

GAVIN

GOIN' FOR THE WIN!

Labels Reveal What's on the Horizon With Their Fourth Quarter Plays and Super Bowl Picks

Top 40 is the format that got most of us into music and radio. No matter where we've gone, where it's gone, and how Top 40, like so many formats, fragmented, we have a special place in our hearts for it. We sag a little when we hear

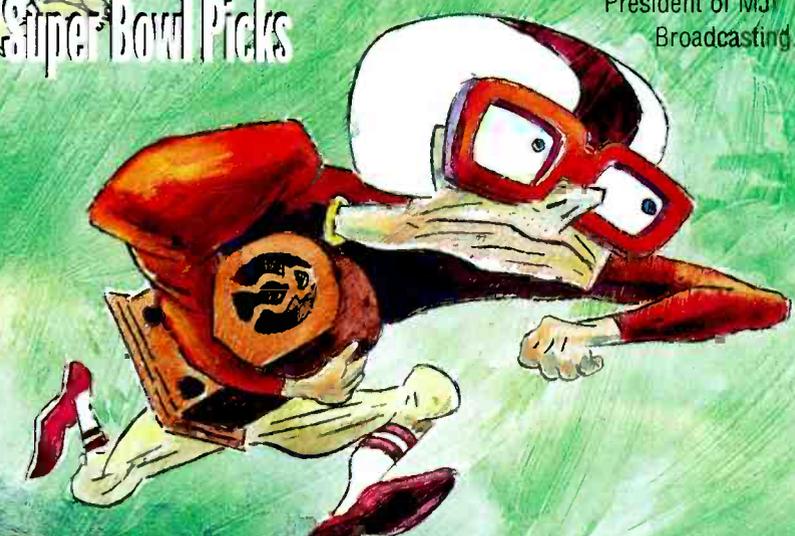
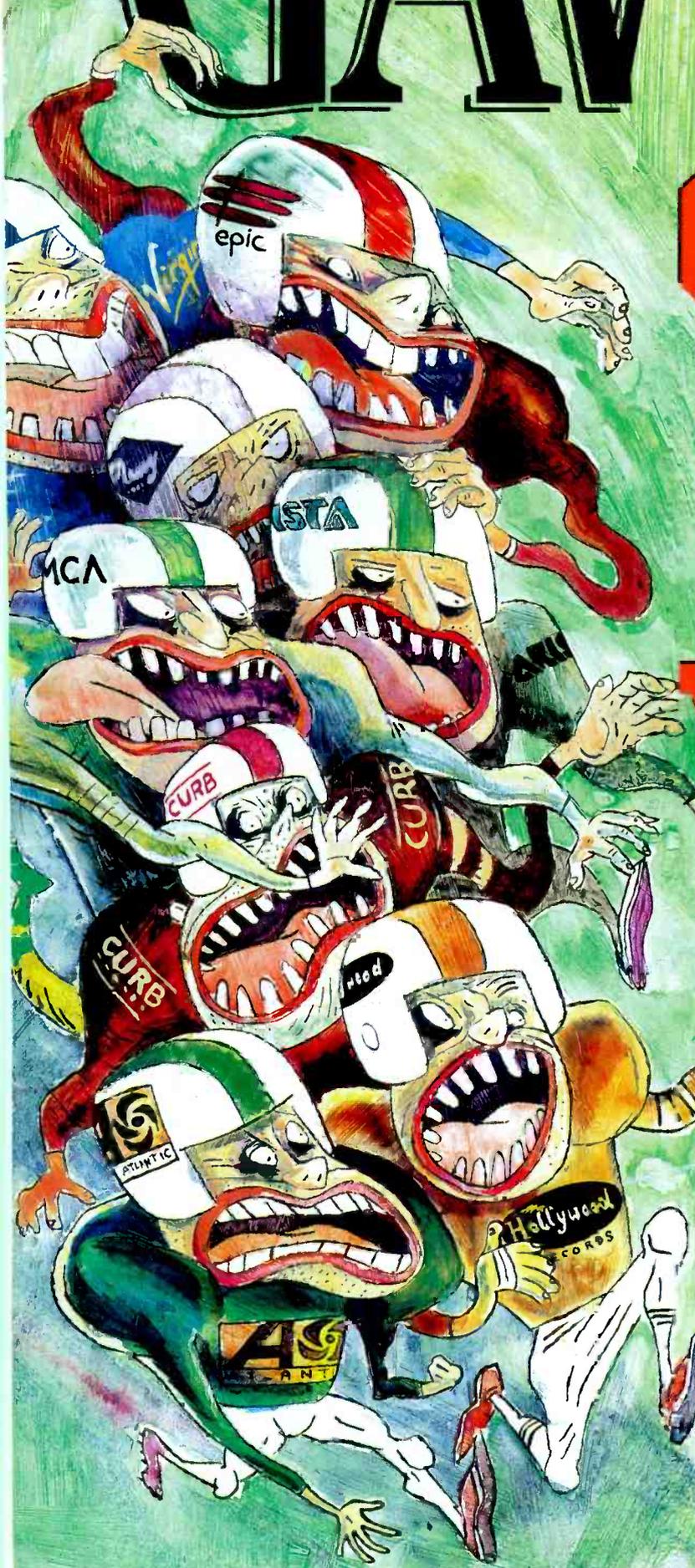


the talk, over the years, about its death. Now, the news is good again. Top 40 is on a health kick—mainstreamed and energetic, powered, of course, by great music and savvy programming. This week, label execs, including



Universal's Monte Lipman (left), tell us what's up for the final quarter of '96, and Columbia has special reason

to look ahead. Journey (top) is back, and Steve Perry breaks a years-long silence to tell us about the long road to the band's reunion. We also have words of wisdom from two consultants, Bill Hennes, who offers a concise history of Top 40 radio, and J.J. Cook, who says that Top 40 never died, but "has been misprogrammed over the years." Our Friend of Radio is John Barbis, President of Island, and our First Person is Josh Feigenbaum, President of MJ1 Broadcasting.



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AS TOLD TO BEN FONG-TORRES

Joshua Feigenbaum

On Radio Syndication: It's a Content War

Josh Feigenbaum, President of MJI Broadcasting, went from *Rolling Stone* magazine, where he was an account executive, to Arista Records (as Director of Artist Development), to DIR Broadcasting, where he produced the King Biscuit Flower Hour. In 1980, he formed MJI Broadcasting in New York.

MJI made its mark by providing what the established syndicators rarely did: short-form features and comedy. Today, MJI's offerings, ranging from fax services to a weekly show hosted by Roberta Flack, reach more than 15 million listeners each week on some 2,500 stations. Special event broadcasting includes the Grammys, the CMA Awards, and the MTV Video Music Awards.



Joshua Feigenbaum

and ISDN lines, fax services, and computer-to-computer transmission. The idea of transmission has changed enormously—and it's leveled the playing field as far as getting delivery done. It's a content war now, as to who's got the best ideas and how they get presented.

We started with the *Robert Klein Show* and *Rock Quiz*. Those programs focused on stations' specific needs. *Rock Quiz* was a trivia quiz service which local stations were more than happy to do, because we provided the involvement of quarter-hour maintenance to the radio stations.

The trend of syndicated morning shows like Howard Stern and Don Imus doesn't really affect us. There's always going to be stations competing head-on with them, and they have to focus on doing something different, whether it's music or information or lifestyle things. There's enough room out there for everybody.

On a personal level, Allen Toussaint and I are partners in NYNO, a record label we started this past year whose purpose is to record and market the indigenous music of New Orleans. I

discovered his music when I was working at Arista. Rick Chernoff, an A&R fellow there, turned me onto him. I listened and was fascinated by his album, *Southern Nights*, which I thought was like the *Sgt. Pepper's* of New Orleans—rich and textural.

We started the label because, as our friendship grew over the years, we were trying to figure out a way to bring to the world the groups from New Orleans that you don't hear about.

There are other labels presenting the music, but the difference with NYNO is Allen Toussaint. He has produced, written, and arranged some of the greatest rhythm & blues records out of the area, from Ernie K. Doe to Fats Domino to Irma Thomas to Jessie Hill. He understands the New Orleans music scene, and he's a master at producing records.

It's a wonderfully unique combination. I've got 25 years in the media business, and a few years being in the record business, so I understand that this music has to be marketed in a specific way. This is not music for everyone; this is music which has got a real targeted audience. It's people who come to jazz festivals; it's people who are active music listeners who are searching for something new.

MJI is a radio company. But that's not to say that the information we develop can't be used in other ways. We're on a very dynamic growth curve, we're adding more services and programs, and we have people on board whose work does involve media outside of radio. We're looking at acquisitions as well as other businesses to grow into. The best is yet to come. **GAVIN**

MJJ's evolution over the last three or four years has pretty much mirrored what's going on in the business. Radio has become much more responsive to listeners, and gives it to them the way they want it. And, in turn, we as a company give it to our radio stations the way they want it. We asked them what their needs were and we listened very carefully. We give our stations morning show faxes, information services, special events, and other things they can't get or do themselves.

The industry has recognized that radio is becoming more, not less competitive, and that they've got to superserve their listeners even more by giving them information and services.

At the time that MJI began in 1980, the line networks dominated the business: ABC, CBS, NBC. The technology was telephone lines, migrating to satellites. Now, it's satellites

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Our Top 40 team (Dave Sholin and Annette M. Lai) survey the field to find out what we'll be hearing in the coming months—and get some bold Superbowl predictions in the process.

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NEXT WEEK

Gavin Rocks

Rob Fiend interviews Justin Chancellor, Tool's new bassist, and gets an inside peek at the band. Also, GAVIN Rocks debuts its new biweekly video section.

