From The Bodyguard to Batman and Pocahontas, Movie Music is Reeling in the Ears

Part Two of our Top 40 spotlight shines the light on a species that serves as radio’s version of lawyers. They are the punching bags known as consultants. But for every programmer who, like Garbo, wants to be alone in the decision-making process, there’s an owner—or ten—to whom the consultant is a savvy, research-armed godsend. Dave Sholin and Annette M. survey some of Top 4C’s top hired guns and let them explain themselves and their format. Alan Burr’s (top) and Jeff Pollack (below) are among the wizards we consulted. It always comes down to the music, radio people say, and more of that music now gets to radio by way of movies.

In his special report on soundtracks, Cave Beran talks with record companies and radio programmers and DJs, including Kathryn Vaughn of WMGN-Madison, profiles Milan Entertainment, and puts soundtracks on a race-track for some Racing-inspired handicapping. In News, Michael Jackson, after all the hype and histrionics, is in the stores. The Senate begins to charge the broadcasting landscape with its Telecommunications Bill. And speaking of landscapes, Quincy McCoy, our new Urban editor, couldn’t wait for the debut of his Urban Landscap e section next week to discuss Jackson, so we gave him most of our back page. From page to back, enjoy the trip.
I Kissed A Girl

from her new self-titled album

PRODUCED BY BRAD JONES & ROGIE EATON

THE ATLANTIC GROUP

Talk to us: Atlantic014@aol.com
74774.1026@compuserve.com
**GAVIN AT A GLANCE**

**RECORD TO WATCH**

**TOP 40**

- **SELENA**
  - "I Could Fall In Love" (EMI Latin/EMI Records)
- **RAP**
  - BANDIT
    - "9 Dog MC Remix" (Kreative Kontrol/London)
- **A/C**
  - **SPYROGYRA**
    - "Let's Say Goodbye" (GRP)

**COUNTRY**

- **4 RUNNER**
  - "A Heart With 4 Wheel Drive" (Polydor)
- **AMERICANA**
  - **SHAVER**
    - Unshaven (Zeno/Praxis)

**ADULT ALTERNATIVE**

- **PAUL TAYLOR**
  - "On The Horn (Countdown/Unity)

**ALTERNATIVE**

- **THE VERVE**
  - "On Your Own" (Vermont Yard)
- **COLLEGE**
  - **VIC CHESNUTT**
    - Is The Actor Happy? (Texas Hotel)
- **GAVIN ROCKS**
  - KYUSS
    - ...And The Circus Leaves Town (Elektra/EEG)

**MOST ADDED**

**TOP 40**

- **ELTON JOHN**
  - "Made In England" (Rcket/Island)
- **DEL AMITRI**
  - "Roll To Me" (A&M)
- **RAP**
  - **CELLA DWELLAS**
    - "Good Dwellas" ( Loud/RC)
- **SHABAZZ THE DISCIPLE**
  - "Death Be The Penalty" (Penalty)
- **COUNTRY**
  - **ALABAMA**
    - "She Ain't Your Ordinary Girl" (RCA)
- **MARY CHAPIN CARPENTER**
  - "Why Walk When You Can Fly" (Columbia)
- **AMERICANA**
  - **BUDDY MILLER**
    - Your Love And Other Lies (HighTone)
- **SECONDSFLAT**
  - "Spatin' Cause We Like To (Chickenbutt)
- **A3**
  - **VAN MORRISON**
    - Boys Like This (Polydor)
- **PAUL WELLER**
  - "Stanley Road (Go!)/London"
  - **JAZZ**
    - **ABBY LINCOLN**
      - A Turtle's Dream (Verve)
    - **JAVON JACKSON**
      - For One Who Knows (Blue Note)
- **ALTERNATIVE**
  - **RICK BRAUN**
    - Beat Sheet (Bluesmoon)
  - **PAUL TAYLOR**
    - "On The Horn (Unity Label Group)
  - **ALTERNATIVE**
    - **FOO FIGHTERS**
      - "This Is A Call" (Capitol)
  - **RAMONES**
    - "I Don't Wanna Grow Up" (Radioactive)
  - **COLLEGE**
    - **THE VERVE**
      - A Northern Soul (Vermont Yard)
    - **HASFISH**
      - "Rock's You Name As (London)
    - **GAVIN ROCKS**
      - KYUSS
        - "One Inch Man" (Elektra/EEG)
    - **BLACK SABBATH**
      - "Guilty As Hell" (I.R.S.)

**GAVIN HOT**

**TOP 40**

- **TLC**
  - "Waterfalls" (LaFace/Arista)
- **RAP**
  - **A.Z.**
    - "Sugar Hill" (EMI)
  - **VANESSA WILLIAMSS**
    - "Colors Of The Wind" (Hollywood)

**COUNTRY**

- **MARY CHAPIN CARPENTER**
  - "Why Walk When You Can Fly" (Columbia)
- **AMERICANA**
  - **BUDDY MILLER**
    - Your Love And Other Lies (HighTone)
  - **A3**
  - **VAN MORRISON**
    - Days Like This (Polydor)
  - **JAZZ**
    - **"PAPA" JOHN DeFRANCESCO**
      - Coolin' Home (Music)
  - **ADULT ALTERNATIVE**
    - **ANITA BAKER/JAMES INGRAM**
      - "When You..." (Elektra/EEG)
    - **ALTERNATIVE**
      - **TRIPPING DAISY**
        - "I Got A Girl" (Island)
    - **COLLEGE**
      - **BJORK**
        - Pex (Elektra/EEG)
  - **GAVIN ROCKS**
    - **UGLY KID JOE**
      - Menace To Society (Mercury)

**NEXT WEEK**

**A Salute To Indies**

**NAIRD**

At the recent NAIRD conference, we invited labels to tell us why they should be featured in Gavin. We got plenty of reasons to believe.

Cover: Batman Forever courtesy of Warner Bros. This & E 0% DC Comics
Pocahontas courtesy of The Walt Disney Company

**GAVIN**

Founded by Bill Gavin—1958

Gavin is published 50 weeks a year on Friday of each week, subscriptions rates $5.75 for 52 issues or $10.50 for 26 issues. Subscription and circulation inquiries: (415) 495-3999. All rights to any or all of the contents of this publication are reserved. Materials may not be reproduced in any form without the publisher’s permission.

©1995 GAVIN. Miller Freeman Entertainment Ltd 160 Second Street, San Francisco California 94105, USA

Inside

- **News**
- **That’s Shoo-biz**
- **Media Connection**
- **Small Market Success**
- **Is there a doctor in the house?**

We call on the doctors of radio—the consultants—and learn what makes them and their Top 40 clients tick.

**34 Soundtracks Sound Off**

Radio and record executives talk about film soundtracks’ role in breaking new music.

**FORMATS**

- **Top 40**
- **Go Chart**
- **College**
- **Alternative**
- **Urban**
- **Rap**
- **Adult Contemporary**
- **A Album Adult Alternative**
- **Gavin Americana**
- **A Adult Alternative**
- **Jazz**
- **Country**
- **Gavin Rocks**

**Subscription**

Rates $325 a year for 50 issues. Orders to Miller Freeman Entertainment Ltd, 160 Second Street, San Francisco, California 94105.

**Gavin**

Donation to MusiCares, a benefit for performers in need.

**Gavin San Francisco**

University of California.

**Gavin New York**

825 7th Ave., Suite 800, New York, New York 10019.

**Gavin Chicago**

165 N. Clark Street, Suite 1200, Chicago, Illinois 60601.

**Gavin London**

172 Fulham Road, London SW3 6NH.

**Gavin Tokyo**

1-3-21 Nihonbash, Chuo-ku, Tokyo 103-0029, Japan.

**Gavin Sydney**

10-12 Central Park Drive, North Sydney, NSW 2060, Australia.

**Gavin Mexico City**

Av. Madero 3150, 7vo. Piso, Col. Cuauhtemoc, C.P. 06000, México, D.F.

**Gavin Toronto**

100 Don Mills Road, Suite 100, Toronto, Ontario M3B 3S5, Canada.

**Gavin Melbourne**

P.O. Box 1251, St. Kilda South, Victoria 3182, Australia.

**Gavin Sydney**

10-12 Central Park Drive, North Sydney, NSW 2060, Australia.

**Gavin Tokyo**

1-3-21 Nihonbash, Chuo-ku, Tokyo 103-0029, Japan.
Warner Shocker: CEO Doug Morris Ousted

The roller coaster ride continues at Warner Music.

Less than a month after taking the reins at Warner Music Group, Michael Fuchs stunned the industry by firing Warner Music-U.S. Chairman/CEO Doug Morris.

"I have made a careful but difficult decision which I strongly believe is in the best interest of the growth and stability of the entire Warner Music Group," Fuchs said Wednesday. At the same time, Fuchs assumed the title of chairman, Warner Music-U.S.

The move continues nearly a year of changes which began last July, when Morris took over as head of Warner Music-U.S., and include the departures of Bob Knasson, Mike Ostin, and Robert Morgado.

As the industry reeled from the news, Gerald Levin, Time Warner chairman/CEO, voiced his "full and complete" support for Fuchs' decision. Fuchs, he said, "is dedicated to creating an environment where artists thrive and employees do their best work."

There was no speculation as to any further planned changes within the structure Morris built, including Elektra chairman Sylvia Rhone and Warner Bros. chief Danny Goldberg.

Michael Selling, But No Hysterics Over 'HISTORY'

By Ben Fong-Torres

"Will you be there?" Michael Jackson asked in song two years ago.

It appears that, with the release of HISTORY: Past, Present and Future Volume 1, and in spite of a barrage of largely negative press, his fans are still there.

"The album is selling very, very well," said Damon Sipioho, manager of an HMV store in Manhattan. "It's definitely going to be our number one seller this week. There's really a big buzz on it."

In Boston, there was slightly less buzz. "It did rather well," its first day out, said Steve Morse at Strawberries' Copley Square store. "We sold 31 CDs, nine tapes and one album. That isn't making history. "We sold five pieces." But, he added, "No new records are selling all that well."

At a Wharehouse store in San Francisco, Jason Jensen reported sales of 86 double-CDs its first day out—"more than we thought we'd sell," and more than any other album.

At Tower's main store in San Francisco, manager James Brown had sold 30 copies of HISTORY when GAVIN dropped in, less than two hours since the store opened.

"In fact, there'd been no mobs or long lines. But, he added, "I hope to sell at least 150 today, and maybe 600-700 by the end of the week," said Brown, whose store stocked 1,000 units.

Brown was right on target. Wednesday morning, he told GAVIN he'd moved 160 units, "more than double anyone else."

The mobs were at Tower's store on Sunset in Los Angeles on Monday night, where HISTORY was released.

— CONTINUED NEXT PAGE

Pearl Jam Still Its Own Master

Despite reports to the contrary, the war between Pearl Jam and Ticketmaster continues.

The band, after 14 months of battling the dominant ticket agency in the country, was forced to cancel two concerts in Del Mar, near San Diego, June 26 and 27, because of security problems and to move them to the San Diego Sports Arena, to which Ticketmaster has exclusive ticket-selling rights. There was also talk that Ticketmaster might take over part of the current Pearl Jam tour.

Manager Kelly Curtis said the band's action proved the agency has "a monopoly," charges that, along with claims that the agency imposed excessive service charges on fans, led to a U.S. Justice Department antitrust investigation.

In the band's first stop, in Casper, Wyo., Friday night, June 16, Vedder opened the show with a statement to a sold-out crowd of 9,000. "I guess you've heard...they are saying in the papers that we surrendered to Ticketmaster...and that didn't happen. And take my word, that's not going to happen." Curtis said that for the San Diego shows, which had been sold out, tickets through Pearl Jam's alternative agent, I.R.S., will be honored. "Ticketmaster will not receive money from Pearl Jam, the local promoter or any representatives of the band."

"We are sticking to our guns," said Curtis.

Telecommunications Bill Impacts All Broadcasters

By Beverly More

The big will get bigger.

By approving the wide-ranging Telecommunications bill, the Senate smashed the 20-20 rule, and, pending passage in the House of Representatives, made it possible for broadcasters to buy up more radio stations.

Radio ownership, however, is just a small piece of the bill, which, if passed, will mark the first time communications laws have been broadly changed since the enactment of the Communications Act of 1934.

"If you have a phone, if you have cable, if you use broadcast, if you buy records, if you're connected at all to the information services industry, you will be affected by the law," said Senator Bob Kerrey (D-Ne.,) who tried to slow the measure's passage.

The bill proposes, among other things, allow the merger of local cable companies and television stations and deregulate cable rates. "Congress has reached very deeply into consumers' pockets to enrich the biggest companies in the world," commented consumer advocate Bradley Stillman.

"Rather than being a contract with America, this legislation looks like a contract with corporations," said Kerrey.

Radio broadcasters, who have been calling for the ownership rule to be repealed, were cheered by the outcome. "We salute the Senate for passage of the telecommunications bill which, from the broadcast perspective includes important and long-sought reforms," said NAB president/CEO Edward O. Fritts.

Another item that broadcasters soundly approved of is raising the license renewal term from five to ten years.

The portion of the bill that affects radio will come before the House of Representatives immediately after the July 4 recess. And while it's not embraced by the White House, passage is almost certain.
To Deserve You

from Bette Of Roses
album out july 18

produced by Arif Mardin

Tal(us): 7tlanticitL@aol.con
74774.1026@comuserve.com

THE ATLANTIC GROUP ©1995 ATLANTIC RECORDING CORPORATION. A TIME WARNER COMPANY.
LIKE A ROLLING STONE:

Howard Stern: Is He Vicious and Stupid?

Steve Allen does not care for Howard Stern. This I know from sending Allen a past column in which he was mentioned. The lead item concerned Stern, who'd made fun of the murder of the Tejano singer, Selena, and of her music and her fans.

I wrote: "As Stern knows, I'm a fan of his. I generally find him hilarious, even when he's being his meanest, whether lambasting celebrities or upbraiding his own staff. But there's simply no excuse for making jokes at the expense of a murder victim..." I then addressed Stern: "Think what you would do if that person were a member of your family. Just think."

Steve Allen responded to that comment not only with a letter, but with a copy of a book-sized magazine, *Journaal of Popular Culture*, in which he'd written an article taking Madonna to task (opening sentence: "Madonna scrawls graffiti on the (at)onal dialogue") and comparing her sexuality with "that of the professional prostitute."

And he sent along a 66-page collection of articles addressing crudity on the airwaves.

Suffice to say, Mr. Allen probably agrees with one Bob Dole.

As he wrote me: "The only subject on which you and I apparently differ is Howard Stern. I find it hard to believe that anyone literally would evaluate him as 'hilarious'...Perhaps what you meant to say was that for a fellow in the radio talk business he's funnier than most. Personally I prefer to reserve the word hilarious for people who are funny professionally—Robin Williams, Sid Caesar, Woody Allen, Lenny Bruce, Jonathan Winters, Billy Crystal and a few dozen others."

But, he continued, "You're absolutely right to take Stern to task for the truly revolting nature of not only what he said about Selena but what he has said every single day he has ever been on air. If he were truly funny, he could get laughs even if he took out all the viciousness and stupidity. Unfortunately, that is the only content of his material that people laugh at."

With all deference to Allen, a true comic genius, I stand by my statement. Stern's humor transcends radio talk. I've heard him being wildly funny without exploiting and trashing other people—especially when he's turned his knives on himself.

But, Stern aside, I'm with Allen in wondering whether humor doesn't go too far sometimes.

The other day, shortly after the news broke about Christopher Reeve's accident, I heard a fellow editor on the phone, asking a riddle about Reeve and O.J. Simpson. I couldn't believe it, even though, of course, I could, knowing how the blackest of jokes ever the most tragic events are concocted in an instant and transmitted, by phone, fax, e-mail and morning shows, even faster.

The next night, a friend called, and not a minute into the conversation, she said, "I've got a riddle." I stopped her right there. Yes, she said, it was about Reeve and Simpson. How'd I know?

"It's gallow humor," she said, even while saying she was glad that I—a known silly person—had stopped her.

But in the past, gallows—or sick—humor didn't use real-life victims of tragedy as the butt of a joke. Times have changed since Steve Allen—and Woody, and Sid, and even Lenny—got laughs working clean. Clean has given way to mean—on stage, on radio and TV, and on the phone to friends—and I, for one, don't find it funny.

BY BEN FONG-TORRES

Ty Herndon: 'I Screwed Up...'

News of singer Ty Herndon’s arrest June 13 in Fort Worth’s Gateway Park spread throughout the country music community instantly. Herndon, who was charged on charges of indecent exposure and drug possession, is one of the few of the industry. He’s turned a hit Number One with his debut single, "What Mattered Most."

According to the Associated Press, Herndon was arrested by an undercover male vice officer after allegedly asking for sex. Police say they found methamphetamine on him at the time of the arrest. Ironically, Herndon had been booked to play a police officer’s convention that night. His number one celebration party with Epic Nashville was planned for the next night.

Herndon cancelled his concert dates for the next 30 days and checked into a drug treatment center in Arizona. He released a video statement Monday June 19, thanking fans for their support and prayers.

“I’m here to let you know this is not some media event, this is real life,” he said in the emotional statement. “I screwed up and I’m here to get help for that.” Herndon claimed that the indecent exposure charges are false. “Things got blown out of proportion,” he said. “The initial police reports were not correct, but have been corrected.” Herndon’s management is also denying the indecent exposure charges.

Paul Worley, Executive VP of Sony Nashville stated, “We stand beside Ty and his music during this difficult period. He’s part of the Epic Nashville family, and our hearts go out to him.”

Herndon is scheduled to appear in court August 7 to face the charges of indecent exposure. The drug charge will go to a Fort Worth grand jury.

See Inside Country for radio’s response.

Jackson’s History (continued from page 4)

at midnight. But that was a Hollywood production, complete with Michael and Lisa Marie impersonators, a 30 foot-high plaster and wood statue of the soldierly Michael, and real celebrities, including members of the Wayans family.

Actor-director Damon Wayans bought an album and told a reporter, "Controversy sells, so sue me. Lew me or whatever."

Wayans was referring, of course, to Jackson’s hit single, "They Don’t Care About Us" and "Lew me, sue me/Everybody do me/Kick me, Kike me/don’t you black or white me"—which caused a storm of protests and elicited an apology from Jackson and a promise of a printed explanation for the lyrics in the future pressings of the album.

The lyrics, along with criticisms of the vainglorious, militaristic video shown in movie theaters, his interview with Diane Sawyer, in which he again denied allegations of having sex with children, and yet another lyrical shock for a performer whose constituency numbers many young people—they line "Stop fucking with me" in the first single, "Scream"—led observers to wonder how History would fare.

Sony, which is widely reported to have investing some $30 million in marketing the product, is said to be hoping to sell 20 million units worldwide. Jackson’s last album, Dangerous, sold more than 22 million, and his 1982 classic, Thriller, remains the all-time best-seller, at 44 million units world wide.

At the Los Angeles Tower store, one woman told E that she was at the store just before midnight because "We have to show Mr Jackson that we’re here for him, and to make him happy, because nobody else is doing it. The media are crucifying him."

So the fans are there for him. The question is: How many of them are there?

SNOOP WILL STAND TRIAL

Snoop Dogg’s lawyer says he and his companions acted in self-defense. Prosecutors claim the shooting was gang-related.

BY CYNDI HOELZLE

Snoop Dogg and two fellow defendants will stand trial on murder charges beginning August 1. Superior Court Judge Paul Flynn will take the ruling despite defense arguments that the case should be dismissed because police destroyed key evidence.

The judge ruled that the destruction had been inadvertent and would acknowledge police negligence during the trial.

Dogg, 25, whose given name is Calvin Broadus, along with McKinley Lee, 25, and Shawn Abram, 25, have pleaded not guilty to murder charges in the aftermath of a drive-by shooting. Dogg’s lawyer says he and his companions acted in self-defense.

SACRAMENTO, JUNE 23, 1995
ali campbell
that look in your eyes
the first single and videoc from UB40's vocalist
from his solo debut album Big Love "That Look In Your Eyes" produced by gerry parchment, ali campbell and pamela sarks
**LETTER TO GAVIN:**

**Tony Richland: ‘Cut the Rap’**

**DEAR BEN FONG-TORRES:**

My name is Tony Richland. I've earned my living doing record promotion for over 40 years, which probably makes my opinions those of a dinosaur to "in the loop" folks such as yourself.

Nonetheless, in my house, FOB means Friend of Bill Gavin, a man whose good taste, sensitivity and class were reflected in the GAVIN REPORT for many years.

With this in mind, would it really make you less hip to have not printed in a magazine named after Bill, the exact lyrics by no-talent foul-mouthed Nine Inch Nails?

Oh how Bill, were he alive would have been sickened, liberal as he was, by the GAVIN REPORT’s championing of that hateful "genius"...

As an ex-GAVIN columnist (1984-1988), fan of Bill, Ron Fell and Dave Sholin, I wonder what you feel about my daughters picking up GAVIN this past weekend, reading the lyrics you so hip-ly printed and saying to me, "Gosh, Dad, didn't you used to WORK for this paper?"

Oh, it didn't happen. But it could have, and I certainly tossed the edition before my wife got to be sickened.

Here are several proposals: 1. Clean up the language...I know you have the talent. 2 (and this will take guts) stop the over featuring of, and homage to, digested inflammatory rap...WHAT the advertising consequences. Somewhere, Bill will be very proud.

Cordially,

Tony Richland

**MANAGING EDITOR FONG-TORRES RESPONDS:**

Dear Tony,

We don’t presume to know what Bill Gavin would think of some of the lyrics of today’s music.

