You might think that the question, “Is metal dead?” might be rhetorical. “No, of course not,” you’d expect most radio and record industry people to say. So get ready for some surprises as you read what our Gavin Rocks associate editor, Rob Fiend, got back when he tossed out that question.

For one, Jon Nardccone of Atlantic says metal is dead—but, “thankfully, ‘heavy-aggressive’ music is alive and well, regardless of what format it’s disguised as.” Brian McEvoy (top) of Mercury Records is adamant: “Metal is not dead! It is in a bit of a slump, but is alive and well.” Rob also spotlights seven specialized hard rock shows on commercial radio. Cindy Bennett (center) of KLOL-Houston, tells about having to plead to get hard rock on the air. And we put the metal spotlight on Ultrahead, they of the intense new CD, Definition: Aggro.

In News, Beverly Mire continues with her coverage of the NAB convention, which starred some Gavin reporters at various sessions, including one on what radio is doing—and could be doing—in cyberspace.

Gary Owens (bottom), inducted into the NAB Hall of Fame, tells what it was like winning—for a change—in Vegas. VH1 and MTV go on a $7 million advertising tear. Atlantic Records takes low-power radio to new heights at a Jimi Page/Robert Plant concert in New Jersey. And Arbitron has issued a new list of metro market rankings. See where you stand.
forever,

brandy

best friend

THE FOLLOW-UP TO HER TWO CONSECUTIVE NUMBER 1 SMASH HITS

"i wanna be down" and "baby"

FROM HER SELF-TITLED PLATINUM DEBUT ALBUM

Produced & Arranged by Keith Crouch for Human Rhythm Productions
Management: Sonya and Willie Norwood for Brand-Nu, Inc.
# Gavin at a Glance

## Record to Watch

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## Gavin Rocks

**SOULS AT ZERO**
*A Taste For The Perverse (Energy)*

**MASTA ACE INCORPORATED**
*The Inc. Ride* (Delicious Vinyl/Capitol)

**BRYAN ADAMS**
*Have You Ever Really Loved A Woman?* (A&M)

**MASTA ACE INCORPORATED**
*The Inc. Ride* (Delicious Vinyl/Capitol)

**VARIous ARTISTS: PANTHER SOUNDTRACK**
Black Women United: “Freedom” (Mercury)

**TRISHA YEARWOOD**
*“You Can Sleep While I Drive”* (MCA)

**R. E. M.**
*“Strange Currencies”* (Warner Bros.)

**JULIANA HATFIELD**
*Only Everything* (Mammoth/Atlantic)
MTV, VH1 in $7 Million Ad Blitz

BY BEN FONG-TORRES

Having spent more than a year on remodeling, MTV Networks is showing off the new VH1 by way of a $4 million ad campaign.

At the same time, its sister channel, MTV, is also the subject of a $3 million buy.

The VH1 commercials, flashy 30-second spots featuring Madonna, Sting, Sheryl Crow, and the tagline: "The New VH1—It'll suck you in," are produced by Fallon McElligott Berlin, and began airing April 20 in 17 large markets, on programs like "Friends" and "Late Show with David Letterman." They will continue through the end of May.

And they're aimed, says VH1 president John Sykes, to get people to see how the channel has changed.

Perceived as an older version of MTV, VH1 has narrowed its target to 25-44, with a focus on 25-34.

Des'ree and the Jayhawks. In short, it's gone from kirda A/C to sorta Top 40/A3.

Plus Madonna—lots of Madonna, especially in the new campaign, which features captured VH1 viewers switching places with the Material Girl, Sting, and Crow.

VH1, which has also dropped a number of non-music elements, "is finally getting a personality," says Sykes. Advertisers, he admits, once thought of the channel as a faceless extension of MTV.

Meanwhile, MTV itself is not resting on its past glories—or even recent triumphs like its George A. Peabody Award for its "Unplugged" series. Its own ad campaign, running on 25 large markets on Letterman, on returns of "The Simpsons and Roseanne," and on fellow cable networks.

Also produced by Fallon, the MTV spots feature an off-center cabbie telling his passengers in Queens about his unique twist on the world, which invariably turns on MTV. Despite her appearances in the VH1 spots, Madonna also figures in the hack's musing.

The campaign, said MTV marketing VP John Shea, is aimed at viewers 14-34, with a focus on 18-34.

Recognizing an inevitable overlap in the two channels' audiences, the campaigns are meant to differentiate them, says Sykes. "We want to complement each other, not cannibalize."

NAB Explores Radio's Future in Cyberspace

BY BEVERLY MIRE

With attendance topping off at 83,408—17 percent more than last year—the yearly NAB confab was clearly the place to be for broadcasters from around the world.

GAVIN reporters were represented in various meetings, most notably A Primer on Multimedia and The Internet, which explored radio's burgeoning presence in cyberspace. Panelist Gary Hake, general manager of college station KJKH-Lawrence, Kansas, told a full meeting room that his outlet's presence on the Internet came about because University of Kansas students wanted their station to be heard worldwide.

As a result, alumni can tune in to Jayhawks basketball games and fans can download station history, program guides, get a sample of what a specific show plays, and e-mail requests directly to a disc jockey.

"The Internet is media for the mass, but not mass media—at the moment," said panelist Ronald Frederick of the Xerox Palo Alto Research Center. "The Internet is an anarchy, a

Low-power radio is a way to micro-cast to an exact crowd."

— Danny Buch
see page 6

Gavin Country Time

Country programmers and executives will descend on the Burbank Hilton May 7-9 for the GAVIN Country Seminar of showcases and panels.

Panel participants include KMPR'S Tony Thomas, KPLX'S Brad Chambers, KJUG's Larry Santiago, KZLA's Gary Rolfe, Keith Hill, KKQO's Dene Hallam, WRKZ's Dandalion, Ken Kragen, Frank Callari, Tracy Gershon and Ron Baird. "But We Don't Have Any Money!" will offer advice on doing great low- or no-budget promotions, with moderator Trish Hennessey, KXIA's John Simmons, KXSA's Linda Stone, WFMF's Kay Feeney, Caito, and WATZ's Elaine Wils.

Just added is "Follow The Chart or Follow Your Heart?" in which programmers and label execs will face off.

After the closing pool party, GAVIN attendees will be shuttled up to the Universal Complex for a special rehearsal of the Academy of Country Music Awards. For more info, call (415) 495-3200. For an updated agenda, phone (615) 329-3231.

Gavin News

Stern Draws Warrant, Boycott

The fallout continues to hit Howard Stern in the aftermath of his on-air comments following the murder of Tejano star Selena.

A Texas judge issued an arrest warrant for Stern, charging the syndicated radio personality with disorderly conduct, a misdemeanor punishable by up to a $500 fine.

Stern reportedly had the sound of gunshots played under the music of Selena's music. His producer has since said the sounds played under a news report of the shooting death of the singer) and made disparaging remarks about her mourners and Hispanic music and people. He apologized later.

But many Latino groups called for an advertisers boycott, and last week, the National Hispanic Media Coalition renewed its call, following a meeting at KSJL-Los Angeles, which refused the group's request that it stop carrying Stern's show.

Acapulco Restaurants pulled its advertising from the Stern show and may withdraw all its advertising from KSJL. And Pizza Hut pulled its advertising from KSLX and sister KRJZ-AM, but the cancellation had to do with a promotion on Stern's show mentioning Pizza Hut.

An executive director of the Texas chapter of the ACLU decried the arrest warrant. "Being a music critic, no matter how harsh, is not grounds for criminal charges," said Jay Jacobson.
wonderful, exciting anarchy.”

After the session, Hawke told GAVIN that while he hasn’t got a concrete number of “this” the station has gotten via the Internet, he knows they’ve gotten calls from as far away as Australia and Scotland.

Other sessions of note:
- Best of the Best Radio Promotions: GAVIN urban reporter WEAS-FM and sister-station WEAS AM were honored by the NAB for their promotion “Hip and Cool To Stay In School.” WEAS created a campaign that honored a student of the month, a teacher of the month, and a student hall of fame. Station-sponsored activities included a family picnic which was attended by 10,000 listeners. Food sales from the picnic topped $12,000, which was donated to charity.
- Meeting FCC Equal Employment Opportunity Obligations in the 1990s: While this meeting went over points discussed at previous NAB meetings, it’s timing couldn’t be more important. Attendees were reminded that the FCC will start the license renewal process in June, and were given tips on how to follow FCC guidelines for hiring women and minorities. “We’re not talking about quotas,” said a panelist, “we’re not talking about set-asides. We’re talking about opportunity.” Continuing violations can cost as much as $25,000 a day.
- Radio: The State of the Industry: Gary Fries of the Radio Advertising Bureau (RAI) told a packed room that even though radio is seeing good advertising growth, “I’m not sure we’re not just taking what’s on the table.” In his mostly upbeat talk, Fries said that during the last year radio passed the Yellow Pages in total advertising. That, he says, is due in large part to radio’s portability. “There’s a whole generation that thinks the sound of the radio is the sound of ‘their’ motor,” Fries said.

Gary Owens: G.O. Goes Into the Hall of Fame

(Editors Note: Gary Owens, longtime friend of GAVIN and of many of its readers, was inducted into the NAB Hall of Fame at the NAB convention. Gary was the radio inductor, while Carol Barnett represented television. Gary, who began his career 35 decades ago at KORN-AM in S.D., rose to Stardom at WL-St. Louis and K E W D -O a k l a n d / S a n Francisco, and bit paydirt in Los Angeles at KFWB and KMPC and on television, as the announcer on Laugh-In. Today, his voice is heard on dozens of cartoon series and on KJQI, where he will take over the morning show beginning May 8. Here’s his best recollection of his Hall of Fame adventure.)

By Gary Owens

What a time! Las Vegas, with 83,000 NAB broadcasters (and that was just in MY room).

The first evening in, my son, Scott (of Fox TV) and I shared persillette (an East Indian pudding) with many friends.

Next morning at the big Hilton reception, many long-time chums sauntered by, including Jack Jones, Allen & Rossi, Gordon Mason of the SCBA, and Norm Epstein of radio fame and commercial mogul Alan Barzman (The Epstein-Barz Syndrome)...

NAB’s president, Eddie Fritts, inducted me with the Hall of Fame award. (I knew I had been voted in when we saw a puff of smoke come up from the KJQI transmitter tower.)

Among the others I gave future Hall of Famers: “No matter how many spots you failed to air—never offer a make-good involving the manager’s assistant, Bambi”.

There’s more to tell, but Ben Fong-Torres and I are saving it for the color slide tour in Tucson. We don’t change one show, one record, or one cough button.

I’m so lucky. Where else can you sit before a mic and say things like “Nurny,” “F’nork” and “Zookmeister” and make over $100 a week? Broadcasting’s been great to me. Thanks for letting me into your world!

KLOS Gets Modern

Los Angeles has another alternative.

Heritage album rocker KLOS officially went modern this week when program director Carey Curelop notified record labels that his station will report to the trades as an alternative station.

“In the last eight months we’ve recognized that our future lies in a heavy mix (50 percent) of current music and that we have musically more in common with modern rock,” Curelop told GAVIN.

Curelop said artists the station plays now that they didn’t before the change include Better Than Ezra, Green Day, Stone Temple Pilots, Lenny Kravitz, White Zombie and the Smashing Pumpkins.

“Our listeners haven’t really perceived a change,” he said. “We don’t like labels, but if you need to put one on us, call us modern AOR.”

Arbitron’s New Rankings: Are You Being Rated?

From Number One New York, with 14 million persons 12-years-plus, to Number 261, Casper, Wyoming, with 4,700 12-plussers, the new Arbitron radio market rankings are out.

Arbitron has added two new radio markets: Ft. Myers-Naples-Marco Island, Florida (Number 78), combining Collier and Lee counties. The other new metro market is Jackson, Tenn., ranked at 255.


1. New York
2. Los Angeles
3. Chicago
4. San Francisco
5. Philadelphia
6. Detroit
7. Dallas-Ft. Worth
8. Washington, D.C.
9. Houston-Galveston
10. Boston
12. Atlanta
13. Seattle-Tacoma
14. Nassau-Suffolk (Long Island)
15. San Diego
16. Minneapolis-St. Paul
17. St. Louis
18. Baltimore
19. Pittsburgh
20. Phoenix
21. Tampa-St. Petersburg-Clearwater
22. Cleveland
23. Denver-Boulder
24. Portland, Ore.
25. Cincinnati
26. Milwaukee-Racine
27. Kansas City
28. Riverside-San Bernardino
29. Sacramento
30. San Jose
31. Providence-Warwick-Pawtucket
32. Norfolk-Virginia Beach/Norfolk
33. Columbus, Ohio
34. San Antonio
35. Salt Lake City-Ogden-Provo
36. Indianapolis
37. Charlotte-Gastonia-Rock Hill
38. New Orleans
39. Orlando
40. Buffalo-Niagara Falls
41. Hartford-New Britain-Middletown
42. Greensboro-High Point
43. Memphis
44. Rochester, N.Y.
45. Nashville
46. Monterey-Oxnard-Ventura
47. Dayton
48. Las Vegas
49. West Palm Beach-Boca Raton
50. Jacksonville
51. Oklahoma City
52. Raleigh-Durham
53. Birmingham
54. Austin
55. Las Vegas
56. Richmond
57. Albany-Schenectady-Troy
58. Honolulu
59. Greenfield-Spangler
60. Tulsa
61. Wilkes Barre-Scranton
62. Tucson
63. Allentown-Bethlehem
64. Fresno

85. Grand Rapids
86. McAllen-Brownsville-Harlingen
87. Akron
88. Syracuse
89. Albuquerque
90. Knoxville
91. Omaha-Council Bluffs
92. El Paso
93. Harrisburg-Lebanon-Carlisle
94. Toledo
95. Springfield, Mass.
96. Wilmington, Del.
97. Monterey-Salinas-Santa Cruz
98. Ft. Myers-Naples-Marco Island
99. Sarasota-Bradenton
100. Greenville-New Bern-Jacksonville, N.C.
101. Little Rock
102. Baton Rouge
103. Charleston, S.C.
104. New Bedford-Fall River, Mass.
105. Stockton
106. Mobile
107. Youngstown-Warren
108. Wichita
109. Bakersfield
110. Des Moines
111. Columbia, S.C.
112. Spokane
113. New Haven
114. Johnson City-Kingsport-Bristol
115. Ft. Wayne
116. Daytona Beach
117. Chattanooga
118. Moline-Five Points-Cedar Rapids
119. Lafayette, La.
120. Roanoke-Lynchburg
121. York
122. Worcester
123. Colorado Springs
124. Morristown, N.J.
125. Lexington-Fayette
126. Lancaster
127. Lakeland-Winter Haven
128. Lansing-East Lansing
129. Huntsville
130. Bridgeport
131. Visalia-Tulare-Hanford, Calif.
132. Oxford-Ann Arbor
133. Augusta, Ga.
134. Gainesville-Ocala
135. Flint
136. Santa Rosa
137. Jackson, Miss.
138. Portsmouth-Dover-Rochester
139. Canton
140. Saginaw-Bay City-Midland
141. Modesto
142. Madison
143. Ft. Pierce-Stuart-Vero Beach
144. Fayetteville, N.C.
145. Sarasota
146. Beaumont-Port Arthur, Tex.
147. Shreveport
149. Corpus Christi
150. Gulf Shores (Deerpoint-Rock Island-Mrak)
151. Peoria
152. Atlantic City-Cape May
153. Trenton, N.J.
154. Stamford-Norwalk, Conn.
155. Boise
156. Reno
157. Appleton-Oshkosh
158. Bliss-Garf-Henry County
159. Huntington-Ashland
160. Newburgh-Middletown, N.Y.
161. Utica-Rome
162. Montgomery
163. Tyler-Lindale-Conroe
164. Springfield, Mo.
165. Evansville
166. Palm Springs, Calif.

Next Week: The shocking conclusion.
Atlantic Uses Low-Power Radio to Snag Concertgoers

Atlantic Records, which got into the low-power FM radio business last year for promotional purposes (Gavin January 13, 1995), has taken the idea to a new level: Earlier this month, the label broadcast a barrage of music and promotional giveaways aimed at the 40,000 ticket-holders at the Jimmy Page/Robert Plant concerts at Meadowlands in New Jersey.

The broadcast, emanating from the rooftop of the Brendan Byrne Arena, was aimed at fans arriving to the concert, at pre-show tailgate parties, and heading away from the concert.

Atlantic staffers used big signs to alert arriving fans about "Page/Plant Underground Radio" on 91.9 FM, where they were invited to participate in a horn-honking version of "Whole Lotta Love" and get on-site prizes.

The event, said Danny Buch, the label's vice president of promotion, was a radio first at Brendan Byrne.

Aimed at fans arriving to the Meadowlands in New Jersey Page/Robert Plant concerts, the broadcast was promoted using big signs.

Beatles Recording Sessions: The Tapes Tell the Stories

The Beatles Recording Sessions: The Official Abbey Road Studio Sessions, 1962-1970, released in 1996, provides a fascinating look at the evolution of the Beatles' music from the early days of pop to the experimental work on their later albums. The book, written by Mark Lewisohn, the Beatles expert, includes insights from the band members themselves, as well as from producers like George Martin.

By Ben Fong-Torres

Yes, he's been beaten to the Beatles' archive of 400 hours of tapes at the EMI Studios by the band itself, but journalist Mark Hertsgaard has made the best of his own access to those tapes.

In the new book, A Day in the Life: The Music and Artistry of the Beatles (Delacorte Press), he manages, with a band that has generated easily 200 books, something unique: With both journalistic and critical eyes, he focuses on the music, not the personal stories of the Fab Four.

They were very charismatic guys, but that's not why we're still talking about them 30 years later. It's because they made music that changed the world," says Hertsgaard, who broke the details, in a New Yorker article last year, of the surviving Beatles' reunion and work on an incomplete John Lennon track.

Hertsgaard, author of On Beaded Knee: The Press and the Reagan Presidency, came to the Beatles by way of a New Yorker assignment to profile writer Mark Lewisohn, who was the first to gain access to the session tapes and compiled The Beatles Recording Sessions: The Official Abbey Road Studio Session Notes, 1962-1970.

