 4/11 - HAIR—The Cowsills (2)  
 4/25 - GUITARZAN—Ray Stevens (2)  
 5/9 - LOVE (CAN MAKE YOU HAPPY)—Mercy  
 5/16 - GET BACK—The Beatles  
 5/23 - ROMEO AND JULIET—Henry Mancini (2)  
 6/6 - BAD MOON RISING—Creedence Clearwater Revival  
 6/13 - ONE—Three Dog Night  
 6/20 - GOOD MORNING STARSHINE—Oliver  
 6/27 - 2525—Zager & Evans (3)  
 7/18 - A BOY NAMED SUE—Johnny Cash (3)  
 8/8 - SUGAR SUGAR—The Archies (4)  
 9/5 - LITTLE WOMAN—Bobby Sherman (3)  
 9/26 - JEAN—Oliver  
 10/3 - SUSPICIOUS MINDS—Elvis Presley (2)  
 10/17 - WEDDING BELL BLUES—The Fifth Dimension (2)  
 10/31 - COME TOGETHER/SOMETHING—The Beatles (2)  
 11/14 - LEAVING ON A JET PLANE—Peter, Paul & Mary (2)  
 11/28 - SOMEDAY WE'LL BE TOGETHER—The Supremes (3)  
 12/19 - RAINDROPS KEEP FALLING ON MY HEADS—B.J. Thomas

## 1970

- 1/9 - VENUS—The Shocking Blue (2)  
 1/23 - I WANT YOU BACK—The Jackson Five  
 1/30 - THANK YOU (FALETTIN ME BE MICE ELF AGIN)—Sly & The Family Stone (2)  
 2/13 - BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (4)  
 3/13 - SPIRIT IN THE SKY—Norman Greenbaum  
 3/20 - LET IT BE—The Beatles (4)  
 4/17 - ABC—The Jackson Five  
 4/24 - EVERYTHING IS BEAUTIFUL—Ray Stevens  
 5/1 - WHICH WAY YOU GOIN' BILLY—Poppy Family (3)  
 5/22 - GET READY—Rare Earth  
 5/29 - LOVE ON A TWO-WAY STREET—The Moments  
 6/5 - MY BABY LOVES LOVIN'—White Plains  
 6/12 - MAMA TOLD ME NOT TO COME—Three Dog Night (2)  
 6/26 - CLOSE TO YOU—The Carpenters (4)  
 7/24 - MAKE IT WITH YOU—Bread (2)  
 8/7 - IN THE SUMMERTIME—Mungo Jerry (2)  
 8/21 - PATCHES—Clarence Carter  
 8/28 - AIN'T NO MOUNTAIN HIGH ENOUGH—Diana Ross (2)  
 9/11 - JULIE DO YA LOVE ME—Bobby Sherman  
 9/18 - CRACKLIN' ROSIE—Neil Diamond  
 9/25 - GREEN EYED LADY—Sugarloaf  
 10/2 - I'LL BE THERE—The Jackson Five (2)  
 10/16 - WE'VE ONLY JUST BEGUN—The Carpenters (2)  
 10/30 - I THINK I LOVE YOU—The Partridge Family (2)  
 11/13 - GYPSY WOMAN—Brian Hyland  
 11/20 - TEARS OF A CLOWN—Smokey Robinson  
 11/27 - ONE LESS BELL TO ANSWER—The Fifth Dimension  
 12/4 - MY SWEET LORD—George Harrison (2)  
 12/18 - KNOCK THREE TIMES—Dawn (3)

## 1971

- 1/22 - ONE BAD APPLE—The Osmonds (3)  
 2/12 - SWEET MARY—Wadsworth Mansion  
 2/19 - THEME FROM LOVE STORY—Henry Mancini (2)  
 3/5 - SHE'S A LADY—Tom Jones  
 3/12 - JUST MY IMAGINATION—The Temptations (2)  
 3/26 - JOY TO THE WORLD—Three Dog Night (6)  
 5/7 - ME AND YOU AND A DOG NAMED BOO—Lobo  
 5/14 - WANT ADS—Honey Cone  
 5/28 - IT'S TOO LATE—Carole King (2)  
 6/11 - RAINY DAYS & MONDAYS—The Carpenters  
 6/18 - INDIAN RESERVATION—Paul Revere & The Raiders (2)  
 7/9 - DON'T PULL YOUR LOVE—Hamilton, Joe Frank & Reynolds  
 7/16 - MR. BIG STUFF—Jean Knight  
 7/23 - HOW CAN YOU MEND A BROKEN HEART—The Bee Gees  
 7/30 - SIGNS—Five Man Electrical Band  
 8/6 - HOW CAN YOU MEND A BROKEN HEART—The Bee Gees  
 8/13 - SIGNS—Five Man Electrical Band  
 8/20 - GO AWAY LITTLE GIRL—Donny Osmond (3)  
 9/10 - MAGGIE MAY—Rod Stewart (3)  
 10/1 - SUPERSTAR—The Carpenters  
 10/8 - YO-YO—The Osmonds  
 10/15 - GYPSYS, TRAMPS & THEIVES—Cher (2)  
 10/29 - THEME FROM SHAFT—Isaac Hayes (2)  
 11/12 - BABY I'M-A WANT YOU—Bread (2)  
 11/26 - FAMILY AFFAIR—Sly & The Family Stone  
 12/3 - BRAND NEW KEY—Melanie (3)