We do think that he was a bright and perceptive man, and he would know, from reading it, that GAVIN is not championing any form of music over any other. In the article to which you object, we repeated what the New Yorker reported as having taken place in a meeting at Time Warner. The incident involving the lyrics was pivotal. While our policy is to not generate four-letter words and other obscenities in our own writing, we will not censor the thoughts and works—words or music—of musicians and others in the radio and recording industries. It’s not a matter of trying to be hip, it’s a matter of journalism, of publishing to and for adults working in popular culture.

You have the absolute right to your opinions and to do what you can to shield your family from what you consider to be inappropriate materials, whether they pop up in the New Yorker, GAVIN, or a tune by Nine Inch Nails or Bessie Smith. That’s exactly what champions of free expression believe should be done: speech should be free, and concerned parents can exercise controls in their homes.

At this particular house, we do continue in the spirit of Bill Gavin. In 1983, we recall, he wrote about changing times.

"A Rolling Stones recording called 'Let’s Spend the Night Together' was almost totally banned from the air—not by the government decree, but by the spontaneous and unprecured decision of broadcasters themselves. Today, this once unacceptably polite lyric takes its innocuous place alongside such pleasantly suggestive songs as 'Afternoon Delight,' 'Lady Lay,' and 'For the Good Times'."

"I have learned to respect the diversity of musical forms and sounds, as well as the diversity of people who respond to them."

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

**Museum Sets ‘Radio Fest’**

In recognition of the upcoming 75th anniversary of radio, the Museum of Television & Radio in New York will present its first annual Radio Festival this fall.

The event, from October 23-November 3, will include public seminars, with a focus this year on talk radio. One event will feature Rush Limbaugh. The second week of the festival will focus on radio stations, personalities, programs and personalities. With Casey Kasem among the special guests.

"The Museum," says president Robert Batscha, "is making a major effort to put the radio industry in the spotlight. Although we present many radio-oriented activities during the year, this festival will underscore the importance of radio today."
LINE in April with an impressive home page offering cross-referenced info on artists' itineraries—by names, cities and dates, can now be accessed via Geffen's WWW site, which they've dubbed Planet Zombie. http://www.geffen.com/planetzombie gets fans singer Rob Zombie's artwork, audio and video samples and bio information. More Geffen on-line news: Pollstar, who went on-

ABBA Thank You For The Music

ABBA fans have found out of the closet since a greatest hits package, Abba Gold, was reissued almost two years ago. Currently the group's music is featured in the hit film Muriel's Wedding, boosting their popularity to a new high.

LABEL: Polar/Polydor Records
RADIO: "Dancing Queen" serviced to Top 40, A/C, alternative and college concurrent to premier of Muriel's Wedding (Miramax).

CD sampler of Thank You For the Music serviced to radio. ABBA weekends and club nights set up around country.

PROMOTIONAL MATERIALS: ABBA disco ball keychains, mobiles, Muriel's Wedding and ABBA posters, Thank You ABBA videos, Muriel's Wedding and ABBA Gold CDs, movie passes, Thank You for the Music box sets.

RETAIL: Success of ABBA Gold and Thank You For The Music spurred label plans to re-release group's catalogue in August, September and October, 1995. First hit will be August 22. Box set and catalogue advertising set for fall and will continue through holiday buying season.


VIDEO: "Dancing Queen," with film clips, played on VH1 at time of movie's release. THE BOX currently playing original version. Muriel's Wedding slated to be released on video in November, which company hopes will bring second wave of exposure.

BY BEVERLY MIRE

Zapoleon Media Strategies

Industry wise men said, "Top 40 Died" ... They lied!

<table>
<thead>
<tr>
<th>Station</th>
<th>Market</th>
<th>Format</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>WDCG</td>
<td>1</td>
<td>18-34F</td>
<td>#1</td>
</tr>
<tr>
<td>KKRD</td>
<td>1</td>
<td>18-34F</td>
<td>#2</td>
</tr>
<tr>
<td>WAPE</td>
<td>1</td>
<td>18-34F</td>
<td>#4</td>
</tr>
<tr>
<td>KROQ</td>
<td>3</td>
<td>18-34F</td>
<td>#5</td>
</tr>
</tbody>
</table>

It's the birth of a NEW CYCLE

Zapoleon Media Strategies

Phone (713) 980-3665 Fax (713) 980-3708
Earthquakes don't usually hit New York, but a big one struck Wednesday (June 21) and the aftershocks are being felt across the country. Without warning, Warner Music U.S. Chairman/CEO Doug Morris was let go, leaving lots of folks inside and outside the building speechless except for one word: Why? See News for the details. Is this the end of an ongoing saga, or the start of a new chapter?

We "Scream," they "Scream" everyone "Scream(s)" for Michael. Adding up the minutes devoted to the release of History on radio and TV this week requires a calculator. Lots of stations devoted dayparts to the event, but few outright KUBE-Seattle, which was transformed into MJ93—All Michael all the time for 24 solid hours.

Rick Stacy has left the building at KKFR-Phoenix and is on his way to Star 98.7-Los Angeles. While the interview process continues for Stacy's replacement, afternoon personality Supersnake has been put on charge. Talk about having a lot on the plate, "Snake" also hosts the Charles Barkley TV show. His comment? "Hey, hurry up and send in those tapes!"

Hours after Mike Steele announced he was leaving KZFM- Corpus Christi for KQKQ/KRZQ-Omaha came word that Jimmy Steele has resigned at KXLY-San Angelo to become PD and morning personality at WHHY-Montgomery replacing Willie B. Annnd where was Mike Steele before KZFM? Yup, KIXY. Does that mean KTRS-Casper PD Martha Steele will be recruited to make sure a "Steele" continues to program in San Angelo? Jeff "JD" Deveraux is KXYY's interim PD until a replacement is found. Send T&Rs to GM Fred Key. As for KZFM, Charlie Max is upped to PD.

Could this be the last summer in San Francisco for longtime Live 105 MD and nighttime star Steve Masters? Don't look for him to go anywhere—for now. His contract extends to the end of August at which time he "will consider my options." Is one option hooking up with Mike Jacobs' new label, Cool Records? No word.

While we're on the subject of cool look who's got Chris Isaak's guitar this week. It's Merilee Kelly, air talent at KSCA-Los Angeles. Looking on left to right are Isaak bandmate Kenney Dale Johnson, KSCA's Nicole Sandler and PD Mike Morrison.

Is WPGB-Washington, D.C.'s Dr. Dave Ferguson planning a return to the West Coast?

After ten years at KISS-Los Angeles, general sales co-ordinator Anita Dominguez jumps over to records. Dominguez, who spent most of her time at KISS as programming assistant, will be the new Reprise rep in Denver.

We're extremely saddened to hear the news about KGRS-Burlington, Iowa afternoon personality Tim Brown, whose
wife Eva was killed last Thursday June 15, a victim of a hit and run accident.

What's that about KDUX-Eugene, Ore. MD Mark Radway possibly entering the music biz?

XHRM-San Diego PD Sherman Cohen heads across town to KKOS. New PD at "The Flash" is Kelli Klue with morning talent Bryan Jones taking over as OM.

As Warner Bros. and Reprise take on separate identities responsibilities shift in the A/C department. On the Warner Bros. side it'll be kingpin Dino Barbi and Steve Zup running promotion while at Reprise Jennifer Grossberndt and Irene Vargas will make certain their artists get every minute of exposure possible.

As for exposure, it seems Hot 97.7 (KHQT)-San Jose's Bob Perry aired the track "You Are Not Alone" off HitStory 14 times last weekend, but BDS reported one spin. Monday he played it eight times and again, only one play was detected. Up the road Wild 107 (KYLD)-San Francisco Bob Hamilton acknowledges he ran into a similar situation. Billboard reports the problem has been corrected.

New MD at WQGN-Groton, Conn. is Rob Hayes who also moves from nights to afternoons. Part-timer Brian Ram takes over 7 p.m.-Midnight. Sidebar: Ram began his career interning at QGN when he was only nine and went on to set up remotes at age 11. Nine years later he's on full-time. It appears that Jamie Hyatt is stockpiling on sunblock for his return to Hawaii as the deal to bring him to KOMO is all but done.

Northern California Capitol rep Michael Motta's last day is Friday, June 30. Look for him to announce his new destination very soon.

Looking to do "mornings in paradise?" Get a T&R off ASAP to Dave Christopher at KSTT, 51 Zaca Lane #110, San Luis Obispo, CA 93401.

Gary Michaels exits as middayer and MD at Q99-Salt Lake City. Reach him at (801) 944-3966. Will partner Evan Lake move up?

Atlantic's low power radio hits the strip as "Gotham City Radio" reaches listeners via the Batman billboard on Sunset Strip.

KSAN-San Francisco morning veteran Buddy Baron resurfaces after two years across town for similar duties at KYCY. Meanwhile cutbacks at "Young Country" leave promo/marketing whiz Krista Coutts seeking her next challenge. Contact her at (415) 579-1440.

Just before WQMN-Charlottesville, Virginia morning talent/MD Dave Reynolds was about to make his speech to a group of honor students at a graduation ceremony, someone called in a bomb threat and the building had to be evacuated. Luckily it was prank. Dave delivered his address the next day and the prankster was apprehended. The man seen standing here with Mr. Reynolds was not the guilty party.

THAT'S SHO-BIZ

GAVIN JUNE 23, 1995

Friends of Radio

STEVE TYRELL

MUSIC GROUP

Los Angeles

Hometown: Houston

What radio stations did you grow up listening to?

KILT and KNUI-Houston

What stations do you listen to now?

KJUS, KMOV and KXCI-Los Angeles

If you owned a radio station, you would...

play an eclectic mix of music.

What was your first music industry job?

In the '60s, I was a staff producer and promotion director for Scepter Records in New York City.

Your proudest career achievement to-date:

Co-producing Linda Ronstadt and James Ingram's duet "Somewhere Out There" from "Dasung Atanarq." I believe we set a musical standard for animated pictures which is still going on today. Also, I'm proud of winning my first industry award, "The Bill Graham Award" in 1996.

An artist you'd really like to work with someday and why?

Annie Lennox: She is one of the most innovative artists of this generation.

Future ambitions:

I strongly believe that television can be the new frontier for records and music. I feel there is no reason why the music you hear on television should not be the best. I'd like to create and produce something that would break new ground in soundtracks for television.
SHO-PIECES

MARIAH CAREY
Mariah Carey will be among the first artists to release what is known as “enhanced CDs.” Her next album, due this summer, will include CD-ROM-ready multimedia material to go with the usual assortment of hit singles.

ELASTICA
Justine Frischmann of Elastica was one of the original members of Suede before they signed their first recording contract. She left the band in 1991 to get her college degree.

Gloria Estefan
Gloria Estefan was a 13-year-old Cuban refugee living in Miami when Carole King released her famous Tapestry album which included “It’s Too Late.”

Pink Floyd
Pink Floyd’s 1979 album, The Wall, has been RIAA-certified for sales of ten million copies.

David Sanborn
1995 marks the 20th anniversary of David Sanborn’s debut solo album, Taking Off. Sanborn had previously worked on David Bowie’s Young Americans album as well as extended tours and studio session work with Stevie Wonder, Albert King, Gil Evans and the Paul Butterfield Blues Band.

SHERYL CROW
Sheryl Crow’s backup band, The Tuesday Night Music Club is making its own album for release later this year. The band includes producers Bill Bottrell and David Brown as well as guitarist Kevin Gilbert.

Carpenters
It was 25 years ago this week that “Close To You” was a #1 single in GA for the Carpenters.

Chris Isak
Chris Isak’s new album, Forever Blue is all about one long gone relationship. Isak says, “It’s kind of a concept album. But when I started, it was just cheaper than therapy.”

Magnapop
The Athens, Georgia-based band Magnapop formed in 1990 out of the remains of another Athens band called Oh-Oh. There are currently eleven artists signed to the label.

Stevie Wonder
The former “Little” Stevie Wonder is not so little now. He’s 45 years old and stands 6 feet 2.

Selena
Not only do book publishers capitalize on the death of celebrities by publishing instant biographies of recently deceased stars such as Selena, but they sometimes take it to the extreme.

Pearl Jam
June 30 marks the anniversary of Pearl Jam’s House subcommittee testimony against Ticketmaster.

Bruce Hornsby
Bruce Hornsby and his old band, the Range, won a Grammy in 1996 as Best New Artist.

Pete Drob
In the last 18 months, Pete Drob has been the opening act for Sheryl Crow, Melissa Etheridge and Tom Petty.

Michael Jackson

The day Pocket Books, publisher of Selena: The Phenomenal Life and Tragic Death of the Tejano Music Queen, learned that the book made the New York Times best seller’s list, publicists threw an inter-office fiesta including a Mexican lunch and Corona beer to “celebrate.”

Our Best Wishes and HAPPY BIRTHDAY To:

George Nizar
Compact Classics 6/25

Irene Vargas
Reprise Records 6/25

Bill Curtis
KVIL-Dallas, TX 6/25

Tim Finn
Crowed House
Carly Simon
George Michael 6/25

Dannielle Grey
Rhino Records 6/25

Lisa D’Addario
6/25

Terri Nunn
(Sin), Chris Isak
Harriet Wheeler
(The Sundays), Patty Smyth, Billy Davis, Jr.
Guy Zapoleon
Consultant 6/27

Carol Archer
R&R 6/27

Mike Patton
(Faith No More), Johnny Sughrue
(Autobahn), Lorrie Morgan, Mark Declopo
(EMF) 6/27

Beverly Chin
4AD 6/28

Greg Gomez
KMHD-Portland, OR 6/28

Clint Boon
(Inspiral Carpets), David Lanz
6/28

Dave Shakes
KIOI-San Francisco, CA 6/29

Irving Washington III
(Portrait) 6/29

Jackie Jones-
McWilliams
Gavin 6/30

Larry Butler
Warner Bros. Records 6/30

Lena Horne, Janice White
(JJ White) 6/30

Lisa Velasquez
Atlantic Records 7/1

Phil Solem
(The Rembrandts), Deborah Harry, Michelle Wright, Fred Schneider
(B-52’s) 7/1

Sho-Bitz: Beverly Mire
Who Am I: David Beran
Friends Of Radio #100
Annette M. Lai
Sho-Pieces: Ron Fell
Sho-Dates: Diane Rufer

AFFORDABLE MUSIC SOFTWARE, NO LEASE CHARGES!!!

HALPER AND ASSOCIATES WANTS YOU TO TRY RESULTS/PLUS, THE EASY TO USE SOFTWARE WITH ALL THE FEATURES YOUR PD OR MD WANTS. COMPATIBLE WITH MANY AUTOMATION SYSTEMS TOO.

TRY OUR SOFTWARE FOR TWO MONTHS FOR ONLY $50, OR CALL US FOR A FREE DEMO VERSION.

TO FIND OUT MORE, CALL DONNA HALPER TODAY AT (617) 786-0666.

WHO AM I?? Eddie Money

King.

SHERYL CROW
Sheryl Crow’s backup band, The Tuesday Night Music Club is making its own album for release later this year. The band includes producers Bill Bottrell and David Brown as well as guitarist Kevin Gilbert.

CHRIS ISAK
Chris Isak’s new album, Forever Blue is all about one long gone relationship. Isak says, “It’s kind of a concept album. But when I started, it was just cheaper than therapy.”

MAGNAPOP
The Athens, Georgia-based band Magnapop formed in 1990 out of the remains of another Athens band called Oh-Oh. Oh-Oh, at one time, included Matthew Sweet and Lynda Stipe, the sister of R.E.M.’s Michael Stipe.

PORTAIT
There’s been a change in personnel in Portrait. Since recording the group’s latest album, All That Matters, Phillip Jackson has left and has been replaced by Michael Kurt Jackson.

LYLE LOVETT
Lytle Lovett has been chosen to sing the National Anthems at this year’s Major League Baseball All Star game in Arlington, Texas.

ROD STEWART
Rod Stewart’s 1995 New Year’s Day concert on Copacabana Beach in Rio de Janeiro is in the Guinness Book of World Records as the largest concert ever given. The crowd was estimated at 4.2 million.

STEVIE WONDER
The former “Little” Stevie Wonder is not so little now. He’s 45 years old and stands 6 feet 2.

SELENA
Not only do book publishers capitalize on the death of celebrities by publishing instant biographies of recently deceased stars such as Selena, but they sometimes take it to the extreme.

PEARL JAM
June 30 marks the anniversary of Pearl Jam’s House subcommittee testimony against Ticketmaster.

BRUCE HORNBSY
Bruce Hornsby and his old band, the Range, won a Grammy in 1996 as Best New Artist.

PETE DROGE
In the last 18 months, Pete Drob has been the opening act for Sheryl Crow, Melissa Etheridge and Tom Petty.

WHO AM I?? Eddie Money

Sho-Bitz: Beverly Mire
Who Am I: David Beran
Friends Of Radio #100
Annette M. Lai
Sho-Pieces: Ron Fell
Sho-Dates: Diane Rufer
SMALL MARKET SUCCESS

Small Market Success" takes its show to Texas this week, and the town of Lufkin, home of Top 40 KAFX, "The Only Hit Music Station In East Texas Program director Steve Ocean tells us all about his station.

You're located exactly halfway between Dallas and Houston, two very powerful and distinct markets. What, if any, influence do they have on you?

Obviously we will share quite a bit with both markets because of our location. We're mavericks compared to their adherence to rigid musical niches. They're both massive markets with very specialized formats, whereas we're forced to fill almost every need with one format—Top 40. A lot of the similarity comes from requests bleeding in from the kids from Dallas and Houston who are going to Stephen F. Austin State University. Whatever eclectic tastes we can't fill are taken care of by the college station. The toughest battle is against the perennial country that has dominated for years. We're neck and neck, but for some reason advertisers perceive that they're much stronger, which isn't true.

How do you battle against that false perception?

There are a couple of ways we attack that situation. For one, our sales department has to prove itself every day to our clients. Our clients realize we move product, but new business has to physically feel our presence before they commit to a steady stream of business. The country station has established itself more on tradition and years in the market rather than actual effectiveness. It's a very strong station, but they don't have to aggressively go after business like we do. We don't have a book to go by, so it's all in our results. Slowly but surely the tide is turning and it has become a little easier. On the music side, we try very hard to explain why we have to play what we play, but sometimes the advertisers can't relate.

In what way does pleasing advertisers make your job more difficult?

It's the same old story: trying to make everyone happy at the same time. We're a full-service station: there are no alternatives, no albums, no urban, just one country and a satellite A/C. By default, this puts us in the position of having to justify a lot of what we play. At middays we run a classic rock show, which is very successful. We know we might not be able to keep those listeners all day, but having them tuned in like clockwork during that period helps. We know that we can't go full-on classic rock because we'd alienate our core 25-34 female demo. But by being able to give everyone a little piece of what they want, we manage to satisfy all listeners most of the time.

What's your position on "demo slant advertising"?

It's been around forever, and it seems like it won't go away. There is this undercurrent viewpoint that females are the only consumers. We have to play our role in our market because that's what our advertisers dictate. Being male and single, I know that this stereotype is completely off base. I do my own shopping, I cook, I clean, I sew. I do all of the things that advertisers associate with females. A lot of what the advertisers want leads to certain music making it to the airwaves. It's no mistake that Boyz II Men or Bryan Adams dominate the charts. The majority of radio is slanted toward the female demo, which I feel neglects a huge male population that spends money as well. Men, by the way, are the most traditional music and related accessory consumers.

It sounds like you feel that advertisers rule with a heavy hand?

At times, yes, and many stations allow that to happen. We don't. We don't try to sell every stinking second of air time to advertisers. The music is just as important. We streamline our sound and try not to overload it with ads. We are more of a program-oriented station, while most other stations in our market are sales driven. Our sales department works with us hand-in-hand, but I'm always in a slang when it comes to decision making. If nobody picks up for the music side, who will? Most people reanalyze the whole situation, but research and stats are like lump posts. Let them light your way, but don't lean on them.

KAFX FACT FILE

KAFX Radio
2714 South Medford Drive
Lufkin, TX 75901
(409) 634-5596
Owner: Eagle of Texas
General manager: John Hazlewood
Program director: Steve Ocean
Music director: Kevin Jackson
Consultant: None
Frequency: 95.5 FM
Watts: 100,000
Target demo: 25-34 females
Positioning statement: "The only hit music station in east Texas.

Major industries: Stephen F. Austin State University and Temple Island

By Gregg Mariuz

The Media Connection

THanks to everyone who helped with the Soundtrack Summer Special in this issue. Your insights and information were invaluable. September features the film debut of Jon Bon Jovi in the movie Moonlight and Valentino. Neil Young is busy composing soundtrack music for Jim Jarmusch's upcoming black and white western Dead Man. Keep an eye peeled for Rupaul, who appears in the new "Super Bowl of drag" film Wigstock. Fresh from his recent album release, Isaac Hayes stars in the film Soul Survivors. The upcoming movie centers around a reunited 60's soul group. Mick Jagger's company, Jagged Films, is set to produce a movie about the Welsh poet Dylan Thomas's volatile relationship with his wife Caitlin. Shawn Colvin will do the music for an independent film called Edie and Pen. The storyline involves two recently-divorced women in Reno. Look for Jon Secada as Danny in the Broadway production of Grease this summer. David Fishof, the rock promoter who brought you the Monkees reunion tour, plans to present Musical Montage: The Live Tour, this summer. Look for the film in Inxs theaters later in the summer.