While Lewisohn's book is an invaluable diary of the Beatles' work at Abbey Road, Hertsgaard adds context and meaning to songs and sessions, tracing the evolution of their music from clever pop ditties to "high art for the mass public."

But what makes the book essential reading is the inside look it offers into the Beatles' recording sessions. Sure, there was the film documentary, Let It Be. But that was near the end. Hertsgaard got the whole picture.

"Listening to those archive tapes, there's just so much more joy in that experience than the common memory of it. Most of it was wonderful." He recalls a session for "Think for Yourself" in October, 1965. Hertsgaard confirms that the Beatles were using marijuana, "both inside the studio and out. Half the time, they can barely stop laughing long enough to try another take," Lennon, who has trouble with his vocals on this George Harrison song, becomes the target of the others. "What key are you in, Jack?" asks Paul.

"You just have to bear with me or have me shot," Lennon laughs.

The Beatles declined Hertsgaard's requests for interviews. He says he understands. "They still get 100 requests a week. Also, they're telling their own story at the end of the year." That, of course, is the BBC's The Beatles Anthology. "It's the first time they're going to tell their story to the world," says Hertsgaard. "For 30 years they've listened to people say this is who you were. And now they're gonna say, OK, this is what it was really like."

Until then, A Day in the Life will do the job.

REALITY BYTES

GEORGE THOROUGHGOOD IS AMONG THE STARS shining on the Internet this week when he appears on April 27 at the Hollywood Bowl. The America Online keyword is Bowl...WATCH WHAT YOU SAY. America Online has deleted the Hole forum because, it says, there was a "high volume of violations of the network's terms of service, including a death threat." Those who've run into lead singer Courtney Love's (screen names CMLC Hunnypi or Birkstrom) posts on the Internet know that she has a tendency to throw gasoline on fire.

Every Sunday Morn From 10 - Noon, KSCO/AM-San Jose can be accessed at http://radio.net.com. Among other things, they feature e-mail contests. IS THIS REALLY THE FUTURE? Seattle-based Progressive Networks is offering a "program your own music radio" service called "RealAudio." Listeners are given a list of programs available and can select what they want to hear. Downsides are it takes about 25 minutes to download five minutes of music and currently audio quality isn't very good, but the company's predicting that 34 million homes will sign up by 1998. The ABC Radio Networks will provide news, sports and entertainment programming over RealAudio beginning June 50. NEW, IMPROVED, COOL LOGO for The Box, which was the first interactive all video music network. IF YOU WANT TO REACH: 99X ([WNNX/FM]-Atlanta type in http://www.com/99x... — Beverly Mire

Campaign Of The Week

Various Artists

Live X II—One Life

Live X II is compiled of 1994 highlights from 99X (WNNX/FM)-Atlanta's unpluged feature, Live X. Among the disc's special moments is the track "One," by Automatic Baby, the first-ever collaboration between R.E.M. and U2. Distribution is limited to 10,000 copies, and proceeds go to the Grady Pediatric/Adolescent AIDS program.

Label: 99X

Radio: On at 99X and sister stations KRB-Houston and KFPG-San Francisco. Live X II give-away weekend scheduled after CD sells out. Retail: CD being sold exclusively through Atlanta metro Blockbuster Music Stores. POS poster specially designed to promote on-sale date and displayed two weeks prior at retailer and at select retailers and clubs. Press: CD reviewed in local press. Information and song clips made available on the 99XTension (station's interactive phone system). Internet: CD featured on station's World Wide Web homepage. Song clips could be downloaded; cover artwork and pictures from CD featured. Of Special Interest: Original cover art work by Tony Bennett hangs in the U.N.; The last compilation, Live X For Humanity, raised $35,000 for Habitat For Humanity in Atlanta, Inc.

By Beverly Mire

NEWS

Beatles Recording Sessions: The Tapes Tell the Stories
Major label domos are all reviewing their tour support budgets for artists in light of the demands made by radio stations for bands to support their shows. Radio seems to expect bands to show their gratitude for having their acts played by paying at their events. Now, stations in various regions plan their radio events around one another so that a band that play the KROQ/Wenie Roast will probably also be playing for Live 105 and/or San Jose's KOME-sponsored shows. A band that plays the KROQ event does not necessarily exclude another by declining their sponsored show. All this increases the dollar amounts that record companies must commit to the tour budget. Also, where are the monies that ticket buyers plunk down for these radio shows that bands donate their time to going? Some are the good old days Alabama? No, main reason bands went on tour was to make money. Now, many on tour to make radio happy so radio will keep playing their songs. Remember-- when MTV first started, it was perceived as a threat to the touring business on the premise that if kids could stay home and see a band on TV, they might not plunk down money to see the band when they toured. MTV quickly expanded the business to include making records, and became an essential force in determining what songs radio would play. Now, MTV via VH1 is in the concert ticket business through Tickets First, where viewes are offered the opportunity to call an 800 number and purchase tickets early for a special spot-light artist (so far, Tom Petty and Melissa Etheridge have sold tickets this way). Tickets First fulfillment is taken care of by Fred Rosen and Ticketmaster. Slash Records is now in a distribution arrangement with London Records, and their first release will be the band Steel Pole Bathtub, due out next month. Interesting press release on Ted Nugent's new record which emphasizes Ted's love of women and hunting. Some lyrics from his song, "Hot or Cold," were quoted and one line is "Am your man in this sexual revolution?" Well, Ted, if you really were, would you have to ask...? The house that Rick built: Rick Rubin's Legacy Lane estate burned to the ground. Members of Love and Rockets were staying there but escaped unscathed. Not so lucky was Psychic TV's Genesis P. Orridge, who broke up from a second story window, severely fracturing his arm and several ribs. THE FLASH hopes this incident was not an omen on the health of Rick's label, American Recordings.

INCLUDE: Slow Readers and record companies have noticed that it's the hottest format around. Allen Kepler plays a key role as the point man and top consultant in the format... Veteran personality Schelby Sweeney joins Larry Moon on mornings on MIX 96.5 (KHMX/FM) Houston and will serve as news director. Sweeney has worked mornings in San Jose and San Francisco, Calif., Charlotte, N.C. and Baltimore... SW Networks has signed Jacobs Media to develop modern rock programming and services. On the heels of that news SW announced the debut of SW 96.5 KOAI (The Oasis) San Antonio, which will serve as news director.

WHO AM I?

I'm originally from Oklahoma, and I was the third of four children. I sang "Away in a Manger" when I was in first grade, and was discovered when I sang the national anthem at the 1974 National Finals Rodeo. In 1978 I was booted off the stage when a rock 'n' roll band didn't know my material, and you may have seen me in the feature films Tremors and The Little Rascals. Who am I? See page 9 for the answer...

Frankie Crocker knows New York -- Frankie knows ratings success. Is he planning to return to the airwaves in the Big Apple in the near future? Yet another Gavin Award winner is off to a new gig. Mercury local promotion manager Don Ceddington, named Top 40 Associate Promotion Director of the Year a few months ago, packs his plaque and heads to New York City as senior director of Top 40 promo for Elektra.

Speaking of the Gavin Seminar, those who saw ace negotiator Herb Cohen might remember his prediction for the major league baseball strike? Back in February, Herb predicted a settlement in the last week of March or early April, with games to resume by early May. Can he come that close on final scores, too? Can you feel the love? In L.A. for a midnight in-store at Tower Records, Elton and Bernie met up with (left to right): Island's Vicki Leben and Dave Barbis; KIIS/FM MO Tracy Austin and the station's Anita Dominguez. Candidiates were interviewing for the PD post at KWDW-Minneapolis over the last week, so expect a decision to come down soon. The top finalist may already be in town.

Tom Miller spits as PD of Jazz/Adult outlet KOAI (The Oasis)-Dallas, to join WNUA-Chicago as APD/MD effective Tuesday, April 25. Meanwhile, the PD chair in Dallas remains empty. Thanks to Green Day there should lots of green to help a number of San Francisco Bay Area charities. The band has planned two benefit concerts in Oakland for late May.

Premiere Radio Networks pulls the plug on Gerry House, who was syndicating his morning show from WSIX-Nashville. However, the Premiere show menu will now include David Letterman's bud, Calvert DeForest (the act formerly known as Larry 'Bud' Melman.) He'll apparently be delivering short buds of wisdom via daily mini-features.

Is Los Angeles about to get a new hot A/C? Santa Monica A2 outlet KACD/KBCD is planning a flip this Monday, April 24. While we're on the subject of A/C, don't forget to wish Gavin A/C guru Ron Fell a special happy birthday. Ron was born on Earth Day, April 22, but it wasn't being celebrated the year he was born. And what year was that? Let's put it this way: Germany and Japan were this close to surrendering.

KDON-Monterey/Salinas wake-up meister Mike Chase exits and PD Michael Newman is on the prowl for his replacement. If you're an adult communicator, get Michael that T&R. Other openings for air...
talent include: WERZ-Exeter, N.H. (T&R to Jack O'Brien), 94KX (WGXX)-Sumbury (Selingsgrove), Pa. (T&R to Tom Morgan) and A3 WXLE-Clifton Park, N.Y. (T&R to Zeb Norris).

Management at a certain Salt Lake City station looks to be pondering a move to Top 40.

MCA regional promo manager Anthony Miles (right next to Live lead singer Ed Kowalczyk) is still smiling after celebrating his recent tenth wedding anniversary. What’s special about Anthony and wife Jillian’s decade-long marriage? Try five children!

With Live 105-San Francisco parent company Entercom’s purchase of Portland alternative outlet KMZU, Richard Sands could be spending more time in the Northwest.

Sadness in the hallways at KFTZ-Idaho Falls, Idaho on the news that Chase Lee, the 15 year-old son of owner/GM Kim Lee, lost his fight with cancer last week. Our heartfelt condolences to Kim and his family.

Top 40 KKBJ/FM-Seminj, Minn. goes NC. that Chase Lee, the 15 year-old son of owner/GM Kim Lee, lost his fight with cancer last week. What's special about Anthony and wife Jillian's decade-long marriage? Try five children!

Several pals dropped by to join Willie Nelson for the Best Of The Wings Tour at Y107 (WYHY)-Nashville beginning as well. APD/MD J.J. Elliott lands in a top 50 market as he'll be spending more time in the Northwest. And take the last two digits of the year he started in the NFL and what does it add up to? Pretty impressive, huh?

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June evening as the O.J. Simpson freeway chase and Court-ney Love wants to be out this summer, at least in Japan, on Pony Canyon Records.

ROLLING STONES

Twenty-four years ago this month the Rolling Stones launched their own record label, Rolling Stones Records. Their first release was their own album, Sticky Fingers.

GREEN DAY

Sales on Dookie Green Day's Warner Bros. debut album, have exceeded five million copies.

PHIL COLLINS

Englishman Phil Collins has applied for a Swiss resident's permit. Collins is living in the village of Hermance with his ladyfriend Orianne Cevey, whom he met a few years ago when she was his interpreter at a concert in LAusanne.

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DANISH LOVE

Courtney Love wants to bury the remains of her late husband, Kurt Cobain in Seattle's Calvary Graveyard next month. She says she's tired of paying up to $9,000 per month for security at her Seattle home which often has Cobain's fans often hanging around the perimeter drinking beer and smoking marijuana.

BON JOVI

Jon Bon Jovi will make his acting debut this summer with an appearance in the Whoopi Goldberg/Kathleen Turner film Moonlight & Valentino.

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BRIAN MCKNIGHT

Brian McKnight recently teamed up with composer Earl Rose to make "Every Beat Of My Heart," a new, recurring theme on the daytime soap opera, As The World Turns. The song has already been nominated for an Emmy as an Outstanding Original Song.

KING CRIMSON

The previous lineups of British band King Crimson have included many players who went on to even greater success in other groups: Greg Lake in Emerson, Lake and Palmer, John Wetton in Uriah Heep and Asia, Ian McDonald in Foreigner, Bill Bruford in Yes, Boz Burrell in Bad Company, American Adrian Belew was, and is, one of the few Americans to play in the band. He joined after a stint with Frank Zappa's Mothers of Invention.

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JAYHAWKS

Mark Olson of the Jayhawks is married to singer Victoria Williams.

ELTON JOHN

Elton John and lyricist Bernie Taupin have written scores of hit songs but Elton says he never discusses lyrics with Taupin. "That would spoil it. It would be too much like a working relationship," says Elton, "and too much like a song-writing team. I'd be like going to work."

ELVIS COSTELLO

Elvis Costello will spend the first week of summer producing Wildtown 1995, a series of music concerts in London with participants ranging from The Brodsky Quartet, The Jazz Passengers, Jeff Buckley and Deborah Harry.

BRUCE SPRING-STEEN

Bruce Springsteen and E Street sax man Clarence Clemons have more than the band in common. Bruce is also the godfather to Clemons' son.

VAN HALEN

Van Halen is in pretty exclusive territory as all 11 of the albums in their catalogue have been certified platinum or multi-platinum.
## Gavin Top 40

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**Most Added**

BOYZ II MEN (47)  "Water Runs Dry" (Motown)

VANESSA WILLIAMS (36)  "The Way That You Love" (Wing/Mercury)

ELASTICA (32)  "Connection" (DGG)

R.E.M. (32)  "Strange Currencies" (Warner Bros.)

BRUCE SPRINGSTEEN (30)  "Secret Garden" (Columbia)

MATTHEW SWEET (27)  "Sick Of Myself" (Zoo)

**Top New Entry**

MONTEL JORDAN  "This Is How We Do It" (RAL/Def Jam)

**Hot**

BRYAN ADAMS  "Have You Ever Really Loved A Woman?" (A&M)

**Top Tip**

JAYHAWKS  "Blue" (American/Reprise)

**Crossover Action**

VALESSA WILLIAMS  "The Way That You Love" (Wing/Mercury)

JON B. featuring BABYFACE  "Someone To Love" (Mama55 Music)

TLC  "Waterfall" (Laffface/Artista)

FUN FACTORY  "Choose You" (Curated/Atlantic)

IV ANIMAL - "I’d Rather Be Alone" (MCA)

2 PAC - "Dear Mama" (Interscope/Atlantic)

RAPPP’R4-TAY - "I'll Be Around" (Chrysalis/EMI/Rag Top)

SOUF. FOR REAL  "Every Little Thing I Do" (Ubora/MCA)

DIAA KING  "Say Gay" (Work)

TECHNOTRONIC featuring YA KID K  "Move It To The Rhythm" (EMI)

4 PM  "Lay Down Your Love" (Next Plateau/London)

BLACKSTREET - "Kandy" (Interscope/Atlantic)

VYBE  "Take It To The Front" (Island)

**ALTERNATIVE**

THE JAYHAWKS  "Blue" (American/Reprise)

MATTHEW SWEET  "Sick Of Myself" (Zoo)

BETTER THAN EZRA  "Great Good" (Wikipedia/Artista)

COLLECTIVE SOUL  "December" (Atlantic)

JULIANA HATFIELD - "I Want To" (Island)

ELASTICA - "Connection" (DGC)

PRETENDERS  "Everyday Is Like Sunday" (Arista)

JULIANA HATFIELD - "Universal Heartbeat" (Atlantic/Mammoth)
Somehow Clark Kent never lets even his closest associates figure out what he is really up to. The same is true of morning drive at KMEL-San Francisco. When you listen, it's impossible to tell that one-half of the team of John London and Renel is in a studio some 500 miles to the south, a team that was reunited just about four years to the day that London, who'd been a heretofore personality in the Bay Area, left KMEL for Evergreen sister station KKBT (The Beat)-Los Angeles.

The London/Renel split occurred when their show was at its peak, after racking up some of the biggest numbers of any FM morning show in the history. The challenge before KMEL PD Michelle Santosuosso, who arrived from "The Beat" late last year, was to get London back on the air without having him leave L.A.

Santosuosso was fully aware of London's appeal to a younger, hipper audience, but she also knew that the thousands who grew up listening to him on KMEL in the 90s gave him an instant following 25-plus as well. Research confirmed the London-awareness factor remained high. While sharing him on simulcast seemed obvious, Santosuosso says, "No one wanted to do that because it's a technical nightmare. Windows need to be hit at certain times and it all sounds very structured and lacking in spontaneity."

More importantly, Santosuosso emphasizes, "You can't take someone like John London, who has endeared himself to the market, and just beam him up here. He needs to reach out, emphasizes, "You can't take someone like John London, who has endeared himself to the market, and just beam him up here. He needs to reach out, anything less would have been an insult." Santosuosso is right. Any other choice would have been a technical nightmare. Windows need to be hit at certain times and it all sounds very structured and lacking in spontaneity.

Coming up with a way to bring these two together became her top order of business. Enter: KMEL chief engineer Dave Stewart wins the battle of the phones. **Jay Rose** and a new piece of technology called a T-1. "The T-1 is a phone line, but really much more," Santosuosso says. "It's a digital receptor that links both stations with no (as in zero) delay. That's very different. She says, from other systems that have a second or half-second delays.

The show is no longer "The KMEL Morning Zoo," now both cities feature what listeners in L.A. have come to know as "The House Party." Each station has a five-people support staff for local news, sports, weather, traffic and street presence. Using opposite clocks, London interacts with Renel while a song plays on KKBT. When KMEL goes to music, he'll be on-air in L.A.

There have been no technical goofs so far, and London has yet to screw up the call letters while doing two shows in two different cities at the same time. Even Santosuosso admits she's amazed. For an upcoming Cinco De Mayo remote, a bit of time shifting will allow London to fly up to San Francisco and appear live with Renel who'll be midday, leaving the morning show in the hands of newspapers Rosary Bides and sidekick Clay Gomez, who checks in from various Northern California locations.

If you're wondering what all this costs, Santosuosso will only say that the T-1 comes with a high price tag, and plans are in the works to link John and Renel up via video so they can see facial expressions, hand cues, etc.

