This Week

How many musicians grow up wanting to play music? Not as many as you might think. That, at least, is the feeling we get after surveying our Country Class of '95. Gavin's latest collection of future stars. One of them, Rhett Akins, wanted to be a football player. Another, Billy Montana, figured that he'd make his living as a farmer. At age 12, George Ducas (top) wrote his first song, called "Women and Whiskey." But, knowing nothing about either, he decided to get into banking before he rediscovered music. Then there are those who, like Chely Wright (below), were raised on country and knew she'd be a star one day. It takes all kinds. What the members of the Class of '95 have in common is a will to succeed and the talent to deserve it. As Wade Hayes puts it: "I want to make people feel the way I feel when I hear great records on the radio." Check out Cyndi Hoelzle and Lisa Smith's profiles, and check back with us in a couple of years. A lot of these artists should be radio staples by then. In News, Michael Jackson hears his latest on the radio and doesn't like it one bit. Keith Naftaly, a Top 40 programmer known for his great ears leaves radio for records. Superagent Michael Ovitz gets overtures from MCA Inc. And the Jayhawks, Eddie Money, and Chris Isaak (bottom), are the class of the Gavin-Only GO Chart.
FOREIGNER

All I Need To Know

AC Impact Date: June 12
CHR Impact Date: June 13

Management: Steve Barnett & Stewart Young - Hard To Handle
GAVIN AT A GLANCE

RECORD TO WATCH

SEAL
“Kiss From A Rose” (Ztn/Sire/Warner Bros.)

RAP
E-40
“Sprinkle Me” featuring Suga-T (Jive)

URBAN
FAITH
“You Used To Love Me” (Bad Boy/Arista)

A/C
BON JOVI
“This Ain’t A Love Song” (Mercury)

COUNTRY
TY ENGLAND
“Should’ve Asked Her Faster” (RCA)

AMERICAN
CHARLIE ROBISON
Bandero (Vireo)

STEPHEN BRUTON
Right On Time (Dos)

JAZZ
KENNY GARRETT
Triology (Warner Bros.)

ADULT ALTERNATIVE
URBAN KNIGHTS
The Rose (GRP)

ELASTICA
“ Shut-up” (OGL)

COLLEGE
LAMBCHOP
“You Life As A Sequel” (Mute America)

GAVIN ROCKS
CROWBAR
Time Heals Nothing (Pavement)

GAVIN HOT

TOP 40

U2
“Hold Me, Thrill Me, Kiss Me, Kill Me” (Atlantic)

MICHAEL JACKSON Duet With JANET JACKSON
“Scream” (Epic)

RAPP
BIG L
“ MVP” (Columbia)

URBAN
STEVIE WONDER
“Tomorrow Kohms Will Sing” (Motown)

FAITH
“You Don’t Even Know Your Name” (Arista)

A/C
THE REMBRANDTS
“I’ll Be There For You (Friends Theme)” (eastwest/EEG)

COUNTRY
TY HERNDON
“I Want My Goodbye Back” (Epic)

AMERICAN
Dwight Yoakam
Dwight Live (Reprise)

PETER CASE
Tom Again (Vanguard)

JAZZ
“PAPA” JOHN DEFRANCESCO
Comin’ Home Muse

ADULT ALTERNATIVE
THE BUSWACKAS
“Caught Up In The Game” (Pallas)

AMERICAN
CHARLIE ROBISON
Bandero (Vireo)

ALTERNATIVE
THE NIXONS
Foma (MCA)

COUNTRY
TY HERNDON
“I Want My Goodbye Back” (Epic)

AMERICAN
Dwight Yoakam
Dwight Live (Reprise)

A/C
THE REMBRANDTS
“I’ll Be There For You (Friends Theme)” (eastwest/EEG)

GAVIN ROCKS
CROWBAR
Time Heals Nothing (Pavement)

FEBRUARY 2, 1995

Gavin June 2, 1995

Inside

News

That’s Sho-biz

A Classy Bunch

Rhett Akins

They’re the GAVIN Country Class of ’95, and from Rhett Akins to Cheely Wright, from England (Ty) to Montana (Billy), from Western Flyers to Tractors, they’re all on the same road: to stardom.

Forma

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Management

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By John Lund

Next Week

Black Music Celebration

It’s Black Music Month, and Thembsa S. Mshaka celebrates by checking out D’Angelo, who’s being called the hottest soul sensation since the marvelous Marvin Gaye. She also visits DJ Wildman Steve of WBAU, a first home for Public Enemy.

Gavin Hot

Top 40

MICHAEL JACKSON Duet With JANET JACKSON
“Scream” (Epic)

URBAN
STEVIE WONDER
“ Tomorrow Kohms Will Sing” (Motown)

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GAVIN ROCKS
CROWBAR
Time Heals Nothing (Pavement)
The Beat' Goes on Jackson Single; He and Epic Scream

BY BEN FONG-TORRES

KKBT (The Beat)-Los Angeles lived up to its moniker by getting the beat on Michael Jackson's new single, "Scream," and leaking it.

Jackson and his record label, Epic, were not amused.

KKBT, along with San Francisco sister station KMEL and two stations in Philadelphia—WUSL and WIOQ, acquired and aired the Michael/Janet Jackson duet as much as the Michael/Janet Jackson single, "Scream," and leak-on Michael Jackson's new moniker by getting the beat in Los Angeles KKBT, along with San Francisco WIOQ, acquired and aired copies of "Scream," which had been highly guarded at Epic. Not even promoters for the single and the June 20 release of the mammoth, two-CD set, HIStory: Past, Present and Future—Book 1—had copies.

Epics expects to sell at least 20 million units worldwide at a $31.50 suggested retail, and even promoters for the single and the June 20 release of the mammoth, two-CD set, HIStory: Past, Present and Future—Book 1—had copies. Neither programmer was saying how they got advance copies of "Scream," which had been highly guarded at Epic. Not even promoters for the single and the June 20 release of the mammoth, two-CD set, HIStory: Past, Present and Future—Book 1—had copies.

"We wish Keith well in his new position at Arista Records. He will remain a creative consultant to KKBT-Los Angeles, his house since August, 1993. "We wish Keith well in his new position at Arista," says KKBT VP/GM Craig Wilbrahim. "His passion for music and keen sense of breaking product are an invaluable asset. We're happy that Keith will still have significant input at The Beat, ensuring the station's continued momentum."

As program director at KKBT's programming department will be rounded out by current MD Maurice Devoe and music coordinator Mariama Snider. "This promotion means business," Austin told GAVIN. "This station already has a solid foundation and a great on-air staff. My job is to take it to the next level. I want to thank Keith Nafaly, Craig Wilbrahim and the entire Evergreen family for their faith and confidence in me."
It’s Not Ovitz Till it’s Ovitz

Don’t be surprised if, by the time you read this, superagent Michael Ovitz has taken the top slot at MCA Inc.

Ovitz, chairman of the Creative Artists Agency (CAA), is one of the most powerful men in Hollywood, and an associate of Edgar Bronfman Jr., chief executive of Seagram, which purchased 80 percent of MCA from Matsushita in April and takes over this month.

For weeks, rumors have surrounded Ovitz and reportedly seen talks with Seagram. Ovitz was variously close to an agreement including equity for Ovitz in Seagram—or a deal was “far from done,” with Ovitz reportedly still uncertain about whether he wanted to relinquish control of his agency—or how he would negotiate a departure. (Ovitz has some 50 to 60 percent ownership of CAA, for which he is said to be seeking about $200 million.)

While talks went on over the holiday weekend, Lew Wasserman, who has run MCA for 40 years, reportedly told Bronfman that he would leave the company, rather than accept a position of chairman emeritus, if Ovitz assumes the reins. Wasserman is reportedly upset over Ovitz’s involvement in the Seagram-MCA deal.

Meantime, MCA’s former parent, Matsushita, announced that it would report a loss of some $1.9 million on the sale of 80 percent of MCA to Seagram. The consumer electronics company had an overall improvement in its profits for the fiscal year ending March 31, and pinned the loss on the MCA/MCA result, Pearl Jam didn’t tour; the Arena Auditorium & Coalition maintains that artists’ demands for control over the distribution of tickets to concerts. The complaint came after the band and Ticketmaster couldn’t agree on a price for their 1994 summer tour. As a result, Pearl Jam didn’t tour; this summer they will, but they said the tickets themselves and will play venues that don’t have contracts with Ticketmaster.

The Arena Auditorium & Coalition maintains that artists’ demands for concert profits are to blame for high ticket prices. They say they depend on income derived from merchandising and even parking fees to break even, and that the ticket surcharge is necessary.

One major promoter who supports breaking the so-called monopoly is John Scher, who heads Metropolitan Entertainment in New York. “I think that a move to prohibit exclusive agreements would be healthy for the business,” he said. “My guess is that competition can only improve service and lower charges.”

Grammys to Stay in LA

The Grammys will return to Los Angeles for the second year in a row next year, the National Academy of Recording Arts & Sciences has announced.

“The reason we’re coming back has to do with the commitment of Mayor (Richard) Riordan,” said NARAS president Michael Greene at a news conference at City Hall May 24.

Los Angeles and New York have hosted the last several years of the awards ceremony, with New York getting the show three of four years before this year’s ceremonies at the Shrine Auditorium in downtown LA. (The 38th Grammy Awards will also take place there early next year, with CBS-TV airing it live.)

Said Riordan: “I think we agree: Music is one of the best ways to bring Angelenos together—both the young and the young at heart.”

New Selena LP Planned

Selena, the Tejano singer who was killed March 31 in Corpus Christi, Tex., never made it to the top of the national pop charts in her lifetime. Now, her Amor Prohibido (“Forbidden Love”) album, which reached the Top 40, is number four in Southern California.

Meantime, EMI and EMI Latin have announced that the English-language album Selena was working on when she was shot to death will be issued, with the four English-language songs she completed combined with bilingual duets with David Byrne and the Barrio Boyzz. The 15-track album is entitled Dreaming of You and will be released in mid-July.
Michael Goldberg is Addicted to Awards

Sony Entertainment will soon introduce what they see as a "fan-based and fan-driven" music alternative to the CD-ROM. Called CD+, the new product can be played on CD as well as CD-ROM players and houses audio and video. Users have access to photos, song lyrics, video clips, and interviews with artists. The debut lineup features Bob Dylan, Alice in Chains, Toad the Wet Sprocket and Mariah Carey.

Fred Ehrlich, senior vice president and GM of new technology and business development for Sony Music Entertainment, told GAVIN, "By the end of the year we'll have a bigger cross-section, including jazz, classical and children's titles."

Another new item from Sony is the Screensaver/Game. Users can watch videos or play games allowing them to reconstruct videos. Approximate 20 major artists are committed to participation, says Ehrlich. The product should retail at under $10.

Sony plans to allow users to download one or two free CD+ titles from their Web site. Keep an eye on this online address: http://www.sony.com.

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A Cozier Voodoo Lounge for Stones?

The Rolling Stones, whose breaks between tours usually last longer than most other bands' careers, are thinking about going on the road again—while they're still wrapping up their "Voodoo Lounge" tour in Europe this summer.

Word is that, inspired by some of the smaller gigs they did in the United States last year—particularly a stop in Las Vegas last fall, where they played a 12,500-seat arena—the Stones will do a tour of such relatively small venues beginning early next year.

The tour would follow the release of an acoustic album the Stones recorded last weekend during their shows in Amsterdam. In Vegas, the band played two nights at the MGM Grand Garden, with tickets ranging from $100 to $300. While those were Vegas prices, a smaller tour could command high prices. As Gary Smith of Pollstar reasoned: "If the Stones were in fact doing an arena tour, everything about it would be extraordinary. Including the ticket prices."

Meantime, old Stones stuff continues to gather value as well as mass. At a Christie's auction in London, in a 1961 recording of pre-Stones Mick Jagger and Keith Richards doing several songs, including "La Bamba," "Little Queenie," and "You're Right, I'm Left, She's Gone," sold for $81,000. Jagger and Richards were 17, and the tape, made a year before they formed the Stones, was recorded by an unidentified friend of theirs in his living room.

Michael Goldberg, veteran writer for Rolling Stone magazine and founder of the Internet rock magazine, Addicted to Noise, won top honors as Music Journalist of the Year in the first Music Journalism Awards and Conference.

In the awards, presented at the Comedy Store in Hollywood May 25, Goldberg also won in two other categories, for an interview with Rick James for Vibe and for an article on high-tech for Wired.

Goldberg, who won $3,000 and a Sony MiniDisc recorder for his top award, isn't resting on his honors. The latest edition of the six-week-old Addicted to Noise includes a 6,000 word piece by Dave Marsh on Kurt Cobain, an interview by Joey Ramone with the Offspring, visits with Primus and Pugazi, and digital art by poster artist Frank Kozik. (Addicted...can be hit at http://www.addict.com/ATN.)

Besides Goldberg, the Music Journalism Awards cited 21 writers, editors, authors, and video and broadcast journalists, including Jim Delogos of the Chicago Sun-Times, whose work for BAM Magazine and as co-host with Bill Wyman of Sound Opinions on WKQX/Chicago won awards, and Scott Becker, publisher of Option magazine.

Judges included Howie Klein, president of Reprise (and a former journalist and DJ), Ben Fong-Torres, managing editor of GAVIN, and writers from the New York Times, Washington Post, and the San Francisco Chronicle.

