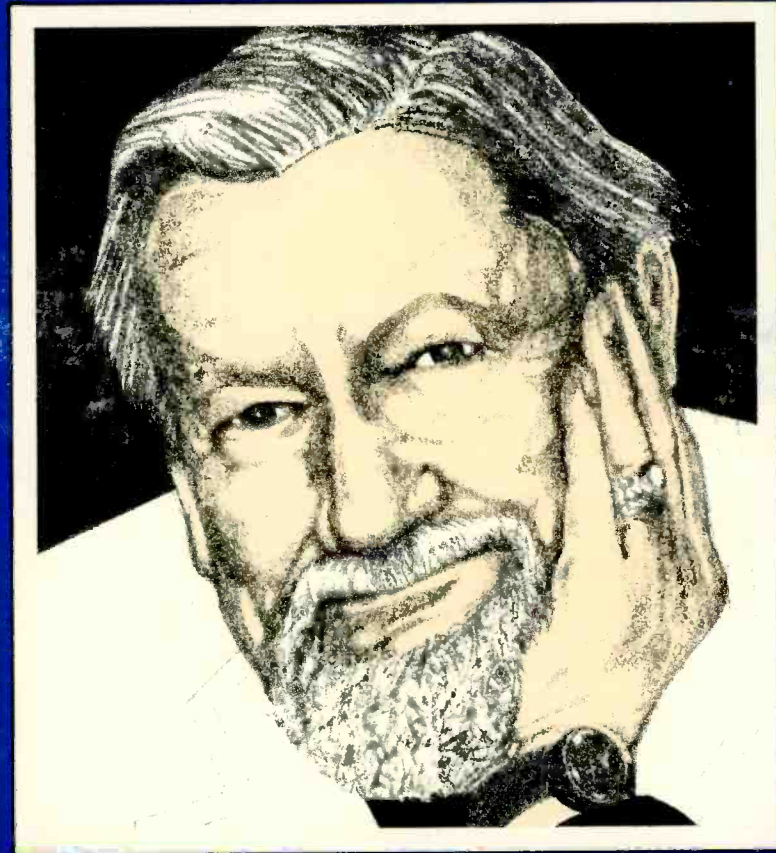


T H E G A V I N R E P O R T



25th year
The
Gavin
Report

14 Century

*of dedication and love
to the radio and record industries.*

*Our congratulations
and thanks.*

ATLANTIC, ATCO, COTILLION & CUSTOM LABELS

W E L C O M E

To those who are gathered here tonight to share our joy in celebrating this 25th Anniversary of The Gavin Report — and to all of our readers, wherever you may be, please feel welcomed to this celebration of our family of friends.

Through all these years, we have enjoyed a special community of person-to-person identity with each of you. We have gotten to know you — most of you, at least — as real people, rather than just statistical blips on a computer chip.

For all this time, your confidence, loyalty and support have made it possible for The Gavin Report to provide you — our subscribers — with music information of unquestioned accuracy and integrity. I share the pride of all our Gavin staff in your confirmation of our purpose by your presence here tonight.

As you all know, we have survived and grown entirely on the financial support of our subscription revenue. We have consistently declined offers from those seeking paid advertising in our pages. Tonight, however, at the urging of many friends in both the radio and music fields, we have opened the pages of this booklet to paid messages from those who wish to comment on this occasion. As I look through the wonderful expressions of appreciation and good will shown in the following pages, I feel greatly honored. I have always tried to make The Gavin Report something that would help you — confident that your acceptance would contribute to our success.

You all know, of course, that I have transferred the ownership of The Gavin Report, Inc., to our office staff. I can here only reiterate my previously expressed confidence that Ron Fell, the new publisher, along with his hard working colleagues, will continue The Gavin Report on its established path of accuracy, integrity and individual concern for the well being of all our subscribers.

Please accept the reminiscences which follow as just one man's reflection of, not just a quarter-century, but of over a half-century of dedication to what Todd Storz once called "your constant companion" — RADIO!!



SPECIAL THANKS TO

Joe Smith
Huey Lewis
and The News
Michael Alhadeff

Tony Richland
Tom Drennon
Del Scott

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DEDICATED TO THE MEMORY OF

Janet Gavin
LaVerne Drake
Elvis Presley
John Lennon

Neil Bogart
Harvey Glascock
Alene McKinney
Tom Donahue
Michael Dundas

Goddard Lieberman
Bertha Porter
Pete "Mad Daddy" Meyers
Steve Sholes

V A L E D I C T O R Y

In 1958, when The Gavin Report signed its first paid subscriber (it was Sol Handwerker, of MGM Records), *Billboard*, *Variety* and *Cash Box* were the only “trade” publications that were widely read by show business people. In the earlier days, *Variety* rated top honors in the field of Broadway shows, Hollywood movies, legitimate theater, radio and the star-spangled gossip in all aspects of show business. *Billboard* began originally with detailed coverage of circuses and carnivals, expanding in the 40’s to include news of music publishing and comparative popularity of songs. *Billboard*’s “Honor Roll of Hits” often paralleled the “Lucky Strike Hit Parade”, both of which announced that they were based on “sheet music sales, jukebox plays, and phonograph record sales”. By 1950 — perhaps earlier — *Billboard* also listed the thirty best selling single records and mentioned a few others that looked promising. *Cash Box* concentrated first of all on the juke box operators, but soon was attempting to challenge *Billboard* in covering the mushrooming record business.

On the radio side, *Broadcasting* magazine held the confidence of most station managers and network executives, but it had little to offer in the way of programming guidelines. Among the disc jockeys, Tommy Edwards of Cleveland, and George “Hound Dog” Lorenz of Buffalo, put out gossipy news letters. Edwards, at the Todd Storz DJ Convention at Kansas City in 1958, gave a talk on “how to promote yourself” as a disc jockey, and pointed to his weekly newsletter as one of his success secrets. It’s to be assumed that “The Hound” also used his newsletter to publicize himself, although he later put out a subscription type publication under the name of Mike Turntable.

By the time The Gavin Report entered the subscription field, we were already receiving weekly reports on local record popularity from eighteen or twenty programmers in the East, Midwest and South, in addition to the forty-eight Lucky Lager Dance Time Stations in the eleven Western states. As is generally known, we started exchanging information with programmers outside the Western states as early as 1957. Their input helped me tremendously in programming the shows for my McCann-Erickson client. I soon realized that this source of information clearly outranked anything available elsewhere. My list of correspondents included some of the top programmers in the business — Bill Randle (WERE), Buddy Deane (WITH), Jack Lacy (WINS), Scott Muni (WMCA), Dean Tyler (WIBG), Bob Clayton (WHDH), Paul Drew (WGST), Bob Osborne (WIL), and later Joe Bogart (WMCA), and Bill Young (KILT).

Only a few old-timers will remember, but in those early days, there was no “Gavin Report”. I called it “Bill Gavin’s Record Report”. A few years later, when Bob Hamilton started publishing his “Radio Report” it struck me that I had better stop identifying my publication with the record business, and it became “The Gavin Report”. For years it was mimeographed on blue paper. (See page #27). However, as the number of pages increased — from four to sixteen — our printer’s stapling machine couldn’t put that much paper securely together, and the front page kept falling off. That’s when we changed to the present booklet format. We originally intended to continue printing on blue paper (“Gavin blue”, folks called it), but a paper mill strike made the blue paper temporarily unavailable. We compromised on white paper with blue ink, and decided to keep it that way. (If these details of printing and paper may strike some readers as irrelevant, please be patient with our sentimental attachment to them.)

When The Gavin Report first came to the attention of those who cared, one particular characteristic became obvious: all of the record information it contained was derived exclusively from *radio* sources. Second, our publication underscored its uniqueness by its absence of advertising. Obviously, it was entirely subscription supported and completely independent of any obligation to advertisers.

The Gavin Report came into being during some of the most exciting and controversial years ever known in the history of popular music — a reflection of the larger controversies that tortured our society in its culture — and counter-culture. We were in the midst of a cultural and musical revolution, something most of us scarcely realized at the time. Old values were being questioned and discarded. New sexual frankness and freedoms shocked the old time “establishment”. Racial segregation in the South was being attacked and weakened by non-violent demonstrations — the Montgomery bus boycott, student sit-ins at department store lunch counters, “Freedom Riders”, protest marches.

The unifying music of youth was rock ‘n’ roll — harsh, raucous, rhythmic, defiant of conventions and rules. And the great, unifying voice of those years was that of Elvis Presley.

No, Elvis didn't sing protest songs. "Heartbreak Hotel" and "You Ain't Nothin' But A Hound Dog" could hardly be heard as attacking the establishment. It was the way he sang—the way he *looked*—that captured the imagination and loyalty of our youth. In one of his many writings, beatnik guru Allen Ginsberg describes his own voice in words that could be applied most fittingly to Presley's: "... a voice that begins somewhere in the pit of the stomach and rises forward in the breast and then comes out through the mouth and ears and comes forth as a croon or a groan or a sigh".

His gyrations—suggestively sensual—and his attire—constituted "a praiseworthy blow struck against hypocrisy, against repression, against stiffness, against pomposity".*

James Dean, although not a singer or recording star, must rank with Elvis as a counter-culture symbol for American youth. In 1955, young actor James Dean came to the Hollywood scene after having starred in three Broadway plays, including the dramatic "East of Eden". In the same year (1955) of "Heartbreak Hotel" and "Rock Around The Clock", James Dean's movie, "Rebel Without A Cause" bit deeply into the consciousness of our young people. Its plot featured a young man, bitter and confused, trying to find some reasonable, decent place in a society of greedy hypocrites.

The Presley/Dean phenomenon exposed a curious dichotomy among radio programmers of the late 1950's. To the younger ones, rock 'n' roll, rhythm & blues, "race" records, all spoke a meaningful language. To us of the elder generation (I was 47 in 1955) the new musical sounds seemed strange—even incomprehensible at times. I recall listening to some of the records on the charts of San Francisco station KOBV and wondering how *anybody* could possibly want to pay good money to buy these records for home listening.

If these were years of socio-cultural unrest, they were also the years of a radio revolution. In the early 50's, television had started the destruction of big time, big name network radio by luring away those big name shows to the magic TV tube. Much of radio's audience went with them. Those of us who had made our careers in network radio felt that it was the end of the world—our world. There were, however, many hundreds of radio stations that had been making handsome profits *without* a network, simply by identifying with the preferences and concerns of their *local* listeners. In doing so, radio spawned a new breed of broadcast entertainer, the disc jockey. A perusal of the literature and research of this early era brings to light the names of many powerful personalities, able to demonstrate their value in sales for their sponsors and large audiences for their stations. Here are some of the top DJ's—well remembered by older listeners in their communities, even if not nationally:

JACK LESCOULIE (<i>New York</i>)	BOB CRANE (<i>Bridgeport/Hollywood</i>)
MARTIN BLOCK (<i>New York</i>)	ARTHUR GODFREY
ERNIE KOVACS (<i>Philadelphia</i>)	(<i>Washington, D.C.</i>)
HALLOWEEN MARTIN (<i>Chicago</i>)	REGE CORDIC (<i>Pittsburgh</i>)
FRANK COPE (<i>San Francisco</i>)	GORDON HITTENMARK
DON SHERWOOD (<i>San Francisco</i>)	(<i>Washington, D.C.</i>)
EIDDIE HUBBARD (<i>Chicago</i>)	RALPH POWERS (<i>Baltimore</i>)
AL JARVIS (<i>Los Angeles</i>)	BILL HERSON (<i>Baltimore</i>)
JOE GENTILE & RALPH BINGE	JOHN B. GAMBLING (<i>New York</i>)
(<i>Bob & Ray</i>) (<i>Detroit</i>)	J. AKUHEAD PUPULE (<i>Honolulu</i>)
GARY MOORE (<i>Baltimore</i>)	

(Add your own favorite names from your own cherished memories.)

In every major city in the pre-Top 40 days, disk jockeys assumed dominant roles in the local culture structure. Buffalo listeners heard "Yours truly, Buehly" (Clint Buehlman) on WGR, and some Buffalonians may recall hearing Jack Paar on WBEN before he graduated to greater conquests on NBC. Chicago enjoyed Ernie Simon and his engineer, "Klinkenpfeffer", and they tuned in the biting insights & comments of Studs Terkel. They enjoyed Howard Miller on WIND (Westinghouse), and the critical comments about Miller by Mike Royko in the *Tribune*. I treasure a quote from Studs Terkel: "I'd rather stir up controversy than create indifference". Jazz lovers in New Orleans, and throughout the South Central U.S., sat up late to hear Dick Martin on WWL with his "Moonglow With Martin". Dick often subtitled his program as, "For Those Who Know". In Detroit it was Ed McKenzie as "Jack The Bellboy". In St. Louis it was Rush Hughes on KXOK fighting for top ratings against Gil Newsome on KWK. Cincinnati and Cleveland

*From "Fire In The Streets" by Milton Viorst, Simon & Schuster pub.

both enjoyed "Soupy Sales" (his real name was Heinz).

In New York, controversial air personality Barry Gray held forth on WOR for a couple of years, tried it again on WMCA, but found that his barbs were just too hot to handle. A New York trend setter was Jack Eigen who grabbed late night listeners with interviews, gossip and — occasionally — music, from the Copacabana lounge, broadcast over WINS. Arnold Passman, in his book, "The Deejays", recalls a Nichols and May satire of Eigen: "Jack Ego here... I was just talking to my good friend, the Pope". And, as many of us recall, Fred Allen made frequent caustic but comic references to Eigen in a way which enormously enhanced the man's public stature. Eigen's success set a precedent for late night interview shows across the nation, including Mike Wallace on WMAQ-Chicago, and Bill Anson, George Jay and Johnny Grant in Hollywood.

A fascinating aspect of those pre-Top 40 days was the "DJ's Top 10". Each major jock would report to the various publishers and record companies his "Top 10" as he interpreted his requests and sales. These DJ lists were often given greater credence by the music moguls than the national averages as reflected on — say, the Lucky Strike Hit Parade. Obviously, the DJ lists reflected all the hot new action, rather than the molasses slow national averages. This phenomenon, eventually overrun and eliminated by the Top 40 impact, re-surfaced in 1958 as the basis for The Gavin Report. Some echoes of the DJ top ten system may have motivated Lucky Lager president Eugene Selvage, and his McCann-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. Steve took me backstage at the Grand Old Opry, then sat me down in a front row seat at Ryman Auditorium, where I could watch the incredible ferment on stage as each succeeding act plugged in its amplifiers, and I could chuckle at the little old ladies who came down the aisles to flash their Instamatics at their favorite stars. Janet and I came to treasure Steve Sholes as one of our dearest friends. I was also privileged in Nashville to meet Wesley and Lester Rose and to be taken by them to see their father's office. And I remember Smokey Walker, manager of WKDA-Nashville, and his beautiful wife Jo, now the executive secretary of the Country Music Association.

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 behavioural 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".

As described by Milton Viorst's "Fire In The Streets", the case gave rise to an immortal remark by Captain Hanrahan, head of the San Francisco Juvenile Bureau. He said that if the prosecution won the case he was going to banish a long list of other "filthy" books. A reporter asked him if he included the Bible in his list. Hanrahan said no, but "what King Solomon was doing with all those women wouldn't be tolerated in San Francisco." The trial judge ruled, "Would there be any freedom of press or speech if one must reduce his vocabulary to vapid, innocuous euphemism? An author should be real in treating his subject, and he ought to express his thoughts and ideas in his own words." He found the defendant not guilty and "Howl" not obscene.



Jo Walker-Meador & Wesley Rose, 1978.



L to R: Jay Lasker, Janet Gavin, Jo Walker-Meador, Bill Gavin. San Francisco, 1972.

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 — not by 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 Lay,” and “For The Good Times.”

In Berkeley, at the University of California, activist Tom Hayden marshalled protest convocations. A freshman there was expelled for holding to a week long fast in protest against required enrollment in the R.O.T.C. The Cal student government opposed requirements for signing anti-communist disclaimers.

Somewhere along the way the “Daily Californian” found occasion to editorialize that “The F.B.I. resembles the Gestapo”. Here in San Francisco in 1960, we recall the convening of the House Unamerican Activities’ Committee at our City Hall in which college students held a sit-in throughout the rotunda and eventually had to be dispersed by arrests and fire hoses. (It was in the reporting of these events that we became aware that many of the protesters had been well coached as to the slack muscle posture they were to assume when arrested, so that it would require two policemen to put them in the paddy wagon, and TV films would show them as non-violent victims of “police brutality”.)

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 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!”

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 Americans — adolescents and parents alike. We at The Gavin Report lived these 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



L to R: Don Graham, Jack Carney, Mary Travers, Paul Stookey, Elma Greer & Peter Yarrow

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 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 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
McCann-Erickson, Inc.
114 Sansome Street
San Francisco, California

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. I was disappointed that I couldn't enlist Rege Cordic from Pittsburgh. Friends in the East told me that he was one of the best jocks in radio. He invented "instant pocket fuzz" to make you feel comfortable wearing a new suit. He did phone commercials for "Old Fatheringschloss" — the stale pale beer with the foam on the bottom". Jocks like Cordic made radio *fun*.

1958 was also the year of the first of two Todd Storz DJ Conventions, this one held at the Muelbach Hotel in Kansas City. It was at this convention that Mitch Miller made his famous speech castigating Top 40 radio stations for turning their programming over to the "bobby soxers & baby sitters." Arnold Passman's account in his book, "The Dee Jays", credits Mitch Miller with receiving a standing ovation. Not as I remember it. While his message was received well enough, the big applause came when Chuck Blore challenged these "prophets of doom, bearded or otherwise", with the fact that Top 40 radio proved its worth in terms of audience and revenue, simply by playing the music that people wanted to hear. My own (long forgotten) contribution was that Tin Pan Alley had lost touch with the American people, and that anyhow you couldn't put music in pigeon holes. (Applause).

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. By the time the next Todd Storz DJ Convention rolled around, we had formed an organizing committee and were promised an hour's time at the Convention to present our proposals. As a result, we arranged for a committee meeting with an attorney later that year, to be held in Chicago. We became the Disc Jockey Association, a membership corporation chartered in the state of New York.

During our Chicago 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.

The "Booze, Broads and Bribes" story of the Miami Convention of May, 1959, has been told many times. As I observed it, I wasn't aware of any broads or bribes, although there was certainly plenty of booze in the record company hospitality suites. The only thing unusual that I recall was when Juggy Gales pushed a cocktail waitress into the swimming pool.



Chuck Blore

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 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 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.

While we’re on the subject of payola, here’s a short editorial that I wrote for our edition of January 8, 1960:

Comment

Stan Freberg’s “The Old Payola Blues” is in bad taste. It’s implications are obvious—and obviously false. It encourages the popular misconception that there is some sort of sinister alliance between rock and roll records and payola. It ignores the sincere efforts of disc jockeys and radio programmers to determine accurately and objectively, the popular music that is preferred by the radio audience. It ridicules honest attempts by record companies, large and small, to develop and present new talent. It scorns the millions of young people who wish to claim some new recording star as their own particular idol—just as young people have done for generations. Has Mr. Freberg forgotten that teenage girls also once screamed and fainted when Frank Sinatra sang?

I am joined in this protest by Bob Clayton (WHDH, Boston) and, I am sure by many others. We resent the implication, broadly suggested by the Stan Freberg record, that disc jockeys generally are playing certain records because they are being paid to do so. We insist that the vast majority of disc jockeys have never been involved in “payola” and that the few who have been so involved are exceptions rather than typical of our business.

It is ridiculous to assume—as Mr. Freberg apparently does—that without payola disc jockies would be playing jazz and big band swing. It is hard to understand how Capitol Records, with their own Johnny Otis, Gene Vincent and so on, would offer the Freberg record to be played on the air. It will not be surprising to hear that many radio people have expressed their objections directly to the producers of the record.

In spite of its short life span, the DJA opened many eyes to the need for some sort of communication medium among radio *program* people, and for a bridge of understanding between radio programmers and the record business. In 1964 Janet and I went to New York to meet with a few of our Eastern correspondents. Buddy Deane flew up from Baltimore, John Rook came in from Pittsburgh, Bertha Porter came down from Hartford. So taut was the rivalry among New York stations that one station group declined to attend the meeting, but instead invited Janet and me to breakfast. Neil McIntyre, having recently moved from Cleveland to Pittsburgh was there, and Dean Tyler came in from WIBG in Philadelphia. This was the first opportunity that Janet and I had to meet in person the people we talked with on the phone every week. We didn’t come to any profound conclusions, but we did discover many interests and concerns in common, including an intense pride in the craft of radio itself.



John Rook, former PD of KQV-Pittsburgh & WLS-Chicago, KFI Los Angeles



Bill Gavin & Neil McIntyre. The picture is sub-titled “Rock & Roll never forgets”. It recalls a classic *Billboard* goof in switching my photo with that of Ted Nugent.



Dean Tylor, 1978. Former P.D. of WIP-Philadelphia, WFIL-Philadelphia and WNEW-New York.



L to R, Elma Greer, Bill Gavin & Al Newman at KSFO-San Francisco.



Tom Donahue with his new son at Don Graham's home, Kenfield, CA.



Pat O'Day, (1978), former P.D. and G.M. of KJR and now owner and G.M. of KFYX-Seattle and KORL-Honolulu.

Those were the days when record programming was passing out of the hands of individual disc jockeys and was becoming a matter of statistical record sales surveys, brought to the air in pre-established formulas. In order to keep the air staff feeling that they were still participating in the programming selections, many stations held weekly staff meetings at which new releases were auditioned and voted upon.

One of the people taking part in our 1965 meeting in San Francisco was Kal Rudman. It seems appropriate here to comment on my relationship with Kal. The previous year, Kal had written me from Philadelphia, criticizing some record information that I had reported from that area. At that time he was a teacher in a school for retarded children and was doing a part time air show for a station in Camden. His information seemed — and was — accurate, so 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. Kal collected reports from black programmers like "Fat Daddy" Johnson, Zenas Sears, Porky Chedwick, Georgie Woods and several others. He sent me these reports exactly as he received them from his phone calls, and they were combined with other reports from other areas to produce our first so-called R&B charts. I had hoped that Kal might be the person I needed to come into our San Francisco office as my assistant, and had brought him out for a week's visit, along with wife Lucille and son Mitchell. That's how he happened to be in San Francisco at the time of our meeting.

A few days in our office, however, convinced me that Kal's hyper-intensive personality couldn't fit into our relaxed environment. I'm sure that Kal also found our cool procedures unacceptable. He made his calls to his Eastern black reporters, and I still recall his telling one of them, "Ya know — Bill *really* puts his charts together *by the numbers*". During this time, I listed Kal as our Associate Editor of R&B radio, even though he was never more than a most valuable conduit for information from key sources. At no time during our association was there even the slightest suggestion that his reports to me were "loaded" or distorted. However, 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 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 effervescent nature of local competition had focused national attention on the Bay Area. Clint Churchill, moving from his family's Buffalo bastion of WKBW, had taken over KYA with a tight top 30 format, and had dominated the market. RKO radio had brought in Jack Thayer from his sensationally successful WDGY-Minneapolis (a Storz station), and Jack hired top jocks for his new top 40 format. Crowell-Collier was attempting to duplicate the success of its KFWB-Los Angeles, with its new Oakland acquisition, dubbed KEWB. Gordon McLendon had bought KROW-Oakland and converted it into one of the nation's first "beautiful music" formats under its new call letters KABL. McLendon's inspired promotions tried to establish KABL with the San Francisco "mystique", ringing cable car bells and promoting the San Francisco Symphony. He made KABL a status symbol for radio listeners reporting to Pulse, Hooper or Arbitron. They *said* they listened, even when, sometimes, they hadn't. Crowell-Collier's KEWB gave Churchill's KYA a robust challenge, while KOBV, San Francisco's first Top 40 station, tried switching to beautiful music and now has become KKHI, one of the Bay Area's two classical music stations.

Of course, no evaluation of San Francisco's radio in those years could ignore the dominant hold on the adult audience of KSFO. Here was the station deeply involved with our city's growing — and glowing — identification with our Giants and 49'ers — plus a never to be duplicated staff of Don Sherwood, Jack Carney, Russ Syracuse, Al Collins, Jim Lange, Gene Nelson, and, occasionally, the incomparable Bobby Dale. Supervising this group of zany prima donnas were PD Al Newman and MD Elma Greer. I know that other cities can also boast of their outstanding stations, but for sheer creative imagination in programming, KSFO in the 60's was the best I've ever heard.

A post script to the KFRC story: The station in the 30's and 40's had been a leader in creative programming, under P.D. Harrison Holloway. Don Lee sold the station to RKO-Radio, and the lustre wore off. Yet in spite of low audience shares,



Former California Senator John Timney, Mayor Allen & Bill Gavin Atlanta Convention, 1969



L to R, Al Bell, Luckes Cordell, Bill Gavin, Jerry Boulding, and Cecil Holmes Atlanta Convention, 1969



Nicholas Von Hoffman, Panel Moderator at Atlanta Conference, 1969

there were still enough loyal listeners left to bring in a number of advertisers. Their loyalty was demonstrated by the horde of protests received when the station abruptly switched to rock 'n' roll. Not only listeners, but advertisers refused to accept the new musical environment. As a result, Jack Thayer was relieved of his command and the station went back to "vanilla" music. However, after the sensational top 40 success of sister Top 40 KHJ in Los Angeles, it was only a question of time until KFRC would again turn the Top 40 corner, this time for keeps, under Bill Drake's "Boss Radio" format. In the meantime, Jack Thayer discovered Don Imus in Sacramento, took him to bigger things in Cleveland, then went to Los Angeles, where he introduced two-way talk radio with smashing results on KLAC. Jack was one of our speakers at the Chicago Conference, as was another radio magician, Chuck Blore.

Of all the great names in the story of San Francisco radio, probably the best remembered is that of Tom Donahue. Lou Avery, sales manager for KYA, bought a new FM outlet, KMPX, which was operating on a free form format, in which each jock played anything he liked — from 'Bach to Boogie'. Avery made Donahue his P.D., and Tom brought some discipline into the KMPX programming. Not too much, but enough that the air staff walked out, demanding reforms. Fortunately for Donahue, he was hired to program another new FM station that had just acquired the distinctive call letters KSAN. KSAN became the model for all the new FM outlets searching for "alternative radio," built around a counter-culture philosophy. KSAN became *the* station for the Bay Area's young adults. Among its many community projects, I recall most vividly its organizing crews of young people to fight the big oil spill off Bolinas Beach. The station carried hourly directives, mobilizing crews and co-ordinating their transportation. Tom Donahue was an outstanding broadcaster and a fine gentleman.

Les Crane moved from KYA to the P.D. spot at KGO, which was struggling for audience. He said to me, "Bill, what am I going to do with this white elephant?" He tried several approaches without much success. He needed to fill a late night slot (10 PM to midnight, I think), and decided to do a two-way phone call in from a remote location — occasionally the "Hungry I". Since he couldn't use any of his regular jocks, he decided in desperation to do the show himself. The results were startling — and highly gratifying. So successful was the show that Les signed a network TV contract for a show out of New York. His place was filled by a local sportscaster, Ira Blue, who continued the show's amazing success. Today, of course, KGO has become one of the most highly successful news-talk stations in the country. Yes, lots of good things started in San Francisco, including The Gavin Report — and, if you're making a list, topless bars and night clubs.

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 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."

I'm not setting out to write a year by year description of our annual Radio Program Conferences, but the account of how they actually became annual affairs may be of interest. One day in 1967, we had an office visit from Tony Zappi, public relations director of the Riviera in Las Vegas. He suggested that we put on an Awards Dinner at the Riviera, where we would recognize distinguished achievements in our field. We liked the idea, and decided that, as long as people would be invited for dinner, we should expand into a series of professional discussion sessions over the weekend. It turned out that what we intended awarding was not exactly what Mr. Zappi had in mind. Being in Las Vegas, he was understandably star-oriented and took it for granted that our awards would be made to some big name recording stars. The presence of these entertainment luminaries would naturally enhance the prestige of the Riviera. Our plans, however, called for



The late Buckminster Fuller making opening address at San Francisco Conference, 1972.



Buzz Bennett former P.D. of WTIX-New Orleans, KGB-San Diego, KC'BQ-San Diego and KDWB-Minneapolis



Bill and Bob Sherwood, Vice-President of CBS Records.



Harold Childs, A&M Records, Bill, and Hal Jackson, P.D. of WBSL-New York

recognition of achievement in radio programming and the recording industry — big names only within our professional circle and mostly unknown to the general public. The Riviera people were disappointed, of course, but bringing live bodies into their casino was the name of their game, and we served just over one thousand guests at our Awards Banquet. We had *thirteen* speakers on opening day. Some were sparkling, e.g. Ruth Meyer and Pat O'Day, one was boring (an ad agency exec from New York), and one was inspiring, Whitney Young, Executive Director of the Urban League, who received an enthusiastic standing ovation.

So we did it again the next year, back at the Riviera once more. 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.