While the talent and the technicians should definitely take bows, Santosuosso is especially appreciative of Evergreen Media and its president/CEO Jim De Castro for being willing to make a major investment and taking a risk on something totally new. The technique is also being used by KMEL's weekly hip-hop "Wake Up Show," so one wonders if the concept will spread to other dayparts and other stations across the country. **Next week:** KMEL's other "dangerous" drive time.
### Gavin Go Chart

**TW** | **SPINS** | **TREND**
--- | --- | ---
1 | 3960 | +66
2 | 3641 | +287
3 | 3453 | +126
4 | 3288 | +85
5 | 3225 | +130
6 | 3057 | +443
7 | 3025 | +377
8 | 2960 | -113
9 | 2949 | +92
10 | 2866 | +222
11 | 2572 | +311
12 | 2518 | -51
13 | 2403 | -236
14 | 2336 | +220
15 | 2069 | +218
16 | 2052 | +768
17 | 1862 | +381
18 | 1848 | +99
19 | 1805 | +259
20 | 1734 | -36
21 | 1725 | -215
22 | 1694 | +343
23 | 1691 | +63
24 | 1554 | +19
25 | 1455 | -11
26 | 1408 | +292
27 | 1405 | +132
28 | 1383 | NEW
29 | 1200 | +44
30 | 1158 | +179
31 | 1151 | -25
32 | 1149 | -11
33 | 1143 | +2
34 | 1084 | +82
35 | 1020 | -68
36 | 996 | +23
37 | 975 | NEW
38 | 967 | +44
39 | 956 | +48
40 | 934 | +83

---

**Go Chart Most Added**

**MATTHEW SWEET (20)**  
**BRUCE SPRINGSTEEN (17)**  
**R.E.M. (17)**  
**ELASTICA (15)**

**Men's Thank You**

“Falling for the Bay’ but it’s quickly being overshadowed by ‘Water Runs Dry.’”

**JON NORTON, MD, KYYY-BISMARCK, N.D.**

“I'll admit that when PD Bob Beck wanted to play ‘The Beatles’ ‘Baby It’s You!’ I looked at him like he was from Mars, but he’s been proven right. All demos are asking for it—it’s top 15 in requests.”

**TOM GARRETT, PD, 97ZOK (WZOK)- ROCKFORD, ILL.**

“Blessed Union Of Souls” I Believe” has exploded in the last three weeks. Soul For Real’s ‘Candy Rain’ is number two in requests.

**ED KANG, PD, KONG-LONG, KAUAI, HAWAII**

“Retail action is starting to show up for the Waterlilies. We’re testing Jann Arden and Mary Karlsen.”

**GREG THOMAS, PD/MD, WQNN (Q99) - COLUMBUS, MISS.**

“We’re keeping an eye on the Waterlilies! ‘Never Get Enough.’ Our audience really likes Tom Petty and R.E.M.”

**DAVE CHRISTOPHER, PD, KSLS-SAN DIEGO, CALIF.**

“We're spinning Elastica’s ‘Connection’ a few times at night and it’s reacting very quickly. We’re getting good phones.”

**NICK FABELLA, PD, WXLC (HOT 102.3) - WALKER, GA.**

“We’re getting number one requests for Sophie B. Hawkins’ ‘As I Lay Me Down’ on our Hot Nine at number 9.”

**BOB HART, PD AND JOE E. KING, MD, KLKY-LONGVIEW/KELOD, WASH.**

“We’re legging Elastica’s ‘Connection’ a few times at night and it’s reacting very quickly. We’re getting good phones.”

**MARK REDD, APD/MD, KKQY-KAUNCE, N. DAK.**

“We’ve been testing Abb’s ‘Dancing Queen’ the last two weeks and are getting great response from all demos. Elastica’s ‘Connection’ will be a major contender for number one requests.”

**BRUCE SPRINGSTEEN (17)**

“Falling for the Bay’ but it’s quickly being overshadowed by ‘Water Runs Dry.’”

**STEVE McVIE, PD, WRZE (THE ROSE) - ROCKFORD, ILL.**

“‘Red Light Special’ on Capricorn and get ready to answer the phones.”

---

**The Human League Takes**

**your name from their RnB science-fiction game.**

**MUSICAL INFLUENCES: Marlon:**

“Walter Carlos, Kraftwerk, Giorgio Moroder, Spike Jones, Marvin Gaye and Harry Carey.”

**Joanne:** “David Bowie”; Susan: “Jimmy Jam & Terry Lewis”

**FAVORITE PASTIMES: Philip:**

“Figure kits”; Joanne: “Watching videos and listening to music”; Susan: “No time for hobbies as The Human League takes up all of my time”

**TOUR PLANS:**

“We hope to do a tour in the fall of this year.”

---

**Gavin April 21, 1995**

---

**The Human League ARE:**

Philip Oakley (October 2), Joanne Catherall (September 18), Susan Sulley (March 22)

**Hometown:** Sheffield, England

**Label:** eastwest/EEG

**Senior VP, Promotion:** Greg Thompson

**Current Single:** “Tell Me When”

**Current Album:** Octopus

**Origin of the Group:**

“Named the Human League takes RnB from an obscure science-fiction game.”

---

**Go Station Panel:** The Go Chart is based on reports by 110 Gavin correspondents who are not part of Radio & Records or Billboard’s panels. Underlines indicate upward movement, while blue entries highlight a stronger performance than on the main Top 40 chart.
WHO’S COMING TO THE GAVIN COUNTRY SEMINAR...

Bill Clinton (though he still might make it to the pool party)

Kato Kaelin (something about a court date)

Elvis Presley (but we’re leaving him a ticket, just in case)

WHO’S NOT...

Jeff McClusky

Thursday, May 4, 1995
Cocktail Reception 6:30 PM
Dinner 7:30 PM
THE RITZ-CARLTON
160 East Pearson Street, Chicago, Illinois

To use this fax back form, fill out all information, including American Express card number and fax the form to T.J. Martell. Tickets will be presented at the door. Yes I will be attending the T.J. Martell Foundation Dinner for Jeff McClusky on Thursday, May 4, 1995 at the Ritz-Carlton, Chicago.

R.S.V.P. by April 27, 1995 - FAX to: T.J. Martell Benefit (312) 829-1308, ATTN: Terri Trotter

NAME____________________ COMPANY____________________ TITLE____________________
PHONE____________________ ADDRESS____________________ CITY____________________ ZIP____________________
FAX____________________

I will purchase______ Tables (seats 10) @ $3,000 per table ________tickets @ $300 per person

Please charge my American Express card #____________________ Exp Date____________________/

For further information call Debra Barsanti (708) 325-7411
<table>
<thead>
<tr>
<th>TW Title (Label)</th>
<th>Spin Trend</th>
<th>Most Added</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;1 BETTER THAN EZRA - (GwiDj) (Tahra)&quot;</td>
<td>+34</td>
<td>SHUDDER TO THINK (10) &quot;X-French Tee Shirt&quot; (Epic)</td>
</tr>
<tr>
<td>&quot;2 BLASTICA - Contraband (DCG)&quot;</td>
<td>+30</td>
<td>THE MUFFS (9) &quot;Sad Tomorrow&quot; (Reprise)</td>
</tr>
<tr>
<td>&quot;3 LIVE - Lightning Crashes (Radioactive)&quot;</td>
<td>+28</td>
<td>MONSTER MAGNET (7) &quot;Negasonic Teenage Warhead&quot; (A&amp;M)</td>
</tr>
<tr>
<td>&quot;4 MATTHEW SHEET - Sick Of N.Y.C. (Lois)&quot;</td>
<td>+27</td>
<td>WHITE ZOMBIE (A&amp;M) &quot;To Ever Be Alive (Alternate)&quot;</td>
</tr>
<tr>
<td>&quot;5 SPONGE - Only One (Warner Bros.)&quot;</td>
<td>+26</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;6 GAVIN - Wheel Of The World (Island)&quot;</td>
<td>+25</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;7 SPOKE - Power (Work Group)&quot;</td>
<td>+24</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;8 ASH MYNT - Candles (Capitol)&quot;</td>
<td>+23</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;9 MAD FRANK - Filler (Island) (Atlantic)&quot;</td>
<td>+22</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;10 MAD SEASON - Heaven Is A Place (Columbia)&quot;</td>
<td>+21</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;11 MIKE WATT - Against The '70s (Columbia)&quot;</td>
<td>+20</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;12 OASIS - Live Forever (Epic)&quot;</td>
<td>+19</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;13 MATTIA - Dancin' Days (Atlantic)&quot;</td>
<td>+18</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;14 JEFF BUCKLEY - Last Goodbye (Columbia)&quot;</td>
<td>+17</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;15 OUR LADY PEACE - Starseed (Relativity)&quot;</td>
<td>+16</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;16 SLIPKNOT - Devil's Diary (A&amp;M)&quot;</td>
<td>+15</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;17 LEVI - I Never Knew (Island) (Atlantic)&quot;</td>
<td>+14</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;18 R.E.M. - Strange Currencies (Warner Bros.)&quot;</td>
<td>+13</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;19 FILTER - My My My (Zoo)&quot;</td>
<td>+12</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;20 MIocene - Devil's Diary (A&amp;M)&quot;</td>
<td>+11</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;21 NOFX - 'Leave It Alone' (Epitaph)&quot;</td>
<td>+10</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;22 FAITH NO MORE - 'Digging Through The Grave' (Slash/Reprise)&quot;</td>
<td>+9</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;23 BLUES TRAVELER - Runaround (A&amp;M)&quot;</td>
<td>+8</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;24 JEFF BUCKLEY - Last Goodbye (Columbia)&quot;</td>
<td>+7</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;25 BLACK LEATHER - Find Me (Warner Bros.)&quot;</td>
<td>+6</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;26 DJ ÖZZO &amp; KEMI - It's A Me, It's A Me (IDJ)&quot;</td>
<td>+5</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;27 LEAD BELLY - Hard Times (Columbia)&quot;</td>
<td>+4</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;28 BETTER THAN EZRA - (GwiDj) (Tahra)&quot;</td>
<td>+3</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;29 THE STONE ROSES - 'She Bangs The Drums' (Epic)&quot;</td>
<td>+2</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>&quot;30 NINE INCH NAILS - 'I'm Nothing' (Virgin) (Polydor)&quot;</td>
<td>+1</td>
<td>&quot;Strange Currencies&quot; (Warner Bros.)</td>
</tr>
</tbody>
</table>

**Most Added**

SHUDDER TO THINK (10) "X-French Tee Shirt" (Epic)

THE MUFFS (9) "Sad Tomorrow" (Reprise)

MONSTER MAGNET (7) "Negasonic Teenage Warhead" (A&M)

WHITE ZOMBIE (7) "More Human Than Human" (Geffen/DCG)

R.E.M. (7) "Strange Currencies" (Warner Bros.)

**Top Tip**

R.E.M. "Strange Currencies" (Warner Bros.)

Adam Ant BJO RK P. J. Harvey

**Gridbound**

FAITH NO MORE - "Digging Through The Grave"

SLIPKNOT - "Hypnotized" (Virgin)

MAD SEASON - "River Of Deceit" (Columbia)

"Strange Currencies" (Warner Bros.)

**Inside Alternative**

I would like to thank everyone who called (Roadrunner's Tom Gates, Columbia's Jon Cohen and John Leshay, Immortal's Paul Pontius, Warner Brothers' Jimmy D) about the alternative grid. You're right, it is awesome! If for some strange reason you missed last week's debut, I've left the explanation in the section marked This Week's Grid, so feel free to check it out.

Congratulations to former AAM sex symb—uh, radio promotion guy Jeremy Brown, who's been tapped by Mercury Records to
it's your quarter.

Mammoth Internet: http://www.nando.net/mammoth/ or E-mail: airwaves@mammoth.com
THE CRANBERRIES - Ode To My Family (Island)
SLEEP - Delicious (Arista)
PINNACLE - I Love It Loud (Trauma)
OFFSPRING - Kick Him When He's Down (Epitaph)
RADIOHEAD - Fake Plastic Trees (Capitol)
SOUNDGARDEN - The Day I Tried To Live (A&M)
GOO GOO DOLLS - Only One (Warner Bros.)
NINE INCH NAILS - Hurt (Nthng/TVT/Interscope/ARG)
PJ. MORK - Army Of Me (Elektra Entertainment Grp.)
STONE TEMPLE PILOTS - Dancin' Days (Atlantic)
MATTHEW SWEET - Sick Of Myself (Zoo)
SEBADOH - MAGNIFICENT BASTARDS - Mockingbird Girl (Elektra)
R.E.M. - Star 69 (Warner Bros.)
FILTER - Hey Man Nice Shot (Reprise)
BELLY - Now They'll Sleep (Sire/Reprise)
CAKE - Rock And Roll Lifestyle (Capricorn)
LETTERS TO CLEO - Here & Now (Giant)
GENERAL PUBLIC - Rainy Days (Epic)
MORPHINE - Honey White (Rykodisc)
R.E.M. - Strange Currencies (Warner Bros.)
ELASTICA - Connection (DGC)
BETTER THAN EZRA - Good (Swell/Elektra)
Mikifirothead

I had to tend to some family business last (holiday) weekend, or I would've joined WDRE. The Underground Network's Mike Parish (above, left). KROQ's Lisa Worden (above, right). KNDD's The End's Marco Collins and Rick Lambert and a cast of thousands at Sub Pop's anniversary extravaganza. Gavin's college radio editor, Scana Baruth (above, center), was there to hang out with the beautiful people and take lots of pictures.

For some strange reason I've been literally barraged by phone calls from both labels and radio, asking about the lows and why of the Glastonbury Festival in England. My advice for anyone and everyone interested is this: Unless you A) Enjoy camping out with tens of thousands of dirty people or B) Have a cellular phone and the number of a local taxi service, skip Glastonbury. If you insist on making Glastonbury your next big adventure you can look forward to seeing live shows from The Cure, Stone Roses, Oasis, Massive Attack, Soul Asylum, P.J. Harvey, Jeff Buckley, Simple Minds, Belly, Supergrass, Shampoo, Flaming Lips, Offspring, Urge Overkill, Weezer, Live, These Animal Men and many, many others—politics and better offers, notwithstanding.

1. NINE INCH NAILS - HURT
2. JULIANA HATFIELD - UNIVERSAL HEARTBEAT
3. MATTHEW SWEET - SICK OF MYSELF
4. RADIOHEAD - FAKE PLASTIC TREES
5. BETTER THAN EZRA - GOOD
6. BUSH - LITTLE THINGS
7. ELASTICA - CONNECTION
8. MORPHINE - HONEY WHITE
9. FILTER - HEY MAN, NICE SHOT
10. BJORK - ARMY OF ME
Daniel Glass called me last week to let me know about his new label, Under Dog. The first band on the label, Bloodhound Gang, has, in Daniel’s words, “A Beastie Boys meets Cypress Hill kind of sound.” The disc hasn’t crossed my desk as yet, but I noticed that KUKQ-Pheonix has added a track called “Legend In My Own Mind” this week.

Special thanks to KPOI-Honolulu’s Fil Slash for sending a news story from a local newspaper. It seems that someone named Linda Ryan has just been cast as Dolly Levi in the Island’s production of Hello Dolly, and Fil wanted to know if I was coming for a visit. Sorry Fil, it’s not me. This time.

According to the on-line industry dirt file, KLOS-Los Angeles, KISW-Seattle and possibly KSJO-San Jose all want to start reporting to the alternative sections of trades and tip-sheets. Who could blame them, really. Not having ever seen a recent playlist from the stations in question, I can’t comment on whether they would or wouldn’t fit in. Excuse me for being cynical, but I do think it’s hilarious that at every convention or seminar, radio takes the opportunity bash the trades, claiming never to read them or they promote homogenous playlists or whatever. But when they need help within the industry, or you’ve written something they don’t like, who do they call? Yeah, that’s right. Look in the news section for the entire story.

I’ll get off my soapbox now. I’m going to New York and I don’t want to miss my plane. If you’d like to vent, please give me a call. (415) 495-1990 X607 are the magic numbers.

New Releases

HUM
“Stars” (RCA)
A handful of stations are already rocking this one big time: WHFS is spinning “Stars” 15 times a week, WPGU, 16 times a week and KTOZ checks in with 16 spins per week. “Stars” ebbs and flows the same way many Smashing Pumpkins’ songs do, the quiet parts offset by loud bursts of guitar. Hurn’s latest sounds like a natural to these ears, and judging by the number of stations on “Stars” early, I’m not the only one to recognize its potential.

— Linda Ryan

STONE ROSES
“Ten Storey Love Song” (Geffen)
So, we’re all agreed: “Ten Storey Love Song” is the track from Second Coming that would’ve sounded at home on the band’s legendary debut album. So, it’s not surprising...
that it's the one radio programmers were drawn to for a second single. WFNX, KTCL, WDST, etc. have already converted airplay to "Ten Storey Love Song," in time to support the band as they start their first American tour (May 14 in Atlanta). Needless to say, this is one of the most anticipated tours this Spring, and a fresh track from The Stone Roses will only add to the excitement. "Ten Storey Love Song" is The 'Roses in all their finery. — LINDA RYAN

ALL

"Million Bucks"
(Interscope)

"Everybody says they want a million bucks but I'd rather have a million days with you." ALL have been playing super-charged, power-pop/punk when it wasn't the in thing to do. And even when it wasn't the in thing for radio to play, many commercial alternative programmers saw fit to play the band's fabulous "She's My Ex" back in — gee, was it 1990? After a half dozen or so releases on the Cruz label, ALL step out with "Million Bucks" on Interscope. The trademark punchiness is in tact, highlighted by a bouncing bass, pounding drums and the ALL-important, killer pop hook. Sounds like another winner. — LINDA RYAN

MILLA

"It's Your Life" (SBK)

Another nice surprise is Milla's latest, "It's Your Life." Not only is this lady beautiful, she's gifted with many talents, too. Her latest is a stunning effort that marries her lilting voice with beautiful, mournful strings — a bizarre cross between Kate Bush and Enya. With a sound this unique, we bet your phones will light up with inquisitive callers. Give it a spin. — LINDA RYAN

Kevin Salem

"Will" is a great springtime record and Kevin's history gives us plenty to talk about on air." — HEATHER L OSE, WRLG

"Kevin Salem is so right on!" — SEAN ZIEBARTH, X96

"Salem is sitting at the threshold of what could be radio success to match the critical acclaim that was bestowed upon his fine album, Soma City."