## 1972

- 1/7 - AMERICAN PIE—Don McLean (3)  
 1/28 - WITHOUT YOU—Nilsson (2)  
 2/11 - PRECIOUS AND FEW—Climax (2)  
 2/25 - HEART OF GOLD—Neil Young (2)  
 3/10 - A HORSE WITH NO NAME—America (3)  
 3/31 - THE FIRST TIME EVER I SAW YOUR FACE—Roberta Flack (5)  
 5/5 - SYLVIA'S MOTHER—Dr. Hook  
 5/12 - CANDY MAN—Sammy Davis, Jr. (2)  
 5/26 - OH GIRL—The Chi-Lites  
 6/2 - NICE TO BE WITH YOU—Gallery (2)  
 6/16 - LEAN ON ME—Bill Withers (3)  
 7/7 - BRANDY—The Looking Glass (2)  
 7/21 - ALONE AGAIN (NATURALLY)—Gilbert O'Sullivan  
 7/28 - LONG COOL WOMAN—The Hollies (3)  
 8/18 - BABY DON'T GET HOOKED ON ME—Mac Davis (2)  
 9/1 - GUITAR MAN—Bread  
 9/8 - BLACK AND WHITE—Three Dog Night (2)  
 9/22 - GARDEN PARTY—Rick Nelson  
 9/29 - BURNING LOVE—Elvis Presley (2)  
 10/13 - NIGHTS IN WHITE SATIN—Moody Blues  
 10/20 - I CAN SEE CLEARLY NOW—Johnny Nash (2)  
 11/3 - I'D LOVE YOU TO WANT ME—Lobo (2)  
 11/17 - SUMMER BREEZE—Seals & Crofts (2)  
 12/1 - IF YOU DON'T KNOW ME BY NOW—Harold Melvin & The Bluenotes  
 12/8 - ME & MRS. JONES—Billy Paul (2)  
 12/27 - YOU'RE SO VAIN—Carly Simon (2)

## 1973

- 1/12 - CROCODILE ROCK—Elton John (2)  
 1/26 - DON'T EXPECT ME TO BE YOUR FRIEND—Lobo  
 2/2 - DUELING BANJOS—'Deliverance' Soundtrack (2)  
 2/16 - KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (3)  
 3/9 - THE NIGHT THE LIGHTS WENT OUT IN GEORGIA—Vicki Lawrence (2)  
 3/23 - TIE A YELLOW RIBBON 'ROUND THE OLD OAK TREE—Dawn (3)  
 4/13 - CISCO KID—War (2)  
 4/27 - FRANKENSTEIN—Edgar Winter Group (3)  
 5/18 - MY LOVE—Paul McCartney (2)  
 6/1 - PLAYGROUND IN MY MIND—Clint Holmes (3)  
 6/22 - BAD, BAD LEROY BROWN—Jim Croce (2)  
 7/6 - SMOKE ON THE WATER—Deep Purple  
 7/13 - MORNING AFTER—Maureen McGovern (2)  
 7/27 - BROTHER LOUIE—The Stories (2)  
 8/10 - LIVE AND LET DIE—Paul McCartney & Wings (2)  
 8/24 - DELTA DAWN—Helen Reddy (2)  
 9/7 - WE'RE AN AMERICAN BAND—Grand Funk Railroad  
 9/14 - HALF BREED—Cher  
 9/21 - LOVES ME LIKE A ROCK—Paul Simon  
 9/28 - RAMBLIN' MAN—The Allman Brothers  
 10/5 - ANGIE—The Rolling Stones (5)  
 11/9 - TOP OF THE WORLD—The Carpenters  
 11/16 - PHOTOGRAPH—Ringo Starr  
 11/23 - TOP OF THE WORLD—THE Carpenters (2)  
 12/7 - YELLOW BRICK ROAD—Elton John  
 12/14 - TIME IN A BOTTLE—Jim Croce

## 1974

- 1/4 - THE JOKER—The Steve Miller Band  
 1/11 - THE WAY WE WERE—Barbra Streisand (3)  
 2/1 - SEASONS IN THE SUN—Terry Jacks (6)  
 3/15 - SUNSHINE ON MY SHOULDERS—John Denver  
 3/22 - HOOKED ON A FEELING—Blue Suede (2)  
 4/5 - BENNIE & THE JETS—Elton John  
 4/12 - LOCO-MOTION—Grand Funk  
 4/19 - THE STREAK—Ray Stevens (4)  
 5/17 - BAND ON THE RUN—Paul McCartney & Wings  
 5/24 - BILLY, DON'T BE A HERO—The Heywoods  
 6/7 - SUNDOWN—Gordon Lightfoot (2)  
 6/21 - ROCK THE BOAT—The Hues Corporation (3)  
 7/12 - ANNIE'S SONG—John Denver  
 7/19 - ROCK YOUR BABY—George McCrae  
 7/26 - THE NIGHT CHICAGO DIED—Paper Lace (2)  
 8/9 - (YOU'RE) HAVING MY BABY—Paul Anka (2)  
 8/23 - I SHOT THE SHERIFF—Eric Clapton (2)  
 9/6 - I HONESTLY LOVE YOU—Olivia Newton-John (3)  
 9/27 - CAN'T GET ENOUGH—Barry White  
 10/4 - I HONESTLY LOVE YOU—Olivia Newton-John  
 10/11 - YOU AIN'T SEEN NOTHIN' YET—Bachman-Turner Overdrive (4)  
 11/8 - I CAN HELP—Billy Swan (2)  
 11/22 - WHEN WILL I SEE YOU AGAIN—The Three Degrees  
 12/2 - KUNG FU FIGHTING—Carl Douglas (4)

## 1975

- 1/3 - LUCY IN THE SKY—Elton John  
 1/10 - MANDY—Barry Manilow (3)  
 1/31 - BLACK WATER—The Doobie Brothers (2)  
 2/14 - HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John (5)  
 3/21 - MY EYES ADORED YOU—Frankie Valli  
 3/28 - LOVIN' YOU—Minnie Riperton  
 4/4 - PHILADELPHIA FREEDOM—Elton John (3)  
 4/25 - (HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG  
 SONG—B. J. Thomas  
 5/2 - HE DON'T LOVE YOU (LIKE I LOVE YOU)—Tony Orlando & Dawn (2)  
 5/16 - PINBALL WIZARD—Elton John  
 5/23 - WILDFIRE—Michael Murphy (2)  
 6/6 - LOVE WILL KEEP US TOGETHER—The Captain & Tennille (5)  
 7/11 - LISTEN TO WHAT THE MAN SAYS—Paul McCartney & Wings (2)  
 7/25 - JIVE TALKIN'—Bee Gees (3)  
 8/15 - HOW SWEET IT IS—James Taylor  
 8/22 - FALLIN' IN LOVE—Hamilton, Joe Frank & Reynolds (2)  
 9/5 - GET DOWN TONIGHT—K. C. & The Sunshine Band (3)  
 9/26 - FAME—David Bowie  
 10/3 - CALYPSO/I'M SORRY—John Denver  
 10/10 - BAD BLOOD—Neil Sedaka (4)  
 11/7 - ISLAND GIRL—Elton John (2)  
 11/21 - THAT'S THE WAY (I LIKE IT)—K. C. & The Sunshine Band (3)  
 12/12 - SATURDAY NIGHT—Bay City Rollers  
 12/19 - CONVOY—C. W. McCall (2)