PHOTO by SCOTT HALLERAN

WHX Sells 11 Stations

In two fell swoops, the New York-based WHX Corporation has sold all 11 of its radio stations. Financial details of the deals, with Segue Communications, Inc. and Patterson Broadcasting, Inc. were not disclosed.

WHX Corp., a steemaking company, sold WXPR-AM and FM, which cover the Quad Cities region of Illinois and Iowa, to Segue, which has received FCC approval for the purchase, which should close within weeks. (The Quad Cities are Davenport and Bettendorf, Iowa, and Rock Island and Moline, Ill., and comprise the 130th ranked radio market, according to Arbitron.)

Patterson bought the WHX interests in KSKK/AM and FM and KUCD/FM-Hollywood (market #58); WODE/AM and WUPI/AM-Allentown, Pa. (#63); KRZR/FM and KTHI/FM-Fresno, Calif. (#64); and WCHY/AM and FM-Savannah, Ga. (#153). The Patterson deal is subject to FCC approval.

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**PORTRAIT**

"How Deep Is Your Love"
From the album All That Matters
Produced by Portrait for Portrait Productions
Management: Ron Weisner

**ADAM ANT**

"Wonderful"
From the album Wonderful
Recorded and Produced by David Tickle
Management: Peter Rudge Management

**DURAN DURAN**

"Perfect Day"
The first single from the album Thank You
Produced by Duran Duran
Management: The Left Bank Organization

Going for A/C Adds Now!

- Top 40 Action...
  - KLRZ - New Orleans
  - WHJZ - Jacksonville
  - Y100 - Miami
  - Q106 - San Diego
  - WHHH - Indianapolis
  - and more...
- Already over 250 BDS spins!

### DURAN DURAN

"Perfect Day"
The first single from the album Thank You
Produced by Duran Duran
Management: The Left Bank Organization

Following up the A/C format smashes, "Come Undone" & "Ordinary World," is "Perfect Day."
- Already on at KXYQ, K99, KFLX, KVJC, WBLG, WFPS, KKOK, KKLX, KDuation, WMTU, KBZT, KGLE, KTVZ, KOLS, KSN, KTLS and many more!
- Gavin A/C Up & Coming 45/18 • 619 spins +317
- Over 60 Top 40 stations including
  - KISS - Los Angeles, WXKS - Boston, WPLY - Philadelphia, B97 - New Orleans...
- 200 BDS spins in only 2 weeks

What a "Wonderful" story
- 39* Billboard Hot A/C
- 22* R&R Hot A/C
- 18* Gavin A/C • 2771 spins from 134 stations including
  - KYSR, WIVY, WBLI, KXYO, KSN, KALC, WQX, KAGL, Q93, WXXD, WMOC, KVYN, WOTU, WXLT, WCKQ, KVCL, WNYR, WLSW, KATD, KLKC, KSHR, KZLT, KTWN, KQIC and WGMT!
- Medium Rotation

Already over 250 BDS spins!
Jo Interrante has joined the ABC Radio Networks as director, affiliate marketing. Last month, the managing editor at KRLD/AM-Dallas, Interrante was best-known for her work as news director at KEV7/AM-San Francisco and as vice president/director of programming for the RKO Radio Networks. She started in Dallas as a producer/board/oper. 

If this is June it means Keith Naylor is in New York. Actually, we did find several people in Greenland who hadn’t heard that Keith is joining Arista. But he hasn’t completely severed his ties to radio. He’s agreed to consult KKB7-Los Angeles along with KMDL San Francisco PD Michelle Santosoossoo. Harold Austin takes on the new title, director of operations at “The Beat,” he is “very excited about what the future holds in store.” Will his title change a few months from now? As for Naltay, if he had any doubts about who his boss at Arista would be, he doesn’t now. Shortly after signing his new long-term contract is the label’s president and founder Clive Davis alongside BMG Entertainment chairman and CEO Michael Dornemann (left) and Strauss Zelnick, president and CEO BMG Entertainment North America. Keith did not take the photo.


**WHO AM I?**

When I was young I wanted to be a doctor, and my early jobs included delivering groceries, picking cotton and working construction. I sang with amateur groups in Memphis including the Teen Tones and The Swing Cats, and my striking record cover photos have featured me in Biblical attire and Garlanded with gold chains. Besides singing, my other talents include public speaking and photography, and I love old movies and bodybuilding. Who am I?

See page 10 for the answer...
June 12.

Bob Perry expects to reveal his choice very soon of his own before the end of the year?

What midwest programmer is planning to release a record wide open field?

KCMO. Will APD Vince Garcia succeed John or is it a Bonneville's A/C-Gold combo in Kansas City, KLTH and the Rick Dees show) eavesdropping.

and KIIS VP/station manager Roy Laughlin. That's Bill Paul Michael Glaser, a board member of the Foundation for people who need psychological help. Diminished cover-

and there is a desparate need for more financial assistance bombing. The disaster fund for KQKY is now over $16,000 to raise money for families of victims in the Oklahoma City Ex that package to him pronto!

he joins Hits. That means EZ's Doug McGuire is doubly likely never forget 1995. Married just last month, Scott will agCr.

Married just last month, Scott will be in place mer APD of WOW -West Palm Beach. Scott will be in place upon us and people spending more and more time away from their homes, it only makes sense to provide this service to Columbia, reasons PD Mark Thompson. 

A lineup including Duran Duran Stevie B All-4-One and Brandy will war at the KIIS And Unite III concert being held June 24. KIIS-Los Angeles along with Aquafina sponsors the event and auction to benefit the Pediatric AIDS Foundation. Seen busy sorting our details are actor Paul Michael Glaser, a board member of the Foundation and KIIS VP/station manager Roy Laughlin. That's Bill Robinson of Pepsi/Aquafina and Ellen K. (the real star of the Rick Dees show) eavesdropping.

Robert John has resigned his PD post at Hot A/C KGBY (Y92) to become program director at Bonneville's A/C-Gold combo in Kansas City, KLTH and KCMO. Will APD Vince Garcia succeed John or is it a wide open field?

Contrary to what you might have heard, Jazzy Jim is not the new MD at Hot 97.7 (KHQT) -San Jose. However, PD Bob Perry expects to reveal his choice very soon.

Dave McKenzie is the new director of research at The Box. McKenzie, last at Polaris, has a strong to back background, including a stint MD at TM Century.

Double digits anyone? Congrats to Dan Watson and the staff at Q96 (KSQF/FM)-Imperial Valley, Calif. for notching an impressive 21.5 (up from 17.2) in the Spring (County) ARB 12+. Q96's closest competitor scored an 11.0.

A3 reunions in Beantown: Mike Mullane, programming assistant to Jim Heron at WBOS, is joining to leave WLYT. According to Mike, "WLYT will be exploring the A3 direction." The PD is Joanne Doody, formerly of alternative WFNX.

Kenh McCloud, operations manager at KCCQ Ames, Iowa will be leaving the building Wednesday, June 7. Tom Stone also exits. Erik Hastings is named interim operations manager.

A3 outlet WDET-Detroit names Martin Bandyke MD.

Ronnie Johnson (above) was this week appointed vice president Black Music promotion at Island Records. He's been with parent company PolyGram Label Group four years as senior national director of Black Music promotion.

EMI Records added to its international department this week by naming Adam Sexton vice president, international. He will be based in New York. He was with BMG International and coordinated the worldwide artist development plan for Gavvin success story the Dave Matthews Band...Veteran music biz executives Buddy Scott and Worth Patterson have joined Monad Records, Inc as vice president A&R and vice president, marketing and promotion respectively. Scott has been a consultant and held various executive positions, and Patterson has worked for different labels. His last position was vice president product development RCA Records. Monad started up in January, 1995 and is based in Tarrytown, New York...At Columbia in the Cind y Dale (left) has been appointed director, electronic media. She'll head up the company's interactive media presence. Dale spent nearly ten years at CompuServe as a consultant and promotions specialist. Judi Handwerker takes the office—or studio—of vice president of promotion at Discovery Records after serving as the label's director of creative services for seven months...New kid on the block is Scratchie Records which, label principals say, is committed to releasing great music regardless of genre. Scratchie's owners include D'arcy Wretzky and James Iha of Smashing Pumpkins. The label's first releases are seven-inch from Chairmen Kittens and Fulplej, and 12-inch from Ting Productions, Jungle NYC featuring Linky and Poncho Kryzal & Hitman. 

What radio stations did you grow up listening to?

KMMO-Marshall, Mo. Mostly country music. It was the only station we could get in this small farm town.

What radio stations do you listen to now?

At home in New York I listen to CD101.9 (contemporary jazz), WNYC (classical), WLIB (urban).

If you owned a radio station, you would... ask Keith and Ken Zimmerman how to run it.

What's the last record you went out of your way to listen to?

Sabine Meyer & Eddie Daniels' "Blues For Sabine" This is a fascinating all-clarinet recording.

What's a song you wished you'd written and why?

Colin Porter's 'Everytime We Say Goodbye' because of the line 'beau stange the change from major to minor — it's the most sublime juxtaposition of melody, harmony & lyric.'

Your proudest career achievement to-date?

Collaborating with my daughter Hilary on her debut album, Flesh and Blood.

Future ambitions:


Friends Of Radio

Bob James

Vice president, A&R Warners Jazz, Warner Bros. solo artist and one-quarter of the group Fourplay

Hometown: Marshall, Mo.

What radio stations did you grow up listening to?

KMMO-Marshall. Mostly country music. It was the only station we could get in this small farm town.

What radio stations do you listen to now?

At home in New York I listen to CD101.9 (contemporary jazz), WNYC (classical), WLIB (urban).

If you owned a radio station, you would... ask Keith and Ken Zimmerman how to run it.

What's the last record you went out of your way to listen to?

Sabine Meyer & Eddie Daniels' "Blues For Sabine" This is a fascinating all-clarinet recording.

What's a song you wished you'd written and why?

Colin Porter's 'Everytime We Say Goodbye' because of the line 'beau stange the change from major to minor — it's the most sublime juxtaposition of melody, harmony & lyric.'

Your proudest career achievement to-date?

Collaborating with my daughter Hilary on her debut album, Flesh and Blood.

Future ambitions:

## Up & Coming

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### What's Going On

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

| BRENT ACKERMAN, PD, KROC/FM | ROCHESTER, MINN. | "Eddie Money's 'After This Love Is Gone' is getting curiosity calls. It's got an upper demo appeal. 
Bon Jovi's 'This Ain't A Love Song' will be absolutely huge."

| ED KANG, PD, KONG-LINK, KAILUA, HAWAII | "I love Max-A-Million's 'Take Your Time' — it should do well here. Soul For Real's 'Every Little Thing I Do' is getting good play."

| GREG THOMAS, PD, WQNN-COLUMBUS, MISS. | "We're testing U2's 'Hold Me, Thrill Me... and believe it's going to be big.  
This song has the same great feel as 'Mysterious Ways.'"

| JON NORTON, MD, KTTY-BREMEN, N.D. | "It took Jill Sobule a few weeks, but 'I Kissed A Girl' has really kicked in. 
I heard John Mack Flanagan intro 'Baby Come Back' by Player."

---

**Reports Adds SPINS TRENDS**

| Top 40 Trends Report: Adds SPINS | 1995-06-02 | 

**Gavin** June 2, 1995
**GAVIN GO CHART**

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<td>EDDIE MONEY - After This I'm Gone (West/lpr)</td>
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<td>ROD STEWART - Leave Virginia Alone (Warner Bros.)</td>
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**Top 40**

**Go Chart Most Added**

**MICHAEL JACKSON Duet With JANET JACKSON (22)**

**BON JOVI (20)**

**U2 (15)**

"U2's 'Hold Me, Thrill Me...' is taking off fast. We're playing Jewel's 'Who Will Save Your Soul' and the phones are picking up..."

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

"We did an Extremely S00s weekend and got incredible response. Our strongest request was 'Modern Day Delilah' by Van Stephenson. The most requested was Soft Cell's 'Tainted Love.'"

---

**ARTIST PROFILE**

**SHARA NELSON**

**HOMETOWN:** London

**LABEL:** Chrysalis/EMI

**SPECIALTY:** Soft rock, acoustic

**CURRENT SINGLE:** "Down That Road"

**FUTURE AMBITIONS:** To do a solo tour and possibly record another album.

---

"A true gem. Her voice is amazing, and she has a great stage presence. I highly recommend checking her out." - Skip Card, WDQZ-KISS-FM-Pittsburgh, PA

---

**GO STATION PANEL:** The GO Chart is based on reports by 110 GAvi correspondents who are not part of Radio & Record's or Billboard's panels. Underlines indicate upward movement, while blue entries highlight a stronger performance than on the main Top 40 chart.

---

"The most requested was Soft Cell's 'Tainted Love.'"

---

"We did an Extremely S00s weekend and got incredible response. Our strongest request was 'Modern Day Delilah' by Van Stephenson. The most requested was Soft Cell's 'Tainted Love.'"
Gavin June 2, 1995

WISHFUL SINKING

The debut album from Rosa Mota, featuring “Asbestos Frenz” and “Hopey”
SCREAMINGHEADLESSSTORsos

"AVant-funK FUSion ROCK" that BALances High ENErgy With GRooves and INTELlect!
OUT NOW!