— BILLBOARD
Most Added

CROWSDELL (28)
Dreamette (Big Cat)

FOETUS (23)
Gash (Columbia)

FALL (14)
Cerebral Caustic (Permanent/Cog Sinister)
aMINIATURE (14)
Murm Time Cruiser (Restless)

Top Tip

HELIUM
The Dirt Of Luck (Matador)
Matador scores the three highest debuts this week! Helium's 'The Dirt Of Luck' is Top Tip at #7. Guided By Voices' Alien Lanes takes #16 and La Pavement's 'Rattled By La Rush Up scoots in at #24. Helium's Heavy supporters are: KCB, KDS, KJHK, KZSC, WCDB, WDCR, WNYU, WQFS, WRUV, WSMU, WTSR, WTVL, WUC, WUNH, WUV, WVRK, WXCI and WZBC. Can you say ole?

AUGUST SONS - Plants, Planets and Insects (El Recordo)
HALF JAPANESE - Greatest Hits (Safe House)
RAIL ROAD JERK - One Track Mind (Matador)
FACE TO FACE - Big Choice (Victory/A&M)
THE ROOTS - Do You Want More?!!!? (DGC)
GODHEADSILO - Elephantitus Of The Night (Kill Rockstars)
ALL - Pummel (Interscope/AG)
RADIOHEAD - The Bends (Capitol)
GRIFTERS - Eureka EP (Shangri-La)
CHOKEBORE - Anything Near Water (Amphetamine Reptile)
JAYHAWKS - Tomorrow The Green Grass (American/Reprise)
YO LA TENGO - Tom Courtenay (Matador)
SUDDENLY TAMMY - We Get There When We Do (Warner Bros.)
THE MUFFS - Blonder And Blonder (Reprise)
LAIKA - Silver Apples Of The Moon (Too Pure/American)
RED HOUSE PAINTERS - Ocean Beach (4-AD)
GOO GOO DOLLS - A Boy Named Goo (Warner Bros.)
SMOG - Wild Love (Drag City)
NED'S ATOMIC DUSTBIN - Brainblood (Work Group)
SLEEPER - Smart (Arista)
GUIDED BY VOICES - Alien Lanes (Matador)
SQUIRREL NUT ZIPPERS - The Inevitable Squirrel Nut Zippers (Mammoth)
JULIANA HATFIELD - Only Everything (Mammoth/Atlantic)
ARCHERS OF LOAF - Vee Vee (Alias)
SPIRITUALIZED - Pure Phase (Dedicated/Arista)
THE 6THS - Wasps' Nest (London)
MILK CULT - Burn Or Bury (Basura!/Priority)
IVY - Realistic (Seed)
BLUMFELD - L'Etat Et Moi (Big Cat)
PRODIGY - Fair Use (Seeland)
ROLLING STONES - AC/DC (Rolling Stones)
SPOOKY TOOTH - A Very Vinyl Christmas (Sire)
RED HOOK - The Good Life (Sire)
PHILIP GLASS - Glassworks (Columbia)
RED HOOK - The Great Glass Euphoria (Sire)
RAINBOW - Rainbow (Atlantic)
RECORD TO WATCH

LAST POETS
Holy Terror (Rykodisc)
Stations impatient for Holy Terror jumped on the Last Poets' newest this week. Early ADDers are KCMU, WRFL, WNYU, WSMU, WRUV, WTVL, WUNH, WUV, WYMS, WZBC. Can you say ole?

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HELIUM
The Dirt Of Luck (Matador)
Matador scores the three highest debuts this week! Helium's 'The Dirt Of Luck' is Top Tip at #7. Guided By Voices' Alien Lanes takes #16 and La Pavement's 'Rattled By La Rush Up scoots in at #24. Helium's Heavy supporters are: KCB, KDS, KJHK, KZSC, WCDB, WDCR, WNYU, WQFS, WRUV, WSMU, WTSR, WTVL, WUC, WUNH, WUV, WVRK, WXCI and WZBC. Can you say ole?

AUGUST SONS - Plants, Planets and Insects (El Recordo)
HALF JAPANESE - Greatest Hits (Safe House)
RAIL ROAD JERK - One Track Mind (Matador)
FACE TO FACE - Big Choice (Victory/A&M)
THE ROOTS - Do You Want More?!!!? (DGC)
GODHEADSILO - Elephantitus Of The Night (Kill Rockstars)
ALL - Pummel (Interscope/AG)
RADIOHEAD - The Bends (Capitol)
GRIFTERS - Eureka EP (Shangri-La)
CHOKEBORE - Anything Near Water (Amphetamine Reptile)
JAYHAWKS - Tomorrow The Green Grass (American/Reprise)
YO LA TENGO - Tom Courtenay (Matador)
SUDDENLY TAMMY - We Get There When We Do (Warner Bros.)
THE MUFFS - Blonder And Blonder (Reprise)
LAIKA - Silver Apples Of The Moon (Too Pure/American)
RED HOUSE PAINTERS - Ocean Beach (4-AD)
GOO GOO DOLLS - A Boy Named Goo (Warner Bros.)
SMOG - Wild Love (Drag City)
NED'S ATOMIC DUSTBIN - Brainblood (Work Group)
SLEEPER - Smart (Arista)
GUIDED BY VOICES - Alien Lanes (Matador)
SQUIRREL NUT ZIPPERS - The Inevitable Squirrel Nut Zippers (Mammoth)
JULIANA HATFIELD - Only Everything (Mammoth/Atlantic)
ARCHERS OF LOAF - Vee Vee (Alias)
SPIRITUALIZED - Pure Phase (Dedicated/Arista)
THE 6THS - Wasps' Nest (London)
MILK CULT - Burn Or Bury (Basura!/Priority)
IVY - Realistic (Seed)
BLUMFELD - L'Etat Et Moi (Big Cat)
PRODIGY - Fair Use (Seeland)
ROLLING STONES - AC/DC (Rolling Stones)
RECORD TO WATCH

LAST POETS
Holy Terror (Rykodisc)
Stations impatient for Holy Terror jumped on the Last Poets' newest this week. Early ADDers are KCMU, WRFL, WNYU, WSMU, WRUV, WTVL, WUNH, WUV, WYMS, WZBC. Can you say ole?
College Albums

COLD WATER FLAT
(FORT APACHE/MCA, 70 UNIVERSAL CITY PLAZA, UNIVERSAL CITY, CA 91608)

Recently, in a dream, I went shoes and accessories shopping with Sinead O'Connor (she was actually pretty cool—we disse) Dolores O'Riordan); in another, I engaged in a difficult debate and semi-sexual experience with Soul Asylum's Dan Murphy. So you might say that the things my sub-conscious has served up lately are sorta odd, sure, but they're not particularly DEEP. I guess I'm not as angst-driven and sensitive as Cold Water Flat's songwriter/guitarist Paul Janovitz. In his dreams, Paul visits the "Magnetic North Pole," or so he reports in the first single from his hand's self-titled debut disc. This Janovitz, like his debut disc. Cold Water Flat evinces remarkable poise and maturity: Janovitz's vocals, while raw-edged, never threaten to falter, and his guitar, while often wild and raging, seems firmly within his control. A solid first effort from a promising young ensemble. —SEANA BARNES

THE TOPES

lick the beat (VOLUNTEER RECORDS, P.O. BOX #552 VALLEY COTTAGE, NY 10989)

Ghost of really cool '80s hands like Get Smart, Pylon and the Talking Heads dance around in my head when I listen to this New York trio. Three-pieces tend to have more pronounced interplay between guitar and bass (the Minutemen, the Jam), and this Berg's bass and Peter Kleinman's guitar carry on a palpable, explosive dialogue. "Just the Way" initiates us with rapid-fire guitar spurs, volatile drums and Berg's cool, breathy vocals. The idealistic "Amish Chick" shuns modern amenities with lines like "I wish that I had never seen Elvis Presley on a postage stamp," and "1600 Pennsylvania Avenue" tight arrangement should land it an address on radio. Berg mines lodes of precursors just on the sultry "Eat You Up," as Kleinman's guitar segues from a biting crunch to a high twirl. Berg's lyrics get a lot of mileage out of their preoccupation with modern society's pollution, bar codes, medication and contagious love, but she doesn't get preachy. Don't miss the anthemic "Medicare Me" and the loose reins rocker "Barcode Baby." Something tells me these guys rock live like the aforementioned hands used to, so check them out if they're near your incus.

—DAVID BURAN

EVERCLEAR

SPARKLE AND FADE (CAPITOL RECORDS, 1750 N. VINE, HOLLYWOOD, CA 90028)

Emerging from the lush wilderness of Portland, Oregon, Everclear kicks out jams that fluctuate between eclectic rhythms which become a soothing storm. Sparkle and Fade is a warm, buoyant number.

"Na" with its upbeat rhythm and mellow harmonies and the album's end piece, "My Sexual Life," a nice bit of rootsy-rhythm which becomes a soothing bit of calm after the raging feedback storm. Sparkle and Fade is a warm, fuzz-fortified summerland soundtrack. So grab a cold one, cop a squat on the front porch, and let Everclear's raw blend of passionate and powerful rock-n-roll overtake you. —SPONDOKEY

COLLEGE
### Gavin Rocks

**Most Added**

**TW** | **SPINS** | **TREND**
--- | --- | ---
1 | WHITE ZOMBIE - AstroCreep/2000 (Cetin) | 489 | +43
2 | MONSTER MAGNET - Dopethrone (A&M) | 459 | +7
3 | FAITH NO MORE - Digging The Grave (Strike/Reprise) | 425 | +58
4 | KORN - Korn (Immoral/Epic) | 377 | +21
5 | GRIP INC. - Power Of Inner Strength (Metal Blade) | 366 | -35
6 | ORANGE 89MM - High Speed Charger (Elektra Entertainers: Grp.) | 363 | +7
7 | QUICKSAND - Manic Compression (Island) | 273 | -64
8 | FIGHT - Slow Down In The Radio Room (Epic) | 254 | -77
9 | KRMFDM - Nah! (Wax Trax/TVT) | 257 | +22
10 | SKID ROW - Subhuman Race (Atlantic) | 256 | +8
11 | MISERY LOVES COMPANY - Misery Loves Company (Earache) | 228 | +26
12 | FLOTSAM AND JETSAM - Smoked Oil (MCA) | 226 | +126
13 | DEATH - Symbolic (Roadrunner) | 219 | +23
14 | L.A. GUNS - Vicious Circle (Polydor/A&M) | 194 | -38
15 | CORROSION OF CONFORMITY - Deliverance (Columbia) | 187 | -69
16 | ΔEMON KNIGHT SOUNDTRACK - Various Artists (Atlantic) | 181 | -9
17 | STEVE VAI - Alien Love Secrets (Relativity) | 180 | +6
18 | MISERY LOVES COMPANY - Misery Loves Company (Earache) | 175 | -85
19 | STUCK MOJO - Snappin' Necks (Century Media) | 174 | -5
20 | TAD - Infrared Riding Hood (Elektra Entertainment Grp.) | 173 | +63
21 | ACCEPT - Death Row (Pavement) | 171 | +34
22 | FOETUS - Null (Columbia) | 171 | +23
23 | DECIDE - Once Upon The Cross (Roadrunner) | 164 | +43
24 | MEGADETH - Youthanasia (Capitol) | 161 | +34
25 | WARRANT - Family Picnic (MCA) | 149 | -11
26 | MEVINS - Stoner Witch (Atlantic) | 146 | -1
27 | SICK OF IT ALL - Scratch The Surface (Ekstra/EEG) | 142 | -19
28 | ANGELUS SOLIS - When Nightpaints (remastered) (Metal Blade) | 142 | +67
29 | OVERDOSE - Progress Of Decadence (Future) | 133 | -35
30 | KILLERS - Menace To Society (Metal Blade) | 121 | -7
31 | AVENGER - Fall From Grace (Doctor Dream) | 117 | +36
32 | MONSTER VOODOO MACHINE - Suffer System (D-Tribe/RCA) | 116 | -15
33 | COMING - Norfolk, VA (Caroline) | 115 | +13
34 | KIX - 911 (CMC International) | 115 | +12
35 | ENCOMIUM - A Tribute To Led Zeppelin (Atlantic) | 115 | +12
36 | SUGAR Ray - Leonard & Brownies (Atlantic) | 106 | +13
37 | SKYCLAD - Prince Of/Poverty Line (Noise) | 96 | -6
38 | QUEENSRYCHE - Disconnected (EMI) | 93 | +9
39 | BAD SEED - Bad Seed (Roadrunner) | 92 | +26
40 | URBAN DANCE SQUAD - Persona Non Grata (Virgin) | 90 | +18
41 | VAN HALEN - Balance (Warner Bros.) | 89 | -12
42 | BROKEN HOPE - Repulsive Conception (Metal Blade) | 87 | -21
43 | HOLY GANG - Free Tyson Free (Roadrunner) | 87 | +21
44 | THORN - Bitter Potion (Roadrunner) | 87 | -13
45 | NATIVITY IN BLACK COMPILATION - Various Artists (Columbia) | 85 | -31
46 | SOLITUDE AETURNUS - Through The Darkest Hour (Pavement) | 84 | -7
47 | SCORPIONS - Live Bites (Mercury) | 80 | +26
48 | C O R D O N - Corner (Noise) | 79 | -1
49 | ANAL CUNT - Top 40 Hits (Earache/Mosh) | 76 | +11
50 | SLAYER - Divine Intervention (American) | 76 | -9

**SOULS AT ZERO (54)**

A Taste For The Perverse (Energy)

**FIGHT (43)**

A Small Deadly Space (Epic)

**FOETUS (37)**

Gash (Columbia)

**FULL CIRCLE (26)**

Negative (Legitivan)

**SLAUGHTER (23)**

Fear No Evil (CMC International)

**TUFF (22)**

"In Dogs We Trust" (Mausoleum)

**Top Tip**

**ALL**

Pummel (Interscope)

WEOS(20), DMX(19), WSGR(11) and WEDO(10) generous spins help

All claim this week's highest debut position with a total of 142 spins.

**Top Requests**

**WHITE ZOMBIE**

MONSTER MAGNET

KORN

GRIP INC.

FAITH NO MORE

**NEW**

**RECORD TO WATCH**

**SOULS AT ZERO**

A Taste For The Perverse (Energy)

Loaded with aggressive guitar hooks and an overall burly sound, Soul At Zero are the epitome of '90s hard rock. If you’re not playing this cd you're doing your listeners a grave disservice.

**Chartbound**

**Ultralinear**

Pu/Boy Swing - 66 (Royalty)

• Souls At Zero - 59 (Energy)

• Full Circle - 42 (Legitivan)

Dropped:

• #31 Slash’s Snakepit, #40 Clawfinger,

• #42 Face To Face, #43 Wishbone, #50 Cobain.

**Inside Rock**

Gavin Rocks welcomes the following stations to our reporting panel:

KIOW 107.3 FM

18643 360th St.

Forest City, IA 50436

Phone: (515) 582-3121

Fax: (515) 582-2990

Station Type: Commercial

Watts: 25,000

One hour of hard rock/metal programming

Contact: Mark Skaar

KWUR 90.3 FM

Washington University

Campus Box 1205

1 Brookings Dr.

St. Louis, MO 63130

Phone: (314) 935-5952

Fax: (314) 935-8516

Station Type: College

Watts: 10

13 hours of hard rock/metal programming

Contact: Jon Wrotny

WREK 91.1 FM

165 Eighth St. NW

Atlanta, GA 30332-0630

Phone: (404) 894-2468

Fax: (404) 853-3066

Station Type: College

Watts: 10,000

Eight hours of hard rock metal programming

Contact: Shawn Londo

WRUH 90.3 FM

362 Memorial Union

Kingston, RI 02881

Phone: (401) 789-4949

Fax: (401) 792-4349

Station Type: College

Watts: 3,500

Over eight hours of hard rock metal programming

Contact: Brad Rhodes

**LOOK, IT’S ANOTHER SEMINAR PICTURE**

A handful of Gavin Seminar attendees are catching a heated discussion about Kevin Doyle’s state of mind. Would he kill on the first date? Left to right are McGathy’s Sudi, WBGU’s Jimmie Fredrick, some idiot in a GAVIN hat. WCFS’ infamous Kevin Doyle, KLOL’s Cindy Bennett and keeping an eye out for flying debris is KMSA’s Eric Pain.

Reports accepted Monday 9am - 5pm and Tuesday 9am - 2pm

Station Reporting Phone: (415) 495-1990

Gavin Fax: (415) 495-2580

Gavin April 21, 1995
ORANGE 9mm

HIGH SPEED CHANGER
The premiere single from the debut album Driver Not Included.
Produced by Dave Jerden
Management: Scott McGhee for McGhee Entertainment

©1995 Elektra Entertainment Group, a division of Warner Communications Inc.
A Time Warner Company.
“The pop-based music is where it’s at right now, but give it a few more years and things will get heavier again. They always do.”

Cindy Bennett - KLOL

College radio has traditionally been the breeding ground for new music, be it alternative, thrash, hard rock, punk or metal—just about any form of music that commercial radio deems too extreme. College radio has successfully broken hard rock/metal bands like Soundgarden, Megadeth, Alice In Chains and Metallica, into the mainstream, but hard rock/metal specialty shows on commercial COR, ROAR and album stations are also responsible for crossing over aggressive, guitar-oriented rock music.

“I think the metal programming that we do, even though it’s only three hours a week, introduces a lot of music that people in our market really aren’t exposed to,” says KKXI-Gallup, New Mexico’s program director and metal host Drew St. John. “Grip Inc. is a good example. Unless people were checking on new releases, they wouldn’t be aware of them but they can hear that band on my show.”

This article spotlights seven commercial album stations around the country who program hard rock/metal music via a specialty show. These shows are dedicated to playing harder-edged rock that isn’t normally played during regular programming hours. “My show’s overall purpose is to showcase, present and introduce acts, bands and rock music that are unfamiliar to the mainstream,” says WKLL-Utica, New York’s metal director John Lovely. “There’s no Metallica on my show, or Pantera. If an artist has made it big they’re probably not going to be on my show because they’re already getting played elsewhere.”