A&M is doing the soundtrack to the gangster/noir fall movie Things To Do In Denver When Your'e Dead. Buddy Guy performs in the film, and the soundtrack will be an eclectic mix of everything from Morphine to Blues Traveler to Tom Waits. Green Day, Weezer, The Muffs and Ireland's Ash are among the alternative artists that will be on the soundtrack to the fall teen coming of age film My Amigo. Fox Records plans to release an album of atmospheric music created for the spellbinding TV show The X-Files. Doh Was is developing the project and possible contributors include Portishead, PJ Harvey and Massive Attack. Rhino has just released three chronological volumes of Tube Tunes featuring full versions of hit TV themes. Who could forget classic themes like John Sebastian's Welcome Back Kotter, Gloria Loring's The Facts of Life or The Cowsills' Love American Style? Bykodise has released the classic blues-ragtime soundtrack to the Sony Pictures Classics-distributed film Curb Your Enthusiasm. Sonic Youth's Thurston Moore included footage from Toyo Ono's classic underground film The Fly in his video for the song "Ono Soul." I http://www.imu.com/gavin/ is the way to The Media Connection on Gavin's WebSite

CONGRATULATIONS to Patrick McGowan at KFMI in Arcata, Calif., who won the last Trivia Clp contest for knowing that Thank God It's Friday was the 1978 disco movie that featured appearances by Donna Summer and The Commodores. This week's question: Who's the well-known female singer who tried, but failed, to get the role of Nancy in the film Sid and Nancy? One winner will be drawn from all correct answers received, and will be awarded soundtracks from Milan Entertainment, Varese Sarabande and Epic Soundtrax. Fax answers along with your address to my attention at (415) 495-2580, or phone Gavin at (415) 495-1990 ext. 601. Sing the song, and we'll see you on the big island.

By David Beran

Gavin June 23, 1995
## Gavin Top 40

**Editor:** David Sholim  
**Associate Editor:** Annette Lai

### Chartboard

<table>
<thead>
<tr>
<th>Artists</th>
<th>Week 19</th>
<th>Week 20</th>
<th>Change</th>
<th>SPINS</th>
<th>TREND</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adina Howard, The</td>
<td>22</td>
<td>21</td>
<td>0</td>
<td>826</td>
<td>+264</td>
</tr>
<tr>
<td>Al Green</td>
<td>21</td>
<td>21</td>
<td>0</td>
<td>953</td>
<td>+115</td>
</tr>
<tr>
<td>Al Green</td>
<td>21</td>
<td>21</td>
<td>0</td>
<td>953</td>
<td>+115</td>
</tr>
<tr>
<td>Altice</td>
<td>22</td>
<td>21</td>
<td>0</td>
<td>826</td>
<td>+264</td>
</tr>
<tr>
<td>Alanis Morissette</td>
<td>22</td>
<td>22</td>
<td>0</td>
<td>826</td>
<td>+264</td>
</tr>
<tr>
<td>Al Green</td>
<td>22</td>
<td>22</td>
<td>0</td>
<td>826</td>
<td>+264</td>
</tr>
<tr>
<td>Alanis Morissette</td>
<td>22</td>
<td>22</td>
<td>0</td>
<td>826</td>
<td>+264</td>
</tr>
<tr>
<td>Al Green</td>
<td>22</td>
<td>22</td>
<td>0</td>
<td>826</td>
<td>+264</td>
</tr>
<tr>
<td>Al Green</td>
<td>22</td>
<td>22</td>
<td>0</td>
<td>826</td>
<td>+264</td>
</tr>
<tr>
<td>Al Green</td>
<td>22</td>
<td>22</td>
<td>0</td>
<td>826</td>
<td>+264</td>
</tr>
</tbody>
</table>

† = Daypart

### Top New Entry

**SEAL**

**Soul For Real**

**“Every Little Thing I Do” (Uptown/MCA)**
SPOONING AT:
Z100  WPLY  WKBQ
B97  WHYT  Q99.5
WPST  KISF  KROQ
QL01  WLN  WNTQ
KBZT  WTWR  KHTY  WRQK

"Sponge's 'Plowed' went Top 10 at Z100. 'Molly' could go #1!!"
— Steve Kingston, Z100

Modern Rock Airplay #21 - Over 1450 spins!
Album Rock Airplay #21 - Over 800 spins!
Total audience reach over 19.5 million
Album Gold!

THE NEW TRACK FROM "ROTTON PIÑATA..."
Inside Top 40

One question that wasn’t being asked in 1961 was, “Who’s your consultant?” Paul Drew says that other than Mike Joseph, who was working with WABC, he can’t remember anyone who called themselves a consultant. In fact, Drew says Bill Gavin was the first real programming consultant he ever knew.

For this issue, we contacted Bill Drake, the programmer who helped reshape Top 40, and Drew. In 1961 the two were jocks at WAKE-Atlanta. By the close of that decade both were working together again; Drake was consultant and in charge of programming for all RKO properties (he worked with other stations outside the chain as well) and Drew as PD for CKLW.

Detroit and KFWC-San Francisco. Drew defines the role of a consultant as a teacher. He says the relationship between an owner and a consultant is more like the one between a doctor and a patient. The decision whether or not to follow the advice being offered is up to the patient. But, as he points out, “When I go to an expert for help (generally) I’m so dumb I want to follow their advice. In broadcasting egos and temperaments can get in the way and hamper the process.”

Drew and Drake borrowed from years of experience and gave us their take on which consultant is right for you. Drake stresses comprehensibility. “That goes for both parties,” he says. A wise consultant will check out the firm and the people involved, and PIDs and GMs should do the same. If everyone’s not on the same wavelength you’re going to have conflicts.”

Drew feels it’s critical to get a reference from someone who’s used the services of a particular consultant. “Looking at numbers in a book isn’t good enough,” he says. “A successful station is a collaboration.” Drake, who works with his stations today as he did at RKO, agrees. “It’s a team effort,” he says. “We exchange a lot of ideas. Maybe we’ll kick things around over lunch, but in the end it’s their station.”

Drew suggests the PDs they work with now are old buddies. “We don’t have to deal with egos. It’s the most effective way to work and I wouldn’t want to operate any other way.”

Because so many stations fell under his domain in the 60s, Drake found the term “consultant” convenient for avoiding any conflicts with the FCC and its strict regulations limiting the number of stations a company could control. In fact, he recalls a magazine article that noted, “Officially Drake is a consultant. And officially Vietnam is not a war.”

As to a consultant’s impact, Drake says it varies depending on the consultant and the ability of the station to carry out the plan creatively and financially. “Some stations have been helped, others have been hurt,” he says.

Finally, we asked if the Top 40’s basics still apply. Drew agrees with Mike Joseph who says that if somebody believes in the basics of the format, it will work. “It will always work,” he says. “It may not have a 20-share because the environment in which it was created is totally different than the competitive environment that exists today. Sadly, though, no one wants to play country crossovers (there are maybe only five or six a year) or instrumentals. All of a sudden people stopped liking instrumentals? That’s ridiculous. And how about novelty records? They’re a part of the culture. One of the best elements of Top 40 is that it’s able to make fun of itself, not take itself too seriously.”

KROQ’s packaging and presentation is Top 40 in the best sense. Somebody has to prove to me that the format and its basics don’t work. And if Drew was an owner, he would want an outside ear to come in a few times each year to “Let me know how I’m doing compared to what’s happening in my marketplace.”

Drake says some of saying the basics still apply to everyone since he only works with gold outlets but does say, “They’re still working fine for the stations I consult. We’re still using the same elements.”

Does that mean music first and keeping the talk to a minimum? Well, the Drake philosophy hasn’t changed. “If you’re going to say nothing anyhow,” he says, “say it in as few words as possible.”

---

TOP 40

Report Add SPINS: TRENDS

19 2 1300 +32 JANN ARDEN - Could It Be Your Girl (A&M)
37 7 932 +385 THE CRANBERRIES - Prickly Thoughts (Island)
47 12 1224 +107 SOUL FOR REAL - Every Little Thing I Do (Uptown/MCA)
47 13 657 +463 BROWNSTONE - I Can Tell You Why (M.Epic)
48 3 911 +108 DURAN DURAN - Perfect Day (Capitol)
42 1 816 +205 PETE DROGE - Northern Bound Train (American)
41 20 431 +210 FUN FACTORY - Wanna Be With U (Curb/Atlantic)
39 8 603 +128 RUSTED ROOT - Send Me On My Way (Mercury)
37 17 467 +235 DAD - Love Jane (Columbia)
31 1 999 +41 BRANDY - Best Friend (Atlantic)
36 5 712 +76 MAX-A-Million - Take Your Time Do It Right (Zoo)
35 3 820 +70 U.N.V. - Stay In Love With You (Maverick/Sire/Warner Bros.)
34 13 576 +279 HOTDIE & THE BLOWFISH - Only Wanna Be With You (Atlantic)
33 8 473 +164 SPONGE - Hello (Mega Group)
32 19 362 +335 SHERYL CROW - Can't Cry Anymore (A&M)
30 — 577 -50 JON SECADA - Where Do Go From You (SBK/EMI)
26 2 591 +37 MICHAEL DAMIAN - Never Walk Away (Wildcat)
26 7 469 +195 DANNY TAYE - Dreamin' (Virgin)
25 1 653 +5 SF SPANISH FLY - (Crimp & Clover (Uptown/Warner Bros.)
23 4 441 +80 AMY GRANT - Big Yellow Taxi (A&M)
23 3 422 +39 STRIKELY FOR YOU - Open Arms (Quality)
22 1 495 +17 BRIAN McKNIGHT - Crazy Love (Mercury)
22 — 477 -3 JASON NEVILLE - Can't Stop My Heart From Loving You (A&M)
22 1 393 +15 NINE INCH NAILS - Hurt (Ninth/TV/Interscope/AR)
22 4 344 +48 PORTRAIT - How Deep Is Your Love (Capitol)
22 14 134 +115 A HOUSE - The Strong and The Silent (Radiactive)
21 1 395 +47 ROGIE GAINES - I Want U (Motown)
20 — 509 -63 STONE TEMPLE PILOTS - Dancing Days (Atlantic)
19 5 372 -75 SOPHIE B. HAWKINS - As I Lay Me Down (Columbia)
18 1 428 +14 GREEN DAY - (Reprise)
18 — 375 +12 NEW ORDER - Become Love Triangle (Dream)
17 1 671 -21 TOTAL FEATURING THE NOTORIOUS B.I.G. - Can't You See (Tommy Boy)
17 — 414 -10 BILLY PILGRIM - Sweet Louisiana Sound (Atlantic)
16 1 440 +52 TONY THOMPSON - I Wanna Love Love That Girl (Geffen)
15 2 671 +15 SELENA - Missing My Baby (EMI Latin)
15 4 353 +109 EVERYTHING BUT THE GIRL - Missing (Atlantic)
15 2 289 +97 NATALIE MERCANT - Crawl (Elektra/EG)
15 8 161 +26 * WEEZER - Say It Ain't So (EGC)
15 11 104 +55 * THE DWELLERS - Rocket Ride (E&M)
14 3 454 +188 MONKEYST - He's Mine (Outburst/Def Jam/Incredible)
14 1 348 +169 NAUGHTY BY NATURE - Feel Me Floss (Tommy Boy)
13 4 345 +73 LIFE - All Over You (Radiactive)
12 6 138 +65 THE HUMAN LEAGUE - One Man In My Heart (Island/EG)
13 5 260 +45 * SHAGGY - Boom Boomastic (Virgin)
13 5 209 +98 * AFTER 7 - "I'll Do Me Right" (Virgin)
12 2 375 +39 INTIMATION FEATURING JOEY - Drip In Your Arms (Metropolitan)
12 — 269 +3 GLORIA ESTEFAN - It's Too Late (E&M)
12 1 153 +47 ANITA BAKER & JAMES INGRAM - When You Love Someone (Elektra/EG)
12 10 40 +40 * PEARL JAM - Immutable (Jive/Epic)
11 1 270 +40 BUSH - Little Things (Interscope/EMI)
11 1 269 -7 MELISSA ETHERIDGE - Lie To Me (Rodeo)
11 1 258 -5 JODECI - Fresh 'N You (MCA/EMI)
11 1 206 +28 WHITE ZOMBIE - More Human Than Human (Geffen)
10 2 292 +81 * THE NOTORIOUS B.I.G. - One More Chance (Bad Boy/A&M)
10 — 267 -46 MIKE & THE MECHANICS - Over My Shoulder (Atlantic)
10 10 167 +167 * SELENA - I Could Fall In Love (EMI Latin/Epic Records)
# Gavin Go Chart

**TW** | **SPINS** | **TREND**
--- | --- | ---
1. THE REMBRANDTS - 'I'll Be There For You' (Friends Theme) (eastwest/EGS) | 4286 | +289
2. BRYAN ADAMS - 'Have You Ever Really Loved A Woman?' (A&M) | 3681 | -18
3. HOOTIE & THE BLOWFISH - 'Let Her Cry' (Atlantic) | 3301 | -1
4. BOYZ II MEN - 'Water Runs Dry (Motown) | 3277 | +72
5. NICKI FRENCH - 'Total Eclipse Of The Heart' (Columbia/BMG) | 3016 | +110
6. BLUES TRAVELER - 'Run Around' (A&M) | 2845 | +121
7. ALL-4-ONE - 'I Can Love You Like That' (Blitz/Atlantic) | 2791 | +488
8. PAULA ABDUL - 'My Love Is For Real' (Capitol/ Virgin) | 2664 | +207
9. DAVE MATTHEWS BAND - 'What Would You Say' (RCA) | 2628 | -39
10. BLESSY (UNION OF SOULS) - 'I Believe' (EMI) | 2394 | -67
11. DON JOW - 'This Ain't A Love Song' (Mercury) | 2333 | +393
12. SOUL ASYLUM - 'Misery' (Columbia) | 2272 | +290
13. THE REAL McCOY - 'Come and Get Your Lovin' (Atlantic) | 2177 | +434
14. ROB STEWART - 'Leave Virginia Alone' (Wanna Bros.) | 2127 | +287
15. EDDIE MONEY - 'That's Love Is Gone' (Walters) | 1801 | +168
16. COLLECTIVE SOUL - 'December' (Atlantic) | 1800 | +68
17. MICHAEL JACKSON DUET WITH JANET JACKSON - 'Scream' (Epix) | 1798 | +255
18. CHRIS ISAAC - 'Somebody's Crying' (Reprise) | 1742 | +178
19. ADAM ANT - 'Wonderful (Capital)' | 1734 | -100
20. EAGLES - 'Learn To Be Still (Girls)' | 1710 | +102
21. TLC - 'Waterfalls' (Lafayette/Krist) | 1709 | -665
22. JON B. - 'Face Babyface - Someone To Love' (Yab Yum/550 Music) | 1704 | +28
23. YAKA DA - 'I Saw You Dancing' (London) | 1689 | +79
24. DIONNE FARRIS - 'I Know' (Columbia) | 1686 | -51
25. SEAL - 'Kiss From A Rose' (Zapp/Steve/Warner Bros.) | 1601 | +667
26. VAN HALEN - 'Can't Stop Loving You' (Wanna Bros.) | 1594 | -200
27. NELSON - 'You Got Me' (Shook Up) (GC) | 1441 | +131
28. J2 - 'Hot Me, Thrill Me...' (Warner Bros.) | 1440 | +260
29. R.E.M. - 'Strange Currencies' (Wanna Bros.) | 1423 | -112
30. BETTER THAN ZERA - 'Good' (Endira/EGS) | 1372 | +136
31. LIVE - 'Lightning Crashes (Radioactive)' | 1370 | -55
32. VANESSA WILLIAMS - 'Colors Of The Wind' (Hollywood) | 1324 | NEW
33. TOM PETTY & THE HEARTBREAKERS - 'It's Good To Be King' (Warner Bros.) | 1275 | -147
34. MONTELL (JORDAN) - 'This Is How We Do It (RAULer)' (Jama) | 1219 | -9
35. JORDAN HILL - 'Remember Me This Way' (MCA) | 1157 | +114
36. JAMIE WALTERS - 'Hold On' (Atlantic) | 1097 | -74
37. MATHIEU SWET - 'Sick Of Myself' (Zoo) | 1079 | -17
38. CORONAH - 'Baby Baby' (eastwest/EGS) | 1060 | -27
39. ELTON JOHN - 'Believe' (Reprise/Spark) | 981 | -27
40. MADONNA - 'Human Nature (Mavericks/Sire/Warner Bros.) | 963 | NEW

**Go Chart Most Added**

**ELTON JOHN (28)**

**FUN FACTORY (14)**

**DEL AMITRI (13)**

Danny Tate's "Dreamin'" and love it.

**SKIP CARR, APD/MD, WAVT-POTTSVILLE, PA.** "The new Badasses is 'Fear Of Falling.' Everyone will be hearing about this group. Thump's 'You Got It Half Right' is a great summer party tune. Call (716) 569-7500 for your copy."

Ed Kandy, PD, BONG/LINDE, KAUAI, HAWAII "Fun Factory has the song of the summer with 'I Wanna B With U.' We're getting great adult reaction to Seal's 'Kiss From A Rose.'"

**BEAU RICHARDS, PD, WMGI-TERRA HUAT, IND.** "We're getting monster phones for a local artist (who's also a tennis player) named John Whitehead. His song is 'Take Your Time' (not the Max-A-Million/S.O.S. tune)."

**JON NORTON, MD, KYYY-BISMARCK, N.D.** "It's too early to report anything on A House's 'The Strong and the Silent,' but it really sounds good on the air."

**VITO GEE, PD, KCPH-ALBERT LEE, MN.** "We put together a no-rap remix of Fun Factory's 'I Wanna B With U' for daytime play and it's getting good response. We're not getting any negatives on Jill Sobule's song from our conservative community. It's kicking in really big."

**ANTHONY PROFTITT, MD, WPUP-APHER, GA.** "It's All Over Your picking up. Hootie & The Blowfish's 'Only Wanna Be With You' and Sponge's 'Molly' are on the move."

**MARTHA STEELE, PD, KTRS-CASPER, Wyo.** "Seal's 'Kiss From A Rose' is our most requested song. We're seeing early reaction on Danny Tate's 'Dreamin.'"

**GREG THOMAS, PD, WQMN-COLUMBUS, Miss.** "Amy Grant's 'Big Yellow Taxi' compliments our sound. She's got a big following in this area. We will be testing Fun Factory's latest."

**MICHAEL J. LANG, PD, KRRG-LAREDO, Texas** "Selena's 'I Could Fall In Love' is the most requested song we've had in months. The phones lit up for Everything But the Girl's 'Missing' after the first spin."

**DAN WATSON, PD, Q96 (KSQJ-FM) IMPERIAL VALLEY, Calif.** "We put Selena's 'I Could Fall In Love' right on and it's taking off quickly. Prediction: Shaggy's 'Boombastic' will have a great run. It's the best summer record I've heard so far this year."

**BRENT ACKERMAN, PD, KROC/FM- ROCHELLE, MICH.** "We're testing Elton John's 'Made In England' and expect to be playing Madonna's 'Don't Stop' very soon. It's going to be big."

**What's Going On**

An overview of early indications from a select panel of Gavin Only Correspondents

**TODD WISE, MD, KBKB-FM, MADISON, IOWA**

"Jann Arden's 'Could I Be Your Girl' is top three in requests for the second week. Dag's 'Lovely Jane' fills our listeners' need for funk."

**DAVE EVAN, OM/PD, WILI-FM, WILLIAMSTON, CONN.** "We're getting some calls for Live's 'All Over You.' We're going to begin spinning Alanis' Morissette's 'You Oughta Know.'"

**TOM MORGAN, PD, WQXQ (94X), SELCOMGROVE, PA.** "Top 40s that want a good summer song should check out Natalie Merchant's 'Carnival' - it's a great tune."

**CHARLIE FISH, PD, WFQX-WINCHESTER, VA.** "We tested Jill Sobule's 'I Kissed A Girl' and the reaction was so great we added it. We're testing Charlie to Hootie & The Blowfish's 'Only Wanna Be With You' for daytime play and it's getting good response. We're not getting any negatives on Jill Sobule's song from our conservative community. It's kicking in really big."
Car won't start? Call a mechanic. Got a toothache? Call a dentist. Do you have trouble with ghosts in your house? Ray Parker, Jr. had the answer for that one. Radio station problems? Well, when owners and general managers are faced with dwindling revenue because they've stuck in a ratings rut, they too, holler for outside help. A consultant.

Like lawyers, most consultants have heard plenty of jokes about their profession, and some even tell a few themselves. But, even though most everyone regularly hears consultants' names or runs into them at conventions, the only people who understand and appreciate what they do are the managers and programmers with whom they work.

While the thought of a consultant strikes fear in the heart of some, other program directors view them as valuable allies in the battle for market dominance. We surveyed a number of consultants who include Top 40 among their specialty formats. They told us about their firms and their guiding philosophies.

In addition, they shared success stories, commented on whether or not Top 40 has gotten a bad rap over the past few years and whether some stations are overreacting to alternative music. Finally, we wanted their feelings about the pendulum swinging back in Top 40's direction. We got them.

BLAIN CONSULTING, INC.
9730 Crawford Avenue
Skokie, IL 60076
Phone: (708) 673-5828
Fax: (708) 673-5836
Harry Blain, President

"As president of Blain Consulting, Inc., I formed my company in 1992. I am particularly proud of the things I've accomplished at two heritage stations I consult WPWQ-FM Providence became a client in mid-spring, 1993. Since then they have achieved their highest ratings in the past five years, and achieved number one 12+ and number one adults 25-54.

"WRB-FM Mobile, Ala. has seen ratings erosion over the past few years. I began working with the management team just before the Fall, 1994 book. WRB-AM's AQH has grown consistently since then and in the target demo 18-34, they have jumped in rank from seventh to second. The 25-54 numbers also gained substantially, with the station now ranked in fourth place, up from seventh, just last ratings period."