Contact: Gregg Bell
800-377-9620

© 1995 Discovery Records, a Warner Music Group Company. Printed in USA.
Vanessa Williams
"COLORS OF THE WIND"

The debut single from the movie event of the summer.
Add Date June 5.
CH URBAN
BROWNSTONE - Grapevine (MJU/Epic)
KUT KLOSE - I Like (Elektra/EEG)
MONICA - Don't Take It Personal (Just One Of Dem Days) (Rowdy/Arista)
SOUL FOR REAL - Every Little Thing I Do (Uptown/MCA)
BRIAN MCKNIGHT - Crazy Love (Mercury)
KUT KLOSE - I Like (Elektra/EEG)
DIANA KING - Shy Guy (Work Group)
VANESSA WILLIAMS - The Way That You Love (Wing/Mercury)
RAPHAEL Saadiq - Ask Of You (550 Music)
MONTELL JORDAN - This Is How We Do It (RAU/Def Jam)
GREGory Porter - Be Good To Me (Jive/RCA)
MICHAEL JACKSON featuring JANET JACKSON - Scream (Epic)
IMMATURE - I Don't Mind (MCA)
GLADYS KNIGHT - Next Time (MCA)
NAUGHTY BY NATURE - Feel Me Flow (Tommy Boy)

Most Added
STEVIE WONDER
“Tomorrow Robins Will Sing” (Motown)
JODY WATLEY
“Affection” (Avitone/Bellmark)

Hot
MICHAEL JACKSON
featuring JANET JACKSON
“Scream” (Epic)

Top Tip
NAUGHTY BY NATURE
Feel Me Flow (Tommy Boy)

Chartbound
FREDDIE JACKSON “I Want To) Thank You” (Streetlife/Shock Bros.)
ANITA BAKER “It’s Been You” (Elektra)

Total Reports:
This Week 80 Last Week 82

Hit Factor is a percentage of stations which will have it in Heavy or Medium rotation.

Reports accepted:
Monday at 8am through 3pm Tuesday
Station Reporting Phone: (415) 495-1990
Gavin Fax: (415) 495-2580

Gavin June 2, 1995
### Chartbound

#### Most Added

- **CURTIS STIGERS** (36)
  - "This Time" (Arista)

- **ROD STEWART** (30)
  - "Leave Virginia Alone" (Warner Bros.)

#### THE REMBRANDTS (29)

- "I'll Be There For You" (eastwest Records America)

#### ALL 4 ONE (26)

- "I Can Love You Like That" (Blitz/Atlantic)

#### BON JOVI (23)

- "This Ain't A Love Song" (Mercury)

#### Top Tip

- **CURTIS STIGERS**
  - "This Time" (Arista)

#### Inside A/C

Congratulations to Laura Hinson (above) on her promotion to vice president of promotion at Island Records.

The Jersey Shore summer season gets an official kickoff at the studios of WJLK/105.7 as the state's governor, Christine Todd-Whitman (above) (below) on her promotion to vice president of promotion at Island Records.

**Bon Jovi**

"This Ain't A Love Song" (Mercury)

**Record to Watch**

**Bon Jovi**

"This Ain't A Love Song" (Mercury)

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

- 6/3/94 MADONNA - "I'll Remember (Theme from With Honors)"
- 6/7/91 PAULA ABDUL - "Rush Rush"
- 6/2/94 CYNDI LAUPER - "Time After Time"
- 6/5/91 KIM CARNES - "Bette Davis Eyes"

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### Trends

- **SMILE ZONE**
  - Artist: Child of Nature
  - Format: Adult Contemporary

- **NORTHERN VOICES**
  - Artist: Faithful
  - Format: Pop

- **BERNARD DATTES**
  - Artist: Always You
  - Format: Smooth Jazz

- **DE'SREE**
  - Artist: Feel So High
  - Format: R&B

- **PETER, PAUL & MARY**
  - Artist: Home Is Where The Heart Is
  - Format: Soft Rock

### New Releases

- **VANESSA WILLIAMS**
  - Title: "Colors Of The Wind" (Hollywood)
  - Description: Williams wins out over Celine Dion and Toni Braxton and takes full advantage of the opportunity to sing the theme song for this year's sure-shot box office winner in the animated feature-length category, Disney's *Pocahontas*. Get on this one early or just get out of the way.

### Little Beat

- **"Borderline Blues" (Zoo Entertainment)**
  - Description: Without a doubt, this track is the most accessible Little Beat track in a decade. Feat. Bill Payne duets with the group's newest recruit, Shawn Murphy, for a thrilling production of a metaphor-laden song.

### SEAL

- **"Kiss From A Rose" (ZTT/Sire/Warner Bros.)**
  - Description: SEAL's multi-octave range sells this song as much as the movie in which it's featured, *Batman Forever*. It's a powerful love song which will catapult, or perhaps waltz, Seal to an even higher level of stardom in our format.

### FOREIGNER

- **"All I Need Is You" (Generama/Rhythm Safari/Priority)**
  - Description: Here's the other hitmaking style that has carried Foreigner through the past two decades. It's the kind of bold acoustic prance that's an effective antidote to their chart-topping power ballads. For A/C should lead the way and the rest of the format will follow willingly.

### SPYRO GYRA

- **"Let's Say Goodbye" (GRP)**
  - Description: Spyro Gyra, the legendary AA band, teams up with vocalist Deniece Williams and Barrington Henderson for a wonderfully blended concoction that bridges the gap between AA and A/C, with a hefty dose of Quiet Storm thrown in for good measure.

### DANNY TATE

- **"Dreamin'" (Charisma/Virgin)**
  - Description: Imagine Chris Isaak in a hurry and you've got Danny Tate's new single. Great guitar and a basic "porch me, am I dreamin'?" lyric make for a charming three minutes of bliss.
KISS FROM A ROSE

The first single from the upcoming motion picture Batman Forever.

The latest single from the platinum Sire/ZTT/Warner Bros. album: SEAL

Produced by Trevor Horn for Horn Productions Management: Bob Cavallo/Rebecca Mostow for Atlas/Third Rail Management

©1995 Sire Records Company
"Let's Say Goodbye"

featuring

Denise Williams

Barrington Henderson

Airplay Impact Date:

June 5th

the new single from the album

LOVE & other obsessions

BRYAN ADAMS - Have You Ever Really Loved A Woman? (A&M) 28.85
BLESSID UNION OF SOULS - I Believe (EMI) 27.11
ELTON JOHN - Believe (Rocket/Islan) 25.30
MICHAEL DAMIAN - Never Walk Away (Wildcat) 24.87
HOOTIE & THE BLOWFISH - Hold My Hand (Atlantic) 24.75
BRUCE SPRINGSTEEN - Secret Garden (Columbia) 24.74
DIONNE FARRIS - I Know (Columbia) 24.70
EAGLES - I Learn To Be Still (Geffen) 24.56
HOOTIE & THE BLOWFISH - Let Her Cry (Atlantic) 24.55
ANNE LENNOX - No More I Love You's (Arista) 24.42
MARTIN PAGE - In The House Of Stone And Light (Mercury) 24.07
FOREIGNER - Unbreakable (Island/RCA) 23.74
AARON NEVILLE - Can't Stop My Heart From Loving You (A&M) 23.65
DAVE MATTHEWS BAND - What Would You Say (A&M) 23.45
JAMIE WALTERS - Hold On (Atlantic) 23.24
BOYZ II MEN - Water Runs Dry (Motown) 22.77
SHAW BLADES - I'll Always Be With You (Warner Bros.) 22.00
MADONNA - Take A Bow (Maverick/Sire/Warner Bros.) 22.03
TOM PETTY - I Won't Be Wrong (Warner Bros.) 21.95
AMY GRANT with VINCE GILL - House Of Love (A&M) 21.70
BLUES TRAVELER - Run-Around (A&M) 21.23
Ben Taylor - I Will (Geffen) 21.02
MIKE & THE MECHANICS - Over My Shoulder (Atlantic) 20.89
MELISSA ETHERIDGE - If I Wanted To (Island) 20.58

Listed above are the top ranked singles based on the division of each song's total stations into its total Spins.

SPINCREASES

RANKED INCREASE IN TOTAL SPINS

THE REMBRANDTS - I'll Be There For You (Friends Theme) (Elektra/Epic) 1060
ROD STEWART - Leave Virginia Alone (Warner Bros.) 995
AMY GRANT - Big Yellow Taxi (A&M) 689
BOYZ II MEN - Water Runs Dry (Motown) 612
ALL-4-ONE - Can You Love Like That (Mca) 449
CURTIS STIGGS - This Time (Atlantic) 399
BEN JUFI - This Ain't A Love Song (Warner Bros.) 343
CHRIS ISAAC - Somebody's Crying (Reprise) 336
EAGLES - I Learn To Be Still (Mca) 327
DURAN DURAN - Perfect Day (Capitol) 317
GLORIA ESTEFAN - It's Too Late (Epic) 305
EDDIE MONEY - After This Love Is Gone (Wolfgang) 296
ANITA BAKER & JAMES INGRAM - When You Love Someone (Elektra/Epic) 280
CHRISTOPHER CROSS - Open Up My Window (Rhythm Safari/Priority) 265
DUSTY SPRINGFIELD - Duet with DARYL HALL - Whatever Would I Be (Columbia) 263
MIKE & THE MECHANICS - Over My Shoulder (Atlantic) 251
JON SECADA - Where Do I Go From You (BMG) 241
ADAM ANT - Wonderful (Capitol) 214
JIM BRICKMAN - Angel Eyes (Windham Hill) 188
JORDAN HILL - Remember Me This Way (MCA) 163
BLUES TRAVELER - Run-Around (A&M) 152
HOOTIE & THE BLOWFISH - Let Her Cry (Atlantic) 155
LINDA RONSTADT - The Wishing (Elektra/Epic) 128
PHIL PERRY - If Only You Knew (GRP) 116
NELSON - You Got Me All Shook Up (GSC) 103

A/C

SPINS PER WEEK PER STATION

BRYAN ADAMS - Have You Ever Really Loved A Woman? (A&M) 28.85
BLESSID UNION OF SOULS - I Believe (EMI) 27.11
ELTON JOHN - Believe (Rocket/Islan) 25.30
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**Gavin Chart Connections**

**Top 40**

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This week's Gavin Connections chart is composed from the playlists of 544 reporting stations, although 119, or 22 percent of the lists were frozen. Boyz II Men's "Water Runs Dry" dominates the Connections chart with no less than a #5 from the three formats. Bryan Adams’ "Have You Ever Really Loved A Woman?" and Blessid Union of Souls' "I Believe" pull off single digits in both A/C and Top 40. An unusually high number of singles (five) are ranked at Top 40 and Urban, but not A/C. They are: Montell Jordan's "This Is How We Do It," Job B. featuring Babyface’s "Someone To Love," Adina Howard’s "Freak Like Me," Michael and Janet Jackson's "Scream," and Diana King's "Shy Guy."

**All-4-One's "I Can Love You Like That" and Bon Jovi's "This Ain't No Love Song" are top five MOST ADDED in both A/C and Top 40 with 48 and 58 respectively.**

On the Gavin GO chart, Shaw*Blades' "Till Always Be With You" is at #22 underscored while just UP & COMING on the main. Right behind Shaw*Blades is Eddie Money's "After This Love Is Gone," which is 17 ranks ahead of its main chart ranking of #40. Chris Isaak’s "Somebody's Crying" debuts on the GO though only CHARTBOUND on the main.

— Ron Fell

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**PHIL PERRY**

"IF ONLY YOU KNEW"

Gavin A/C CHARTBOUND

72 stations

1167 Spins

Spincrease +116

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Gavin June 2, 1995
Rhett Akins

At first look, you might think Rhett Akins is another assembly-line hat act. But if you look closer, you'll find that this 24-year-old, who co-wrote all the songs on his debut Decca album except one, has a wisdom and a drive that separates him from the pack.

Akins has been playing guitar since he was 14; his mother played piano and his grandfather led the church choir. However, much like fellow Georgian Alan Jackson, Akins never really considered a career in music. He grew up in Valdosta, Georgia with his mind on football. In fact, he entered the University of Georgia as a quarterback and dreamed of making it to the NFL. After a year he realized that wasn't going to happen, moved back to Valdosta, got married, went to work for his father's oil and gas distributorship, and formed a band that played everything from George Jones to the Grateful Dead to Ozzy Osbourne. "I started writing songs about '91," Akins says. "I wrote the first half of my first song sitting in a deer stand at a hunting camp and the other half pumping gas at this big concrete plant, working for Daddy," Rhett says. "So I came to Nashville with about three songs." One of those was his current single, "That Ain't My Truck," which Rhett co-wrote after finding another guy's pickup in his girlfriend's driveway.

It didn't take long for Rhett to come to the attention of Decca's Mark Wright. Rhett's publisher pitched Wright some of his songs for Mark Chesnutt, "Wright" went for the songs and the artist, and the result is his Decca debut A Thousand Memories.

Lisa Brokop

First, Lisa Brokop made a big impact on country music fans in her native Canada. Then she co-starred in a movie. Now, she's ready to conquer Nashville.