Cover Illustration: Joven Kerekes

First Words

When we planned this Top 40 in the Fourth Quarter issue, it was natural that we'd go with a football theme. But after last weekend—Carolina over the Niners and the Chargers over the Raiders—we're not in the mood.

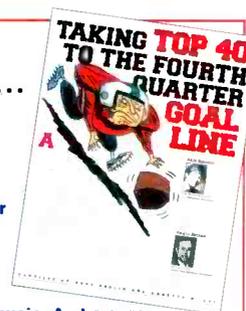
Instead, we'll go with some sure winners, the guys in Journey, and extract a lesson from the story in this issue about their reunion. When they broke up, they were burned out. There were the inevitable musical differences, and they were being clumped into "corporate rock" by critics. They'd done well, and it was time to end the Journey.

So why did they get back together? One fan. One person who was passionate about the music they'd made, and who happened to be an A&R staffer at their label, Columbia. He personally wanted to hear them together again, and so he made it happen.

But it couldn't have happened if the Journey members themselves didn't regain, however slowly, their own passion for the music they'd made together before splitting up seven years before.

Passion. Perseverance. Personal commitment. The result: a reunion forged for the best of all reasons: the music. And a sure winner in the fourth quarter.

Ben Fong-Torres
Managing Editor



GAVIN

Founded by Bill Gavin—1958

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"We're not honoring a gangster rapper, we're honoring a black man who is a child of God who was murdered."

—Conrad Muhammad,

See below

Arbitron Puts Radio Stations on the MAP

Arbitron has unveiled a new computer software product that, it says, allows radio sales departments to more accurately match advertising clients with potential customers.

The product, called MapMAKER, was developed by Arbitron's Media Marketing Technologies (M[TECH]) division.

The "point and click" mapping software has Arbitron ratings information and respondent level data built in, and allows stations to display geographic and qualitative information.

"While stations traditionally examine this data at the ZIP code level (up to 20,000 households)," says Arbitron, "MapMAKER provides a higher degree of definition by using the neighborhood, or 'Block Group' level, up to 400 households."

The software depicts a station's audience in relation to its advertiser's retail area, displaying the station's metro. Arbitron data, and

target account on one map that also shows the buying characteristics of listeners in a given area.

"Instead of talking ratings points and rank," says Pierre Bouvard, General Manager of Arbitron Radio, "a sales person is now able to graphically match up the client with potential customers. For example, if a station has seven Pep Boy locations in its market, MapMAKER will show the different locations, the station listenership within those locations, and how likely it is for those listeners to walk in and buy something."

MapMAKER, which will be introduced at the NAB Radio Show in Los Angeles in two weeks, was created by Gary Marince, M[TECH]'s Vice President of Product Development. "As a former program director," he said, "I saw the need to create a service that easily displays where and how a listener lives, especially in relation to retail clients."

A Quiet Ending for Shakur

BY BEN FONG-TORRES

At his own request, Tupac Shakur was cremated. Death Row Records announced, then cancelled a memorial service. And, breaking a silence since the shooting in Las Vegas September 7 that took Shakur's life, Death Row CEO Suge Knight, who was driving the car when it was attacked, promised to honor Shakur by promoting an upcoming 2Pac recording.

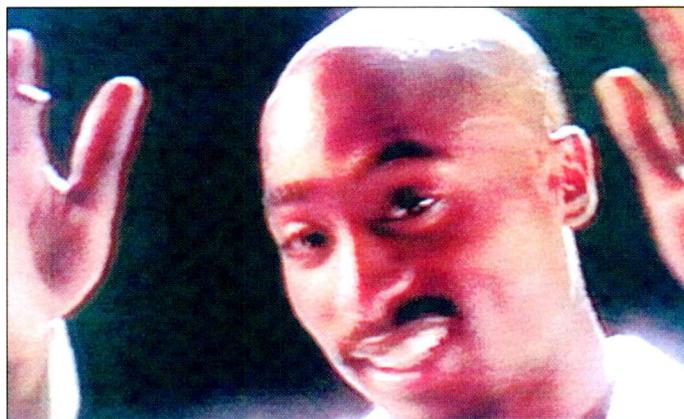
For one of the most celebrated and controversial figures in pop music, it was a muted ending.

Death Row, which had planned a memorial for September 19 at the Wilshire Ebell Theater, cancelled it, saying the 1,200-capacity auditorium was insufficient.

Meanwhile, Shakur's body was cremated, an unnamed person said to be close to Shakur's family told the *Los Angeles Times*, because "he made it very clear to his Mom after he was shot in New York (in November 1994) that he did not want

anyone looking down on him (in a casket)."

Added Knight: "He didn't want people crying and in black." Knight said he was working on a memorial service to celebrate Shakur's music and life, and would honor the rapper by promoting a new record of his.



Days after Shakur's death, Death Row released a video which Shakur taped three months before, for "I Ain't Mad at Cha." Riddled with irony, the six-minute video includes Shakur portraying his own death by gunshots in an ambush. He then goes to heaven, where he sees a gallery of deceased stars, including Bob Marley, Jimi Hendrix, Miles Davis,

Marvin Gaye, Cab Calloway, and Billie Holiday.

"It was his idea, top to bottom," said J. Kevin Swain, producer of the video. "It was all out of his brain."

"Death Row was his world," Knight said. "One thing he wanted to do was

to see Death Row continually grow. When you lose somebody as close as Pac was to me, you want to grant every wish."

Knight did not attend the "Day of Atonement" memorial, a Nation of Islam gathering of rappers in Harlem last Sunday.

"People criticized us and said, 'Why would you honor a gangster rapper?'" said Minister Conrad Muhammad. "We're not

honoring a gangster rapper, we're honoring a black man who is a child of God who was murdered."

While hundreds listened over loudspeakers outside, an audience of 600 included hip-hop pioneers Afrika Bambaataa and DJ Kool Herc, Doug E. Fresh, Fat Joe the Gangsta, Grandmaster Flash and Q Tip.

"We have to learn to be responsible, caring and conscious of the things we say," said Q Tip. "I challenge all my peers and constituents in hip-hop to show both sides of the coin. There's negative, but there's also positive."

Record Sales In Asia Set to Soar

In terms of sales of music recordings, Asia may be saddled with images of poverty and piracy, but, according to a new report from *Music Business International*, the region is ready to rock.

Now third behind North America and Europe in terms of music sales with some \$9 billion in 1995, the total should jump to \$32.7 billion in 2005, with China, India and Pakistan registering the biggest growth.

Total album sales in those areas, now limited by low levels of disposable income, are predicted to reach some 3.1 billion units by 2005.

The MBI Asian Report—*Breaking Hits in Asia*, which was researched by Market Tracking International of London—notes that cassettes have been dominant in Asia, owing in part to low levels of CD hardware sales. Last year, compact discs

accounted for 31 percent of album sales.

CDs should be dominant by 2005, with about 56 percent of the Asian market.

Market growth will be spurred by continuing reductions in piracy, the report said. However, it noted, "much depends on China's ability to adhere to the terms of its recent agreement with the U.S. to reduce its pirate CD output."

The report credits MTV

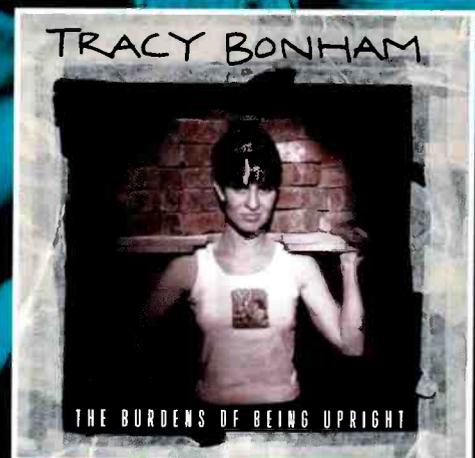
Asia and Channel [V] with exposing Asians to new pop music, but it highlights what it calls "the problem of promoting music in this complex market."

The Asian Report is the first in a series of regional reports published by MBI. Additional information about the report is available from Marketing Tracking International Ltd., 7 Archway Business Centre, Wedmore Street, London N19 4RU.

Tracy Bonham

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The One



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Evergreen, Jacor Make Big Moves

Evergreen Media is up to here in cheesesteaks.

The Irving, Tex.-based company, which just hit the limit of five FM stations it could have in Philadelphia with its announced trade of stations with EZ Broadcasting (GAVIN September 15), has agreed to take WDAS AM/FM from Beasley for \$103 million.

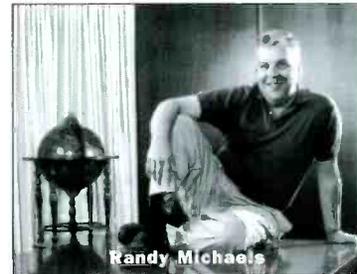
Evergreen, unable to resist being able to pair the highly-ranked heritage Urban A/C with its own Urban giant, WUSL, will divest of one of its FMs there.

Meantime, it's official: Evergreen is taking KKSJ/FM and KDFC AM/FM-San Francisco, for \$115 million, or \$25 million over the original reported ask-

ing price from Brown Broadcasting. The agreement gives Evergreen five

strong properties in the Bay Area. The Smooth Jazz & Vocals KKSJ and KDFC, the only classical station in San Francisco proper, join KMEL, KYLD (Wild 107), and heritage A/C K101.

Elsewhere on the station-gobbling



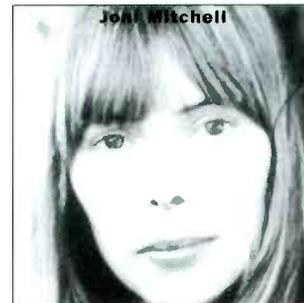
Randy Michaels

landscape, Jacor has closed on its \$770 million buy of Citicasters (GAVIN, February 16). Jacor gets 19 radio and 12 TV stations, and Randy Michaels takes the title of CEO at Jacor, giving his President/COO title to Bob Lawrence, while David Crowl, President of Citicasters' radio division, becomes President of Jacor's new radio wing.