## 1976

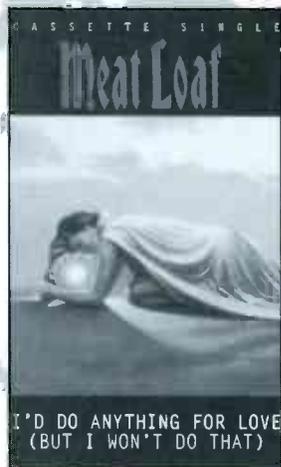
- 1/16 - I WRITE THE SONGS—Barry Manilow  
 1/23 - 50 WAYS TO LEAVE YOUR LOVER—Paul Simon (2)  
 2/6 - THEME FROM S.W.A.T.—Rhythm Heritage (2)  
 2/20 - ALL BY MYSELF—Eric Carmen (2)  
 3/5 - DREAM WEAVER—Gary Wright  
 3/12 - DECEMBER 1963—The Four Seasons  
 3/19 - LONELY NIGHTS—The Captain & Tennille (2)  
 4/2 - RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale  
 4/9 - DISCO LADY—Johnnie Taylor (2)  
 4/23 - BOOGIE FEVER—The Sylvers (2)  
 5/7 - WELCOME BACK—John Sebastian (2)  
 5/21 - SILLY LOVE SONGS—Paul McCartney & Wings (3)  
 6/11 - AFTERNOON DELIGHT—Starland Vocal Band (6)  
 7/23 - KISS AND SAY GOODBYE—The Manhattan  
 7/30 - DON'T GO BREAKIN' MY HEART—Elton John & Kiki Dee (6)  
 9/10 - PLAY THAT FUNKY MUSIC—Wild Cherry  
 9/17 - IF YOU LEAVE ME NOW—Chicago (5)  
 10/22 - ROCK 'N' ME—The Steve Miller Band  
 10/29 - MUSKRAT LOVE—The Captain & Tennille  
 11/5 - TONIGHT'S THE NIGHT—Rod Stewart (5)  
 12/10 - YOU MAKE ME FEEL LIKE DANCING—Leo Sayer (2)

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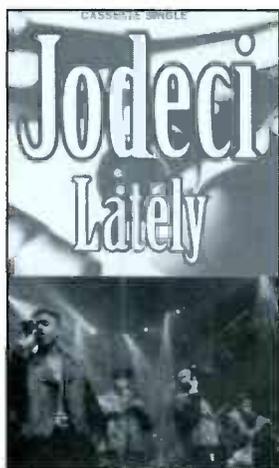
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"I'd Do Anything For Love (But I Won't Do That)"



**BELL BIV DEVOE**  
"Something In Your Eyes"



**JODECI**  
"Lately"



**EYC**  
"Feelin' Alright"



**SHAI**  
"Baby I'm Yours"

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Care.

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## 1977

- 1/7 - TORN BETWEEN TWO LOVERS—Mary MacGregor (3)
- 1/28 - BLINDED BY THE LIGHT—Manfred Mann (3)
- 2/18 - EVERGREEN—Barbara Streisand (4)
- 3/18 - RICH GIRL—Hall & Oates (3)
- 4/8 - HOTEL CALIFORNIA—The Eagles (2)
- 4/22 - WHEN I NEED YOU—Leo Sayer (4)
- 5/20 - SIR DUKE—Stevie Wonder (2)
- 6/3 - DREAMS—Fleetwood Mac (2)
- 6/17 - UNDERCOVER ANGEL—Alan O'Day (3)
- 7/8 - DA DOO RON RON—Shaun Cassidy
- 7/15 - I'M IN YOU—Peter Frampton (3)
- 8/5 - BEST OF MY LOVE—The Emotions (5)
- 9/9 - DON'T STOP—Fleetwood Mac
- 9/16 - STAR WARS/CANTINA BAND—Meco (3)
- 10/7 - YOU LIGHT UP MY LIFE—Debbie Boone (7)
- 11/23 - HOW DEEP IS YOUR LOVE—The Bee Gees (4)
- 12/16 - BABY COME BACK—Player

## 1978

- 1/6 - YOU'RE IN MY HEART—Rod Stewart (3)
- 1/27 - STAYIN' ALIVE—The Bee Gees (6)
- 3/10 - NIGHT FEVER—The Bee Gees (7)
- 4/28 - IF I CAN'T HAVE YOU—Yvonne Elliman
- 5/5 - WITH A LITTLE LUCK—Paul McCartney & Wings (3)
- 5/26 - SHADOW DANCING—Andy Gibb (4)
- 6/23 - BAKER STREET—Gerry Rafferty (4)
- 7/21 - MISS YOU—The Rolling Stones
- 7/28 - THREE TIMES A LADY—The Commodores (6)
- 9/8 - KISS YOU ALL OVER—Exile (4)
- 10/6 - HOT CHILD IN THE CITY—Nick Gilder (2)
- 10/20 - YOU NEEDED ME—Anne Murray (2)
- 11/3 - MAC ARTHUR PARK—Donna Summer (3)
- 11/24 - YOU DON'T BRING ME FLOWERS—Barbra Streisand & Nell Diamond (4)