Born in Surrey, British Columbia, near Vancouver, Brokop started performing in a family band when she was seven. By the time she was 11, she was sitting in with other local groups. At 15, she moved from amateur to professional status, joining the Marty Gillan and Sweetwater band as a singer, rhythm guitarist and keyboard player. She started her own band a year later, and in 1991, won CKWX's "Nashville Songwriting Contest." The prize was a writing session with Music City's Peter McCann, who subsequently agreed to complete production of her album. After a series of awards from various
Canadian country music organizations, Lisa won the co-starring role in the movie Harmony Cats, in which she played—surprise, surprise—a country music singer. "It opened up a whole new audience for me—people who might not have been into country music."

But she had one more goal. "Nashville has been the big place for me since I was four years old," she says. "I didn't know what it was—I just knew it was a place where everybody went." She arrived shortly before Christmas in 1992 to do a showcase, and got her recording contract with Patriot that same week. The title of her current album, Every Little Girl's Dream, fits Lisa to a tee.

JEFF CARSON

There were some great musical moments at this year's Gavin County Seminar in Burbank, but if you asked the attendees to name the most pleasant surprise, Jeff Carson would win, hands down. "Little did we know that Jeff's already had a lot of experience with hit singles. He sang on the demos for dozens of them, including Reba's 'The Heart is a Lonely Hunter,' Diamond Rio's 'Mirror Mirror,' Tracy Lawrence's 'Runnin' Behind,' Clay Walker's 'This Woman and This Man'—Carson sang the demos for them all. He was so good at it that when he attended the number one party for another of his demos, 'I Never Knew Love,' Doug Stone told Jeff it had been hard to improve on his version of the song."

Jeff's love affair with music started when he was growing up in northwest Arkansas in a very musical family. When he graduated from high school, Jeff entered a talent contest at a theater-style club, Ozark Mountain Music. He won first place and was invited to join the club house band, where he played for four years. He then graduated to the Hot Spot of the Ozarks in Missouri, where he played bass for three years. He went to Nashville in search of a record deal. He played at the Opryland Hotel until he landed a writing/development deal with a local publishing company. Once he got his record deal with MCG/Curb, Jeff's demo singing helped him in another way. He reasons, "If I was a typical newcomer coming to town with a record deal, I wouldn't have had the opportunity to have some of the great songs I have on my album, but the camaraderie of knowing these writers really worked to my advantage."

BOBBIE CRYNER

The news that Bobbie Cryner was signed to MCA, and in the studio with Tony Brown and Barry Beckett, was cause for rejoicing. Two years ago Cryner's low, sultry voice attracted a lot of attention in the press. Her debut album, which gained many fans within the music industry featured Emmylou Harris and Dwight Yoakam. But even though the great reviews stacked up, the timing just wasn't right.

"I'm so happy to be getting another chance to get my music out there," she says. "I think MCA stands for "My Charcoal Awaits." I'm going to the ball after all!"

Cryner was born in North Carolina and raised in the Flint Hills of Kansas, and has been a songbird since birth. "I can't remember not wanting to be a singer," she says honestly. "I can still remember the very first song I made up when I was four years old."

"What I used to do when I lived out in the country—I was 16 and living in the middle of nowhere and there was no one around and nothing to do—was take this old guitar that this girl from Mexico gave me and make all the strings to one key—what they call open tuning—and I'd sit under a tree and sing and write." Cryner wrote five of the songs on her upcoming MCA debut, and says it's a bit different from the last. "The album isn't a departure from who I am, but there aren't as many traditional songs on it. Barry (Beckett) is the godfather of Country soul. He took me in a slightly more soulful direction."

WESLEY DENNIS

Don't accuse Wesley Dennis of being anything other than pure country—unless you want to make him mad. "There's a song on my album called 'This Hat Ain't No Act,' which pretty much sums it up for me," he says. "It's just my way of saying I'm pure country. Except for Elvis, I've never played rock n' roll."

Dennis was born in Clanton, Alabama and grew up just down the road in Hank Williams' hometown of Montgomery. His parents sang on their own radio show, and after they divorced, his mother recorded some sessions in Nashville. Young Dennis knew his calling early. He started playing guitar at six and wrote his first song at seven. In first grade, he won the talent show by singing Johnny Cash's "Folsom Prison Blues."

After high school, Wesley played VFW Halls in central Alabama by night and installed windshields by day. He continued to soak up the music of Hank Williams, Merle Haggard, Keith Whitley and—Dennis' favorite—Mel Street. Dennis is a Mel Street nut, and schooled himself on the late singer's phrasing (you can hear that on his version of Street's classic "Borrowed Angel").

Producer Keith Stegall heard a tape of Dennis and knew instantly that he wanted to work with the singer. He signed him to Mercury and produced his debut album Country To The Core. "I've gotten chills bumps three times in my life when I first heard an artist sing," said Stegall. The first was Randy Travis and the second was when Alan Jackson and I initially sat down to write together. The third was when I heard Wesley Dennis—I knew the same greatness was there."

GEORGE DUCAS

"I'd like to make records that the guys in the '50s and '60s would do if they were making records today," says George Ducas, whose debut Liberty album has the spark he was hoping to achieve.

Ducas, who wrote or co-wrote all the songs on the album, has been writing songs for over half his life. "I wrote my first song when I was 12," he remembers. "It was a song titled 'Women and Whiskey,' and I didn't know anything about either one. Fortunately, I listened to Willie Nelson all the time, and he seemed to know enough for both of us."

Ducas chose the practical route after getting a degree in economics from Vanderbilt University in Nashville. He worked in the banking industry in Atlanta for six months, but his heart was pulling him elsewhere. "I was working at a 'real job' and I was miserable! I guess I had to go through that to realize just how much I wanted to play music," Radney Foster had heard some of Ducas' songs, and convinced him to move to Nashville.

"George had something you can't teach anyone—the ability to put your heart and soul into a piece of music," says Foster. "All he needed to do was put the pieces together." The two wrote Foster's hit "Just Call Me Lonesome," and Ducas continued to write, working with other new writers like Kim Richey and Tia Sillars. Those songs became the basis of his debut album, produced by Richard Bennett, and while the album definitely shows respect for the classics (the Orbison-esque "Lipstick Promises" or the pure Buck "Hello Cruel World"), he is forging his own sound. "I'd love to modernize the stuff I love," he says. "Not copy it, but to turn it into something that makes sense today."
TY ENGLAND

Sure, we've all heard the story. Garth Brooks and his college roommate had a pact between them that, should either one ever get a record deal, he'd call the other to join him. A publicist's dream story right? "Yeah, but it's true. It really happened that way," Ty England says. "As far as I know, it happened the day Garth signed his record deal. Two days later I was on my way to Nashville." So England, who'd always had a dream of being a singer, got what would be a golden opportunity in any book—he joined Garth Brooks' band, and became part of the biggest country music phenomenon of the early '90s. Brooks' popularity was based largely on his stage show, and that's where England also got a chance to shine and become the most popular member of Brooks' band. Garth fans have always known that it was just a matter of time before Ty set out on his own.

England's first appearances for the industry were at this year's Country Radio Seminar and at the CMA Country Music Seminar in Burbank. After his performance in Burbank, one programmer said, "I think we've just seen a star born here tonight." No Garth clone, England definitely has his own style, and he makes his own kind of music. He may remind you a little of Garth, though. That Oklahoma charm sure comes through loud and clear.

WADE HAYES

"When I first moved to town I had to be at work at seven in the morning swinging a hammer, and I was staying out every night pickin'," says Wade Hayes, about the inspiration for "Old Enough To Know Better," his debut single that went to number one. "I wrote the song with Chick Rains after all that was already over, but it was still pretty fresh in my mind," he laughs.

Wade met veteran songwriter Chick Rains when he first moved to Nashville and the two hit it off immediately. "The first song we wrote together was 'I'm Still Dancing With You,'" says Wade. "I had two verses written and the melody—I played it for him, and about two hours later we had it finished." The next day took the song to producer Don Cook (known for his work with Brooks & Dunn and the Mavericks), and within 72 hours Wade had a publishing deal and a record deal.

Now, before you start thinking that Wade is an overnight fluke—consider the years that went into getting him to Nashville. Wade's father, Don Hayes, was a carpenter but always dreamed of playing music full time. He got his chance, landing a deal with an independent label when Wade was 13. The family moved to Nashville and stayed a year before the deal went sour—the label folded and they moved home to Oklahoma. "My parents ended up losing everything they had," Hayes says. "They'd bought a house in Nashville that they lost."

Wade hated that year in Nashville; he was a shy kid who didn't fit in with his Lefty Frizzell and Gary Stewart records. "The only thing that helped me keep my head up was that every day after school, I'd go up to my room and start practicing, and come down and eat dinner, then go back up and practice some more until it was time to go to bed. Wade was glad to move back to Oklahoma, where at 14 he started playing guitar in his father's band, Country Heritage.

He continued to play and worked his way through college—not knowing exactly what he was going to do. Then, as he was watching the 1991 CMA awards, he found his answer in Ricky Skaggs' speech. "Out of the clear blue, Ricky said, 'All of you young musicians that are struggling with your art, you need to go ahead and pursue it because that's what you're called to do.' I knew that second what I was going to do," says Wade. "I really felt like that was my answer."

"I want to make people feel the way I feel when I hear great records on the radio. You're gonna think this is weird, but hearing George Strait sing 'Milkcow Blues' for the first time brought tears to my eyes because it was so great. I had to pull over to the side of the road. The music and the way his voice sounded made me want to cheer. I want to make people feel that way. That's my goal."

TY HERNDON

Ty Herndon is another guy who would double over laughing if you called him an "overnight success." Ty's whole family was musical, and he's been performing since he was five. His aunties, known as the Todd sisters, had their own radio show in his hometown of Butler, Alabama. He remembers family get-togethers: "All the generations would be there with guitars, singing. I remember my aunts, out in the kitchen singing in these full voices as they did the dishes, their harmonies just pouring out into the rest of the house."

Ty moved to Nashville and spent ten years knocking on doors to no avail. "I was so young and I had a lot of life lessons to learn," he says. "Along the way, so much happened. My mother lost her house through a bad management deal I'd gotten into. I'd been rejected and had so many doors slammed into my face, it got to where it was hard to keep believing in myself."

One label exec even had the nerve to tell Herndon, "Son, you go on back to Alabama, get on your little red tractor and stay there." What he did instead was head to Texas, and make a name for himself on the club scene. He began packing 'em in every night and his energetic stage shows won him recognition as 1993 Texas Entertainer Of The Year. Ty's time finally came this year, and the wait was well worth it. His excellent debut single, "What Mattered Most," went right to number one, and his debut album is selling well. The struggle to get to this stage has given Ty a perspective that others might not have. "There isn't a song on this album that I haven't lived in some way or another," he says. "Just going, Johnson (Ty's producer and Epic vp of A&R) and I see eye-to-eye on the passion a singer needs to have. That's not something you can just make up."

BRETT JAMES

It's looks like Oklahoma will soon be able to list another native son among Country's elite—look out for Brett James. Not only does he try to balance hard-rocking, good-time energy with a genuine reverence for traditional country, he also wrote every song on his debut album. And much of the feel for that songwriting comes from his Oklahoma roots. "I was always around that kind of thing—the rural American experience and its values," says James. "You get a sense of what's good and real about people, and you grow up with a pretty good idea of who you are. That's why singing and songwriting are inseparable to me. A lot of the sound is just me—it's just what I know, what I'm about."

It's not surprising that a close-knit family like Brett's was so supportive of his musical efforts. What is surprising is that his parents were supportive of his decision to leave medical school to pursue his dream. Brett remembers them "practically shoving me out the door toward Nashville when I told them. Their faith in Brett's abilities proved to be correct, and soon Brett was signed as one of the first artist's for the newly-formed Career Records.

STEVE KOLANDER

Steve Kolander is moving his wife and two dogs to Nashville by packing them up and putting them on his tour bus. He called from a hotel, laughing and trying to keep his dogs quiet so that the hotel manager won't know he snuck them upstairs.

Leave it to Kolander to be unconventional. His debut album for River North Nashville set him apart from the pack, with its echoes of Marty Robbins and Patsy Cline. And any of you who saw him at Country Radio Seminar know that he doesn't look the same as everyone else either. Steve takes to jeering and sliding all over the stage once the music starts. He swears his movements are not choreographed, his crazy dance, he says, started with an attempt to get the drummer to kick off the first song. I suddenly
Contact: Tammy Bailey; SOR Gavin Rep.
began to dance all over the place. I was horrified. I remember praying, "Please, Lord, please let me stop—this is the most embarrassing thing that's ever happened to me." But instead of laughing, it seemed the more I danced and spun, the more the audience got into it. And now I can’t stand still to save my life.

For someone who began writing songs in the first grade, Kolander came to performing pretty late. “I didn’t understand what a musician was, because nobody I knew was a musician," he says. "I thought that people got a special ticket when they were born that said they could be a musician. And I didn’t qualify.”

“Still, in the back of my mind, music was always there. When I wasn’t going well or I fell lonely, all I had to do was sit down with my guitar and together, we’d work things out.”

Kolander, who was born in Louisiana but grew up in Austin, did what he thought he should do: went to pre-med to become a dentist. He “tired of that pretty quick, but his parents really wanted him to finish school, so he got a degree in advertising. He used his degree after he graduated, writing TV commercials in Dallas and Los Angeles. He was still writing songs, and getting frustrated that no one was singing them the way he thought they should be sung. When he finally screwed up the courage to begin performing he found that people loved his style. One of those fans was Joe Thomas, president of River North, who offered Steve a deal.