Joni, CS&N, Jacksons In Rock & Roll Hall

A varied septet of pop and rock artists—most of whom had been left out in previous years—have been elected for induction into the Rock and Roll Hall of Fame.

The seven are led by Joni Mitchell, the influential and adventurous singer-songwriter who's been championed by critics and fans for the Hall of Fame since she became eligible in 1994.



Joni Mitchell

Among her fellow inductees are her friends and peers in the Southern California rock scene of the '60s and '70s, Buffalo Springfield and Crosby, Stills & Nash (the latter was in its first year of qualification).

The election of those two bands gives Stephen Stills a rare double-induction.



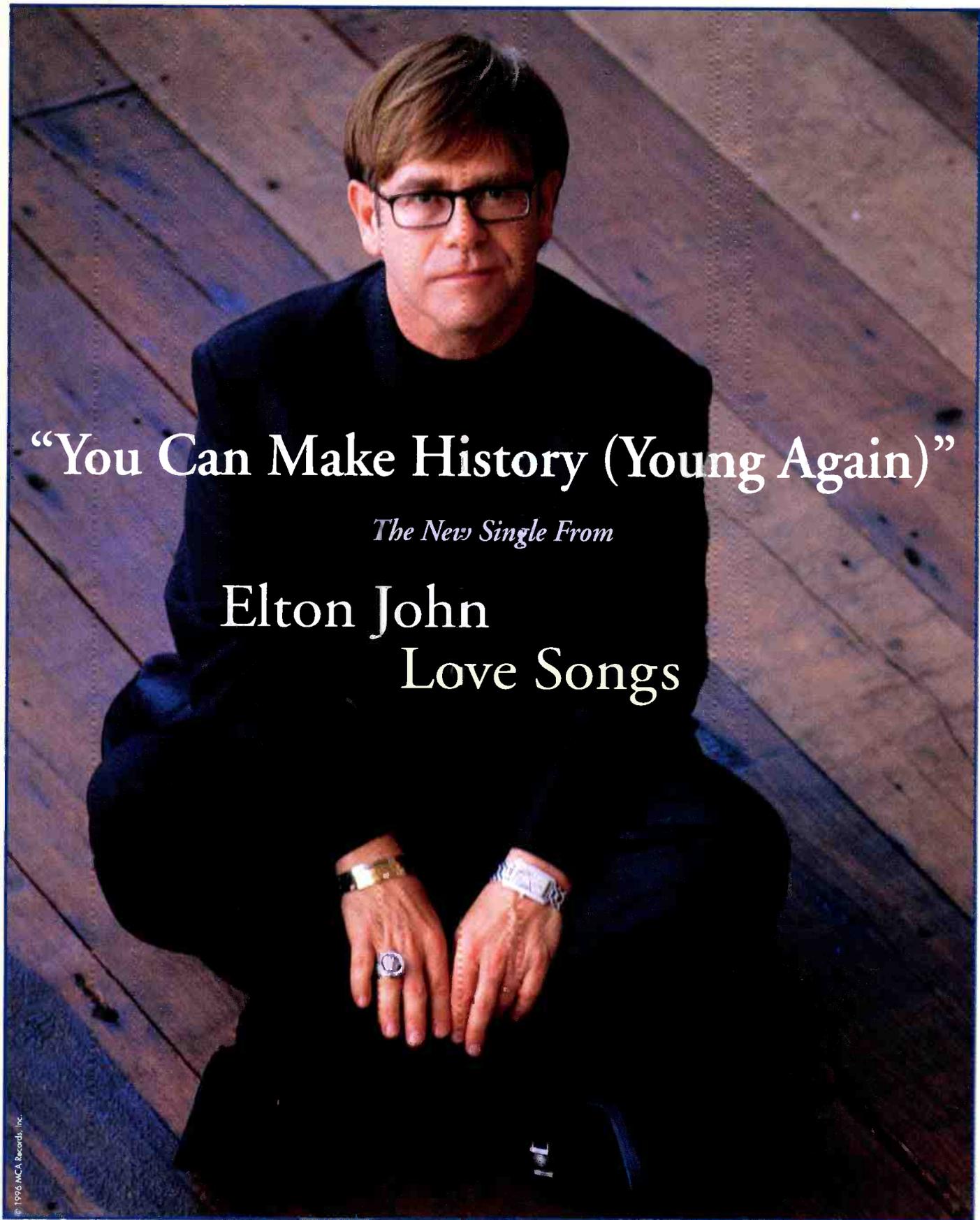
Buffalo Springfield

The Jackson 5; the Bee Gees; Parliament-Funkadelic, led by funk pioneer George Clinton, and the Rascals, who began as the Young Rascals, will be inducted in ceremonies next May 15.

For the first time in the Hall of Fame's 12 years, the ceremonies will take place outside New York, at the new Hall of Fame and Museum in Cleveland.

First-time nominees who did not get in include Black Sabbath, the Dominoes, Lynyrd Skynyrd, the Mamas and the Papas, the Meters, and the Stooges. Also left behind, for now: Solomon Burke, the Moonglows, Gene Pitney, and Lloyd Price.

Bill Monroe, the bluegrass pioneer who died September 9, will be inducted in the Early Influences category of the Hall of Fame.



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Love Songs

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New Video On



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KDWB	WKBQ	WKSE	KHHT	KUBE	KBXX
WSTR	XHTZ	WERQ	KGGI	WFLZ	WEZB
KTFM	WWKX	WFLY	KRQQ	KBOS	WMXQ
WAPE	WHOT	WFHN	WRVQ	KLUC	WLAN
KKRD	KQKQ	WHZZ	and many, many more...		

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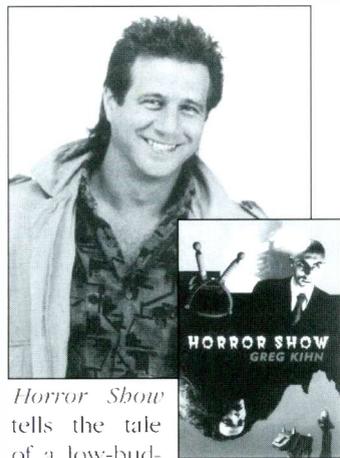


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Greg Kihn Goes From Hits to Horror...and a Morning Drive Show

BY ALEXANDRA HASLAM

"If you look at my career on a graph, it looks like the roller coaster at Coney Island," laughs Greg Kihn, the '80s charttopper-turned DJ-turned *novelist*. Yes, you read that right: Kihn's first novel, *Horror Show*, will be in stores by late October.



Horror Show tells the tale of a low-budget filmmaker in the '50s who, while filming on location in the morgue, decides to use actual corpses instead of props to save money. "Bad stuff happens after that," Kihn warns.

Kihn, fortunately, seems bound for nothing but "good stuff." He's also about to release a CD on Clean Cuts Records. It's also called *Horror Show*, but the book and record have little else in common. With songs about French Impressionist Paul Gauguin ("Noa Noa"), JFK, and 1950s TV hostess Vampira, *Horror Show* finds Kihn not in his expected

role of rocker, but in a more subdued, often introspective mood.

"One of the joys about doing this album was that we had no axe to grind," he says. "It's not, 'Let's write commercial songs.' I just wanted to make an album that I liked.

"I don't expect it to get a lot of airplay," he continues. "It's not one of those records. Of course, I'd love it if it did, but..."

Airplay on at least one station shouldn't be of too much concern for Kihn. Three weeks ago, his popular KUFX-San Jose radio show was moved from evenings to morning drive. The switch hasn't affected Kihn's presentation ("I don't try to be anything else but a musician who's there playing music," he says), but it has changed his lifestyle.

"I used to go to bed at 3:30, and now I get up at 3:30," he says. "It takes a lot of getting used to, but every day seems to get a little easier.

"Radio is the perfect day job for me," Kihn continues. "It allowed me to stop touring continually and stay at home and do some serious writing."

Who knows: If Kihn scores a best-seller with *Horror Show*, maybe he'll find himself on the road again—as one of the Rock Bottom Remainers.

BY BEN FONG-TORRES

Mancow slams his competition. Casey Kasem talks about the infamous tape of him cursing up a storm while recording one of his countdown shows. Rush Limbaugh...well. Rush Limbaugh talks. Radio execs discuss the impact of consolidation. Scott Shannon explains the death of the "Zoo" format, and Kidd Kraddick recalls getting a brusque brush-off from Mark and Brian.

All very entertaining, especially for people in the radio biz. But the packaging for *Radio in America—The*

Jockumentary, a one-hour video produced and hosted by Rusty Humphries, looks slick enough to jockey for space in any Blockbuster.

So what is it? A tape for insiders or the general market?

It's hopefully both, says Humphries. "In its current form, it's for the industry. But if it does well, we can re-edit it to make it more general appeal."

Humphries is Executive Director of the Comedy

Network, a division of TM Century, the Dallas-based producer and provider of music to radio stations. He made the tape to serve as a crutch for an appearance at Don Anthony's Morning Show Bootcamp, and before he was done, had compiled nearly 40 hours of footage.

After showing some of the *Jockumentary* at the Bootcamp, Humphries decided to market it, beginning with ads in trades.

"This is not a video aircheck," he says. "This is a snapshot of radio in the 1990s—its stars, owners, and listeners."

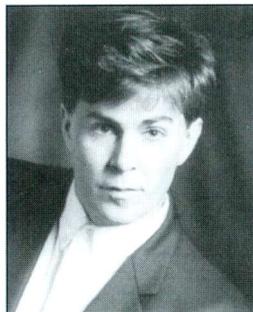
Humphries couldn't get all the stars he wanted, though. Among others, Howard Stern, Rick Dees, and Mark and Brian declined to participate.