There were highlights and low lights. A union picket line outside our Atlanta Hotel produced a sympathy walkout by half our delegates, totally disrupting an afternoon session. A Washington Post syndicated columnist, Nicholas Von Hoffman, published an indignant column, castigating one of our speakers, a Houston newscaster, whose cynical approach to journalistic standards shocked a number of people — including the newsman's boss, when he read the column. We were told that the newsman was fired, but that he continued being involved in Houston politics.

In Los Angeles in 1970, our group had the dubious distinction of setting a Century Plaza Hotel record for amounts spent in the lobby bar and on room service. (We understand that our records have since been broken by thirstier and hungrier groups.)

And who will ever forget the New Orleans Roosevelt/Fairmont Hotel Banquet entrance of the Preservation Hall Marching Band (arranged by John Rosica) as they paraded to the stage, followed by the waiters, each bearing aloft a flaming baked Alaska. Our dining room exploded with such applause, cheers and screams that even the Beatles would have been pleased.

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 a re-thinking of some values that we take for granted today.

At our Awards Banquet that evening, I was flabbergasted to be presented the Award of "Man Of The Decade". It is a bronze head — surprisingly good likeness — and I cherish it greatly.

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. It gave us a great opportunity to get acquainted with new areas — Jackson (Mississippi), Columbus (Ohio), Louisville (Kentucky), Philadelphia, Denver, Houston, San Diego, Monterey, Spokane, Seattle, Portland, and so on.

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

In these twenty-five years I've watched the progress of many careers, both with admiration and concern. Pat O'Day built a brilliant success with KJR-Seattle, rose from management to station ownership, while as a sideline he ran Concerts West, a



Bud O'Shea & Bill



Izzy Boulding, member of Advisory Board of Conference in New Orleans in 1971



Ted Atkins, Radio Program Conference, New Orleans, 1971



Paul Drew, former PD of CKLW and KKO Radio

brilliant national promotion operation. Buzz Bennett went from a dancer on Buddy Deane's TV program in Baltimore to gain fame as a programmer of WTIJ-New Orleans and KCBQ-San Diego. John Rook fought his way up the radio ladder from small positions in Denver to a PD spot in Rapid City, South Dakota, then on to a spectacular PD career with ABC Radio in Pittsburgh (KQV) and Chicago (WLS). They called John "The man who stole Larry Lujack" when this super jock was hired away from WLS-Chicago to work with John at WCFL.

John's successes have not been entirely in radio: He adopted and raised two orphan boys, who have turned out to be a fine credit to their foster father. Then there's Dean Tyler, who went from music director at WIBG to PD at WIP, to PD at WNEW, to PD at WFIL. Bill Young, starting to study for the ministry, chose radio instead, going from small town Texas stations to wind up as PD of KILT-Houston. Bill now runs a highly successful production company in Houston, turning out recorded radio spots for a distinguished list of clients. Buddy Deane, came from a radio DJ and TV personality in Baltimore to become owner, manager and morning personality of KOTN in Pine Bluff, Arkansas. Bob Sherwood— PD in Sacramento, then on to Milwaukee and numerous other radio jobs, turned to the record business and is now a vice-president of CBS Records. John Rosica from local promo in Philadelphia to national promo director for RCA, then to executive director of Dot Records and other record company assignments, and now running a successful public relations company in New Jersey & New York. Harold Childs and Bud O'Shea have kept climbing up the various ladders in the record business, both showing that good guys *do* win. And of course, there's that well known after dinner speaker and raconteur, Joe Smith, whom I first met when he was a DJ in Boston, and who went from top exec positions with Warner Brothers and Elektra-Asylum to his present exciting assignment as Chairman of the Board of Home Sports Entertainment, a division of Warner Amex.

And on and on. Bless them all. It has been— and is— my privilege to know them.

No account of our various Conferences could be concluded without acknowledgement of our debt to the many people who helped to plan and present them. Each year, before our annual Program Conferences, we convened an advisory committee. These representatives of both the radio and the record fields spent many hours and often traveled thousands of miles to discuss meeting schedules, panel topics and moderators, awards procedures and so on. In some years we enlisted a special Board of Judges to elect men (and women) of the year. Among those who contributed greatly were Ron Alexenburg, Ted Atkins, Al Bell, George Burns, Jerry Boulding, Harold Childs, Lucky Cordell, Paul Drew, Bob Fead, Elma Greer, Pat O'Day, Joe Smith, Dean Tyler, Larry Uttal, Jerry Wexler, and Bill Young. They and scores of others helped pioneer new directions in radio-record dialogue and to set new standards of excellence in our profession.

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. This began in the chorus at San Francisco's Fox Theater (\$25 a week), a traveling musical comedy (\$37 a week), choral work in Hollywood movies (\$10 to \$15 a day, when there was a job), Glee Club director & arranger at San Francisco's Golden Gate Theater (\$45 a week), touring with a vaudeville male quartette (\$50 a week— when we worked), and finally a staff announcer job in Seattle radio \$37.50 a week— (but that was every week.) This led to singing and arranging assignments, which enabled me to develop skills in writing for voices and orchestra and in programming music for radio.

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



Rom Alexenbiog, former National Promotion Director for CBS Records and General Manager of Intimus Records and Handshake Records



George Burns, former PD of WSAI, WQXI and Pacific & Southern Group. Now heading up Burns Media Consultants



Rom, Cathy Fell and Bill Rom, former PD of KNBR and a former Publisher and Managing Editor of The Gram Report

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.

In the 60's and early 70's radio was deeply involved in the public excitement over popular music. DJ's reflected their listeners' enthusiasm about the hits, the singers and the groups. Recently, as I've listened to radio around the nation, I've heard what sounds to me like a cool indifference to the artists who make the music. Rarely are performers identified by name. Occasionally I hear the often redundant mention of the title of a song— an exercise that is hardly informative, in view of its constant repetition in the song's lyrics. If, indeed, radio's program directors interpret the current waning of youthful enthusiasm for pop music as a sign of apathy, and have instructed their air staffs to reflect this attitude by a studied indifference to the music, it seems to me an error in judgement. Certainly, it imposes a damp blanket on public motivation to buy the records. "If our favorite DJ doesn't care enough about the songs to announce who's singing them, why should we be interested?" That thought quite conceivably could cross the minds of millions of radio listeners.

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. These years have brought us the tragedies of assassinations and war, the crises of Watergate, a president's resignation and hostages in Iran. There have been years of prosperity and growth, followed by years of inflation and recession. 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 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 will always 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.

The future needs *you!*

MASTER OF CEREMONIES



Joe Smith 1978

Joe Smith is President and Chief Executive Officer of Home Sports Entertainment, Warner Amex's regional sports network. He joined the network in April 1983 from Elektra Asylum Nonesuch records, where he served as Chairman of the Board.

Mr. Smith is responsible for the operations of Home Sports Entertainment which provides professional and collegiate sports events to Warner Amex subscribers in the greater Dallas/Fort Worth, Texas area, Houston, Texas and Pittsburgh, Pennsylvania.

He served most of his career with WCI as Executive Vice-President and was General Manager of Warner Bros. Records in 1975.

A native of Chelsea, Massachusetts and graduate of Yale University, Mr. Smith began his career as a radio announcer in Virginia, Pennsylvania. He then moved to Boston where he was a disc jockey for WMEX. He was named in the top 10 air personalities in national pools for 1957-1959.

He entered the record promotion field in 1960 and one year later was named National Promotion Manager of Warner Brothers Records. He has served as president of the Record Industry for Community Relations, and as Vice President of the Country Music Association and the Black Music Association.

25TH ANNIVERSARY AWARD WINNERS

Bill Gavin and The Gavin report pay tribute to the following people. We acknowledge their special contributions to good music and good radio and name them charter members in The Gavin Report's Honor Roll.

In honor of our twenty-five years of continuous publication, we've chosen these twenty-five to be recipients of our first awards.

Congratulations!

Chuck Blore
George Burns
Rick Carroll
Harold Childs
Clive Davis
Paul Drew
Elmo Ellis
James Gabbert
David Geffen
Berry Gordy
Bob Hamilton
Cecil Holmes
Bob Kingsley
Doug Lee
Dave Martin
Jo Walker-Meador
George Meier
Pat O'Day
Mo Ostin
Marc Ratner
Tony Richland
Tess Russell
Bob Sherwood
Joe Smith
Dan Vallie



Guy Zapoleon
Program Director
KRQ—Tucson, AZ

"Seventeen years ago when I was just getting into radio, I looked forward each week to getting my Gavin Report for an accurate listing of record action. Today, with all the hype and games that often go on in the music business... when I need to find accurate music information, I can still depend on my Gavin Report. You people are fantastic."



Bill Mayne
Operations Director
KVET/KASE—Austin, TX

"Bill Gavin means a great deal to me personally and professionally. As a friend, you would be hard pressed to find anyone as kind to, and considerate of others. He is a truly special person. In a business overflowing with gigantic ego's, his humility is an example for all of us. 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 learning I'll never forget! This 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. The uniqueness of it's policy on advertising has etched it's place in our industry. The recent sale of The Gavin Report to its employees came as no real surprise, just another example of the kind of man Bill Gavin is. I'm proud to know him!"



Bob Kingsley
American Country Countdown

"In 1976, one of the low points in your life ultimately provided one of the highpoints in mine. Janet was recovering from a heart attack, and you invited me to come to San Francisco and fill in for her as country editor of the Gavin Report.

I had always held the Gavin Report in the highest esteem, and those three months in '76 gave me the opportunity to know you as well as I knew Janet. My time spent in your offices also proved to me what I had already felt—that the Gavin Report represents the HIGHEST standard of accuracy and integrity.

I miss Janet very much, but I take comfort in the fact that she made an indelible impression on an industry she loved. She left each of us better off in many untold ways for having known her.

The Gavins and their Report continue to bring honor to our profession... and for this, I salute you!"



David Kraham
Program Director
KHOP—Modesto/Stockton, CA

"When someone mentions THE GAVIN REPORT to me I feel proud to have been a correspondent since 1968. Bill Gavin has created the industry's most believable publication. Bill has always had the "guts" to tell it like it is. When he refused to list 'HONKY TONK WOMAN' by The Rolling Stones in 1969 my respect for BILL GAVIN increased ten fold.

THE GAVIN REPORT has been the backbone of the industry for the past 25 years. Who else could have picked 'WHIP IT' by Devo as a hit. Thank you Bill Gavin for a great 25 years."



Gary Davis
President
Rocshire Records

"Twenty years ago, I had the opportunity to enter the Record Business in San Francisco, California. During this time, I had the privilege of watching the record business explode.

San Francisco had the new groups; Bill Graham started Winterland; Tom Donahue started FM Radio; Russ Solomon made Tower Records, the first all catalog record store. KSFO was the number one A/C station; KFRC was the number one Top 40 station, and the Gavin Report—the Bible to Radio and Records.

The business was, and still is, magic. Over the years, when I sit down and reflect and ponder on setting my course straight, I will always admire the way Bill Gavin ran his life and business, always honest and truthful; respected by everyone. He demonstrated his way. The standards he set on being a human being are without peer.

Mr. Gavin, Thank you."



Jhani Kaye
Operations and Programming Manager
KFJ/KOST-103—Los Angeles, CA

"Bill and the Gavin Report have provided Radio with one of the most credible publications ever made available to our Industry. His deep concern for accuracy has been unparalleled in the Report's 25 year history. Always willing to share their expertise, Bill and the Staff of the Gavin Report give Radio an abundance of reliable information week after week; year after year."



Ted Cramer
Program Director
WMAQ—Chicago, IL

"Bill Gavin is a pioneer in his field and published the first reliable tip sheet for the few of us who were programming modern country radio in the early 60's. I'm proud to have been a charter subscriber and reporter to the country section of the Gavin report. Janet Gavin was a second mother to many of us in the business and her high standards of excellence in setting up the Country section have been carried on in the best tradition to this day. The Gavin Report continues to be a tremendously influential reflection of the music and radio businesses and is even more valuable to us today as our industry becomes more and more competitive. Congratulations to Bill and his staff on a quarter-century of dedication and service."



Herb Allen
Program Director
WFMS—Indianapolis, IN

"I have been subscribing and reporting to the Gavin for 21 years (boy how the time flies). In that period I have programmed five radio stations, and the first thing that I did at four of them (one was smart enough to already be a subscriber) was to order the Gavin Report. With all the changes that time brings to almost everything, one constant does remain, and that is the confidence that I have in the reliability of the Gavin Report. Best Wishes on your 25th anniversary and let's hope we're all around for the 50th."



Don N. Nelson
President and General Manager
KSON—San Diego, CA

"It is a rare individual who can influence so many and offend so few. The Gavin Report has earned its slogan, "The Most Trusted Name in Radio" by following the guidelines set down by its founder, Bill Gavin. Through vision and integrity, Bill filled a void in the industry and earned the respect of his peers. My sincere congratulations on your 25 years of service, you can look on the past with pride and to the future with confidence."



Wesley H. Rose
President
Acuff-Rose—Nashville, TN

"We at Acuff-Rose Publications, Inc., and its affiliated publishing companies use the Gavin Report weekly as we feel it has always been a very important asset to us in making plans for promotion. I personally am very proud to have known Bill Gavin for many many years and his integrity has made me very proud of him. I consider it quite an honor to be asked to share my thoughts at this time and wish the Gavin Report many many more years of success."



Dave Bishop
Program Director
WBT—Charlotte, NC

"What?! Put all the things I'd like to say about Bill Gavin & the Gavin Report in one paragraph. . . impossible! The words are long and the space is short. I learned very early on that the Gavin Report was something that you could depend on week after week after week. A straight-forward listing of the week's most popular tunes in a no-nonsense fashion. Through the Gavin Report, Bill sought to make the music & radio industries the best that he could help them to be. There's little doubt that he succeeded. The number of music & radio related publications that have survived for 25 years you can count on one hand. I'll never forget the first time I met Bill Gavin. I was immediately struck by two things. This is a man who truly cares about the industry and the people he serves, and secondly, Bill Gavin has that special twinkle in his eye that you only see in people who really enjoy what they do. Although I haven't seen Bill for a few years, I'm willing to bet that the twinkle is still there. . . just as bright as ever."



Don Langford
Program Director
KRAK—Sacramento

"One of the most important qualities that Bill Gavin has always stressed is the importance of people, and the Gavin Report has always been more than just a report. As a country music programmer for the last 12 years, my association was mainly with Bill's beloved wife Janet. Many times she helped me through a tough spot with a word of encouragement, way above the call of duty for a trade magazine editor. Elma Greer and Lisa Smith now carry on that tradition, by making the Gavin Report much more than just another trade. Thank you Bill Gavin for making it so."



C. Ronald Rogers
V.P. and General Manager
KVET/KASE—Austin, TX

"I'm thrilled to see Bill Gavin and your fine report honored in this way.

The Gavin Report has been an integral part of our plans since 1966 when we bought our first radio station. Janet and Bill were always most supportive of our efforts through the years.

Most importantly, The Gavin Report has always enjoyed the greatest amount of integrity in our industry!

We at KVET/KASE salute your fine efforts and look forward to a continuation of our excellent relationship.

By the way, as president of the Texas Association of Broadcasters, I also send greetings and our very best from your many Texas subscribers!"



John Young
Program Director
Z-93—Atlanta, GA

"I appreciate Bill's continuing interest in his family of stations by organizing such a talented and dedicated staff that will make sure his original concepts are continued for years to come. And it is most important that we reporters feed accurate and complete information so it will remain a necessary tool of programming.

Words can not tell this staff how important they are to today's radio station because their efforts far exceed what I could relate. I'm proud of them. And I'm proud of our industry for continuing to endorse and support them."



Dick Williams
V.P. Promotion
EMI America/Liberty Records

"It gives me great pleasure to express my regards as you are honored for twenty five years of service to this industry.

The GAVIN REPORT exemplifies the true meaning of integrity. Over the last quarter of a century you and your constituents have provided the radio and record community with undeniable dedication to our business.

Congratulations on your distinguished achievement."



Mo Ostin
Chairman of the Board
Warner Bros. Records

"You've got to admit it, 1958 was a very good year. After all, Bill, it's the birthday of both Warner Bros. Records and The Gavin Report, a quarter-century partnership that's contributed a large part to the pleasure I've had working in this business. I guess congratulations are in order all around.

I don't have to tell you, but I will anyway: The Gavin Report 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. If the next twenty-five are anything like the last, Warner Bros. and The Gavin Report will still be right where they belong—on top."



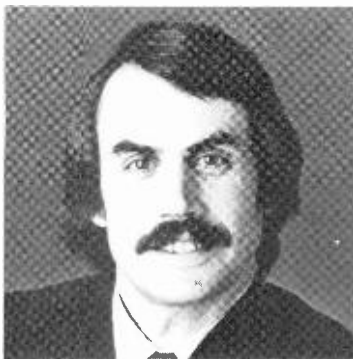
Hal Smith
V.P. and General Manager
WMMR—Philadelphia

"The Gavin Report set some very high standards for itself, and through the years has maintained those standards which have made The Gavin Report a valuable and trusted voice in the Radio and Recording industries. The trust that developed in The Report itself emanated from the top. Bill, you've helped more than you know. Good luck, and thanks."



Cecil Holmes
V.P. A&R/Black Music
East Coast
CBS Records

"The Gavin Report has continued to play an important role throughout my years in the record industry. I can always expect Gavin to deliver straight-ahead information and have long respected Bill for his integrity and commitment to this industry. I'd like to salute everyone at the Gavin organization and especially thank Betty for her assistance and friendship."



John Gehron
V.P. and General Manager
WLS—Chicago, IL

"Every business has its own lingo and "Gavin" is big lingo in ours. I heard many expressions and names that I didn't understand or know. What was this "Gavin" that everyone talked about? Why was it so important? Well, it didn't take me long to find out what "the Gavin" was. As I began to use it I learned of its reliability and integrity. I learned I could trust it.

In using the report over the years, my view of the report changed. I didn't look at it as just a trusted trade publication, but the work of a special group of people. People who were guided by a man of great integrity and love of music and our business.

Bill Gavin set the high standards to be followed by his people and he set a standard for us in radio.

I thank Bill for starting something very special, and Ron Fell and his staff for continuing the level of integrity and trust."



Al Bramy
Veteran Record Executive

"Bill Gavin has walked tall through his years of dedicated service. Our memories go back to day-one of an inspirational trip that started a quarter of a century ago.

The Gavin Report is an institution whose compilations of the radio scene are gospel to the music industry. Its integrity has never been questioned."



Bob Sherwood
Vice President, Marketing
Columbia Records

"I feel very fortunate to have had Bill Gavin's counsel during my nine years in Broadcasting and ten years in the Music Business. Bill's love for radio and records has played no small part in the growth of both industries and his firm, fair and heart-felt guidance has been a major contributing factor in the success of many of our leaders.

We shouldn't expect to see his like again.

Bill. . . enjoy many decades of contentment. . . and thank you."



Walt Williams
Director of Program Operations
WSB—Atlanta

"In my 27 years in this wonderfully crazy radio business, Bill Gavin has consistently offered a bright note of sanity and perspective. Looking back to my first job in radio, I remember an article that Bill wrote which I saw pinned to the station bulletin board. While I can't remember the specifics of the piece, I do remember thinking that there was a guy who really knew his stuff. Over the years, Bill Gavin and the Gavin Report have continued to reflect all that is good about the music and radio industries. The Gavin music charts give meaning to the words confidence, reliability, and trust. Thanks Bill, for contributing so much."

George Meier
National Promotion
PolyGram Records

"To be labeled a trailblazer and an innovator would be enough for any man. But, to have also set a standard of integrity which has never been equalled is too much to grasp. When WALRUS was born in 1969, The Gavin Report was already 11 years old. It was what I used as a springboard and, as such, it had a profound influence on the better part of my professional life. Both The Gavin Report and the man whose name it bears are without a doubt 'The Most Trusted Name In Radio.'"

Bob Edson
Sr. V.P. Promotion
PolyGram Records

"I will always remember when I first started as a local promotion man in Washington, D.C., my first record convention, the Gavin convention in Atlanta. I so well remember the often heard comment, "Are you going to Gavin?". Being a greenhorn rookie, I wandered around the halls of the Regency Hyatt in Atlanta very nervous seeing all the great names in the industry, and I saw Mr. Gavin walking across the lobby. I took a big gulp and a deep breath, and introduced myself. As busy as he was, he was so very kind and so very courteous that all of a sudden I felt that I was really a part of the industry. I have carried that moment with me throughout my career, and the thought that I felt so strongly from him. . .

. . . no matter the success or failure, ours is a business comprised of creative and sensitive people, and the moment you lose that sensitivity to the feelings of others is the moment that you lose more than hits."

Walter F. Turner
V.P. Programming
KSD—St. Louis, MO

"I met Bill in the mid sixties while handling the music at WSAI, Cincinnati. We were a Gavin reporter and Bill and I would talk over the music twice each week. It was obvious from the very beginning that his feel for music was extraordinary. It went beyond the hits and non-hits, to what the song was really saying and its effects on a listener. The Gavin Report was always 'the' source for music information due to the feedback Bill was able to gain from a network of reporter friends across the nation. This, of course, was enhanced by his insight, knowledge, feel and understanding of music, radio and the listener. When I switched to Country music in the early seventies this association continued with Janet who displayed the same involvement and dedication. The Gavin conferences were a reflection of Bill's dedication to our industry and his tireless efforts to help us understand and better serve our listeners throughout the transitional 60's and 70's. Bill's contributions to our industry will be felt for years to come."

Listed below and on the following pages are excerpts from The Gavin Report's ON THE RECORD. Note the dates on some of Bill's pieces.

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 top selling LP's, 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 selection ("picks") of new LP material.

Bill Gavin, *On The Record*, dated 12/8/61

It is entirely possible, if single 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?)

Bill Gavin, *On The Record*, dated 3/15/63

I think most broadcasters would agree that in the long run the rating 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.

Bill Gavin, *On The Record*, dated 8/13/64

For the biggest bucket of hogwash that passes for 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 rhythm and blues can our American music be considered truly creative. Producers like Berry Gordy, Burt Bacharach and Teacho Wilshire continue to move forward with the times. As a result, more and more of the R&B entries are selling to pop record buyers.

Radio managers are constantly searching for new ways to boost their ratings and their time sales. They seem indifferent to the kind of excitement on the air that often stimulates the sale of records. As I see it, this is an extremely short-sighted attitude, regardless of a station's current rating success. Certain managers are so apprehensive of the FCC that they are prone to discourage their DJ's from outright enthusiasm over a new record, since it might be construed by FCC monitors as "promoting" its sale. Such an attitude ignores the implied question: If the DJ's don't get excited about their music who else will? Music is what most stations depend on for 75% of their program content. Music sells the station. Why not sell the music?

Bill Gavin, *On The Record*, dated 5/14/65

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.

Bill Gavin, *On The Record*, dated 8/18/72

It is a matter of serious concern to all honest people 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. I urge station owners and managers in communities where unauthorized tape duplication is not subject to legal penalties to acquaint their listeners with all the relevant facts of the situation. Help them learn to identify the spurious product. Try to enlist public support for any legislation that may be pending, designed to correct this evil.

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 now in another way.

Bill Gavin, *On The Record*, dated 2/8/74

Fragmentation of the radio audience has brought about specialization of programming that now requires greater knowledge of the target audience and how best to please it. More and more stations are assigning people to "music research"—not just to "music director." Research is moving away from the quantitative concept (how many records sold?) to a qualitative approach (*who* is buying and why?).

In spite of dwindling singles sales, pop music stations still must use all possible means of determining *objectively* what their listeners prefer. This does not mean that the playlist must be shortened to fit the sales pattern; a number of today's top rated stations still play a reasonable variety of music, including even an occasional album cut. A research system that includes phone requests, questionnaires, and personal interviews will reveal that radio listeners enjoy a substantial number of records that have not—perhaps will not—registered any significant sales.

Bill Gavin, *On The Record*, dated 8/24/78

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 country, in large cities and small, stations vie with each other in supporting worthy causes. Crippled children, multiple sclerosis, leukemia, hospital funds, cystic fibrosis, cancer research, local hardship cases, and on and on—radio's fund raising efforts in these areas mark it as truly the medium with a heart. Sometimes stations work in co-operation with newspapers or television; more often radio takes the initiative and does the job alone. Radio sponsors benefit concerts, basketball games, toy collections, food and clothing for the needy and many more service activities. 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 short-sighted broadcasters evaluate all station activities, both on the air and outside the studios, 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. A contest that is designed simply to induce listeners to "stay tuned" may be counter-productive in the image it projects.

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. Shining examples of this pattern are WCCO-Minneapolis, KMOX-St. Louis, and WSB-Atlanta. Many other stations, not similarly blessed with a 50kw clear channel, also owe much of their success to a sensible discharge of obligation to the 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.

Bill Gavin, *On The Record*, dated 8/3/79

IT'S ONLY A PAPER ADD, FLOATING OVER A CARDBOARD PLAYLIST

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 hard core 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 within a record 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 (the nemesis of every record company) 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, admit it or not, is killing the business of music.

Ron Fell, *On The Record*, dated 1/22/82

When benefits are carefully done, the cash reciprocation can be considerable. The monies and consciousness raised, for example, by the anti-nuclear power MUSE group was effective enough to close down some principal faulty reactors. The Concerts for Kampuchea and Secret Policeman's Ball LPs raised much needed funds for causes relevant to politically minded listeners.

Radio and rock 'n' roll are doing more than their share of community service. I wonder just how much public service the plumber who charged me \$49.50 an hour does in comparison to that local afternoon jock who's lucky to be making that fee a day. Pat yourselves on the back, music people. You deserve it!

Kent Zimmerman, *On The Record*, dated 3/5/82

THERE'S NO BUSINESS LIKE...

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 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 just too easy to blame a faltering economic situation for what in part is a lack of creative judgment or ability. Add to that a need to play it safe and take fewer gambles. 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 major motion picture some years ago. The results of that study were negative and the studio suggested the director change the name. George Lucas decided to stay with "Star Wars" anyway. And it was over a year and a half ago that Rick Carroll, P.D. of KROQ-L.A., 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.

I'm tired of hearing the economy used as the scapegoat for failures in a business that can, by its very nature, overcome recessions and even depressions. When the public is offered *unique, quality*, entertainment, whether it be a concert, a record or a film, they will buy it. In today's marketplace, the competition for that entertainment dollar simply makes the challenge to get it a bit harder. The price of a movie ticket, a record album or an evening at a video game parlor is within the reach of most consumers. But to part with that money, they must be given something they not only want, but *must* have. 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. The record industry blames the economy, video games and home taping. And yet this summer "E.T." is setting box office records on its way to becoming the biggest money maker in movie history, helping to create business for other pictures like "ROCKY III." Journey, a band that's been together since the early 70's has racked up millions in sales with their most recent LP, "Escape," just as another veteran band, REO Speedwagon, did with "High Fidelity."

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, *On The Record*, dated 7/9/82

IT'S 1982, DO YOU KNOW WHERE YOUR LISTENERS ARE?

Unless you're on a remote desert island in the middle of the South Pacific (not a bad idea), your station is not alone on the radio dial. Chances are better than good that on your particular band, AM or FM, you are competing with other signals for your listener's attention.

Even an ostrich (which thinks it can hide by burying its head in the sand), has eyes which tell him or her when to hide. A programmer who thinks he or she can program in a vacuum, without considering the effects of the competition on the station's potential audience, will look more stupid than the bird.

Ron Fell, *On The Record*, dated 1/8/82

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 GM's 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 respectable shares of listeners. Ditto for 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, *On The Record*, dated 7/16/82

ADULT CONTEMPORARY THE STATE OF THE FORMAT

I'm pleased to note that many of the leading labels now have Adult Contemporary specialists within their national promotion staffs. Their interest in "breaking" acts and songs A/C is at an all time high.

When Bill Gavin coined the phrase Adult Contemporary back in the early 70's, he meant it to be a positive substitute for negative phrases like: Non-Rock or Chicken Rock. A/C is a format that delivers quality, contemporary adults. Any teens or seniors are gravy. The meat of the format is broad enough to encompass black, country and rock artists based on the merit of the song and its delivery.

Speaking for all A/C programmers, I'd like to say thanks to the record companies for the acknowledgement.

Ron Fell, *On The Record*, dated 7/1/83

Probably about the most talked about ON THE RECORD ever to appear in The Gavin Report was "Requiem For A Heavyweight," written by Managing Editor Ron Fell. It originally appeared August 20th, 1982.

REQUIEM FOR A HEAVYWEIGHT

There was no fire in the eye of the tiger.

Bloated on the budgets of the self-congratulatory seventies, record companies were losing their cat-like reflexes, losing their punch in record stores.

As a result of dwindling resources and a lessening optimism for the future, we've just witnessed the most severe bloodbath in the history of the record business. More than a thousand men and women lost their jobs. The depression in the music business has taken, and will continue to take, a heavy toll.

What caused the depression? As much as some would want simple explanations, the problem is incredibly complex and multifaceted. As an observer, one who sees the impact of artistic effort manifest itself in terms of airplay, I feel the need to offer the following comments.

The heavy foot of recession in the economy has been enough to kick the breath out of the business. Record retailers, who discount heavily, operate on thin profit margins even in good times. So in tough times like these, with "return privileges" cut to 20%, retailers are buying neither as wide nor as deep as in better times. Ten percent of the population is out of work, but probably more like 25% of the demographics most likely to purchase recorded music are unemployed.

