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Thanks to all for sending recordings. Special thanks to the 170 record companies, bands, stores, magazines, etc. who donated great prizes to give to listeners during our marathon on-air fund-drive. 14 days and 1157 cups of coffee brought in 6910 listener pledges to the tune of $258,791.72! That's almost enough to cover our annual budget and $100,000 debt we've incurred in our FCC border skirmish. We'll be raising more dough with a benefit concert series running from April 13 through late June (Schedule on last page Lots of other shows to be announced soon! For more info, call me during my office hours (Tuesdays 10-12 noon, and all day Friday). 201-256-7901.

THANKS!!!

David Newgarden
Music Director
Del Shannon Dead At 50

Del Shannon, best known for the 1961 #1 hit "Runaway," was found dead of a self-inflicted gunshot wound at his Santa Clarita, California home on Jan. 8. He was 50. Shannon was born Charles Westover Dec. 30, 1939 (although other sources indicate his real birthdate was 1939) in Coopersville, Mich. He borrowed the same Shannon from a local kid named Mark Shannon and Del was a contraction of the name of his favorite car, a Cadillac Coupe de Ville. He began playing guitar at a young age and, while serving in the Army in Germany, won a talent contest. Upon returning to Michigan, he began playing country music in local clubs — he later recorded a tribute album to his favorite singer, Hank Williams — and was discovered by producer and arranger Ollie McLaughlin in Ann Arbor, Mich.

Shannon went to New York to record for Big Top Records in late 1960, and his first single was for the label, "Runaway," became his biggest hit in the spring of 1961. Featuring a signature solo played on a Mosrite keyboard and unusual, haunting guitar chording, "Runaway" displayed a unique vocal style which Shannon would also bring to the #1 follow-up hit, "Hurt Off To Larry," later that year. Although his only other Top 10 hit was "Keep Searching (We'll Follow The Sun)" in 1964 (on Amy Records), Shannon is also known for his recordings of "Little Town Flint" and "Girager In Town." He also became the first artist to chart in the U.S. with a song written by John Lennon and Paul McCartney, "From Me To You," after touring with the Beatles in England in 1963. He also authored the song "I Go To Pieces," a Top 10 hit for Peter and Gordon in 1963.

Shannon recorded and toured sporadically in the '70s and '80s, working with such diverse artists as Jeff Lynne of Electric Light Orchestra and Dave Edmunds. In 1981 he cut his final album, for the Elektra label, Drag Down And Get Me, produced by Tom Petty, which yielded his final Top 40 single, a cover of "Sea Of Love." His last recorded appearance was as a backup vocalist on one song on the Smithereens' album Green Thoughts.

A more detailed tribute to Del Shannon, including a previously unpublished interview, will appear in the next issue of Goldmine.

John Fred On The Comeback Trail

John Fred, who in 1968 led his Playboys band to #1 with its teeny-teeny pop song "Shuffle Dancing," may have had difficulty returning to the top of the chart (but he's never forsaken his music.

The singer, whose novelty song allegedly inspired Paul McCartney to write the Beatles hit "Yellow Submarine," may have been the rock equivalent of "Froggie In The Sky With Spectacles," has since worn some classic teeny-teeny pop outfits, and even has grown a moustache. He's been a member of the Boston band B.B.K., and has released an album on his own label.

Numerous songs have been covered by other artists, and several have already been released on tape. The band's lineup includes the nucleus of John Fred, his brothers, and a number of friends, including the record he just released.

"Basically, it was a case of having nowhere else to go but down," he says. "But there was nothing wrong with the music. There were problems with the band," he reveals. "The only thing that was left was the music."

Now WFMU is facing a serious threat.

Three other radio stations — with a combined audience of 100,000 — have been invited to broadcast on WFMU by the FCC. The stations were selected from a group of 100 that were invited to broadcast on WFMU by the FCC.

"They are all part of a nationwide program called "The FCC's National Public Radio Initiative,"" says WFMU's Director, John Fred. "If we are to survive, we must continue to broadcast."
A Radio Station Fights To Keep Its Watts Up

By ANTHONY DePALMA

EAST ORANGE, N.J., March 30

For the first three hours of his morning show, Ken Friedman roamed through the music world's frontier, trying to grab some of the "Chaos Thorns" by Zuzi Uru Fes Range, an experimental pop band from Sweden, or Libera's version of "Tico Tico" in "Rondeau" by Real Fish, a group whose signature sound is a chorus of women yelping in Japanese.

As soon as he brought the show closer to home, in the future of his radio station, WFUW, his "Hour of Chaos" update, the 35-year-old station manager discussed WFUW's struggle with the Federal Communications Commission and three other noncommercial stations that want to reduce its broadcast range, saying it interferes with their signals.

"The other stations are trying to say this is a technical issue," said Mr. Friedman, who is one of the station's three paid employees. "It's a human issue. To lower WFUW's power the way the others are proposing would take away something that people have supported and come to rely on.

Crowded together on the low end of the FM radio band, WFUW and the other stations are engaged in a bitter fight over broadcast range and listener support.

WFUW's broadcast range, saying it interferes with their signals. Updating the situation for his show was Ken Friedman, station manager.

Listeners Mean Money

The three nonprofit stations are more in the traditional mold of public broadcasting, focusing on classical music and special programming, like WFUV's Sunday afternoon of Irish music and news. For all four stations, the number of potential listeners is just as important as in commercial broadcasting, because every radio that receives their signal represents a potential contribution.

In their case before the F.C.C., the three challenging stations, which share the same consultant — Communications Technologies Inc., of Marlton, N.J. — say they only want WFUW to correct a 35-year-old error that results in its signal traveling much farther than regulators intend.

Executives at WFUV and WSRU, licensed to Sacred Heart University in Fairfield, say WFUW's signal overlaps theirs in places. But it was WSRU, a year-old station owned and operated by the Performing Arts Network of New Jersey, that filed the original complaint with the F.C.C., arguing that WFUW's signal overpowers its own.

Station executives said people in Lakewood, which is eight miles northwest of Dover, cannot receive WSRU but can still hear WFUW, more than 80 miles away.

Had it not been for WSRU's poor reception, it is unlikely anyone would have discovered the error in WFUW's broadcast range.

Radio station WFUW in East Orange, N.J., is struggling with the Federal Communications Commission, all of whom want to reduce WFUW's broadcast range, saying it interferes with their signals. Updating the situation for his show was Ken Friedman, station manager.

THE "SAVE FMU" LIVE MUSIC SERIES

Subject to update.
More shows to be announced.

No advance ticket sales except at *

- King Missile, Adrenaline OD.
- Pussywills, Mommyheads
- Funks, Earth Pig, Karen Black
- Hangover Record Swap Matinee
- 12 noon - 6 pm; Record Swap
- 2 pm; live music; Arnold the Pig, Zero Pop, Know How, J. Know How, Know How, Know How
- Hypno Loveknel, Frank's Museum, Cryptic Brass Train
- Mofungo, Dust Devils, Das Damen, Bongwater
- John Zorn & Friends perform at the Broome Street Theater for the National Alliance to End Sexual Harassment
- ABC No Rio, New York
- Vision, Supertouch
- American Standard
- Gas Heads, Workdogs
- Devil Dogs
- Yo La Tengo, Peter Stampfel, Bottom Line, New York, and extra special guests

All proceeds benefit WFUW Legal Defense Fund. Tune in to 91.1 FM for more details.