"We had a tough time in L.A.," Humphries concedes. "They're used to getting hit pieces done on them. But most people were real good. Of course, they had their radio personalities that they could turn on."

For information on *Radio in America*, contact TM Century at (214) 406-6800, or e-mail the producer himself at RustyHumph@aol.com.



Harnen Joins Gavin



GAVIN has plenty of radio talent on its staff, but we've never had a hit recording artist—until now.

Jimmy Harnen has joined our Nashville office as Country Marketing Rep.

Harnen, lead singer with the band Synchron (pronounced "cinch"), scored with "Where Are You Now," which hit the top ranks of A/C and Top 40 charts in 1989.

Harnen continued to compose music, directed promotion and marketing for five clubs in the Wilkes-Barre, Pa. area, and recently moved to Nashville.

Having attended industry seminars over the years, he knew GAVIN well, and finds the transition a natural one. "GAVIN is a tremendous magazine with strong radio stations and staff," he says. "It's an exciting time to be in country music."



LOUVETTE WHEN I THINK OF YOU

*The follow-up single to her
TOP 20 smash, "Ask Me"*

ON YOUR DESK NOW

INTRODUCED BY
NAVARRE

MOST ADDED



JOURNEY (76)
EN VOGUE
(63)
BABYFACE (37)
PHIL COLLINS
(36)
LA BOUCHE
(29)

TOP TIP

FUN FACTORY
"Don't Go Away"
(Curb)

It seems staggered airplay isn't hampering the trio on this outing. Spins are closing in on the 1,000 mark as everyone joins the party at the same time.

RECORD TO WATCH



PUFF JOHNSON
"Over & Over" (WORK/CRG)
 Last week's phenomenal box office receipts for the *First Wives Club* is helping propel this track. Will the audience relive the film through music?

Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	DONNA LEWIS - I Love You Always Forever (Atlantic)	23	168	0	8148	-145
2	NO MERCY - Where Do You Go (Arista)	18	150	2	5862	+506
3	CELINE DION - It's All Coming Back To Me Now (550 Music)	9	149	4	5823	+715
4	ERIC CLAPTON - Change The World (Reprise)	17	138	1	5248	-337
5	TONI BRAXTON - You're Makin' Me High (LaFace/Arista)	20	119	0	4806	-241
6	DISHWALLA - Counting Blue Cars (A&M)	28	123	0	4766	+142
7	PRIMITIVE RADIO GODS - Standing Outside... (Ergo/Columbia/CRG)	17	138	0	4752	+13
8	JOHN MELLENCAMP - Key West Intermezzo (I Saw You First) (Mercury)	9	137	1	4659	+434
9	KEITH SWEAT - Twisted (Elektra/EEG)	19	116	4	4590	+233
10	MERRILL BAINBRIDGE - Mouth (Universal)	7	147	5	4556	+900
11	ALANIS MORISSETTE - You Learn (Maverick/Reprise)	22	114	1	4216	-386
12	NO DOUBT - Spiderwebs (Trauma/Interscope) †	19	127	4	3873	+297
13	THE CRANBERRIES - Free To Decide (Island) †	15	128	2	3831	+147
14	QUAD CITY DJS - C'mon n' Ride It (Big Beat/Antastic) †	31	115	2	3829	+281
15	JEWEL - Who Will Save Your Soul? (Atlantic)	37	107	0	3751	-358
16	ALANIS MORISSETTE - Head Over Feet (Maverick/Reprise)	4	122	14	3411	+824
17	MELISSA ETHERIDGE - Nowhere To Go (Island)	12	116	2	3182	+19
18	SHERYL CROW - Makes You Happy (A&M)	7	129	6	3023	+367
19	AMANDA MARSHALL - Birmingham (Epic)	6	120	2	3011	+438
20	R. KELLY - I Can't Sleep Baby (If I) (Jive)	19	87	1	2963	-13
21	BRYAN ADAMS - Let's Make A Night To Remember (A&M)	9	109	3	2898	+260
22	BLUES TRAVELER - But Anyway (A&M)	15	96	1	2846	-232
23	GHOST TOWN DJS - My Boo (So So Def/Columbia/CRG) †	14	83	3	2606	-31
24	OASIS - Don't Look Back In Anger (Epic) †	14	103	4	2551	+86
25	GARBAGE - Stupid Girl (Almo Sounds/Geffen) †	16	106	1	2493	-120
26	THE WALLFLOWERS - 6th Avenue Heartache (Interscope)	10	106	7	2394	+262
27	HOOTIE & THE BLOWFISH - Tucker's Town (Atlantic)	14	78	0	2208	-596
28	TOM PETTY & THE HEARTBREAKERS - Walls (Warner Bros.)	11	79	0	2138	-536
29	MARIAH CAREY - Forever (Columbia/CRG)	17	72	0	2121	-470
30	NATALIE MERCHANT - Jealousy (Elektra/EEG)	23	69	0	1959	-167
31	LOS DEL RIO - Macarena (Bayside Boys Mix) (RCA)	24	60	0	1880	-151
32	AMBER - This Is Your Night (Tommy Boy)	17	67	10	1873	+179
33	TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	31	58	0	1751	-352
34	PATTI ROTHBERG - Inside (EMI)	12	79	0	1726	-36
35	JANN ARDEN - Insensitive (A&M)	44	55	0	1588	-151
36	L.L.COOL J - Loungin' (Def Jam Recording Group)	17	54	0	1553	-10
37	MAXWELL - Ascension (Don't Ever Wonder) (Columbia/CRG)	6	66	1	1454	N
38	PHIL COLLINS - Dance Into The Light (Atlantic)	2	103	36	1385	N
39	WILD ORCHID - At Night I Pray (RCA)	6	73	6	1374	N
40	LA BOUCHE - Sweet Dreams (RCA)	29	46	1	1354	-162

† = Daypart

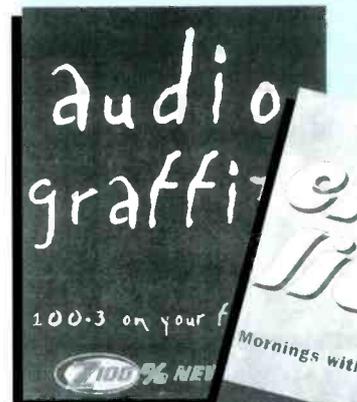
Total Reports This Week 201 Last Week 196

Chartbound	Reports	Adds	SPINS	TREND
JOURNEY - "When You Love a Woman" (Columbia/CRG)	77	76	384	+370
NEW EDITION - "I'm Still in Love With You" (MCA)	72	20	1291	+467
LA BOUCHE - "Fallin' in Love" (RCA)	70	29	1011	+557
ROBERT MILES feat. MARIA NAYLER - "One and One" (Arista)	69	6	1292	+331

Inside Top 40 BY DAVE SHOLIN



Re-Launching Z100: Back to the Center



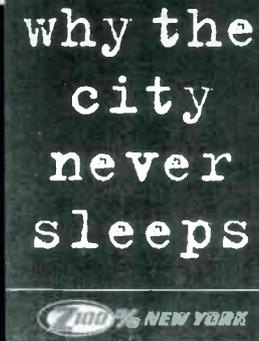
The person who said the only guarantees in life were death and taxes neglected to include changes at radio stations, and few stations have experienced more staff changes than New York's **Z100 (WHTZ)**. Though he came from his post as sales manager at crosstown **WQHT (Hot 97)** just last January, Z100's GM **Jeff Dinetz** is anything but a stranger to the station. In 1983, at the ripe old age of 24, he was Z100's national sales manager and experienced the ride of a lifetime as the station made its now-famous proclamation of going from "worst to first." Thirteen years later, it's Dinetz who's assembled a team to win big in the Big Apple in the months ahead. I asked him and PD **Tom Poleman** where the heritage Top 40 is headed and what's behind the promotional campaign they hit with earlier this month.

After losing market share to the powerful resurgence of **WKTU**, Dinetz and Poleman poured over mounds of research, and decided to shift the station back to the center. For his part, Dinetz made the case that "nobody's got call letters and name recognition like Z100—WHTZ stands for hits!" Poleman adds, "Multiple research projects have shown us that Z100 would be best served with a shift back to the

mainstream. Hits created Z100 in 1983 and it'll be the hits that resurrect it in 1996."

Many might have assumed

Poleman would push for an Alternative stance similar to **KRBE**, which he programmed in Houston, but he says, "I believe every situation is unique and requires a different strategy. I wasn't really



sure what we needed to do. Once we figured out what the format needed to be, we had to search for the right talent and brainstorm

on ways to reposition the station—everything from jocks, to liners, to the way we deliver promos, to music—it all needed to be revamped."

The revamp has been total and complete. Promotion Director **Theresa Beyer** is the only department head that has remained. In addition to a totally new management team, Z100 also has a new talent in every daypart. Dinetz bursts with pride when talking about the "passion in the hallways," the team spirit. "This station isn't about me or Tom or any one individual," he says. "We're working 18-hour days around here with a commitment to making Z100 Number One again. I'm going to war, my troops are ready. I'm psyched and can't put it into words how proud I am of this staff."

Poleman is aware that many have called his gig "the toughest job in America," but does he agree? "Without a doubt," he confirms, "but it

Editor: DAVE SHOLIN • Associate Editor: ANNETTE M. LAI

Top 40 reports accepted Mondays and Tuesdays 8:30 a.m.-4 p.m.

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GO Chart

GO STATION PANEL: The GO Chart is based on reports by 110 GAVIN 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.