And the competition for disposable income has never been more keen. Video games, recreational drugs, great movies and the price of gasoline all have eaten into yesterday's recorded music allowance.

Billions of dollars have been lost because of home taping and more criminal, mass duplication and bootlegging. Legislation currently within the bowels of Congress may, someday, provide some compensation for sales and royalties lost because of blank taping, but without more immediate remedies, there won't be much of an industry to save.

There's no discounting the terrible impact tape duplication and the economy have had on the record business but we must come to grips with the whole picture. Tape duplication and the economy are convenient whipping boys but are merely the proverbial tip of the iceberg.

On the surface it would appear that the superstar acts in contemporary music are testing the limits of their dollar drawing potential. What we've seen in salary demands from professional athletes over the past decade has had its parallel in contract negotiation between artists and labels.

With six figure production costs being advanced to major artists who have trouble rolling out of bed, let alone rolling tape in their state of the art, digital studio complex, it's no wonder there isn't any money left to pay nine-to-five employees. The artist who wastes precious dollars on self-indulgent artistic projects which get shelved after a millennium of studio time is killing the goose that laid the golden egg.

The cost of efficient distribution continues to skyrocket. Getting product when and where it can sell remains the least perfect link in the chain. Companies are confused by paper ads at major stations and have underestimated the impact of campus radio and clubs. Not being able to take advantage of trends serves as fair penalty for labels that don't research the marketplace.

With major acts gobbling up the few available tour support dollars, it's becoming more and more difficult for developing acts to tour in support of their developing music. And as they say, "Out of sight, out of mind."

With the higher retail cost of LP's and tapes, some consumer resistance was expected. But price resistance was compounded by a growing lack of consumer confidence. Pressing quality is not what it could be and even the musical content of most albums is not as deep as in the 70's. Charge me more for less and you'll lose me.

The great Post-War population bubble is now beyond the traditional demographic spread which has in the past supported contemporary music. The new, younger demographic remains leaderless—no Elvis, Beatles or Stones to call their own—no music that isn't already derivative of old folks rock 'n' roll. There may be some help on the way however. Robot Rock and the bobbing heads of experimental modern music, complete with bold strokes of fashion, may give the younger core demographic its identity. If we can move out of "No Wave" and into some sort of focused format that has the potential for the trendy masses, then there is hope.

The overall passive nature of contemporary music radio encouraged some labels to look more toward alternative media. It's time to stop making heroes out of stations that are waiting breathlessly for their consultant to give the OK on the Robert Plant album. Radio's obsession with passive radio listeners forced active record buying listeners either to be passive themselves or tune-out.

The record companies have never been able to deal effectively with passive radio, which was an outgrowth of the FM explosion of the seventies. When the FM band's potential as a contemporary music medium was fully realized in the seventies, it doubled the demand for intelligent music programmers. Unfortunately, there weren't twice the intelligent, intuitive programmers available. Enter call-out research and the consultant. Exit the intuitive trailblazers, some of whom became consultants.

Radio must understand its critical role in the process of selling records. Radio is awash in programmers whose hand is out for free records, concert tickets and T-shirts. Radio should not see itself as Robin Hood—robbing the rich record companies and giving to the poor listener.

The publishing and reporting of deceptive station playlists is, at best, self-serving, short-sighted and self-destructive. Paper adds and mis-representative chart movement have eroded the faith the record industry once had in radio.

The diminution of responsibility accorded local label promotion in deference to a few independent pimps who can "deliver" the few whoring radio stations is hardly a victimless crime. It is imperative for all programmers to have a respectful, but adversary relationship with those whose interest it is to get airplay.

The consolidation within the record industry, through merger and bankruptcy, is a device of accountants and attorneys. The gains in efficiency cannot compensate for the fact that twenty labels making twenty creative decisions is a lot healthier than five labels making five creative decisions.

There is little doubt that two years from now there will be plenty of smaller independent labels. Many will rely on the remaining three or four majors for distribution, but will conceive and record the bulk of the inspiring, and yet accessible, music of the next wave.

The lay-offs, firings, mergers and bankruptcies probably are not over. More innocent and valuable people will be out of work before the dust settles. We've already seen many examples of the baby being thrown out with the bath water.

I hope you can sense from the tone of the above comments that I'm disappointed in the way things have been going for record companies the past couple of years. Everyone benefits from great music. But when the self-interest of artists, record companies and/or radio stations are catered to, the otherwise natural process of hitmaking is interrupted. This isn't the time to be silent. What are your thoughts? Where do we go from here? Ignoring any of the problems won't make them go away. It will just make them bigger.

Ron Fell

The Gavin Report

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THE GAVIN REPORT #1444 WEEKLY SUMMARY

Note from Bill

This is the twenty-fifth year of The Gavin Report. During this quarter of a century, we have seen - and reported - many changes in both radio and its music. As a publication devoted to providing a helpful service to radio programmers, we ourselves have introduced several innovations, not only in securing and reporting music information, but also in opening new communication bridges between radio and record people. The confidence and support of our subscribers - and especially of our radio correspondents - have enabled our little publication to grow and prosper through these changing times.

But there comes a point where changing times call for younger visions and insights. I had intended to retire when I reached the age of seventy-five. I thought to turn over the management of The Gavin Report to someone younger and more an active part of the contemporary scene. However, ownership continues to impose problems and responsibilities. Being an absentee owner just isn't for me. So I started looking for 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. This memo is being written to let our readers know that my search has been rewarded.

It gives me much pleasure to announce that the new owners of The Gavin Report will be:

OUR OWN OFFICE STAFF!

Our Gavin employees got together and "made me an offer I couldn't refuse". They'll all participate in the ownership and management decisions. Ron Fell, our managing editor, has been the spark plug of our organization ever since he moved into that job. He enjoys the confidence and loyalty of all our staff. He and the "Gavin Gang", as we call them, are an enthusiastic and winning team. They share a real pride in our publication and a dedication to its standards of excellence. For my part, even though I've unloaded the responsibilities of ownership, I'll continue an association with the publication as consultant, advisor and friend. We'll work together to keep The Gavin Report of the future what it has always been in the past -

...the most trusted name in radio!

Bill Gavin

Our offer to purchase and Bill's acceptance were based on the love that exists between Bill and his staff, as much as any material consideration. We are eternally grateful to Bill for entrusting the future of his publication to us and we, the new owners, pledge to maintain the unquestioned integrity for which the publication stands. In the weeks to come, we plan some major announcements regarding the new Gavin Report. With the support of our thousands of readers, it will happen to the benefit of all. Stay tuned, and as Bill and Janet used to say, "Stay Well!"

The Staff of The Gavin Report

THE GAVIN REPORT One Embarcadero Center, Suite 1816, San Francisco, CA 94111 (415) 392-7750

The Gavin Report

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THE GAVIN REPORT #1320 WEEKLY SUMMARY

Headliners

Smash of the Week

UPSIDE DOWN Diana Ross (Motown)
Monstrous hit in Black radio has captured Top 40 by storm and has made substantial inroads on A.C. playlists.

Hot

ALL OVER THE WORLD Electric Light Orchestra (MCA)
Debuts strongly on our Top 20 this week, preceded by top 15 airplay.

Top Tip

DON'T MISUNDERSTAND ME Rossington Collins (MCA)
Charted top twenty or better by nineteen of our correspondents. A rookie for a wide demographic spread, it appears.

Record to Watch

MY GUY/MY GIRL Amil Stewart & Johnny Bristol (Handshake)
Thirty three of our correspondents jumped on it out of the box in its first week of release.

Sleeper of the Week

WHIP IT Devo (Warner Brothers)
Amazingly fast phone response to first plays in Miami and Los Angeles.

Top Prospect

HE'S SO SHY Pointer Sisters (Planet)
In the midst of many fine growth prospects, the Pointers stand out for their steady progress in our past few weeks' research.

Top New Airplay

Nothing outstanding this week.

The various listings in the following pages offer the correspondents' consensus on comparative music popularity in their own local areas and formats. Each correspondent utilizes whatever research methods are deemed most suitable for the station's needs.
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THE GAVIN REPORT One Embarcadero Center, Suite 1816, San Francisco, CA 94111 (415) 392-7750

Bill announces the sale of the Gavin Report

Substituting as Top 40 Editor, Bill Gavin makes Devo's WHIP IT "Sleeper of the Week."

THE GAVIN REPORT #1221 WEEKLY SUMMARY

TO OUR READERS

I hope that the shape and color of this issue will not cause anyone an unpleasant shock. After over twenty years on 8 1/2 x 11" blue paper, coming to you in a sealed envelope, we've modified our format in order to enlarge its contents.

Our plans to present our "new look" on traditional blue paper were blocked by a widespread strike at the paper mills. So, rather than wait an indefinite time for a strike settlement, we decided to go ahead with the available white, retaining our blue look in the color of the printer's ink. It is our intention to return to our regular blue paper as soon as it's available.

Among the several changes and additions to our publication are the new "Album Radio Section", edited by Kevin Zimmerman, and the first in a series of columns titled "P.D. Notebook", written by Eric Natchson, program director of KEX Portland.

I like our new look. I hope you do, too.

Bill Gavin

The various listings in the following pages offer a consensus of our correspondents' evaluations of comparative music popularity in their own local areas and formats. Each correspondent utilizes whatever research methods are deemed most suitable for the station's needs.
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This was the week The Gavin changed to an 8" x 10"



1969 —Men Of The Year Award Winners —
Atlanta.



Lucky Cordell



William Randolph Hearst, Jr. and Bill Gavin.



Bill Gavin and Earl McDaniel



David Geffen and Bill Gavin



L To R: Sean Downey, Bill, Janet, and
Steve Popovich.



L To R: Lucky Cordell, Ron Alexenburg,
Bill Gavin, Harold Childs.



Bill and Paul Drew —Atlanta 1969.



Al Bramy



Men Of The Year Awards Winners —
San Francisco 1972.



L To R: Ted Randle, Milton Berle, Bill Gavin,
Anita Rodenbaeck.



Bill and Pat O'Day



L to R: Kent Zimmerman, David Gilmore (of Pink Floyd), Paul Rappaport (Columbia), Steve O'Rourke, Mgr. of Pink Floyd, Ron Fell, Michael Pilot (Columbia), Burt Baumgartner (Columbia). Front Center: Keith Zimmerman.



John Wasserman, Elma, Lily Tomlin — June '72.



Rod Stewart & Dave Sholin



Dave with the Jacksons.



L to R: Peter Yarrow, Elma Greer, Henry Mancini.

Peter Nero!



L To R: George Benson, Cortez Thompson, Bill Perasso, Betty Hollars, Lisa Smith.



L.-R.: Sharon Drake, Cathy Fell, Elma, Mac Davis, La Verne Drake.



L to R: Lou Gramm (with Foreigner), Ron Fell, Keith Zimmerman, Kent Zimmerman, Mick Jones (with Foreigner).



Harold Childs and Russ Reagan



The Third Upper Midwest Communications Conclave-1978. Advisory Panel: L to R: Tom Kay (WJON), Doug Lee, Steve Dickoff (WEAQ), Steve Anthony (WNAX), Bill Gavin, Scott Christenson (WEAQ), Pat Devaney (KTYN), Dan Brannan (KFYR), Peter McLane (KIOA), Denny Becker (Brown Inst.), Del Hull (KRNT), Bob Denver (KVOX).



Bill Gavin and Pat O'Day



Bill and Larry Uttal discuss goatees.

PLATINUM

**Bill,
No Single**



Person Has Done More!

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P L A T I N U M

To
The Gavin Report
for
25 years of outstanding service
to the
Radio and Record communities.
Your friends at
Chrysalis Records.

Pat Benatar
The Divinyls
Blondie Paul Black
Toni Basil
Amanda Blue
Huey Lewis And The News
John Waite
Michael Shenker
Robin Trower

Total Colelo
Fun Boy Three
Icehouse
Billy Idol
Jethro Tull
Pauline Black
Leo Kotke
Greg Lake
Spandau Ballet
Ultravox



Chrysalis

P A T R O N

PLATINUM



BILL,

AFTER A
QUARTER-CENTURY
OF NOTHING
BUT HITS...

YOU'RE STILL
THE INDUSTRY'S
PRIME MOVER.

GOOD LUCK
AND BEST WISHES.

ARISTA[™]

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WE SALUTE YOU!

**Bill Gavin
Dave Sholin
Lisa Smith
Elma Greer
Leslie Wing
Greg Gavin**

**Ron Fell
Betty Hollars
Keith Zimmerman
Kent Zimmerman
Diane Rufer
Peter Standish**

PLATINUM

BILL GAVIN

A MAJOR HIT FOR 25 YEARS

HAPPY ANNIVERSARY

AND CONGRATULATIONS

TO YOU AND YOUR ENTIRE STAFF

THE **RCA** RECORD FAMILY

PATRON

PLATINUM

BILL, CONGRATULATIONS

ON A SOUND 25 YEAR RECORD
OF GREAT CONTRIBUTIONS
TO THE MUSIC INDUSTRY.



RKO RADIO NETWORKS

Partners in great radio production with:

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DICK BARTLEY
PRODUCTIONS

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Something
to believe in
for 25 years.

In the
music business.

B

elieve it.

Congratulations to
the entire
Gavin Organization.

From
Columbia Records.

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Congratulations to Bill Gavin on
25 great years, from your friends
at **MCA DISTRIBUTING CORP.**

25th year
The
Gavin
Report

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PolyGram Records

Salutes

the

GAVIN REPORT

25 years of leadership
and success

What A Feeling

PolyGram Records

Give the gift
of music.



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25th year
The Gavin Report / INFORMATION

25 Years



YESTERDAY · TODAY · FOREVER

Congratulations
to
The Gavin Report
from the
Motown Record Corporation



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PATRON

® MCA RECORDS

CONGRATULATES
BILL GAVIN ON 25 YEARS
OF DEDICATION TO THE MUSIC
AND RADIO INDUSTRIES, AND HIS
ONGOING COMMITMENT TO
MAINTAINING STANDARDS OF
INTEGRITY

25th year
The
Gavin
Report

*The
Gavin Report's
Silver Anniversary—*

*A Tribute To 25 Years
Of Sterling Performance.*

Congratulations From
The Artists and Staff
Black/Dance Music
Warner Bros. Records



ROCK & ROLL radio, known as album-oriented radio or AOR, has become racially segregated. In the words of one programmer, AOR stations across the country have "bleached the airwaves" by refusing to play black music in any form. "There is what appears to be a color-line," says Clive Davis, president of Arista Records. "It's woeful." "It's unconscionable," echoes Ron Fell, managing editor of *The Gavin Report*, a radio trade publication. "It's the single largest blemish on the face of American radio."

from an article in *Rolling Stone* Rock Radio: a case of racism? 12-9-82

"Men Of The Year" Awards Since 1964—R&B Category
1964

General Manager: Frank Ward, WWRL—New York
Program Director: Dick Harvey, WHAT—Philadelphia
Music Director: Rocky Groce, WWRL—New York
Disc Jockey: Georgie Woods, WDAS—Philadelphia

1965

General Manager: Frank Ward, WWRL—New York
Program Director: Ed Wright, WABQ—Cleveland
Music Director: Burke Johnson, WAQK—Atlanta
Disc Jockey: E. Rodney Jones, WVON—Chicago

1966

General Manager: Frank Ward, WWRL—New York
Program Director: Lucky Cordell, WVON—Chicago
Music Director: Marty Wekser, WWRL—New York
Disc Jockey: Paul Johnson, WWIN—Baltimore

1967

General Manager: Frank Ward, WWRL—New York
Program Director: Lucky Cordell, WVON—Chicago
Music Director: John Hardy, KDIA—Oakland/San Francisco
Disc Jockey: E. Rodney Jones, WVON—Chicago

1968

General Manager: Lucky Cordell, WVON—Chicago
Program Director: John Hardy, KDIA—Oakland/San Francisco
Music Director: Ernie Durham, WJLB—Detroit
Disc Jockey: E. Rodney Jones, WVON—Chicago
A&R Man of the Year: Tom Dowd, Atlantic/Atco Records
R&B Promotion Man of the Year: Henry Allen, Atlantic/Atco

1969

General Manager: Lucky Cordell, WVON—Chicago
Program Director: Jerry Boulding, WWRL—New York
Music Director: Ernie Durham, WJLB—Detroit
Disc Jockey: Paul Johnson, WWIN—Baltimore
Record Executive of the Year: Al Bell, Stax/Volt Records
R&B Promotion Man of the Year: Cecil Holmes, Buddah Records

1970

General Manager: Lucky Cordell, WVON—Chicago
Program Director: Jerry Boulding, WWRL—New York
Music Director: E. Rodney Jones, WVON—Chicago
Disc Jockey: Joe Cobb, WVON—Chicago
R&B Promotion Man of the Year: Cecil Holmes, Buddah Records

1971

General Manager: Dr. Wendell Cox, WCHB—Detroit
Program Director: Jerry Boulding, WWRL—New York
Music Director: Norma Pinnella, WWRL—New York
Disc Jockey: Jerry "B", WWRL—New York
R&B Promotin Man of the Year: Cecil Holmes, Buddah Records
Radio Station of the Year: WWRL—New York

1972

Distinguished Service Awards: Al Bell, Stax/Volt Records
Curtis Mayfield, Curtom Records
Radio Station, WVON—Chicago
Professional Excellence Awards: Al Jefferson, WWIN—Baltimore
Ron Moseley, Sussex Records

1974

General Manager: Harry & Dick Novick, WBLS—New York
Program Director: Jim Maddox, KDAY—Los Angeles
Music Director: Don Mac, KDAY—Los Angeles
Disc Jockey: Bobby Bennett, WOL—Washington
Radio Station of the Year: WBLS—New York
National R&B Promotion: Cecil Holmes, Casablanca Records

WHAT YOU DON'T PLAY CAN HURT YOU

A few weeks back, while taking a playlist over the phone from a young Midwest programmer, I noted that of his 45-50 record playlist not *one* artist was black. This programmer had consciously avoided all records available to him that were recorded by black artists. When I asked him if records like the Lionel Richie or Michael Jackson had a future on his station's list, he said "probably not," since there were few blacks living in his marketplace. How absurd to rationalize one's music policy based on such an idiotic premise.

I suppose, at some point in the young programmer's career, someone will tell him about the success of Motown in the "less enlightened" sixties, and the influence Chuck Berry, Muddy Waters, Ray Charles, Nat King Cole, James Brown, Sam Cooke, Duke Ellington and hundreds more have had on American popular music. The Beatles and The Rolling Stones openly admitted their respect for the heritage of American black musicians and it didn't hurt their careers.

Some black artists may indeed be making music for the exclusive enjoyment of other blacks, but a programmer need only look to our Top 40 A/C charts for hit records by black artists which have to cross over to non-black audiences to earn their stripes. And yet there's some misguided kid out there who redlines a hit record without "really listening."

To put it simply, nearly all programmers in singles-oriented pop radio are color-blind, but my patience is wearing thin with those few narrow-minded persons out there who are still denying their listeners the opportunity to hear some of the best music available.

Ron Fell 11-12-82

"Ron, we as communicators of a colorless medium appreciate your stand and maybe through efforts of people like yourself, radio will see the reality that 'Black' and 'White' music can co-exist and generate some income on a mass appeal level. We can only hope."

Quincy Jones & Ed Eckstine, Qwest Records 11-26-82

Only in the field of rhythm and blues can our American music be considered truly creative. Producers like Berry Gordy, Burt Bachrach and Teacho Wilshire continue to move forward with the times. As a result, more and more of the R&B entries are selling to pop record buyers.

Bill Gavin "On The Record" 4-11-64

**CONGRATULATIONS!
BILL GAVIN
FOR 25 YEARS
OF SUCCESS**

KHJ-AM

Rick Scarry, P.D.

WROR-FM

Gary Berkowitz, P.D.

WAXY-FM

Rick Shaw, P.D.

WFYR-FM

Jack Kelly

KRTH-FM

Bob Hamilton, O.M.
& National Music
Director

WRKS-FM

Barry Mayo, P.D.

KFRC-AM

Gerry Cagle, P.D.



Bill and Staff:

*Congratulations
on the*

25th year
The
Gavin
Report

Backstreet
MCA RECORDS

© 1983 Backstreet/MCA Records, Inc.

To Bill, all of us at
Radio & Records,
especially Bob, John, Joel,
Nina, Jim and Dwight,
who have reported to you
over the years, wish you

The Best of Everything



RADIO & RECORDS

Bill,

Congratulations on 25 years.

With love

and

appreciation

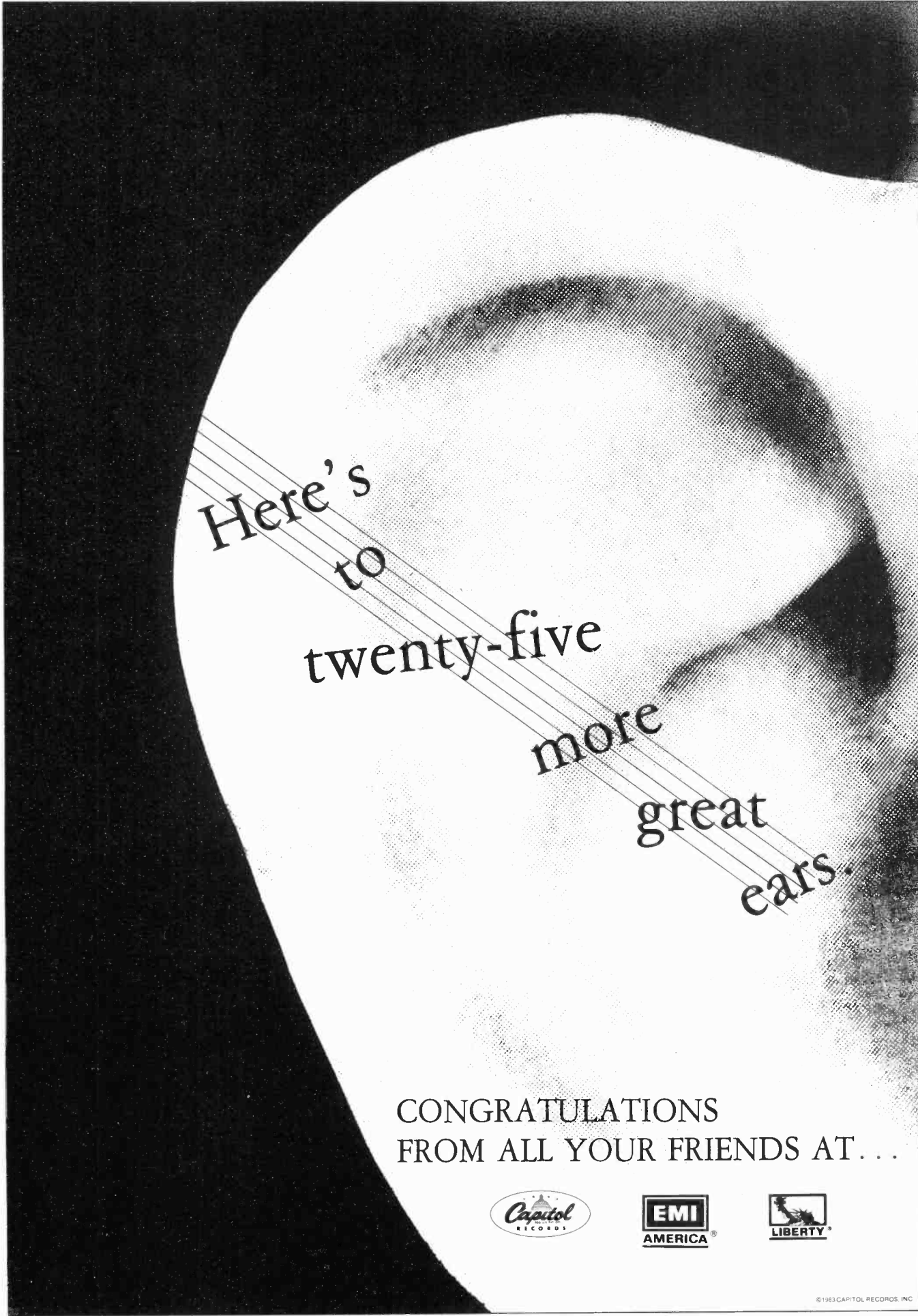
Quincy Jones

and the artist and staff of



and

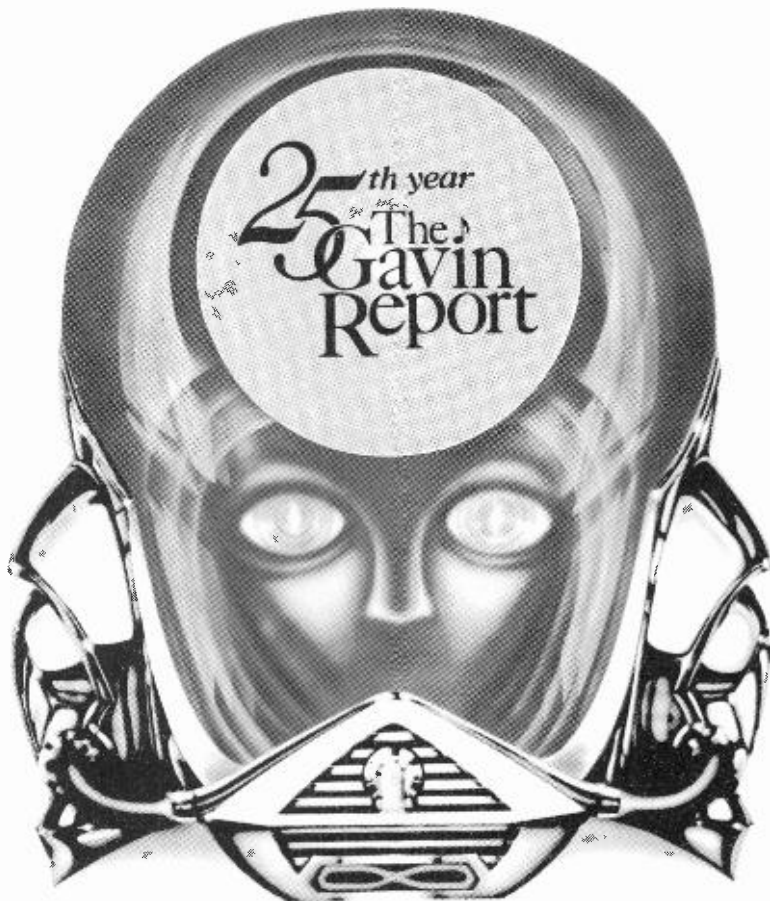




Here's
to
twenty-five
more
great
ears.

CONGRATULATIONS
FROM ALL YOUR FRIENDS AT...





NIGHTMARE, INC.

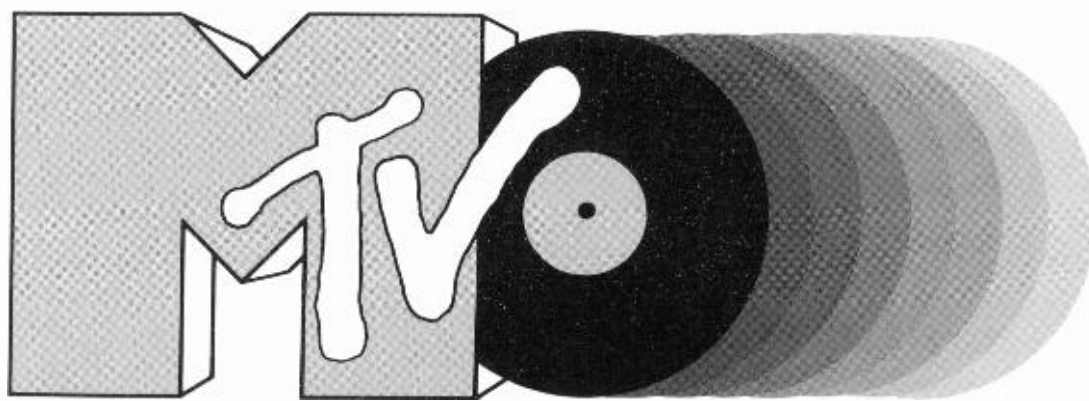


AND THE ENTIRE JOURNEY FAMILY

**SALUTE
THE GAVIN REPORT
ON ITS
25th ANNIVERSARY**

Congratulations Bill Gavin
and all the folks at
One Embarcadero Center

Thanks, Bill



MUSIC TELEVISION™

CONGRATULATIONS
FROM

OUTLET
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KIQQ-FM
LOS ANGELES, CA

WDBO-AM
WDBO-FM
ORLANDO, FLORIDA

WSNE-FM
TAUNTON-PROVIDENCE
RHODE ISLAND

WQRS-FM
DETROIT, MICH.

WTOP-AM
WASHINGTON, D.C.

WIOQ-FM
PHILADELPHIA, PA.