And though the fans are digging the crazy dance and the flashy Manual suits, Steve admits that writing is still his first love.

"Writing is an escape for me, and it gives me a sense of who I am. And it's important, especially when you're on the road, to remember who you are. Writing songs is therapy.”

**WOODY LEE**

After years of struggling to juggle jobs—landscaping by day and playing the clubs at night—Woody Lee broke through this year. He finally signed the record deal he’d coveted for so long.

As a kid growing up in Garland, Texas, Lee started playing guitar in fifth grade and was a member of the Garland All City Boys Choir. Almost immediately after graduating from high school, Woody formed a band and began playing the club circuit. He kept his landscaping job because he had recently married and become a father, and needed to pay the bills. Woody remembers, "I wasn’t making any money on the road. I had a beat-up Suburban and a U-Haul trailer we’d load up a six-piece band in to go play clubs in places like San Angelo, Phoenix, Little Rock or wherever.

With the long hours and the frustrations of trying to make it, there were many times when Woody felt like giving up his dream. But then another young country singer, Garth Brooks, came through Dallas and heard Woody covering one of his songs. The two became friends, and Garth has been a source of encouragement for Lee, reminding him to "never give up, because you're going for." Apparently, Atlantic's Rick Blackburn agreed, signed Woody to a record deal, and set him up with producer Barry Beckett. Before his first single was released, Woody got the icing on the cake: a song he wrote along with Larry Boone and Paul Neb, "I See It Now," was recorded by Tracy Lawrence and hit number one.

**BILLY MONTANA**

Things don’t always turn out the way they’re supposed to. Born and raised in rural New York, Billy Montana planned to be a farmer. It was his brother who was going to be the singer. But, on his father’s advice, Billy learned to play bass in high school and formed a band with his brother. They played together all through high school and college, where Billy got a degree from Cornell University. He started writing songs, and in 1985, they got a recording contract with Warner Bros. Shifting in musical trends left Billy Montana and the Longshots out in the cold, but rather than forsake their roots for commercial acceptance, they abandoned ship with their integrity intact. His brother went on to become a businessman, but Billy headed for Music City.

Once there, he got several publishing deals. He landed cuts with various artists, including Daryle Singletary ("No Sir") and Tim McGraw ("Ain’t No Angels"). He received a British Columbia Country Music Award for Single of the Year ("Girls Will Be Girls") and had a number two single in Canada ("Better Go Now"). Now is the time for Billy to shine alone—he recently became the first artist to release an album for Magnatone Records, and the album is already receiving critical praise, with USA Today proclaiming that the album "opens with some of the most dynamic and beautiful ballads to emerge this year from the big stack of country albums."

**PERFECT STRANGER**

They first got our attention on last December’s Gavin Country Video magazine—who were these guys doing that terrific rendition of Vince Gill’s "Ridin’ The Rodeo." And we weren’t the only ones taking notice—stations across the country were quickly jumping on the Perfect Stranger bandwagon.

But for the four members of Perfect Stranger, the journey had been anything but easy. The band had its first incarnation in the early ’80s, when high school friends Shayne Montson and Richard Raines teamed up and named their band after a Southern Pacific song. It started taking its current form four years ago, when Steve Murray auditioned for the band, and played his very first gig with the group at the legendary Billy Bob’s Texas. Soon thereafter, Andy Glenn, who had spent three years playing in Johnny Rodriguez’ band, joined the band. They then hooked up with manager Tony Tullih, who got them a tour bus and arranged Nashville studio time. But, playing 220 days a year, they couldn’t exactly book a block of time at a studio, so whenever they had three days off, they’d arrange to go to Nashville and record. The result is It’s Up To You album was not only critically well-received. The excitement stirred up by their first single and video led to a recording contract with Curb Records and an ever-increasing touring schedule with the likes of Lee Roy Parnell, Tracy Lawrence, Marty Stuart, John Berry and Tim McGraw.

**DARYLE SINGLETARY**

A 13-year-old Daryle Singletary could never imagine, as he won the ninth-grade talent contest with his version of "Forever And Ever, Amen," the twists his life would take. He could never imagine that the man whose song he was singing would someday become his biggest supporter, and his record producer.

Daryle grew up in Whigham, Georgia in a very musical family. As a youngster he sang gospel (his parents and grandparents performed locally as a gospel quartet) but decided to switch to Country music after that ninth grade talent show.

After high school Singletary moved to Nashville, and roomed with a guy who was driving Randy Travis’ bus. Soon the whole band got turned on to this kid with the amazing country voice, and started bugging Randy and his wife and manager Lib Hatcher-Travis to come out and hear him play. “It didn’t matter where he got tired of hearing about me, and said, ‘Okay. If he’s so good, give me a tape,’” Singletary admits. “He had just demoed a song called “An Old Pair of Shoes.” Lib put the song on hold for Randy, and offered Daryle a management deal.

So, what was it like to be in the studio with Randy (who co-produced Singletary’s Giant debut, along with James Straul and David Malloy)? “It was nerve-wracking,” Singletary admits. “But to be sitting on one side of the glass and see a superstar, a guy that I had listened to back when I was a little boy in school, was a dream come true.”

**RUS S T A F F**

The title of Russ Taff’s debut Warner/Reprise album, Winds Of Change, is almost autobiographical in nature, because in the last few years, Taff’s musical direction changed profoundly—or so it seemed. Raised in the South by a fundamentalist preacher, Taff didn’t think there was much difference between the gospel groups he heard on his mother’s records and the country radio stations he heard in Little Rock, which played Jim Reeves, Marty Robbins, Ray Price and Merle Haggard. Taff felt they sang with all the emotion of gospel singers, but sang about real life.
“Not On Your Love”
The Romantic Country Love Song For ‘95
A NEW Act For ‘95

“Jeff Carson” CD & Cassette
Now In Stores
But his religious raising rang true, and barely out of his teens, Russ started a gospel career with the Imperials that led to a solo career, ten Grammy nominations and five Grammy Awards. He sold more than two million albums in the gospel field and toured the world extensively. But after a self-searching probe, in 1990 he began to approach his music from a different direction. "I was rediscovering my roots, getting away from the predictable music I had been making, and finding the freedom to express all sides of myself." During an extensive tour that ranged from European festivals to the Bottom Line in New York, he was signed to Warner/Reprise, and over the past year has been living his own personal winds of change.

**THE TRACTORS**

People still don’t know what to think. Here is a group that is defying the rules—they’re not young, they’re not pretty, and they sure ain’t wearing hats. Yet their Arista Nashville debut was the number one selling country debut in 1994. The Tractors is now close to double platinum—a lot of folks have jumped aboard the boogie-woogie choo choo train.

"I liked records that changed my life," says head Tractor and guru Steve Ripley. "Elvis Mystory Train is the reason I’m in this business. It has to do with the elements that come together and make a thunderstorm—makes a record that I crawled up inside of when I was four or five years old, and I have never come out of it."

"We’re trying to look at it the way people did before it was so specifically categorized—rock and roll, rockabilly, country, country rock, modern country, new country, rockin’ country...Back then no one knew what it was—they just did what they felt—and look what came out!" The Tractors achieved the same kind of spontaneity—it just took them longer to get there. Ripley and the band spent four years on their debut album, stripping the music down to its essence, and the result is a brilliant album full of misstarts, flubs and hiccups, but the result is a brilliant album full of misstarts, flubs and hiccups.

The band came together when they met at church in Nashville. Lead vocalist/guitarist Danny Myrick grew up playing gospel with a family band. Keyboardist Chris Martin also had roots in gospel, as well as bluegrass and rock. Steve Charles, lead guitar/vocals, toured with Steven Curtis Chapman before linking up with the band. Multi-instrumentalist Roger Heltton performed in several bluegrass and country bands before becoming a session player. Harmonica and mandolinist T.J. Clay made his name playing sessions with Delbert McClintock and John Prine. And drummer Bruce Gust spent nine years in the U.S. Marine Corps Band before moving to Nashville. They named themselves Western Flyer after the bike of the same name and their first single was an ode to childhood memories of biking. Since then, they’ve been making an impact with appearances on TNN and with radio and record store meet ‘n’ greets across the country.

**BRYAN WHITE**

Bryan White just got the thrill of his life, when his idol Steve Wariner invited him to play on a cut for his upcoming instrumental album. Bryan played drums on that track, which also included Pearl River’s Derek George, Bryan Austin, Rick Trevino and Boy Howdy’s Jeffrey Steele. "It was intoxicating—just me growing up," Bryan admits. "His music meant so much to me growing up.

Bryan grew up in Lawton, Oklahoma, 75 miles west of Oklahoma City. He started playing drums when he was five, and played both in his mom’s R&B band and his dad’s Country band. He switched to guitar when he was 15, and though the girls loved him, music occupied his time in school. "I wasn’t that bright," he once told Country Weekly. "If my books had Steve Wariner in them, I would have been a straight-A student."

"I thought it was a great song, a great melody and I just knew that I had been there before. I actually heard it through Pearl River, who had it on hold for their first album. When they didn’t get to record it, they bounced it over to me. I vowed that if ever got a record deal, I was going to record that song. It just so happened that it was the first one that I took to the table, and (Asylum president) Kyle Lehning already knew the song."

"He came into my office with his guitar and started singing," said Kyle of their first meeting. "He has a voice and sense of phrase that is truly remarkable and goes way beyond his age." Bryan is currently working on his next Asylum album.

**CHELY WRIGHT**

"It was surreal. I all went in slow motion from the time that Linda Davis, Toby Keith and Holly Dunn said my name," smiles Cheley Wright, describing her recent Academy of Country Music win for Top New Female Artist. "I just knew the audience would start laughing because they would hear my heart beating so loudly. I was so nervous, but I wasn’t ashamed at all that everyone knew me. I was so excited that I could’ve done a back flip." When Cheley accepted her award, she told the audience that it was the second greatest thrill—and that the first had happened earlier that day when she met Buck Owens.

She wasn’t exactly introduced to the Bakersfield legend—she kind of ran right into him. "I was going in to get my hair done earlier in the afternoon and I saw him walking out and I just stood in his way," she laughs. "He would’ve bumped into me if he didn’t stop. I couldn’t move and I couldn’t speak. I stuck my hand out and said, ‘Hi, Buck.’ He asked my name and I told him and he said, ‘I know who you are.’"

He said, "Where did you learn to sing like that?" And I said, ‘From you and Connie Smith.’ She’s not lying. The beautiful singer from Flint, Kansas cut her teeth on traditional Country music, soaking in the music of Smith, Owens, Loretta Lynn and Wanda Jackson. She can play music truer than the best trivia geek, and her enthusiasm is catching.

"I’ve never had a memory in my life that didn’t include this dream," she says. "Not one time did my parents ever say, ‘No, that’s not a good idea.’ I said, ‘I’m gonna be a country music star,’ and they said, ‘We know it!’ Her parents own and operate the Flint Hills Country Music Show in the state of Kansas. Everyone in her family is musical, but as she says, ‘None of them are crazy enough to do it for a living except me!’ Cheley began performing when she was in high school, playing summers at the Ozark Jubilee in Branson, and Opryland USA. After she graduated, she moved to Nashville, and with typical aplomb, set her sights on working with Harold Shedd (president of Polydor, and known for his production of K.T. Oslin and Alabama), and she would leave him alone until he saw the light. After playing him some of her songs, she said, ‘I want to make country records. Are you going to help me or not?’ He said, ‘Yeah, I guess I am.’ Harrah and Cheley are about to go into the studio to cut her next album."

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**WESTERN FLYER**

Yet another new group that made a big impact at this year’s GAVIN Country Seminar was Step One Records’ first-ever vocal group, Western Flyer. Who wouldn’t notice those harmonies?

The band came together when they met at church in Nashville. Lead vocalist/bassist Danny Myrick grew up playing gospel with a family band. Keyboardist Chris Martin also had roots in gospel, as well as bluegrass and rock. Steve Charles, lead guitar/vocals, toured with Steven Curtis Chapman before linking up with the band. Multi-instrumentalist Roger Heltton performed in several bluegrass and country bands before becoming a session player. Harmonica and mandolinist T.J. Clay made his name playing sessions with Delbert McClintock and John Prine. And drummer Bruce Gust spent nine years in the U.S. Marine Corps Band before moving to Nashville. They named themselves Western Flyer after the bike of the same name and their first single was an ode to childhood memories of biking. Since then, they’ve been making an impact with appearances on TNN and with radio and record store meet ‘n’ greets across the country.
Sheety Lynne

Slow Me Down

From the Magnatone Records Album
Restless

Album Release: July 18th

CMT - Hot Shot

Produced by Brent Maher
Magnatone Artist Management
Evelyn Shriver Public Relations
William Morris Agency, Inc.

Exclusively Distributed by Natarre Corporation
### Gavin Country

**Weekly Report**

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**Total Reports:** This Week 203 Last Week 203

Hit Factor is a percentage of stations which will have the song in Heavy or Medium rotation.