GO MOST ADDED

PHIL COLLINS (32)

JOURNEY (31)

LA BOUCHE (21)

TW		SPINS	TREND	TW		SPINS	TREND
1	DONNA LEWIS - I Love You Always Forever (Atlantic)	3660	+208	21	ALANIS MORISSETTE - Head Over Feet (Maverick/Reprise)	1664	+463
2	CELINE DIDON - It's All Coming Back To Me Now (550 Music)	3264	+424	22	KEITH SWEAT - Twisted (Elektra/EEG)	1642	+201
3	JOHN MELLENCAMP - Key West Intermezzo (I Saw You First) (Mercury)	3216	+286	23	THE WALLFLOWERS - 6th Avenue Heartache (Interscope)	1523	+202
4	ERIC CLAPTON - Change The World (Reprise)	3019	+113	24	GARBAGE - Stupid Girl (Almo Sounds/Geffen)	1521	+115
5	PRIMITIVE RADIO GODS - Standing Outside A Broken Phone ... (Ergo/Columbia/CRG)	2782	+210	25	HOOTIE & THE BLOWFISH - Tucker's Town (Atlantic)	1454	-95
6	MERRILL BAINBRIDGE - Mouth (Universal)	2661	+557	26	QUAD CITY DJS - C'mon n' Ride It (Big Beat/Atlantic)	1392	+186
7	NO MERCY - Where Do You Go (Arista)	2603	+304	27	MARIAH CAREY - Forever (Columbia/CRG)	1372	+14
8	DISHWALLA - Counting Blue Cars (A&M)	2581	+162	28	PATTI ROTHBERG - Inside (EMI)	1166	+94
9	THE CRANBERRIES - Free To Decide (Island)	2429	+226	29	NATALIE MERCHANT - Jealousy (Elektra/EEG)	1163	+52
10	MELISSA ETHERIDGE - Nowhere To Go (Island)	2183	+42	30	LOS DEL RIO - Macarena (Bayside Boys Mix) (RCA)	1020	+96
11	BRYAN ADAMS - Let's Make A Night To Remember (A&M)	2088	+229	31	DAVE MATTHEWS BAND - So Much To Say (RCA)	1004	-65
12	TONI BRAXTON - You're Makin' Me High (LaFace/Arista)	2071	+129	32	R. KELLY - I Can't Sleep Baby (If I) (Jive)	991	+89
13	SHERYL CROW - Makes You Happy (A&M)	2046	+322	33	MAXWELL - Ascension (Don't Ever Wonder) (Columbia/CRG)	987	+150
14	AMANDA MARSHALL - Birmingham (Epic)	2042	+375	34	PHIL COLLINS - Dance Into The Light (Atlantic)	974	NEW
15	NO DOUBT - Spiderwebs (Trauma/Interscope)	2001	+244	35	TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	940	-28
16	BLUES TRAVELER - But Anyway (A&M)	1937	+41	36	ROBERT MILES featuring MARIA NAYLER - One And One (Arista)	930	NEW
17	ALANIS MORISSETTE - You Learn (Maverick/Reprise)	1916	+110	37	GHOST TOWN DJS - My Boo (So So Def/Columbia/CRG)	905	+81
18	OASIS - Don't Look Back In Anger (Epic)	1889	+144	38	GIN BLOSSOMS - As Long As It Matters (A&M)	770	-28
19	JEWEL - Who Will Save Your Soul? (Atlantic)	1750	+79	39	TRACY CHAPMAN - New Beginning (Elektra/EEG)	747	NEW
20	TOM PETTY & THE HEARTBREAKERS - Walls (Warner Bros.)	1746	-108	40	MAXI PRIEST - That Girl (Virgin)	670	+49

and recreating the past. We're taking hints from the past and blending it with today to come up with something new and uniquely Z100 and uniquely New York."

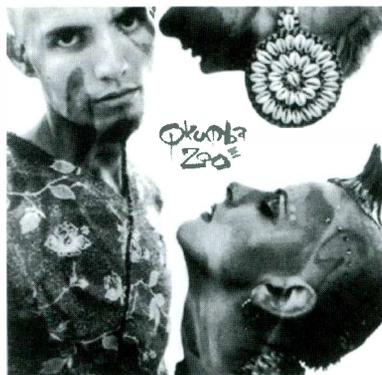
Though everyone involved with the relaunch would love the ratings climb to be rapid, both Poleman and Dinetz believe their goals are realistic and expect the real numbers to take six months to a year to appear. "Right now," says Jeff, "we're in the underdog position, but that's fine with me, because New York loves an underdog. This station meant so much to New York and we let it get away. We owe it to New York to give 'em back their Z100, and that's what we're doing." ●

Signals & Detections

Reaction to **Journey's** "When You Love a Woman" is pretty much the same everywhere. Number One phones right away at **Q102-Cincinnati**, while **98PXY-Rochester's Clarke Ingram** reports, "amazing amount of calls for an upper demo record"... **KHOM-New Orleans PD Bill Thorman** created the new "Grease Megamix," which he notes has "sold 24,000 Grease albums in six weeks." It's now at 78 spins. Thorman's latest creation? Custom lyrics for **Sir Mix-A-Lot's** "Jump on It"... Calls at **Z104-Madison** for the "Grease Megamix" after it aired on *Like It or Launch It...* **Joe Dawson** spiked **Chameleon's** dance version of **Bruce Hornsby's** "The Way It Is," and got great reaction at **KIX 106-Providence**. Dawson notes that one guy called the business line at work to request it.

What's Going On?

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



RICK ALLEN, PD, KRAI/FM-CRAIG, COLO.

"Number One phones for the slow jam version of **La Bouche's** 'Fallin' in Love,' particularly from upper demos. A month of play on **Maxwell's** 'Ascension' and it's solid. Just a few spins for **Qkumba Zoo's** 'The Child (Inside),' and it's already generating reaction."

CHARLIE FISH, PD, WFQX-WINCHESTER, VA. "After one week **Republica's** 'Ready to Go' comes in top five on the phones. Keep an eye out for **Duncan Sheik's** 'Barely Breathing' ... it's great stuff."

GARY CUMMINGS, PD, ZFUN-MOSCOW, ID. "We're spiking the 'Grease Megamix' in morning drive. **Qkumba Zoo** is number ten in calls after two weeks. **Puff Johnson's** 'Over & Over' is doing great out-of-the-box."
STEVE MCKAY, PD, WSBG/FM-STROUDS-BURG, PA. "We're testing **Kim Stockwood's** 'Jerk.' I think it's gonna take off fast. **Phil Collins's** 'Dance Into

the Light' is the perfect song at the perfect time. I suggest programmers put another ear to **EJ Waters's** 'Colours of the World.'"

ROB RUPE, MD, WZVZ-KOKOMO, IND.

"**REO Speedwagon's** 'After Tonight' has been our *Knock Out* winner over some heavy hitters. **Journey's** 'When You Love a Woman' is an instant add for us. We're testing **Kim Stockwood's** song."

DICK O'NEIL, PD, WTNV/FM-WATERTOWN, N.Y.

"We just added **Journey** and are already starting to get reaction. We're testing **Amber's** 'This Is Your Night' and the **Wallflowers's** '6th Avenue Heartache.' **Hootie's** 'Sad Caper' did real well on *Pump It or Dump It*."

J.J. MORGAN, PD, KIXY/FM-SAN ANGELO, TEXAS

"The 'Grease Megamix' continues to pull humongous phones. It started in clubs around here. It



Kim Stockwood

literally took about 30 minutes for **Bone Thugs's** 'Days of Our Livez' to clog the phone lines. **Wild Orchid's** 'At Night I Pray' has really picked up. Don't let that 'Macarena' thing scare you, the **Bayside Boys's** 'Caliente' is pulling strong requests in all dayparts. **Puppies's** 'Hokey Pokey' on **Pandisc** blew out the phones after one play last night."
COSMO LEONE, PD, KGRS-BURLINGTON, IOWA "Kim Stockwood's 'Jerk' is a hit here. We voted it the new theme song for [the new TV show] *Men Behaving Badly*. **Journey** will hit big time with baby boomers."
ED KANOI, PD, KONG-LIHUE, KAUAI, HAWAII "Fun Factory's 'Don't Go Away' is getting immediate positive response."



Amber

JOURNEY

WHEN YOU LOVE A WOMAN



THE JOURNEY CONTINUES...

JOURNEY IS:
STEVE PERRY
NEAL SCHON
JONATHAN CAIN
ROSS VALORY
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IN STORES TUESDAY, OCTOBER 22ND.
PRODUCED BY KEVIN SHIRLEY.
MANAGEMENT - IRVING

THE JOURNEY BEGINS AGAIN

STEVE PERRY LEARNS TO NEVER SAY 'NEVER'

WRITTEN BY Ben Fong-Torres
INTERVIEWS BY Dave Sholin
EDITORIAL ASSISTANCE:
Jennie Z. Ruggles
and Annette M. Lai



This is the story of a seven-year itch. It was in 1989 that Journey broke up. For over a decade, they had been one of America's most popular rock bands, and, despite their dissolution, their hits—"Lovin', Touchin', Squeezin'," "Anyway You Want It," "Who's Crying Now," "Don't Stop Believin'," "Open Arms," "Separate Ways," "Faithfully," "Only the Young," and "Be Good to Yourself," along with favored album tracks like "Lights" and "Wheel in the Sky"—continued to air on the radio. On his own, lead singer Steve Perry scored hits: "Don't Fight It," "Oh Sherrie," "She's Mine," "Foolish Heart."

The former members of Journey—Perry, guitar wizard Neal Schon, keyboardist Jonathan Cain, bassist Ross Valory, and drummer Steve Smith—couldn't escape themselves. Still, they hadn't all been in the same room since 1989.

An itching began.

Funny thing, though. It wasn't Journey that yearned to get back together. It was John David Kalodner.