*Thank you
for being a staple of
San Francisco's
Proud Musical Past
We wish you continuous success
in the next 25 years.*

pablo
cruise

HUEY LEWIS
AND THE NEWS

THANKS
FOR THE
MEMORIES

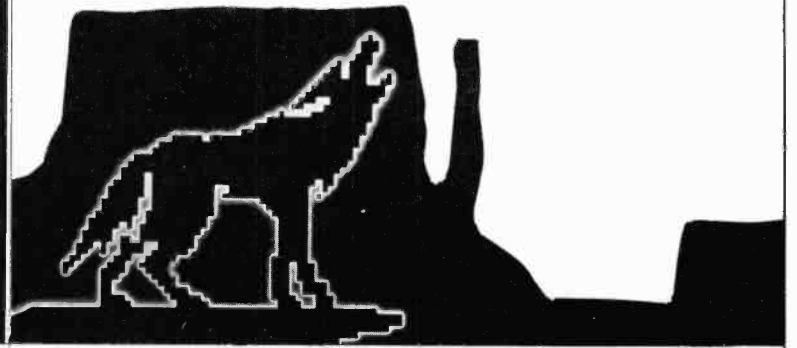
FROM

610  KFRC
SAN FRANCISCO

CONGRATULATIONS
TO ANOTHER
SAN FRANCISCO
INSTITUTION...

JEFFERSON STARSHIP

LOVES THE
GAVIN REPORT



- G**ENRE *A distinctive class or category of literary composition*
- A**RT *Skill in performance acquired by experience, study, observation, or knack*
- V**ANGUARD *One who is in the forefront*
- I**NTEGRITY *State or quality of being honest*
- N**OTABLE *Worthy of note or notice, remarkable, distinguished*

The Gavin Report reflects all the qualities of the man it's named after. Congratulations Bill on your first 25 years.



THANKS FOR
25 YEARS OF
INTEGRITY

BILL GRAHAM MANAGEMENT
SANTANA
EDDIE MONEY

"HERE'S TO THE
NEXT 'HEAVY' 25"

**LENNY
BRONSTEIN**

**HEAVY
LENNY
PROMOTIONS**

BILL

Thank you for your foresight and
integrity which makes all
of us look good.



FRIENDS OF RADIO

KEVIN METHENY	MIKE BROCHETTA PROMOTIONS
TOM ADAMS THE ELECTRIC WEENIE	JIM SHUH
GEORGE FISCHOFF	TRAC RECORDS
MICHAEL O'SHEA	PAUL GALLIS
MARK JOHNSON ROCKPOOL	WSTP RADIO

THANKS!
DON GRAHAM

**CONGRATULATIONS
ON YOUR 25TH.
FROM THE STAFF OF
MORE MUSIC PROGRAMMING.
HERE'S TO 25 MORE.**

JAY STEVENS

Congratulations on a successful 25
years and here's to 25 more.

BOBBY POE'S POP MUSIC SURVEY

CONGRATULATIONS FROM

HITRADIO 96
WHTX • FM STEREO

1250/wtae

MORE THAN JUST A RADIO STATION!

PITTSBURGH, PA

ABC Watermark &

**AMERICAN
COUNTRY
COUNTDOWN**



WITH BOB KINGSLEY

congratulates

Bill Gavin

Congratulations on 25 years of excellence. Keep up your tradition as being the most trusted name in radio. Happy 25th!!

The Staff of
WDMT-FM 108
Cleveland

Dear Gavin Folks:
Another 25 Years
Would Be Very Nice.

Pat McCoy
MVP Promotions

"With utmost respect and all good wishes for continued success,

**CHUCK AND SHIRLEY
THAGARD"**

**Congratulations on your
25th Anniversary**

**FRIDAY MORNING
QUARTERBACK**

Congratulations on your first 25 years of well respected leadership and well deserved success.

DEE DEE LANG

Thanks Bill,

Your 25 year contribution has put an indelible stamp on our industry. It's one that stands for integrity, leadership and foresight.

Your friends at

TM

BILL GAVIN,

You have been more than a positive force in my career. You have enriched my life!

BILL YOUNG
Houston, Texas
(713) 783-3422

From All Your Friends At

**GOLDEN WEST
BROADCASTERS**

*Bill, you'll always be my
personal pick.*

BOB LEVINSON

**IMAGE
CONSULTANTS**

SALUTES THE TOP OF
THE TIPSTERS ON
THEIR 25TH
ANNIVERSARY.

BILL GAVIN

...A 'Gentleman' who gave a fresh
meaning to the word.

Thanks for fond memories...and
great stories.

DANNY DAVIS
RECORD TIME

**BILL,
OUR VERY BEST
KAYE-SMITH RADIO**

Bill,
Congratulations on your 25th.

All Gallico Music

Best Wishes from

JOHNNY MATHIS

And the gang at Rojon

**GEORGE, MAXINE,
ROBERT, AND RAY**

Congratulations On 25 Great
Years. Best Of Luck For The
Next 25.

**CHUCK SOUTHCOTT
SOUTHCOTT PRODUCTIONS**

We Love You Bill

**The Gary Owens
Finsters**

Congratulations Bill on your
25 years and good luck to the
new regime.

A Friend
Paul Pieretti

Congratulations On Your
25th Anniversary And Best
Wishes For Many More.

**Tom Hayden &
Associates**

CONGRATULATIONS
ON YOUR 25TH

**HOWIE GOODMAN &
GOODCHOICE
PRODUCTIONS**

'MEN OF THE YEAR' AWARDS SINCE 1960

1960

Radio Man of the Year
Gordon McLendon, president, McLendon Stations

1961

Radio Man of the Year
Chuck Blore, Crowell-Collier, Los Angeles

Program Director
Les Stein, KGO, San Francisco

Disc Jockeys

Top 40: Dick Biondi, WLS, Chicago
Non-Rock: Pete Myers, WNEW-New York
TV: Buddy Deane, WJZ-TV, Baltimore

Music Director

Top 40: Neil McIntyre, WHK, Cleveland
Non-Rock: Julie Rizzo, KMPC, Los Angeles

Record Man of the Year

Bob Skaff, Liberty (for national promotion)

1962

Radio Man of the Year (five-way tie)
Ralph Beaudine, General Manager, WLS, Chicago
Gordon McLendon, president, McLendon stations
Jack Thayer, general manager, WHK, Cleveland
Sam Holman, program director, WABC, New York
Harvey Glascock, general manager, WIP, Philadelphia

Program Director

Top 40: Jim Hawthorne, KFWB, Los Angeles
Non-Rock: Varner Paulsen, WNEW, New York

Disc Jockey

Top 40: Dick Biondi, WLS, Chicago
Non-Rock: Jack Carney, KSFO-San Francisco

Music Director

Top 40: Neil McIntyre, KQV, Pittsburgh
Non-Rock: Elma Greer, KSFO-San Francisco

Record Man of the Year

Bob Skaff, Liberty (for national promotion)

1963

Radio Man of the Year
Dick Smith, program director, WORC, Worcester

Program Director

Top 40: Ruth Meyer, WMCA, New York
Non-Rock: Varner Paulsen, WNEW, New York

Disc Jockey

Top 40 (tie): B. Mitchell Reed, WMCA, New York
Joey Reynolds, WKBQ, Buffalo
Non-Rock: William B. Williams, WNEW, New York

Music Director

Top 40: Bertha Porter, WDRC, Hartford
Non-Rock: Gertie Katzman, WNEW, New York

Record Man of the Year

Joe Smith, Warner Bros. (for national promotion)

1964

Radio Man of the Year
Pat O'Day, program director, KJR, Seattle

General Manager

Top 40: Clint Churchill, KYA, San Francisco
Non-Rock: Harvey Glascock, WIP, Philadelphia
R&B: Frank Ward, WWRL, New York
C&W: (No managers nominated)

Program Director

Top 40: Pat O'Day, KJR, Seattle
Non-Rock: Dick Carr, WIP, Philadelphia
C&W: Chris Lane, KAYO, Seattle
R&B: Dick Harvey, WHAT, Philadelphia

Music Director

Top 40: Bertha Porter, WDRC, Hartford
Non-Rock: Gertie Katzman, WIP, Philadelphia
C&W: Bob Conners, WEEP, Pittsburgh
R&B: Rocky Groce, WWRL, New York

Disc Jockey

Top 40: Joey Reynolds, WKBQ, Buffalo
Non-Rock: Jack Carney, KSFO, San Francisco
Country: Biff Collie, KFOX, Long Beach
R&B: Georgie Woods, WDAS, Philadelphia

Record Man of the Year

(No one nominated)

1965

Radio Man of the Year
Chris Lane, WJJD, Chicago

General Manager

Top 40: Kent Burkhardt, WQXI, Atlanta
Non-Rock: Harvey Glascock, WNEW, New York
C&W: George Dubinetz, WJJD, Chicago
R&B: Frank Ward, WWRL, New York

Program Director

Top 40: Pat O'Day, KJR, Seattle
Non-Rock: Dick Carr, WIP, Philadelphia
C&W: Chris Lane, WJJD, Chicago
R&B: Ed Wright, WABQ, Cleveland

Music Director

Top 40: Bertha Porter, WDRC, Hartford
Non-Rock: Elma Greer, KSFO, San Francisco
C&W: Chris Lane, WJJD, Chicago
R&B: Burke Johnson, WAQK, Atlanta

Disc Jockey

Top 40: Johnny Holliday, KYA, San Francisco
Non-Rock: Jack Carney, KSFO, San Francisco
C&W: John Trotter, WJJD, Chicago
R&B: E. Rodney Jones, WVON, Chicago

Record Man of the Year

Joe Smith, Warner Bros.-Reprise (major label)
Danny Davis, Phyllis (independent label)

1966

Radio Man of the Year
Gertie Katzman, WNEW, New York

General Manager

Top 40: Gene Taylor, WLS, Chicago
Non-Rock: Harvey Glascock, WNEW, New York
C&W: George Dubinetz, WJJD, Chicago
R&B: Frank Ward, WWRL, New York

Program Director

Top 40: Pat O'Day, KJR, Seattle
Non-Rock: Dick Carr, WIP, Philadelphia
C&W: Chris Lane, WJJD, Chicago
R&B: Lucky Cordell, WVON, Chicago

Music Director

Top 40: Joe Bogart, WNCA, New York
Non-Rock: Gertie Katzman, WNEW, New York
C&W: Chris Lane, WJJD, Chicago
R&B: Marty Wekser, WWRL, New York

Disc Jockey

Top 40: Don Steele, KHJ, Los Angeles
Non-Rock: Gary Owens, KMPC, Los Angeles
C&W: Biff Collie, KFOX, Long Beach
R&B: Paul Johnson, WWIN, Baltimore

Record Man of the Year

Jerry Wexler, Atlantic-Atco Records (Executive)
Don Graham, A&M Records (National Promotion)

1967

Radio Man of the Year
Kenneth Palmer, general manager, KIMN-Denver

General Manager

Top 40: Kent Burkhardt, WQXI, Atlanta
Non-Rock: Harvey Glascock, WNEW, New York
C&W: George Dubinetz, WJJD, Chicago
R&B: Frank Ward, WWRL, New York

Program Director

Top 40: Paul Drew, CKLW, Detroit
Non-Rock: Richard Carr, WIP, Philadelphia

C&W: *Chris Lane*, WJJD, Chicago
R&B: *Lucky Cordell*, WVON, Chicago

Music Director

Top 40: *Joe Bogart*, WMCA, New York
Non-Rock: *Gertie Katzman*, WNEW, New York
C&W: *Lee Arnold*, WJRZ, Newark
R&B: *John Hardy*, KDIA, Oakland

Disc Jockey

Top 40: *Don Steele*, KHJ, Los Angeles
Non-Rock: *William B. Williams*, WNEW, New York
C&W: *John Trotter*, WJJD, Chicago
R&B: *E. Rodney Jones*, WVON-Chicago

Record Man of the Year

Jerry Wexler, Atlantic Records (Executive)
Don Graham, A&M Records (National Promotion)

1968

Radio Station of the Year

WLS, Chicago

Station Manager

Top 40: *Kent Burkhardt*, WQXI, Atlanta
Non-Rock: *William Shaw*, KSFO, San Francisco
C&W: *Dan McKimmon*, KSON, San Diego
R&B: *Lucky Cordell*, WVON, Chicago

Smaller Market Man of the Year

Jack Gale, WAYS, Charlotte

Program Director

Top 40: *Buzz Bennett*, WTIx, New Orleans
Non-Rock: *Alan Holden*, WIP, Philadelphia
C&W: *Chris Lane*, WIL, St. Louis
R&B: *John Hardy*, KDIA, Oakland

Music Director

Top 40: *Joe Bogart*, WMCA, New York
Non-Rock: *Gertie Katzman*, WNEW, New York
C&W: *Lee Arnold*, WJRZ, Newark
R&B: *Ernie Durham*, WJLB, Michigan

Disc Jockey

Top 40: *Tom Shannon*, CKLW, Detroit
Non-Rock: *Gary Owens*, KMPC, Los Angeles
C&W: *Biff Collie*, KFOX, Long Beach
R&B: *E. Rodney Jones*, WVON, Chicago

Record Company of the Year

Atlantic Records

Record Executive of the Year

Jerry Wexler, Atlantic-Atco Records

A&R Men of the Year

Top 40: *Jerry Fuller*, Columbia
Non-Rock: *Burt Bacharach*, Independent
C&W: *Chet Atkins*, RCA
R&B: *Tom Dowd*, Atlantic, Atco

National Promotion Man of the Year

Don Graham, A&M Records

R&B Promotion Man of the Year

Henry Allen, Atlantic Records

C&W Promotion Man of the Year

Wade Pepper, Capitol Records

1969

Radio Station of the Year

WCCO, Minneapolis

Smaller Market Man of the Year

Jim Davenport, WAYS, Charlotte

Progressive FM Man of the Year

Allen Shaw, WABC/FM, New York

Station Manager

Top 40: *Ken Palmer*, KIMN, Denver
Non-Rock: *Richard Carr*, WIP, Philadelphia
C&W: *Herb Gollenbeck*, WPLO, Atlanta
R&B: *Lucky Cordell*, WVON, Chicago

Program Director

Top 40: *John Rook*, WLS, Chicago
Non-Rock: *Tony Taylor*, WIP, Philadelphia
C&W: *Chris Lane*, KEGL, San Jose
R&B: *Jerry Boulding*, WWOL, New York

Music Director

Top 40: *Art Roberts*, WLS, Chicago

Non-Rock: *Dean Tyler*, WIP, Philadelphia

C&W: *Lee Arnold*, WJRZ, Newark

R&B: *Ernie Durham*, WJLB, Detroit

Disc Jockey

Top 40: *Robert W. Morgan*, KHJ, Los Angeles
Non-Rock: *Gary Owens*, KMPC, Los Angeles
C&W: *Ralph Emery*, WSM, Nashville
R&B: *Paul Johnson*, WWIN, Baltimore

Record Company of the Year

CBS-Columbia

Record Executive of the Year

Al Bell, executive vice president, Stax-Volt Records

Producer of the Year

Chips Moman, independent

National Promotion Man of the Year

Augie Blume, RCA

R&B Promotion Man of the Year

Cecil Holmes, Buddah Records

C&W Promotion Man of the Year

Wade Pepper, Capitol Records

1970

STATION MANAGERS

Pat O'Day, KJR-Seattle (Top 40)

Elmo Ellis, WSB-Atlanta (Rockless)

Lucky Cordell, WVON-Chicago (R&B)

Don Nelson, WIRE-Indianapolis (Country)

Woody Roberts, KTSA-San Antonio (Smaller Mkt.)

MUSIC DIRECTORS

Paul Christy, WCFL-Chicago (Top 40)

Dean Tyler, WIP-Philadelphia (Rockless)

E. Rodney Jones, WVON-Chicago (R&B)

Bill Robinson, WIRE-Indianapolis (Country)

Bob Sherwood, KROY-Sacramento (Smaller Mkt.)

GROUP OWNERSHIPS

Kent Burkhardt, Pacific-Southern-Executive

Ken Dowse, McLendon Stations-Program Supervisor

RECORD EXECUTIVE

Barney Ales-Tamla Motown

RHYTHM & BLUES

Cecil Holmes, Buddah

RECORD COMPANY

Columbia (*Clive Davis*, President)

PROGRAM DIRECTORS

Sebastian Stone, WOR/FM-New York (Top 40)

Russ Barnett, KMPC-Los Angeles (Rockless)

Jerry Boulding, WWRL-New York (R&B)

Larry Scott, WIL-St. Louis (Country)

Pat McMahon, KRIZ-Phoenix (Smaller Market)

DISC JOCKEYS

George Michael, WFIL-Philadelphia (Top 40)

Wally Phillips, WGN-Chicago (Rockless)

Joe Cobb, WVON-Chicago (R&B)

Corky Mayberry, KBBQ-Burbank (Country)

Gary Burbank, WAKY-Louisville (Smaller Mkt.)

FM MAN-OF-THE-YEAR

Bill "Rosko" Mercer, WNEW/FM-New York

NATIONAL PROGRAM CONSULTANT

Bill Drake, Drake-Chenault

NATIONAL PROMOTION

Ron Alexenbiurg, Columbia Records

COUNTRY MUSIC

Wade Pepper, Capitol Records

RADIO STATION

KILT-Houston (*Richard Rosenfeld*, Mgr.)

1971

RECORDING INDUSTRY

Record Company: Atlantic/Atco
Record Executive: Jerry Moss, president, A&M
National Promotion Man: Barry Gross, ABC/Dunhill
C&W Promotion Man: Wade Pepper, Capitol
R&B Promotion Man: Cecil Holmes, Buddah

RADIO

Station of the Year: WFIL-Philadelphia
Top 40 Station: WFIL-Philadelphia
Non-Rock Station: WCCO-Minneapolis
C&W Station: KFDI-Wichita
R&B Station: WWRL-New York
Progressive FM Station: WDAS/FM-Philadelphia
Radio Executive of the Year: Harold Neal, ABC
Recognition Award: Gordon McLendon, McLendon Stns.

STATION MANAGER OF THE YEAR

Top 40: Dickie Rosenfeld, KILT, Houston
Non-Rock: Jim Hilliard, WIBC-Indianapolis
C&W: Don Nelson, WIRE, Indianapolis
R&B: Dr. Wendell Cox, WCHB, Detroit
Progressive FM: Willis Diff, KSAN, San Francisco
Small Market: Jim Davenport-WFOM, Marietta, GA

PROGRAM DIRECTOR OF THE YEAR

Top 40: Buzz Bennett, KCBQ-San Diego
Non-Rock: Chuck Southcott, KGIL-San Fernando
C&W: Bill Bailey, KIKK, Houston
R&B: Jerry Boulding, WWRL, New York
Progressive FM: Scott Mini, WNEW, New York
Small Market: Joe Sullivan, WMAK, Nashville

MUSIC DIRECTOR OF THE YEAR

Top 40: Chuck Brinkman, KQV, Pittsburgh
Non-Rock: Elma Greer, KSFO, San Francisco
C&W: Ron Rice, KBOX, Dallas
R&B: Norma Pinnella, WWRL, New York
Progressive FM: Chris Grey, WEBN, Cincinnati
Small Market: Mike Randell, WBBQ, Augusta, GA

DISC JOCKEY OF THE YEAR

Top 40: Larry Lujack, WLS, Chicago
Non-Rock: J.P. McCarthy, WJR, Detroit
C&W: Arch Yancey, KIKK, Houston
R&B: Jerry "B", WWRL, New York
Progressive FM: Stephen Ponek, KSAN-San Francisco
Small Market: Gary Bierbank, WAKY-Louisville

1972

DISTINGUISHED SERVICE AWARDS

Ron Alexenburg, Epic/CBS Custom Labels
Bill Ballance, KGBS-Los Angeles
Al Bell, Stax-Volt Records
Harold Childs, A&M Records
Clive Davis, Columbia Records
Elmo Ellis, WSB-Atlanta
John Hammond, Columbia Records
Curtis Mayfield, Curtom Records
Jack McCoy, KCBQ-San Diego
Joe Smith, Warner Bros. Records
Dean Tyler, WIP-Philadelphia
Larry Uital, Bell Records
Jerry Wexler, Atlantic-Atco Records
George Wilson, Bartell Broadcasting
Bill Young, KILT-Houston
Radio Station WDIA-Memphis
Radio Station WIRE-Indianapolis
Radio Station WVON-Chicago

PROFESSIONAL EXCELLENCE AWARDS

Henry Allen, Atlantic-Atco Records
Mike Curb, MGM Records
LaVerne Drake, KNBR-San Francisco
George Harrison, Apple Records
Robert Hook, WHOO-Orlando
Al Jefferson, WWIN-Baltimore

Bruce Johnson, RKO-General Radio Division
George Klein, WHBQ-Memphis
Sonny Melendrez, KIXX-Los Angeles
Ron Moseley, Sussex Records
Charles Murdock, WLW-Cincinnati
Elliott Nevins, WIOD-Miami
Mo Ostin, Warner Bros. Records
Jim Phillips, KHEY-El Paso
Steve Popovich, Columbia Records
Tess Russell, KMPC-Los Angeles
Ron Saul, Warner Bros.-Reprise Records
Billy Sherrill, Columbia/Epic Records
Matty Singer, ABC-Dunhill Records
Rick Sklar, WABC-New York
Jack Thayer, WGAR-Cleveland
Radio Station KJRB-Spokane
Radio Station KLOS/FM-Los Angeles
Radio Station WIST-Charlotte
Radio Station WDKA/FM-Nashville

BILL GAVIN PERSONAL AWARDS

Chuck Blore	Wink Martindale
George Burns	Bryan McIntyre
Tom Donahue	Bud O'Shea
Sean Morton Downey Jr.	John Rosica
Bob Feal	Gary Taylor

1974

Station Managers of the Year

Top 40 Radio
Dickie Rosenfeld, KILT-Houston
Country Music Radio
Don N. Nelson, WIRE-Indianapolis
Medium Market Radio
Stan & Sis Kaplan, WAYS-Charlotte
Adult Contemporary Radio
Stanley L. Spero, KMPC-Los Angeles
Black Radio
Harry & Dick Novick, WBSL-New York
Smaller Market Radio
James A. Davenport, III, WFOM-Marietta

Disc Jockeys of the Year

Top 40 Radio
Barry Kaye, KILT-Houston
Country Music Radio
Deano Day, WDEE-Detroit
Medium Market Radio
Christopher Haze, for his work at XEROK-El Paso
Adult Contemporary Radio
Gary Owens, KMPC-Los Angeles
Black Radio
Bobby Bennett, WOL-Washington
Smaller Market Radio
(No winner chosen)

Radio Stations of the Year

Top 40 Radio
KILT-Houston
Country Music Radio
KENR-Houston
Medium Market Radio
WAYS-Charlotte
Adult Contemporary Radio
WIP-Philadelphia
Black Radio
WBSL-New York
Smaller Market Radio
WHYY-Montgomery

Program Directors of the Year

Top 40 Radio
Bill Young, KILT-Houston
Country Music Radio
Ric Libby, KENR-Houston

Medium Market Radio
John Randolph, WAKY-Louisville
Adult Contemporary Radio
Dean Tyler, WIP-Philadelphia
Black Radio
Jim Maddox, KDAY-Santa Monica
Smaller Market Radio
Guy Paul, KSLY-San Luis Obispo

Music Directors of the Year
Top 40 Radio
Dave Sholin, KFRC-San Francisco
Country Music Radio
Bruce Nelson, KENR-Houston
Medium Market Radio
Mike St. John, WERC-Birmingham
Adult Contemporary Radio
LaVerne Drake, KNBR-San Francisco
Black Radio
Don Mac, KDAY-Santa Monica
Smaller Market Radio
Mike Welch, KIOA-Des Moines

Special Radio Awards
Station Commercial Production
KILT-Houston, Producers: *Bill Young and John Young*

Honorable Mention
KHOW-Denver
Honorable Mention
KDAY-Santa Monica

Record Company Awards
Record Executive
Russ Regan, 20th Century Records
National Country Promotion
Larry Bannach, Dot Records
Regional Promotion
Bud O'Shea, Epic Records
National Promotion Executive
Harold Childs, A&M Records
National Rhythm & Blues Promotion
Cecil Holmes, Casablanca Records
Multi-Label Promotion
Lu Fields, Los Angeles

Bill Gavin's Personal Awards
Radio Station of the Year
WMC-Memphis
Record Company of the Year
A&M Records



Tom Donahue makes a point to Bill.

GOLDEN GATE GREATS

A 25-Year Overview Of Top 40 Radio In The City By The Bay

by DAVE SHOLIN



Don Sherwood



Bobby Beers, P.D. at KOBY

As any radio junkie will readily admit, there ain't no memories like those hours spent glued to our favorite stations, hearing the music and the jocks that got us turned on to this crazy and wonderful business. My very first contact with a then all new format called Top 40, came in the mid-fifties, growing up in Redwood City on the San Francisco peninsula. Small towns like ours and San Jose further to the south seemed to grow overnight, as thousands of people, many of them ex-servicemen of WW II, left other parts of the country to settle in the perfect climate of California. It didn't take long for me and the rest of my baby-boom buddies to discover a new phenomenon that had our parents climbing the walls... Rock 'N' Roll. The adults had KSFO and Don Sherwood, KNBC (later to become KNBR) and Doug Pledger playing Sinatra, Julie London, Patti Page and assorted network programming. But we were on to something new, way down at the other end of the dial... KYA at 1260 and KOBY at 1550. KYA was rockin' in those days with Jim Hawthorne as Program Director and under the guidance of a musical consultant by the name of Bill Gavin. It was Bill who introduced a music rotation system, the first of its kind on any Top 40 station. Requests were asked for and researched, and the station used the slogan "the station that listens to people". But it was KOBY, pronounced KO-BEE, that won the battle for our ears. They even proclaimed it on their large 8 X 10 printed surveys and on their I.D.'s... "Rated #1 by Hooper". KOBY was Top 40... 40 records with a few extras and their "pick hit of the week", heard once or twice on every show. And there were shows with jocks like Bobby Beers, Ted Rogers (later to change his name to Ted Randal) and Jim Wayne (Jim Price, now GM of KCNN & KGB/FM-San Diego). Folding my newspapers in the hot afternoon sun, I listened intently as Jim would count down the new chart each week from forty to one. A format a little over a year old didn't have very many oldies. It was the "Hot Hits" format of today. KOBY's studios were in the Bellevue Hotel, later to move over to 340 Mason Street, but their transmitter was on the Peninsula, off Highway 101 in San Mateo. As a kid I always thought that's where the jocks were 'til I got a chance to go to the "City" and see one in person! I was too young to know why my friends and I liked KOBY better than KYA... we just did. Today I'd chalk it up to a better music list and a much tighter sound. But KOBY's days were numbered when new competition came into town, this time from across the bay in Oakland. It was Chuck Blore's memorable creation, "Color Radio" on the air at KEWB. It didn't take long for Channel 91 to go from challenger to champion in the battle to grab the fickle teen audience that was Top 40's mainstay in those early days. The time was ripe for something new, as Picks of the Week became Disc-coveries, the famous Color Radio jingle package, exciting new promotions, a great jock line-up that featured Chris Borden, Buck Herring, Casey Kasem, Gary Owens, Bobby Dale, Robert W. Morgan, and The Real Don Steele. In addition, the inevitable stealing from across the street came as some of KOBY's better air talent joined up with KEWB. KOBY never regained their former position in the market, but KEWB's problems were far from over. Remember KYA? Though they were never a powerhouse in the mid- and late 50's, they most certainly were an alternative that everyone was familiar with. Owned by Bartell, KYA had Seamus O'Hara in morning drive, followed by Jim Stagg (later to go to Chicago), and Johnny Raven (Les Stein) who would later change his name to Les Crane and become a talk show host on KGO and have a late night ABC-TV show opposite Johnny Carson. A big promotion ushered in Peter Tripp, known as The Curly Headed Kid In The Third Row, and a jock named Lucky Logan took dedications at night. Oddly enough, Lucky Logan changed his name to Norman Davis while still at KYA. Imagine my surprise hearing the same jock on the same station and seeing his same picture on the weekly printed music survey go from Lucky Logan to Norman Davis overnight! A former secretary at KYA named Sue Thompson would make him famous forever recording a hit tune about "Norman". How long was the playlist? To match their frequency of 1260, KYA decided on the "Swingin' 60"... 60 records plus extras. The station did its share of promotion, but it wasn't until Bartell sold KYA that a new era was born. From upstate New York entered Clint Churchill, whose father had owned successful radio properties, and now it was his turn. Churchill came into town with a game plan that proved to be unbeatable. The playlist was cut in half, 30 records, almost unheard of in the early 60's. But most of all, the station had a jock staff that defined what personality was all about. For a time, morning drive was handled by a fella who would re-appear in the market some years later... Bill Drake. His tight and bright approach was evident, even then, as a jock and P.D. But while the P.D.'s at KYA during that period had the title and some influence on programming, it was Churchill who made the moves and the big decisions. One by one the talent began to appear from



Bobby Dale



Dr. Don Rose



Michael Spears

the East, most from Syracuse and Buffalo, New York, where Churchill had become familiar with their ability: Tommy Saunders, Russ "The Moose" Syracuse, and "Emperor" Gene Nelson, whose morning numbers rivaled those of MOR kingpin Don Sherwood at KSFO.