"I think that Top 40 is a format that has received a large amount of unfair criticism. But I think that a good portion of that negativity comes from individuals who do not understand the dynamics and complexities of the format. Sure, there are idiosyncrasies for every format and Top 40 certainly has its share. But owners and managers who know how to market and sell the value of the station to the advertising community and programmers who know how to program to the audience, will continue to make Top 40 successful.

"There is a danger of overreacting and exposing too much of any type of music genre or style. The key is to know the desirable of such music styles for your individual market. There are certain lifestyle groups that make up your audience that have a higher compatibility level of certain music genres, and the key is knowing the right exposure level of these types of songs without damaging the station."

"I think there will always be room for well-programmed Top 40 stations for many years to come. The dynamics of radio usage by the listener haven't changed as much as the way stations have tried to 'reinvent the wheel.' The stations that are successful match the market's expectation for that particular station. When you fail to deliver what is expected from you by the audience, you are headed for a tail-swinging crush."

BURKHART/DOUGLAS & ASSOCIATES, INC.
6500 River Chase Circle, East
Atlanta, GA 30328-3553
Phone: (404) 255-1055
Fax: (404) 255-7443
Kenneth Burkhart, Chairman of the Board

Burkhart/Douglas & Associates, Inc. is comprised of myself, Dwight Douglas, Jan Jeffries and Val Garrish. Our outside relationships are with Bill Drayer, Tony Gray and McVay Media. We've been an established consultancy for over 20 years.

"Our main philosophy is 'Higher ratings bring better revenues.' Some programmers and trade journals have tried to lead Top 40 into something that isn't. The correction of the mistake trend began about six months ago. It is not uncommon for new, hot music trends to control a programmer's brain. Good programmers, who make stations sound good, are guided by instinct & with which they are born. These are commercial instincts. They know what is too much or too little of any form of music to be played on Top 40."

"Demography and music are moving forward together. It looks like a good ten-year run ahead of us."

ALAN BURNS & ASSOCIATES
13705 Sumac Street
Oakton, VA 22124
Phone: (703) 648-0000
Fax: (703) 264-1710
Alan Burns, President

"My consultancy has been in existence for ten years. Our philosophy is to be a custom consultant, no 'hooks,' no mass-assembly. We concentrate on the listener focus more than the industry focus. We believe Top 40 needs to be fun and not get too extreme in any direction."

"We are most proud to be celebrating our tenth year at Alan Burns & Associates this year. In the Top 40 arena we are most proud of our work in New York with Z-100 (WHIZ), and Steve Kingston (12th health), helping B96 (WBWM/FM) destroy a power point battle and become Chicago's only Top 40 and our work with KQJK (Swee '96) Omaha, which has been a market leader for years.

The bad rap Top 40's gotten was probably deserved. Top 40 had lost its bearing, partly due to the music industry, but it was primarily radio's fault. The record industry wants to put out records that Top 40 will play, and the record industry got into a self-perpetuating cycle of playing more issuing more street urban product.

Regarding an overreaction to alternative titles! Of course. Top 40 as a format tends to overreact, and some stations will fall into the trap. How far each station should go depends totally on the market's competitive makeup.

"I absolutely believe the pendulum has swung back in the direction of Top 40 radio."

HALPER & ASSOCIATES
304 Newbury Street
Suite 506
Boston, MA 02115
Phone: (617) 786-0666
Fax: (617) 786-1899
Donna Halper, President

"I am president of my consultancy and Ron Jacob is the firm's vice president and computer consultant. We also employ a number of college students who intern with us and do..."
"I love Top 40 for sentimental reasons. I grew up with it. I was trained by some of its most respected people (Rick Sklar, Paul Drew, etc.) Yes, at its lowest, it can be sexist, homophobic, or downright rude (but so can talk radio). It can also be a best friend and a motivator. I do not think Top 40 is dead, just as I don’t think playing tons of the latest fad music will be a magic answer. The thing that makes Top 40 valuable is its ability to choose the right songs and find the best new artists. It’s all about playing the hits and having fun. Top 40 today is by necessity somewhat different than it was in the 1960s, just as today’s album radio station can’t be a museum of the Vietnam protest era. I just doubt that we’ve seen the end of Top 40. More likely, we’ve just seen another new beginning."

**McVay Media**

2001 Crocker Road
Suite 260
Cleveland, OH 44145
Phone: (216) 802-1910
Fax: (216) 802-8817

Mike McVay, President

"My company has been in existence a little over a year and a half. "In terms of a specific philosophy, everything I do is built around customer service. It all comes down to passion and excellence. I don't believe in boiler plate, but rather good, solid basics and learning each market in order to make the client more profitable. My promise to clients has always been that people within the building will improve. Top 40's had rap was caused by a bunch of people who no longer wanted to put forth the effort required. Top 40 is a very active format. You can't expect to win just because you have great ears. Too many people were trying to show their will down someone else's throat. Top 40 will always be viable. The days of the 40-shares may be over, but I still believe it's the number one format. "Good programmen won't overreact to any trend, and that includes alternative right now. Others who like to play copycat may overreact. "I'm not sure if the pendulum has swung, but I would say that people are paying more attention. There are a lot fewer Top 40 stations in this country than there used to be, and I think that's got a few people scared. "Charlamagne became really big back in 1987 because stations saw a giant hole that needed to be filled. A Top 40 station has to maintain flexibility. Top 40 has always been good at finding what's hot and what's not and driving what's hot into the ground. Play the hits instead of playing hero and the format will thrive."**

**Pollack Media Group**

984 Monument Street
Suite 105
Pacific Palisades, CA 90272
Phone: (310) 459-8556
Fax: (310) 454-5046

Jeff Pollack, CEO

"Pollack Media Group's key personnel include Jeff Pollack, CEO, Tommy Hadges, president, Dave Brewer, senior vice president, Carol Lee Holt.

**CALL DONNA HALPER**

(617) 786-0666

**FOR BETTER RATINGS**

**STAFF TRAINING**

**STATION CRITIQUES**

**FORMAT CHANGES**

**MARKET RESEARCH**

**WE SPECIALIZE IN SMALL & MEDIUM MARKETS!**

**CONSULTING THAT GETS RESULTS!**

---

"As for 'alternative,' I still don't know what that means. A band that has no hits? Some group with a strange name? Or is it just another industry buzz word that has little relevance to the average listener? I think the station that is fun, entertaining and exciting—the one that plays a good balance of hits and new product, and has a strong public image in its community—will win, whether its format is Top 40, album or whatever. "Any fad format can be dangerous. As I said before, listeners don't put songs into categories—we as programmers and media folks and record execs do. So is R.E.M. still alternative? You tell me; frankly, I doubt that the listener cares. He or she just likes certain songs and is willing to learn to like whatever groups or artists we give fair exposure to.

"In regards to too many alternative titles, the only way this will help the station is if they're planning to change formats and go alternative. "Top 40 is cyclical. When the music available is good, Top 40 wins. When it isn't available, programmers play bad music and lose."

**MITCHELL BROADCAST MANAGEMENT**

4553 Fremont Lane
Piano, TX 75093
Phone: (214) 867-6618
Fax: (214) 612-9197
Bob Mitchell, President

"My company has been in existence a little over a year and a half. "In terms of a specific philosophy, everything I do is built around customer service. It all comes down to passion and excellence. I don't believe in boiler plate, but rather good, solid basics and learning each market in order to make the client more profitable. My promise to clients has always been that people within the building will improve. Top 40's had rap was caused by a bunch of people who no longer wanted to put forth the effort required. Top 40 is a very active format. You can't expect to win just because you have great ears. Too many people were trying to show their will down someone else's throat. Top 40 will always be viable. The days of the 40-shares may be over, but I still believe it's the number one format. "Good programmen won't overreact to any trend, and that includes alternative right now. Others who like to play copycat may overreact. "I'm not sure if the pendulum has swung, but I would say that people are paying more attention. There are a lot fewer Top 40 stations in this country than there used to be, and I think that's got a few people scared. "Charlamagne became really big back in 1987 because stations saw a giant hole that needed to be filled. A Top 40 station has to maintain flexibility. Top 40 has always been good at finding what's hot and what's not and driving what's hot into the ground. Play the hits instead of playing hero and the format will thrive."

**Pollack Media Group**

984 Monument Street
Suite 105
Pacific Palisades, CA 90272
Phone: (310) 459-8556
Fax: (310) 454-5046

Jeff Pollack, CEO

"Pollack Media Group's key personnel include Jeff Pollack, CEO, Tommy Hadges, president, Dave Brewer, senior vice president, Carol Lee Holt.

**Call Donna Halper**

(617) 786-0666

**For Better Ratings**

**Staff Training**

**Station Critiques**

**Format Changes**

**Market Research**

**We Specialize in Small & Medium Markets!**

**Consulting That Gets Results!**

---
vice president, operations and Pat Walsh, vice president, music. Programming. The firm started in 1981 as Jeff Pollack Communications.

“There are two fundamental principles that we always keep in mind: providing quality service to our clients and treating each station as the unique entity that it is. “My proudest accomplishment is the fact that I’ve outlived most of my competitors. The "bad rap" Top 40 has received hasn’t been unfair. Top 40 had to make substantial changes to survive and it has done that.

“These so-called ‘alternative’ acts are hit acts, and we feel that talking about playing too much hit music is absurd. As long as stations are playing hit songs by important acts, there is no danger of playing too much of any one kind of music. We feel strongly that the term ‘alternative,’ when applied the way our industry uses it, is an oxymoron. Obviously, this music is incredibly popular, these new acts sell millions of albums, their concerts attract tens of thousands of fans a night and they have had a huge impact on our culture. What’s alternative about that?

“Yes, the pendulum has swung in the right direction for Top 40. The success of ‘alternative’ music and the ‘alternative’ format has pointed out a large body of music that has been ignored by all contemporary music stations. Thus, the fact that Top 40 has embraced this music has made the format as vital as ever. The key has always been for Top 40 to play the hit music of the moment. Whenever the format has deviated from this principle, it has faced a crisis.

“Top 40 is no longer a monolithic format. The old-line Top 40 strategy of playing the best of every type of music may not work, depending on the competitive situation. In some markets, Top 40 can play everything, but in others, competitive concerns may dictate that a station must skew more heavily toward rock and alternative, while in other markets, a station must take a heavy urban slant.”

BILL RICHARDS CONSULTING
5338 Pitch Pine Drive
Orlando, FL 32819
Phone: (407) 292-4424
Fax: (407) 292-4464
Mark Bolke-Minneapolis office
(612) 405-9119
Bill Richards, President

“The key players in our consultancy include myself, senior associate Mark Bolke, and music coordinator Dan Richards. I consulted stations while I was PD at KIIS-FM-Los Angeles, so I’ve been doing this quite awhile, but we officially started the firm in April, 1993.

“Our philosophy has always been to put the interest of the client ahead of my own. Provide clients with honest, open input. Help them develop a market-specific strategy and assist in the design of a practical plan to achieve their goals. I understand that program directors, general managers and other key players at the radio station produce winning ratings. The best consultants are great coaches and strategists, but they alone can’t produce ratings and should never take undeserved credit.

“Our proudest accomplishment? On a personal level, it was walking away from a steady paycheck and a number of lucrative offers to start from scratch and build something I’m very proud of. From a ratings standpoint, it was helping KDWB-Minneapolis achieve ratings success while competing against a couple of A/Cs and a new alternative station. Plus, helping take WQHT-Tampa back to number one 25-34.

“Frankly, Top 40 has deserved some of the bad rap it’s gotten over the past several years. Top 40 does tend to overreact so often to music and other programming elements and goes too far in one direction. You’ve heard it before, but it’s true—you must have a proper balance. But I also think people forget about the introduction of the soft-dolly in 1989 and how much that changed the shape of radio. It really benefitted A/C and country and hurt a cume-driven format like Top 40.

“I think there has been some overreacting to alternative. People see what Steve Kingston is doing in New York and think that’s the way to go, and in some cases, it might be. However, if you have a heritage Top 40 position, you can be balanced with a lot of music that’s available.

“I believe Top 40 is coming back in a big way. Look at the success of stations like KIIS-Los Angeles. Again, I stress it’s a cume-driven format and programmers like Steve Penan are using that to their advantage while the numbers are coming back. If nothing else, remember Cume! Cume! Cume!”
tions we originated the current successful positioning of 'We only stop the music once/twice an hour.'

Through Value/Gallup we've innovated more effective ways of doing strategic research, including the TeleMusic Test, which guarantees you get what you need, guarantees there will be no need for makegoods, poor responses, geographic or demographic imbalances, etc.

*Overall, we are most proud of the fact that we work with and are friends with and respected by the best in the business—a respect that is mutual.*

*Top 40 has pretty much deserved the bad rap with a few exceptions:
- Back in the late '90s, Top 40 began to believe its own press and became too narrow.
- created the opportunity for the birth of Hot AC
- many programmers and stations lost confidence
- developed a herd mentality instead of focusing on the individual market
- lost originality
- researched only the core, and the more you research your core, the smaller the core gets
- misunderstood the concept of 'P-1s,' etc.

'Playing too many alternative titles/acts is a danger just like playing too much dance or rap. Even so, the opportunity exists for 'mainstream alternative' Top 40's in some markets, just as many markets have successful dance stations. There is a lot of great alternative music out right now.'

'The pendulum has begun to swing as we have been predicting for a year, although it's still tough to convince some corporations that Top 40 is about to be and already is in many cases, a very profitable format. We've been seeing Top 40 music testing better and better with all relevant demos for awhile.'

'On the bigger picture, you can see and feel the middle is moving. Every end of the spectrum is getting more contemporary, even soft AC's and Hot AC's are getting hotter, 25-34s are embracing new artists and new music styles, following the younger end as usual.'

'Top 40 is winning and we love winning Top 40 clients to prove it. As with any form, we just had to adjust to a new generation and new era.'

**ZAPOLEON MEDIA STRATEGIES**

4003 Alice Drive
Sugarland, TX 77478
Phone: (713) 980-3665
Fax: (713) 980-3708
Guy Zapoleon, President

"Our key personnel at Zapoleon Media Strategies include Guy Zapoleon, president; Jeff Scott, consultant; Mark St. John, consultant; Steve Wyrostok, consultant; Monique DeVlieger, music and research director and Chrys Staigen, CIO. We've been in business since November, 1992."

"In terms of particular philosophies, we are modern day programmers. We are not Cookie Cutters. We customize strategies for each particular marketplace.

"My proudest accomplishments include heading up America's fastest growing and most successful new media consulting company.

"Programming KZZP-Phoenix in double digits for two years. Starting up KIXM-Houston as one of the first Hot AC/rock-leaning mix stations. Plus, I've trained some of today's leading program directors: Kevin Weatherly, Todd Fisher, Michelle Santarouso and Clarke Ingram.

"In terms of Top 40's bad rap, we couldn't believe how many industry wise men were in print sounding the death knell for Top 40. Anyone who knows music and format history can see that Top 40 goes through its low periods. All formats have to deal with music's 'ten-year cycle.'"

"Top 40 just went through music's 'doldrums' period, where it had to recuperate from driving lots of people away to other formats by over focusing on just dance music. We're at the beginning of a new cycle, where there is a healthy balance of a lot of different types of music and now Top 40 is back.'

"The industry as a whole always overreacts to exciting new trends. With alternative being so exciting and new, Top 40 can get away with playing a little more than they should right now, but programmers must remember that Top 40's success is always a matter of balance (rock, pop, dance and alternative)."

"The music cycle will be in the rebirth stage for the next five years. That's been the Top 40 product will be healthy. We need to create an image that reflects what the new Top 40 will sound like and market it effectively. Our industry needs to sell agencies and advertisers on why Top 40 and the 18-34 adults it will dominate again, are key in selling their products. *"
Inside College

YOUR ATTENTION PLEASE!!!
As you're already aware, July 4 is a Tuesday this year. Although 4th will not be open on that Tuesday, we will be taking reports for that week. It is IMPERATIVE that stations make the effort to report on Monday, July 3 or earlier. If you're not going to be in the office on Monday, July 3, you must fax or call in your report on Tuesday June 29. Friday June 30, or any week. If you call over the weekend, leave your list on my voice mail, X615. Everyone is expected to report, so don't flake, capice?

WTUL's Anthony DelRosario has hit the road again. Last week, the 'TL MD helped former station staffer Jen Kain make the move to Cambridge, where she'll be attending Harvard. On their cross-continental migration, the duo made the most of Anthony's connections. In Atlanta, they crashed with Richie from Toocut, in Blacksburg they stayed with former WVUR MD Wes Lang, and in Poughkeepsie, the pair slept on the floor of the WVUK music office. (Nice hospitality, Goldberg—you'd think TAG could ante-up for a hotel room). Jen made it safely to Cambridge, Anthony continued on to NYC to fuller label promo cabinets and shadow Roze Braustein. Here's Anthony, looking self-satisfied and slightly guilty:

A&M's Scott Carter has lately experienced both triumph and tragedy. On the up-side, Carter's A&M Alternative Video #10, which features an unreleased Ass Ponys clip and excerpts of A&M staffers Jay Hughes and Terry Dry, qualifies as high art; it's garnering rave reviews and has already received several Oscar™ nods. Sadly, however, Carter reported that the anticipated new Scarce disc, which was scheduled to ship to college radio next week, has been delayed, as Scarce vocalist Chick Graning has been the victim of a (Bill Berry-esque) train hemmorhage. Sources say she'll be okay—otherwise we wouldn't be talking about this.

In an effort to offer you all the gossip that's good to go—and then some, I'm afraid I've erred. An item I ran earlier in the month, concerning Atlantic purchasing Amphetamine Reptile, was just plain bald-faced. I'm sorry. So I was wrong. I don't have a problem with admitting it. I'm not defensive about it. I wouldn't blame Error (for disseminating false information). I take responsibility for my mistakes. So sue me. (Oh please Mr. Hazelmeyer please don't...) I Want To Tell You: After much meditation and reflection, I've hit upon the answer to this format's Primary Question. Just what is Alternative, anyway? Like many of Life's Great Mysteries, the solution stands right in front of us, we must simply open our eyes and see. Ergo, I tell you: Hip-hop is alternative. In light of this Great Revelation, I've felt it necessary to redefine myself. So from this point forward, I wish to be known primarily as N2-luve Hoochie. Now, because I've answered this Primary Question, I feel compelled to offer some other questions to take its place, cause college radio without mystery is college radio without well, mystery. Here goes: (a) Who are the college radio superstars pictured in these photos?

1. FILTER - HEY MAN NICE SHOT
2. SOUL ASYLUM - MISERY
3. CATHERINE WHEEL - WAY DOWN
4. PRIMUS - WYNONA'S BIG BROWN BEAVER
5. BEASTIE BOYS - ROOT DOWN
6. BAD RELIGION - INCOMPLETE
7. THE CRANBERIES - RIDICULOUS THOUGHTS
8. ALL - MILLION BUCKS
9. WEEDER - SAY IT AIN'T SO
10. ALANIS MORISSETTE - YOU OUGHTA KNOW

Gavin June 23, 1995
SUPERGRASS
“Caught By The Fuzz”
The arresting single from the much anticipated debut album I SHOULD COCO
Management: Chris Hufford & Bryce Edge for Courtyard Management
Produced by Sam Williams
1995 EMI Records Ltd.

EVERCLEAR
“Heroin Girl”
The first single from the new album SPARKLE AND FADE
Produced by K.P. Alexakis
Management: Darren Lewis

LUSCIOUS JACKSON
“Here”
The first single from the Movie Soundtrack and the latest single from NATURAL INGREDIENTS
Produced by Superfreaks: Jill Cunniff, Gabrielle Glaser, Tony Mangurian
Management: Will Botwin & Paula Sartorius at Side One Management

SMOKING POPES
“Need You Around”
From the album BORN TO QUIT
Another great track from the Movie Soundtrack
Produced by Phil Bonnet
Remixed by Thom Wilson at Track Record, Inc.
Management: Joe Shanahan

©1995 Capitol Records, Inc.
if Absolutely Fabulous can make it, so can this. I think I'll start on drafting a script this weekend.

Speaking of Steve Rennie's barbecue, has anyone told you that Kato Kaelin was there? Seems he's a close, personal friend of former Dramarama bassist Chris Carter (no relation to the X-Files producer) and KROQ legend. Rodney Bengenheimer—needless to say, there were plenty of photogs.

I suppose I'll have to put my script writing on hold this weekend. I just remembered that Pearl Jam's show in San Francisco's Golden Gate Park is this Saturday, and of course I'm so there.

There's some music out there that's making my heart skip a beat these days. The Foo Fighters—This Is a Call. For some strange reason, I think of the Beach Boys (a punk rock version, of course) every time I hear it.

Another band that has been rocking my world for some time now is Supergrass, whose "Caught By the Fuzz" I reviewed as an import many months ago. Since then, the band has been picked up by Capitol and have even done a quick tour of the States. Don't worry though, Supergrass will be back to tour again next month.

the meantime, do yourself a huge favor and listen to this super-charged tale of misadventure.

And while we're on the subject of misadventures, how come there are only three new adds for the Verve's "On Your Own" this week? Come on people, where are your ears? Check the Record To Watch box. This is the week up to a handful of stations, you're all missing it.

REPORTERS, PLEASE NOTE!