One of the better sets of ears in the A&R world, Kalodner, who's scored numerous successful acts at Geffen and, now, as Senior Vice President of A&R at Columbia Records, is a big Journey fan.

In fact, he says, "Journey was my favorite band. All those years I had all those big records, they were my favorite. So when the band broke up, I would help Steve Perry when I could. They were all so talented.

"When I came to Columbia from Geffen, I told Donnie [Jenner] and Michelle [Anthony], 'I'm going to put Journey back together.' And I don't really think they quite bought that it was going to happen."

Steve Perry probably felt the same way.

As Kalodner recalls, "When I first spoke to Perry about it, he wouldn't even say the name of the band. He would say 'the J word.' That was fine. It takes time and patience. I just said, 'It would be great if you guys got together and played, and if you didn't like playing together, then you shouldn't ever do it again.'"

Perry was skeptical. "You can't bring something together if it doesn't want to be together," he told GAVIN. "A band is a relationship between five people. It can be pretty emotionally involved at times...it's volatile at times."

Kalodner, Perry says, "was instrumental in communicating for us before we could—talking to every individual member and breaking down some of those members. Eventually, we decided we would start talking."

The reunion process began about a year ago. "Steve started to speak to Jonathan and Neal," Kalodner recalls. "There got to be a rapport, and a lot was told when they got together to play. Whenever they're together, the chemistry is tremendous."

Perry stresses that the reunion is borne more of that chemistry than of any interest in being yet another '70s rock band comeback.

"None of the guys needed to do this," he says. "No one should get the idea that this is another effort to stockpile some cash. The truth is nobody from the legacy of Journey is hurting. If the music wasn't honest or pure, I don't know if an 'Unplugged' with a couple of new tunes would have worked. I think Journey was more true to itself than that."

Perry is friends with Lamont Dozier, the fabled songwriter for Motown and other artists, and sought his advice about a reunion. "He said that if anybody has an opportunity to revive and expose another generation to that kind of music, it makes music in general a better place. He said, 'It couldn't hurt music at all right now, if you guys got back together.'" Perry credits Journey's reunion not only to Kalodner, but also to the band's manager, the one and only Irving Azoff, and Journey's attorney, Lee Phillips.

From the first rehearsals, Journey seemed more together than they ever were, from their beginnings, with different original personnel, in 1975 as a so-called "space-rock" band out of San Francisco.

Jonathan Cain hosted the reunited Journey in his recording studio. "We were all miked up—me, Neal, and Steve. It was exciting in the sense that we were happy to be in the circle. We were happy to be part of each other's history. There was a huge respect, after nine years (since their last time in a studio together), that we had for each other, that maybe wasn't there predominantly in the past. There was a lot of laughing that probably never took place in the old days."

The rapport quickly turned into music for the new album. (Called *Trial By Fire*, it is due out by the middle of October.)

"It was pretty impromptu," says Cain. "It's amazing, on a lot of the songs, one of us had the bits that another was missing. For 'When You Love a Woman,' I had the piano part, and it was something Steve had the verse for. Neal would have an idea that Steve was looking to hang his hat on, and Boom!"

By the time Cain joined Journey in 1981, the band had three multiplatinum albums and, as so often happens with commercial success, began enduring sniping from critics who lumped them with other popular groups. But, as Cain sees it, "We were just a street band that did what we did in an honest and soulful way—and we got lucky. There wasn't any 'corporate' anything. We just went out and did our thing."

Perry echoes Cain's glowing reports on Journey's reunion. "As soon as we got back together, certain things kicked in. We joked with each other that the good news is, not a lot has changed. The bad news is, not a lot has changed."

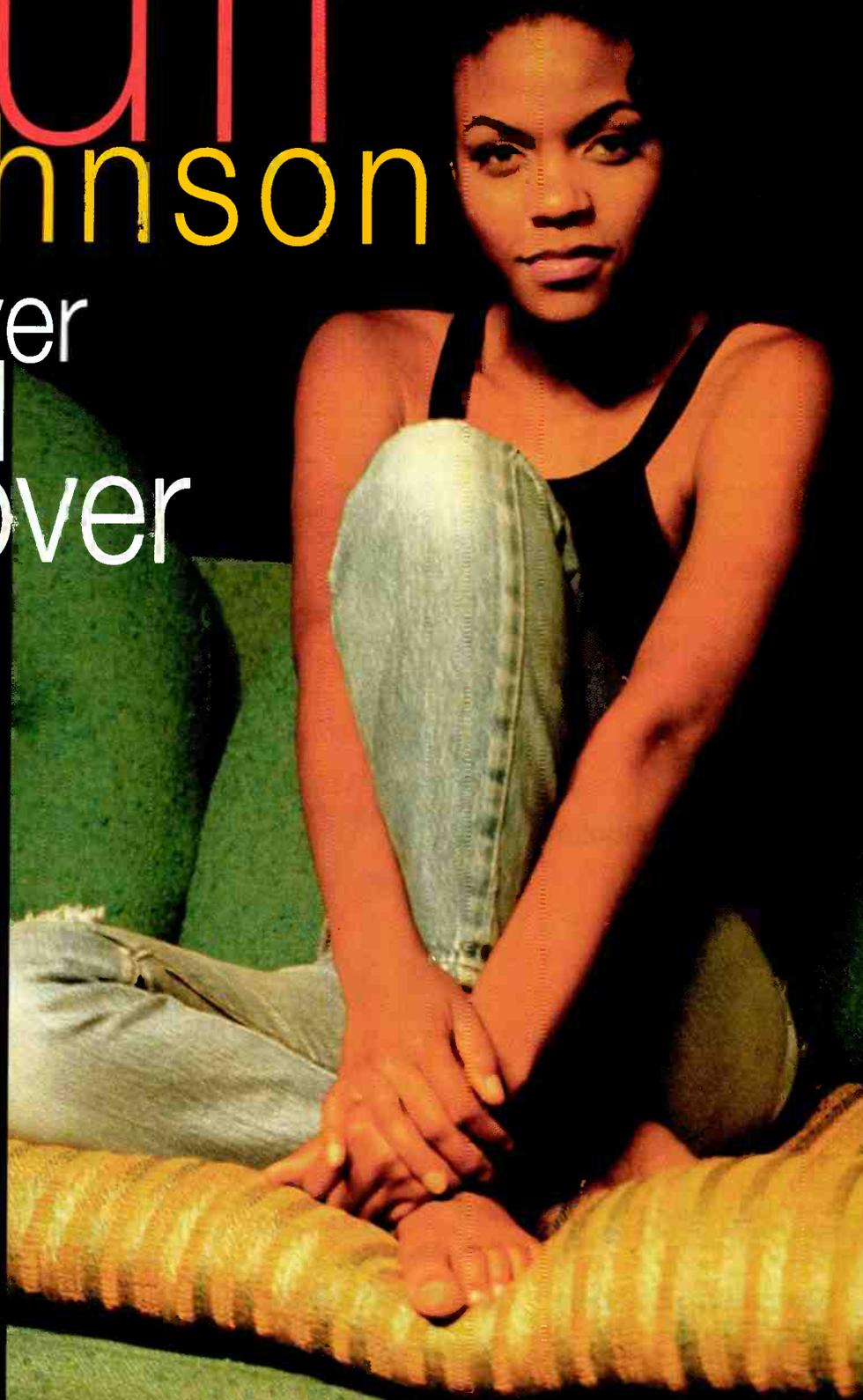
Perry had a sense that the reunion would get a positive response. "When I went out on my solo tour, there were so many Journey fans who were glad to hear the Journey material; it was a learning experience."

Radio response is, to say the least, encouraging. Jerry Blair, Columbia's

Puff Johnson

over
and
over

the
first
single
from
the
motion
picture
soundtrack
"The
First
Wives
Club"



Already spinning at

- Y100
- KLUC
- Z90
- KHTT
- WWCK
- WSSX
- WLTF
- KZHT
- WUSA
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ADD

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WORK

The FIRST WIVES Club

soundtrack featuring

PUFF JOHNSON, DIANA KING, BILLY PORTER,
BROWNSTONE, EURYTHMICS, DIONNE FARRIS AND OTHERS.

WORK

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Senior Vice President of Promotion, understands that, with the fragmentation of radio formats, he can't expect every station to jump on the single ("When You Love a Woman"). Then there are programmers like Rob Roberts at Y100-Miami.

"Rob," says Blair, "said, 'This is just amazing. Sometimes, when groups get back together, it's like, 'Yeah, right...whatever.' But when I play this for people, their eyes bug out. They go, 'Wow—Journey!' After we played it, we got over 50 calls before 3 p.m.'" Blair reports similar enthusiasm at WPLJ-New York and K101-San Francisco.

Through the years, Blair notes, "If you look at auditorium tests at Top 40 and adult radio, 'Lights,' 'Wheel in the Sky,' 'Open Arms' are some of the biggest, best-testing songs ever at radio, still."

From the new album, says Blair, "Message of Love" is aimed at Album Rock. "A3 will play songs. And we're going full-bore with 'When You Love a Woman' at Top 40." That single, he is certain, "is going to get a huge response. When this record comes out, they're going to react, 'Omigod—Journey!' Then, when the lyrics sink in and you see what they're saying, it's what every man who's in love with a woman should be saying. It's going to touch everyone's heart, and I think it's going to be one of the biggest songs of the year."

Perry is pleased by the attention to the words. "On this album," he says, "I'm most proud of the lyrical content. You set your standards by where you left off. This project demanded another leap in the lyrics department, and Jonathan and I are very proud we got that."