But topping the list of that all-star line-up were two names that will forever be linked together by the hundreds of thousands of us who grew up listening to them, Tom Donahue and Bobby Mitchell. Brought in from Philly under the old Bartell regime by then P.D. Les Stein, Donahue and Mitchell were the first to give the city a real taste of great R&B, much of which had been previously ignored. Those of us who got to hear Bobby in afternoon drive, followed by Tom doing early evenings, can only consider ourselves lucky. They epitomized what being musically hip on the air was supposed to sound like, combined with sarcastic wit and humor. By never talking down to the audience and offering entertainment, KYA's listener loyalty was unshakable. Donahue & Mitchell made themselves richer, and KYA stronger, filling the huge Cow Palace to capacity three to four times a year, with rock 'n' roll extravaganzas, featuring no less than 20 acts, most with hits on the charts at the time. By the fall of 1964, KYA's line-up was changing. The new cast included Tony Bigg (later to become Pigg), Johnny Holliday, Ed Hider, Mike Cleary and others. Churchill kept finding the talent and coming up with the promotions. All was well until that former KYA employee we talked about earlier returned to San Francisco ... of course, it was Bill Drake. With his "Boss Radio" format already a hit at KSTN-Stockton, KYNO-Fresno, and KHJ-Los Angeles, Drake entered the market with the best signal a Top 40 station had ever had in San Francisco at 610-KFRC. Their poorly rated, old line MOR format never came close to touching neighboring KSFO at 560 as a ratings winner. They did make an abortive attempt to go Top 40 in the early sixties that lasted no more than a couple of months. Under Jack Thayer's management, a new staff was brought in, but listener complaints and advertisers' unhappiness made that changed format a short-lived attempt. Now, years later, RKO General, bolstered by Boss Radio's success at KHJ, with Drake at the helm and Tom Rounds in as its first P.D., KFRC proceeded to duplicate those LA numbers in San Francisco, minus the Boss Radio logo. They chose instead to dub it "The Big 610", with the same basic formatic ingredients. KYA had virtually owned the Top 40 audience in the Bay Area up to that time. KEWB fought a losing battle for years and NBC-owned KNBR under Mike Joseph made a short lived effort to go Top 40 for a few months, just before KFRC made the transition, but quickly dropped the idea. While KYA's personalities were talking at will and running overly long jingles, KFRC played the hits, brought in fresh, young, energetic jocks who said everything over records intro's, punctuated by shotgun logos that lasted no more than 4-5 seconds. It was *more* music and it got *more* listeners very, very quickly. Meanwhile, Clint Churchill cleverly took his winnings and split, selling KYA to Avco Broadcasting. But Avco had little hope of stemming the rush of rock's faithful who, almost overnight, became acquainted with new names like Mike Phillips, Jay Stevens, Howard Clark, Dale Dorman, Glen Adams and others who kept the hits and the big contests comin'. Oddly enough, Bobby Mitchell had left town to end up at ... KHJ, under the name Bobby Tripp. Tom Donahue was still in the city, preparing to unveil a new format on FM that would eventually shake Top 40's very foundation ... progressive "underground" radio. KYA meanwhile brought in Dick Starr from WFUN in Miami to overhaul an ailing dinosaur. But other than some fairly large teen numbers, Starr and later Julian Breen couldn't put KYA back on top against the Drake onslaught and programmers like Les Turpin, Ted Atkins, and Paul Drew. KFRC and other Top 40 giants had to fight the growing numbers being racked up by FMer's led by Tom Donahue's maverick KMPX and then KSAN. When the programming reins at KFRC switched from Paul Drew to Sebastian Stone, The Big 610 along with other "Drake" and Top 40 stations were attempting to thwart the growing fractionalization of their audience. Up to that time, KFRC never deviated from a policy of playing hit singles exclusively. Counterprogramming the fairly new FM progressive format, a decision was made to include some old and new album cuts in the mix of KFRC's playlist. It proved to have disasterous results. KYA, still the only other Top 40 in town, stayed on course, but a dated sound and a poor signal prevented them from making any meaningful increases. By the Spring of 1973 Bill Drake had stepped down as RKO Radio's Head of Programming, replaced by KFRC's former PD Paul Drew. KFRC was now under the new management of G.M. Pat Norman. During this time a Top 40 station in Dallas, KNUS, was putting the heat on longtime market leader KLIF. This caught the attention of Drew and Norman, and shortly thereafter the program director of KNUS, Hal Martin, was in San Francisco as P.D.



Pat Norman



Les Garland



Gerry Cagle



SAN FRANCISCO: The KFRC Mobile Studio broadcasts live from the Marin Headlands overlooking San Francisco Bay.

of KFRC. He soon became known by his real name... Michael Spears. After studying the market and the competition, Norman, Drew and Spears made a concerted effort to return KFRC to a more traditional Top 40 approach. But no other force, then or since, would prove to be more important to KFRC's success than the hiring of a new morning man from WFIL in Philadelphia — Dr. Don Rose. Though many believed the San Francisco market was far too hip for the Dr.'s act, he proved otherwise, as he celebrates his 10th anniversary at KFRC this October, continuing to rack up awesome numbers book after book. In late 1973 I left KLIV in San Jose to join KFRC as music director and weekend air talent. It was a period of restructuring and remodeling as KFRC positioned itself as a Top 40 station of the 70's. It was a combination of hit music personalities who offered more than time and temperature, and a superb news and public affairs team, led by former KNUS staffers Dave Cooke and Jo Interrante. Spears instituted a number of innovations in Top 40 programming, including hiring the first female Top 40 jock in a major market — Shana. KYA fought back under various program directors who switched direction too frequently to give the station a consistent sound that would make them a factor. For a short time ABC's FM, KSFX, went Top 40, but quickly evolved into an R&B/Disco format. By the mid-70's, when many major market AM Top 40 stations were losing audiences, KFRC was enjoying growing success. Spears left in 1977 to join sister station KHJ in Los Angeles. At the same time, KFRC's FM property was sold to Century Broadcasting, who proceeded to go album rock, changing the call letters to KMEL. Prior to that, RKO gave me the opportunity to program KFRC-FM in addition to my duties as music director and jock on the AM, calling the station K106.

We devised an experimental format that featured a daily countdown of the Top 20 hits and the Top 5 hits from a particular year. When the number one song finished playing, the system would repeat the sequence. Not all that new except for a feature that ran twice an hour called the K106 Music Test. A new record was played and the audience could call in and vote on whether they did or didn't like it. Two phone lines counted the positives and negatives each time the song was played. The 5 new songs chosen each day would repeat in every daypart with the record getting the most positive calls becoming the day's "champion" and getting played the next day. In addition, record companies were also offered the chance to test a new piece of product for one day only and receive the results. Each record sponsored would be logged and pre-announced and back announced as a commercial. Interestingly, with no promotion, the station pulled a respectable market share. Meanwhile, Les Garland, then programming WRKO in Boston, was chosen to fill the vacant P.D. slot at KFRC-AM. It marked a return to California for Garland, who had previously programmed KYNO in Fresno and K100 in Los Angeles. The combination of Garland, Pat Norman and San Francisco resulted in continued success and KFRC's dominance among music stations in the Bay Area. The station's ratings surpassed even those of previous years. Garland built further on KFRC's reputation of being a full service radio station with a heavy emphasis on promotion. One of his most memorable creations played off the excitement of the movie "Close Encounters Of The Third Kind". Paul Frees was hired to voice promos stating that KFRC was going off the air for ten seconds in an effort to give extra-terrestrial beings the chance to communicate with Earth. During this period KYA had switched ownership as Avco sold out to Northwest-based King Broadcasting. Under the guidance of P.D. Alan Mason, KYA's emphasis slowly shifted from Top 40 to a softer Adult Contemporary direction. The decade ended and the Top 40 marketplace in San Francisco was about to change again before the end of 1980. KYA eventually dropped all contemporary music programming to go all oldies and capitalize on their legendary call letters and 60's success. KFRC's Les Garland moved on to Los Angeles as West Coast General Manager of Atlantic Records, and General Manager Pat Norman went about appointing his third program director, Gerry Cagle. Under the name Gerry Peterson, he had a long history of Top 40 success at WRKO, KHJ and KCBQ. Like his earlier predecessor Michael Spears, Peterson decided to go by his real name at KFRC. But that was far from the only change Cagle was about to make. Longtime air talents like Dr. Don Rose, Mark McKay and Don Sainte-John were joined by brilliant new personalities — zany weatherman Lloyd Lindsey Young, local comedienne Jane Dornacker as trafficologist, veteran Jack Armstrong and new female talent Sue Hall. On my return to San Francisco following several years as RKO's National Music Director, I went back on the air in the 9-noon slot. Together with music director Sandy Louie, Cagle combined a pure Top 40 approach, rock 'n' roll and an increased emphasis on R&B. Well aware of KFRC's history of award winning



Mike Novak



Steve Behm



Don Bleu

promotions, Cagle went farther than anyone had ever gone in conceiving the ultimate promotional tool... a complete state-of-the-art mobile studio. At a cost of more than two-hundred thousand dollars, chief engineer Phil Lerza and his crew realized one of Cagle's lifelong dreams — a radio station on wheels. Today the station covers major Bay Area events like the State Fair, ball games, concerts, etc., with a jock on the air live to meet the audience face to face. A mobile microphone allows each personality to leave the coach and still be on the air. In addition, the studio—dubbed by the staff as the “Mobile Sturgeon” — can now broadcast in transit on Bay Area streets and highways with the use of the 610 plane following overhead. As in the past, heavy promotion, personalities, and the hits keep KFRC on track as one of the few true Top 40 outlets left in a major market, repeatedly reaching over one million listeners a week. And in San Francisco it was the only Top 40 station until earlier this year. The city with one Top 40 operation now has three. The vitality of the format can now be heard on NBC's FM-KYUU, who under P.D. Mike Novak (a former KFRC staffer) and Steve Behm (coming in from San Jose's KEZR) have taken the station from Adult Contemporary to Top 40. Along with Novak, the station's line-up now includes another ex-KFRC personality, Rick Shaw, and morning man Don Bleu from KHJ. In addition, Mike Joseph's Hot Hits format has found a new home on the FM dial at newcomer 105-KITS under P.D. Jeff Hunter, coming into town with a highly successful track record in San Diego at the Mighty 690. In the twenty-five years of Top 40 Radio's evolution in San Francisco, the Bay Area's population has grown ten-fold and has made dramatic changes in demographic make-up. Stations in outlying areas like KWSS in San Jose, FM102 in Sacramento, KWUN in Concord, KIDD in Monterey, KSTN-Stockton,, and KHOP and KOSO in Modesto now contribute as more significant factors of competition than in those early days. I will always consider myself fortunate to have learned from the pioneers who laid the foundation of Top 40 radio in this city. The thrill of being part of San Francisco's rich Top 40 history is a lifetime dream fulfilled. And today, as anyone who listens will readily discover, the Top 40 sound from the City By The Bay is moving straight ahead, proudly carrying the legacy of some of the most dynamic radio heard anywhere in the world.

BIG 30



HOWARD CLARK - Midnight Till Six On The Big Six Ten



**KFRC
BIG30**

**KFRC
BIG30**

**KFRC
BIG30**

BIG 30



GLEN ADAMS - Nine Till Midnight On The Big Six Ten



WINNING PERSONALITIES AROUND THE CLOCK

GENE NELSON

RUSS SYRACUSE

JOHNNY HAYES

JIM WASHBURNE

BOB MITCHELL

TOMMY SAUNDERS

TOM DONAHUE

**KYA RADIO
1260**

**KFRC
BIG 30**

JEFFERSON AIRPLANE LOOKS UP SIX TEN MEN
DALE DORMAN AND JAY STEVENS

**KFRC
BIG 30**

MIKE PHILLIPS INTERVIEWS
MONKEE DAVY JONES IN L.A.

BIG 30



STEVE O'SHEA
EVENINGS 6 TIL 9 ON THE BIG SIX TEN



**KFRC
BIG 30**

BY THE WAY
SHOPPING
ANY TIME

DICK SAINT

**KFRC
BIG 30**

CHARLIE VAN DYKE

**KFRC
BIG 30**

CHARLIE VAN DYKE, MISSING TO DO
HIS 6-9 AM RATION SHOW, IS BRIGHT-
EYED AND BUSY-TAILED AS HE GETS
READY TO PREPARE YOU FOR A BRAND
NEW DAY...

**KFRC
BIG 30**

DALE DORMAN PRESENTS A
1967 CHEVY CAMARO TO ED SMART
AT THE BIG 610 GARAGE

Here's a list of all the #1 Records listed in the Gavin Report. Over the years, our methodology for research and that of our reporting stations has changed drastically. Thus, you'll note many years with a relatively few #1's and some years where the numbers change weekly.

1957

7/28 *BYE BYE LOVE*—Everly Bros. Cadence
 8/3 *BYE BYE LOVE*—Everly Bros. Cadence
 8/10 *TEDDY BEAR*—Elvis Presley RCA
 8/17 *TEDDY BEAR*—Elvis Presley RCA
 8/24 *TEDDY BEAR*—Elvis Presley RCA
 8/31 *THAT'LL BE THE DAY*—Crickets Brunswick
 9/7 *THAT'LL BE THE DAY*—Crickets Brunswick
 9/14 *THAT'LL BE THE DAY*—Crickets Brunswick
 9/21 *MR. LEE*—Bobettes Atlantic
 9/28 *CHANCES ARE*—Johnny Mathis Columbia
 10/5 *BE BOP BABY*—Rick Nelson Imperial
 10/12 *BE BOP BABY*—Rick Nelson Imperial
 10/19 *BE BOP BABY*—Rick Nelson Imperial
 10/26 *APRIL LOVE*—Pat Boone Dot
 11/4 *APRIL LOVE*—Pat Boone Dot
 11/9 *APRIL LOVE*—Pat Boone Dot

1958

5/20 *PURPLE PEOPLE EATER*—Sheb Wooley MGM
 5/23 *PURPLE PEOPLE EATER*—Sheb Wooley MGM
 5/28 *PURPLE PEOPLE EATER*—Sheb Wooley MGM
 6/3 *PURPLE PEOPLE EATER*—Sheb Wooley MGM
 6/9 *HARD HEADED WOMAN*—Elvis Presley RCA
 6/16 *HARD HEADED WOMAN*—Elvis Presley RCA
 6/23 *HARD HEADED WOMAN*—Elvis Presley RCA
 7/1 *SPLISH SPLASH*—Bobby Darin Atlantic
 7/3 *REBEL ROUSER*—Duane Eddy Jamie
 7/10 *VOLARE*—Domenico Modugno Decca
 7/14 *KING CREOLE*—Elvis Presley RCA
 7/21 *VOLARE*—Dean Martin/D. Modugno Capitol/Decca
 7/28 *VOLARE*—Dean Martin/D. Modugno Capitol/Decca
 8/6 *LITTLE STAR*—Elegants Apt
 8/13 *JUST A DREAM*—Jimmy Clanton Ace
 8/20 *VOLARE*—Mondugno/Martin Decca/Capitol
 8/27 *LITTLE STAR*—Elegants Apt
 9/3 *IT'S ALL IN THE GAME*—Tommy Edwards MGM
 9/10 *IT'S ALL IN THE GAME*—Tommy Edwards MGM
 9/17 *TEARS ON MY PILLOW*—Anthony & Imperials End
 9/24 *IT'S ONLY MAKE BELIEVE*—Conway Twitty MGM
 10/1 *CHANTILLY LACE*—Big Bopper Mercury
 10/8 *CHANTILLY LACE*—Big Bopper Mercury
 10/17 *TOM DOOLEY*—Kingston Trio Capitol
 10/24 *TOPSY*—Cozy Cole Lowe
 10/31 *TO KNOW HIM IS TO LOVE HIM*—Teddy Bears Dore
 11/7 *TO KNOW HIM IS TO LOVE HIM*—Teddy Bears Dore
 11/14 *TO KNOW HIM IS TO LOVE HIM*—Teddy Bears Dore
 11/21 *THE CHIPMUNK SONG*—The Chipmunks Liberty
 11/28 *THE CHIPMUNK SONG*—The Chipmunks Liberty
 12/5 *THE CHIPMUNK SONG*—The Chipmunks Liberty
 12/12 *THE CHIPMUNK SONG*—The Chipmunks Liberty
 12/19 *THE CHIPMUNK SONG*—The Chipmunks Liberty
 12/30 *SMOKE GETS IN YOUR EYES*—Platters Mercury

1959

1/9 *DONNA*—Richie Valens Del-fi
 1/16 *STAGGER LEE*—Lloyd Price ABC
 1/23 *STAGGER LEE*—Lloyd Price ABC
 1/30 *PETITE FLEUR*—Chris Barber's Jazz Band Laurie
 2/6 *TRAGEDY*—Thomas Wayne Fernwood
 2/13 *ALVIN'S HARMONICA*—The Chipmunks Liberty
 2/20 *VENUS*—Frankie Avalon Chanceller
 2/27 *IF I DIDN'T CARE*—Connie Francis MGM
 3/6 *COME SOFTLY TO ME*—The Fleetwoods Dolphin
 3/17 *GIUITAR BOOGIE SHUFFLE*—Virtues Hunt
 3/25 *SORRY (I RAN ALL THE WAY HOME)*—Impalas Cub
 4/3 *HAPPY ORGAN*—Dave Baby Cortez Clock
 4/10 *TAKE A MESSAGE TO MARY*—Everly Bros. Cadence
 4/17 *KOOKIE KOOKIE*—Byrnes/Stevens Warner Bros.
 5/1 *TEENAGER IN LOVE*—Dion & Belmonts Laurie
 5/8 *BATTLE OF NEW ORLEANS*—Johnny Horton Columbia
 5/15 *PERSONALITY*—Lloyd Price ABC
 5/22 *DREAM LOVER*—Bobby Darin Atco
 5/29 *BATTLE OF NEW ORLEANS*—Johnny Horton Columbia
 6/5 *LONELY BOY*—Paul Anka ABC
 6/12 *ALONG CAME JONES*—The Coasters Atco
 6/19 *BOBBY SOX TO STOCKINGS*—Frankie Avalon Chanceller
 6/26 *THERE GOES MY BABY*—Drifters Atlantic
 7/10 *BIG HUNK O' LOVE*—Elvis Presley RCA

7/17 *MAKIN' LOVE*—Floyd Robinson RCA
 7/24 *THE THREE BELLS*—The Browns RCA
 8/1 *BABY TALK*—Jan & Dean Dore
 8/7 *THE MUMMY*—Bob McFadden & Dor Brunswick
 8/14 *I'M GONNA GET MARRIED*—Lloyd Price ABC
 8/21 *(TIL) I KISSED YOU*—Everly Bros. Cadence
 8/28 *PUT YOUR HEAD ON MY SHOULDER*—Paul Anka ABC
 9/4 *ANGELS LISTENED IN*—Crests Coed
 9/11 *MR. BLUE*—Fleetwoods Dolton
 9/18 *MR. BLUE*—Fleetwoods Dolton
 9/25 *DECK OF CARDS*—Wink Martindale Dot
 10/2 *DON'T YOU KNOW*—Della Reese RCA
 10/9 *ENCHANTED SEA*—Islanders Mayflower
 10/16 *WE GOT LOVE*—Bobby Rydell Cameo
 10/23 *BE MY GUEST* /f.—Fats Domino Imperial
 10/30 *SCARLET RIBBONS*—The Browns RCA
 11/6 *UH OH*—Nitty Squirrels Hanover
 11/13 *EL PASO*—Marty Robbins Columbia
 11/20 *FRIENDLY WORLD* /f.—Frankie Avalon Chanceller
 11/27 *WAY DOWN YONDER*—Freddy Cannon Swan
 12/4 *WHY*—Frankie Avalon Chanceller
 12/11 *VILLAGE OF ST. BERNADETTE*—Andy Williams Cadence
 12/18 *VILLAGE OF ST. BERNADETTE*—Andy Williams Cadence
 12/23 *RUNNING BEAR*—Johnny Preston Mercury
 12/30 *TEEN ANGEL*—Mark Dinning MGM

1960

1/8 *WHERE OR WHEN*—Dion & Belmonts Laurie
 1/15 *LET IT BE ME*—Everly Bros. Cadence
 1/22 *TEEN ANGEL*—Mark Dinning MGM
 1/29 *HE'LL HAVE TO GO*—Jim Reeves RCA
 2/5 *MIDNIGHT SPECIAL*—Paul Evans Guaranteed
 2/12 *WILD ONE*—Bobby Rydell Cameo
 2/19 *SWEET NOTHIN'S*—Brenda Lee Decca
 2/26 *SINK THE BISMARCK*—Johnny Horton Columbia
 3/4 *MAMA*—Connie Francis MGM
 3/11 *CLEMENTINE*—Bobby Darin Atco
 3/18 *FOOTSTEPS*—Steve Lawrence ABC
 3/25 *STEP BY STEP*—Crests Coed
 4/1 *STEP BY STEP*—Crests Coed
 4/8 *HITHER, THITHER, & YON*—Brook Benton Mercury
 4/15 *GOOD TIMIN'*—Jimmy Jones Cub
 4/22 *CATHY'S CLOWN*—Everly Bros. Warner Bros.
 4/29 *HE'LL HAVE TO STAY*—Jeanne Black Capitol
 5/6 *PAPER ROSES*—Anita Bryant Carltons
 5/13 *CATHY'S CLOWN*—Everly Bros. Warner Bros.
 5/20 *CATHY'S CLOWN*—Everly Bros. Warner Bros.
 5/27 *ALLY OOP*—Hollywood Argyles Cute
 6/3 *ALLY OOP*—Hollywood Argyles Cute
 6/10 *ALLY OOP*—Hollywood Argyles Cute
 6/17 *TELL LAURA I LOVE HER*—Ray Peterson RCA
 6/24 *TELL LAURA I LOVE HER*—Ray Peterson RCA
 7/1 *I'M SORRY*—Brenda Lee Decca
 7/8 *IT'SY BITSY...*—Brian Hyland Leader
 7/15 *IT'SY BITSY...*—Brian Hyland Leader
 7/22 *ONLY THE LONELY*—Roy Orbison Monument
 7/29 *NOW OR NEVER*—Elvis Presley RCA
 8/5 *NOW OR NEVER*—Elvis Presley RCA
 8/12 *NOW OR NEVER*—Elvis Presley RCA
 8/19 *VOLARE*—Bobby Rydell Cameo
 8/26 *MR. CUSTER*—Larry Verne Era
 9/2 *MR. CUSTER*—Larry Verne Era
 9/9 *A MILLION TO ONE*—Jimmy Charles Promo
 9/16 *CHAIN GANG*—Sam Cooke RCA
 9/23 *MY HEART HAS A MIND OF ITS OWN*—C. Francis MGM
 9/30 *I WANT TO BE WANTED*—Brenda Lee Decca
 10/7 *I WANT TO BE WANTED*—Brenda Lee Decca
 10/14 *POETRY IN MOTION*—Johnny Tillotson Cadence
 10/21 *POETRY IN MOTION*—Johnny Tillotson Cadence
 10/28 *A THOUSAND STARS*—Kathy Young Indigo
 11/4 *A THOUSAND STARS*—Kathy Young Indigo
 11/11 *ARE YOU LONESOME TONIGHT*—Elvis Presley RCA
 11/18 *ARE YOU LONESOME TONIGHT*—Elvis Presley RCA
 11/25 *ARE YOU LONESOME TONIGHT*—Elvis Presley RCA
 12/2 *ARE YOU LONESOME TONIGHT*—Elvis Presley RCA
 12/9 *ARE YOU LONESOME TONIGHT*—Elvis Presley RCA
 12/16 *WONDERLAND BY NIGHT*—Bert Kaempfert Decca
 12/28 *EXODUS THEME*—Ferrante & Teicher United Artists

1961

1/13 *WILL YOU LOVE ME TOMORROW*—Shirelles Scepter

1/20 EMOTIONS—Brenda Lee
 1/27 SHOP AROUND—Miracles
 2/3 EBONY EYES—Everly Bros.
 2/10 WHERE THE BOYS ARE—Connie Francis
 2/17 DEDICATED TO THE ONE—Shirelles
 2/24 SURRENDER—Elvis Presley
 3/3 SURRENDER—Elvis Presley
 3/10 BLUE MOON—Marcells
 3/17 BLUE MOON—Marcells
 3/24 RUNAWAY—Del Shannon
 3/31 RUNAWAY—Del Shannon
 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—Limelites
 5/12 TRAVELIN' MAN—Rick Nelson
 5/19 TRAVELIN' MAN—Rick Nelson
 5/26 RAINDROPS—Dee Clark
 6/2 QUARTER TO THREE—Gary U.S. Bonds
 6/9 QUARTER TO THREE—Gary U.S. Bonds
 6/16 YELLOW BIRD—Arthur Lyman
 6/23 LAST NIGHT—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—Highwaymen
 7/28 MICHAEL—Highwaymen
 8/4 GONNA KNOCK ON YOUR DOOR—E. Hodges
 8/11 TAKE GOOD CARE OF MY BABY—Bobby Vee
 8/18 TAKE GOOD CARE OF MY BABY—Bobby Vee
 8/25 MORE MONEY FOR YOU AND ME—4 Preps
 9/1 THE ASTRONAUT—Jose Jimenez
 9/8 LET'S GET TOGETHER—Hayley Mills
 9/15 LET'S GET TOGETHER—Hayley Mills
 9/29 RUNAROUND SUE—Dion
 10/6 BIG BAD JOHN—Jimmy Dean
 10/13 BIG BAD JOHN—Jimmy Dean
 10/20 BIG BAD JOHN—Jimmy Dean
 10/27 GOODBYE CRUEL WORLD—James Darren
 11/3 GOODBYE CRUEL WORLD—James Darren
 11/10 WALK ON BY—Leroy Van Dyke
 11/17 WALK ON BY—Leroy Van Dyke
 11/24 LION SLEEPS TONIGHT—Tokens
 12/1 LION SLEEPS TONIGHT—Tokens
 12/8 LION SLEEPS TONIGHT—Tokens
 12/15 LION SLEEPS TONIGHT—Tokens
 12/21 CAN'T HELP FALLING IN LOVE—Elvis Presley
 12/28 NORMAN—Sue Thompson

1962

1/5 NORMAN—Sue Thompson
 1/12 NORMAN—Sue Thompson
 1/19 DUKE OF EARL—Gene Chandler
 1/26 DUKE OF EARL—Gene Chandler
 2/2 DUKE OF EARL—Gene Chandler
 2/9 HEY BABY—Bruce Channel
 2/16 HEY BABY—Bruce Channel
 2/23 JOHNNY ANGEL—Shelly Fabares
 3/2 JOHNNY ANGEL—Shelly Fabares
 3/9 JOHNNY ANGEL—Shelly Fabares
 3/16 JOHNNY ANGEL—Shelly Fabares
 3/23 STRANGER ON THE SHORE—Acker Bilk
 3/30 SOLDIER BOY—Shirelles
 4/6 SOLDIER BOY—Shirelles
 4/13 SOLDIER BOY—Shirelles
 4/20 SOLDIER BOY—Shirelles
 4/27 SOLDIER BOY—Shirelles
 5/4 STRANGER ON THE SHORE—Acker Bilk
 5/11 STRANGER ON THE SHORE—Acker Bilk
 5/18 I CAN'T STOP LOVING YOU—Ray Charles
 5/25 I CAN'T STOP LOVING YOU—Ray Charles
 6/1 I CAN'T STOP LOVING YOU—Ray Charles
 6/8 I CAN'T STOP LOVING YOU—Ray Charles
 6/15 ROSES ARE RED—Bobby Vinton
 6/22 ROSES ARE RED—Bobby Vinton
 6/29 ROSES ARE RED—Bobby Vinton
 7/6 ROSES ARE RED—Bobby Vinton
 7/13 BREAKING UP IS HARD TO DO—Neil Sedaka
 7/20 LOCO-MOTION—Little Eva
 7/27 LOCO-MOTION—Little Eva
 8/3 LOCO-MOTION—Little Eva
 8/10 LOCO-MOTION—Little Eva
 8/17 SHEILA—Tommy Roe
 8/24 SHERRY—4 Seasons

Decca
 Tamla
 Warner Bros.
 MGM
 Scepter
 RCA
 RCA
 Co'ix
 Colpix
 Big Top
 Big Top
 Minit
 Can Am
 Decca
 Hull
 Imperial
 Imperial
 Vee Jay
 LeGrand
 LeGrand
 HiFi
 Satellite
 Big Top
 Beltone
 Decca
 United Artists
 United Artists
 Cadence
 Liberty
 Liberty
 Capitol
 Kapp
 Vista
 Vista
 Laurie
 Columbia
 Columbia
 Columbia
 Colpix
 Colpix
 Mercury
 Mercury
 RCA
 RCA
 RCA
 RCA
 RCA
 Hickory
 Hickory
 Hickory
 Vee Jay
 Vee Jay
 Vee Jay
 Smash
 Smash
 Colpix
 Colpix
 Colpix
 Atco
 Scepter
 Scepter
 Scepter
 Scepter
 Scepter
 Atco
 Atco
 ABC
 ABC
 ABC
 ABC
 Epic
 Epic
 Epic
 Epic
 RCA
 Dimension
 Dimension
 Dimension
 Dimension
 Dimension
 ABC
 Vee Jay