The directors of these specialty shows helped shed some light on the impact their shows have on the hard rock/metal format, from crossing bands over into regular rotation to providing a service to the millions of listeners who are into the hard rock and metal music scene. “There seems to be a little hole in the market. There’s a certain genre of rock that’s being lost through the cracks,” says KZRR-Amariello’s Music Director/Metal Director Eric Slayter. “That’s what my metal show is for.”

Program directors and music directors at album radio who are familiar with their market and are conscious of their listeners needs are usually the ones who encourage specialty hard rock/metal programs at their station. “I did a lot of pleading for the metal show,” says KLOL-Houston’s music director/metal director Cindy Bennett. “There was a gaping hole for hard rock/metal music. Houston certainly has a market for bands like Slayer and Pantera. There’s nobody around playing them so I thought we should be.”

KIOZ-San Diego’s metal director Fitz adds, “Metal programming started on KIOZ in 1991, when the station switched from classic rock to current rock. I approached the program director, Greg Stevens, and told him that we needed a metal show and I’m a metal guy, hire me.”

Listener demand is another reason album stations program specialty shows. KXXX is a 19,000 watt album station that went on the air on June 17, 1994. By August, St. John realized through phone research, that there was a need for hard rock and metal. “I knew there was a hole in the market that needed to be serviced because there are people into the mainstream rock who are also into the heavy stuff. I sat down one day with our operations manager and we brainstormed about a metal show,” St. John says.

In some cases listeners’ response to specialty shows is so big it forces the station to increase their hard music programming.
rock/metal programming hours. "On July 10, 1994 we started as a once a week show," says WKTA-Northbrook, Ill.'s metal director, Scott Davidson. "The general manager came here the first night the show aired. We got over 25 calls and he couldn't believe it. He gave us seven nights a week." Some album stations aren't interested in programming hard rock and metal music regardless of the demand because their focus is on bringing their audience mainstream rock. "WDHA's program director has a set vision of what he wants to do with the station and the type of listeners he wants to attract," says the station's Ed Trunk. "I think that audience contains only a small percentage of the people that would listen to my (metal) show." Album stations, depending on the market, usually need to serve a wide audience and are concerned with attracting a solid base skewed to older demographics. However, my correspondents say they shouldn't shy from hard rock and metal programming for fear of attracting only younger listeners. "My demos are anywhere from 15-year-olds to a 40-year-old lady who wanted to hear Fight," explains WKTA's Davidson. WKTL's Lovely agrees, "I get people that are obviously in their teens to people in their 40s." Adds KIOZ's Bennett: "I thought at first that the demos would skewed really young but I have a lot of older people calling me. I also think my show serves the station's regular demo which is men 18-34."

"If my show wasn't filling a void and creating some sort of impact I don't think it would be here 12 years later," says WDHA-Cedar Knolls New Jersey's metal director, Ed Trunk. "The phones ring the whole time I'm on the air. I've had people from other radio stations in the New York market come up and tell me that they tune in and listen to my show whenever they're out at that time over their own station.

As the years go by and mainstream listeners become more accustomed to the hard edged sound of today's rock n' roll bands, it's only natural that commercial radio will program them. Soundgarden, Metallica, Alice In Chains, Green Day, Megadeth and Nirvana, who were once relegated to college airplay and commercial speciality shows, are now staples on most album stations. "There was a time that bands like Soundgarden weren't heard anywhere else but in block programming," says Lovely. "Then, suddenly, Testament appeared on full-time playlists, then White Zombie and Type O Negative. All these bands that seemed quasi-weird or too heavy are suddenly O.K."

Monster Magnet and particularly White Zombie are examples of bands who crossed over into the mainstream. "White Zombie was a given crossover," says KZKN's Slavier. "White Zombie is a hard ass band, but they seem to be widely accepted."

"Offspring was a band that became so hugely cool that we started playing them in regular rotation," says KIOZ's Fitz. "It's not an album thing, it's more of a career thing. Megadeth is a band that started exclusively on metal radio and then crossed over to AOR. Metallica is a metal band that metal radio crossed over to AOR. Basically, it takes a contemporary sound and good music."

Ed Trunk adds, "I can see the crossover trend happening with the new Monster Magnet album. Their last record was supported by metal and hard rock programming. Even though it's in its earliest stages I can certainly see this record reaching a point where it's so big that it can't be ignored and album radio is going to jump on it and start calling it something brand new when people in our circle know Monster Magnet have been around for a while."

Crossing over a hand to regular album rotation is sometimes as easy as having their record label officially work it to album radio. "Say a band was doing very well on the metal show for a month and a half and I was getting a lot of listener reaction. If the label decided to work it to album and the program director liked it, we'd get on it (in regular rotation)."

"Specialty shows, in some cases, also act as a success meter for album stations to see what may work in regular rotation. Trunk says, "They (album stations) use the specialty shows to measure what's really going to make a name for itself and what's not." In recent years the album format has fragmented, allowing metal specialty shows to grow. "The whole album format has gone from just being one format to about 50," says St. John. "It's so niched now, you've got your '70s rock, you've got classic rock, you've got new rock, you've got A3, A2 and you've got your COR and ROAR stations. I think more and more hybrids are going to continue to grow. I don't see metal programming going away."

Album stations may continue to expand and become more adventur-
ou but the days of having several commercial stations that program nothing but hard rock and metal are still a few years away, and that's due mostly to advertising. "I hate to say it but this whole industry is about money," says Slayter. "If you're running a hardcore format that no one wants to put a jeans commercial on, you're looking at revenue problems."

Many of the people interviewed said that hard rock/metal tends to scare away potential advertisers because of the stereotypes attached to the word metal, and the type of listeners the format attracts. "Unfortunately the advertisers think that we only appeal to the metal, and the type of listeners the format attracts. "Unfortunately the advertisers think that we only appeal to the 18-year-old rocker who wears a black T-shirt and is broke. That's not true," says Davidson. Trunk adds, "I think that the biggest misconception among advertisers is that this is music that only caters to the younger audience. If that's the case, think of the bulk of radio stations' advertising is. There's advertising for chewing gum and beer; stuff that 18-to-21-year-olds go crazy for. It's an excuse for stations not to play hard rock."

Some advertisers don't pay attention to stereotypes. "My show has always been sponsored throughout the years and on different stations by record stores and such. It's never been a problem," says Lovely. Some advertisers actively seek hard rock stations because the station draws an audience they may be targeting. "There are advertisers like Jam Productions who like the fact that we program hard music. They're looking shows with bands like Slayer and Pantera and they have no other place to advertise," claims Davidson.

As with alternative, hard rock and metal contains many different-sounding bands. Some like Marilyn Manson have an industrial-techno slant; some like Bad Seed or Corruption Of Conformity are just regular rock n' roll bands with a hard edge; other bands, like Machine Head, are pure aggressive metal. Whatever the case, the panel feels there'll always be hard rock metal specialty shows. "Week after week the response to the metal show just keeps growing," says St. John. "As soon as the phones die down and people really don't care what we're playing anymore, I'll know it's time to change."

Everyone interviewed agrees that, overall, the hard rock metal format is at the mercy of college and commercial radio specialty shows, but as aggressive music becomes more acceptable to the mainstream listeners it will continue to grow. As Bennett says, "That pop-based music is where it's at right now, but give it a few more years and things will get heavier again. They always do."

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**ULTRAHEAD**

Ultrahead is a heavy metallic band from L.A. who have been terrorizing rock radio's airwaves the last few weeks with their debut CD Definition: Aggro. The album is intense and packed with low-end guitar grinds and intimidating vocals, and is getting airplay on commercial hard rock metal blocks and at college radio. I had a little chat with the band's founder, guitarist, vocalist and visionary Doug Carrion last week and could tell the instant he got on the phone that he was just a tad excited about his first record.

"This record is a fucking tank," he said. "It's just an incredible record and I couldn't be more proud of it." There was so much enthusiasm and excitement in Carrion's voice I thought the guy had just won the lottery—especially when he spoke about getting airplay on commercial radio. "I've been playing in bands for ten years and I've never had any of my songs played on commercial radio. For this record to be played on commercial radio is just fucking thrilling! If hard music is the way commercial radio is going, count me in."

Like many of today's hard rock and metal artists, Carrion's career began during the punk rock days. "I came out of the roots of the whole punk thing," he says. "After I put in my ten years of doing that, I traveled the country and came up with the idea for Ultrahead." I was living in Hollywood and started writing songs and doing demos, tracks, tape loops and samples until it evolved to a point where I could take it as far as I could by myself. I wanted to do it live so I started bringing in different guys and the band feels there'll always be hard rock metal specialty shows. "Week after week the response to the metal show just keeps growing," says St. John. "As soon as the phones die down and people really don't care what we're playing anymore, I'll know it's time to change."

Everyone interviewed agrees that, overall, the hard rock metal format is at the mercy of college and commercial radio specialty shows, but as aggressive music becomes more acceptable to the mainstream listeners it will continue to grow. As Bennett says, "That pop-based music is where it's at right now, but give it a few more years and things will get heavier again. They always do."
Featuring:
"Where The Slime Live"

DOMINATING RETAIL ON MAY 9TH

Add Date: 5/1-5/2

Produced by
MORBID ANGEL
and BILL KENNEDY

Giant Records
©1995 Giant Records

Management:
Günter Ford for
WORLD MANAGEMENT

Domination
experimenting with people.

After Carrion teamed up with bassist John Nooney and drummer Yasha Filisov, it was time for Ultrahead to take their sound on the road. "Touring is the greatest and shittiest thing in the world. The 24 hours of down time is the worst in the world and the four that you're out playing is the best," he says. "Ultrahead shows aren't just drawing old-headed 15-year-olds that are going to knock the shit out of one another. We draw guys, girls and college kids. The majority of the people seem to be over 18 but under 35. It's an eclectic crowd; these are people who own Pantera and Ice Cube records."

Even though Ultrahead draws at clubs and puts on an impressive show, Carrion is more concerned with plugging away in the studio and creating a record hard rock and metal listeners will enjoy. "The last thing in the world I've worried about is live shows. I'm more interested in coming up with a quality record that I would buy," says Carrion, "I'm my own listener and my own heavyweight critic—which can be a double-edged sword. I kept working on this record until I said to myself, Wow, that's a record I would buy." Carrion was armed with a talent for creating pulverizing, hard rockin' music, and it wasn't long before he caught the attention of Shirito records. "Shirito is the owner of the label and also has a recording studio where we did a couple of projects together," relates Carrion. "We went to a music conference in France and asked me if I wanted him to bring some of my material to see if anybody liked it. It didn't take very long to make a positive impact. When Shirito returned, he and I came up with a deal and I got signed." With the record company's support behind him and former American Recordings rock radio promoter Clarissa Garcia working the record to radio, it was only a matter of time before Ultrahead was getting airplay at college and commercial specialty shows across the country. "Stations are definitely picking up on it," says Carrion. Already, 22 GAVIN Rocks stations are on the record giving it enough airplay to debut last week (March 14) at #46 with 80 spins.

Definition: Aggro is an appropriate title for this album since the lyric content matches the intensity and aggressiveness of the band's unwavering, hard-hitting metal edge. All eleven tracks are festering with anger and venomous rage, dealing with topics like vindictiveness, love, religion, animosity and politics. Regardless of the topic, songs are delivered in a malevolent fashion. "The influence in my music is revenge—and I don't mean the band," says Carrion. "People that piss me off are my inspiration." When asked about the meaning of his songs and the how he would like listeners to interpret them, Carrion replies, "I want listeners to come to their own conclusion, but at the same time I don't want them to get that far away from the fact that they are about being so uptight, pissed off and so fuming angry that you can taste it."

Ultrahead's future plans are tentative but they definitely involve touring. "I know the band will be touring and destroying," Carrion says. So, if you plan on catching an Ultrahead show here's a piece of advice from the frontman himself. "Drink as much coffee as you can get into your system. Stretch your neck and throttle your body back and forth as fast as you can," says Carrion.
This is a question that radio and record labels have been pondering for the last few years. Alternative music is becoming increasingly mainstream, but the metal format is still battling stereotypes and watching traditional hard rock stations like KNAC-Long Beach and KZRN-Phoenix disappear. What is in the future for aggressive music? Here's some insight from promotion people who deal with metal's rise and fall on a daily basis.

Russ Miller
Rockworld Records

Philosophically speaking and in my humble opinion, I feel that the label “metal” is irrelevant, as are all labels. The music, however, is alive and well, albeit in an evolved form. Harder-edged music has become fused with and devoured by the boundaries that may have existed before but are becoming blurred. That’s the problem with labels in the first place.

Jill Castellano
Red Light Entertainment

Yes. I believe “metal” is dead. Thankfully, “heavily aggressive” music is alive and well, regardless of what format it’s disguised as. Music surfaces in cycles, and only the top-notch bands from each genre survive the industry’s trendy changes.

There is a new wave of young, heavy aggressive acts who are poised for the kill once the limp-wristed age of pop passes us by. Bands like Kryos, Cir, Core, Life of Agony, Orange 9mm, Marilyn Manson, (and others) will have their day of six and seven-figure sales!

Brian McEvoy
Mercury Records

Why is that everyone is always trying to bury metal and it never gets any respect? For some reason, it is and always will be a dirty word. We lose a couple of AOR stations and everyone starts making a big deal about it. If next week three new stations go on the air, will everyone be proclaiming big stories on it? No!!! What metal was five years ago isn’t metal anymore. It is very hard to realize that five years ago Firehouse was considered a metal band. There is no doubt that the music business goes in cycles and it is not fashionable to be a metal band right now. Even bands that are truly metal want to say they are an alternative band. Metal is not dead! It is in a bit of a slump, but it is still limited as to what gets exposure. I can’t say I have the solutions to these problems, but they should be addressed instead of blaming the genre itself.

Beth Krakower
Mausoleum Records

No, it just smells funny. Three things need to be done.

1. COR/ROAR and metal stations need to champion bands that other formats won’t touch. Modern rock has succeeded by creating the impression that it was the only outlet where you could hear certain artists.

2. Commercial stations need salespeople who know how to sell this type of programming.

3. We can’t be afraid to use the word metal. Classifying bands by sub-genres is fine, but we can’t forget they are all metal.

Joanne Grand
Aim Marketing

Absolutely not. One of the wonderful aspects of metal is that it’s forever evolving and re-defining itself. In the years I’ve promoted metal music to radio, I have seen all variations of bands worked to this format, and become a success. Just look at all artists who sell millions of records now but whose roots were in metal. That doesn’t make it “dead,” it just makes it continuous. It’s a genre that is constantly ever-changing, ever-evolving and re-inventing itself. A benefit to all involved.

Steve Prue
Concrete Industries America

In name, yes. In spirit and attitude, no. With the prehistoric basins of KNAC and Headbanger’s Ball both
passing away this year, the genre finally has a reason to escape its connotation as a dinosaur and get on with the business at hand—pushing the format envelope and continuing the positive aspects of hard music which are attitude, energy and aggression.

**JESSICA HARLEY**

**Elektra Entertainment**

The label metal is DEAD but the format is still very alive. When Soundgarden reluctantly accepts a Grammy for Best Metal Performance (a band who if not for this format would certainly not be the staple rock radio and alternative artist they are today), it sends out a signal that metal is on its way out. I have to agree that many immediately picture long hair, leather, girls in tight skirts and too much hair spray when they think metal. Times have changed, lifestyles are different and a new group of 14-year-olds are indeed forming the trends of tomorrow today! It's all about short hair, Airwalks, punk rock, skateboarding and surfing, etc, etc. We've been there before and chances are we'll go there again in years to come. And this lifestyle isn't just about 14-year-olds any more—open *Details* magazine and what do you see? Van advertisements, Simples and Airwalks, because the mainstream is catching up with the subculture, thanks to radio and MTV. When it gets too big, that wonderful group of trend starters will be way ahead of the masses once again. We have to do what this format has always done and that's to be open minded, and responsible for building foundations for bands that are yet to cross. It's up to us to convey the importance of this format to the Executives at our respective labels. Lastly I would love to see us step and change this formats name. Alternative will continue to last because it's such a vague term to begin with. “What is alternative?”

It's a huge sound infiltrating many genres in today's world—one a niche now the mainstream. As much as we all hate labels we've got one, and unfortunately it's not vague enough to live on. Metal is not representative of what this format is—so why not make the change?

**SUE STILLWAGON**

**Zoo Entertainment**

Is metal dead? I think the term is. What is metal today anyway? Offspring! Green Day! Tool! Metallica? Even Danzig and White Zombie have crossed over to alternative radio and mainstream AOR. Headbanger's Ball has been replaced by *Superrock*, although MTV never had a clue what metal was or is to begin with so that point can be taken or not. Labels once having metal departments now have hard rock departments. Trades now use the term hard music instead of metal. But the fact of the matter is no matter what we call it, the category exists, the departments exist, the industries exist, the genre exists. We will always need the category. Where else can we put the upcoming Metallicas', COC's and Soundgarden's until AOR radio and MTV get a clue?

**GREG DERBAS**

**Pavement**

Maybe the slogan metal is dying out, but the music will always be there in one form or another. Of course, the industry has taken quite a few blows in the past six months but that is not reason to think an entire format is leaving us. The true metal fan like myself will never die.

**MUNSEY RICCI**

**Skateboard Marketing LTD.**

No not at all. The style of hard music has changed for the '90s. Yes, there are still industry people who don't get it because it's young. We will definitely see a split from alternative/metal, creating a powerful new breed. For the most part, we're seeing what's been going on in Europe for years. The American fans are becoming more diversified. Hard music just needs to be marketed through other channels.

**CLARISSA GARCIA**

**Shiro Records**

What's in a name? Once considered "heavy metal," Van Halen now airs on classic radio. The "metal" of the '80s (Bon Jovi, Poison) churned out huge pop hits. Today we have Pantera and Slayer to keep things heavy. Are they metal, rock or punk? Does it matter? Heavy music (whatever it's labeled) will always exists. One listen to Ultrahard's *Definition: Aggro* will convince you that metal is alive and well.