Oh yes, I've been asked to remind everyone that on the week of the 4th of July, there will be a special reporting schedule for commercial alternative. In short, we'll need your reports phoned or faxed in either Friday, June 30 or Monday July 3. Our offices will not be open on Tuesday, July 4 and we are going to press as usual, on Wednesday. Please, please, please—if you plan on freezing, call or fax us and let us know. It's going to be Eric Shea's first week handling this all on his own, so it's imperative that he be informed as to what the status of your report that week is. Thanks in advance for your help with this—Eric is a great guy and this will be a baptism by fire for him. I would appreciate it if you would help him out in this matter.
Hello, Hello. I'm your tour guide Quincy McCoy. You can call me Q. In the next few weeks you and I will start a revolution as we blow-up the urban slice of this magazine and introduce a completely new flavor.

The goal for the UL is simply this—to help you program your station better than you ever imagined. We'll exercise ideas from programmers, consultants, musicians, computer nerds, visionary writers and thinkers. I'll need your help and constant input on what's working for you and what's not.

No more waiting for the next seminar to ask questions or get answers to tough programming problems. Every week I'll offer answers and advice for keeping your station plugged in! So let's begin interacting now. Mail or Fax any programming related questions, problems or ideas to:

Gavin Urban Landscape
140 Second Street
San Francisco, CA 94105
Attn: Quincy McCoy
Fax: (415) 495-2580
the man knows how to play
RAY LUV

Makes his national debut with
in the GAME

from his debut album FOREVER HUSTLIN'

PRODUCED BY KRAYREE
FOR DON'T GIVE UP PRODUCTIONS
GAVIN RAP

Most Added

CELLA DWELLAS
Good Dwellas (Loud/RCA)

SHABAZZ THE DISCIPLE
Death Be The Penalty (Penalty)

Top Tip
GENIUS (GZA)
Labels (Wu-Tang)

Like That!?

GAVIN REPRESENTED LOVELY at B.RE. Marketing man John Austin and I were in effect. It was an urban radio convention, but it was more like a Who’s Who in hip-hop. Dana Dane and Red Alert were on the "Young Guns" panel that Brian Sanstorm engineered (well done, B.).

It was hailed as one of the best sessions, but the execs of a generation past saw no reason to pepper game. 'Sure and South Circle, Def Jam's Death Row and Nuoo Tybe were all over the place. I heard South Circle's new single "Attitudes" plenty, and got a taste of Death Row and Def Jam via "The Show". Russell Simmons' new rap- limentary. The film was entertaining and stirred up lots of memories, especially when Run-D.M.C. took the stage. My only questions are: where are the women in hip-hop, and what about areas outside L.A. and New York? Guess the answers will appear in the films of the future, 'cause Russel only had a couple hours...As for Noo Tybe, they gave a cool party that showcased the new stuff. Mad DJ Mac makes a believer out of folk once he hits the stage. He's got some tight music. But my hands-down favorites are my homeboys, The Luniz and Shyheim. The young Wu prince is sure to hit hard on his new album, which is almost finished. The Luniz are hotter than Joly with "I Got 5 On It," and the remix is on fire, with Spice 1, E.40 and Richie Rich joining in. Whoever snatches Richie Rich up has platinum in their future, period...In radio news, Sway has orchestrated yet another powervmove. He's leaving his post at KMEL's 10:00 Bomb to take the 2-6 p.m. slot on sister station KKBT-Los Angeles. He'll still do The Wake-Up Show from the Bay on two Saturdays a month, but The Poetess may be setting the Bomb off from now on...If you haven't heard of Black Dynasty, you're late. I'm booked on "Deep East Oakland," the single that is currently on the path to blooming up. Another Hit Records promo man Nick Fitch can slide you a copy that will rock the party, so call him at (510) 251-0139...Sadly, Pete Rock and CL Smooth have parted company. It's the end of a great relationship on wax, but I'm sure they'll be doing 'individual stuff. Brings to mind the No One's B-side "Who Falls Apart," you ask me...Bruce at WEBS likes Onyx's "Live," and the Lords' remix. In the East Coast slang, he swears that those cuts are "killin' em..." Speaking of killin', Suicide Records has new product you should check for. The New York-based indie has some new flavor floating around. The crew's name is The Slum Brothers, and the single, entitled "Sure Shot," is just that. Kenneth Hughes can send you some wax—just dial 914.

BONNIE, CLYDE & BATTLECAT

(1 to r) Battlecat, Ice Cube, and Yo-Yo wrap up "Bonnie & Clyde Part II." Battlecat will be "On Top of the World" with his new album which is due this fall.
Introducing the original version by Playa Poncho featuring L.A. Sno

There ain't no substitute for the original
Whatz up, whatz up?
Rap Retail

Singles

<table>
<thead>
<tr>
<th>2W</th>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>

- METHOD MAN - You're All I Need (Lil' Cease/Def Jam)
- D.R.E. - Keep Their Heads Ringin' (Priority)
- DA BRAT - Give It 2 U (Work Group)
- LL COOL J - Lifestyles Of Da Rich And Shameless (Uptown/MCA)
- Mobb Deep - Survival Of The Fittest (Loud/RCA)
- 2 PAC - Dear Mama (Interscope/Anti-)
- OL' DIRTY BASTARD - Shiny Shiny Ya (Elektra/EGG)
- NAUGHTY BY NATURE - Feel Me Flow (Tommy Boy)
- THE NOTORIOUS B.I.G. - One More Chance (Bad Boy/Arista)
- NAUGHTY BY NATURE - Crayon (Tommy Boy)
- MASTA ACE INCORPORATED - The N.I.C. Rice (Delicious Vinyl/Atlantic)
- MACK 10 - For Life (Priority)
- LUNK - Got S 0n It (Virgin)
- E-40 - Snippin' Me (St. Id/IOLive)
- CHANNEL LIVE - Mad Lm (Capitol)
- RAPPIN' 4-TAY - I'll Be Around (Crystal's EM/Rag Top)
- MAD CJ MACK - Come And Take A Ride (Ndo Tybe/Virgin)
- SPECIAL ED - New Go Back (Profile)
- SKEE-LO - I Wish (Sunshine/Soul Bros.)
- SCARFACE - Among The Walking Dead (Motown)
- ANG - Around The World (Select)
- SHAGGY - Boombastic (Virgin)
- 7 ASYLUM - Hey Look Away (Kaper/RCA)

Albums

<table>
<thead>
<tr>
<th>2W</th>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>

- 2 PAC - Me Against The World (Interscope/Atlantic)
- MOBB DEEP - The Immortal ( Loud/RCA)
- FRIDAY SOUNDTRACK - Various Artist (Priorly)
- TALES FROM THE HOOD - Various Artists (MCA)
- NAUGHTY BY NATURE - Crayon (Tommy Boy)
- O' DIRTY BASTARD - Return To The Stab Chambers: The Dirty Version (Elektra/EGG)
- NEW JERSEY DRIVE SOUNDTRACK - Various Artists Vo l 1 & 2 (Tommy Boy)
- THE NOTORIOUS B.I.G. - Ready To Die (Bad Boy/Arista)
- METHOD MAN - Tical (R.A.M/Def Jam)
- E-40 - In A Major Way (Sc. Kid ' Live)
- MASTA ACE INCORPORATED - Sittin' On Chrome (Delicious Vinyl/Capitol)
- MAD LION - Real Ting (Wrecw/Nervous)
- D-SHOT - Boss Ballin' (Shot Records)
- VARIOUS ARTISTS - Panther Soundtrack: The Points, etc. (Mercury)
- CRIME BOSS - All In The Game (Danny/Columbia)
- SHOWBIZ & A.G. - Good Feelin' (Payday/FRF)
- BIG L - Lifestylez D Da Poor & Dangerous (Columbia)
- PUMP YA FIST - Music Inspired By The Black Panthers (Avatar)
- MAD CJ MACK - True Game (Ndo Tybe/Virgin)
- DJ QUIK - Safe & Sound (Profile)
- SCARFACE - The Diary (Rap-A-Lot/Noe Tybe/Website)
- A.M.G. - Ballin' Out 01 Control (Select)
- KING JUST - Mystic Of The God (Black Fist/Select)
- C-BO - Tyres From The Crypt (ANWOL)
- NINE - Nine Lives (Pollie)

ACE IS WILD

(L to r) Masta Ace, King EMZ and Mike Nardone (both from KKSB-Los Angeles) chill at the Sittin' On Chrome listening party. Listen for the single of the same name real soon...

237-7145...The winds of change are swirling something fine as James Andrews leaves Immortal to join Columbia in New York. Daryl "Stealthy" Lockhart accepts the director of artist development position at Capitol New York after setting up Flipmode Recordings. Chris Pringle is RCA's new rap promotion director, and Stepsun is on the verge of sealing a new distribution deal. CEO Bill Stephney confirms that contrary to rumor, the label is far from over...Folks are also talking about Pendulum going through changes, but my insider says they're all positive, and the pendulum will keep swingin'...for now...Like that.

ONE LOVE, THEMBISA MSHAKA

New Releases

RAEKWON THE CHEF

"Criminology"

(Loud/RCA)

The Chef and Ghost Face killer release the ill Wu flows to a schizophrenic track that at once calls to mind themes from The Mack and Barnaby Jones. Chef shouts: "It's make the track and it's militant then I react like a convict and killin' shit"...This wax will make a lasting impression over the air. Get yours from Sean or Dan at Loud (212) 475-0013.

THEMBISA MSHAKA

ONXY

"Live"

(JMJ/Def Jam Music Group)

The baldheaded chieftain crew (now sans Big DS) returns with the rhythmic bass line and amplified lyrics that made them famous. Kids are still angry and ready to jump at shows, so embellishing upon their style without venturing too far left is a smart move. The hook and xylophone make "Live" a sweet re-entry for Onyx. Chonita has your copy at (212) 229-5225.

THEMBISA MSHAKA

ARTIST PROFILE

NEMESIS

WHO: Rappers Ron C, Joe Macc, and Big Al

FROM: Dallas, Texas

CURRENT SINGLE: "Drop The Bottom"

CURRENT ALBUM: The People Want Bass

LABEL: Profile

PRESS CONTACT: Priscilla Chatman at Pretty Special, (212) 873-1379

MUSICAL INFLUENCES: '80s funk, from Rick James to Cameo and Prince.

LITTLE KNOWN FACTS: Nemesis has sold over a half million albums since 1989 with their first three releases, To Hell and Back, Munchies for Your Bass and Temple of Boom.

PICK HIT: "I Need a Freak," which is a fortified revival of Egyptian Lover's club classic.

BIG AL ON THE ALBUM'S POTENTIAL: "We had a lot of success in the South with our last two albums, but we feel this will be the one to launch us into the national spotlight."

IT'S SAID: "Nemesis taps the pulse of bass music, ranging from the Texas lowriders that creep to bounce records that rock any Miami party."
SUMMER '95
HOME RUN LINE UP

AT BAT...
"STOMP! IT'S ALL THE WAY LIVE"
Step X Step

from the album
"Comin' 2 Getcha"

FUTURE SOUND PRODUCTIONS

ON DECK...
QUALA D
The Album
"LOOKIN' OUT MY WINDOW"

IN THE HOLE...
"LET IT RIDE"
H.M.H.

"FOR THE PLAYA IN YOU"
3RD WORLD HOMICIDE
Film soundtracks are riding the crest of a wave that first broke in 1992 when The Bodyguard phenomenon hit the shores of film and radio. Since then, a steady stream of soundtrack sensations and smash singles has included Sleepless In Seattle (featuring Celine Dion and Clive Griffin's "When I Fall In Love"), Reality Bites (with Lisa Loeb and Nine Stories' "Stay"), Philadelphia (including Bruce Springsteen's "Streets Of Philadelphia"), and last year's soundtrack to Disney's The Lion King (with Elton John's "Can You Feel The Love Tonight").

Soundtracks and radio. Is it a match made in heaven, or are the two on different frequencies? Gavin talked to Top 40, A/C, alternative and rap programmers and music directors, and then we turned the mic to the folks at record labels who focus on soundtracks.

Some of the responses may surprise you and some may echo your own thoughts. As formats continue to bleed into others (like alternative into Top 40), format-specific rules become blurred.

**TOP 40**

**DANA LUNDON,** MUSIC DIRECTOR AND AFTERNOON DRIVE PERSONALITY AT Z104-MADISON, WISCONSIN

*Turn ons:* Today's soundtracks don't usually have more than one song on them, and you listen to it and know it's a hit because it's been written specifically for the soundtrack, and it's got instant pop appeal. Sometimes it's nice because they are easy hits, and in other ways it can be the death of a record because it sounds too soundtrack-like.

*Turn offs:* When you hear something on the radio and you can almost picture it in a movie, it's too formula. You get this picture in your mind of this boy running to this girl and it's very contrived. Another thing that bugs me is when someone is pushing a soundtrack song that's not in the movie. Like the Celine Dion and Clive Griffin song "When I Fall In Love" at the end of Sleepless In Seattle. People didn't wait around for all the credits, so you can't use the familiarity to try to get me to play the record.

**TRACY AUSTIN,** MUSIC DIRECTOR AT KIIS-FM-LOS ANGELES

*Turn ons:* Soundtracks are great because of the variety of music on them. It's interesting when a movie like Sliver or Reality Bites flops, and the soundtrack goes on to have a huge life. You get a variety, and the music also reminds you of a film that you may have really liked.

*Turn offs:* It's got to be a quality song even if it's a blockbuster movie because even a great movie can't carry a lousy song. It's everything put together—the production, songwriter and the marketing. Top 40 radio looks for the hits, and if they come off a soundtrack, that's great.

**ADULT CONTEMPORARY**

**KATHRYN VAUGHN,** MUSIC DIRECTOR AT WMGN-MADISON, WISCONSIN, A DOUBLE-HITTER STATION WITH A DAILY POP FORMAT AND NIGHTLY A2 FORMAT

*Turn ons:* Soundtracks can work as a press pass for a song that would maybe not get a chance to have a good shot in the A/C market. For instance, the Mavericks have a song on their latest album called "I Should Have Been True" that sounds like a mixture of Roy Orbison and Bruce Springsteen. It could be a crossover, but never will be. If it was on a soundtrack, it would have a chance to slide right over.

*Turn offs:* I don't mean to cut up Whitney Houston, but having her sing and perform "I Will Always Love You" in The Bodyguard gave her too much power. It was like in advertising where they give you the one-two hit of seeing and hearing something. It's not to say that Whitney isn't good or it wasn't a good song, but I feel sorry for people like Martin Page who are slugging it up every hull to try to get a record played across the country.

**JACK RAYMOND,** PROGRAM/MUSIC DIRECTOR AT WEIM-FITCHBURG, MASS

*Turn ons:* The thing that appeals to me about
We look good in platinum.
soundtracks is their approach. "Do we want to present songs from that period in time or do we want to introduce new music?"

Lately, they've been taking music from the time, like with the Forrest Gump soundtrack. In 1987, Dirty Dancing was the one that really brought soundtracks into current rotation play and it mixed older songs with current tracks. My personal favorite soundtracks mix some new songs with things from the vault.

**Turn ons:** I don't find that labels support radio with product on soundtracks because they feel it's only a retail project. I think labels should consider marketing through radio, and I'm talking about local radio. Maybe it's relegated to the top ten or 20 markets.

**Turn offs:** Just because it's on a soundtrack doesn't mean it's going to be a major success. Basketball Diaries, Clerks and S.F.W. were extremely cool soundtracks, but the movies were in such limited release that only a small portion of the core audience got to see the films. A lot of a soundtrack's success still depends on the success of the movie.

**Turn ons:** Any time a song pops up on a soundtrack, it helps tap into a lifestyle and makes an extra link. The music always speaks for itself, and if it's a great song it's going to make it on the air. If it's in a movie, it helps, and if it's a big movie, it helps even more.

**Turn offs:** A lot of soundtracks coming out that are "alternative" have music that isn't new. Most of the stuff on Reality Bites was old, and a younger audience is aware of it. If they're going to go with alternative acts, it'd be cool if they went with something new.

**ALTERNATIVE**

**GENE SANDBLOOM, ASSISTANT PD AT KROQ-LOS ANGELES**

**Turn ons:** I think soundtracks give us an opportunity to help break a record. Right now, we're dealing with an unprecedented amount of brand new artists in this format. We do a lot of on-air promotion to help our artists get going, but there's nothing like a main film or a film that's targeted to our 18-34 year-old audience. If we feel extremely strong about a specific song on a soundtrack that's not a single we step out on it.

**Turn offs:** Just because it's on a soundtrack doesn't mean it's going to be a major success. Basketball Diaries, Clerks and S.F.W. were extremely cool soundtracks, but the movies were in such limited release that only a small portion of the core audience got to see the films. A lot of a soundtrack's success still depends on the success of the movie.

**ALI CASTELLINI, MUSIC DIRECTOR AT WOXY-OXFORD/CINCINNATI, OHIO**

**Turn ons:** Any time a song pops up on a soundtrack, it helps tap into a lifestyle and makes an extra link. The music always speaks for itself, and if it's a great song it's going to make it on the air. If it's in a movie, it helps, and if it's a big movie, it helps even more.

**Turn offs:** A lot of soundtracks coming out that are "alternative" have music that isn't new. Most of the stuff

**RAP**

**JAY WRIGHT, GENERAL MANAGER/PROGRAM DIRECTOR AT WHOV-HAMPTON, VA.**

**Turn ons:** The thing that appeals to my listeners is the variety they get with soundtracks. They feel like they get their money's worth by purchasing one CD with eight or nine of their favorite artists. Soundtracks give the rap/urban community a chance to bond together. On the Jann's Lyric soundtrack, they had the song "U Will Know" with all kinds of artists from different labels. You see videos with people from different labels together, like Biggie Small's (now Notorious B.I.G.) "One More Chance," and I think it sends a message to the younger audience that says "We don't have to get into each other's throats to succeed. We can all do it as one.

**Turn offs:** You've been seeing a lot of soundtracks that may or may not tie in with the movie, but still do well. Like the Above The Rim soundtrack that sold well primarily due to the strength of the artists. I think the worst thing a soundtrack can do is when the songs aren't even included in the movie at all. Like the Fresh soundtrack. It was a good CD, and I enjoyed it personally, but one complaint that I got from the students and urban listeners was that nothing was really in the movie.

**JAMES LEWIS, MUSIC DIRECTOR AT WTCC-SPRINGFIELD, MASS.**

**Turn ons:** Soundtracks are an extra A&R tool for labels, and they're the perfect vehicle for stations that are investigative and looking for new artists and new tracks. Some R&B labels use it as a way to come out like LaFace with the Boomerang soundtrack. Radio doesn't get advance tapes like press or retail, but soundtracks give you the freedom to play every cut.

**Turn offs:** If a movie's bad, a soundtrack isn't gonna save it. Unfortunately, a lot of stations are so conservative or so hit-oriented that they won't take a chance on new artists. If they can't correlate new songs with the movie, they won't play it. Hopefully, the people that promote soundtracks will do more with community college radio. Sometimes college radio is left out of the loop on the giveaways and premieres, and the grass roots promotion.
Ajax

Ajax The single and video "Ex-Junkie"
HEARD FIRST ON WHFS, KEGE, KEDG, X96 AND WZRH!

Produced by Joseph Hornof
Management: Tim Scott, Black + White Music, Inc.

Wailing Souls

See Wailing Souls at Reggae Sunsplash!

Wailing Souls Live On

The new full length album and single out now!
Produced by Richarl Neilman
Management: Burt Stein for The Burt Stein Entertainment Company

Mad Love

Mad Love The Original Motion Picture Soundtrack
The full length soundtrack in stores now!

Includes
Magna Pop
7 Year Bitch
Throneberry
Grant Lee Buffalo
Rocket From The Crypt
Fluorescein
Head Candy
Kirsty Maccoll

Featuring TAG Recording Artist
Madder Rose "Ultra Anxiety (Teenage Style)"
The first single to Alternative Radio!

The film starring Drew Barrymore and Chris O'Donnell out now!
SOUNDTRACKS: Radio's Leading Role

Radio is the promotional bridge between a film and its accompanying soundtrack, and on-air word of mouth combined with airplay equals sales. Do soundtracks have an extra edge when it comes to airplay or does the music merely ride the success of a film? We talked to prominent players in the soundtrack game about radio's role in promoting them. Has radio taken advantage of the soundtrack boom? Do soundtracks offer more than just music to radio?

One thought we heard echoed is that soundtrack music has to be of radio caliber to get played. "Radio treats soundtrack records like records," says Kathy Nelson, creator and head of MCA Records' soundtrack division. Nelson has worked on countless soundtracks, including last year's Pulp Fiction, which featured Al Green's "Let's Stay Together." "I don't think any generation has stopped appreciating that song, and I've always heard 'Let's Stay Together' on the radio," she says.

Andrew Leary, Atlantic's vice president of A&R and multimedia, agrees. "When you're compiling a soundtrack you have to think about radio and getting quality artists," he says. "The music has to be friendly to radio and also to have a work for the film." "Radio's the same as it's always been, and if you deliver good music they play it," says Jolene Cherry, who has assembled music for The Crow and Batman Forever. "Radio can smell a rat a mile away, and if soundtracks are thrown together haphazardly without a proper connection to the film, radio people can sense it," she says.

Radio is always eager to get a hold of exclusive music from marquee bands and soundtracks often feature songs that aren't on artists' records. A proven method for success is for an artist to contribute a song to a soundtrack that will appear on their forthcoming album. This acts as a teaser and promotes interest in upcoming releases. The Crow put the Stone Temple Pilots' single "The Big Empty" on the map before the band's record was released. U2's "Hold Me, Thrill Me, Kiss Me, Kill Me" from Batman Forever is a brand new track that radio is pounding on. Alternative diva Bjork originally released her song "Army Of Me" on the Tank Girl soundtrack, and it appears on her new record Post.