8/31 SHERRY—4 Seasons
 9/7 SHERRY—4 Seasons
 9/14 MONSTER MASH—Bobby Pickett
 9/21 DO YOU LOVE ME—Contours
 9/28 HE'S A REBEL—Crystals
 10/5 HE'S A REBEL—Crystals
 10/12 HE'S A REBEL—Crystals
 10/19 ALL ALONE AM I—Brenda Lee
 10/26 BIG GIRLS DON'T CRY—4 Seasons
 11/2 BIG GIRLS DON'T CRY—4 Seasons
 11/9 BIG GIRLS DON'T CRY—4 Seasons
 11/16 TELSTAR—Tornadoes
 11/23 TELSTAR—Tornadoes
 11/30 FIRST FAMILY LP—Vaughn Meader
 12/7 FIRST FAMILY LP—Vaughn Meader
 12/14 FIRST FAMILY LP—Vaughn Meader
 12/21 FIRST FAMILY LP—Vaughn Meader
 12/28 NIGHT HAS 1,000 EYES—Bobby Vee

1963

1/4 NIGHT HAS 1,000 EYES—Bobby Vee
 1/11 HEY PAULA—Paul & Paula
 1/18 WALK RIGHT IN—Rooftop Singers
 1/25 WALK RIGHT IN—Rooftop Singers
 2/1 RHYTHM OF THE RAIN—Cascades
 2/8 WALK LIKE A MAN—4 Seasons
 2/15 RUBY BABY—Dion
 2/22 END OF THE WORLD—Skeeter Davis
 3/1 END OF THE WORLD—Skeeter Davis
 3/8 END OF THE WORLD—Skeeter Davis
 3/15 END OF THE WORLD—Skeeter Davis
 3/22 PUFF THE MAGIC DRAGON—Peter, Paul & Mary
 3/29 I WILL FOLLOW HIM—Little Peggy March
 4/5 I WILL FOLLOW HIM—Little Peggy March
 4/12 I WILL FOLLOW HIM—Little Peggy March
 4/19 I WILL FOLLOW HIM—Little Peggy March
 4/26 IF YOU WANT TO BE HAPPY—Jimmy Soul
 5/3 IF YOU WANT TO BE HAPPY—Jimmy Soul
 5/10 IT'S MY PARTY—Lesley Gore
 5/17 IT'S MY PARTY—Lesley Gore
 5/24 SUKIYAKI—Kyu Sakamoto
 5/31 SUKIYAKI—Kyu Sakamoto
 6/7 SUKIYAKI—Kyu Sakamoto
 6/14 BLUE ON BLUE—Bobby Vinton
 6/21 EASIER SAID THAN DONE—Essex
 6/28 MEMPHIS—Lionie Mack
 7/5 FINGERTIPS PT. 2—Stevie Wonder
 7/12 FINGERTIPS PT. 2—Stevie Wonder
 7/19 JUDY'S TURN TO CRY—Lesley Gore
 7/26 CANDY GIRL/MARLENA—4 Seasons
 8/2 MY BOYFRIEND'S BACK—Angels
 8/9 MY BOYFRIEND'S BACK—Angels
 8/16 MY BOYFRIEND'S BACK—Angels
 8/23 BLUE VELVET—Bobby Vinton
 8/30 BLUE VELVET—Bobby Vinton
 9/6 BLUE VELVET—Bobby Vinton
 9/13 BE MY BABY—Ronettes
 9/20 BE MY BABY—Ronettes
 9/27 SUGAR SHACK—Jimmy Gilmer
 10/4 SUGAR SHACK—Jimmy Gilmer
 10/11 SUGAR SHACK—Jimmy Gilmer
 10/18 SUGAR SHACK—Jimmy Gilmer
 10/25 I'M LEAVING IT UP TO YOU—Dale & Grace
 11/1 I'M LEAVING IT UP TO YOU—Dale & Grace
 11/8 I'M LEAVING IT UP TO YOU—Dale & Grace
 11/15 DOMINIQUE—Singing Nun
 11/22 DOMINIQUE—Singing Nun
 11/29 DOMINIQUE—Singing Nun
 12/6 LOUIE, LOUIE—Kingsmen
 12/13 THERE, I'VE SAID IT AGAIN—Bobby Vinton
 12/20 THERE, I'VE SAID IT AGAIN—Bobby Vinton

1964

1/3 OUT OF LIMITS—Markets
 1/10 HEY LITTLE COBRA—Rip Chords
 1/17 YOU DON'T OWN ME—Lesley Gore
 1/24 I WANNA HOLD YOUR HAND—Beatles
 1/31 I WANNA HOLD YOUR HAND—Beatles
 2/7 SHE LOVES YOU—Beatles
 2/14 SHE LOVES YOU—Beatles
 2/21 The Beatles
 3/6 ALL MY LOVING—Beatles
 3/13 The Beatles
 3/20 TWIST AND SHOUT—Beatles

Vee Jay
 Vee Jay
 Garpac
 Gordy
 Phyllis
 Phyllis
 Phyllis
 Decca
 Vee Jay
 Vee Jay
 Vee Jay
 London
 London
 Cadence
 Cadence
 Cadence
 Cadence
 Liberty
 Liberty
 Philips
 Vanguard
 Vanguard
 Valiant
 Vee Jay
 Columbia
 RCA
 RCA
 RCA
 RCA
 Warner Bros.
 RCA
 RCA
 RCA
 RCA
 SPQR
 SPQR
 Mercury
 Mercury
 Capitol
 Capitol
 Capitol
 Epic
 Roulette
 Fraternity
 Tamla
 Tamla
 Mercury
 Vee Jay
 Smash
 Smash
 Smash
 Epic
 Epic
 Epic
 Phyllis
 Phyllis
 Dot
 Dot
 Dot
 Dot
 Montel
 Montel
 Montel
 Philips
 Philips
 Philips
 Wand
 Epic
 Epic
 Warner Bros.
 Columbia
 Mercury
 Mercury
 Capitol
 Capitol
 Swan
 Swan
 All Labels
 Capitol-LP cut
 All Labels
 Tolia

3/27 TWIST AND SHOUT—Beatles
 4/3 CAN'T BUY ME LOVE—Beatles
 4/10 THANK YOU GIRL/flip—Beatles
 4/17 THANK YOU GIRL/flip—Beatles
 4/24 BITS AND PIECES—Dave Clark 5
 5/1 LOVE ME DO/flip—Beatles
 5/8 LOVE ME DO/flip—Beatles
 5/15 LOVE ME DO/flip—Beatles
 5/22 CHAPEL OF LOVE—Dixie Cups
 5/29 WORLD WITHOUT LOVE—Peter & Gordon
 6/5 DON'T LET THE SUN—Gerry & Pacemakers
 6/12 DON'T LET THE SUN—Gerry & Pacemakers
 6/19 I GET AROUND/flip—Beach Boys
 6/26 MEMPHIS—Johnny Rivers
 7/3 RAG DOLL—4 Seasons
 7/10 RAG DOLL—4 Seasons
 7/17 WHERE DID OUR LOVE GO—Supremes
 7/24 WHERE DID OUR LOVE GO—Supremes
 7/31 EVERYBODY LOVES SOMEBODY—Dean Martin
 8/7 HOUSE OF THE RISING SUN—Animals
 8/14 HOUSE OF THE RISING SUN—Animals
 8/21 HOUSE OF THE RISING SUN—Animals
 8/28 BREAD AND BUTTER—Newbeats
 9/4 OH, PRETTY WOMAN—Roy Orbison
 9/11 OH, PRETTY WOMAN—Roy Orbison
 9/18 DO WAH DIDDY DIDDY—Manfred Mann
 9/25 DO WAH DIDDY DIDDY—Manfred Mann
 10/2 WE'LL SING IN THE SUNSHINE—Gale Garnett
 10/9 WE'LL SING IN THE SUNSHINE—Gale Garnett
 10/16 LAST KISS—J. Frank Wilson
 10/23 SHE'S NOT THERE—Zombies
 10/30 LEADER OF THE PACK—Shangri-las
 11/6 RINGO—Lorne Greene
 11/13 RINGO—Lorne Greene
 11/20 MR. LONELY—Bobby Vinton
 11/27 MR. LONELY—Bobby Vinton
 12/4 I FEEL FINE—Beatles
 12/11 I FEEL FINE—Beatles
 12/18 LOVE POTION #9—Searchers
 12/30 YOU'VE LOST THAT LOVIN' FEELIN'—Righteous Bros.

1965

1/8 DOWNTOWN—Petula Clark
 1/15 DOWNTOWN—Petula Clark
 1/22 THIS DIAMOND RING—Gary Lewis
 2/12 GOLDFINGER—Shirley Bassey
 2/19 GOLDFINGER—Shirley Bassey
 2/26 EIGHT DAYS A WEEK—Beatles
 3/5 STOP IN THE NAME OF LOVE—Supremes
 3/12 CAN'T YOU HEAR MY HEARTBEAT—Herman's Hermits
 3/19 I'M TELLING YOU—Freddie & Dreamers
 3/26 I'M TELLING YOU—Freddie & Dreamers
 4/2 GAME OF LOVE—Wayne Fontana
 4/9 MRS. BROWN—Herman's Hermits
 4/16 MRS. BROWN—Herman's Hermits
 4/23 MRS. BROWN—Herman's Hermits
 4/30 WOOLY BULLY—Sam The Sham
 5/7 CAST YOUR FATE TO THE WIND—Sounds Orch.
 5/14 CRYING IN THE CHAPEL—Elvis Presley
 5/21 CRYING IN THE CHAPEL—Elvis Presley
 5/27 I CAN'T HELP MYSELF—4 Tops
 6/4 MR. TAMBOURINE MAN—Byrds
 6/11 SATISFACTION—Rolling Stones
 6/18 SATISFACTION—Rolling Stones
 6/25 SATISFACTION—Rolling Stones
 7/2 SATISFACTION—Rolling Stones
 7/9 HENRY VIII/END OF THE WORLD—H. Hermits
 7/16 HENRY VIII/END OF THE WORLD—H. Hermits
 7/23 SAVE YOUR HEART—Gary Lewis & Playboys
 7/30 I GOT YOU BABE—Sonny & Cher
 8/6 I GOT YOU BABE—Sonny & Cher
 8/13 I GOT YOU BABE—Sonny & Cher
 8/20 LIKE A ROLLING STONE—Bob Dylan
 8/27 EVE OF DESTRUCTION—Barry McGuire
 9/3 EVE OF DESTRUCTION—Barry McGuire
 9/10 EVE OF DESTRUCTION—Barry McGuire
 9/17 YESTERDAY/ACT NATURALLY—Beatles
 9/24 YESTERDAY/ACT NATURALLY—Beatles
 10/1 YESTERDAY/ACT NATURALLY—Beatles
 10/8 YESTERDAY/ACT NATURALLY—Beatles
 10/15 LOVER'S CONCERTO—The Toys
 10/22 YOU'RE THE ONE—Vogues
 10/29 GET OFF OF MY CLOUD—Rolling Stones
 11/5 GET OFF OF MY CLOUD—Rolling Stones

Tollie
 Capitol
 Vee Jay
 Vee Jay
 Epic
 Tollie
 Tollie
 Red Bird
 Capitol
 Laurie
 Laurie
 Capitol
 Imperial
 Philips
 Philips
 Motown
 Motown
 Reprise
 MGM
 MGM
 MGM
 Hickory
 Monument
 Monument
 Arista
 Arista
 RCA
 RCA
 Josie
 Parrot
 Red Bird
 RCA
 RCA
 Epic
 Epic
 Capitol
 Capitol
 Kapp
 Phyllis

Warner Bros.
 Warner Bros.
 Liberty
 United Artists
 United Artists
 Capitol
 Motown
 MGM
 Tower
 Tower
 Fontana
 MGM
 MGM
 MGM
 MGM
 Parkway
 RCA
 RCA
 Motown
 Columbia
 London
 London
 London
 London
 MGM
 MGM
 Liberty
 Atco
 Atco
 Atco
 Columbia
 Dunhill
 Dunhill
 Dunhill
 Capitol
 Capitol
 Capitol
 Capitol
 Dyno Voice
 Co & Ce
 London
 London

11/12 1-2-3—Len Barry
 11/19 TURN, TURN, TURN—Byrds
 11/26 LET'S HANG ON—4 Seasons
 12/3 LET'S HANG ON—4 Seasons
 12/10 SOUNDS OF SILENCE—Simon & Garfunkel

1966

1/7 MICHELLE—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—Nancy Sinatra
 2/11 THESE BOOTS—Nancy Sinatra
 2/18 BALLAD OF THE GREEN BERETS—Sgt. Barry Sadler
 2/25 BALLAD OF THE GREEN BERETS—Sgt. Barry Sadler
 3/4 NOWHERE MAN—Beatles
 3/11 NOWHERE MAN—Beatles
 3/18 SOUL & INSPIRATION—Righteous Bros.
 3/25 BANG BANG—Cher
 4/1 SECRET AGENT MAN—Johnny Rivers
 4/8 SECRET AGENT MAN—Johnny Rivers
 4/15 GOOD LOVIN'—Young Rascals
 4/22 MONDAY MONDAY—Mamas & Papas
 4/29 MONDAY MONDAY—Mamas & Papas
 5/6 WHEN A MAN LOVES A WOMAN—Percy Sledge
 5/13 WHEN A MAN LOVES A WOMAN—Percy Sledge
 5/20 WHEN A MAN LOVES A WOMAN—Percy Sledge
 5/27 PAINT IT BLACK—Rolling Stones
 6/3 PAINT IT BLACK—Rolling Stones
 6/10 PAPERBACK WRITER—Beatles
 6/17 HANKY PANKY—Tommy James & Shondells
 6/24 HANKY PANKY—Tommy James & Shondells
 7/1 LIL' RED RIDING HOOD—Sam The Sham & The Pharoahs
 7/8 LIL' RED RIDING HOOD—Sam The Sham & The Pharoahs
 7/15 WILD THING—The Troggs
 7/22 SUMMER IN THE CITY—Lovin' Spoonful
 7/29 SUNNY—Bobby Hebb
 8/5 SUNNY—Bobby Hebb
 8/12 SEE YOU IN SEPTEMBER—The Happenings
 8/19 SUNSHINE SUPERMAN—Donovan
 8/26 ELEANOR RIGBY/YELLOW SUBMARINE—Beatles
 9/2 YOU CAN'T HURRY LOVE—Supremes
 9/9 CHERISH—Association
 9/16 CHERISH—Association
 9/23 CHERISH—Association
 9/30 CHERISH—Association
 10/7 96 TEARS—? & Mysterians
 10/14 POOR SIDE OF TOWN—Johnny Rivers
 10/21 LAST TRAIN TO CLARKSVILLE—Monkees
 10/28 LAST TRAIN TO CLARKSVILLE—Monkees
 11/4 GOOD VIBRATIONS—Beach Boys
 11/11 YOU KEEP ME HANGIN' ON—Supremes
 11/18 WINCHESTER CATHEDRAL—New Vaudeville Band
 11/25 WINCHESTER CATHEDRAL—New Vaudeville Band
 12/2 WINCHESTER CATHEDRAL—New Vaudeville Band
 12/9 I'M A BELIEVER—Monkees
 12/16 SNOOPY & THE RED BARON—Royal Guardsmen

1967

1/6 I'M A BELIEVER—Monkees
 1/13 I'M A BELIEVER—Monkees
 1/20 GEORGY GIRL—Seekers
 1/27 KIND OF A DRAG—Buckingham
 2/3 KIND OF A DRAG—Buckingham
 2/10 KIND OF A DRAG—Buckingham
 2/17 THEN YOU CAN TELL ME GOODBYE—Casinos
 2/24 HAPPY TOGETHER—Turtles
 3/3 HAPPY TOGETHER—Turtles
 3/10 HAPPY TOGETHER—Turtles
 3/17 KIND OF A HUSH—Herman's Hermits
 3/24 SOMETHIN' STUPID—Frank & Nancy Sinatra
 3/31 SOMETHIN' STUPID—Frank & Nancy Sinatra
 4/7 SOMETHIN' STUPID—Frank & Nancy Sinatra
 4/14 SOMETHIN' STUPID—Frank & Nancy Sinatra
 4/21 THE HAPPENING—Supremes
 4/28 GROOVIN'—Young Rascals
 5/5 GROOVIN'—Young Rascals
 5/12 GROOVIN'—Young Rascals
 5/19 GROOVIN'—Young Rascals
 5/26 GROOVIN'—Young Rascals
 6/2 WINDY—Association
 6/9 WINDY—Association
 6/16 SGT. PEPPER LP—Beatles
 6/23 WINDY—Association

Decca
 Columbia
 Philips
 Philips
 Columbia

Capitol
 Liberty
 MGM
 Warner Bros.
 Reprise
 Reprise
 RCA
 RCA
 Capitol
 Capitol
 Verve
 Atco
 Imperial
 Imperial
 Atlantic
 Dunhill
 Dunhill
 Atlantic
 Atlantic
 Atlantic
 London
 London
 Capitol
 Roulette
 Roulette
 MGM
 MGM
 Fontana
 Kama Sutra
 Philips
 Philips
 B.T. Puppy
 Epic
 Capitol
 Motown
 Valiant
 Valiant
 Valiant
 Valiant
 Cameo Parkway
 Imperial
 Col-Gems
 Col-Gems
 Capitol
 Motown
 Fontana
 Fontana
 Fontana
 Col-Gems
 Laurie

Col-Gems
 Col-Gems
 Capitol
 USA
 USA
 USA
 Fraternity
 White Whale
 White Whale
 White Whale
 MGM
 Reprise
 Reprise
 Reprise
 Reprise
 Motown
 Atlantic
 Atlantic
 Atlantic
 Atlantic
 Atlantic
 Warner Bros.
 Warner Bros.
 Capitol
 Warner Bros.

6/30 CAN'T TAKE MY EYES OFF OF YOU—Frankie Valli
 7/7 I WAS MADE TO LOVE HER—Stevie Wonder
 7/14 I WAS MADE TO LOVE HER—Stevie Wonder
 7/21 LIGHT MY FIRE—Doors
 7/28 LIGHT MY FIRE—Doors
 8/4 ALL YOU NEED IS LOVE—Beatles
 8/11 ODE TO BILLIE JOE—Bobbie Gentry
 8/18 ODE TO BILLIE JOE—Bobbie Gentry
 8/25 THE LETTER—Box Tops
 9/1 THE LETTER—Box Tops
 9/8 THE LETTER—Box Tops
 9/15 NEVER MY LOVE—Association
 9/22 NEVER MY LOVE—Association
 9/29 TO SIR WITH LOVE—Lulu
 10/6 TO SIR WITH LOVE—Lulu
 10/13 TO SIR WITH LOVE—Lulu
 10/20 TO SIR WITH LOVE—Lulu
 10/27 INCENSE & PEPPERMINTS—Strawberry Alarm Clock
 11/3 INCENSE & PEPPERMINTS—Strawberry Alarm Clock
 11/10 THE RAIN, THE PARK, & OTHER THINGS—Cowsills
 11/17 DAYDREAM BELIEVER—Monkees
 11/24 DAYDREAM BELIEVER—Monkees
 12/1 DAYDREAM BELIEVER—Monkees
 12/8 HELLO GOODBYE—Beatles
 12/15 JUDY IN DISGUISE—John Fred & Playboy Bd.
 12/22 JUDY IN DISGUISE—John Fred & Playboy Bd.

1968

1/5 GREEN TAMBOURINE—Lemon Pipers
 1/12 LOVE IS BLUE—Paul Mauriat
 1/19 LOVE IS BLUE—Paul Mauriat
 1/26 LOVE IS BLUE—Paul Mauriat
 2/2 LOVE IS BLUE—Paul Mauriat
 2/9 LOVE IS BLUE—Paul Mauriat
 2/16 LOVE IS BLUE—Paul Mauriat
 2/23 LOVE IS BLUE—Paul Mauriat
 3/1 (SITTIN' ON) THE DOCK OF THE BAY—Otis Redding
 3/8 (SITTIN' ON) THE DOCK OF THE BAY—Otis Redding
 3/15 YOUNG GIRL—Gary Puckett & Union Gap
 2/22 YOUNG GIRL—Gary Puckett & Union Gap
 3/29 HONEY—Bobby Goldsboro
 4/5 HONEY—Bobby Goldsboro
 4/12 HONEY—Bobby Goldsboro
 4/19 HONEY—Bobby Goldsboro
 4/26 BEAUTIFUL MORNING—Young Rascals
 5/3 LOVE IS ALL AROUND—Troggs
 5/10 GOOD, BAD & UGLY—Hugo Montenegro
 5/17 MRS. ROBINSON—Simon & Garfunkel
 5/24 THIS GUY'S IN LOVE WITH YOU—Herb Alpert
 5/31 THIS GUY'S IN LOVE WITH YOU—Herb Alpert
 6/7 THIS GUY'S IN LOVE WITH YOU—Herb Alpert
 6/14 THIS GUY'S IN LOVE WITH YOU—Herb Alpert
 6/21 JUMPIN' JACK FLASH—Rolling Stones
 6/28 LADY WILLPOWER—Gary Puckett & Union Gap
 7/5 LADY WILLPOWER—Gary Puckett & Union Gap
 7/12 GRAZIN' IN THE GRASS—Hugh Masekela
 7/19 HELLO, I LOVE YOU—Doors
 7/26 CLASSICAL GAS—Mason Williams
 8/2 PEOPLE GOT TO BE FREE—Young Rascals
 8/9 PEOPLE GOT TO BE FREE—Young Rascals
 8-16 LIGHT MY FIRE—Jose Feliciano
 8/23 HARPER VALLEY P.T.A.—Jeannie C. Riley
 8/30 HARPER VALLEY P.T.A.—Jeannie C. Riley
 9/6 HARPER VALLEY P.T.A.—Jeannie C. Riley
 9/13 HEY JUDE/REVOLUTION—Beatles
 9/20 HEY JUDE/REVOLUTION—Beatles
 9/27 FIRE—Arthur Brown
 10/4 FIRE—Arthur Brown
 10/11 THOSE WERE THE DAYS—Mary Hopkin
 10/18 THOSE WERE THE DAYS—Mary Hopkin
 10/25 THOSE WERE THE DAYS—Mary Hopkin
 11/1 LOVE CHILD—Supremes
 11/8 ABRAHAM, MARTIN & JOHN—Dion
 11/15 ABRAHAM, MARTIN & JOHN—Dion
 11/22 STORMY—Classics IV
 11/29 WICHITA LINEMAN—Glen Campbell
 12/6 HEARD IT THROUGH THE GRAPEVINE—Marvin Gaye
 12/13 HEARD IT THROUGH THE GRAPEVINE—Marvin Gaye
 12/20 HEARD IT THROUGH THE GRAPEVINE—Marvin Gaye

1969

1/3 CRIMSON & CLOVER—Tommy James & Shondells
 1/10 CRIMSON & CLOVER—Tommy James & Shondells
 1/17 CRIMSON & CLOVER—Tommy James & Shondells

Philips 1/24
 Tamla 1/31
 Tamla 2/7
 Elektra 2/14
 Elektra 2/21
 Capitol 2/28
 Capitol 3/7
 Capitol 3/14
 Bell 3/21
 Bell 3/28
 Bell 4/4
 Warner Bros. 4/11
 Warner Bros. 4/18
 Epic 4/25
 Epic 5/2
 Epic 5/9
 Epic 5/16
 Uni 5/23
 Uni 5/30
 MGM 6/6
 Col-Gems 6/13
 Col-Gems 6/20
 Col-Gems 6/27
 Capitol 7/3
 Paula 7/11
 Paula 7/18
 7/25
 8/1
 8/8
 Philips 8/15
 Philips 8/22
 Philips 8/29
 Philips 9/5
 Philips 9/12
 Philips 9/19
 Philips 9/26
 Volt 10/3
 Volt 10/10
 Columbia 10/17
 Columbia 10/24
 United Artists 10/31
 United Artists 11/7
 United Artists 11/14
 United Artists 11/21
 Atlantic 11/28
 Fontana 12/5
 RCA 12/12
 Columbia 12/19

1970

1/9 VENUS—Shocking Blue
 1/16 VENUS—Shocking Blue
 1/23 I WANT YOU BACK—Jackson Five
 1/30 THANK YOU—Sly & Family Stone
 2/6 THANK YOU—Sly & Family Stone
 2/13 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel
 2/20 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel
 2/27 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel
 3/6 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel
 3/13 SPIRIT IN THE SKY—Norman Greenbaum
 3/20 LET IT BE—Beatles
 3/27 LET IT BE—Beatles
 4/3 LET IT BE—Beatles
 4/10 LET IT BE—Beatles
 4/17 ABC—Jackson Five
 4/24 EVERYTHING IS BEAUTIFUL—Ray Stevens
 5/1 WHICH WAY YOU GOIN' BILLY—Poppy Family
 5/8 WHICH WAY YOU GOIN' BILLY—Poppy Family
 5/15 WHICH WAY YOU GOIN' BILLY—Poppy Family
 5/22 GET READY—Rare Earth
 5/29 LOVE ON A TWO WAY STREET—Moments
 6/5 MY BABY LOVES LOVIN'—White Plains
 6/12 MAMA TOLD ME NOT TO COME—3 Dog Night
 6/19 MAMA TOLD ME NOT TO COME—3 Dog Night
 6/26 CLOSE TO YOU—Carpenters
 7/3 CLOSE TO YOU—Carpenters
 7/10 CLOSE TO YOU—Carpenters
 7/17 CLOSE TO YOU—Carpenters
 7/24 MAKE IT WITH YOU—Bread
 7/31 MAKE IT WITH YOU—Bread
 8/7 IN THE SUMMERTIME—Mungo Jerry
 8/14 IN THE SUMMERTIME—Mungo Jerry
 8/21 PATCHES—Clarence Carter
 8/28 AIN'T NO MOUNTAIN HIGH ENOUGH—D. Ross

Elektra
 Uni
 Fantasy
 ABC
 ABC
 Date
 Date
 Columbia
 Soul City
 Soul City
 Soul City
 MGM
 MGM
 Monument
 Monument
 Sundi
 Apple
 RCA
 RCA
 Fantasy
 ABC
 Jubilee
 RCA
 RCA
 RCA
 Columbia
 Columbia
 Columbia
 Calendar
 Calendar
 Calendar
 Calendar
 Metromedia
 Metromedia
 Metromedia
 Crewe
 RCA
 RCA
 Soul City
 Soul City
 Apple
 Apple
 WB
 WB
 Motown
 Motown
 Motown
 Scepter

Colossus
 Colossus
 Motown
 Epic
 Epic
 Columbia
 Columbia
 Columbia
 Columbia
 Columbia
 Reprise
 Apple
 Apple
 Apple
 Apple
 Motown
 Barnaby
 London
 London
 London
 Rare Earth
 Stang
 Deram
 ABC
 ABC
 A&M
 A&M
 A&M
 A&M
 Elektra
 Elektra
 Janus
 Janus
 Atlantic
 Motown