## 1979

- 1/5 - LE FREAK—Chic
- 1/12 - TOO MUCH HEAVEN—The Bee Gees (2)
- 1/26 - DO YA THINK I'M SEXY—Rod Stewart (6)
- 3/9 - TRAGEDY—The Bee Gees (3)
- 4/6 - WHAT A FOOL BELIEVES—The Doobie Brothers
- 4/13 - HEART OF GLASS—Blondie (2)
- 4/27 - REUNITED—Peaches & Herb (4)
- 5/25 - HOT STUFF—Donna Summer (3)
- 6/15 - LOGICAL SONG—Supertramp
- 6/22 - WE ARE FAMILY—Sister Sledge
- 6/29 - RING MY BELL—Anita Ward (2)
- 7/13 - BAD GIRLS—Donna Summer (3)
- 8/3 - MY SHARONA—The Knack (5)
- 9/7 - SAD EYES—Robert John
- 9/14 - LONESOME LOSER—The Little River Band
- 9/21 - SAIL ON—The Commodores (4)
- 10/19 - RISE—Herb Alpert
- 10/26 - HEARTACHE TONIGHT—The Eagles (3)
- 11/16 - BABE—Styx (3)
- 12/7 - ESCAPE—Rupert Holmes (3)

## 1980

- 1/4 - COWARD OF THE COUNTY—Kenny Rogers
- 1/11 - ROCK WITH YOU—Michael Jackson
- 1/19 - LONG RUN—The Eagles (2)
- 2/1 - SARA—Fleetwood Mac
- 2/8 - LONGER—Dan Fogelberg (3)
- 2/29 - CRAZY LITTLE THING CALLED LOVE—Queen
- 3/7 - ANOTHER BRICK IN THE WALL—Pink Floyd (4)
- 4/4 - CALL ME—Blondie (5)
- 5/9 - BIGGEST PART OF ME—Ambrosia (4)
- 6/6 - FUNKYTOWN—Lipps Inc.
- 6/13 - COMING UP—Paul McCartney (2)
- 6/27 - STILL ROCK 'N' ROLL TO ME—Billy Joel (4)
- 7/25 - MAGIC—Olivia Newton-John
- 8/1 - SAILING—Christopher Cross (3)
- 8/22 - EMOTIONAL RESCUE—The Rolling Stones
- 8/29 - ALL OUT OF LOVE—Air Supply (2)
- 9/12 - UPSIDE DOWN—Diana Ross (2)
- 9/26 - ANOTHER ONE BITES THE DUST—Queen (2)
- 10/10 - REAL LOVE—The Doobie Brothers
- 10/17 - WOMAN IN LOVE—Barbara Streisand (3)
- 11/7 - LADY—Kenny Rogers (2)
- 11/21 - MORE THAN I CAN SAY—Leo Sayer (3)
- 12/12 - HUNGRY HEART—Bruce Springsteen
- 12/19 - (JUST LIKE) STARTING OVER—John Lennon (2)

## 1981

- 1/16 - THE TIDE IS HIGH—Blondie (2)
- 1/30 - HEY NINETEEN—Steely Dan
- 2/6 - KEEP ON LOVING YOU—REO Speedwagon (2)
- 2/20 - WOMAN—John Lennon (2)
- 3/6 - THE BEST OF TIMES—Styx (3)
- 3/27 - KISS ON MY LIST—Hall & Oates (2)
- 4/10 - JUST THE TWO OF US—Grover Washington, Jr.
- 4/17 - MORNING TRAIN—Sheena Easton (2)
- 5/1 - TAKE IT ON THE RUN—REO Speedwagon (2)
- 5/15 - BETTE DAVIS EYES—Klm Carnes (4)
- 6/12 - ALL THOSE YEARS AGO—George Harrison (3)
- 7/3 - THE ONE THAT YOU LOVE—Air Supply (3)
- 7/24 - GREATEST AMERICAN HERO—Joey Scarbury
- 7/31 - SLOW HAND—The Pointer Sisters (2)
- 8/14 - ENDLESS LOVE—Diana Ross & Lionel Richie (3)
- 9/4 - WHO'S CRYING NOW—Journey (4)
- 10/2 - ARTHUR'S THEME—Christopher Cross (3)
- 10/23 - PRIVATE EYES—Hall & Oates (2)
- 11/6 - WAITING FOR A GIRL LIKE YOU—Foreigner (5)
- 12/11 - LEATHER & LACE—Stevie Nicks (2)

## 1982

- 1/8 - I CAN'T GO FOR THAT—Hall & Oates (4)
- 2/5 - CENTERFOLD—J. Geils Band
- 2/12 - OPEN ARMS—Journey (6)
- 3/26 - MAKE A MOVE ON ME—Olivia Newton-John (3)
- 4/16 - DON'T TALK TO STRANGERS—Rick Springfield (3)
- 5/7 - EBONY & IVORY—Paul McCartney & Stevie Wonder (6)
- 6/18 - ROSANNA—Toto (3)
- 7/9 - EYE OF THE TIGER—Survivor (6)
- 8/20 - HARD TO SAY I'M SORRY—Chicago (2)
- 9/3 - JACK & DIANE—John Cougar (5)
- 10/8 - I KEEP FORGETTIN'—Michael McDonald (3)
- 10/29 - UP WHERE WE BELONG—Joe Cocker & Jennifer Warnes (3)
- 11/19 - TRULY—Lionel Richie (2)
- 12/3 - MANEATER—Hall & Oates (3)

## 1983

- 1/7 - DOWN UNDER—Men At Work (4)
- 2/4 - SHAME ON THE MOON—Bob Seger (3)
- 2/25 - DO YOU REALLY WANT TO HURT ME—Culture Club
- 3/4 - YOU ARE—Lionel Richie
- 3/11 - BILLY JEAN—Michael Jackson (4)
- 4/8 - MR. ROBOTO—Styx
- 4/15 - JEOPARDY—The Greg Kihn Band
- 4/22 - BEAT IT—Michael Jackson (3)
- 5/13 - OVERKILL—Men At Work (3)
- 6/3 - FLASHDANCE—Irene Cara (2)
- 8/12 - EVERY BREATH YOU TAKE—The Police (10)
- 8/26 - MANIAC—Michael Sembello (2)
- 9/9 - TOTAL ECLIPSE OF THE HEART—Bonnie Tyler (5)
- 10/14 - KING OF PAIN—The Police
- 10/28 - ALL NIGHT LONG (ALL NIGHT)—Lionel Richie (4)
- 11/25 - SAY SAY SAY—Paul McCartney & Michael Jackson (4)