"Soundtracks broaden the market that artists want to write and get together that they might not want to put on one of their own albums," says Leary. "When it's a cover or a side project, it can bring something new to radio that they otherwise wouldn't get."

Jon McHugh, A&M's director of film music, believes in this line of thinking. The August soundtrack to the film Empire features a brand new Gin Blossoms song "Tell Me I'm Free," and it's found exclusively on the soundtrack. "We're launching the Ape Hanger's 'I Don't Want To Live' as the second single and doing a video," McHugh says. "The innings right because their album will be coming out around the same time."

Radio has played a major role in pushing soundtracks to Disney's recent animated smash Beauty And The Beast, Aladdin, and Lion King. "The songs from these films tend to be more appeal ballads, and it seems like radio has really embraced our product," says Chris Montan, Disney's executive producer of feature animated film music. Blanketing nationwide radio with singles like Regina Belle & Peabo Bryson's "A Whole New World" (from Aladdin) is a tried and true formula, but Disney also goes the extra distance to expose their music to radio. Hollywood Records is handling the release of the Vanessa Williams Pochantasia single "Colors of the Wind," and the campaign targets radio in unique ways.

"We had cassettes available to a staff that went out and played it for radio people nationally," says Hollywood Records' vice president of promotion, John Fogg. "We went to radio and let people hear "Colors Of The Wind" early so that they'd be aware of it, and know it was a quality record." Hollywood Records ended up airing nearly 50 early commitments to play the single from Top 40, A/C and rhythmic radio stations.

With more films being released each year, the future looks bright for soundtracks.

"There's a plethora of soundtracks and with so much music out there radio has to be selective," says McHugh.

Kathy Nelson doesn't foresee the wave drying up. "I think they're popular now in ways that doesn't seem like it's going to go away, and it's deeply-seated in the industry."

MILAN ENTERTAINMENT: If You Build It, They Will Come...

MILAN Entertainment calls itself "The company with a sound track record for record soundtracks," and although the focus is on film music they also have a catalog of world music, jazz, classical and choral titles. The company was founded in Paris nearly 20 years ago by Emmanuel Chamboredon, who had secretly stockpiled an impressive catalog of European soundtrack rights to films including Diana, Joan de Flore and My Life as a Dog.

Around 1988, Chamboredon came to the United States to get involved with the film community, and he forged a relationship with attorney Toby Pieniek that led to the formation of Milan, America Inc. Pieniek's law practice and experience with RCA Records and the William Morris Agency eventually earned him the title of executive VP/CEO of Milan.

Milan struck up a distribution deal with BMG to form its own U.S. imprint and the New York-based label became another jewel in an international crown that includes offices in London, Munich, Madrid and Mexico City, among others.

"We consider ourselves experts in the marketing of soundtrack albums," says Pieniek. "And when possible, we want to be able to control the marketing rather than relying on local people to do it."

Milan's basic philosophy is that a soundtrack is an extension of the emotional experience that the viewer has in the theatre. As Pieniek puts it, "There's a nexus between the film and the soundtrack album, and we try to establish the soundtrack product as a direct extension of the film. It's like reliving your celluloid dreams."

1990s Ghost soundtrack is a textbook example of this philosophy. Milan acquired the rights and sublicensed the U.S. and Canadian rights to Varese Sarabande. Their license recently expired and Milan plans to reacquire the rights and re-release the album with bonus tracks this fall.

"The music has to work in the film, and the soundtrack music has to be evocative in the movie," says Pieniek. The Righteous Brothers' "Unchained Melody" was the ideal underpinning for Ghost's love scene between Demi Moore and Patrick Swayze. "Whenever people hear "Unchained Melody" they immediately identify with that beautiful love scene, and there's that emotional connection. What's sells records."

Because most of Milan's soundtracks are scores, and no music-driven, they have to be more creative when it comes to marketing for consumers and promoting through radio.

"Radio has become so diversified in the past five years that a lot of things we put out are directed to just one format," says Jason Leopold, Milan's director of promotion. Leopold feels that there's room for some of the label's eclectic soundtrack music on today's college and alternative stations. Non-traditional releases like the Residents' Hunters soundtrack or the soundtracks to Naked Lunch and Baraka seem ideal fare for college and alternative formats. "A lot of the bigger college stations have specialty or soundtrack shows, but it's a challenge to get radio—besides those shows—in." Leopold says.

"I think it takes the efforts of some creative and brave music program directors to see the potential of some of the stuff we have," says Pieniek. He contends that film score composers are the classical composers of today, and radio ought to recognize it. "It's a shame about classical stations, because if they wanted to broaden their listening audience they might introduce some film music."

Upcoming Milan releases include the aforementioned Ghost soundtrack this fall, the Hans Zimmer score for The Prime of Miss Jean Brodie, the score for 20th Century Fox's August release, A Walk in the Clouds, and a rousing alternative soundtrack to Fine Line's The Incredibly True Adventure of 2 Girls in Love.

Milan Entertainment considers June, 1995 to be the fifth anniversary of its New York-based imprint that specializes in releasing and marketing film soundtrack albums. Pieniek points out that Milan has built itself on the natural connections people make. "It's like the Field of Dreams. 'If you build it, they will come.' If you show it, people will see it. And if they see it, maybe they'll buy it."
Where Hip Hop and Knowledge Live

DANGEROUS MINDS

THE SOUNDTRACK

Featuring New Hip Hop Flavas From

Coolio
Sista featuring Craig Mack
Aaron Hall
Rappin' 4-Tay
Big Mike
Immature
DeVante
Mr. Dalvin & Static
Tre Black
24-K
Wendy & Lisa

IN THE STREETS 7/14/95
No, we're not promoting gambling or competition and animosity. We're presenting the summer soundtracks in a novel way.

It's not in the spirit of comparing records to others or slanting suggestions. More in the spirit of the Daily Racing Form, of "Lettuce by a head," "Chewing Gum on the rail" and "Girdle in the stretch."

So have fun with it. And please, no wagering.

POST TIME JUNE 23 • 1 1/4 MILES

<table>
<thead>
<tr>
<th>PP</th>
<th>HORSE</th>
<th>W.T.</th>
<th>OWNER</th>
<th>JOCKEY</th>
<th>COLORS</th>
<th>TRAINER</th>
<th>PEDIGREE</th>
<th>COMMENTS</th>
<th>ODDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>POCAHONTAS</td>
<td>May 30</td>
<td>Disney Records</td>
<td>Vanessa Williams (sings on Hollywood Records) Jon Secada &amp; Shalamar, score by Alan Menken</td>
<td>Disney Records</td>
<td>Disney's Pocahontas, a triumphant story of courage, beauty, and the power of love.</td>
<td>7-1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>BATMAN FOREVER</td>
<td>June 6</td>
<td>Atlantic Records</td>
<td>U2, Seal, Brandy, Chingy</td>
<td>Alternative</td>
<td>Top 40</td>
<td>Warner Bros.</td>
<td>June 14</td>
<td>5-2</td>
</tr>
<tr>
<td>3</td>
<td>MIGHTY MORPHIN POWER RANGERS</td>
<td>June 6</td>
<td>Atlantic Records</td>
<td>Dave, Van Halen, Shaggy, Alternative</td>
<td>Children</td>
<td>5-1</td>
<td>Warner Bros.</td>
<td>June 15</td>
<td>6-1</td>
</tr>
<tr>
<td>5</td>
<td>MAD LOVE</td>
<td>June 13</td>
<td>Zoo Entertainment</td>
<td>7 Year Itch, Master Rose, Magnapop, Grant Lee Buffalo</td>
<td>Alternative</td>
<td>Top 40</td>
<td>Warner Bros.</td>
<td>June 17</td>
<td>6-1</td>
</tr>
<tr>
<td>6</td>
<td>THE INCREDIBLY TRUE ADVENTURES OF P 2 GIRLS IN LOVE</td>
<td>June 27</td>
<td>Milan Entertainment</td>
<td>Not bars. Groups include Beavis, Butthead, Alternative</td>
<td>Children</td>
<td>A &amp; M Records</td>
<td>Warner Bros.</td>
<td>June 18</td>
<td>7-1</td>
</tr>
<tr>
<td>8</td>
<td>DANGEROUS MINDS</td>
<td>July 4</td>
<td>MCA Records</td>
<td>Mike, Aaron Hall, Rapper's Ay</td>
<td>Urban</td>
<td>Alternative</td>
<td>Warner Bros.</td>
<td>July 20</td>
<td>10-1</td>
</tr>
<tr>
<td>10</td>
<td>FREE WILLY 2</td>
<td>July 18</td>
<td>MCA Records</td>
<td>Michael Jackson, Pretenders, Expose</td>
<td>Alternative</td>
<td>Top 40</td>
<td>Warner Bros.</td>
<td>July 22</td>
<td>8-1</td>
</tr>
<tr>
<td>11</td>
<td>CLUB ESS</td>
<td>July 18</td>
<td>Capitol Records</td>
<td>Bebe Reul, Rodarte, Counting Crows, Luscious Jackson, Jill Sobule</td>
<td>Alternative</td>
<td>Top 40</td>
<td>Warner Bros.</td>
<td>July 23</td>
<td>10-1</td>
</tr>
<tr>
<td>13</td>
<td>EMPIRE</td>
<td>August 6</td>
<td>MCA Records</td>
<td>Erin Blossoms, Ace Hangers, Drunken Bros</td>
<td>Alternative</td>
<td>Top 40</td>
<td>Warner Bros.</td>
<td>August 7</td>
<td>9-2</td>
</tr>
<tr>
<td>14</td>
<td>MORTAL KOMBAT</td>
<td>August 15</td>
<td>Columbia Records</td>
<td>Backhead</td>
<td>Alternative</td>
<td>Top 40</td>
<td>Warner Bros.</td>
<td>August 8</td>
<td>8-1</td>
</tr>
<tr>
<td>15</td>
<td>WALLINS</td>
<td>August 15</td>
<td>Columbia Records</td>
<td>Punks United, Take Five</td>
<td>Alternative</td>
<td>Top 40</td>
<td>Warner Bros.</td>
<td>August 9</td>
<td>6-1</td>
</tr>
<tr>
<td>16</td>
<td>TO WONG FOO</td>
<td>July 30</td>
<td>Republic/MCA</td>
<td>Tom Jones, B. L. Peppers + Tea Lords, Lowlite, Ice, Pete Gabriel</td>
<td>Alternative</td>
<td>Top 40</td>
<td>Warner Bros.</td>
<td>August 10</td>
<td>6-1</td>
</tr>
<tr>
<td>17</td>
<td>CLOCERS</td>
<td>July 30</td>
<td>Republic/MCA</td>
<td>Glass, Oscar, Chas' N' Dan, KRS-One</td>
<td>Alternative</td>
<td>Top 40</td>
<td>Warner Bros.</td>
<td>August 11</td>
<td>6-1</td>
</tr>
<tr>
<td>18</td>
<td>WHITE MAN'S BURDEN</td>
<td>August 15</td>
<td>Atlantic Records</td>
<td>Hostile &amp; The Blowfish, Crunk, Crank, Troubadour, Mob Drey, Mobb Deep</td>
<td>Alternative</td>
<td>Top 40</td>
<td>Warner Bros.</td>
<td>August 12</td>
<td>8-1</td>
</tr>
</tbody>
</table>

Odds-On Favorites

**Pocahontas (Disney Records)**

Disney made a brilliant move to put the trailer featuring "Colors Of The Wind" on the video release of *The Lion King* (sales of 30 million to date). "We found that when we went out to programmers they were already familiar with the song from the video and from hearing their kids sing it," says Hollywood Records' John Fago. Disney Records is sticking with the same two-approach that sent *The Lion King's* soundtrack sales soaring into the stratosphere. Look for the Jon Secada and Shalamar single "If I Never Knew You" to roll out to radio later this summer. "I just got figures on three or four major record chains selling the *Pocahontas* soundtrack two to one over *The Lion King*, parallel with this time last year," says Disney's Chris Montan. Disney's web page has a two-minute clip from *Pocahontas* at http://www.disney.com.

**Batman Forever (Atlantic Records)**

This bat's wingspan is deep and wide, featuring a number of angles that can intermingle in formats ranging from alternative (U2's hypnotic anthem "Hold Me, Thrill Me, Kiss Me, Kill Me" on Island/Atlantic) to rap (Method Man's "The Riddler"). "We're planning on working the old headliner track to A3, and certainly planning on tacking the Offspring track (a cover of the Damned's "Smash It Up") to college and alternative," says Johnstone Chirvin, one of three executive producers. A record-breaking $53.5 million box office take on opening weekend should spur this horse along. Warner Bros. has also set up web site at http://batmanforever.com.

**DISNEY'S JUNE 23, 1995**

40
Help save
the living symbol of our Country
with a song.

TANYA TUCKER, RICKY SKAGGS, LEE GREENWOOD,
DEBORAH ALLEN, BRYAN AUSTIN, DEANA CARTER,
RICKY LYNN GREGG, JOY LYNN WHITE,
JAMES ROGERS, TERRI CLARK
AND SPECIAL GUESTS

"Save The Eagle®"

PRODUCER: Al Louis Cecere
ASSOCIATE PRODUCERS: Steve Tillisch & Al Henson
WRITER: James Rogers
PUBLISHER: Save The Eagle Music (ASCAP), A Division of National
Foundation to Protect America’s Eagles
AIRPLAY PERIOD: June 14, 1995 (FLAG DAY) through
September 4, 1995 (LABOR DAY)

100% Of All Performance Royalties
Generated From Airplay Will
Benefit The Restoration And Protection
Of The U.S.A.’s National Symbol,
The Bald Eagle.

Help Us Reach Our National Airplay Goal Of 1,000,000
Broadcast Performances During a 12-Week Period.

Promotional CD Available By Calling 615-429-0157

Artists Appear Courtesy of Liberty Records, Patriot Records, Mercury Records & Columbia Records
**Gavin A/C**

**Reports This Week**

Total Reports: 246

**DURAN DURAN** 42
**ELTON JOHN** 39
**JORDAN HILL** 38
**MARTIN JOHN** 37
**JERRY WOODWORTH** 36
**JAMIE WOODWORTH** 35
**PAULA ABDUL** 32
**ALL AARON NEVILLE** 26
**FOREIGNER** 25
**DIONNE FARRIS** 23
**GLORIA ESTEFAN** 20
**BLUES TRAVELER** 19
**ANNIE LENNOX** 17
**DARYL HALL** 13

**Making Chartbount**: 3,500

**Most Added**

**ELTON JOHN (55)**

"Made In England" (Rocket/Island)

**VANESSA WILLIAMS (52)**

"Colors Of The Wind" (Hollywood)

**MARTIN PAGE (47)**

"Keeper Of The Flame" (Mercury)

**SEAL (34)**

"Kiss From A Rose" (ZST/Sire/Warner Bros.)

**SARI (34)**

"Faith" (Eagle Eye)

**Top Tip**

**ELTON JOHN**

"Made In England" (Rocket/Island)

**HOLIDAY WEEK**

Because the Fourth of July falls on a Tuesday, Gavin A/C's department will take only playlists until 4 p.m. on Monday, July 3, which is the week's reporting deadline. To make up for the inconvenience, we will take reports on Friday, June 30. Also, our fac machines will be on all weekend.

**THE BIZ**

There is money to be made in A/C radio and K101-San Francisco's Don Bleu is living testimony. Bleu has just signed a new three-year contract with the station and will continue hosting the morning show for a tidy sum estimated at $500,000 a year. Bleu may be shockless and rockless, but his not penny-less. Bleu also tosses The Know Zone for the Discovery cable television channel.

**THE MUSIK WEEK**

Bryan Adams now has five potential successors right on his rear bumper. Led by Boyz II Men, the pack is benefiting from the first signs of spin erosion. Actually, Boyz II Men and Red Stewart already have more total stations than the Boyz.

**Vanessa Williams** "Colors Of the Wind" from Pochantasia is at #12 after only three research weeks. The track has accumulated 192 stations and a spin commitment of nearly 5,500 a week. It's the week's HOTTEST track by nature of its Spincrease of 1,275.

---

**Gavin A/C #1 Hits From:**

6/25/93 AARON NEVILLE - "Don't Take Away My Heaven"

6/28/91 PAULA ABDUL - "Rush, Rush"

6/28/94 MIKE RENO & ANN WILSON - "Almost Paradise"

6/27/90 ELTON JOHN - "Little Jeannie"

---

**Chartbound**

**RECORD TO WATCH**

**SPYRO GYRA**

"Let's Say Goodbye" (GRP)
Debbie Gibson
for better or worse

The first track from her new album "Think With Your Heart"

Produced by Deborah Gibson
Management: GMI Entertainment, Inc.
Alison Krauss

"When You Say Nothing At All"

From her PLATINUM record
Now That I've Found You: A Collection

"*****" - Rolling Stone

4 Weeks in the Top 20 on the Billboard Top 200 Chart

APPEARING ON THE DAVID LETTERMAN SHOW on June 27th

Going for adds on June 26th

In keeping with the dueling soundtracks theme, Seal's 'Bitter Sweet Forever' has reached #22 in just its second chart week. The 34 newest help to make it a MOST ADDED. The new include WIVY, WTRR, WKKD, KXLK, WMC, KOSI, WLBK, KLUB, and WVT.

Check out the moves on Nicki French's "Tidal Eclipse of the Heart." It moves from #40 to #29 this week with a third of the format playing and the average spins per playing station is up to 20 even.

Last week's TOP TIP, Dusty Springfield and Daryl Hall's "Wherever Would I Be?" is this issue's top debut at #33. It comes with 20 ADDs from the likes of WHIZ, KSPR, WMJQ, KJIL, KLDT, WHAI, KRONQ, WJLK, and WTRT.

The new TOP TIP is a lock. Elton John's latest, "Make In England," has an early 67 players with spins already totalling 890. The initial players roster includes WIVY, WQSO, WMEH, WQUR, Y92, WMXV, WMT, WBFX, KLSY, KDMX, WLTE, KOSO, WQX, WQFX, and WOTR.

Last week's RECORD TO WATCH, Foreigner's "All I Need To Know," debuts on this week's chart at #37 thanks to 25 ADDs and a Spincrease of better than 500. The new Foreigner legion includes WLDL, WHIZ, KG1, KLBD, KBLQ, KJLT, KDBB, and KDR.

Reports Adds SPINS TRENDS
54  6  375 +74  IVAN NEVILLE - Don't Cry Now (Iguana)
54  14  656 +178 SPYRO GYRA - Let's Say Goodbye (GRP)
50  5  884 +137 NELSON - (You Got Me) All Shook Up (GGC)
39  7  441 +89 HORIZONTAL LADIES CLUB - God Is A Girl (Domo)
34  5  465 +80 NORTHERN VOICES - Faithful (Shadow Mountain)
34  34  384 +384 SARI - Faith (Eagle Eye)
31  5  378 +70 DAVID SANBORN - This Masquerade (Elektra/EGC)
29  2  439 +19 STEPHEN TELLER - Wildflower (Jornal)
26  7  497 +197 JON B. featuring BABYFACE - Someone To Love (Yab Yum/550 Music)
25  8  332 +87 PORTRAIT - How Deep Is Your Love (Capitol)
27  7  294 +80 DANNY TATE - Dreamin' (Virgin)
24  4  278 +51 KAREN LEHNER - There Used To Be A River (SRO)
24  1  364 +1 SORNE B. HAWKINS - As I Lay Me Down (Columbia)
22  5  266 +74 THE BEAUTIFUL SOUTH - Dream A Little Dream Of Me (Mercury)
21  4  374 +60 MICHAEL JACKSON Duet With JANET JACKSON - Screamin' (Epic)
19  9  205 +100 BROWNSTONE - I Can't Tell You Why (Majestic)
18  2  308 +48 YARI-DA - I Saw You Dancing (London)
17  5  227 +71 STEVE PERRY - Donna Pluuee (Columbia)
15  3  207 +59 LAURA BRANIGAN - Dim The Lights (Atlantic)
14  14  128 +128 ARTURO SANDOVAL - Colors Of The Wind (GRP)
13  5  235 +60 THE REAL MCCOY - Come And Get Your Love (Arista)
13  8  125 +86 LORI LIEBERMAN - A Thousand Dreams (PolyGram)
12  3  140 +42 VAN MORRISON - Days Like This (Polygram)
10  5  71 +46 CARLY SIMON - Touch Me By The Sun (Arista)
10  2  109 +10 THE TOKENS featuring MITCH MARGO - Rock & Roll Lullaby (B.T. Puppy)
10  2  104 +7 LEO/ M - Kiss (Disney)
10  10  115 +115 SHERYL CROW - Can't Cry Anymore (A&M)
10  10  81 +81 DANIEL RYAN - She Takes Me To Paradise (Synapse)

Dropped: Tom Petty, Jane Arden, Michael Damian, Hilary James and Bob James, Pretenders, Dave Matthews Band, Linda Ronstadt, Bryan Savage.

* Indicates Debut
THERE IS A DISTINCTIVE SOUND TO AMERICAN MUSIC
THERE IS BRUCE HORNSBY

Bruce Hornsby
Consummate musician.
Master storyteller.
True original.
A whole new musical mosaic from one of the most compelling artists of our day.

From New Orleans and Chicago to Nashville, from the big city to the heartland, an uncommon mix of music's roots, and chronicle of American life... straight from his heart and his hands.

Hot House
The new album from Bruce Hornsby.
Eleven new chapters including the first single "Walk In The Sun."
This week's RECORD TO WATCH is the dynamic combination of Deniece Williams and Spyro Gyra doing "Let's Say Goodbye." The list of 54 Gavin A/Cs already on board includes KGLF, WNYR, KLWN, KLKG, KLUB, WBIG, KFOR, WQTU and WIBZ.