9/4	AIN'T NO MOUNTAIN HIGH ENOUGH—D. Ross	Motown	4/14	FIRST TIME EVER...—Roberta Flack	Atlantic
9/11	JULIE DO YA LOVE ME—Bobby Sherman	Metromedia	4/21	FIRST TIME EVER...—Roberta Flack	Atlantic
9/18	CRACKLIN' ROSIE—Neil Diamond	Uni	4/28	FIRST TIME EVER...—Roberta Flack	Atlantic
9/25	GREEN EYED LADY—Sugarloaf	Liberty	5/5	SYLVIA'S MOTHER—Dr. Hook	Columbia
10/2	I'LL BE THERE—Jackson Five	Motown	5/12	CANDY MAN—Sammy Davis Jr.	MGM
10/9	I'LL BE THERE—Jackson Five	Motown	5/19	CANDY MAN—Sammy Davis Jr.	MGM
10/16	WE'VE ONLY JUST BEGUN—Carpenters	A&M	5/26	OH GIRL—Chi-Lites	Brunswick
10/23	WE'VE ONLY JUST BEGUN—Carpenters	A&M	6/2	NICE TO BE WITH YOU—Gallery	Sussex
10/30	I THINK I LOVE YOU—Partridge Family	Bell	6/9	NICE TO BE WITH YOU—Gallery	Sussex
11/6	I THINK I LOVE YOU—Partridge Family	Bell	6/16	LEAN ON ME—Bill Withers	Sussex
11/13	GYPSY WOMAN—Brian Hyland	Uni	6/23	LEAN ON ME—Bill Withers	Sussex
11/20	TEARS OF A CLOWN—Smokey Robinson	Tamla	6/30	LEAN ON ME—Bill Withers	Sussex
11/27	ONE LESS BELL TO ANSWER—5th Dimension	Bell	7/7	BRANDY—Looking Glass	Epic
12/4	MY SWEET LORD—George Harrison	Apple	7/14	BRANDY—Looking Glass	Epic
12/11	MY SWEET LORD—George Harrison	Apple	7/21	ALONE AGAIN NATURALLY—Gilbert O'Sullivan	MAM
12/18	KNOCK THREE TIMES—Dawn	Bell	7/28	LONG COOL WOMAN—Hollies	Epic
			8/4	LONG COOL WOMAN—Hollies	Epic
			8/11	LONG COOL WOMAN—Hollies	Epic
			8/18	BABY DON'T GET HOOKED ON ME—Mac Davis	Columbia
			8/25	BABY DON'T GET HOOKED ON ME—Mac Davis	Columbia
1971			9/1	GUJAR MAN—Bread	Elektra
1/8	KNOCK THREE TIMES—Dawn	Bell	9/8	BLACK AND WHITE—3 Dog Night	ABC
1/15	KNOCK THREE TIMES—Dawn	Bell	9/15	BLACK AND WHITE—3 Dog Night	ABC
1/22	ONE BAD APPLE—Osmonds	MGM	9/22	GARDEN PARTY—Rick Nelson	Decca
1/29	ONE BAD APPLE—Osmonds	MGM	9/29	BURNING LOVE—Elvis Presley	RCA
2/5	ONE BAD APPLE—Osmonds	MGM	10/6	BURNING LOVE—Elvis Presley	RCA
2/12	SWEET MARY—Wadsworth Mansion	Sussex	10/13	NIGHTS IN WHITE SATIN—Moody Blues	Deram
2/19	LOVE STORY THEME—Henry Mancini	RCA	10/20	I CAN SEE CLEARLY NOW—Johnny Nash	Epic
2/26	LOVE STORY THEME—Henry Mancini	RCA	10/27	I CAN SEE CLEARLY NOW—Johnny Nash	Epic
3/5	SHE'S A LADY—Tom Jones	Parrot	11/3	I'D LOVE YOU TO WANT ME—Lobo	Big Tree
3/12	JUST MY IMAGINATION—Temptations	Gordy	11/10	I'D LOVE YOU TO WANT ME—Lobo	Big Tree
3/19	JUST MY IMAGINATION—Temptations	Gordy	11/17	SUMMER BREEZE—Seals & Crofts	Warner Bros.
3/26	JOY TO THE WORLD—3 Dog Night	ABC	11/24	SUMMER BREEZE—Seals & Crofts	Warner Bros.
4/2	JOY TO THE WORLD—3 Dog Night	ABC	12/1	IF YOU DON'T KNOW ME—Harold Melvin & Bluenotes	Phil. Int'l.
4/9	JOY TO THE WORLD—3 Dog Night	ABC	12/8	ME & MRS. JONES—Billy Paul	Phil. Int'l.
4/16	JOY TO THE WORLD—3 Dog Night	ABC	12/15	ME & MRS. JONES—Billy Paul	Phil. Int'l.
4/23	JOY TO THE WORLD—3 Dog Night	ABC	12/27	YOU'RE SO VAIN—Carly Simon	Elektra
4/30	JOY TO THE WORLD—3 Dog Night	ABC			
5/7	ME AND YOU AND A DOG NAMED BOO—Lobo	Big Tree			
5/14	WANT ADS—Honey Cone	Hot Wax			
5/21	WANT ADS—Honey Cone	Hot Wax			
5/28	IT'S TOO LATE—Carole King	Ode	1973		
6/4	IT'S TOO LATE—Carole King	Ode	1/5	YOU'RE SO VAIN—Carly Simon	Elektra
6/11	RAINY DAYS & MONDAYS—Carpenters	A&M	1/12	CROCODILE ROCK—Elton John	MCA
6/18	INDIAN RESERVATION—Paul Revere & Raiders	Columbia	1/19	CROCODILE ROCK—Elton John	MCA
6/25	INDIAN RESERVATION—Paul Revere & Raiders	Columbia	1/26	DON'T EXPECT ME TO BE YOUR FRIEND—Lobo	Big Tree
7/2	INDIAN RESERVATION—Paul Revere & Raiders	Columbia	2/2	DUELING BANJOS—Deliverance Soundtrack	Warner Bros.
7/9	DON'T PULL YOUR LOVE—Hamilton, JF&R	Dunhill	2/9	DUELING BANJOS—Deliverance Soundtrack	Warner Bros.
7/16	MR. BIG STUFF—Jean Knight	Stax	2/16	KILLING ME SOFTLY—Roberta Flack	Atlantic
7/23	HOW CAN YOU MEND...—Bee Gees	Atco	2/23	KILLING ME SOFTLY—Roberta Flack	Atlantic
7/30	SIGNS—5 Man Electrical Band	Lionel	3/2	KILLING ME SOFTLY—Roberta Flack	Atlantic
8/6	HOW CAN YOU MEND...—Bee Gees	Atco	3/9	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA	Bell
8/13	SIGNS—5 Man Electrical Band	Lionel		—Vicki Lawrence	
8/20	GO AWAY LITTLE GIRL—Donny Osmond	MGM		THE NIGHT THE LIGHTS WENT OUT IN GEORGIA	Bell
8/27	GO AWAY LITTLE GIRL—Donny Osmond	MGM		—Vicki Lawrence	
9/3	GO AWAY LITTLE GIRL—Donny Osmond	MGM	3/23	TIE A YELLOW RIBBON 'ROUND THE OLD OAK TREE—Dawn	Bell
9/10	MAGGIE MAY—Rod Stewart	Mercury	3/30	TIE A YELLOW RIBBON 'ROUND THE OLD OAK TREE—Dawn	Bell
9/17	MAGGIE MAY—Rod Stewart	Mercury	4/6	TIE A YELLOW RIBBON 'ROUND THE OLD OAK TREE—Dawn	Bell
9/24	MAGGIE MAY—Rod Stewart	Mercury	4/13	CISCO KID—War	United Artists
10/1	SUPERSTAR—Carpenters	A&M	4/20	CISCO KID—War	United Artists
10/8	YO-YO—Osmonds	MGM	4/27	FRANKENSTEIN—Edgar Winter Group	Epic
10/15	GYPSYS, TRAMPS & THIEVES—Cher	KAPP	5/4	FRANKENSTEIN—Edgar Winter Group	Epic
10/22	GYPSYS, TRAMPS & THIEVES—Cher	KAPP	5/11	FRANKENSTEIN—Edgar Winter Group	Epic
10/29	THEME FROM SHAFT—Isaac Hayes	Stax	5/18	MY LOVE—Paul McCartney	Apple
11/5	THEME FROM SHAFT—Isaac Hayes	Stax	5/25	MY LOVE—Paul McCartney	Apple
11/12	BABY I'M-A WANT YOU—Bread	Elektra	6/1	PLAYGROUND IN MY MIND—Clint Holmes	Epic
11/19	BABY I'M-A WANT YOU—Bread	Elektra	6/8	PLAYGROUND IN MY MIND—Clint Holmes	Epic
11/26	FAMILY AFFAIR—Sly & Family Stone	Epic	6/15	PLAYGROUND IN MY MIND—Clint Holmes	Epic
12/3	BRAND NEW KEY—Melanie	Neighborhood	6/22	BAD BAD LEROY BROWN—Jim Croce	ABC/Dunhill
12/10	BRAND NEW KEY—Melanie	Neighborhood	6/29	BAD BAD LEROY BROWN—Jim Croce	ABC/Dunhill
12/17	BRAND NEW KEY—Melanie	Neighborhood	7/6	SMOKE ON THE WATER—Deep Purple	Warner Bros.
			7/13	MORNING AFTER—Maureen McGovern	20th Century
			7/20	MORNING AFTER—Maureen McGovern	20th Century
			7/27	BROTHER LOUIE—Stories	Kama Sutra
			8/3	BROTHER LOUIE—Stories	Kama Sutra
			8/10	LIVE AND LET DIE—Paul McCartney & Wings	Apple
			8/17	LIVE AND LET DIE—Paul McCartney & Wings	Apple
			8/24	DELTA DAWN—Helen Reddy	Capitol
			8/31	DELTA DAWN—Helen Reddy	Capitol
			9/7	WE'RE AN AMERICAN BAND—Grand Funk	Capitol
			9/14	HALF BREED—Cher	MCA
			9/21	LOVES ME LIKE A ROCK—Paul Simon	Columbia
			9/28	RAMBLIN' MAN—Allman Bros.	Capricorn
			10/5	ANGIE—Rolling Stones	Atlantic
			10/12	ANGIE—Rolling Stones	Atlantic
			10/19	ANGIE—Rolling Stones	Atlantic
			10/26	ANGIE—Rolling Stones	Atlantic
1972					
1/7	AMERICAN PIE—Don McLean	United Artists			
1/14	AMERICAN PIE—Don McLean	United Artists			
1/21	AMERICAN PIE—Don McLean	United Artists			
1/28	WITHOUT YOU—Nilsson	RCA			
2/4	WITHOUT YOU—Nilsson	RCA			
2/11	PRECIOUS AND FEW—Climax	Carousel			
2/18	PRECIOUS AND FEW—Climax	Carousel			
2/25	HEART OF GOLD—Neil Young	Reprise			
3/3	HEART OF GOLD—Neil Young	Reprise			
3/10	HORSE WITH NO NAME—America	Warner Bros.			
3/17	HORSE WITH NO NAME—America	Warner Bros.			
3/24	HORSE WITH NO NAME—America	Warner Bros.			
3/31	FIRST TIME EVER...—Roberta Flack	Atlantic			
4/7	FIRST TIME EVER...—Roberta Flack	Atlantic			

11 2	ANGIE—Rolling Stones	Atlantic	6 13	LOVE WILL KEEP US TOGETHER—Captain & Tennille	A&M
11 9	TOP OF THE WORLD—Carpenters	A&M	6 20	LOVE WILL KEEP US TOGETHER—Captain & Tennille	A&M
11 16	PHOTOGRAPH—Ringo Starr	Apple	6/27	LOVE WILL KEEP US TOGETHER—Captain & Tennille	A&M
11 23	TOP OF THE WORLD—Carpenters	A&M	7 3	LOVE WILL KEEP US TOGETHER—Captain & Tennille	A&M
11 30	TOP OF THE WORLD—Carpenters	A&M	7 11	LISTEN TO WHAT THE MAN SAYS—Paul McCartney & Wings	Capitol
12 7	YELLOW BRICK ROAD—Elton John	MCA	7 18	LISTEN TO WHAT THE MAN SAYS—Paul McCartney & Wings	Capitol
12/14	TIME IN A BOTTLE—Jim Croce	ABC Dunhill	7 25	JIVE TALKIN'—BEE GEES	Atlantic
1974			8 1	JIVE TALKIN'—BEE GEES	Atlantic
1/4	THE JOKER—Steve Miller Band	Capitol	8 8	JIVE TALKIN'—BEE GEES	Atlantic
1/11	THE WAY WE WERE—Barbra Streisand	Columbia	8 15	HOW SWEET IT IS—James Taylor	Warner Bros.
1 18	THE WAY WE WERE—Barbra Streisand	Columbia	8 22	FALLIN' IN LOVE—Hamilton, Joe Frank & Reynolds	Playboy
1 25	THE WAY WE WERE—Barbra Streisand	Columbia	8/29	FALLIN' IN LOVE—Hamilton, Joe Frank & Reynolds	Playboy
2 1	SEASONS IN THE SUN—Terry Jacks	Bell	9 5	GET DOWN TONIGHT—K. C. & Sunshine Bd.	TK
2/8	SEASONS IN THE SUN—Terry Jacks	Bell	9 12	GET DOWN TONIGHT—K. C. & Sunshine Bd.	TK
2/15	SEASONS IN THE SUN—Terry Jacks	Bell	9 19	GET DOWN TONIGHT—K. C. & Sunshine Bd.	TK
2 22	SEASONS IN THE SUN—Terry Jacks	Bell	9 26	FAME—David Bowie	RCA
3 1	SEASONS IN THE SUN—Terry Jacks	Bell	10/3	CALYPSO I'M SORRY—John Denver	RCA
3 8	SEASONS IN THE SUN—Terry Jacks	Bell	10/10	BAD BLOOD—Neil Sedaka	Rocket
3/15	SUNSHINE ON MY SHOULDERS—John Denver	RCA	10/17	BAD BLOOD—Neil Sedaka	Rocket
3/22	HOOKED ON A FEELING—Blue Swede	EMI	10 24	BAD BLOOD—Neil Sedaka	Rocket
3 29	HOOKED ON A FEELING—Blue Swede	EMI	10 31	BAD BLOOD—Neil Sedaka	Rocket
4 5	BENNIE & THE JETS—Elton John	MCA	11 7	ISLAND GIRL—Elton John	MCA
4/12	LOCO-MOTION—Grand Funk	Capitol	11 14	ISLAND GIRL—Elton John	MCA
4 19	THE STREAK—Ray Stevens	Barnaby	11 21	THAT'S THE WAY I LIKE IT—K. C. & Sunshine Bd.	TK
4 26	THE STREAK—Ray Stevens	Barnaby	11 28	THAT'S THE WAY I LIKE IT—K. C. & Sunshine Bd.	TK
5 3	THE STREAK—Ray Stevens	Barnaby	12 5	THAT'S THE WAY I LIKE IT—K. C. & Sunshine Bd.	TK
5 10	THE STREAK—Ray Stevens	Barnaby	12/12	SATURDAY NIGHT—Bay City Rollers	Arista
5/17	BAND ON THE RUN—Paul McCartney & Wings	Apple	12 19	CONVOY—C. W. McCall	MGM
5 24	BILLY, DON'T BE A HERO—Heywoods	ABC			
6 7	SUNDOWN—Gordon Lightfoot	Reprise	1976		
6 14	SUNDOWN—Gordon Lightfoot	Reprise	1 9	CONVOY—CW McCall	MGM
6 21	ROCK THE BOAT—Hues Corporation	RCA	1 16	I WRITE THE SONGS—Barry Manilow	Arista
6/28	ROCK THE BOAT—Hues Corporation	RCA	1 23	50 WAYS TO LEAVE YOUR LOVER—Paul Simon	Columbia
7 3	ROCK THE BOAT—Hues Corporation	RCA	1 30	50 WAYS TO LEAVE YOUR LOVER—Paul Simon	Columbia
7 12	ANNIE'S SONG—John Denver	RCA	2 6	THEME FROM S.W.A.T.—Rhythm Heritage	ABC
7 19	ROCK YOUR BABY—George McCrae	TK	2/13	THEME FROM S.W.A.T.—Rhythm Heritage	ABC
7/26	THE NIGHT CHICAGO DIED—Paper Lace	Mercury	2/20	ALL BY MYSELF—Eric Carmen	Arista
8 2	THE NIGHT CHICAGO DIED—Paper Lace	Mercury	2 27	ALL BY MYSELF—Eric Carmen	Arista
8 9	(YOU'RE) HAVING MY BABY—Paul Anka	United A-tists	3 5	DREAM WEAVER—Gary Wright	Warner Bros.
8 16	(YOU'RE) HAVING MY BABY—Paul Anka	United Artists	3/12	DECEMBER 1963—Four Seasons	Warner Bros.
8 23	I SHOT THE SHERIFF—Eric Clapton	RSO	3/19	LONELY NIGHTS—Captain & Tennille	A&M
8/30	I SHOT THE SHERIFF—Eric Clapton	RSO	3 26	LONELY NIGHTS—Captain & Tennille	A&M
9 6	I HONESTLY LOVE YOU—Olivia Newton-John	MCA	4/2	RIGHT BACK WHERE WE STARTED FROM— Maxine Nightingale	United Artists
9 13	I HONESTLY LOVE YOU—Olivia Newton-John	MCA	4 9	DISCO LADY—Johnnie Taylor	Columbia
9 20	I HONESTLY LOVE YOU—Olivia Newton-John	MCA	4/16	DISCO LADY—Johnnie Taylor	Columbia
9/27	CAN'T GET ENOUGH...—Barry White	20th Century	4/23	BOOGIE FEVER—Sylvers	Capitol
10/4	I HONESTLY LOVE YOU—Olivia Newton-John	MCA	4 30	BOOGIE FEVER—Sylvers	Capitol
10/11	YOU AIN'T SEEN NOTHIN'—B.T.O.	Mercury	5 7	WELCOME BACK—John Sebastian	Reprise
10 18	YOU AIN'T SEEN NOTHIN'—B.T.O.	Mercury	5 14	WELCOME BACK—John Sebastian	Reprise
10 25	YOU AIN'T SEEN NOTHIN'—B.T.O.	Mercury	5/21	SILLY LOVE SONGS—Paul McCartney & Wings	Capitol
11 1	YOU AIN'T SEEN NOTHIN'—B.T.O.	Mercury	5 28	SILLY LOVE SONGS—Paul McCartney & Wings	Capitol
11/8	I CAN HELP—Billy Swan	Monument	6 4	SILLY LOVE SONGS—Paul McCartney & Wings	Capitol
11/15	I CAN HELP—Billy Swan	Monument	6/11	AFTERNOON DELIGHT—Starland Vocal Band	Windsong
11 22	WHEN WILL I SEE YOU AGAIN—3 Degrees	Phil. Int'l.	6/17	AFTERNOON DELIGHT—Starland Vocal Band	Windsong
12 2	KUNG FU FIGHTING—Carl Douglas	20th Century	6 25	AFTERNOON DELIGHT—Starland Vocal Band	Windsong
12/6	KUNG FU FIGHTING—Carl Douglas	20th Century	7 2	AFTERNOON DELIGHT—Starland Vocal Band	Windsong
12/13	KUNG FU FIGHTING—Carl Douglas	20th Century	7 9	AFTERNOON DELIGHT—Starland Vocal Band	Windsong
12/20	KUNG FU FIGHTING—Carl Douglas	20th Century	7/16	AFTERNOON DELIGHT—Starland Vocal Band	Windsong
			7/23	KISS AND SAY GOODBYE—Manhattans	Columbia
			7/30	DON'T GO BREAKIN' MY HEART—Elton John & Kiki Dee	Rocket
1975			8/6	DON'T GO BREAKIN' MY HEART—Elton John & Kiki Dee	Rocket
1/3	LUCY IN THE SKY—Elton John	MCA	8/13	DON'T GO BREAKIN' MY HEART—Elton John & Kiki Dee	Rocket
1/10	MANDY—Barry Manilow	Bell	8/20	DON'T GO BREAKIN' MY HEART—Elton John & Kiki Dee	Rocket
1 17	MANDY—Barry Manilow	Bell	8/27	DON'T GO BREAKIN' MY HEART—Elton John & Kiki Dee	Rocket
1/24	MANDY—Barry Manilow	Bell	9/3	DON'T GO BREAKIN' MY HEART—Elton John & Kiki Dee	Rocket
1/31	BLACK WATER—Doobie Bros.	Warner Bros.	9/10	PLAY THAT FUNKY MUSIC—Wild Cherry	Epic
2/7	BLACK WATER—Doobie Bros.	Warner Bros.	9/17	IF YOU LEAVE ME NOW—Chicago	Columbia
2 14	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John	MCA	9/24	IF YOU LEAVE ME NOW—Chicago	Columbia
2/21	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John	MCA	10/1	IF YOU LEAVE ME NOW—Chicago	Columbia
2/28	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John	MCA	10/8	IF YOU LEAVE ME NOW—Chicago	Columbia
3/7	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John	MCA	10/15	IF YOU LEAVE ME NOW—Chicago	Columbia
3/14	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John	MCA	10/22	ROCK 'N' ME—Steve Miller Band	Capitol
3/21	MY EYES ADORED YOU—Frankie Valli	Private Stock	10/29	MUSKRAT LOVE—Captain & Tennille	A&M
3/28	LOVIN' YOU—Minnie Riperton	Epic	11/5	TONIGHT'S THE NIGHT—Rod Stewart	Warner Bros.
4 4	PHILADELPHIA FREEDOM—Elton John	MCA	11 12	TONIGHT'S THE NIGHT—Rod Stewart	Warner Bros.
4/11	PHILADELPHIA FREEDOM—Elton John	MCA	11 19	TONIGHT'S THE NIGHT—Rod Stewart	Warner Bros.
4/18	PHILADELPHIA FREEDOM—Elton John	MCA	11/26	TONIGHT'S THE NIGHT—Rod Stewart	Warner Bros.
4 25	HEY WON'T YOU PLAY...—B. J. Thomas	ABC	12/3	TONIGHT'S THE NIGHT—Rod Stewart	Warner Bros.
5/2	HE DON'T LOVE YOU—Tony Orlando & Dawn	Elektra	12/10	YOU MAKE ME FEEL LIKE DANCING—Leo Sayer	Warner Bros.
5/9	HE DON'T LOVE YOU—Tony Orlando & Dawn	Elektra	12/17	YOU MAKE ME FEEL LIKE DANCING—Leo Sayer	Warner Bros.
5/16	PINBALL WIZARD—Elton John	PolyDor			
5/23	WILDFIRE—Michael Murphey	Epic			
5/30	WILDFIRE—Michael Murphey	Epic	1977		
6/6	LOVE WILL KEEP US TOGETHER—Captain & Tennille	A&M	1/7	TORN BETWEEN TWO LOVERS—Mary MacGregor	Ariola

5 2 CALL ME—Blondie
 5 9 BIGGEST PART OF ME—Ambrosia
 5/16 BIGGEST PART OF ME—Ambrosia
 5/23 BIGGEST PART OF ME—Ambrosia
 5/30 BIGGEST PART OF ME—Ambrosia
 6 6 FUNKYTOWN—Lipps Inc.
 6/13 COMING UP—Paul McCartney
 6/20 COMING UP—Paul McCartney
 6/27 STILL ROCK 'N' ROLL—Billy Joel
 7 4 STILL ROCK 'N' ROLL—Billy Joel
 7/11 STILL ROCK 'N' ROLL—Billy Joel
 7/18 STILL ROCK 'N' ROLL—Billy Joel
 7 25 MAGIC—Olivia Newton-John
 8/1 SAILING—Christopher Cross
 8/8 SAILING—Christopher Cross
 8/15 SAILING—Christopher Cross
 8 22 EMOTIONAL RESCUE—Rolling Stones
 8 29 ALL OUT OF LOVE—Air Supply
 9 5 ALL OUT OF LOVE—Air Supply
 9 12 UPSIDE DOWN—Diana Ross
 9 19 UPSIDE DOWN—Diana Ross
 9/26 ANOTHER ONE BITES THE DUST—Queen
 10 3 ANOTHER ONE BITES THE DUST—Queen
 10 10 REAL LOVE—Doobie Brothers
 10 17 WOMAN IN LOVE—Barbra Streisand
 10/24 WOMAN IN LOVE—Barbra Streisand
 10/31 WOMAN IN LOVE—Barbra Streisand
 11/7 LADY—Kenny Rogers
 11/14 LADY—Kenny Rogers
 11/21 MORE THAN I CAN SAY—Leo Sayer
 11/28 MORE THAN I CAN SAY—Leo Sayer
 12 5 MORE THAN I CAN SAY—Leo Sayer
 12 12 HUNGRY HEART—Bruce Springsteen
 12 19 (JUST LIKE) STARTING OVER—John Lennon

1981

1 9 (JUST LIKE) STARTING OVER—John Lennon
 1 16 THE TIDE IS HIGH—Blondie
 1 23 THE TIDE IS HIGH—Blondie
 1 30 HEY NINETEEN—Steely Dan
 2 6 KEEP ON LOVING YOU—REO Speedwagon
 2 13 KEEP ON LOVING YOU—REO Speedwagon
 2 20 WOMAN—John Lennon
 2 27 WOMAN—John Lennon
 3 6 THE BEST OF TIMES—Styx
 3 13 THE BEST OF TIMES—Styx
 3 20 THE BEST OF TIMES—Styx
 3 27 KISS ON MY LIST—Hall & Oates
 4 3 KISS ON MY LIST—Hall & Oates
 4 10 JUST THE TWO OF US—Grover Washington Jr.
 4 17 MORNING TRAIN—Sheena Easton
 4 24 MORNING TRAIN—Sheena Easton
 5 1 TAKE IT ON THE RUN—REO Speedwagon
 5 8 TAKE IT ON THE RUN—REO Speedwagon
 5 15 BETTE DAVIS EYES—Kim Carnes
 5 22 BETTE DAVIS EYES—Kim Carnes
 5 29 BETTE DAVIS EYES—Kim Carnes
 6 5 BETTE DAVIS EYES—Kim Carnes
 6 12 ALL THOSE YEARS AGO—George Harrison
 6 19 ALL THOSE YEARS AGO—George Harrison
 6 26 ALL THOSE YEARS AGO—George Harrison
 7 3 THE ONE THAT YOU LOVE—Air Supply
 7 10 THE ONE THAT YOU LOVE—Air Supply
 7 17 THE ONE THAT YOU LOVE—Air Supply
 7 24 GREATEST AMERICAN HERO—Joey Scarbury
 7 31 SLOW HAND—Pointer Sisters
 8 7 SLOW HAND—Pointer Sisters
 8 14 ENDLESS LOVE—Diana Ross & Lionel Richie
 8 21 ENDLESS LOVE—Diana Ross & Lionel Richie
 8 27 ENDLESS LOVE—Diana Ross & Lionel Richie
 9 4 WHO'S CRYING NOW—Journey
 9 11 WHO'S CRYING NOW—Journey
 9 18 WHO'S CRYING NOW—Journey
 9 25 WHO'S CRYING NOW—Journey
 10 2 ARTHUR'S THEME—Christopher Cross
 10 09 ARTHUR'S THEME—Christopher Cross
 10 16 ARTHUR'S THEME—Christopher Cross
 10 23 PRIVATE EYES—Hall & Oates
 10 30 PRIVATE EYES—Hall & Oates
 11/6 WAITING FOR A GIRL LIKE YOU—Foreigner
 11/13 WAITING FOR A GIRL LIKE YOU—Foreigner
 11 20 WAITING FOR A GIRL LIKE YOU—Foreigner
 11 27 WAITING FOR A GIRL LIKE YOU—Foreigner
 12/4 WAITING FOR A GIRL LIKE YOU—Foreigner
 12/11 LEATHER & LACE—Stevie Nicks
 12/18 LEATHER & LACE—Stevie Nicks

Chrysalis
 Warner Bros.
 Warner Bros.
 Warner Bros.
 Warner Bros.
 Casablanca
 Columbia
 Columbia
 Columbia
 Columbia
 Columbia
 Columbia
 MCA
 Warner Bros.
 Warner Bros.
 Warner Bros.
 Rolling Stones
 Arista
 Arista
 Motown
 Motown
 Elektra
 Elektra
 Warner Bros.
 Columbia
 Columbia
 Columbia
 Liberty
 Liberty
 Warner Bros.
 Warner Bros.
 Warner Bros.
 Warner Bros.
 Columbia
 Geffen

Geffen
 Chrysalis
 Chrysalis
 MCA
 Epic
 Epic
 Geffen
 Geffen
 Geffen
 A&M
 A&M
 A&M
 RCA
 RCA
 Elektra
 EMI
 EMI
 Epic
 Epic
 EMI
 EMI
 EMI
 Dark Horse
 Dark Horse
 Dark Horse
 Arista
 Arista
 Arista
 Elektra
 Planet
 Planet
 Motown
 Motown
 Motown
 Columbia
 Columbia
 Columbia
 Columbia
 Warner Bros.
 Warner Bros.
 Warner Bros.
 Warner Bros.
 RCA
 RCA
 Atlantic
 Atlantic
 Atlantic
 Atlantic
 Atlantic
 Modern
 Modern

1982

1/8 I CAN'T GO FOR THAT—Hall & Oates
 1/15 I CAN'T GO FOR THAT—Hall & Oates
 1/22 I CAN'T GO FOR THAT—Hall & Oates
 1/29 I CAN'T GO FOR THAT—Hall & Oates
 2/5 CENTERFOLD—J. Geils Band
 2/12 OPEN ARMS—Journey
 2/19 OPEN ARMS—Journey
 2/26 OPEN ARMS—Journey
 3/5 OPEN ARMS—Journey
 3/12 OPEN ARMS—Journey
 3/19 OPEN ARMS—Journey
 3/26 MAKE A MOVE ON ME—Olivia Newton-John
 4/2 MAKE A MOVE ON ME—Olivia Newton-John
 4/9 MAKE A MOVE ON ME—Olivia Newton-John
 4/16 DON'T TALK TO STRANGERS—Rick Springfield
 4 23 DON'T TALK TO STRANGERS—Rick Springfield
 4 30 DON'T TALK TO STRANGERS—Rick Springfield
 5/7 EBONY & IVORY—Paul McCartney & Stevie Wonder
 5/14 EBONY & IVORY—Paul McCartney & Stevie Wonder
 5 21 EBONY & IVORY—Paul McCartney & Stevie Wonder
 5/28 EBONY & IVORY—Paul McCartney & Stevie Wonder
 6 4 EBONY & IVORY—Paul McCartney & Stevie Wonder
 6 11 EBONY & IVORY—Paul McCartney & Stevie Wonder
 6 18 ROSANNA—Toto
 6 25 ROSANNA—Toto
 7/2 ROSANNA—Toto
 7 9 EYE OF THE TIGER—Survivor
 7 16 EYE OF THE TIGER—Survivor
 7 23 EYE OF THE TIGER—Survivor
 7 30 EYE OF THE TIGER—Survivor
 8 6 EYE OF THE TIGER—Survivor
 8 13 EYE OF THE TIGER—Survivor
 8 20 HARD TO SAY I'M SORRY—Chicago
 8 27 HARD TO SAY I'M SORRY—Chicago
 9 3 JACK & DIANE—John Cougar
 9 10 JACK & DIANE—John Cougar
 9 17 JACK & DIANE—John Cougar
 9 24 JACK & DIANE—John Cougar
 10 1 JACK & DIANE—John Cougar
 10 08 I KEEP FORGETTIN'—Michael McDonald
 10 15 I KEEP FORGETTIN'—Michael McDonald
 10 22 I KEEP FORGETTIN'—Michael McDonald
 10 29 UP WHERE WE BELONG—Cocker & Warnes
 11 5 UP WHERE WE BELONG—Cocker & Warnes
 11 12 UP WHERE WE BELONG—Cocker & Warnes
 11 19 TRULY—Lionel Richie
 11 26 TRULY—Lionel Richie
 12 3 MANEATER—Hall & Oates
 12/10 MANEATER—Hall & Oates
 12 17 MANEATER—Hall & Oates