## 1984

- 1/6 - OWNER OF A LONELY HEART—Yes (2)
- 1/20 - KARMA CHAMELEON—Culture Club (3)
- 2/10 - THRILLER—Michael Jackson (2)
- 2/24 - JUMP—Van Halen (4)
- 3/23 - FOOTLOOSE—Kenny Loggins (3)
- 4/13 - AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)—Phil Collins (4)
- 5/11 - LET'S HEAR IT FOR THE BOY—Deniece Williams (3)
- 6/1 - TIME AFTER TIME—Cyndi Lauper (3)
- 6/22 - HEART OF ROCK 'N' ROLL—Huey Lewis & The News
- 6/29 - DANCING IN THE DARK—Bruce Springsteen (2)
- 7/13 - WHEN DOVES CRY—Prince (4)
- 8/10 - GHOSTBUSTERS—Ray Parker, Jr. (2)
- 8/24 - STUCK ON YOU—Lionel Richie
- 8/31 - WHAT'S LOVE GOT TO DO WITH IT—Tina Turner
- 9/7 - MISSING YOU—John Waite (2)
- 9/21 - LET'S GO CRAZY—Prince (2)
- 10/5 - HARD HABIT TO BREAK—Chicago
- 10/12 - I JUST CALLED TO SAY I LOVE YOU—Stevie Wonder (3)
- 11/2 - WAKE ME UP BEFORE YOU GO-GO—Wham! (3)
- 11/23 - OUT OF TOUCH—Hall & Oates (2)
- 12/7 - THE WILD BOYS—Duran Duran
- 12/14 - LIKE A VIRGIN—Madonna (5)

## 1985

- 1/18 - EASY LOVER—Philip Bailey & Phil Collins (2)  
 2/1 - I WANT TO KNOW WHAT LOVE IS—Foreigner  
 2/15 - CARELESS WHISPER—Wham!  
 2/22 - CAN'T FIGHT THIS FEELING—REO Speedwagon (3)  
 3/15 - MATERIAL GIRL—Madonna  
 3/22 - ONE MORE NIGHT—Phil Collins (3)  
 4/12 - WE ARE THE WORLD—USA For Africa (2)  
 4/26 - CRAZY FOR YOU—Madonna (2)  
 5/10 - DON'T YOU (FORGET ABOUT ME)—Simple Minds  
 5/17 - EVERYTHING SHE WANTS—Wham! (2)  
 5/31 - EVERYBODY WANTS TO RULE THE WORLD—Tears For Fears  
 6/7 - HEAVEN—Bryan Adams  
 6/14 - SUSSUDIO—Phil Collins (3)  
 7/5 - RASPBERRY BERET—Prince  
 7/12 - EVERY TIME YOU GO AWAY—Paul Young (3)  
 8/2 - SHOUT—Tears For Fears  
 8/9 - THE POWER OF LOVE—Huey Lewis & The News (3)  
 8/30 - ST. ELMO'S FIRE (MAN IN MOTION)—John Parr (2)  
 9/13 - MONEY FOR NOTHING—Dire Straits (3)  
 10/4 - TAKE ON ME—A-Ha (2)  
 10/18 - PART-TIME LOVER—Stevie Wonder (3)  
 11/8 - WE BUILT THIS CITY—Starship (2)  
 11/22 - SEPARATE LIVES—Phil Collins & Marilyn Martin (2)  
 12/6 - SAY YOU, SAY ME—Lionel Richie (5)

## 1986

- 1/17 - THAT'S WHAT FRIENDS ARE FOR—Dionne Warwick & Friends (2)  
 1/31 - WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING—Billy Ocean  
 2/7 - HOW WILL I KNOW?—Whitney Houston (2)  
 2/21 - KYRIE—Mr. Mister  
 2/28 - SARA—Starship  
 3/7 - THESE DREAMS—Heart (3)  
 3/28 - ROCK ME AMADEUS—Falco  
 4/4 - WHAT YOU NEED—INXS  
 4/11 - ADDICTED TO LOVE—Robert Palmer (2)  
 4/25 - WEST END GIRLS—Pet Shop Boys (2)  
 5/9 - THE GREATEST LOVE OF ALL—Whitney Houston (2)  
 5/23 - LIVE TO TELL—Madonna (3)  
 6/13 - ON MY OWN—Patti LaBelle & Michael McDonald  
 6/20 - THERE'LL BE SAD SONGS—Billy Ocean  
 6/27 - INVISIBLE TOUCH—Genesis (3)  
 7/18 - GLORY OF LOVE—Peter Cetera (3)  
 8/8 - PAPA DON'T PREACH—Madonna (2)  
 8/22 - HIGHER LOVE—Steve Winwood  
 8/29 - DANCING ON THE CEILING—Lionel Richie  
 9/5 - STUCK WITH YOU—Huey Lewis & The News (4)  
 10/3 - THROWING IT ALL AWAY—Genesis (2)  
 10/17 - TRUE COLORS—Cyndi Lauper  
 10/24 - AMANDA—Boston (3)  
 11/21 - HIP TO BE SQUARE—Huey Lewis & The News (2)  
 12/5 - THE WAY IT IS—Bruce Hornsby & The Range  
 12/12 - EVERYBODY HAVE FUN TONIGHT—Wang Chung  
 12/19 - WALK LIKE AN EGYPTIAN—The Bangles