New Releases

BRUCE HORNSBY
"Walk In The Sun" (RCA)
Hornsby hasn't made a song this attractive since "Across The River," from his 1990 album, A Night On The Town. It's about eventually getting away from the dark side of town and walking in the sun. So many of Hornsby's great songs, like this one, are overwhelmingly fluid and easy on the ear, yet are real blue collar, hard-life storyboards.

BEAUTIFUL WORLD
"I Know" (Discovery)
This is a totally charming and thoroughly disarming track that conjures up images of The Lion King and other uplifting cinematic soundtracks. This one comes without a film or a big name to back it up, but it's still a pleasure to recommend this to everyone who listens for good adult music with overwhelming pop appeal.

ALISON KRAUSS
"When You Say Nothing At All" (Rounder)
Krauss' album, Now That I've Found You, has already gone platinum from airplay on just Americana and country radio. This Keith Whitley song, written by Don Stilz and Paul Overstreet, is a wonderful vehicle for Krauss to introduce herself to A/C radio. It's a cleverly phrased way of saying "action speaks louder than words."

SHERYL CROW
"Can't Cry Anymore" (A&M)
The hits just keep coming from Tuesday Night Music Club. This one's the most sober of the lot and serves as the antithesis to "All I Wanna Do." Boy howdy, does it ever. She may not be ready for Dr. Jack, but she's ready for some time off.

Contact
Leigh Armistead
1-800-377-9620

**BEAUTIFUL WORLD**

...In Existence

This week, look for the new radio edit of "I KNOW" Radio and retail alike are reacting to this premiere track!

DON'T MISS IT!

ADD DATE: 6/26

ALISON KRAUSS
"When You Say Nothing At All" (Rounder)
Krauss' album, Now That I've Found You, has already gone platinum from airplay on just Americana and country radio. This Keith Whitley song, written by Don Stilz and Paul Overstreet, is a wonderful vehicle for Krauss to introduce herself to A/C radio. It's a cleverly phrased way of saying "action speaks louder than words."

SHERYL CROW
"Can't Cry Anymore" (A&M)
The hits just keep coming from Tuesday Night Music Club. This one's the most sober of the lot and serves as the antithesis to "All I Wanna Do." Boy howdy, does it ever. She may not be ready for Dr. Jack, but she's ready for some time off.

**Artist Profile**

PHIL PERRY

**Label:** GRP

**Promotion Contact:**
Erica Linderholm

**Birthdate & Birthplace:** January 1, 1952 - Springfield, IL

**Current Residence:** Claimont, Calif.

**Musical Influences:** "Smokey Robinson, Eddie Kendricks, Eddie Holman, G.C. Cameron, Rance Allen, Shirley Horn, Nat King Cole and Arthur Prysock."

**Last CD You Purchased:** "Brazil 2 by Toot's Theilman."

**Likes:** "Island life, sports and cooking."

**Dislikes:** "Bigotry, idolatry, Satanism."

**Favorite Movies of All Time:** "Godfather III."

**Favorite Sports Teams:** "Los Angeles Raiders, New York Knicks and St. Louis Cardinals."

**Favorite Vacation Spot:** "Lanai, Hawaii."

**Pet:** "Pepper, a black Lab-shop."

**If I weren't a recording artist, I'd be:** "A child speech therapist."

**Most Treasured Material Possession:** "A letter from my wife, Lillian."

**Ambitions You Still Have to Fulfill:** "To be the best father I can be!"

**Best Advice You've Ever Received:** "Be true to the game, and the game will be true to you! from James Ingram."
some voices carry farther than others

DONNA PLEASE
the next single from the gold album "For the love of strange medicine."

Produced by James Hornback and Steve Perry. Management: Thad Hall Entertainment. - Bob Cavalli/Scott Welch.

COLUMBIA
Copyright © 1995 Sony Music Entertainment Inc. sony.com
ALI CAMPBELL feat. PAMELA STARKS
"That Look In Your Eyes" (Virgin)
Here's the only single this week to have a groove to it. Ali Campbell, primary lead vocalist for UB40, breaks out of the pack for cool duet with the song's co-writer, Pamela Starks. The rumbling bassline is fitting companion to Campbell's managed, soulful presentation.

GIOVANNI
"Girl In My Eyes" (Sire/EEG)
Giovanni Gonzalez makes a potent debut with a rhythmic love song about realizing a vision.

S/P/W
SPINS PER WEEK PER STATION

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
<th>Label</th>
<th>Spin Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Hold Me, Thrill Me, Kiss Me&quot;</td>
<td>Jerry Woodworth</td>
<td>S.V.R. Records</td>
<td>7/10</td>
</tr>
<tr>
<td>&quot;That Look In Your Eyes&quot;</td>
<td>Ali Campbell feat. Pamela Starks</td>
<td>Virgin</td>
<td>7/10</td>
</tr>
</tbody>
</table>

S/P/W RANKED INCREASE IN TOTAL SPINS

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
<th>Label</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Hold Me, Thrill Me, Kiss Me&quot;</td>
<td>Jerry Woodworth</td>
<td>S.V.R. Records</td>
<td>1275</td>
</tr>
<tr>
<td>&quot;That Look In Your Eyes&quot;</td>
<td>Ali Campbell feat. Pamela Starks</td>
<td>Virgin</td>
<td>520</td>
</tr>
</tbody>
</table>

(I Wanna Take)
forever tonight
the first single from PETER CETERA'S new album ONE CLEAR VOICE featuring his duet with CRYSTAL BERNARD of NBC's hit series "WINGS"

ON YOUR DESK 7/10
GOING FOR ADS 7/17
<table>
<thead>
<tr>
<th>TW</th>
<th>Title (Label)</th>
<th>Spins Trend</th>
<th>Album</th>
<th>Adult Alternative</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BOSTON (CBS)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>BRYAN ADAMS (Columbia)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>CULTURE CLUB (Island)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>FIFTH COLUMN (ATCO)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>VINCE GILL (MCA)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>JONI MITCHELL (Reprise)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>JUDAS PRIEST (Atlantic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>KENNY ROGERS (Columbia)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>LREDSMITH (Atlantic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>MARY JAY (MCA)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>NEIL YOUNG (Capitol)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>PETER TOSH (Columbia)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>RAMBLERS (Mercury)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>RAY CHARLES (Philips)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>ROBERT PLANT (Warner Bros)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>ROD GILBERT (Columbia)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>PATTY DUFFY (A&amp;M)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>RAY CHARLES (Philips)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>RYCSMITH (Atlantic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>TINA TURNER (MCA)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>TOTO (Capitol)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>TWILIGHT ZONE (BMG)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>WINGS (Columbia)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>XAVIER COLE (Columbia)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>YOUNG MARSHALL (MCA)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>ZEPA ( SST)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Editors:** Ken/Keith Zimmerman

Gavin June 23, 1995

---

**MUDDY JESUS**

**IAN MOORE**

The New Single MUDDY JESUS From The Album MODERNDAY FOLKLORE
Most Added:

BUDDY MILLER (18)
Your Love and Other Lies (Hightone)

SECONDS FLAT (18)
Spittin' Cause We Like To (Chickenbutt)

SALAMANDER CROSSING (13)
Salamander Crossing (Signature)

SHAVER (12)
Unshaven (Zoo/Praxis)

Top Tip:

BUDDY MILLER
Your Love and Other Lies (Hightone)

Hot stone country debut from this wonderful Nashville based guitarist/singer/songwriter is off and running in its first week. Lots of folks jumping on “Memphis,” but check out “Hold On My Love.”

Chartbound

RICHARD BUCKNER (Geffen)
SECONDS FLAT (Chickenbuttk)

LTS: FE SMITH (WattWbrug)

THE ROCHES (Mylo)

JERRY LEE LEWIS (ISLE ELEKTRA)

KURT KEMPFF (Zebra)

SHAVER (Zoo/Praxis)

Dropped: #18 Graham Parker, #35 John Bunzow, #36 Leslie Smith (Waterbug)

Tales of the Erogenous Zone

Hr/Troubadour of the New Millennium

Hr is an artist who combines the storytelling sensibilities of Dylan and the backbeat of an early Springsteen.

His strong vocals are supported by a stellar band who have recorded and recorded with Bob Dylan, John Hiatt, Joe Ely and Robert Plant.

The music is startlingly fresh and expands the traditions of Americana music.

For press information and radio copies contact:
The Maverick Group, 1122 Colorado St., Suite 1170, Austin, TX 78701
512-472-7137, Fax 512-476-1257, E-Mail chartytes@aol.com

Inside Americana

ALL REPORTERS PLEASE TAKE NOTE THAT GAVIN WILL BE CLOSED ON TUESDAY JULY 4.

REPORTS WILL BE TAKEN ON FRIDAY JUNE 30 FROM 8 A.M. TO 5 P.M., AND MONDAY JULY 3 FROM 8 A.M. TO 3 P.M.

PLEASE MAKE A NOTE OF THIS AND "DO THE AMERICANA THING" NO LATER THAN 3 P.M. ON MONDAY JULY 3.
When country decides to rock it sounds like this:

UNSHAVEN
SHAVER
LIVE AT SMITH'S
OLDE BAR

The new live album from Billy Joe Shaver includes hits from his last album Tramp on Your Street and more! Featuring "Honey Bee" and "Live Forever."

Going for album adds NOW!

Produced by Brendan O'Brien and Nick DiDia
Management: Gold Mountain

---

LITTLE FEAT

AIN'T HAD ENOUGH FUN

The newest album from Little Feat
ALREADY TOP 20 AT AMERICANA RADIO!
Includes "Borderline Blues" and "Cajun Rage"

Produced by B I Fayne and Bill Wray
Co-produced and engineered by Ed Cherney
Management: Ira Koslow, Peter Asher Management

---

SONNY LANDRETH

SON OF NATIVE STEPSON

the acoustic version of "Native Stepson" from the full length album South Of I-10

Produced by R.S. Field

Gavin Americana
#4 Most Added Chartbound
Already on: KFAN, KPIG, WRKZ, WRSI, KTJJ and KULP
RODNEY CROWELL
Jewel Of The South
(MCA)

It's safe to say I wouldn't be in this business if Rodney Crowell's music hadn't permeated my brain in 1980. The songwriter's songwriting returns with a well-balanced effort on his comforting blend of Beatles-inflected rockers, country shuffles, and, most importantly, classic Crowell. "Thinking About Leaving" is a powerful ballad that'll take your breath away. With its melodic structure surrounding the chorus (Sometimes I miss that world out there. So cold, hard and unkind. I've been thinking about leaving long enough to change my mind), hit songs don't get written any better. "Jewel of the South" shines like a diamond. This one is vintage Crowell, right up there with "Till I Gain Control Again" and "Many A Long and Lonesome Highway." Bela Fleck's banjo and John Jorgensen's mandolin accompaniment add perfect texture, as you can taste the coolness and smell the magnolias in this classic song. Other standouts include the rodeo riding "Ballad of Possum Potter" and the Buck Owens/Harlan Howard cover "Storm of Love," which features Maverick Iaul Malo on harmony vocal. Rodney Crowell is one of America's strongest backbones and Jewel of the South is another of his glittering nuggets.

—ROB BLEEKEN
**A2 Most Added**

**RICK BRAUN** (42/174 spins)
Beat Street (Bluemoon)

**PAUL TAYLOR** (18/125 spins)
On The Horn (Unity Label Group)

**KIRK WHALUM** (11/154 spins)
In This Life (Columbia)

**INCOGNITO** (11/167 spins)
100 Degrees and Rising
(Talkin Loud/Verve Forecast)

**ISAAC HAYES** 6/171 spins
Raw & Refined/Branded
(Pointblank/Charisma)

**JOE TAYLOR** 6/40 spins
Spellbound (RCA Victor)

**A2 Top Tip**

**RICK BRAUN**
Beat Street
(Bluemoon)

Rick Braun, standing at the top with a chart debut and 174 spins on his first official week out.

---

**COMMERCIAL ADULT**

**A2 Spin Trends**

1. **RICK BRAUN** +157
2. **INCOGNITO** +123
3. **PAUL TAYLOR** +118
4. **KIRK WHALUM** +102
5. **ISAAC HAYES** +89
6. **URBAN KNIGHTS** +86

---

**Jazz Chartbound**

KURT ELLING (Blu Note)
MARCUS PRINTUP (Blue Note)
ETTA JONES (Muse)
*ABBONY LINCOLN (Verve)
SCOTT HAMILTON (Concord Jazz)
FREDDE COLE (Fantasy)
KENNY BURREL (Muse)
*NAT ADDERLEY SEXTET* (In & Out/Rounder)
*TITO PUENTE (Trujazz)
*JAVON JACKSON (Blue Note)
BRIAN MELVIN (Global Pacifik)
RANDY WESTON (Verve)
*CARLA BLEY/ANDY SHEPPARD/STEVE SWALLOW (ECM)
*CHARTBUSTER! (NYC)

---

**Post-Bop Compilations**

- **NEW**
  - **CARL ALLEN** - Termonial (Atlantic)
  - **THE GERALD WEST ORCHESTRA** - State Street Sweet (MAMA Foundation)
  - **VINCENT HERLING** - Don't Let It Go (Music Masters)
  - **WYNSTON MARSALIS & ELLIS MARSALIS** - Joe's Cool (Bluemoon)
  - **RICHIE COLE** - Kumbu The Music Of Dizzy Gillespie (Reader's Up)
  - **JOHNNY GRIFFIN** - Chicago, New York, Paris (Verve)
  - **CARL DUNYAN** - Sellout (JVC)
  - **JACK McDUFF** - The Heatin' System (Concord Jazz)
  - **KENNY BARRON** - Wanton Spirit (Verve)
  - **JOE HENDERSON** - Double Rainbow The Music Of Antonio Carlos Jobim (Verve)
  - **DIANE REEVES** - Quiet After The Storm (Blue Note)
  - **ETTA JAMES** - Time After Time (Private Music)
  - **DAVID SANZ** - Sketches Of Dreams (Columbia)
  - **RACHELLE FERRELL** - First Instrument (Capital)
  - **STEVE MOKASOWSKI** - directlinex (Blue Note)
  - **DIANE RICHARDS** - One World (Concord Jazz)
  - **CORNELL DUPREE** - Boy N Blues (Kokopelli)
  - **LYNNE ARRAILE TRIO** - When You Listen (DMR)
  - **PAT MARTINO** - The Maker (Evidence)
  - **ERNE WATTS** - Uruguay (JVC)
  - **ETERNAL REBELLION** - Just One Of Those... Nights (Music Masters)
  - **ANTONIO HART** - It's All Good (Novus/ RCA)
  - **KEITH JARRETT TRIO** - Standards In Nordic (ECM)
  - **JUNKO DUSHI TRIO** - Live At The Village Vanguard (Blue Note)

**NEW**

- **KENNY GARRETT** - Trilogy (Warner Bros.)
- **PAPA** - Joe Quartet (Muse)
- **OSCAR PETTERSON** - The More I See You (Telarc Int'l)
- **CHRISTOPHER STIGEL** - Ancient Longing (Jazzline)
- **STEVE TURRE** - Rhythm Within (Antilles/Verve)
- **BILLY TAYLOR** - Heritage (GRP)

**NEW**

- **BRIAN CULBERTSON** - Modern Life (Bluemoon)
- **LEE RAYHOUR/LARRY CARLTON** - Larry & Lee (GRP)
- **DARIO BOTTA** - First Wish (Verve Forecast)
- **SPYRO GyRA** - Love & Other Obsessions (GRP)
- **DAVID SANZ** - Eagles Of Elegy (Epic)
- **GREG ADAMS** - Hidden Agenda (Epic)
- **NEAL SCHON** - Beyond The Thunder (Higher Octave)
- **KELON RANGELL** - Destiny (GRP)
- **CHIEMI MINUCCI** - Juce (JVC)
- **AARON NEVILLE** - The Tattooed Heart (A&M)
- **EVAR MARKS** - Long Way Home (Verve Forecast)
- **URBAN KNIGHTS** - Urban Knights (GRP)
- **STEVE WONDER** - Conversation (Motown)
- **COUNTER BASE** - Life Itself (Hungry Man)
- **HERBIE HANCOCK** - Dis Is Da Drum (Mercury)
- **KEN NAVARRO** - Brighter Days (Passive Music)
- **SLIM MAN** - End Of The Rainbow (GES)
- **PIECES OF A DREAM** - Goodbye Manhattan (Blue Note)
- **JIM BRICKMAN** - By Heart (Warren Hill)
- **GREG VAIL** - Long Time (Brainchild)
- **LARRY CURREY** - I'll Be Over You (CTI)
- **KEVIN TOTZ** - Test Mood (Ichiban)
- **ANITA BAKER JAMES INGRAM** - When You... " (Eekra/EG)
- **DASEY** - I Ain't Movin (500 Music)
- **SATURDER** - Let's Get It Started (Shanachie/Cachet)
- **HEAVY SHIFT** - Unchain Your Mind (Discovery)
- **TOAD SCOTT** - Nigh Creatures (GRP)
- **DAN SIEGEL** - Spaceship (Playa/S Cornell Blvd)
- **PAUL GRAHAM** - Fly Away (Anacapa)
- **JON B.** - featuring BABYFACE - Bonafide (Top Yum/550 Music)
Gavin Jazz

<table>
<thead>
<tr>
<th>No</th>
<th>TW</th>
<th>Artists/Albums</th>
<th>Lp</th>
<th>Tr</th>
<th>Reports</th>
<th>Adds</th>
<th>H</th>
<th>M</th>
<th>L</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>1</td>
<td>RICHIE COLE ( Heads up)</td>
<td>87</td>
<td>3</td>
<td>66</td>
<td>12</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>WYNTON MARALIS &amp; ELLIS MARALIS (Columbia)</td>
<td>83</td>
<td>0</td>
<td>73</td>
<td>9</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>CARL ALLEN (Atlantic)</td>
<td>88</td>
<td>1</td>
<td>64</td>
<td>16</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>4</td>
<td>THE GERALD WILSON ORCHESTRA (MAMA Foundation)</td>
<td>86</td>
<td>1</td>
<td>66</td>
<td>16</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>VINCENT HERRING (Music Masters)</td>
<td>81</td>
<td>0</td>
<td>64</td>
<td>17</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>6</td>
<td>JOHNNY GRIFIN (Verve)</td>
<td>84</td>
<td>2</td>
<td>57</td>
<td>20</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>7</td>
<td>KENNY BARRON (Verve)</td>
<td>82</td>
<td>1</td>
<td>48</td>
<td>29</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>CARMEN LUNDY (JVC)</td>
<td>88</td>
<td>0</td>
<td>55</td>
<td>18</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>9</td>
<td>DAVID SANCHEZ (Columbia)</td>
<td>78</td>
<td>0</td>
<td>48</td>
<td>26</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>10</td>
<td>JOE HENDERSON (Verve)</td>
<td>75</td>
<td>1</td>
<td>59</td>
<td>28</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>11</td>
<td>Dianne Reeves (Blue Note)</td>
<td>88</td>
<td>3</td>
<td>43</td>
<td>27</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>12</td>
<td>ANTHO. HART (Novus/RCA)</td>
<td>73</td>
<td>0</td>
<td>51</td>
<td>16</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>RACHELLE FERRELL (Capitol)</td>
<td>78</td>
<td>0</td>
<td>50</td>
<td>15</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>14</td>
<td>ETTA JAMES (Private Music)</td>
<td>85</td>
<td>4</td>
<td>26</td>
<td>39</td>
<td>16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>15</td>
<td>JACK MCBUFF (Concord Jazz)</td>
<td>73</td>
<td>3</td>
<td>37</td>
<td>24</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>16</td>
<td>CORNELL DUMPEE (Kokopelli)</td>
<td>77</td>
<td>1</td>
<td>23</td>
<td>43</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>EASTERN REBELLION (Music Masters)</td>
<td>75</td>
<td>3</td>
<td>27</td>
<td>37</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>18</td>
<td>STEVE MASAKOWSKI (Blue Note)</td>
<td>73</td>
<td>2</td>
<td>26</td>
<td>39</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>19</td>
<td>ERNE WATTS (JVC)</td>
<td>68</td>
<td>0</td>
<td>42</td>
<td>25</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>20</td>
<td>PAT MARTINO (Evidence)</td>
<td>76</td>
<td>5</td>
<td>30</td>
<td>29</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>21</td>
<td>LYNE ARRIGALE TRIO (OMP)</td>
<td>75</td>
<td>5</td>
<td>31</td>
<td>26</td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>22</td>
<td>KEITH JARRETT TRIO (ECM)</td>
<td>71</td>
<td>3</td>
<td>29</td>
<td>32</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>23</td>
<td>CHRISTOPH STIEFEL (Jazzline)</td>
<td>62</td>
<td>1</td>
<td>26</td>
<td>31</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>24</td>
<td>STEVE TURRE (Anthiles/Verve)</td>
<td>60</td>
<td>0</td>
<td>34</td>
<td>23</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>25</td>
<td>JUNKO ONISHI TRIO (Blue Note)</td>
<td>67</td>
<td>0</td>
<td>18</td>
<td>36</td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>26</td>
<td>NATIVE COLOURS (MOORE &amp; RUSHESS) (Concord Jazz)</td>
<td>70</td>
<td>7</td>
<td>15</td>
<td>36</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>27</td>
<td>&quot;PAPA&quot; JOHN DEFRANCESCO (Muse)</td>
<td>74</td>
<td>7</td>
<td>8</td>
<td>37</td>
<td>22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>28</td>
<td>Lekatos. Foster, Lightsey &amp; Mraz (Jazzline)</td>
<td>56</td>
<td>1</td>
<td>30</td>
<td>20</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>29</td>
<td>KENNY GARBETT (Warner Bros)</td>
<td>62</td>
<td>5</td>
<td>15</td>
<td>33</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>OSCAR PETERSON (Telarc Int)</td>
<td>78</td>
<td>14</td>
<td>7</td>
<td>32</td>
<td>25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>31</td>
<td>RICKY FORD QUINTET (Muse)</td>
<td>63</td>
<td>6</td>
<td>6</td>
<td>26</td>
<td>26</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>32</td>
<td>MARC CARY (Enja)</td>
<td>46</td>
<td>0</td>
<td>18</td>
<td>24</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>33</td>
<td>THE GREG HATZ ORGANIZATION (Palmetto)</td>
<td>54</td>
<td>3</td>
<td>6</td>
<td>33</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>34</td>
<td>CHARLIE HADEN/HANK JONES (Verve)</td>
<td>51</td>
<td>1</td>
<td>10</td>
<td>27</td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>35</td>
<td>BILLY TAYLOR (GRP)</td>
<td>46</td>
<td>0</td>
<td>19</td>
<td>17</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>TERENCE BLANCHARD (Columbia)</td>
<td>76</td>
<td>17</td>
<td>5</td>
<td>15</td>
<td>38</td>
<td></td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>37</td>
<td>HAROLD LAND (Postcards)</td>
<td>57</td>
<td>7</td>
<td>6</td>
<td>23</td>
<td>21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>38</td>
<td>TOMMY FLANAGAN (Storyville)</td>
<td>46</td>
<td>3</td>
<td>11</td>
<td>23</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>FREDD HESS (Capri)</td>
<td>53</td>
<td>3</td>
<td>4</td>
<td>24</td>
<td>22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>40</td>
<td>CLARK TERRY (Monarch)</td>
<td>46</td>
<td>3</td>
<td>5</td>
<td>26</td>
<td>15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>41</td>
<td>GENE HARRIS QUINTET (Concord Jazz)</td>
<td>48</td>
<td>0</td>
<td>13</td>
<td>20</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>42</td>
<td>GARY BURTON &amp; MAKOTO OZAWA (GRP)</td>
<td>42</td>
<td>0</td>
<td>8</td>
<td>27</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>43</td>
<td>CHARLES LLOYD (ECM)</td>
<td>45</td>
<td>2</td>
<td>4</td>
<td>26</td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>JONI TIZE ET-DON BRADEN QUINTET (Mons)</td>
<td>52</td>
<td>7</td>
<td>4</td>
<td>19</td>
<td>22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>45</td>
<td>KARRIN ALLISON (Concord Jazz)</td>
<td>40</td>
<td>0</td>
<td>10</td>
<td>24</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>46</td>
<td>MODERN JAZZ QUINTET (Atlantic)</td>
<td>67</td>
<td>21</td>
<td>4</td>
<td>11</td>
<td>31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>47</td>
<td>TRIBUTE TO LEE MORGAN (NYC)</td>
<td>46</td>
<td>7</td>
<td>7</td>
<td>19</td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>48</td>
<td>EDDY LOUSS/MICHEL PETRUCIANI (Dreyfus Jazz)</td>
<td>41</td>
<td>0</td>
<td>10</td>
<td>17</td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>BOBBY SHEW (Mons)</td>
<td>49</td>
<td>9</td>
<td>5</td>
<td>18</td>
<td>17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>50</td>
<td>DENNIS ROWLAND (Concord Jazz)</td>
<td>54</td>
<td>13</td>
<td>3</td>
<td>16</td>
<td>22</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Blue numbers indicate new entry