"When You Love a Woman," he says, "got started on the way to one of the writing sessions with Neal and Jonathan. Out of the blue, I heard a chorus. I had the whole chorus in my head, and I put it on this minicassette player that I keep with me. I showed them the song. We figured out the chords that support the

intervals and the melodies. Then we went into writing verses and bridges, and it was done pretty quick. I had the title and kind of knew where it was going. Jonathan and Neal finished it off."

His times with Cain, Schon, Valory, and Smith, Perry says, have amounted to a journey by roller-coaster. "It's had some incredible rushes down, and some valleys, climbs, and turns. Right now, I think it's going full circle again. I'm really grateful, and I wouldn't change anything."

Neither would John Kalodner, the alchemist behind the reunion, the A&R chief who was acting as a fan, who, as he puts it, "just wanted to see Journey." "I think it's great for all the people I know who want to see Journey and who will enjoy this music," he says, because they really put time, attention, and love into their music, and I don't really see that too much any more."

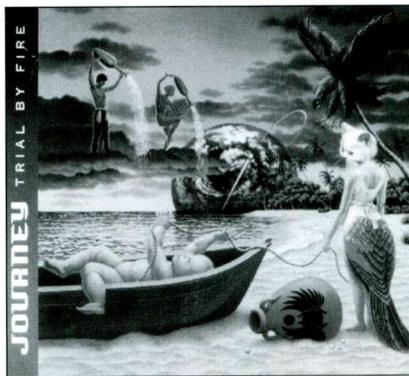
In the end, despite the initial hesitancy that Kalodner encountered when he first approached Perry with the R word about the J word, it may have been easier than he thought.

"It was just a pleasure to put this thing together, and that's the way it was meant to be," says Cain. "We've been waiting for this moment."

"I'm learning to realize that in life, you never say never," adds Perry. "There was a time when 'never' was said. Time changes everything."

And yet he adds, "All through the separated times, I truly, in my heart, wanted to be the singer in Journey again, because I knew that was an identity that was the most comfortable to me. The band brought something out in me that I couldn't get out by myself, and it brought something out in them that they couldn't get out without me."

"That is the essence of the band's synergy. It just took a long time for us to look at each other and be grateful." ●



Trial By Fire album cover

FOURTH AND GOAL continued from page 28

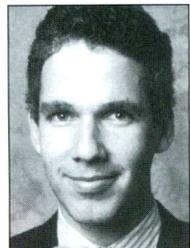
VERVE PIPE - "The Freshmen"
KRISTINE W - TBA
DAVE MATTHEWS BAND - TBA



Vaughn's prediction: Green Bay Packers vs. the Miami Dolphins, with Green Bay winning.

Goldner's prediction: San Francisco 49ers vs. the Buffalo Bills, with the 49ers winning. Plus, she adds, "God bless those fourth quarters."

REPRISE RECORDS



MARC RATNER, VICE PRESIDENT, PROMOTION

THE BODEANS - TBA
CHAKA KHAN feat. ME'SHELL NDEGÉOCELLO - "Never Miss the Water" (off of her *Greatest Hits* CD)
CHRIS ISAAK - TBA from his new album, *Beja Sessions*.
PARTY OF FIVE - TBA, soundtrack album from Fox TV show
HOLLY PALMER - "Different Languages"
ROGER - "Living for the City" (off of his *Greatest Hits* CD)

CHER - "Paradise Is Here"
Prediction: "Don't Know" vs. "Don't Care," with "Don't Care" winning.

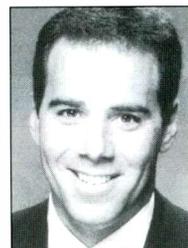
TOMMY BOY RECORDS



MIKE BECCE, HEAD OF PROMOTION

HOUSE OF PAIN - "Fed Up"
AMBER - "Colour of Love"
JOCELYN ENRIQUEZ - "A Little Bit of Ecstasy" (Classified/Tommy Boy)
Prediction: Kansas City Chiefs vs. the Green Bay Packers, with Green Bay winning.

UNIVERSAL RECORDS



MONTE LIPMAN, VICE PRESIDENT, PROMOTION

LINA SANTIAGO - "Deep Inside of Me"
DONNA SUMMER & BRUCE ROBERTS - "Whenever There Is Love" (from the *Daylight* soundtrack)
FLEMING & JOHN - "Love Songs"
LOST BOYZ - "Get Up"
A+ - "Me & My Microphone"
ERYKAH BADUH - "On and On"
Prediction: Miami Dolphins vs. Green

Bay Packers, with Green Bay winning.

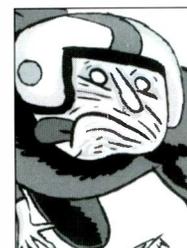
VIRGIN RECORDS



MICHAEL PLEN, SENIOR VICE PRESIDENT, PROMOTION

dc TALK - "Just Between You and Me"
MAXI PRIEST - "Watching the World Go By"
ENIGMA - "Beyond the Invisible"
SMASHING PUMPKINS - "33"
Prediction: San Francisco 49ers vs. the Denver Broncos, with San Francisco winning.

WARNER BROS. RECORDS



ED NUHFER, NATIONAL SINGLES PROMOTION MANAGER

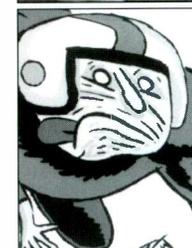
GEGGY TAH - "Whoever You Are"
WORLD WIDE MESSAGE TRIBE - "The Real Thing"
GINA G. - "Ooh Aah (Just a Little Bit)"
MADONNA - "You Must Love Me" (from the soundtrack to *Evita*)
R.E.M. - "Bittersweet Me"
ROD STEWART - "When I Need You"

SEAL - TBA from his unplugged album, *Future Love Paradise*.

VAN HALEN (with DAVID LEE ROTH) - "Me Wise Magic"

Prediction: Miami Dolphins vs. the Green Bay Packers, with Miami winning.

THE WORK GROUP



BURT BAUMGARTNER, SENIOR VICE PRESIDENT, PROMOTION

JUSTIN FONTAINE, VICE PRESIDENT, PROMOTION

JOHNNY C., SENIOR DIRECTOR, TOP 40 PROMOTION

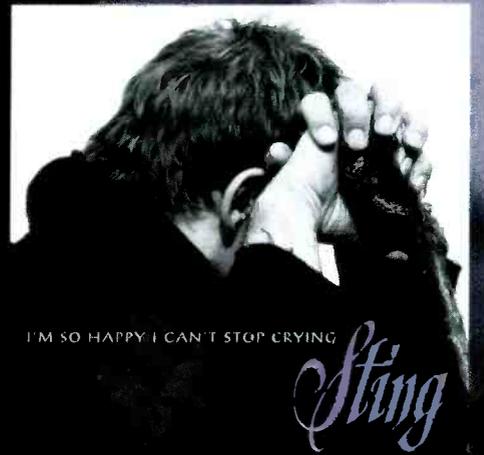
PUFF JOHNSON - "Over and Over" (from the *First Wives Club* soundtrack)
FIONA APPLE - "Shadowboxer"

Baumgartner's prediction: San Francisco 49ers vs. the Kansas City Chiefs, with San Francisco winning.
Fontaine's prediction: Green Bay Packers vs. the Miami Dolphins, with Green Bay winning.

Johnny's prediction: Green Bay Packers vs. the Houston Oilers, with Green Bay winning. ●

I'M SO HAPPY I CAN'T STOP CRYING

Sting



I'M SO HAPPY I CAN'T STOP CRYING

Sting



<http://www.amrecords.com> Management: Miles Copeland & Kim Turner Produced by Hugh Padgham & Sting

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COACHES REPORT

WHY TOP 40 IS ON TRACK

One look at the scoreboard during 1996 shows a lot more Top 40 outlets in the "win" column. While some are quick to debate the reasons for the upswing, one key element has been a crop of great pop songs, but that's not the total answer. Two longtime programmers/consultants, Bill Hennes of Bill Hennes & Associates, and J.J. Cook of Broadcast Consulting are extremely vocal about the subject and share their opinions on why this resurgence is taking place, and how to keep Top 40 on a roll. —DS

IT'S B-A-A-C-K... TOP 40—THE BEST NICHE FORMAT IN AMERICA

BY BILL HENNES



The trades are full of indicators—the success story of WKTU in New York; great Top 40 performances in Tampa, Houston, Miami, and Portland; buyouts and mega-mergers happening daily. The time is right to bring back the best niche format in

America...Top 40! Top 40 has proven itself in the past and can win big again today if strategically executed and exactly targeted to its market. But to truly understand how and why the format works, you must look at a bit of its history.

Todd Storz is the man most credited with originating the Top 40 concept. He was a radio station owner from Omaha, Neb. in the '50s. As the legend goes, Todd and the station's manager were in a bar and as the place was getting ready to close, he observed that the waitresses were putting their own money in the jukebox to play the same songs the customers had played all day long. He astutely reasoned that if people would use their own money to hear these same songs over and over, then people would most likely want to listen to these *same* popular songs as often as possible on the radio. The Top 40 format was born.

Originally, Top 40 playlists consisted of hits from all genres of popular music. When putting together their playlists, stations would review information from several sources including jukebox plays, stations requests, local single sales, national sales, and airplay charts. Quite often, playlists combined hits from Pop, Rock & Roll, Rockabilly, Country, and Urban, and the results spoke for themselves: Top 40 attracted *huge* audiences. The on-air presentation included high-profile personalities, singing, jingles, sweepers, countdowns, make it or break it, bells, whistles, news sounders, echo, sound effects, and more. The keyword was "fun."

Soon, market after market began to take notice and Top 40 programming swept the country. The success of these stations is legendary: KLIF-Dallas, WTXN-New Orleans, WQAM-Miami, KFNB and KHJ-Los Angeles, WLS-Chicago, WABC-New York, WKNR and CKLW-Detroit, WFIL-Philadelphia, and KFRC-San Francisco,

to name a few. The *original* concept was simple. Play the Top 40 hits of the week, no matter what "style," with no oldies or recurrenents in the mix.