## 1987

- 1/9 - OPEN YOUR HEART—Madonna (4)  
 2/6 - LIVIN' ON A PRAYER—Bon Jovi (3)  
 2/27 - JACOB'S LADDER—Huey Lewis & The News  
 3/6 - MANDOLIN RAIN—Bruce Hornsby & The Range  
 3/13 - NOTHING'S GONNA STOP US NOW—Starship (4)  
 4/10 - I KNEW YOU WERE WAITING (FOR ME)—Aretha Franklin & George Michael  
 4/17 - (I JUST) DIED IN YOUR ARMS—Cutting Crew (2)  
 5/1 - WITH OR WITHOUT YOU—U2 (4)  
 5/29 - YOU KEEP ME HANGIN' ON—Kim Wilde  
 6/5 - IN TOO DEEP—Genesis  
 6/12 - I WANNA DANCE WITH SOMEBODY—Whitney Houston (3)  
 7/3 - ALONE—Heart (3)  
 7/24 - I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR—U2 (2)  
 8/7 - WHO'S THAT GIRL?—Madonna (2)  
 8/21 - LA BAMBA—Los Lobos (2)  
 9/4 - I JUST CAN'T STOP LOVING YOU—Michael Jackson (2)  
 9/18 - DIDN'T WE ALMOST HAVE IT ALL—Whitney Houston  
 9/25 - CARRIE—Europe (2)  
 10/9 - LOST IN EMOTION—Lisa-Lisa & Cult Jam  
 10/16 - BAD—Michael Jackson (2)  
 10/30 - CAUSING A COMMOTION—Madonna  
 11/6 - MONY MONY—Billy Idol  
 11/13 - HEAVEN IS A PLACE ON EARTH—Belinda Carlisle (3)  
 12/4 - FAITH—George Michael (5)

## 1988

- 1/8 - THE WAY YOU MAKE ME FEEL—Michael Jackson (2)  
 1/22 - COULD'VE BEEN—Tiffany (3)  
 2/12 - WHAT HAVE DONE TO DESERVE THIS—Pet Shop Boys w/Dusty Springfield  
 2/19 - FATHER FIGURE—George Michael (3)  
 3/11 - ENDLESS SUMMER NIGHTS—Richard Marx  
 3/18 - MAN IN THE MIRROR—Michael Jackson (2)  
 4/1 - GET OUTTA MY DREAMS, GET INTO MY CAR—Billy Ocean (3)  
 4/22 - WHERE DO BROKEN HEARTS GO?—Whitney Houston  
 4/29 - ANYTHING FOR YOU—Gloria Estefan & The Miami Sound Machine (2)  
 5/13 - ONE MORE TRY—George Michael (4)  
 6/10 - TOGETHER FOREVER—Rick Astley  
 6/17 - FOOLISH BEAT—Debbie Gibson (2)  
 7/1 - NEW SENSATION—INXS (2)  
 7/15 - ROLL WITH IT—Steve Winwood (4)  
 8/12 - MONKEY—George Michael  
 9/2 - PERFECT WORLD—Huey Lewis & The News  
 9/9 - SWEET CHILD O' MINE—Guns N' Roses (2)  
 9/23 - LOVE BITES—Def Leppard (2)  
 10/7 - A GROOVY KIND OF LOVE—Phil Collins  
 10/28 - KOKOMO—The Beach Boys (2)  
 11/11 - BAD MEDICINE—Bon Jovi  
 11/18 - LOOK AWAY—Chicago (3)  
 12/9 - EVERY ROSE HAS ITS THORN—Poison (2)

# 1989

- 1/6 - TWO HEARTS—Phil Collins (2)
- 1/20 - WHEN I'M WITH YOU—Sheriff (2)
- 2/3 - STRAIGHT UP—Paula Abdul (2)
- 3/17 - LOST IN YOUR EYES—Debbie Gibson (4)
- 3/17 - ETERNAL FLAME—The Bangles (2)
- 3/31 - THE LOOK—Roxette (2)
- 4/13 - LIKE A PRAYER—Madonna (3)
- 5/5 - FOREVER YOUR GIRL—Paula Abdul (2)
- 5/19 - ROCK ON—Michael Damlan (2)
- 6/2 - I'LL BE LOVING YOU—New Kids On The Block
- 6/9 - SATISFIED—Richard Marx (2)
- 6/23 - GOOD THING—Fine Young Cannibals (2)
- 7/7 - EXPRESS YOURSELF—Madonna
- 7/14 - IF YOU DON'T KNOW ME BY NOW—Simply Red
- 7/21 - TOY SOLDIERS—Martika
- 7/28 - BATDANCE—Prince
- 8/4 - RIGHT HERE WAITING—Richard Marx (4)
- 9/1 - HEAVEN—Warrant (4)
- 9/29 - CHERISH—Madonna
- 10/6 - MISS YOU MUCH—Janet Jackson (2)
- 10/22 - LISTEN TO YOUR HEART—Roxette
- 11/2 - WHEN I SEE YOU SMILE—Bad English (2)
- 11/17 - ANGELIA—Richard Marx
- 11/24 - WE DIDN'T START THE FIRE—Billy Joel (2)
- 12/8 - ANOTHER DAY IN PARADISE—Phil Collins (3)

# 1990

- 1/12 - HOW AM I SUPPOSED TO LIVE WITHOUT YOU—Michael Bolton
- 2/19 - DOWNTOWN TRAIN—Rod Stewart (2)
- 2/2 - OPPOSITES ATTRACT—Paula Abdul (3)
- 2/23 - ESCAPADE—Janet Jackson (3)
- 3/16 - BLACK VELVET—Alannah Myles
- 3/23 - LOVE WILL LEAD YOU BACK—Taylor Dayne
- 3/30 - I WISH IT WOULD RAIN DOWN—Phil Collins
- 4/6 - DON'T WANNA FALL IN LOVE—Jane Child (2)
- 4/20 - NOTHING COMPARES 2 U—Sinead O'Conner (4)
- 5/18 - VOGUE—Madonna (2)
- 6/1 - IT MUST HAVE BEEN LOVE—Roxette (3)
- 6/22 - STEP BY STEP—New Kids On The Block (3)
- 7/13 - SHE AIN'T WORTH IT—Glenn Medeiros & Bobby Brown
- 7/20 - VISION OF LOVE—Mariah Carey (4)
- 8/17 - COME BACK TO ME—Janet Jackson (2)
- 8/31 - RELEASE ME—Wilson Phillips (2)
- 9/14 - SOMETHING HAPPENED ON THE WAY TO HEAVEN—Phil Collins (2)
- 10/5 - PRAYING FOR TIME—George Michael (2)
- 10/19 - BLACK CAT—Janet Jackson (2)
- 11/2 - LOVE TAKES TIME—Mariah Carey (3)
- 11/23 - I'M YOUR BABY TONIGHT—Whitney Houston (3)
- 12/14 - BECAUSE I LOVE YOU—Stevie B.