Reports accepted: Mondays - 8am through 5pm. Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580

Nashville Office: (615) 329-3231. Nashville Fax: (615) 329-3339. E-mail: CYNDIGAVIN@aol.com

**Most Added**

- **TY HERDON (86)**
- "I Want My Goodbye Back" (Epic)  
- **ALAN JACKSON (85)**
- "I Don't Even Know Your Name" (Arista)

**Top Requests**

- **ALISON KRAUSS**  
- **JOHN MICHAEL MONTGOMERY**  
- **SHANIA TWAIN**  
- **TRACY LAWRENCE**  
- **TOBY KEITH**

**Record to Watch**

- **TY ENGLAND**
- "Should've Asked Her Faster" (RCA)

**Inside Country**

I don’t know how it happened, but it’s Fan Fair time again. As Nashville gears up for the fun and exhausting event, we present our annual Country Class of 1995. And rest assured that we will be paying attention at Fan Fair, it’s always a great way to judge the public’s reaction to new artists. I’ve told the story before, but it’s worth mentioning again. Two years ago at the event, Lisa Austin and I were dumb-founded at the long line waiting for an autograph from then-unknown Tim McGraw. Last year, they were going wild for Tracy Byrd. There’s no way of knowing who the crowd will choose as its favorite, but your tireless correspondent will be there to find out.

**Craig Powers**, former head honcho at KJFF-Anchorage, is the new Western Regional promotion director for MCG/Curb. He starts this week: working out of the Burbank office with Carson Schriebier, who says he hired him “because he knows how to speak ‘ya-da.’”

Our old friend Sami Cruise (formerly with KOLT-Albuquerque) is the new music director at KMIX.
Rhett Akins

"That Ain't My Truck"

Gavin 34*

Billboard 51

RR Breaker 43

Soundscan Top Country Singles *45 – *37

295% sales growth in first 3 weeks!

Exclusive

CMT Country Music Television

Teaser Campaign Schedule:

PHASE 1
May 29 – June 11

PHASE 2
June 12 – June 25

PHASE 3
June 26 – July 23
**Up & Coming**

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**Brother Phelps** - Not So Different After All (Acapulco)

**Phil Claypool** - Swingin' On My Baby's Chain (Curb)

**Victoria Shaw** - Forgiveness (RPM)

**Ty England** - Should've Asked Her Faster (RCA)

**Dropped**:
- #23 - Sammy Kershaw - City (RCA)
- #42 - Hal Ketchum - #3 - Holly Dunn
- #52 - Daryle Singletary - Steve Wariner

*C* indicates Debut

---

**CMT Adds**

**Brett James** - Female Bonding (Career)

**Joe Diffie** - I'm In Love With A Capital U (Epic)

**John Michael Montgomery** - Sold (Atlantic)

**Kate Wallace** - Dancin' On The Edge Of A Heartache (Honest)

**Phil Claypool** - Swingin' On My Baby's Chain (Curb)

**Tanya Tucker** - Find Out What's Happenin' (Liberty)

**Ty Herndon** - I Want My Goodbye Back (Epic)

**Wylie & The Wild West Show** - Cattle Call (Cross Three)

---

**Album Cuts**

**Come Together: America Salutes The Beatles** - The Long And Winding Road (Berry)/Let It Be (Raye)/I Will Follow The Sun (Ball)/If I Fail (Kershaw)/Something (Tucker)/Come Together (McClinton)

**NASCAR: Runnin' Wide Open** - Junk Cars (Ricky Van Shelton)

**Joey Reed** - Wild Bunch

---

**Career's new artist Brett James is hitting the road, grinning with B105's Duke Hamilton and Jimmy Lane. Read all about James in this week's Country Class of 1995 special.**

Stockton, joining PD John Collins (formerly with KIIM-Tucson). 

Larry Shell, producer of 4 Runner and formerly with Gehl Force Music, is the new director of A&R at Polydor.

Brooks & Dunn, David Ball and the Tractors raised $40,000 at a Norman, Oklahoma concert for the victims of the Oklahoma City bombing.

Congratulations to Alison Krauss, who scored a number one record on the Gavin-Only chart this week.

Krauss is scheduled to play the Martha White Bluegrass Night series at Nashville's Ryman auditorium this summer, along with Ricky Skaggs, Marty Stuart, Jim & Jesse, the Osborne Brothers and the Nashville Bluegrass Band.

And speaking of Alison, she's also part of the best deal of the season: the Osbourne Brothers and part of the best deal of the season: the Nashville Bluegrass Band.

Ricky Skaggs, Marty Stuart, Jim & Jesse, the Tractors raised $90,000 at a benefit in Nashville this summer, along with the "Martha White Bluegrass Night" series at Nashville's Ryman Auditorium this summer, along with Ricky Skaggs, Marty Stuart, Jim & Jesse, the Osborne Brothers and the Nashville Bluegrass Band.

And speaking of Alison, she's also part of the best deal of the season: the Nashville Bluegrass Band.

---

The CMA is selling one-day passes to Fan Fair for Friday, June 9. For less than ten bucks, you can see Toby Keith, Cheely Wright, 4 Runner, Naomi Judd, Holly Dunn, Steve Kolander, Krauss, Sweethearts of The Rodeo, Tim O'Brien, the Relevantes and a host of others.

Randy Travis, Clay Walker, TravisTritt, Marty Stuart, John Anderson, Martina McBride and Cheely Wright are all scheduled to perform on the Warner Music Military Tour, which will sponsor three-day festivals this summer on military bases around the country.

Western Flyer are participating in Camp Anytown, a program of the National Conference of Christians and Jews. The week-long camp is designed to help kids learn racial and ethnic respect, and is being held in Tennessee in late June.

Faith Hill, Lari White, Russ Taff, Billy Montana and 22 other songwriters are donating their time and profits to the Child Abuse Prevention of Tennessee, performing a benefit in Nashville on Thursday, June 8.

The Country Radio Broadcasters second regional conference, CRS Southeast, will take place this year in Charlotte, N.C., October 20-21.

Country writers snagged 22 of the 50 ASCAP pop awards presented in Los Angeles this month. "I Swear" was the most performed ASCAP song of 1994.

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**Ty Herndon**

"I Want My Goodbye Back" (Epic)

Ty shows his rowdy side with his second single, co-written by his producer Doug Johnson.

**Ty England**

"Should've Asked Her Faster" (RCA)

You can practically hear Ty's sly smile on this fun, swinging song.

**Junior Brown**

"Highway Patrol" (Curb)

If you've been paying attention, you should know by now that we love Junior Brown. Those of you who attended the Gavin Pool Party last month also saw the light. This is one of Junior's signature songs, from his MCG/Curb debut, Junior High.

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**New Releasess**

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**Artist Profile**

**Blackhawk**

**They Are:** Henry Paul, Van Stephenson, Dave Robbins

**From:** Paul is from Kingston, NY; Robbins is from Forest Park, GA; and Stephenson is from Hamilton, OH.

**Label:** Arista

**Promotion VP:** Jack Weston

**Current Single:** "That's Just About Right"

**Prior Jobs:** Before forming this group, Henry Paul was a member of the legendary Southern rock band The Outlaws, and Dave Robbins and Van Stephenson were a successful songwriting team in Nashville who'd written songs for Eric Clapton, Restless Heart, Dan Seals, Eddy Arnold and Poco.

**Influences:** Alabama, Eric Clapton, Flatt & Scruggs, Johnny Cash

**On Their Sound:** "This music is very Southern in its origin, from the harmonies to the stringed instruments, with keyboards to broaden our musical base and enough of an electric edge to bring it into the '90s."

—Henry Paul

**On Their Songwriting:** "My goal was always to be a country music songwriter. Song writing has always been the basis of my involvement in the music business, and we knew it had to be the foundation of this group."

—Van Stephenson

**It's Said:** "These guys appear to have it all—strong lead voice, nice electric guitar work, good rhythm section and polished-yet-personal harmony vocals."

—Music Row
More exciting than an eight second ride...
More powerful than a bucking bronc...

DALLAS DAYS AND FORT WORTH NIGHTS

THE HOT NEW SINGLE FROM

CHRISt LeDoux

JUNE 12TH
REPORT DATE

FROM THE LIBERTY RECORDS' RELEASE:
HAYWIRE
PRODUCED BY:
GREGG BROWN & JIMMY BOWEN

Experience it!
OVER 20,000 people saw THE RANKIN FAMILY on their recent U.S. tour.

SOLD OUT
4/21 — LOUISVILLE, KY
SOLD OUT
4/23 — CHARLESTON, WV
4/28 — WILKESBORO, NC
SOLD OUT
4/29 — ALEXANDRIA, VA
5/1 — MILWAUKEE, WI
SOLD OUT
5/2 — MINNEAPOLIS, MN
SOLD OUT
5/3 — CHICAGO, IL
SOLD OUT
5/5 — COLUMBUS, OH
SOLD OUT
5/7 — NEW YORK CITY, NY
SOLD OUT
5/10 — ANN ARBOR, MI
5/12 — LAWRENCE, KS
SOLD OUT
5/13 — DENVER, CO
SOLD OUT
5/14 — BOULDER, CO
5/16 — SANTA ANA, CA
5/17 — SAN FRANCISCO, CA
5/19 — PORTLAND, OR
SOLD OUT
5/20 — SEATTLE, WA

Thousands more have heard them on

KTOO WRFL WUSZ WFUV KULP
KSUT WMMT KTTS WDPS KERA
KSPU KUNC WRSI WCWV KRCL
WQQQ WADN KHND WCBE WXJX
KJFC KGBH WMWV KBO WOBO
KFKK WCAV KAFF KICE KVLR
DMX KGNU KNFT WCIE WORLD CAFE
KPCC WMNF KGL WJTH KGKL
KPFA WUMB WUMF WJTH WBAR
KFDI KSDM KUSA UMB

Coming early 1996... a brand new album produced by JOHN JENNINGS
GAVIN AMERICANA

NASHVILLE BUREAU CHIEF: CYNDI HOELZLE
GAVIN AMERICANA ASSOCIATE EDITOR: ROB BLEETSTEIN

GAVIN JUNE 2, 1995

Most Added:

Dwight Yoakam (17)
Dwight Live (Reprise)

Peter Case (16)
Torn Again (Vanguard)

Junior Brown (9)
Junior High (MCG/Curb)

Stephen Bruton (8)
Right On Time (dos)

Tim O'Brien (6)
Rock In My Shoe (Sugar Hill)

Chris Gaffney (5)
Loser's Paradise (Hightone)

Top Tip:

Junior Brown
Junior High (MCG/Curb)

American Releases

CLAIRE LYNCH
Moonlighter (Rounder)

Robert K. Oermann really hits the nail on the head in the liner notes of this disc when he says, “This is music to set your mind dancing, to free your spirit and to melt your heart.” There has been a buzz on Claire Lynch in bluegrass circles and Nashville inroads for the past couple of years, and Moonlighter is a perfect step toward a big and bright future. Known by some for her sim- mering vocals, Lynch has sung with Dolly Parton and John Starling, and Linda Ronstadt, Emmylou Harris, and Linda Ronstadt, Emmylou Harris, Linda Ronstadt, Emmylou Harris, Linda Ronstadt, Emmylou Harris, and has lent her talents to many Nashville sessions. With a distinct vocal style that wavers flawlessly between bluegrass and contempo- rary, Lynch is clearly carving out her own domain, which is a beautiful place between Iris DeMent and Alison Krauss. Aside from her vocal strength, Lynch also wrote five of the 11 tunes on this disc, including “Second Wind” and the title cut, which is a certain standout. Backed by a who’s-who of the bluegrass world, Lynch benefits from Sam Bush’s soaring mandolin on “Life Without You” and Jerry Douglas’ lap steel on “Moonlighter,” but her vocal is always in the forefront. The gospel of “Children of Abraham” is haunting while quite moving, but the real stand-out to these ears is the fun-loving “Pee Wee and Farn.” Lynch also tosses in a touch of country with “Thibodaux” and some honky-tonk on “My Heart Is A Diamond.” Moonlighter should easily take Lynch’s talent from her hometown of Hazel City, Alabama to the hearts of listeners worldwide.

CHASE GAFFNEY
Loser’s Paradise (Hightone)

With songs and emotions conveyed so honestly, one gets the feeling that Chris Gaffney isn’t writing fiction on Lover’s Paradise. Jump-starting with the swift kick of Tom Russell’s “The Eyes Of Roberto Duran,” Gaffney’s vocal blend of norteno/honky-tonk twang flows perfectly with Jarl Mclagen’s Hammond organ. The two-steppin’ title cut is a ready-made country-western slacker anthem. Just close your eyes and imagine yourself in a sweltering trailer in some dusty ramshackle town as Scott Wills’ steel guitar fills and Gette Elders’ fiddle runs permeate this beer-soaked number. Dave Alvin, unquestionably the leading vote getter for American producer of the year, does another fine job in bringing out the many influences within Gaffney’s music. A perfect example is the duet with Lucinda Williams on the Gamble & Huff R&B classic “Cowboys To Girls.” This is where the roots of country and soul really meet. “My Baby’s Got A Dead Man’s Number” and “East Of Houston, West Of Baton Rouge” are country to the core, the latter spiced up with a cajun touch. Gaffney also chooses two choice covers, Ed Bruce’s “See The Big Man Cry” and Alvin’s “Help You Dream,” and pulls each off with conviction. Also joining in the fray throughout the disc are Jim Lauderdale, Rosie Flores and Dale Watson. Everyone’s a winner in this Loser’s Paradise.