1983

1 7 DOWN UNDER—Men At Work
 1 14 DOWN UNDER—Men At Work
 1 21 DOWN UNDER—Men At Work
 1 28 DOWN UNDER—Men At Work
 2 4 SHAME ON THE MOON—Bob Seger
 2 11 SHAME ON THE MOON—Bob Seger
 2/18 SHAME ON THE MOON—Bob Seger
 2/25 DO YOU REALLY WANT TO HURT ME—Culture Club
 3 4 YOU ARE—Lionel Richie
 3 11 BILLIE JEAN—Michael Jackson
 3/18 BILLIE JEAN—Michael Jackson
 3/25 BILLIE JEAN—Michael Jackson
 4 1 BILLIE JEAN—Michael Jackson
 4 8 MR. ROBOTO—Styx
 4/15 JEOPARDY—Greg Kinn Band
 4 22 BEAT IT—Michael Jackson
 4 29 BEAT IT—Michael Jackson
 5 6 BEAT IT—Michael Jackson
 5/13 OVERKILL—Men At Work
 5 20 OVERKILL—Men At Work
 5 27 OVERKILL—Men At Work
 6 3 FLASHDANCE—Irene Cara
 6/10 FLASHDANCE—Irene Cara
 6 17 EVERY BREATH YOU TAKE—The Police
 6/24 EVERY BREATH YOU TAKE—The Police
 7/1 EVERY BREATH YOU TAKE—The Police
 7/8 EVERY BREATH YOU TAKE—The Police
 7 15 EVERY BREATH YOU TAKE—The Police
 7 22 EVERY BREATH YOU TAKE—The Police
 7/29 EVERY BREATH YOU TAKE—The Police
 8/5 EVERY BREATH YOU TAKE—The Police

RCA
 RCA
 RCA
 RCA
 RCA
 EMI
 Columbia
 Columbia
 Columbia
 Columbia
 Columbia
 Columbia
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 RCA
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 Columbia
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 Columbia
 Columbia
 Columbia
 Columbia
 Scotti Bros.
 Scotti Bros.
 Scotti Bros.
 Scotti Bros.
 Scotti Bros.
 Scotti Bros.
 Full Moon/WB
 Full Moon/WB
 Riva/PolyGram
 Riva/PolyGram
 Riva/PolyGram
 Riva/PolyGram
 Riva/PolyGram
 Warner Bros.
 Warner Bros.
 Warner Bros.
 Island
 Island
 Island
 Motown
 Motown
 RCA
 RCA
 RCA



RON FELL

Ron is a native of San Francisco. He attended San Francisco State University, graduating in 1967 with a Bachelor of Arts degree in Radio, Television and Film. Even before graduation, Ron was working full time for Metromedia Radio at KNEW-San Francisco/Oakland. During his five years there, he served as chief producer for the station's highly successful Talk Radio format, and later in the sales department of the station. When KNEW changed to an Adult Contemporary music format in the spring of 1969, he was asked to set up the new music library. As Music Director he served another two and a half years until he moved to San Francisco's KNBR. Within three months he was asked to become the station's Program Director. He accepted the job in March, 1971 and became the youngest Program Director in the company's first fifty years. From 1967 until 1982, Ron was the producer of the Oakland Raider's Radio Network. Ron handled all the logistics for the network and traveled with the team for each game. He was present at more than 330 consecutive Raider games, including 3 Super Bowls, and had actually been with the Raiders longer than nearly all the team and staff. Ron joined The Gavin Report in the summer of 1975 as the associate editor in charge of the Adult-Contemporary music section, and has the additional responsibilities of reviewing all new album releases. In the summer of 1980, Ron was named Managing Editor of The Gavin Report. In addition to his responsibilities as editor of the Adult-Contemporary section and reviewer of album product. On February 17, 1983, Ron became publisher of The Gavin Report.



BETTY HOLLARS

Betty Hollars joined The Gavin Report immediately after receiving a degree from California State University At Hayward in Sociology. When she walked in the Gavin door in January, 1971, The Gavin Report consisted of Bill & Janet Gavin & Carole Tierney, making Betty its fourth employee. Upon Carole's retirement from the Editor's position in the Rhythm & Blues format, Betty assumed that title along with her other responsibilities, including that of the Gavin Office Manager. "Her special relationship with her Black Music reporters and her leadership role in managing a potentially disorganized office have made her one of The Gavin Report's most important employees", says Ron Fell. Betty also co-ordinated the Radio Program Conferences held in New Orleans, San Francisco, Kansas City, Vancouver, Monterey, and the many regional meetings throughout the country, handling registration and other details for the office. Betty chose, along with 6 other editors on the staff, to become one of the new owners of the publication this year. "After 12½ years at The Gavin Report (exactly ½ of its 25-year life-span) I decided to stay around to see what the next 25 will be like!" reflects Betty.



ELMA GREER

Having held major positions in both the recording and broadcast industries, you can find Elma's "checkered" career listed in the *Who's Who Of American Women*. A native of California, Elma cut her broadcasting teeth with the Armed Forces Radio Service in Los Angeles. She then landed a job as assistant producer for Al Jarvis' "Make Believe Ballroom" (on KLAC), by sending in what was probably one of the world's first "air checks" — a disc with her resume recorded on it! After working with KLAC's TV and radio production staff, freelancing TV spots, and serving as executive secretary for the syndicated "Bob McLaughlin's Clubtime", Elma joined KEY Records in 1955. As production coordinator, she saw her efforts rewarded with the LP "Music For Sleepwalkers Only" by Murray McEachern, which was selected by the R.I.A.A. for inclusion in the Audio Library at the White House and the Kennedy Center for Performing Arts collection. Returning to the Bay Area, Elma did local record promotion and produced Del Courtney's weekly variety show on KPIX-TV. With the assistance of KPIX-TV and KSFO radio, Elma arranged for Audio Fidelity, the first demonstration of "hi-fi" (stereo) records. Her long-term association with KSFO began in 1960, first as music director and later as Assistant Program Director. The station's success during that time is well-documented, and her significant contributions earned her "Music Director Of The Year, MOR" honors three times by the Gavin Report, as well as numerous gold records. Her early involvement with the Gavin Report and close friendship with Janet and Bill made her a natural choice for Country Editor when Janet became ill. She's been with the Report since 1977. Elma has two children and two grandchildren.



KEITH ZIMMERMAN

Keith came to The Gavin Report during the spring of 1978 assisting in the mechanical handling of Top Forty reports, the basis of the accuracy of The Gavin Top Forty Charts. During the past few years, that aspect has become more complicated as the Gavin Top Forty charts became more intricate. Keith handles the bulk of all station reports and is instrumental in providing hard core number statistics that are used in the weekly Top Forty chart. Keith is generally held prisoner by a set of headphones and mini-speakers with the latest supply of the week's music release. He also handles substitute editor duties for Album Radio and Top Forty. Like three other Gavin staffers, Keith has a Broadcast Communications Arts degree from San Francisco State University. He prefers working in Top Forty because it represents "the wide open science of playing and tracking the progress of any possible music style imaginable." Last year, Keith married longtime sweetheart Gladys Phillips from Glasgow, Scotland.



ERIC NORBERG

Eric's association with radio reads like vegetable soup. He started out as a janitor for KTEE-Carmel, CA, later joined college station KSPC at Pomona College in Claremont, CA, and did fill-in shifts at KHRF (now KWAV)-Monterey. After graduating from college (1964) with a B.A. in English, Eric continued at KHRF and started part-time work for Don Hofman at KMBY. His first full-time position was at KXOA-Sacramento, where he served for a year (1967), before returning to KMBY as P.D. Leaving KMBY in 1972, Eric accepted the assistant P.D. post at KMPC-Los Angeles, where he worked with Mark Blinoff and Roger Carroll. Golden West rapped him for the P.D. slot at KEX-Portland in '75 where he started writing "P.D. Notebook" for the Gavin Report in 1978.

The consultant bug bit Eric in 1979, prompting him to form Consolidated Communications Consultants with Mark Blinoff. Currently Eric is GM of A/C station KWIP-The Dalles, OR, and continues to contribute columns to the Report.



KENT ZIMMERMAN

Kent joined The Gavin Report in 1974 while still a Broadcast student at San Francisco State University. Kent was born in East McKeesport, PA (birthplace of Andy Warhol), moving to Northern California as a teenager. Known as a contemporary music junkie by his friends and fellow employees, Kent and his brother Keith own one of the largest private collections of rock, blues, jazz, soul, and reggae in the Bay Area. Kent's reputation as a rock 'n' roll enthusiast led to his selection by Bill Gavin to start up the Gavin Album Radio Section in 1978. As a free thinker and a free spirit, he's earned notoriety as a demanding and outspoken record reviewer. As a hobby, Kent works locally with a young blues band, The Casuals. In addition to producing two LP's, under Kent's direction, the band has supported live acts as diverse as the Stray Cats, Bonnie Raitt, Buddy Guy & Jr. Wells, Joe Ely, Duane Eddy/Ry Cooder, and The Fabulous Thunderbirds.



DAVE SHOLIN

Dave Sholin, a native of San Francisco, began his entertainment career at the tender age of 4, appearing on local TV shows and commercials. Somewhere between the ages of 8 and 9, his interest in broadcasting was born with the arrival of Elvis Presley and Rock and Roll.

Dave attended San Francisco State University and majored in Broadcasting. Dave soon moved onto KLIV in San Jose and took the station by storm. In addition, he built the oldies format on KLIV's new FM facility KARA.

A short trip north brought Dave back to the city and to KFRC as Music Director and on-air talent in 1973. During his first year with KFRC he was awarded the Gavin "Major Market Music Director of the Year" Award. In addition, Dave also programmed KFRC/FM to its highest ratings peak prior to its sale.

In 1977 Dave headed south to L.A. to become National Music Director for RKO Radio's entire chain of music stations. Among his credits as National Music Director are the epic Beatles Documentary "From Liverpool To Legend", the innovative "Top 10 of the 70's" and all the specials aired on the RKO Radio Network, which have featured an endless list of superstars, such as Rod Stewart and Paul McCartney.

Dave also voiced and programmed "Duke's Country Corner", the country music channel Airborn Audio Systems provided for TWA. Today Dave writes and voices weekly album reviews for RKO Radio Network's "Radio Listens To Records". In November of 1980, Dave returned home to San Francisco as Top 40 editor of "The Gavin Report". On December 8, 1980 Dave was in New York to conduct an interview with John Lennon and his wife Yoko. The interview was Lennon's last... 5 hours later, before Dave's plane landed in San Francisco, John was murdered. The special that was produced in the days that followed the murder, continued to be aired by hundreds of stations around the world. Dave's involvement continued with KFRC when in January of 1982 he took over as 9-to-noon air personality which he continues today, while simultaneously working as Top 40 editor of The Gavin Report. Married, Dave and his wife Debbie live in Pacifica with their new-born son Andrew Aaron.



GREG GAVIN

Greg Gavin learned how to make hamburgers at a very early age. This was due to the fact that his mom and dad sometimes had to work late. Now Greg sometimes has to work late, but he still makes a mean hamburger. Actually, since Greg is the youngest of four children, and the only male, the Report is kind of like the little brother he never got to beat up on and make take out the garbage. You see, Greg's only 5 years older than the Report, so it's

been around ever since he was old enough to hate piano lessons. Somehow he managed to become a musician anyway, despite bedtime stories of low wages, sub-human conditions and superficial relationships. He made his first "Gavin's Personal Pick" at age 6 and developed a taste for postage stamps in the early years of the Report, and he wanted to keep the color T.V. that dad sent back to the Riviera Hotel in Vegas. He wrote, arranged, sang and played his way through high school and college and he never once sold a promo copy of a record. He'll be writing, singing and playing once again when he leaves the Report in September. Although Greg never got used to having his last name referred to as an impersonal object, he's grateful for having the opportunity to prove that those bedtime stories weren't all true. And he finally earned enough to buy his own color T.V.

Greg is married, has one daughter and resides in San Rafael.



LISA SMITH

A native of Tennessee, Lisa was practically born with music and radio in her blood. Having come from a radio family, she has moved frequently and has been exposed to many different radio stations of different formats. While attending Cal State University at Northridge, she worked part-time at KLAC in Los Angeles and later at KNEW in Oakland. She joined the Gavin Report in 1977 as Assistant Editor of the County section. In addition to those duties, Lisa also is responsible for a major portion of the Top 40 research. Her six years at the Gavin Report have helped to further her education in music research and the recording industry. Deciding to purchase The Report along with six other members of the editorial staff, Lisa's future plans are to help insure the continued growth of The Gavin Report.



LESLIE WING

Leslie Wing is one of the more recent additions to The Gavin Report staff. Leslie was born and raised in San Francisco where she was first introduced to KFRC. One New Year's eve she tuned to KFRC's Top 100 countdown. Little did she know that she'd not only be listening to the station for the next decade-plus, but would end up working there, putting together Top 100's herself, as Dave Sholin's assistant.

Leslie started at KFRC as a part-time telephone hotline answerer in 1974 and was promoted to the music department in 1975. Leslie worked with Dave for the next 3 1/2 years (during the Michael Spears & Les Garland

eras). She left KFRC in 1979 to attend the University of Southern California in Los Angeles and graduated with a B.S. in Business Administration. Upon returning to the Bay Area in September, 1981, she was immediately hired by the Gavin Report/Dave Sholin to do mainly Top 40 new Airplay research.



PETER STANDISH

Originally from Boston and New Hampshire, Peter came out to the west coast to attend the University of San Francisco in the Fall of 1979. He quickly became involved in the campus radio station, KUSF-AM. In the spring of '80, Peter was elected Program Director of KUSF-AM and Program Coordinator of KUSF-FM. As Program Coordinator over the next 3 years, he supervised the expansion of new music programming hours from 31 hours each week to 97. In the fall of '80, Peter worked as co-coordinator of the IBS West Coast Convention in San Francisco, a college radio convention that attracted 250 delegates and professionals. In the fall of '82 Peter began his involvement at the Gavin Report. He assisted in the creation of the Alternative Action chart within the Album Radio section of The Gavin Report. Peter also co-hosts and co-produces a weekly specialty show on KQAK-San Francisco which he helped develop. Peter has graduated from the University of San Francisco with a B.A. in Communication Arts - emphasis in Mass Media Studies. As part of his degree, Peter completed a 72 page senior thesis which explored the changing demographic of album radio. In the summer of '83, Peter took on the responsibility as Manager of Gavin Radio Services, servicing records to radio correspondents.



DIANE M. RUFERT

In early 1973, Diane Rufert joined the Report at its first home at 114 Sansome Street. Originally hired as a research assistant, Diane grew with The Report. She became circulation manager in 1976 and assumed the additional responsibilities of assistant A/C editor in 1980.

A native of San Francisco, Diane has always had an active interest in radio and music. She says that her musical preferences have been considerably broadened, due to her constant exposure to various styles of music at the Gavin office, (sometimes all at once!), as she handles the Report's subscription and circulation problems. Diane collects promotional buttons for a hobby, keeps our office plants watered and happy and is "the ultimate Boz Scaggs fan".

FOREWARD

The bulk of the material covered in this special book has, so far, covered the past. Historians tell us that the best way to deal with the present and future in any discipline, is to know what has led us to the present. Those who've failed to note the failures of previous times are likely to be slowed in pursuit of future success.

Robert Naisbitt, in his book, *Megatrends*, declares that we are currently in the early years of the Information Society. When compared to the Agrarian and Industrial Ages, the Information Age is one which requires both leaders and followers to be capable of more efficient communications techniques.

Inhabitants of this Earth who set goals merely to survive the Age will become at best the drones or societal slaves of the new generation.

In an age where we're already capable of destroying each other with conventional, let alone nuclear, weapons, it is incumbent for the sane and rational amongst us to take advantage of this new era. Those of us in the mass media have at our disposal all the technology already in place to accomplish major reforms in human potential. We've already seen the impact a free press has had on our own country's political process.

Through the Constitutionally protected free press, mass media has been able to expose the disgraces of a war in Southeast Asia and a deceitful presidential administration. On a more trivial level, despite faint attempts at censorship, we've witnessed the music of a slippery-hipped Elvis Presley, a mop-topped Beatles and the consciousness raising psychedelic era of "progressive" music. All three of these megatrend eras in popular music carried with them deeper and deeper commitments to music as a medium for expression.

Since the late fifties, radio stations which have targeted on teens and young adults have been the stations to which trend watchers have looked for change. In 1983, we can look to three formats in particular for such trending. Album Radio, an intensely researched and disciplined format, based on the popularity of tracks from high volume albums has been, at the very least, a trend in radio narrowcasting. Modern Music, with its roots in campus and club sub-culture, is making tremendous inroads. And while its status doesn't have the tenure to move from fad to trend yet, its best music has already begun to slip into the format which is constantly absorbing the best of all worlds... Top 40.

It's Top 40, with its lack of ethnic borders which has the potential to "legitimize" any contemporary music. By taking a style of music under its broad wings, Top 40 radio has the power to bring the Super Freaks and the Hooked On Classics to the masses.

But even the allmighty Top 40 format is at the mercy of artists and labels. The best and the worst of programmers in any format are limited by the processes of creativity and marketing on the part of artists and labels. In 1983 we probably have fewer artists recording, and we definitely have fewer labels presenting their product. But in 1983 we're also witnessing considerable restructuring of record companies and their collective thinking.

I'm convinced that the labels know what the problems are, what their goals should be and have a reasonable grasp of how to get there from here. It will take a combination of people who've been there before and another collective of those who've got a fresh outlook, untainted by the prejudices and politics of the past.

PREDICTIONS

1. Radio will continue to reach nearly every person over the age of 12, every week. Radio survived the onset of television by becoming portable. By being so portable we can and will take radio with us everywhere. Radio will continue to be with us because it is capable of being compatible with most any activity. From the bedroom to the boardroom, it is not necessarily intrusive. With the proliferation of headset, Walkman-type hardware, AM/FM radio will be limited only by transmission handicaps.

2. Adult Contemporary radio, already the most popular music format in terms of total listeners, will contribute to a larger share of total music sales. Enthusiasm for new music will increase as air talent and listeners both will tire of constant repetition of oldies. The renewed interest in A/C on behalf of record companies is no accident. Nearly every established artist is capable of creating music which can and does entertain the higher demographic of A/C.

3. More Black and Urban music will be integrated into all forms of mass appeal, singles-oriented stations. The last decade of Black/Urban music has seen tremendous expansion of production and creative technique. And much of Black music's classic rhythm structure has already had massive impact on contemporary, synthesized British music. The success of Black/Urban music in markets like New York and San Francisco will spill over to every decent-sized market in the country. Smart programmers already know that such music can improve ratings, even in markets where the percentage of Black residents is marginal.

4. Album Radio will eventually rid itself of the racist label with which its detractors have obsessed themselves. Album Radio's ethnic narrowcast format, predicated on the contention that Jimi Hendrix was about the only Black man in America that produced rock music, will continue to exist throughout the decade. The format has become a self-fulfilling prophecy. By researching its own kind, it merely reflects attitudes and tastes the format has already cast in stone. Some of the intuitive consultants who had the vision to conceive the format have already had the vision which has told them to move on.

5. Video music will play a much stronger role in the development of popular recording artists. MTV will survive. Seen as the video Album Rock channel, they will, however, see plenty of competition for the video music dollar. Artists currently shut out by the narrowcasting Warner/Amex giant, will eventually get exposure on cable television.

Urban, A/C, Country, and jazz artists must remember that when MTV started there weren't a lot of video clips available, even from Album Rock artists. Some forward thinking cable entrepreneur will have the opportunity to learn from the developmental successes and failures of MTV in its still seminal days. That entrepreneur will see the potential of mass appeal music programming which could best be described as a video Top 40. but music video will not replace music radio.

6. The erosion of AM listenership will continue, near term, but the long-term outlook is less certain. If AM radio turns towards non-music formats, erosion of listeners may not be the problem. The problem would be one of higher than ideal demographics. Talk/News/Magazine formats skew to 50+ in excessive proportions.

One of the few national success stories in recent years for AM music stations has been Al Ham's Music Of Your Life format and its assorted imitators and permutators. Like non-music radio, fidelity is neither demanded nor often possible. Also, like non-music radio, M.O.Y.L. and M.O.Y.L.-like formats draw the excessive upper demos. So how can AM contemporary stations survive? With lower amounts of spots per hour. With increased personality-relevant, contemporary communicators, not announcers. With lower potential cumes, the responsibilities will rest on stretching quarter-hour units.

In the eventuality AM stereo happens, (and that includes stereo receivers), it could be curtains for the FM band. The likelihood of transmission, and receiver hardware being developed to overcome multipathing and other handicaps indigenous to the spectrum, is not likely in our lifetime.

7. The radio industry will demand more highly educated programmers. The profession of programming radio stations has, out of necessity, included persons with no logical qualifications for the job. The explosion of the FM band as a medium in past generations created a need for many more program directors than were qualified. The recent reliance on consultants and syndicated programming is due in part to the need for more and necessary quality control.

If future program directors can gain education in areas such as business, sociology, psychology and the humanities BEFORE taking control of the country's airwaves, everyone will benefit, including the listener.

8. Networks will become networks. Not as simple as it sounds. For networks to be true networks they must be interactive. In its current state, networks are little more than instant syndicators. Tomorrow's real networks will be pools, or collection points, for information from participants. The efficiency of syndication via satellite is not efficient networking. News networking, as applied by the big three — NBC, ABC & CBS, and more recently by RKO, The Source (NBC) and others keeps the concept of networking alive, acting as a benevolent dictator. Some of today's programming consultants and National P.D.'s have effective research pooling systems where qualitative data is retrieved and shared by all participants. Trade journals such as The Gavin Report "network" music research on a national level.

9. Personality, already a precious commodity among air talent, is becoming an endangered species. But if we put the horse before the cart (i.e.: educate and train tomorrow's program directors) it is logical to assume that personality will return to the airwaves. A properly trained P.D. will have the skills to develop talent, deal with the ego of such talent and provide the criticizing necessary to match the needs of the station and its listeners with the skill levels of the personality.

Development of tomorrow's Imus, Dees, Gambling, Greaseman and Rose rests with smaller market management. For more than two decades there's been a decided reluctance to invest time and money in talent development only to have said talent up and split for greener pastures. Smaller market managers have created the Frankensteins who, more often than not, have underestimated the investment made in their careers early on.

We may also find that personality is much more than humor. We're currently conditioned as radio listeners to seek levity and triviality in music radio show hosts. But there's no reason to assume that tomorrow's personalities cannot be capable of multi-mood swings — set to the moment, event, or situation at hand.

10. Ratings research reports will change. The kinds of rating research we've experienced in radio, from Hooper to Pulse to Arbitron, has all been quantitative — not qualitative statistics. Stations ratings are little more than parcels of arbitrary demographic profiles. Radio and advertising agencies must demand qualitative information. If agencies will demand detailed profiles based on disposable income, education and audience attentiveness, alongside already available age/sex breakouts, then agencies can place their client's money more efficiently. And you can bet your bottom line radio will adjust its programming to meet that new criteria.

Radio goes where the ad dollars are. The public's interest, convenience and necessity will always take a backseat to "bottom line".

11. Radio and the consumer are in the last years of having to put up with substandard music reproduction in records and tape. Digital is upon us and it will roar into our lives over the next few years, making obsolete such standards as magnetic tape and flawed black vinyl. The Compact Disc (CD) and its new breed of playback units will signal the return of the audiophile to the music market. Not the old audiophile, but a new constituency of demanding music enthusiasts.

Along with all the afore-mentioned changes in the world around us, The Gavin Report will change too — changing to reflect new needs. We will give our readers new tools with which programmers will be able to make their critical music decisions.

The Gavin Report will make substantial changes in qualitative research through the employment of state-of-the-art computers. The Gavin Report will change by processing more quickly and more accurately the information it gets from its stations. The Gavin Report will demand more of itself and its employees, knowing our current readers and potential new readers

will look to us for leadership. When Bill Gavin sold his Report to me and the others on the staff, there were a lot of unwritten and unspoken understandings passed along. They dealt with the standards Bill and The Gavin Report have stood for.

The Gavin Report exists to serve radio. Its success is measured in terms of relative readership, believability, intelligence and educated opinion. Its success is predicated on helping the individual, the station and the industry.

The Gavin Report will survive as long as those who read, believe — and as long as those who contribute, contribute. It will do what must be done.

The Gavin Report has never and may never make mega-dollars for its owners. And neither has it, nor will it exist to take more than it gives. We owners are richer knowing we play a constructive role in the process of good music reaching the masses.

There is no more dedicated staff of professionals than those who work with me at The Gavin Report. We trained at the feet of The Master. Bill Gavin's example as patriarch, publisher and friend enriches us all. He remains with us as adviser, friend and most-trusted employee. He wants it that way. So do we. The first 25 years are the hardest. Bill Gavin's tireless dedication to responsible publishing did not come easy. Piloting this ship through the shoals and high seas of a fickle industry have not been easy.

Despite the loss of his best friend and first mate, Janet, Bill has never left the bridge. Though he's turned the wheel over to us, the staff and I will use his maps, read his compass and sail his ship.

Bill Gavin's support in these early months of the new ownership have been wonderful. His confidence in us is something we feel we must earn anew each day. It's his name on the door and the logo. Maintaining his good name is paramount in our daily activity.

The patronage, readership and input we receive from our non-radio subscribers has been and will continue to be, critical to the future success of The Gavin Report. Our relationship with those whose interest it is to sell records is respectful. Most of those in the record business also respect our long-standing attempts to keep such a relationship from becoming a honeymoon. The Gavin Report is likely to develop new areas of dialogue with both radio and the record business.

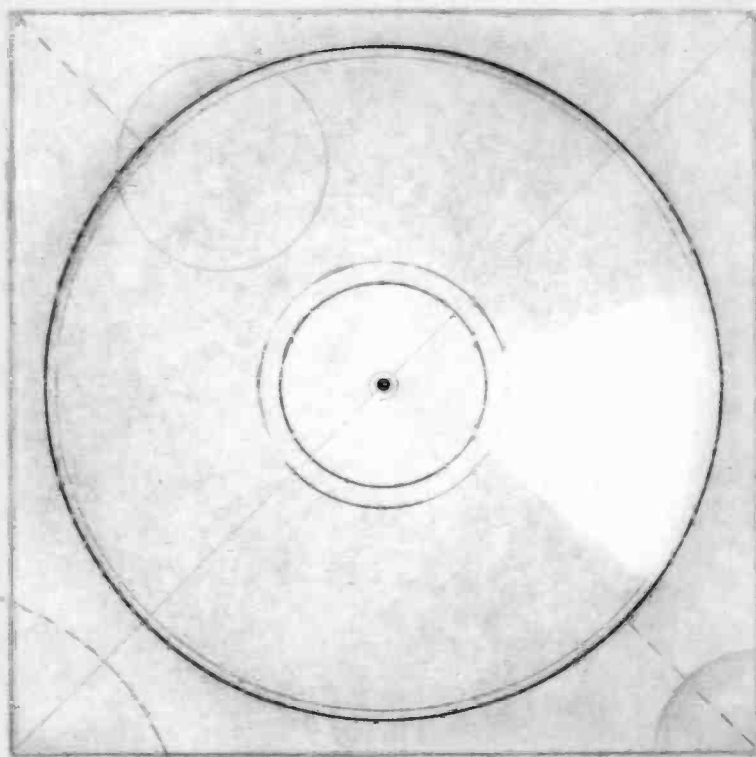
Thank you for being part of the first twenty-five years. Thanks for the memories. Without you, there is nothing.

RON FELL
Publisher





THE
DAVID GEFLEN
COMPANY



"WITH REGARD TO EXCELLENCE,
IT IS NOT ENOUGH TO KNOW,
BUT WE MUST TRY TO HAVE AND USE IT."

— ARISTOTLE
NICHOMACHEAN ETHICS
BOOK X, CHAPTER 9



SILVER ANNIVERSARY CONGRATULATIONS TO THE GAVIN REPORT
FROM WARNER BROS. RECORDS