# 1991

- 1/11 - LOVE WILL NEVER DO (WITHOUT YOU)—Janet Jackson (2)
- 1/25 - THE FIRST TIME—Surface (2)
- 2/8 - ALL THE MAN THAT I NEED—Whitney Houston
- 2/15 - SOMEDAY—Mariah Carey (4)
- 3/15 - COMING OUT OF THE DARK—Gloria Estefan (2)
- 3/29 - I'VE BEEN THINKING ABOUT YOU—Londonbeat
- 4/5 - YOU'RE IN LOVE—Wilson Phillips
- 4/12 - BABY BABY—Amy Grant (3)
- 5/3 - JOYRIDE—Roxette
- 5/10 - I DON'T WANNA CRY—Mariah Carey (3)
- 5/31 - LOVE IS A WONDERFUL THING—Michael Bolton (2)
- 6/14 - RUSH, RUSH—Paula Abdul (4)
- 7/12 - RIGHT HERE, RIGHT NOW—Jesus Jones
- 7/19 - (EVERYTHING I DO) I DO IT FOR YOU—Bryan Adams (7)
- 9/6 - THE PROMISE OF A NEW DAY—Paula Abdul (2)
- 9/20 - I ADORE MI AMOR—Color Me Badd
- 9/27 - EMOTIONS—Mariah Carey (4)
- 10/25 - CAN'T STOP THIS THING WE STARTED—Bryan Adams (2)
- 11/8 - CREAM—Prince & The New Power Generation
- 11/15 - WHEN A MAN LOVES A WOMAN—Michael Bolton (3)
- 12/6 - KEEP COMING BACK—Richard Marx (2)

# 1992

- 1/10 - CAN'T LET GO—Mariah Carey (2)
- 1/24 - DON'T LET THE SUN GO DOWN ON ME—George Michael & Elton John (2)
- 2/7 - DIAMONDS AND PEARLS—Prince & The New Power Generation
- 2/14 - TO BE WITH YOU—Mr. Big (3)
- 3/6 - GOOD FOR ME—Amy Grant
- 3/13 - MISSING YOU NOW—Michael Bolton featuring Kenny G
- 3/20 - TEARS IN HEAVEN—Eric Clapton (3)
- 4/10 - MAKE IT HAPPEN—Mariah Carey (2)
- 4/24 - HUMAN TOUCH—Bruce Springsteen
- 5/1 - ONE—U2 (2)
- 5/15 - UNDER THE BRIDGE—Red Hot Chili Peppers (3)
- 6/5 - DAMN, I WISH I WAS YOUR LOVER—Sophie B. Hawkins
- 6/12 - HOLD ON MY HEART—Genesis
- 6/19 - I'LL BE THERE—Mariah Carey (4)
- 7/17 - LIFE IS A HIGHWAY—Tom Cochrane
- 7/24 - FRIDAY I'M IN LOVE—The Cure (2)
- 8/7 - THIS USED TO BE MY PLAYGROUND—Madonna (2)
- 8/21 - THE ONE—Elton John
- 8/28 - ALL I WANT—Toad The Wet Sprocket
- 9/4 - END OF THE ROAD—Boyz II Men
- 9/11 - SOMETIMES LOVE JUST AIN'T ENOUGH—Patty Smyth (6)
- 10/23 - WALKING ON BROKEN GLASS—Annie Lennox
- 10/30 - HOW DO YOU TALK TO AN ANGEL—The Heights (5)
- 12/4 - I WILL ALWAYS LOVE YOU—Whitney Houston (6)

COMPILED BY BLANE MALL

THIS SPECIAL EDITION IS DEDICATED TO THE MEMORY OF BILL AND JANET GAVIN, TO THEIR CHILDREN—GALLY, ANN, JANIE AND GREG, TO ROSETTE GAVIN, AND TO ALL WHO KEEP THE GAVIN IDEALS ALIVE: OUR CORRESPONDENTS, OUR SUBSCRIBERS, AND ALL OF OUR FRIENDS IN THE RADIO AND RECORDING INDUSTRIES.

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I'm in the majority—I didn't know Bill Gavin. Therefore I can understand if some readers might feel we've wallowed too deeply in the past. Yet isn't that what anniversaries are all about?

Please forgive us if we've been overly self-indulgent in lauding Bill Gavin himself because, believe it or not, he still pervades the magazine, the staff, in fact, the very fabric of the building.

The GAVIN operation has undergone a change of ownership but not a change of ethic. Even though United Newspapers recognised the many fine qualities of the people here and welcomed the established position of the magazine, it was, in a strange kind of way, Bill Gavin that UN was investing in when it acquired the company last November. The staff who bought the magazine from Bill took many positive steps in adapting to a fast-changing business, and the new administration is committed to a dynamic expansion program.



DAVID DALTON  
CEO, GAVIN

It's telling that all those who knew Bill Gavin remind you with pride and a favourite anecdote, some of which made it into this Special Edition.

What shines through the pages of history to me is that he was a patriarch in the most benevolent sense of the word—a stern taskmaster who never suffered fools gladly, yet who was patient with those eager to learn and those keen to do things the right way. At the same time he had no interest in wielding power or asserting his position in the business.