**STEPHANIE PENSYL**

**EMI Records**

Metal is alive and also happens to be flourishing under a variety of names besides "metal." A programmer tried to convince me today that Slayer were "hardcore," not "metal." You can call Alice In Chains "alternative," Aerosmith "pop," or the Generation "punk" and you'll be right in doing so because music is subjective. It means what we want it to mean but the heavy guitar-driving beat, energy and hooks (yes! hooks!) that comprise metal is still, and looks to remain one of the healthiest ways to let loose and go wild.

**DYANA KASS**

**Hollywood Records**

The question "is metal dead?" has been beating everyone down for months now. The same question could have been asked in the '80s about popular alternative music when people were putting away their Wham! and Human League records, replacing them with R.E.M., or currently when grunge was exchanged for punk reality. Neatly needs to be set in. Things evolve. So what's next you may ask? It's facelift time for "loud rock." Outlets for this music need to regroup and unite to make a difference in their markets rather than complaining that someone stole their band. If there is a collective front of "loud rock" outlets, be it radio, video or press, that really work together cross-promoting a new group closely with record companies, they will not be overlooked when the rewards are distributed. The concept is simple but the results can break these niche artists who don't necessarily ease from the gate into the mainstream. Record companies usually want to start "loud rock" records from the street so be there and take your shots on bands that the "loud rock" outlets in your market feel strongly about breaking out of your area.

**JAY HUGHEN**

**A&M Records**

Yes, Mr. Dio, "metal" as you know it has died. Don't hate me yet, the music itself is alive and well. It was reform (repackaged) in the form of Helmet, Soundgarden and Faith No More and remains healthy because COC, White Zombie, Korn and Monster Magnet. "Metal" bites because of the negative connotations it generates. I deal with it every day. MTV and commercial radio turn away from things as "too metal." KNAC and Headbanger's did not adapt and they died. Commercial metal blocks are disappearing in favor of a mini disc player and a generic pre-recorded show. We must play to our strength as a format, which is the ability to develop bands (no "Letters To Cleo" flashes here). We do this better than any format or genre you can name. When it comes back our way, will you still have that "short in front/long in back" haircut?

**SUDDI & GILL**

**McGathy Metal**

Yes. The term metal conjoins up the stereotypical '80s images of leather, spike heels and over-processed hair. And image, like it or not, is the name of this mind game. When bands like Danzig and Type O Negative are being imaged as alternative acts a big red flag goes up. Labels continue to bring records to college and alternative before going to metal specifically because an outdated stigma is attached to it. Ultimately, if the record is good, metal will play it because we're open minded. That's a quality that comes back to haunt us because we never receive the credit we deserve, as happened with Soundgarden, Pearl Jam and Alice In Chains. The new breed of "metal" bands like Clutch, Queensound, Orange 9mm, Sick Of It All and Sheer Terror will not be classified as metal bands. They're hardcore street bands and metal will be responsible once again for breaking these edge acts without the accolades. Metal radio has a new sound, a new face and I suggest a new name. We should, as a community, open the term up. A more accurate term in describing hard aggressive music. Edge Oriented Rock—EOR. MC—McGathy Edge?

**SMITTY**

**Epic Records**

Metal reached its peak when we had bands like Poison doing songs that were commercially acceptable. Nowadays, we've gone underground. But music trends are a vicious cycle and the aggressiveness that defined metal can be found today in groups like Korn even Green Day and it's just a matter of time before we're back...

**MICHAEL J. SCHNAPP**

**EMI Records**

No, it's on life support systems for the next decade. Well they used to say "Punks not dead," they were right because punk is back. And what's around today that everyone says is punk isn't really punk, it's the spirit of punk. If metal started and was Black Sabbath then metal is dead. That time and feeling are gone. But the spirit of metal is alive! With the lack of a hit, multi-platinum metal hand dominating the sales charts it appears that metal is dead. But it isn't dead. Metal has gone back underground.

**LINNAE NANN**

**Warner/Reprise**

Is punk dead? ○
Most Added:

**AUSTIN LOUNGE LIZARDS (14)**
Small Minds (Watermelon)

**FRANCINE REED (14)**
I Want You To Love Me (Ibibian)

**A.J. CROCE (12)**
That’s Me In The Bar (Private Music)

**RADNEY FOSTER (10)**
Labor Of Love (Arista)

**WILCO (Sire/Reprise)**

Top Tip:

A.M.

Inside Americana

**BIG TRIBUTE IN THE BIG CITY**

The Tulare Dust tribute concert at the legendary San Francisco country music mecca, The Fillmore, which featured honoree Merle Haggard and his band The Strangers, came off splendidly last week. In front of a sold-out house (which included notable names like Chuck Prophet, John Wesley Harding, Chris Isaak, and Marty Stuart among others) the show kicked off with new songs from the disc as well as original material. Before doing a down right haunting version of "Kern River," Alvin noted that he admired Haggard most for his songs about California. The Strangers, featuring long-time Steelman Norm Hamlet, took the stage with a bunch of honky tonk cajun numbers, then Haggard's ex-wife and closest friend Bonnie Owens took center stage for "Silver Threads and Golden Needles." Owens then went great pride in bringing out Tulare contributor Iris DeMent, who backed by the Strangers, did magical versions of "Big City" and "Jimmie Rodgers "Hebo Bill's Last Ride." For the many fans of Haggard's music, the first time - view of her with a backup band was a great treat, and she was in full control. After a few more numbers, the Haggard himself quietly strode onto the stage like a lone -some Maugham and launched into "Workingman Blues." For the next hour he treated the masses to a smattering of hits and some laid back numbers, but really gave his all to "100 Years From Now" and "Sing Me Back Home." All the previous performers were then brought out for the finale of "Tulare Dust/They're Tearin' The Labor Camps Down." Chalk this one up as another for the record books. The Fillmore has now hosted Haggard, Johnny Cash, Buck Owens, and Emmylou Harris. Can George Jones be too far down the line?

GET FESTIVE

Spring is definitely in the air, which means music festival time is here. One of the biggest and best is next week's MerleFest '95, the annual tribute to the late Merle Watson which is held at Wilkes Community College in Wilkesboro, North Carolina. A virtual who's who of Americana, this year's participants include Merle's son Doc Watson, Alison Krauss, The Tractors, a reunion of Ricky Skaggs, The Whites and Jerry Douglas. Peter Rowan. Seldom Scene, Robert Earl Keen, Sam Bush, Belly Fleck, Laurie Lewis, David Grisman, Tony Rice, Tim O'Brien and Junior Brown as well as many others. Word has it that Brown will join Doc Watson for his set of new songs from Watson's forthcoming Sugar Hill release Doc-a-Billy. Though I try to be everywhere, I'll be relying on WQQQ's Betty Bienen and WNCW - Greg Hill for up to the minute details on this one. And if you want to keep heading South down the eastern seaboard, you can join WMNF's Randy Wynne for their 14th annual Tropical Heatwave on May 12 & 13. Featured performers there will include Terrance Simien, Smokin' Joe Kubek, The Steam Donkeys, Jimmy LaFave, The Bottle Rockets, Monte Warden and Mary Karlsen. Stay tuned for more festival info from Strawberry, Telluride and KPIG's "Fat Fry." Let us know if your station is involved with any upcoming festivals or out-of-the-ordinary promotions and we'll post them. KOTO/FM Telluride, Colorado's reporting status will be on a temporary hold for the next six weeks as correspondent Joan May takes off on a long-awaited river trip, so please hold all calls...Happy trails.
### Most Added

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist/Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>116</td>
<td>TRISHA YEARWOOD - &quot;You Can Sleep While I Drive&quot;</td>
<td>MCA</td>
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<tr>
<td>110</td>
<td>NEAL MCCOY - &quot;They're Playing Our Song&quot;</td>
<td>Atlantic</td>
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<td>73</td>
<td>LITTLE TEXAS - &quot;Southern Grace&quot;</td>
<td>Warner Bros.</td>
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<tr>
<td>58</td>
<td>JOHN ANDERSON - &quot;Mississippi Moon&quot;</td>
<td>BNA</td>
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<tr>
<td>58</td>
<td>JAMES HOUSE - &quot;This Is Me Missing You&quot;</td>
<td>MCA</td>
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### Top Requests

- JOHN MICHAEL MONTGOMERY
- TRACY BYRD
- TIM McGRAW
- SHANIA TWAIN
- ALISON KRAUSS

### Inside Country

**THE BIG NEWS**

Still no official word out of Liberty, but it seems almost certain that Scott Hendricks will be hanging his hat there by May 1. It's uncertain whether the labels will continue to use the names Liberty and Patriot—a rumor heard months ago that Capitol/Nashville is coming back has been loud about town.

In case you missed the scoop in Sho-Biz last week, Garth Brooks has opened his own management company, GB Management. Former managers Bob Doyle and Pam Lewis dissolved their partnership last year, and though Doyle's name is nowhere to be seen, inside sources say he's still involved. The office, which is based in Nashville, is staffed with longtime associates Kelly Brooks, Scott Stem and Karen Macaulay.

RCA has hired Gussie Thomason (formerly with Warner Bros., Asylum and MCG/Curb) to fill their midwest regional position. Sources say he's still involved. The ship last year, and though Doyle's name is nowhere to be seen, inside sources say he's still involved. The office, which is based in Nashville, is staffed with longtime associates Kelly Brooks, Scott Stem and Karen Macaulay.

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**RECORD TO WATCH**

LINDA RONSTADT - "Walk On" (Elektra)

Major markets are definitely leading the way on this one. Stations in the groove of WYNY, KMPS, KNIX B105, WTN.

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### Gavin Country

**NEW 38** John Anderson - Mississippi Moon (BNA Records)

**NEW 39** Rodney Foster - Willy To Walk (Arista)

**NEW 40** Larry Stewart - Rockin' The Rock (Columbia)

**NEW 41** Holly Dunn - I Am Who I Am (River North)

**NEW 42** Neil McCoy - They're Playing Our Song (Atlantic)

**NEW 43** Trisha Yearwood - "You Can Sleep While I Drive" (MCA)

**NEW 44** James House - "This Is Me Missing You" (Epic)

**NEW 45** Garyle Singleton - "I'm Livin' Up To Your Low Expectations (Giant)

**NEW 46** Billy Montana - Didn't Have You (Magnatone)

**NEW 47** Lisa Brokop - One Of Those Nights ( Patriot)

**NEW 48** Rodney Crowell - Please Remember Me (MCA

**NEW 49** Boy Howdy - Bigger Fish To Fry (Curb)

**NEW 50** Little Texas - Southern Grace (Warner Bros.)
Up & Coming

Reports Adds Weeks
81 13 3 STACY DEAN CAMPBELL - Eight Feet High (Columbia)
80 7 6 RUSS TAFF - Dixie And Only (Reprise)
86 13 7 PERFECT STRANGER - Right To Remain Silent (Curti)
58 7 3 BILLY RAY CYRUS - One Last Thrill (Mercury)
50 15 3 MID SOUTH - Without You (I Havent Got A Prayer) (Reprise)
45 40 1 LORRIE MORGAN - I Didn't Know My Own Strength (BNA Records)
42 38 1 THE TRACTORS - Baby Like To Rock It (Arista)
39 14 2 ARCHER PARK - Bones (Atlantic)
37 16 1 LINDA RONSTADT - Walk On (Epic)
34 8 2 NICKY LYNN GREGG - To Find Where I Belong (Liberty)
29 17 1 JOHN AND AUDREY WIGGINS - Memory Maker: Night (MCA)
26 2 4 THE HIGHWAYMEN - It's What It's (Liberty)
25 1 4 NOAH GORDON - I Need A Break (Patent)
* Indicates Debut

Top Ten Videos

1. JOE DIFFIE - So Help Me Girl (Epic)
2. TRACY BYRD - The Keeper Of The Stars (MCA)
3. LARI WHITE - That's How You Know (RCA)
4. THE MAVERICKS - I Should Have Been True (MCA)
5. JOHN MICHAEL MONTGOMERY - I Can Love You... (Atlantic)
6. BROOKS & DUNN - Little Miss Honky Tonk (Arista)
7. TIM McGRaw - Refried Dreams (Curb)
8. ALAN JACKSON - Song For The Life (Arista)
9. RANDY TRAVIS - The Box (Warner Bros.)
10. MARK CHESNUTT - Gonna Get A Life (Decca)

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8. ALAN JACKSON - Song For The Life (Arista)
9. RANDY TRAVIS - The Box (Warner Bros.)
10. MARK CHESNUTT - Gonna Get A Life (Decca)

The ACM has confirmed Alabama, John Anderson, Garth Brooks, Brooks & Dunn, Vince Gill, Alan Jackson, Jerry Jeff Walker, Barbara Mandrell, Reba McIntire, Willie Nelson, Pam Tillis, Patty Loveless, Kathy Mattea, Faith Hill, Joe Diffie, Little Texas and Doug Stone will join hosts Clint Black, Tanya Tucker and Jeff Foxworthy for the Academy of Country Music Awards May 10. Don't forget that we've arranged for Gavin Country Seminar attendees to attend a special rehearsal of the awards show Tuesday May 9. The ACM Radio Network is providing facilities for stations who want to file reports after the rehearsal.

IT ALL BEGINS WITH A SONG...

Alison Krauss is one of our most requested records this week, the first time she's ever made that category. She's just gone gold, and several stations, including Young Country in Detroit and WMIL-Milwaukee, have spliced together a duet with Keith Whitley that is burning up the request line. The Mavericks, Kathy Mattea and Shawn Colvin joined Bruce Hornsby and Boyz II Men at the Earth Day rally on the Washington Mall this Saturday, April 22. I got a chance to catch part of the Wal'Mart tour this weekend which will last 29 weeks, hitting 202 cities across the South and Southeastern US. Participating artists include Boy Howdy, Wade Hayes, David Lee Murphy, Rodney Foster, Wesley Dennis, Daron Norwood, Woody Lee, Billy Montana, Noah Gordon, Lisa Brokop and a hunch showed video clips from Chesnutt's childhood friends and his choir teacher. It was an ingenious celebration, with input from both the MCA and Decca staffs.

Hordes of club owners and dance instructors descended on Nashville in early April to attend the Country Music Dance Seminar. Tracy Byrd cleaned up at the Country Dance Music Awards at the Wildhorse; he took home three awards for "Watermelon Crawl," while Tim McGraw's Not A Moment Too Soon won Favorite Dance Album, and the Tractors' "Baby Likes To Rock It" won Favorite Country Dance Song...SESAC Senior VP C. Dianne Petty has resigned from the performing rights organization.

New Releases

NEAL MCCOY
"They're Playing Our Song" (Atlantic) How could radio resist this song? For that matter what woman could resist her man telling her to "drop everything, they're playing our song on the radio."

TRISHA YEARWOOD
"You Can Sleep While I Drive" (MCA) Even in a time when programmers are complaining about too many ballads, they couldn't argue with the power of this Melissa Etheridge song.

LITTLE TEXAS
"Southern Grace" (Warner Bros.) The guys in the band say this beautiful gospel-twinged ballad "paints the picture of a woman who's very soft on the surface, but inside she's tough as nails."

LORRIE MORGAN
"I Didn't Know My Own Strength" (BNA Records) The song may have been written by Rick Bowles and Robert Byrne, but Lorrie sings it with the conviction of a woman who has been there. Let's see a show of hands. How many people have the single cover up in the studio?

THE TRACTORS
"Badly Bent" (Arista) Could there be a more appropriate song at tax time? "I'm not broke, I'm just badly bent." The Tractors are at it again, this time with a fun country shuffle.

LINDA RONSTADT
"Walk On" (Elektra/EG) How appropriate that this is from Linda's Feels Like Home album—it is a Motown Berg song with vocal support from Alison Krauss.

JOHN & AUDREY WIGGINS
"Memory Makin' Night" (Mercury) John is following in the Appalachian love song tradition: boy meets girl boy kills girl. It's a wenching song and one that should make a big impact on listeners.

Two Texans, Daron Norwood and Woody Lee compare notes on the Wal'Mart tour.
**Gavin Rap**

**Editor:** Thembisa Msahaka

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**Most Added**

**MOBB DEEP**
*Survival Of The Fittest* (Loud/RCA)

**DREAM WARRIORS**
*California Dreamin'* (Pendulum/EMI)

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**Top Tip**

**LOST BOYZ**
*Lifestyles Of The Rich and Shameless* (Uptown)

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**Like That!?**

**DON'T YOU LOVE IT WHEN WE WORK TOGETHER?** I know I do. And I know that **Bruce** at WERS was as well. Like the biggest new guy, I was thinking his *Live Music Week* raised over $100,000 for the station. He wanted to get a special thank-you shout out to the groups who were down for the cause of keeping hip-hop radio alive: **Heather B.**, **Boston natives Ed O.G. & Da Bulldogs**, **Milkbone**, and **Big Shug**. **O.J. Welldaw** recommended that brother **Kareem Davenport** go for the Urban Sales gig at RED, and he got it! He's very happy over there, so give him a jingle at (212) 337-5235...Count Outkast among the happy too. The Southernplayyaz went platinum this week, showin' the nation how the South side went platinum this week, showin' us how it's done. Big Boi and his girl just had a daughter, **Jordan Alexia**, and they're doin' the nation proud. At 32 this week...like that.