CHARTBOUND

JASON EKLOUND (FLYING FISH)
BELA FLECK (WARNER BROS.)
RICHARD BUCKNER (DEJADISC)
PETER CASE (VANGUARD)
BOB DYLAN (COLUMBIA)
CHARLIE ROBINSON (VIRGO)
STEPHEN BRUTON (COS)

Dropped: #29 Tribute To Doc Pomus, #31 Tish Hinojosa, #36 Willie Nelson, #39 Mary Black.

Reports accepted Monday 9am - 5pm and Tuesday 9am - 5pm
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580

Gavin JUNE 2, 1995

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A sampling of Mr. Zevon's good nature. Featuring "Rottweiler Blues" "Poisonous Lookalike" and "Mutineer" from Warren Zevon's new album Mutineer.

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<td>BOYS ON THE SIDE</td>
<td>(Arista)</td>
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<tr>
<td>CHARLIE SEXTON</td>
<td>(MCA)</td>
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<tr>
<td>ENCOMIUM, A TRIBUTE TO ZEPPELIN</td>
<td>(Atlantic)</td>
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<tr>
<td>SOUL ASYLUM</td>
<td>(Columbia)</td>
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<tr>
<td>JAYHAWKS</td>
<td>(American/Reprise)</td>
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<tr>
<td>BOB DYLAN</td>
<td>(Columbia)</td>
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<tr>
<td>STEVE FORBERT</td>
<td>(Paladin/Giant)</td>
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<tr>
<td>BRUCE SPRINGSTEEN</td>
<td>(Columbia)</td>
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<tr>
<td>SONIA DADA</td>
<td>(Capricorn)</td>
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**“one bourbon, one scotch, one beer” from the album Chill Out**

Produced by Roy Rogers, Carlos Santana, and John Lee Hooker
Representation: Mike Kupfer/Repslab Agency

**printblank**

*Gavin June 2, 1995*
Who says they don't write them like they used to?

**VAN MORRISON**

**DAYS LIKE THIS**

the first single from the new album

**DAYS LIKE THIS**

Produced by Van Morrison for Exile Productions Ltd.
http://www.polygram.com/polygram

**Most Added**

**BATMAN FOREVER/U2**

(25/178 SPINS)

"Hold Me, Thrill Me, Kiss Me, Kill Me" (Atlantic/Island)

**PETER CASE**

(14/33 SPINS)

Torn Again (Vanguard)

**STEPHEN BRUTON**

(11/62 SPINS)

Right On Time (dos)

**NATALIE MERCHANT**

(11/55 SPINS)

"Carnival" (Elektra)

**Top Tip**

**VIGILANTES OF LOVE**

Blister Soul (Capricorn)

Highest debut with 38 stations, 249 spins, six adds and a spincrease of +65.

**A3 New Releases**

**BOB DYLAN**

Unplugged (Columbia)

After seeing Bob Dylan in concert last week (he played four incredible Bay Area shows in five days), it’s no wonder that Unplugged is one of Dylan’s fastest-selling albums moving over 100,000 units in a matter of days. Here’s an artist totally at peace with his past, touring with his best band in years, on the cusp of joining our format with his next new album (allegedly due before year’s end). Even if you haven’t seen the laser disc equivalent, Unplugged the audio disc features some powerfully visual performances, including “Tombstone Blues” as well as epic renditions of “Desolation Row” and “Like A Rolling Stone.” Live, Dylan has revived his art. If he comes to your town, do what you must to see him play. He’ll inspire you. Otherwise, Unplugged is next best thing.

**NATALIE MERCHANT**

"Carnival" (Elektra)

It there’s such a thing as the perfect A3 single, this is as close as it gets. “Carnival” is a warmly

**Spin Trends**

1. BATMAN FOREVER/U2 +178
2. CHRIS ISAAK +140
3. THE REMBRANDTS +73
4. VIGILANTES OF LOVE +65
5. NATALIE MERCHANT +55
6. WOLFGANG PRESS +53

**Gridbound**

SUBDUES (High Street)

* BATMAN FOREVER/U2 (Atlantic/Island)

* WARREN ZEVON (Giant)

* DAVID KNOPFLER (Mesa)

* TERRELL (Pointblank/Charisma)

* THE DELEVENTES (Rounder)

* HECTOR ZAZOU (Columbia)

* KEVIN GILBERT (PRA)

* STEPHEN BRUTON (dos)

* BOX THE WALLS (Unity)

* ROD STEWART (Warner Bros.)

* PETER CASE (Vanguard)

* INNOCENCE MISSION (A&M)

* BUSHSHOT LeFONQUE (Columbia)

* GUY CLARK (Asylum)

* MELISSA FERRICK (Atlantic)

* BEGGARS (Island)

* RADIOHEAD (Capitol)
A beautiful set of songs from the collective queens of wondrous harmony. Their music has always exuded wit, intelligence and humor. *Can We Go Home Now* is the Roches at the top of their game. Was a time, long ago, when the Roches, alongside Wainwright, Forbert and Springsteen, were kicking the downbeats between rockers and folkies. *Can We Go Home Now* sounds like three sisters who have regrouped and come back recording. A beautiful set of songs from the collective queens of wondrous harmony.

**THE ROCHES**

*Can We Go Home Now* (Ryko)

**ISAAC HAYES**

*Branded* (Pointblank/Charisma) *Raw & Refined* (Pointblank/Charisma)

Isaac Hayes? Damn right! Isaac Hayes breaks a long silence releasing two quality discs too cool to ignore: *Branded* represents Hayes' latest studio output while *Raw & Refined*, collects superb suave nuggets from his archives. Elite fans of Hayes' awesome arranging abilities will dig the opening trilogy, "Life's Mood" into "Fragile" into "Life's Mood II." There's also a cool cover of the Lovin' Spoonful's "Summer in the City" as well a re-recording of "Soulsville" from Shaft. Speaking of Shaft, *Raw & Refined* opens with "Birth Of Shaft," not only a killing rock instrumental, but the seed of the original theme.

**PAUL WELLER**

*"The Changingman"* (London/Edi) There's a terrific cover story on Paul Weller in the latest issue of *Mojo* in which Weller deals with the massive price he's paid for his sense of stubborn diversity. On the upcoming *Stanley Road* album, Weller's transformation into a '90s version of Traffic is nearly complete with Steve Winwood putting in a guest appearance. Paul Weller is standing proof that while it's more profitable to stay in line with the fans, sometimes art is all about risk.

**STEPHEN BRUTON**

*Right On Time* (dos) "Simple as a two-car funeral/lonely as a ride back home." *Right On Time* is Stephen Bruton's overdue arrival. Quotable as Dow Jones, Bruton's song writing has never been better. It's sharp, witty and catchy. From the opening strains of the title track, you know you're in for something special and that you're going to be rocking out. If one record best captures the glory of the Lone Star state, it's this one. "Bluebonnet Blue" (named after the Texas state flower that Lady Bird planted to decorate the interstate) is another rocking favorite.

**P.D. NOTEBOOK**

*SHOW PREP*

An air personality's goal should be to have an interesting, engaging, well-paced show. Show prep, in the classic sense, takes every waking hour. Paying attention to life yields a wealth of material: A strange new billboard; something unusual in the supermarket; a direct marketer interrupting dinner with a poorly-timed phone call.

The hard part—the part that needs discipline—is taking these observations and jotting them down. Personalities should carry a notebook or "daytimer," and habitually note anything interesting, unusual and relatable.

The next part, and possibly an even harder part, is remembering to use the material the next day. It's easy to hit a rhythm and forget the gems in the notebook. Reminders can be penciled on the program log at the start of the show, break by break.

The key to successful show prep, boiled down to its essence, is discipline and planning. And no matter how well prepared the air talent may be, if he or she doesn't do some disciplined thinking when approaching a break, it will not be as good as it should be.

Specifically, the air person must "outline the break" in his or her head. What will happen when and in what order? When an observation or comment is to be made, what's its point?

If you don't know what the point is, how can you get to it? If you find there's no point to be made, the comment is irrelevant and should be skipped. When you hear someone on the air get stuck, you're hearing someone who failed to figure out what the point was before opening the mic. How do you coach your staff into proper preparation? How do you get the most from them on the air? What tools and approaches have you found to be effective? If you're on the air, how do you set a good example for your air staff; as concerns show content, with everything else you have to do?

Mail or fax your thoughts to me here at Gavin, and I'll feature some of them in a future column.

**BILLY PILGRIM**

*Bloom* (Atlantic) Billy Pilgrim (Andrew Hyra and Kristian Bush) make crucial progress with *Bloom*, a collection of songs and ideas seemingly hatched on the highway during the band's extensive travels, playing music, pushing their debut, making friends. Cut with a collection of superb Nashvillians (including E-Street bassist Garry Tallent and guitarist Richard Bennett), *Bloom* is unabashed, hair-raising rock 'n roll. These new songs seemed to have strengthened BP's resolve as Andrew and Kristian sing louder, faster and harder with precision harmony. Make sure you're in shape when you track this one, because it moves fast. "Caroline" beautifully mixes acoustic guitars with forceful electric playing. Our fave: "I Won't Tell."
### Most Added

**URBAN KNIGHTS (32/50 spins)**
Pastel Mood (Ichiban)

**KEVIN TONEY (20/16 spins)**

**KEVYN LETTUA (18/8 spins)**
Universal Language (JVC)

**REGINA CARTER (9/39 spins)**
(Atlantic)

### Top Tip

**JIM BRICKMAN**

*By Heart (Windham Hill)*

Highest entry on the chart at +35. 210 spins represents over a 50% spincrease.

### RECORD TO WATCH

**URBAN KNIGHTS**
(GRP)


### Spin Trends

- **U R B A N  K N I G H T S** (GRP)
- **ALFONSO BLACKWELL** (Scott Bros.)
- **JEFF KASHIWA** (Faherenheit)
- **KEVIN TONEY** (Ichiban)
- **DIANNE REEVES** (Blue Note)
- **KEVYN LETTUA** (JVC)
- **REGINA CARTER** (Atlantic)
- **FORGE PARIS/ANITA & JAMES** (Electrola)
- **PURA FE** (Shanachie/Cachet)
- **CORNELL DUPREE** (Kokopelli)
- **RENEE DAVE** (Wing/Mercury)
- **PURA FE** (Shanachie/Cachet)
- **RIMANI MILLER** (PRA)

### Chartbound

**NEW**

1. JIM BRICKMAN +115
2. KEN NAVARRO +111
3. BRIAN CULBERTSON +87
4. PAT NAVARRO +111
5. GEORGE DUKE +111
6. BRANDON FIELD +218
7. JIM BRICKMAN -35
8. KEN NAVARRO -35
9. BRIAN CULBERTSON -35
10. PAT NAVARRO -35

### Jazz/Adult Alternative New Releases

**REGINA CARTER**
(Atlantic)

The last time we were in New York City, violinist Regina Carter was playing in a posh nightclub on the corner of our hotel. Carter fronted a roaring band that included drummer Jeff "Tain" Watts and pianist Rachel Z. As a soloist, Carter is melodic and fluid on one hand, as well as percussive and syncopated on the other. Originally based in Detroit, Carter played with Straight Ahead from 1987 until last year. As a solo act, she's now free to explore a lot of progressive avenues. With players like Rick Braun, Chris Botti and Greg Adams redefining the trumpet's smooth A2 sensibilities, look for Carter to do the same for the violin. Showcase influences as diverse as Jean Luc Ponty, Parliament/Funkadelic and Billie Holiday, this debut recording is every bit as eclectic as Carter's personal musical tastes. Airplay-friendly tunes like "I Wanna Talk To You," "He'll See You Through" and "First Impression" are equally balanced in terms of mood and improvisational spirit.

**FREDDY COLE**

**ALWAYS (FANTASY)**

Freddy Cole's brand new Fantasy release, *Always*, cut last December, is a whispy and lush effort that breaks down into blinding ballads. In total, there were four Cole...
**Most Added**

"PAPA" JOHN DeFRANCESCO (38)
Comin’ Home (Muse)

RICKY FORD QUINTET (29)
Tenor Madness (Muse)

HAROLD LANG (22)
A Lazy Afternoon (Postcards)

ETTA JAMES (17)
Time After Time (Private Music)

PAT MARTINO (14)
The Maker (Evidence)

BOBBY SHER (14)
Metropole Orchestra (Mons)

JORIS TEEPE/DO N BRADEN
Quintet (14)
Pay As You Earn (Mons)

**Top Tip**

DIANNE REEVES
Quiet After the Storm (Blue Note)

It’s jazz radio’s turn to dig on the latest Dianne Reeves sounds with 66 stations and nine adds.

**RECORD TO WATCH**

KENNY GARRETT
Trilogy
(Warner Bros.)

It’s not as “outside” as it may sound on first listen. Dig on the jazz radio with this latest release and his first on Evidence, The Maker.

**Chartbound**

**PAT MARTINO**
(Evidence)

**KENNY GARRETT**
(Warner Bros.)

**TOMMY FLANAGAN**
(Storyville)

**GREG HATZA ORGANIZATION**
(Palmetto)

**CLARK TERRY**
(Atlantic)

**KENNY GARRETT**
(Warner Bros.)

**PAT MARTINO**
Evidence)

It’s not as “outside” as it may sound on first listen. Dig on "Wayne’s Thang."