I didn't know Bill Gavin but I feel as if I did. Hopefully, by the time you've finished reading this GAVIN 35th Anniversary Special Edition you'll feel that too, and realize what makes the whole Gavin concept so special. Even further, I hope you will realize that we intend to make sure GAVIN figures prominently in the jobs and lives of everyone working in or with music radio.

Ours is a complicated industry, and no publication exists apart from its complexities. All around us, we hear of magazines accused of operating as a front for an independent promotion service, locking in stations or threatening dire consequences for lack of support. Or, it's said, some publications operate a kind of employment protection service, effectively dictating to labels who they should hire and fire,

# WORKING AHEAD

By David Dalton

backed by the implicit threat that releases may be "suppressed" if people don't follow the rules. We have worked hard to avoid any such suggestions of wrongdoing. Fundamentally, and straightforwardly, we want to provide a first class magazine and information forum which influences people through its accuracy, integrity, quality and honesty. Above all, GAVIN's power will remain the credibility, sincerity and sheer enthusiasm of the people who work here.

It's a team brimful of exciting ideas for the future. For instance, we are seeking to revitalize core formats such as Top 40, Urban and Album; reinforce our commitment to

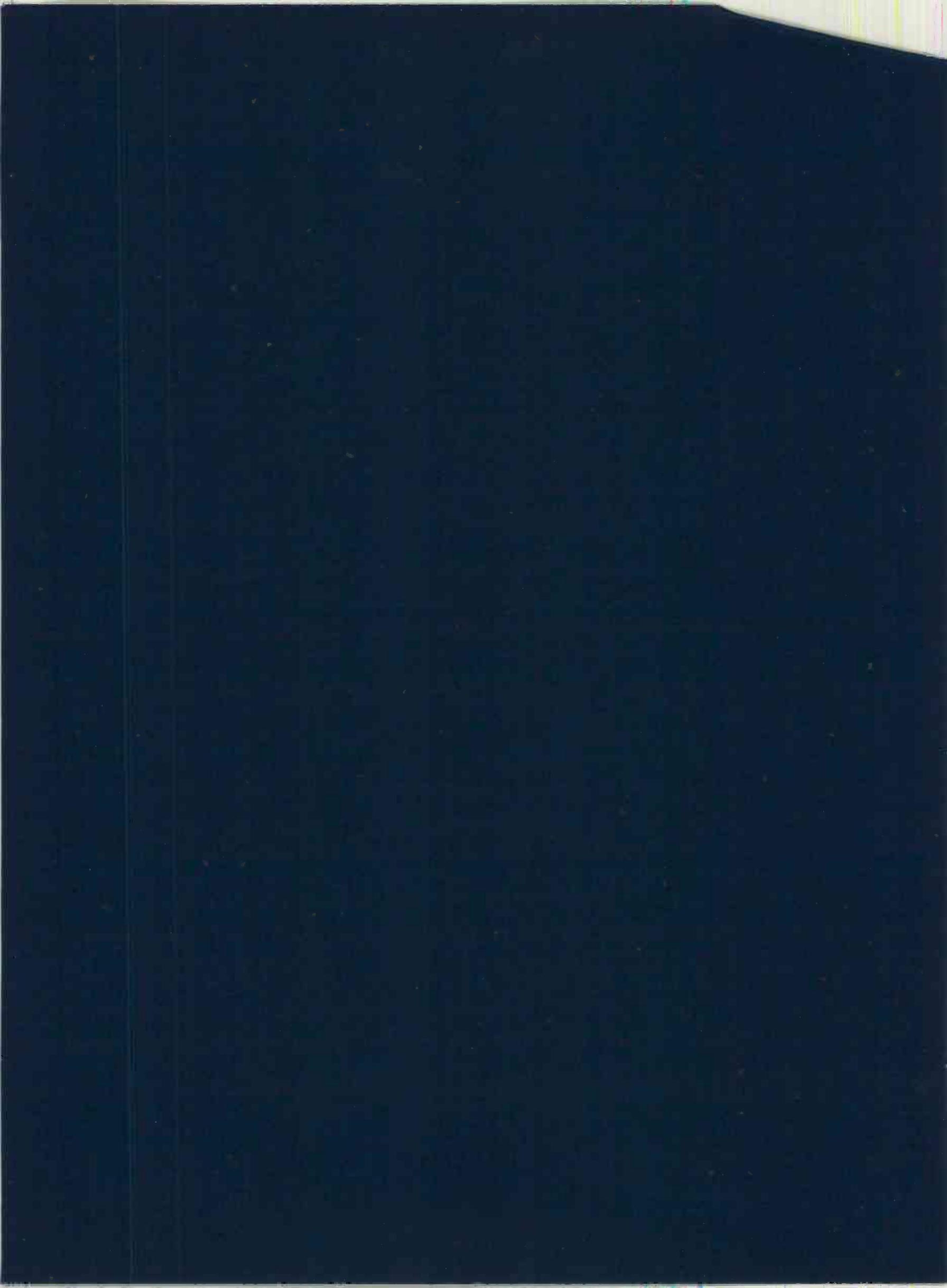
the growth of Country; and remain at the cutting edge of fresh developments in Alternative, Rap and whatever else emerges from the street. At the same time we feel we have a firm grip across the whole spectrum of Adult music, with GAVIN's pioneering coverage of the new A<sup>1</sup> format enhancing the strong position of our Adult Contemporary and Jazz/Adult Alternative sections.

GAVIN intends to broaden the Seminar concept to embrace smaller, format intensive and regional events. At the same time we will develop a separate, Bay Area celebration of talent which reaches beyond the magazine's usual focus on the relationship

between radio and record companies.

You will see a continued expansion of GAVIN's services: an improved Online service at everybody's fingertips taking the Tracking concept further; a more flexible and tightly-targeted mailing operation; fresh innovations to augment the unique GAVIN Video Magazine; and a number of exciting new ideas we cannot even breath a word of just yet.

If there's more we can do for you, we hope you'll let us know. In the meantime, we thank you for your readership and support during the past 35 years and look forward to working for and with you for many successful and prosperous years to come.



STILL THE MOST TRUSTED NAME IN RADIO

GAVIN

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