**RECORD TO WATCH**

**MASTA ACE INCORPORATED**
*The Inc. Ride* (Delicious Vinyl/Capitol)

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**Chartbound**

**LOST BOYZ** - *Lifestyles Of The Rich and Shameless* (Uptown)

**DANA DANE** - Rollin' Wit Dane (Lifestyles/Maverick)

**MOBB DEEP** - *Survival Of The Fittest* (Loud/RCA)

**URBAN THERMODYNAMICS** - Manifest Destiny (Pendulum/EMI)

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**Like That!?**

**BRING TAMMY TERRIEL AND MARVIN GAYE TO THE "90S WITH THE HIP-HOP VERSION OF "ALL I NEED," TICAL'S CURRENT SMASH HIT.**

**STRAIGHT DOPE**

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**Details from Wild Child at (212) 724-7215...WEAA's Ray G. is diggin' both sides of Blunted Records' newest rapper Kaos, and KCSB's new reporter **Vince Leo** admits that **Dana Dane** came tighter than he expected...Now if this UTD is getting such good response from DJs like **Darnella** at WVUM-Miami and **Mecca** at WMUA, why aren't more of y'all on it? If you need a copy of the dopeness that "Manifest Destiny" is, just call the Fuzzball at (212) 603-7677... **Jason Staten** saw a need and is fillin' it out there in the Midwest. He's now offering road management service and radio/retail runs for Detroit, Cleveland, Indianapolis and the surrounding areas. If you need somebody who knows that market, get with Jason at (517) 393-0075... **Erick Sermon** has been busy lately. He hit *Asylum* off with a cool remix for "Hey Lookaway," and he got a compiliation droppin' on Interscope called *Insomnia*. I get the feeling that you couldn't sleep on it if you wanted to...I profiled Oakland rap trio **The Coup** this week, and it was a great interview. I left out that **Boots** had a crazy dream. It went like this: The Notorious B.I.G. went through the Burger King drive-thru. Once he got his order, he rapped: "I love it when you serve me big Whoppers!" Is there a fast food endorsement in Big Poppa's future...? The Terrie Williams Agency has been keepin' stars like **Janet Jackson** and **Eddie Murphy** in the light. Now, they turn their public-relations excellence to the hip-hop realm by bringing on clients like **So So Def**. If you want to get your pub on, contact account executive **Rachel NoelClinger** at TWA (212) 899-5630 ext. 224...A you're never-too-old-to-love-hip-hop-birthday shout goes to MCA's **Brian Sampson**, who turned a proud 32 this week...Like that.

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**Records accepted:** Thursday Only 9am - 4pm
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580
**New Releases**

**SKEE-LO**

**"I Wish"**

(Sunshine/Scotti Bros.)

When a hip-hop song is fun-loving, honest and wholesome, mainstream radio usually jumps on it. This has happened to some degree with Skee-Lo, especially on the West coast where KMET-San Francisco and KPWR-Los Angeles are digging it in a major way. But wait! This new-jack has the personality and style that the underground prides itself on showcasing and the single has a long way to go, so get wit it! The track boasts an addictive set of horns and very creative use of Chante' Moore's pipes alongside clever, thoughtful rhymes. Call Chris Pringle for yours at (310) 314-7224.

—THERESA S. MASIARA

**THE COUP**

**WHO:** Boots, E-Roc, DJ Pam

**REPRESENTIN':** Oakland, Ca.

**LITTLE KNOWN FACTS:** Pam has Died for Saafir, C-Funk, and Totally Insane; E-Roc’s three-year-old son knows the lyrics to “Takin’ These”; and Boots’ afro is 11” long when fully picked out.

**LABEL:** Wild Pitch

**BOOTS ON THE VIDEO:** “We modeled it after the story. I wrote the treatment, and as Pam says, it saved the single. We wanted the established white male to rap about how his system works against us.”

**CURRENT SINGLE:** “Fat Cats, Bigga Fish”

**CURRENT ALBUM:** Genocide and Juice

**ON THE SINGLE:** “We know a lot of people don’t want to promote music with a message, but we make it funky and it’s finally being recognized.”

**DJ PAM’S NEW TRICKS:** I reflect what the song says in my scratching to get the best crowd response. My favorite mix is The Dogg Pound’s “What Would You Do” and “Fat Cats, Bigga Fish.” Pam can also remove her bra while mixing.

**BOOTS ON GETTING ACTIVE:** “Our job as a group is to expose the truth when the mainstream media won’t.”

**TOUR DETAILS:** At the end of May, they tour live with Pharcyde and The Roots.
**A3 New Releases**

**JENNIFER TRYNIN  
Cockamamie (Squint)**

With a consistent flow of fabulous female music available to A3 at almost any given time, stiff competition sometimes robs even the most deserving new faces of their due. Jennifer Trynin, however, checks in from Boston with a powerful independent trio record. This is hard-knocked electric music at its best, far more interesting than the recent crop of overrated punky songstresses, many of whom are starting to peter out around the third album mark. But “Jen” seems to be stockpiling energy that could make her one of the brightest hopes of 1996. As for her and now, **Cockamamie** is a real treasure, a Zimmermen-cherished find, a well-crafted noisy expose mixing verse and feedback. The frantic “Happier” has a few well-placed nastes inside the lyrics while “Snow” spiritually reminds us (for no good reason) of “Winter” off The Stones’ *Goats Head Soup*. Also try “Better Than Nothing.” Aimee Mann appears on “Beg.”

**JANIS IAN  
Revenge (Beacon Records)**

Janis Ian certainly didn’t skimp in either the song or the band department this time around. First the band, including Lyle keyboardist Matt Rollings, bassist Willie Weeks, and Steve Gadd, the fine jazz drummer frequently used by Paul Simon. Recorded with clarity (dig that poppy snare on “Tenderness”) by John Jennings, cracking playing and fine writing seems to take a front seat to production. Recorded from stem to stern in a little over a month, *Revenge* ranks among Janis Ian’s finest works, quite a statement when you consider the quality of albums from *Stars* and *Between The Lines* to 1992’s *Breaking Silence*. Songs like “No One Like You” are organic yet commercial. “Davy” recalls the tenderness of the classic “Jessie.” “Take Me Walking In The Rain” could be a great segue into Sting’s “Every Breath You Take.” Now that Ian can comfortably take her place among writers like Newman and John Lennon, it’s good to know Janis Ian is still around.
Dragonfly  MAE MOORE

"... every chance I get, I celebrate life ..."

Featuring the tracks
"Genuine"
"All I Can't Explain"
and "Watermark"

Add date: May 1, 1995

Produced, recorded and mixed by Gavin MacKillop
Management by Gangland Artists

TriStar Music • 79 Fifth Avenue • New York, NY 10003
212-337-5451 • Fax 212-337-5433

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These of you who combed last week's special A3 issue probably found the dates in our inconspicuous non-announcement ad on page 44. We had an extremely successful East Coast advisory meeting in New York on April 7 at Arista's sumptuous conference room. Thanks to Howard Leon and Steve Schnuur for the room. Incidentally, Clive, we left your chair respectfully vacant. We'll be holding an equally important West Coast Gavin Summit Summit Wednesday, May 5 at 4 p.m. on the A&M lot (thanks J.B. Brenner). Call the Zimmermen if you want to be included on the FAX invite list. Limited space. Meanwhile, how many high-level execs can you identify as part of last year's A) Summit Bag Stuffing crew, assembled by our very own Gavin/Zimmermen marketing ace Rick Galliani?

It's a weird world—be yourself at all times

Could I Be Your Girl

LIVING UNDER JUNE

from singer/songwriter

J A N N A R D E N

Single Of The Year
“Could I Be Your Girl”

Female Vocalist Of The Year

Songwriter Of The Year
-Canada's 1995 Juno Awards

GAVIN A3: 38* 257 Spins +11

SWEC WXLE KSMA KUWR
WBOS WNCW KCSU KVNF
WCLZ KERA KOKS KZRH
WEBK KGSR KCOL CIDR
WGIN WRIL KRSN KIRK
WKZE KFMC KSPN KLRF
WMVY KTCZ KSUT KMTT
WRNX WCBE KTAA KVRM
WVAY WMMM

KUWR KHIP K-OTTER
KSPN KCSU WEBK

PRODUCED BY DON WAS

THE LAST POETS
Holy Terror
(Rykodisc)

In a lot of ways The Last Poets were the first poets. Their first album on the Douglas label was a vital part of any record collection worth a spit. As if to make things easy, this latest Last Poets lineup includes Grandmaster Melle Mel, merging two rap godfather organizations under one tent. Basso producer Bill Laswell gives Holy Terror its New York-ness after all, the Poets were born in Mount Morris Park in Harlem. Sampling P-Funk and Alice Coltrane and featuring Bitches Brewish cover art by Mati Klarwein circa 1971, Holy Terror sounds tamer and more familiar than the wild revolutionary poetry (i.e. “Wake Up Nigger”) of the late '60s. After all these years, the Last Poets still celebrate the distinct difference between poetry and rap.

EARLY BELIEVERS: KVNF KUWR KPIG K-OTTER KSPN KCSU WEBK

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Could I Be Your Girl

the first track from the new LP

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EARLY BELIEVERS: KVNF KUWR KPIG K-OTTER KSPN KCSU WEBK

Produced by Don Was
ROBERT CRAY

The new album of dynamic Blues & Rhythm from the three-time Grammy winner.

Some Rainy Morning

Featuring "Moan"

World Tour starts May '95
Tonight Show appearance on 5/17
**Gavin Jazz**

**Jazz Editors:** Kent/Keith Zimmerman

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**Most Added**

**JOHNNY GRIFFIN (36)**
Chicago, New York, Paris (Verve/PolyGram)

**VINCENT HERRING (36)**
Don't Let It Go (Music Masters)

**RACHELLE FERREL (34)**
First Instrument (Capitol)

**EDDY LOUSS/MICHEL PETRUCCIANI (28)**
Conference de Presse (Dreyfus Jazz)

**DAVID SANCHEZ (22)**
Sketches Of Dreams (Columbia)

**ERNIE WATTS (20)**
Unity (JVC)

**MARC CARY (19)**
Cary On (Enja)

**Top Tip**

**ERNIE WATTS**
Unity (JVC)

Twenty more adds powers Ernie Watts to a high debut at #31 and 79 total stations.

**RECORD TO WATCH**

**DAVID SANCHEZ**
Sketches Of Dreams (Columbia)

Roy Hargrove, Danilo Perez, Leon Parker and others lend a hand to Sanchez's second solo effort.

**Chartbound**

**BOBBY MILLETTO**
(Positive Music)

**MARCO CARY** (Enja)

**RICHARD TURRE** (Verve/PolyGram)

**RADAM SCHWARTZ** (Muse)

**BILLY TAYLOR** (GRP)

**LEA HORN** (Blue Note)

**RACHELLE FERREL** (Capitol)

**STEVE COLEMAN & FIVE ELEMENTS** (Novus/RCA)

**VINCENT HERRING** (Music Masters)

**JOHNNY GRIFFIN** (Atlantic)

**FRED HAMILTON** (Head Music)

**ERNEST RUSSELL** (JMI/PolyGram)

**CARLA WHITE** (Evidence)

**RACHELLE FERREL** (Capitol)

**STEVE COLEMAN & FIVE ELEMENTS** (Novus/RCA)

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**HENRY GRIFFIN** (Atlantic)

**JOHN HAMPTON** (Capitol)

**ERNEST RUSSELL** (JMI/PolyGram)

**CARL WHITE** (Evidence)

**RACHELLE FERREL** (Capitol)

**STEVE COLEMAN & FIVE ELEMENTS** (Novus/RCA)

*That's difficult to pinpoint specifically because when I listen to the new record, it doesn't sound like anybody else. I'm sounding like myself and incorporating all the influences that I've ever had."

**Gavin April 21, 1995**

Reports accepted Thursday only 9am - 3pm

Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580

**Writing more tunes:**

"I plan on recording more tunes very soon. When I'm in a writing mode, sometimes two or three ideas can pop out in a day...The next record will probably be done way before they put it out. Actually, that's what happened with Beyond The Thunder. It got pushed back three months to get the artwork all lined up. To me, it feels like it's been done forever. For the second record, I plan on moving a little bit more into an uptempo thing as well as some (R&B). Plus there were lots of songs leftover. I haven't used because there was no room. I've decided I'm going to wait until I get another record done, then I'll tour with both records and have more material to build around the show."

**Musical influences:**

*That's difficult to pinpoint specifically because when I listen to the new record, it doesn't sound like anybody else. I'm sounding like myself and incorporating all the influences that I've ever had."

**Allotted club dates:**

*I have a tour of about 20 dates lined up with Abraxas (comprised of the original Santana band minus Carlos Santana) starting in mid-May. Steve Perry, Jonathan Cain and I are still talking (about a possible Journey reunion) to see if we can agree on some issues that have nothing to do with music. If we can come to a happy medium then I suppose we'll be doing that."

**Continued from page**

"Esparique:

"I'm obviously not a flamenco guitar player because I'm playing with a pick, which is the furthest thing from flamenco. It definitely has a Spanish flavor to it, with Chepito and Michael on percussion."

**Blue numbers indicate new entry**
### JAZZ/ADULT ALTERNATIVE

#### POST-BOP

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**Post-Bop compiled by a sample of Jazz intensive reports**

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<td>10</td>
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<td>Love &amp; Other Obsessions</td>
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<td>9</td>
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<td>Liberty</td>
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<td>I'll Be Over You</td>
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<td>2</td>
<td>8</td>
<td>VANESSA WILLIAMS</td>
<td>The Sweetest Days</td>
<td>Wing/Mercury</td>
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<td>JEFF LORBER</td>
<td>West Side Stories</td>
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<td>Dear Mr. Cole</td>
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<td>Telarc</td>
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<td>STEVE WONDER</td>
<td>Conversation</td>
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<td>Modern Life</td>
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<td>23</td>
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<td>It's My Turn</td>
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<td>19</td>
<td>25</td>
<td>DOC POWELL</td>
<td>Inner City Blues</td>
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<td>21</td>
<td>20</td>
<td>WARREN HILL</td>
<td>Truth</td>
<td>Telarc Int'l</td>
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<tr>
<td>23</td>
<td>22</td>
<td>VAL GARDENA</td>
<td>On The Bridge</td>
<td>Mercur</td>
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<tr>
<td>17</td>
<td>26</td>
<td>RICHARD ELLIOT</td>
<td>After Dark</td>
<td>Blue Note</td>
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<td>27</td>
<td>29</td>
<td>ROBERTA FLACK</td>
<td>Roberta</td>
<td>Atlantic</td>
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<tr>
<td>24</td>
<td>24</td>
<td>MARK ANTONIO</td>
<td>-</td>
<td>JVC</td>
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<tr>
<td>NEW</td>
<td>30</td>
<td>THURSDAY DIVA</td>
<td>Follow Me</td>
<td>Motown</td>
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</tbody>
</table>

**Commercial Adult compiled by a sample of Adult intensive reports**

---

**UNITY:** the condition of being or consisting of one, the idea conveyed by whatever we visualize as one thing.

**A MASTERFUL PERFORMANCE FROM THE SAXOPHONE'S MOST UNSUNG HERO!** (THAT'S ALL GONNA CHANGE!)

---

**BECOME 1 WITH IT!**

---

**FROM THE NEW 1ST LADY OF JAZZ, A REVEALING & INTIMATE MUSICAL PORTRAIT**

**HER JVC MUSIC DEBUT**

---

**JVC**
Up & Coming

Reports Adds SPINS TRENDS
58 28 705 +381 JACQUES BROUINE and TIMOTHY B. SCHMIT - Let It Be Me (Giant)
57 11 1094 +171 HOODIE & THE BLOWFISH - Let Her Cry (Atlantic)
49 4 861 +19 MADONNA - Bedtime Story (Maverick/Sim/Warner Bros.)
46 5 601 +66 DILLON O'BRIAN - Something About Scared (RCA)
46 8 651 +154 GARY WRIGHT - Don't Try To Own Me (Wordplay/Atlantic)
46 14 571 +193 HILARY JAMES AND BOB JAMES - Shelter Me (Warner Bros.)
46 46 555 +555 MIKE & THE MECHANICS - Over My Shoulder (Atlantic)
39 5 529 +100 PETE ANDERSON - Westing Class (Little Dog)
38 1 485 +62 DONNA SUMMER - Any Way At All (Casablanca/Mercury)
37 11 360 +146 JIM BRICKMAN - Angel Eyes (Washburn Hill)
37 38 514 +489 VANESSA WILLIAMS - The Way That You Love (Wing/Mercury)
34 8 469 +164 PHIL PERRY - If Only You Knew (GRP)
32 6 394 +73 ARIA - I Needed You Most (Cullum)
31 27 395 +284 PRETENDERS - Everyday Is Like Sunday (Arista)
29 15 384 +218 10cc - Ready To Go Home (Avenue/Critique)
27 8 500 +143 STEVIE B - Dream About You (Bros/Thomp)
26 0 580 -66 THE HUMAN LEAGUE - Men - Tell Me (A&M/Net)
26 14 359 -194 R.E.M. - Strange Currencies (Warner Bros.)
25 5 312 +70 PAM TATE - Queen Of The Broken Heart (HRField)
18 3 342 +56 BLUES TRAVELER - Run-Around (A&M)
15 5 296 +77 BOY II MEN - Water Runs Dry (Motown)
15 2 249 +12 BES'EE - Feel So High (SO Music)
14 7 174 +69 JAYHAWKS - Blue (American/Peaple)
12 1 322 +92 THE REAL MCCOY - Run Away (Arista)
12 2 185 +35 YELLO - How High (4th & Broadway/Island)
12 11 114 +114 JERRY WOODWORTH - Hold Me, Thrill Me, Kiss Me (SW)
11 4 215 +101 DAVE MATTHEWS BAND - What Would You Say (RCA)

Dropped: Joan Sosaca, Hoostie & The Blowfish, Mike & The Mechanics; Anita Baker, Firebird; Van Helen; THE REAL MCCOY - Ru-i Away (Arista)

On the verge of a top ten is Linda Ronstadt's "Blue Train" with 175 players, only six other singles can boast more stations. Among the stations reporting 28+ spins per week are KGLE, KINO, WCKQ, WKW, Y92, WMJQ, WBLG, WLTE, WTSX, KBZJ, KCIR and KVIE. Top debut this issue is Bruce Springsteen's "Secret Garden" at #28 with a format-leading 65 ADDs. Among the newest are WMJQ, W onView, WMXB, WHSH, KOSI, KQXT, and WJQT. Its spincrease was huge, 1,119 this week.

While the chart's top four singles remain fairly static, Bryan Adams' "Have You Ever Really Loved A Woman?" is rising upward. In the past two weeks it has grown from #34 to #6 and increased its spins by more than 2,600. It's the HOTTEST of all current singles in terms of growth and yet it still looks like it was a huge 1,119 this week.