**Bassist Jim Brickman’s last record on Pianist Jim Brickman’s last record on**

**PAT MARTINO**
(Evidence)

**KENNY GARRETT**
(Warner Bros.)

**TOMMY FLANAGAN**
(Storyville)

**GREG HATZA ORGANIZATION**
(Palmetto)

**CLARK TERRY**
(Atlantic)

**KENNY GARRETT**
(Warner Bros.)

**PAT MARTINO**
Evidence)

**Kenny Garret** Trilogy
(Warner Bros.)

It’s not as “outside” as it may sound on first listen. Dig on "Wayne’s Thang."

**Patsy Kell**

The potboiler that his previous record Interchange, was a blistering session.

**Ken Martino**

Having survived a brain aneurysm, turned within on this comeback. For You To Go.” But the two most interesting renditions are Better.

**Bassist Marc Johnson**

node as sharp as ever (he used to improvise effortlessly in the early days using Wes-styled octave notes), there’s a strange combination of calm and tension throughout the first two extended compositions. "The Changing Tides" is meditative and introspective, and the most rhythmic and up-tempo tune of the five is the ten-minute closer, "The Autumn’s Ours."

**JIM BRICKMAN**

Big Heart (Windham Hill)

Pianist Jim Brickman’s last record on Windham Hill, Solo Piano, didn’t really make much of an impact with adult alternative programmers when it came out in March of 1994. One year later, Big Heart is not only making a much larger showing with A2 stations, but it’s powered by some A/C crossover momentum behind the single, "Angel Eyes."
Bickman is not as ethereal as George Winston, nor is he as florid and classically influenced as Liz Story. Instead, his melodies are economical and emit more sentimentality. In an A2 world so overwhelmingly guided by smooth jazz tastes, Brickman has gathered an impressive set of call letters and has racked up an ever-growing amount of spin nationwide. If Big Heart can carry both A2 and A/C favor, Brickman could be on his way toward attracting a loyal adult following in the spirit of Winston or John Tesh.

**URBAN KNIGHTS (GRP)**

Look out Fourplay! Here’s another project that should make a heated run for the top spot on adult alternative playlists nationwide as well as on the GAVIN A2 chart. Urban Knights, produced by Earth, Wind & Fire’s Maurice White, is another A2 super group comprised of Ramsey Lewis, Grover Washington, Jr., Omar Hakim and Victor Bailey. Since Lewis sold a million copies of 1965’s “In Crowd,” he’s pioneered the fusion of commercial funk and jazz technique. Washington, clearly no stranger to gold and platinum success, and his blend of jazz and soul is invaluable to Urban Knights’ nocturnal luster. “On The Radio” is robust and upbeat with Washington on tenor; “The Rose,” a soprano sax vehicle for Grover, is saucy but bluesy. Rounding out the quartet, Hakim and Bailey are downright seamless on rhythm, as Urban Knights’ songs are tailored for these times, should cause quite an airplay stir across the smooth radio front.

**“PAPA” JOHN DEFRANCESCO COMIN’ HOME (MUSE)**

As James Brown would say, “Papa don’t take no mess,” especially when John DeFrancesco is “papa” to young organist Joey DeFrancesco and guitarist Johnny DeFrancesco. Apart from the “2 Organ Blues” duet, Joey shifts to trumpet on these sides while brother Johnny strums guitar chords to “Papa” John’s prowling Hammond grooves. There has certainly been a marked emergence of Hammond organ on jazz radio (Greg Hazzi, Eddy Louiss) this year. Comin’ Home is another explosive salvo of that booming B3 sound. When John and Joey slug it out on “2 Organ Blues,” the listener emerges as the clear winner. A few loose versions of standards like “Summertime” and “Watermelon Man” ground this set with an even dose of shakin’ blues and feelgood funk. Check out the struttin’ 12-bar blues of “Comin’ Home Baby” with the strutting 12-bar blues of “Comin’ Home Baby” with Joey on trumpet and Bootzie Barnes on sax. Ralph Dorsey’s groove steals the groove.
The Lund Letter

MANAGEMENT

State of the Station

There are three weeks left in the Spring Arbitron. Do you really know what your competitors did promotionally during the book? Did you track their week-by-week programming, marketing, and contesting achievements carefully so you know what will really affect the ratings?

Evaluate the Market Before The Ratings

The Lund State of the Station Ascertainment is an essential programming tool for evaluating your programming and rating. It should be diligently completed during the spring sweep. Not unlike a governor’s State of the Union address, every aspect of radio programming and marketing should be detailed in writing.

Everyone has experienced the shock or joy of receiving the Arbitron after the rating period, but how many program directors can recall exactly what transpired in the market that affected the ratings? It is necessary to do your homework while the ratings are being conducted. A self-generated State of the Station “diary” will accurately document what occurred at the station and competition while the book is in progress. Ascertaining the information during the rating period will also sharpen awareness of programming, resulting in more attention to detail during the survey period.

The State of the Station should contain rating trends showing station and market fluctuations of your station and its competition. And since rating surges are often the result of advertising and contesting, note all competitive advertising during the book. Note competitive programming, promotions, talent shifts, and “commercial free” programming in your report.

You’ll see if a competitor’s contest really affected his cumulative audience or if his programming helped his time spent listening.

Complete the following review while the Arbitron is being conducted and programming is fresh in your mind. Thus, it will be easy to enter sections on rating trends, music, news, talent, promotion and advertising, community involvement, production quality, commercial practices, technical, as detailed below.

Rating Trends

Going back several years, design a trend chart of key demographics for you and your competition showing time spent listening, quarter hour shares, and cumulative listening. Make special notations regarding up and down books, demographic shifts, dayspart, changes in ethnic weighting, change revisions, changes of counties surveyed, major, contesting, format changes, etc.

Music Overview

Analyze your music: What’s the demographic target of your music? Detail your music research, describe process of adding current, specifics of categorizing recurrents and gold, describe how music is programmed in all daysparts, and list objectively strengths and weaknesses of your music programming.

Construct a music playlist review for the Arbitron period and include weekly current playlist (include date added, weeks on the air, rotation, date off the air); recurrent list (include rotation); gold music (include rotation, daysparting, etc.); comments and conclusions: Is the music very safe, too hard or too soft, too stale or too new, etc. How does it compare to your direct competitor?

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) 592-7777.

The Lund Letter

JOBS OPENINGS

KCMX FM is searching for an A/C AT with production skills. Great company, advancement potential. T&R: Mike Confer, PO Box 159, Medford, OR 97591, EOE [6/2]

WBJO is seeking a morning show co-host/co-producer. Must be experienced board op. and have a minimum of three years on air experience. T&R: Personnel, PO Box 906, Baton Rouge, LA 70820-0906, EOE [6/2]

KXXO FM is a morning drive A/C, strong production, women and minorities strongly encouraged to apply. Cool city, strange boss. T&R: John Foster, PO Box 7937, Olympia, WA 98507, EOE [6/2]

KJCK is currently seeking resumes for future openings. No beginners please. T&R: Stacy Hartzog, PO Box 789, Junction City, KS 66441, EOE [6/2]

KXIC is looking for part time AM to start immediately. T&R: Bill Lunicum, 745 Main Street, Eau Claire, WI 54701, EOE [6/2]

WVNC A/C is in search of an AM drive AT. Production a must, no calls please. T&R: Becky Myers, PO Box 136, Canton, NY 13721, EOE [6/2]

KKOT FM needs a program director ASAP. Great benefits, great town. T&R: Scott Fisher, PO Box 518, Columbus, NE 68601, EOE [6/2]

WRXK has an opening for an evening AT. Production, remotes a must. T&R: Mike Thomas, PO Box 107, S. Joseph, MI 49085, EOE [6/2]

WINJ AM & FM has an immediate opening for copy writer/production director. T&R: Chris Abate, PO Box 40, Yates Ave, Newton, NJ 07860, EOE [6/2]

Z 106 is currently accepting resumes for full and part time openings. No calls please. T&R: Dave Roble, PO Box 929900, Redding, CA 96009, EOE [6/2]

KLYK TOP 40 is seeking a part time AT. No calls please. T&R: Joe E. King, 1184 14th Ave. Longview, WA 98632, EOE [6/2]

KCCQ is looking for an afternoon personality. College town, Top 40. T&R: Operations Manager, 415 Main, Ames, IA 50010, EOE [6/2]

KXKE is looking for experienced talent for immediate full-time position. T&R: Glenn Nobel, 1207 East 9th Street, Albany, OR 97321, EOE [5/19]

WBAB is seeking a production assistant. Minimum one year experience including multi-track. T&R: Tony Paige, PO Box 120, Long Island, NY 11704, EOE [5/19]

WXBY/WBZ is searching for a Program Director/Morning Personality for A/C format. T&R: Salary: Ray Reich, PO Box 1269, Sumter, SC 29151, EOE [5/19]

WQOW Top-rated rhythm A/C has an opening for a PM drive AT with production skills. T&R: Don Duckman, PO Box 1850, Ocean City, MD 21842, EOE [5/19]

WCCL 50,000 watt country FM is seeking an evening AT. Candidates must have a minimum of two years radio broadcast experience. All formats considered. No calls please. T&R: Program Director, PO Box 1118, Jacksonville, Fl 32205, EOE [5/19]

KHAK COUNTRY is seeking the following positions: Radio's Best PD/Format. T&R: Jeff Winfield, 425 2nd Street, S.E. *850. Cedar Rapids, IA 52201, EOE [5/19]

WAXX/WAXY has an immediate opening for a sales representative. Competitive salary/commission incentives. Cover letter and Resume: Sales Manager, PO Box 6000, Eau Claire, WI 54702, EOE [5/19]

WWNC HOT A/C is in search of an AM drive personality, production a must. No calls please. T&R: Becky Myers, PO Box 136, Canton, NY 13721, EOE [5/21]

KTLA A/C first morning opening in ten years! Are you female/friendly? Can you take us to the next level? Great package for right person/team.

T&R: John Austin, Box 9919, Fargo, ND 58106, EOE [5/21]

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By John Lund
Singles .........

**VANESSA WILLIAMS**

*Colors Of The Wind (Hollywood)*

Just like they did with *Aladdin* and *The Lion King*, Disney will see to it that every family in the land lines up at the box office for this year's blockbuster *Pocahontas*. That's great news for mass appeal radio stations, who benefit by tying in to the excitement surrounding the film via this likely Academy Award nominee for Song of the Year.

---

**FOREIGNER**

*All I Need To Know (Generama/Rhythm Safari/Priority)*

Nearly 18 years after bursting onto the scene with "Feels Like The First Time," Lou Gramm and Mick Jones continue to concoct rock melodies that feel right at home on Top 40 radio. Here's an uptempo entry just in time for summer.

---

**TH.E CRANBERRIES**

*Ridiculous Thoughts (Island)*

In a relatively short time span, Dolores O'Riordan's voice has become instantly recognizable to an ever-growing legion of fans. Her role as lyricist allows her to infuse each word and thought with just the right emotion. This song is another standout performance.

---

**EDDIE MONEY**

*Love And Money (Wolfgang)*

For his eleventh album, Eddie Money is coming to bat with his first number-one hit, "She's Like A Movie," which was a last-minute addition to the set. Stewart's maturity, though not his age, shows throughout. *Spanner* is a wise and calculating package with plenty of cohesive production from the likes of Trevor Horn and Bernard Edwards.

---

**EDDIE MONEY**

*Love And Money (Wolfgang)*

Judging from radio's response, they're happy to have Eddie Money back. His first single, "After This Love Is Gone," is already impacting several formats, including A/C and Top 40. For his eleventh album, Money reunites with producer Richie Zito and teams with writer/producer Curt Cuomo to present a record that proves, in his own words, he "still loves to sing and still loves to write."

---

**CHRI$ KNOX**

*Songs Of You & Me (Caroline)*

After last year's incredible "3 Ep's" release by the Tall Dwarves, that band's frontman, Chris Knox, must have gone straight back to the studio to put together this amazing solo effort, *Songs Of You And Me*. The album features lots of different means of instrumentation, including various loops, an omnichord, and a toy piano—all of which are played by the multitalented Knox.

---

**EDDIE MONEY**

*Love And Money (Wolfgang)*

Lyrically, his songwriting is dark and malevolent: "I'm gonna rave, I'm gonna scream, I'm gonna shove your worldly schemes/Until you choke on /What you think I wanna hear," Knox screams in "Sharpen". Let's call it depressing music to skip rope to. Most excellent.

---

**EDDIE MONEY**

*Love And Money (Wolfgang)*

"She's Like A Movie," "I'll Be The Fire," "Take It From The Heart," "I'm Comin'" and "Almost Like We Never Met" are all great tunes. Eddie Money fans will enjoy this album and help earn him new ones, too. Especially check out the aforementioned single, "She's Like A Movie."

---

**EDDIE MONEY**

*Love And Money (Wolfgang)*

After his first hard-hitter, "Keep It Real," Milkbone comes to bat with his first album. This white rapper, holds his own with heavy lyrics over phat beats. "Wherez Da' Party At?" Features the Notorious one and a bumpint's sample of Kool & The Gang's "Too Hot." With interludes like "Bam Bam Fam," Milkbone lets you inside his world. On "Kids On The Ave," "Keepin' It Real," Milkbone reprises in a major way.
if you’ve received the fax, you know what you have to do
From the album NOBODY'S PERFECT
Produced by Pete Anderson