Reports accepted Thursday only 9am - 3pm
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580

Gavin June 23, 1995
Most Added

ALABAMA (107)  
"Not Your Ordinary Girl" (RCA)

MARY CHAPIN CARPENTER (94)  
"Why Walk When You Can Fly" (Columbia)

BOY HOWDY (58)  
"She Can't Love You" (Curb)

PATTY LOVELESS (51)  
"Halfway Down" (Epic)

GEORGE STRAIT (45)  
"Lead On" (MCA)

Top Requests

JOHN MICHAEL MONTGOMERY

SHANIA TWAIN

TRAVIS TRITT

ALAN JACKSON

VINCE GILL

Inside Country

Tanya Tucker gives the high sign to her "new" label Capitol Nashville, and new label bosses Scott Hendrick and Wally Wilson.

THE BIG NEWS

KPLX-Dallas has named a new PD. Smokey Rivers, formerly OM at "The Eagle," WGH AM/FM -San Francisco, has moved to Digital West, formerly the highest scoring station in the market. It will be "500 AM/FM." KDSP, San Francisco, and new PD Bob Fazio, will also move...
Radio Reacts

When news of Ty Herndon's arrest broke last week, Gavin's phones were ringing off the wall. Programmers called to express shock and disbelief at the allegations of drug use and public indecency and were uncertain how the news would affect their audience. Many were forced to examine radio's role as both an entertainment and information source and decide whether or not to use humor or to down-play the news. "Nothing like this has ever happened before, and no one knows what to do," said KPLX-Dallas MD Chris Huff. The Dallas stations were under scrutiny as they were in the heart of the controversy—it's Herndon's hometown and the site of the arrest. The newspapers reported that KPLX dropped Herndon's record, but Huff gives the full story. "We backed off the records out of respect for his family and friends," he said the day after the news broke. "We didn't want to make it any more of an ordeal. We'll have both the current single and 'What Mattered Most' on next week, but in a diminished rotation."

"We're just going to wait and see what happens. The key is to see what the audience says—if they are willing to forgive and forget, then certainly we'll follow suit. If we bring the records back and the audience doesn't accept them, then we'll have to deal with that." KMPX-Seattle also backed off the record at first. "Traditionally, when there is a major plane crash, airlines want radio stations to pull their spots for a few days so the connection between the word 'crash' and their airline is lessened," said PD Tony Thomas. "On the 14th, after we got the word about the allegations...KMPX replaced the songs of his we had scheduled with other titles. It looked like one of our artists had crashed," and we wanted time to access the damage. Thombs says he put the record back in rotation this week and plans to monitor the audience's reactions. "We're here to serve and entertain our listeners, not to be judgmental before Ty has a chance to defend himself. If our audience is not offended or upset with playing Ty's songs, then we'll proceed on merits of his music until our listeners tell us otherwise."

KYCC-San Francisco opened up the phone lines and asked listeners if the station should continue to play Herndon's records. "To a man and woman, they said, "He's innocent 'til proven guilty—keep playing the guy's record," said PD Larry Pareiga. Crossover KSAN said the news didn't really seem to affect their listeners. "It's business as usual," said MD Richard Ryan. "If the music is good, we'll play it." Both stations pointed out, however, that the San Francisco audience is unique in terms of public opinion and tolerance. "If we were to stop playing everyone that had personal problems, we wouldn't have anything to play," said KKI'S Chris Kelly. "Unless I'm given some really big reasons to, I'm not going to call attention to it." John Simmons, PD at KXTA-Marshalltown, agrees. "The jocks are under instruction that we will tell people about it, but we will not make any fun of the situation."

"This is still one of the best albums out there right now," said Huff. "I just hope he can get through this and put together whatever pieces he can." Herndon is scheduled to appear in court August 7. See News for the latest developments.

COUNTRY

Up & Coming

<table>
<thead>
<tr>
<th>Reports</th>
<th>Adds Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>68</td>
<td>1</td>
</tr>
<tr>
<td>62</td>
<td>51</td>
</tr>
<tr>
<td>53</td>
<td>11</td>
</tr>
<tr>
<td>52</td>
<td>51</td>
</tr>
<tr>
<td>51</td>
<td>45</td>
</tr>
<tr>
<td>48</td>
<td>14</td>
</tr>
<tr>
<td>34</td>
<td>19</td>
</tr>
<tr>
<td>29</td>
<td>1</td>
</tr>
<tr>
<td>25</td>
<td>3</td>
</tr>
<tr>
<td>25</td>
<td>1</td>
</tr>
</tbody>
</table>

Alison Krauss, 147 Reports

Gavin June 24, 1995

CMT Adds

AARON NEVILLE - For The Good Times (A&M)

ALISON KRAUSS & UNION STATION - Baby, Now That I've Found You (Rounder)

CARLENE CARTER - Love Like This (Giant)

Album Cuts

NASCAR: RUNNIN' WIDE OPEN - Runnin' Wide Open (Joe Diffie)/The Wall (Collin Raye)/Cadillac Ranch (Rick Trevino)/Oh King Richard (Kyle Petty)

HAROLD RAY COLLINS - Meet Your Maker

ed last Monday at a press conference at the State Employment Office. Baran told listeners that he knew what it was like to be out of a job, and pledged to dedicate part of his show every week to matching up applicants with jobs.

John Berry's wife Robin finally had to be told by her doctor to get off the road. She had been singing backup with John throughout their first pregnancy, the baby is due at the end of July, and is expected to be a boy. (By the way, they've already decided to name him Caelan James Berry.)

WIL-St. Louis dubbed Neal McCoy's version of 'Day O' off his longform live video, and report that it is their second-most requested song. KVOX-Fargo also wanted to differentiate themselves and hired an auctioneer to localize a version of John Michael Montgomery's "Sold."

29-year-old radio vet Dick Lyons joins the staff at KNAX-Fresno...Heidi Wilson (formerly with WOD) Grand Rapids will join current morning co-host Dean Jaxon at KXIA-Marshalltown, agrees.

REPORTING SCHEDULE

Gavin will be closed for the July 4 holiday, and we will be accepting reports all day Friday, June 30 and Monday July 3 until noon PST.

New Releases

GEORGE STRAIT "Lead On" (MCA)

For the title track of his latest album, Strait turned to buddy and hit writer Dean Dillon, who wrote this song with Alabama's Teddy Gentry. Strait is such an effortless singer and his latest will certainly make the ladies swoon.

MARY CHAPIN CARPENTER "Why Walk When You Can Fly" (Columbia)

Chapin sounds great on this beautiful, folksy song from her platinum album, Stories In The Road.

4 RUNNER "A Heart With A 4 Wheel Drive" (Polydor)

The guys who gave us the gospel tinged 'Can's Blood' have upped the ante with this rockin'song.

JOHN BERRY

"I Think About It All The Time" (Capitol Nashville)

Finally, a guy admits it! Actually this title is a great, rockin' love song.

THE BELLAMY BROTHERS

"Big Hair" (Bellamy Brothers Records)

Can you just see 'em dancing around the dance floor to this anthem? You gotta love the Bellamys. From their Sons Of Beaches album.

KATE WALLACE

"Dancin' On The Edge Of A Heartache" (Honest)

Wallace has been making her living as a songwriter, with cuts on the latest Billy Ray Cyrus and Neal McCoy albums, but from the sound of her debut album, she kept the best stuff for herself. Her voice might remind you of Kathy Mattea or Chapin. Give it a listen.

WESTERN FLYER

"Friday Night Stampede" (Step One)

Lead singer Danny MYRICK lays into this barn-burner written by Marcus Hummon and Monty Powell.

To celebrate its fifteenth anniversary, KSAN painted Garth Brooks' mug on three San Francisco buses, which will be seen around town for the next nine months.
### Most Added

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>KYUSS (44)</td>
<td>&quot;One Inch Man&quot; (Elektra/EEG)</td>
</tr>
<tr>
<td>BLACK SABBATH (42)</td>
<td>&quot;Guilty As Hell&quot; (I.R.S.)</td>
</tr>
<tr>
<td>MONSTER MAGNET (40)</td>
<td>&quot;Look To Your Orb For The Warning&quot; (A&amp;M)</td>
</tr>
<tr>
<td>SMILE (29)</td>
<td>&quot;Staring At The Sun&quot; (Atlantic)</td>
</tr>
<tr>
<td>FIGHT (24)</td>
<td>&quot;I Am Alive&quot; (Epic)</td>
</tr>
<tr>
<td>MISERY LOVES COMPANY (12)</td>
<td>&quot;Need Another One&quot; (Earache)</td>
</tr>
</tbody>
</table>

### Top Tip

**SPEEDBALL**
- Do Unto Others, Then Split (Energy)
- Detroit's Speedball takes the flag and captures this week's highest debut position. Heavy spinners include DMX(19), WSGR(11), WSOU(10), WKNC(9) and WMMB(9).

### Top Requests

<table>
<thead>
<tr>
<th>Requested Title</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHITE ZOMBIE - &quot;F locomotion&quot;</td>
<td>Filter, Clutch, Primus, Speedball, Bad Seed and Fear Factory</td>
</tr>
</tbody>
</table>

### Inside Rock

Coming back from vacation is like suddenly waking up from a dream and discovering that not only can’t fly, but you’re still wearing the same clothes you had on the night before. I was hawking in the Hawaiian sun for the last couple of days wondering why I work for a living when I could just lie on the beach and collect spare change or sell baskets weaved from my hair.

KNDI-Honolulu’s Harvey Weinstein has it rough. Hawaii is an amazing place, but it makes me wonder why we bothered making it a state when the Japanese own the damn place anyway. Well, they do have a right to own it because they’ve been working the land since the early 1800's but there are so many Japanese tourists roaming around that prices, which is a deal to any native Japanese, are astronomical. I guess $3.50 for a cup of tea is a deal in Japan. If I get a chance to go back I’m going to brush up on my Japanese and save up lots of yen...I can tell that some people are getting into the summer mode—complacency—because several stations failed to get their playlists in this week. I know it’s difficult to fight off summer’s seductive pull, but just pretend you’re a right wing conservative and be anal for a day and get your playlist in before the Tuesday 2:00 p.m. Pacific Standard Time deadline. Thanks...Ed Duffy is KQAL-Winona's Mark Morden reports, “The big monsters on the wave are Filter, Clutch, Primus, Speedball, Bad Seed and Fear Factory. If any radio station is not on any of these artists they must be lame and bereft of insight.” Although Mark’s use of large words always justifies a mention, the quote of the week goes to KZRR-Amariello’s Eric Slayter who’s a big fan of Elektra/EEG’s Kyuss says, “The one inch man single makes me feel ten feet tall.” Very clever. KMSA-Grand Junction’s Eric Pain simply states, “Kyuss is God.” Besides Kyuss, Roadrunner’s Fear Factory making an impact at stations across the board. WSOU-South Orange’s Sean Linke reports, “Fear Factory is getting requested like mad. Mad requests!” WMPG-Portland, Me.'s Steve Caine says, “Fear Factory is one of the best records of the year.” Energy Records' Speedball is another great release that’s hold-
New Releases

THE TEA PARTY
"Fire In The Head"
(Chrysalis/EMI)
The Tea Party has returned after a two-year hiatus bearing the gift of music. "Fire In The Head" is the Ontario trio's first offering to radio, and it's off their sophomore album, The Edges Of Twilight. Going for adds at hard rock/metal radio on June 26/27, this hypnotic song is full of layered guitar melodies, driving rhythms and the bold vocals of guitarist Jeff Martin. "Fire In The Head" isn't your typical metal track, but its rough rhythmic guitar hooks, mesmerizing string section and overall infectious sound merits airplay. The slight psychedelic edge that hovers around the song like a shadow is another reason to give your listeners a taste of The Tea Party. Similar to the advance of the full-length, which is going for adds on July 10/11, can honestly say rock radio is in for a treat, particularly album and COR stations. "Fire In The Head" is a peak at the middle eastern style the band showcases in their upcoming album and will stir your listener's inner psychedelic longings.

ELEVEN
"Why"
(Hollywood)
More current rock 'n' roll comes your way via Eleven and courtesy of Hollywood Records. One of the '90s most innovative and artistically liberated bands, Eleven presents "Why." Taken from their upcoming full-length, Thunk (going for adds July 17/18), "Why" is the first single to go to rock radio and should be added on June 26/27. Eleven is another one of those bands that can't be pigeonholed and that's why the group will get airplay regardless of format. "Why" begins with light acoustic strums and quiet vocals then escalates into a line of catchy guitar ticks, heightened vocals and tribal drum beats that are surrounded by humming keyboards. The background vocals of keyboardist Natasha Simone and the magnificent drumming of Soundgarden's Matt Cameron adds to the songs mastery. Eleven has since landed Greg Upchurch as their new drummer and I was fortunate enough to witness his skin-pounding skills when the band played in San Francisco last month. He's quite amazing. "Why" may not be a metal track but it's worth playing if you're into expanding your field of rock.

COLLISION
Course
(Chaos/Columbia)
New York's Collision are heading full speed toward rock radio so you might as well surrender and give them some spins. Course is the title of the forthcoming album as well as the four-song sampler you should already have in your hands. Course is an appropriate title because it's an accurate description of the scalding vocals and grinding guitar hooks that this threesome delivers. Laced with funky, low-end bass lines and hip-hoppin' drum beats, Collision delivers an energetic sound that will keep any rock/metal show alive. From the sharp riffs of "Beyond What's Said" to the flippant rhythmic chords of "Body Check," one can't help gyrating to the grooves. The EP also includes the poignant metallic licks of "No Pain" and the funkadelic rhythms of "Get Up Or Get Out." The latter seems to be good advice for any active pit enthusiast. Collision's appetizing sampler is sure to make rock radio hungry for the full length, which is coming soon.

MOTORHEAD
Sacrifice
(CMC)
One would think that after playing extreme rock and roll for over 20 years Motörhead would have blown a gasket or at least moved over to the slow lane. To the contrary. The band is back and fiery as ever. Standing proudly at the helm and leading the group through their 18th release like a crazed medieval rebel charging a well-fortified castle, Lemmy belches forth more battle cries on Sacrifice, the next chapter in Motörhead history. Rock radio will surrender to the overwhelming waves of jagged guitar riffs, pummeling drums, dominate bass lines and, of course, Lemmy's raspy vocals. Sacrifice offers eleven tracks that don't stray too far from the head-hanging metallic grooves that have been Motörhead's trademark for the last million years. The title track is the single for rock radio but don't be afraid to play other aggressive tracks like "Order/Fade To Black," "Don't Waste Your Time" or my faves "Out Of The Sun" and "Sex & Death."
SELENA
I Could Fall In Love (EMI Latin/EMI Records)
Not many people outside the world of Latin music had heard the name Selena until her tragic murder several months ago. Now with her first and posthumous English release, there's no doubt Selena will make her mark on pop radio. Sadly she won't be able to appreciate it. Audiences won't be able to resist this inspired ballad that is headed to the top of more than one chart.

GIOVANNI
Girl In My Eyes (Sire/EGC)
Some will see this artist's name and wonder if he's from overseas. Brooklyn is more like it, and the sound is mainstream pop all the way. Giovanni's vocals glide along effortlessly with the music and the lyrics on this production, making it a strong contender for Top 40 and A/C play.

SHERYL CROW
Can't Cry Anymore (A&M)
Grammy Queen Sheryl Crow has been on a roll for months, and lots of stations have jumped on this track early. Fans can't get enough of her music and by now that includes a whole lot of folks.

TONT THOMPSON
I Wanna Love Like That (Giant)
Artists strive to keep growing and evolving, something especially true in the case of former Hi Five member Tony Thompson. Here's a track that proves his solo career holds great possibilities.

http://www.iuma.com/gavin/

GAVIN PICKS
Singles ..........}

MICHAEL JACKSON
A special review and commentary by Quincy McCoy—
Gavin Urban Editor

HIStory: Past, Present and Future
Book 1 (Epic)
Michael Jackson is angry! The King of Pop has returned to the cultural soundscapE lashing out at his tormentors — the tabloid muckrakers and the headline-addicted media. The new material on this incredible CD package proves two things. First, Michael Jackson is just like the rest of us, a little paranoid, a little goofy, both victim and vindicator. Second, he widens the gap between himself and other musicians by proving again he is one of the most gifted artists in the world. Only a King can carry the personal attacks and electronic crucifixions of the last few years, harness them and turn that energy into a tour de force that his enemies declared a failure before it was even released. This King may have enemies in high places, but he has a hell of a lot more true believers in his kingdom.

The majority of the new songs have hostile lyrics, which instantly signals an aggressive style uncharacteristic of the man who holds the record for the biggest selling album of all time (1982's Thriller). They're songs laced with profanity — that attack personal injustices, injustices against society and the environment, plus a daring look at child abuse. This change resembles the best of rap. It's confrontational, aggressive and risk-taking. But unlike rap, the harsher his message, the more ingenious the musical wrapping. Jackson seems to be spitting in the face of fear — fear of commercial failure — with this powerful modern urban music he's created. Modern, not in the sense of what is but what will be.

The first half of HIStory, titled "HIStory Begins," is a collection of greatest hits from four of the best-selling albums of all time: Thriller, Bad, Dangerous and Off The Wall. This guy had over 60 million viewers tuned in to see him on Prime Time Live last week, more than tuned in for the NBA finals. That proves how "top-of-mind" Michael Jackson is with his listeners.

Programmers who didn't fall for the doomsday hype on the first single "Scream" (the duet with sister Janet) didn't have to wait long for positive results. The single broke an industry sales record and the video, like many of his others, challenged the rest of the industry to be courageous and break new visual ground.

Today the King's life is in danger. His power and "contagious magic" have been transformed from gladness to sadness by the media. Like Kurtz in Apocalypse Now he is considered seriously ill by the society that has produced him. Simple criminals and
Top 40 and AC add dates June 26th and 27th.

Produced and written by Keith Thomas for Yellow Elephant Music, Inc.
The premiere single and video from the forthcoming debut Only You.

Produced by Victor Saldivar & Gene LaFerriere
Co-produced by Giana Gonzalez
Management: Mark Shimmel Management

giovanni

girl in my eyes