There's only one new entry in the top ten and that's Jamie Walters' "Blowin' On." It's in its 27th week since release and even though it's only on at 60 percent of the format's stations, it is fifth best in terms of spins-per-playing-station with a 25.77 average.

Gavin April 21, 1995
The facts:
- Playing on 150 stations including:
  - WNCI
  - Z-100
  - WPLY
  - WNVZ
  - KRBE
  - WFLZ
  - WZPL...
- 1,500 BDS Spins
- Audience Reach 12 million
- Hot 100: 43°-38°
- Single sales up 50%
- VH1
- MTV

IMPACTING AC
April 24th

ABSOLUTELY
DON'T MISS THE VIDEO ON MTV, VH-1 AND THE BOX.

POSITIVELY
NOW PERFORMING HIS FIRST NORTH AMERICAN TOUR IN FOUR YEARS.

UNDENIABLY
PLAYING "WONDERFUL" LIVE ON THE JON STEWART SHOW MAY 17TH

WONDERFUL
THE FIRST SINGLE FROM HIS CAPITOL PREMIER, WONDERFUL.
Listed above are the top ranked singles based on the division of each song's total stations into its total Spins.

### Gavin Chart Connections

**Top 40**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Song</th>
<th>A/C</th>
<th>Urban</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DIANNE FARRIS - I Know (Columbia)</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>BLESS UNION OF SOULS - I Believe (EMI)</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>4†</td>
<td>JAMIE WALTERS - Hold On (Atlantic)</td>
<td>10†</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>SHERYL CROW - Strong Enough (A&amp;M)</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>FIREHOUSE - I Live My Life For You (Epic)</td>
<td>7†</td>
<td></td>
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<tr>
<td>9</td>
<td>ELTON JOHN - Believe (Rocket/Island)</td>
<td>1</td>
<td></td>
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<tr>
<td>11</td>
<td>MARTIN PAGE - In The House Of Stone And Light (Mercury)</td>
<td>4</td>
<td></td>
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<tr>
<td>12†</td>
<td>TLC - Red Light Special (Laface/Atista)</td>
<td>6</td>
<td></td>
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<tr>
<td>14†</td>
<td>ANNIE LENNOX - No More I Love You's (Arista)</td>
<td>5†</td>
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<tr>
<td>15</td>
<td>MELISSA ETHERIDGE - If I Wanted To (Island)</td>
<td>22</td>
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<tr>
<td>16†</td>
<td>SOUL FOR REAL - Candy Rain (Uptown/MCA)</td>
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<td>17</td>
<td>MADONNA - Take A Bow (Maverick/Sire/Warner Bros.)</td>
<td>16</td>
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<tr>
<td>20</td>
<td>BOYZ II MEN - Thank You (Motown)</td>
<td>40</td>
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<tr>
<td>21†</td>
<td>BRYAN ADAMS - Have You Ever Really Loved A Woman? (A&amp;M)</td>
<td>6†</td>
<td></td>
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<tr>
<td>23</td>
<td>FOREIGNER - Until The End Of Time (Gennama/R. Solar/Priority)</td>
<td>2</td>
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<tr>
<td>26†</td>
<td>BRANDY - Baby (Atlantic)</td>
<td>11</td>
<td></td>
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<tr>
<td>28</td>
<td>DES'REE - You Gotta Be (550 Music)</td>
<td>20</td>
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<td>31</td>
<td>LONDON HEAT - Come Back (Radioactive)</td>
<td>40</td>
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<td>32†</td>
<td>ADINA HOWARD - Freak Like Me (eastwest/EEG)</td>
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<td>33†</td>
<td>MONTELL JORDAN - This Is How We Do It (RA/I/Out Jam)</td>
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<tr>
<td>34†</td>
<td>BOYZ II MEN - Water Runs Dry (Motown)</td>
<td>27†</td>
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<tr>
<td>35</td>
<td>STEVIE WONDER - For Your Love (Motown)</td>
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**S/P/W**

**Spins per Week per Station**

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Spins</th>
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<tbody>
<tr>
<td>ELTON JOHN - Believe (Rocket/Island)</td>
<td>26.00</td>
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<tr>
<td>FOREIGNER - Until The End Of Time (Gennama/R. Solar/Priority)</td>
<td>27.50</td>
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<tr>
<td>MARTIN PAGE - In The House Of Stone And Light (Mercury)</td>
<td>26.43</td>
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<tr>
<td>DIANNE FARRIS - I Know (Columbia)</td>
<td>25.98</td>
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<tr>
<td>JAMIE WALTERS - Hold On (Atlantic)</td>
<td>25.77</td>
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<tr>
<td>Hootie &amp; The Blowfish - Hold My Hand (Atlantic)</td>
<td>25.52</td>
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<tr>
<td>MADONNA - Take A Bow (Maverick/Sire/Warner Bros.)</td>
<td>25.23</td>
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<tr>
<td>MELISSA ETHERIDGE - If I Wanted To (Island)</td>
<td>24.96</td>
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<td>JOHN WAITE - How Did I Get By Without You? (Imago)</td>
<td>24.64</td>
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<tr>
<td>FIREHOUSE - I Live My Life For You (Epic)</td>
<td>23.92</td>
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<tr>
<td>SHERYL CROW - Strong Enough (A&amp;M)</td>
<td>23.78</td>
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<td>EAGLES - Love Will Keep Us Alive (Columbia)</td>
<td>23.72</td>
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<tr>
<td>ANNIE LENNOX - No More I Love You's (Arista)</td>
<td>23.12</td>
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<tr>
<td>DES'REE - You Gotta Be (550 Music)</td>
<td>23.07</td>
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<tr>
<td>STEVIE WONDER - For Your Love (Motown)</td>
<td>22.98</td>
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<td>BONNIE RAITT - You Got It (Atlantic)</td>
<td>22.78</td>
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<td>MELISSA ETHERIDGE - If I Wanted To (Island)</td>
<td>22.60</td>
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<td>THE HUMAN LEAGUE - Tell Me When (eastwest/EEG)</td>
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<td>BLESS UNION OF SOULS - I Believe (EMI)</td>
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<tr>
<td>ANNIE LENNOX - No More I Love You's (Arista)</td>
<td>22.07</td>
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<tr>
<td>DES'REE - You Gotta Be (550 Music)</td>
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**SPINcreases**

**Ranked Increase in Total Spins**

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Rank</th>
</tr>
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<tbody>
<tr>
<td>BRYAN ADAMS - Have You Ever Really Loved A Woman? (A&amp;M)</td>
<td>1204</td>
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<tr>
<td>BRUCE SPRINGSTEEN - Secret Garden (Columbia)</td>
<td>1119</td>
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<tr>
<td>MIKE &amp; THE MECHANICS - Over My Shoulder (Atlantic)</td>
<td>555</td>
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<tr>
<td>VANESSA WILLIAMS - The Way That You Love (Warner Bros.)</td>
<td>489</td>
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<tr>
<td>ANNIE LENNOX - No More I Love You's (Arista)</td>
<td>478</td>
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<tr>
<td>TOM PETTY - It's Good To Be King (Warner Bros.)</td>
<td>441</td>
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<tr>
<td>AARON NEVILLE - Can't Stop My Heart From Loving You (The Rain Song) (A&amp;M)</td>
<td>437</td>
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<tr>
<td>SHAW BLADES - I'll Always Be With You (Warner Bros.)</td>
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<td>JACKSON BROWN &amp; TIMOTHY B. SCHMIT - Let It Be Me (Grand)</td>
<td>381</td>
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<td>BLESS UNION OF SOULS - I Believe (EMI)</td>
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<tr>
<td>BOB SEGER AND THE SILVER BULLET BAND - Turn The Page (Capitol)</td>
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<td>LUTHER VANROSS - Love The One You're With (LV/Epic)</td>
<td>311</td>
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<td>BEN TAYLOR - I Will (Grand)</td>
<td>295</td>
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<td>LINDA RONSTADT - The Blue Train (Elektra/EEG)</td>
<td>293</td>
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<td>PRETENDERS - Everyday Is Like Sunday (Arista)</td>
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<td>FIREHOUSE - I Live My Life For You (Epic)</td>
<td>276</td>
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<tr>
<td>MICHAEL DAMIAN - Never This Way (Wildcat)</td>
<td>254</td>
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<tr>
<td>JANN ARDEN - Could Be Your Girl (A&amp;M)</td>
<td>250</td>
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<tr>
<td>MARK WILLIAMSON - Can't Let Go (Peak/GRP)</td>
<td>248</td>
</tr>
<tr>
<td>MANHATTAN TRANSFER - &quot;Too Busy Thinking About My Baby&quot; (Atlantic)</td>
<td>247</td>
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**Inside Connections**

This week's Gavin Connections chart is composed from the playlists of 459 reporting stations of which 249 are A/C, 220 are Top 40 and 80 are urban.

With four singles charted top ten in both A/C and Top 40, our two biggest pop formats are growing closer together. Common threads include Dionne Farris, Jamie Walters, Firehouse and Elton John.

Still, no single is ranked in all three formats. There are seven singles that connect Top 40 with urban radio, led by TLI's "Red Light Special" and Brandy's "Baby."

New airplay is beginning to concentrate on Boyz II Men's "Water Runs Dry," It's #1 MOST ADDED at Top 40 and #2 MOST ADDED at urban. Vanessa Williams' "The Way That You Love Me" is #2 MOST ADDED at Top 40 and #3 at A/C after already clearing 75 percent of all urban stations.

**Raphael Saadiq's "Ask For You"**

holds down the #1 rank at urban radio for the second week without ranking in any other format. At Top 40, the highest-ranking Top 40-only track is The Real McCoy's "I'll Be Me" which debuts on the GO chart.

Foreigner's "Until The End Of Time" scores a #14, but it's just #23 on the main chart. Other standouts include Dave Stewart's "Jealousy," which is #26 on the GO and #38 on the main, and Tom Petty's "It's Good To Be King" which debuts on the GO chart.

Matthew Sweet's "Sick Of Myself" was number one MOST ADDED from among the current Top 40 GO stations. It ranked #6 on the list of MOST ADDED for the entire format.

— Ron Fell
The Lund Letter

P.D. RESPONSIBILITIES

Part 5

The ratings are on... and there's more to do!

John Lund continues with the “Action List” of P.D. responsibilities and tasks.

Engineering

Assist Chief Engineer in setting standards for on-air sound.

Establish check lists that roster special needs and tasks for remote equipment.

Make sure studios and remote equipment are up to date and working perfectly.

Production

Oversee production department in terms of prompt and accurate delivery of station promos and commercials.

Develop a system to ensure smooth flow of spot production from contract to the air studio.

Exercise authority to enforce standards of content and quality control.

Assist in copy writing.

Remotes, Personal Appearances

Identify opportunities to get the station out in the public.

Schedule talent for remotes and all personal appearances.

Oversee technical and set-up for maximum accessibility and visibility.

Schedule promotion of each remote.

Create context, theme, or hook for each remote.

Construct new reasons for listeners to come to the station's event.

Special Programming

Establish the need for special syndication programs and long-form programming.

Design and produce local specials and features.

Schedule holiday programming.

The Spring Arbitron is just two weeks old. Call John Lund for a Program Evaluation of your station. What more can you do to garner more listeners and higher ratings?

Coming up next week — The P.D. responsibility of talent development.

John Lund is President of Lund Media Research and The Lund Consultants to Broadcast Management, Inc., a full service radio research programming, and consulting firm in San Francisco. Call John Lund (415) 692-7777.
BETTER THAN EZRA

Good (Elektra/EE)

Quite a lot has happened since Better Than Ezra played for Gavin conventioneers about two months ago in their hometown of New Orleans, and it's all been good. Alternative listeners have embraced the band and this song. They've given a solid number of spins and a hel- lua buzz at Top 40, and it's only going to get better.

LONDONBEAT

Londonbeat's self-titled sophomore album boasts songs with positive, inspiring lyrics and danceable, catchy beats that can easily find a home at any pop station, as the first smash from the album, "Come Back," will testify. Lead singer Jimmy "Helmey" Helms deserves accolades for his strong vocal interpretation. Favorite tracks from this make-you-feel-good album include the aforementioned single as well as "Build It With Love," "Can't Help Wishing Back Yesterday," "Being With You," "You Make Me Do Things," and "If Jesus Sang The Blues."

SHARA NELSON

Shara Nelson & Whyt Detroit

This finely-crafted rock entry is clearly skilled as a writer and performer. The group's brilliant vocalist is Nelson, but the Cleveland-based duo has a sound destined to win them a following at Top 40. The album, "Come Back," has a solid Alternative and rock radio appeal which kept the CD high on the charts. If your listeners couldn't get enough of that tune, they'll love their latest cut, "Build It With Love," which offers ten more tracks filled with catchy beats, grooving guitar hooks and scathing vocal yells glazed in a thick industrial haze. The Cleveland-based duo has a talent for capturing pop-dance elements and breathing with them, dark mysterious industrial clanking and tech-no melodies. Filter is a definite crossover, and will find success in the album rock, hard rock, alternative and maybe even Top 40 formats.

ROB FRIED

RADNEY FOSTER

Linden of Love (Arista)

Though the original release date for "Linden of Love" was pushed back to avoid conflict with Foster's lead track from the Merle Haggard tribute, the album is finally here and well worth the wait. Once again, Foster's up to his old tricks: finely crafted songs that deal with everyday emotions. The current single, "Willin' to Walk," is a strutting, honky-tonk number with a lot of little ragtime piano. Another kicker is the stompin' "Walkin' Talkin' Woman." For a slow turn, "Never Say Die," "If It Were Me" and "Making It Up as I Go Along" pull lyrics, emotions and Foster's beautiful voice together with some powerful results.

ROB BEEITEN

FILTER

Short Bus (Reprise)

Yes, Filter's full-length, Short Bus, has arrived. The title track, "Hey Man Nice Shot," which featured on the Demon Knight soundtrack, received hefty airplay from alternative and rock radio which kept the CD high on the charts. If your listeners couldn't get enough of that tune, they'll love it. The album, which offers ten more tracks filled with catchy beats, grooving guitar hooks and scathing vocal yells glazed in a thick industrial haze, has a talent for capturing pop-dance elements and breathing with them, dark mysterious industrial clanking and tech-no melodies. Filter is a definite crossover, and will find success in the album rock, hard rock, alternative and maybe even Top 40 formats.

KEITH ZIMMERMAN

LITTLE FEAT

Ain't Had Enough Fun (Zoo)

When Little Feat resurfaced last week with Ain't Had Enough Fun, A3 radio quickly responded with nearly 400 spins scattered across the country. Many stations are several tracks deep on Little Feat's recognizable good time sound. Paul Barrere's Delta-flavored slide guitar rickochets to the bopping back-beat rhythms of drummer Richie Hayward, bassist Kenny Graffin and percussionist Sam Clayton. Keyboardist Bill Payne also returns with his bluesy but fluidly technical keyboard fills. Shaun Murphy provides gritty female vocal support and session player Fred Tackett adds guitar fills. At this pace, the Feat should boogie right into the next millenium. Who would have guessed it?

KENT ZIMMERMAN

AARON NEVILLE

The Tattooed Heart (A&M)

This is quite possibly Aaron Neville's finest, and potentially most bountiful, album to date. Anchored by the hopefully romantic "Can't Stop My Heart From Loving You (The Rain Song)", the set proceeds to cover a wide variety of styles and moods. Thirty-five-year-old Aaron Neville's finest, and potentially most bountiful, album to date. Anchored by the hopefully romantic "Can't Stop My Heart From Loving You (The Rain Song)", the set proceeds to cover a wide variety of styles and moods. Thirty-five-year-old Aaron Neville is back with another great album. He's grown as a singer and a songwriter, and the results are stunning. The Tattooed Heart is a masterpiece of emotional songwriting and singing. Neville's voice is richer and deeper than ever, and his lyrics are poignant and powerful. He sings about love, loss, and redemption in a way that only he can. The album opens with the title track, a powerful ballad about a man who has been through the fire of love and is finally ready to rise from the ashes. The second single, "If I Ever Find You," is a soulful love song that will appeal to fans of all ages. "The Burning Tree" is a beautiful ballad about a couple who have been through the fire of love and are finally ready to emerge stronger than ever. The album closes with the powerful "Jesus Sang The Blues," a spiritual ballad that will touch the hearts of all who hear it. Overall, The Tattooed Heart is a masterpiece of emotional songwriting and singing. Neville's voice is richer and deeper than ever, and his lyrics are poignant and powerful. He sings about love, loss, and redemption in a way that only he can. The album opens with the title track, a powerful ballad about a man who has been through the fire of love and is finally ready to rise from the ashes. The second single, "If I Ever Find You," is a soulful love song that will appeal to fans of all ages. "The Burning Tree" is a beautiful ballad about a couple who have been through the fire of love and are finally ready to emerge stronger than ever. The album closes with the powerful "Jesus Sang The Blues," a spiritual ballad that will touch the hearts of all who hear it.
Your Spring/Summer Book - All On One Record!

A DON SIMPSON AND JERRY BRUCKHEIMER PRODUCTION

BAD BOYS
MUSIC FROM THE MOTION PICTURE

Diana King
Keith Martin
Jon B. / Babyface
DaBrat / Notorious B.I.G.
69 Boyz
MN8
Xscape
Ini Kamoze
2 Pac
Warren G

SHY GUY
NEVER FIND SOMEONE LIKE YOU
SOMEONE TO LOVE
DA B SIDE
FIVE O, FIVE O
I'VE GOT A LITTLE SOMETHING FOR YOU
WORK ME SLOW
CALL THE POLICE
ME AGAINST THE WORLD
SO MANY WAYS

TOTAL URBAN SPINS 2032
TOTAL TOP 40 SPINS 2789
4811 TOTAL SPINS FROM THE SOUNDTRACK TO THE $32 MILLION GROSSING #1 MOVIE!
HYPNOTISED

from the album GOOD NEWS FROM THE NEXT WORLD

produced by Keith Forsey & Simple Minds. worldwide representation: Clive Banks for Columbia