These original Top 40 stations gained high audience shares with all ages, and most went to Number One in their respective markets. As competition increased, as many as three of four stations in some markets were playing almost nothing but current music and battling it out for the top positions. Talk about competition!

In the late '60s and '70s, several changes occurred

that affected Top 40 programming. FM stations became players. Album Oriented Rock FM stations began to make inroads, and Top 40 stations tried to broaden their demographics.

To combat FM AOR stations, some Top 40s began experimenting with album cuts. In most cases, this proved to be disastrous. Not only did Top 40 stations mistakenly assume the AOR audience were also Top 40 listeners, but they were also adding too many cuts, thus turning off their Top 40 core listeners. However, the Top 40 stations that held the line and played only the "crossover" album tracks continued to be leaders.

At this time, there was also an increasing pressure to broaden demographics and become more dominant 25-54. Top 40 tried to achieve this by adding recurrenents and oldies into the mix. In the '70s, Top 40 was, for the most part, a mixture of 50 percent gold, 25 percent recurrent, and 25 percent hits per hour. In many markets, it was impossible to hear the current hits, due to the number of recurrenents and oldies being played. Ironically, by adding more and more gold, Top 40 was actually helping to shrink its own audience. People began to say that Top 40 was near extinction.

Then, in the early '80s, things started to turn once again. Stations in New York, Philadelphia, Chicago,

TOP 40 TIPS

By Bill Hennes

Top 40 is ready to make a comeback. The phoenix has begun to rise and it will continue, provided those who hop on the bandwagon strategically target their market and keep the following in mind:

- 1. Stations must have a good signal. The audio chain processing should be superb and there should also be slight reverb.**
- 2. The station must be marketed through outside advertising and lots of public appearances.**
- 3. On air presentation should have "Stationality," including**
 - Creative air talent in all dayparts
 - Fun quarter hour and come on-air contests giving away cash, cars, concert tickets
 - Exciting, creative sweepers and jingles
 - Identifying songs by artist and title
- 4. Musically, the station should**
 - Play a tight list of 30-40 of the most popular songs being sold and requested in the market, as determined by weekly research of top singles sales, top album sales, local and national airplay rotations, top 10 requested songs, and top call outs.
 - Put the hottest currents in high rotation
 - Daypart when necessary
 - Add new product selectively
 - Keep the station musically fresh
 - Make sure the music has familiarity, melody, and rhythm
 - Limit the recurrenents or golds to no more than 1-2 per hour
 - Balance the musical styles to fit what the mass appeal audience in your market wants
 - Don't get caught in the trap of overlapping one style over another

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BOW DOWN

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25-10* Soundscan Singles Sales Chart

20-4* Billboard Rap Singles Chart

74-27* Billboard R&B Singles Chart

47-21* Billboard Hot 100 Singles Chart

Biggest Sales Gainer of the Week on Hot 100!



PRIORITY
RECORDS

MOST ADDED
MICHAEL BOLTON (71)
PHIL COLLINS (69)
JOURNEY (53)
KENNY G (40)
TONI BRAXTON (34)

TOP TIP

KENNY G
"The Moment"
(Arista)

G whizzes onto the chart next week with plenty of sax appeal.

RECORD TO WATCH



AMANDA MARSHALL
"Birmingham" (Epic)
 Significant calls already Marshallled: KYSR, KDMX, WBLI, WBMX, WMC, WMEE, WMXB, WQSM, KPLZ, WLBC and WKTI.

Gavin A/C

Adult Contemporary

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	CELINE DION - It's All Coming Back To Me Now (550 Music)	10	223	2	6462	+189	128	55	33	6
2	ERIC CLAPTON - Change The World (Reprise)	18	220	0	6329	-57	136	42	35	6
3	DONNA LEWIS - I Love You Always Forever (Atlantic)	24	196	0	5816	-261	123	34	31	7
4	JOHN MELLENCAMP - Key West Intermezzo (I Saw You First) (Mercury)	9	185	2	5203	+311	106	41	27	10
5	BRYAN ADAMS - Let's Make A Night To Remember (A&M)	10	199	7	5116	+439	90	54	39	15
6	ELTON JOHN - You Can Make History (Young Again) (MCA)	4	220	20	4814	+1304	64	57	69	27
7	MELISSA ETHERIDGE - Nowhere To Go (Island)	12	148	4	3876	+109	71	40	28	8
8	LIONEL RICHIE - Ordinary Girl (Mercury)	12	160	2	3862	+41	64	41	43	12
9	MARIAH CAREY - Forever (Columbia/CRG)	17	154	0	3741	-429	59	43	40	11
10	BEACH BOYS & KATHY TROCCHI - I Can Hear Music (River North)	10	158	6	3517	+129	48	45	46	18
11	PHIL COLLINS - Dance Into The Light (Atlantic)	3	197	69	3497	+1820	22	57	61	53
12	DISHWALLA - Counting Blue Cars (A&M)	23	109	1	2848	+145	49	33	22	4
13	WHITNEY HOUSTON - Why Does It Hurt So Bad (Arista)	15	124	0	2755	-513	36	36	39	12
14	TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	31	101	1	2445	-244	42	20	25	13
15	HOOTIE & THE BLOWFISH - Tucker's Town (Atlantic)	14	103	1	2425	-431	31	33	32	5
16	TOM PETTY & THE HEARTBREAKERS - Walls (Warner Bros.)	11	101	0	2380	-855	37	27	28	7
17	ALANIS MORISSETTE - You Learn (Maverick/Reprise)	19	82	0	2364	-213	43	17	19	3
18	PETER CETERA - One Clear Voice (River North)	20	110	1	2315	-721	23	33	37	15
19	JEWEL - Who Will Save Your Soul? (Atlantic)	23	84	0	2227	-233	35	21	25	2
20	SARI - Forever True (Eagle Eye)	11	96	5	2112	+357	25	30	31	8
21	TRACY CHAPMAN - New Beginning (Elektra/EEG)	8	106	8	2089	+307	22	31	33	16
22	VANESSA WILLIAMS - Where Do We Go From Here (Mercury)	16	93	1	1982	-294	25	22	26	19
23	DOG'S EYE VIEW - Small Wonder (Columbia/CRG)	9	102	5	1954	+209	14	29	45	13
24	THE CORRS - Forgiven, Not Forgotten (143/Lava/Atlantic)	11	88	2	1932	+58	23	32	25	7
25	SHERYL CROW - Makes You Happy (A&M)	6	88	2	1929	+180	24	26	31	6
26	NATALIE MERCHANT - Jealousy (Elektra/EEG)	26	84	0	1865	-212	23	20	25	15
27	TINA TURNER - Missing You (Virgin)	10	110	12	1829	+178	5	28	44	29
28	MICHAEL W. SMITH - Cry For Love (Reunion/Arista)	5	100	3	1772	+162	8	27	43	22
29	PRIMITIVE RADIO GODS - Standing Outside A Broken Phone... (Ergo/Columbia/CRG)	11	78	3	1680	+54	21	24	19	12
30	VOICE OF THE BEEHIVE - So Hard (Discovery)	9	79	1	1618	-78	16	24	30	9
31	FRAZIER CHORUS - Driving (Pure/PGD)	5	97	12	1547	+339	5	19	44	28
32	DAVE KOZ - Don't Look Back (Capitol)	5	101	9	1484	+179	4	23	30	40
33	E.J. WATERS - Colours Of The World (Epidemic/Castle)	11	73	8	1474	+183	11	25	27	10
34	JACKSON BROWNE - I'm The Cat (Elektra/EEG)	11	73	0	1436	-22	12	24	29	7
35	AARON NEVILLE Featuring ROBBIE ROBERTSON - Crazy Love (Reprise)	4	101	20	1425	N	2	14	43	37
36	GEORGE BENSON - Holdin' On (GRP)	7	89	2	1401	+27	4	19	35	28
37	DAVE MATTHEWS BAND - So Much To Say (RCA)	16	76	5	1396	-40	6	28	25	16
38	JANN ARDEN - Insensitive (A&M)	48	63	0	1291	-85	17	9	18	17
39	MICHAEL BOLTON - Love Is The Power (Columbia/CRG)	3	89	71	1267	N	5	13	27	40
40	HARRY CONNICK, JR. - Hear Me In The Harmony (Columbia/CRG)	16	69	0	1179	-318	7	12	29	19

Inside A/C

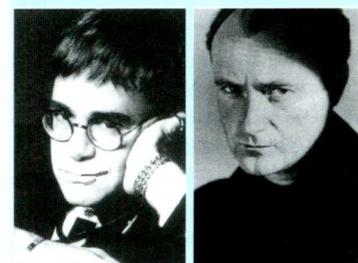


BY RON FELL

Who's on What



For the first time since June 28, we have a new Number One single. **Celine Dion's** "It's All Coming Back to Me Now" has finally stopped **Eric Clapton's** "Change the World" after eleven weeks at the top. Celine's new chart-topper comes even though 26 A/Cs are reporting additional play on her track "Send Me a Lover," the *Voices for Care* and *Women for Women* benefit albums.



In recent weeks, we've had two extremely fast starts for singles that will surely dominate the rest of the year's research: **Elton John's** "You Can Make History (Young Again)" and **Phil Collins' "Dance Into the Light."** Elton's first week brought 134 first-week players, while Collins launched with 128. Those kinds of numbers give them the #4 and #6 Most Added Adult Contemporary records of all time, respectively. Collins' two-week run of 197 ADDs is the best two-week start of any record in the past two years and its Spincrease of +1,820 is the best one-week leap by any track of '96.

A wedge of stalled and/or burned out tracks between #13 &

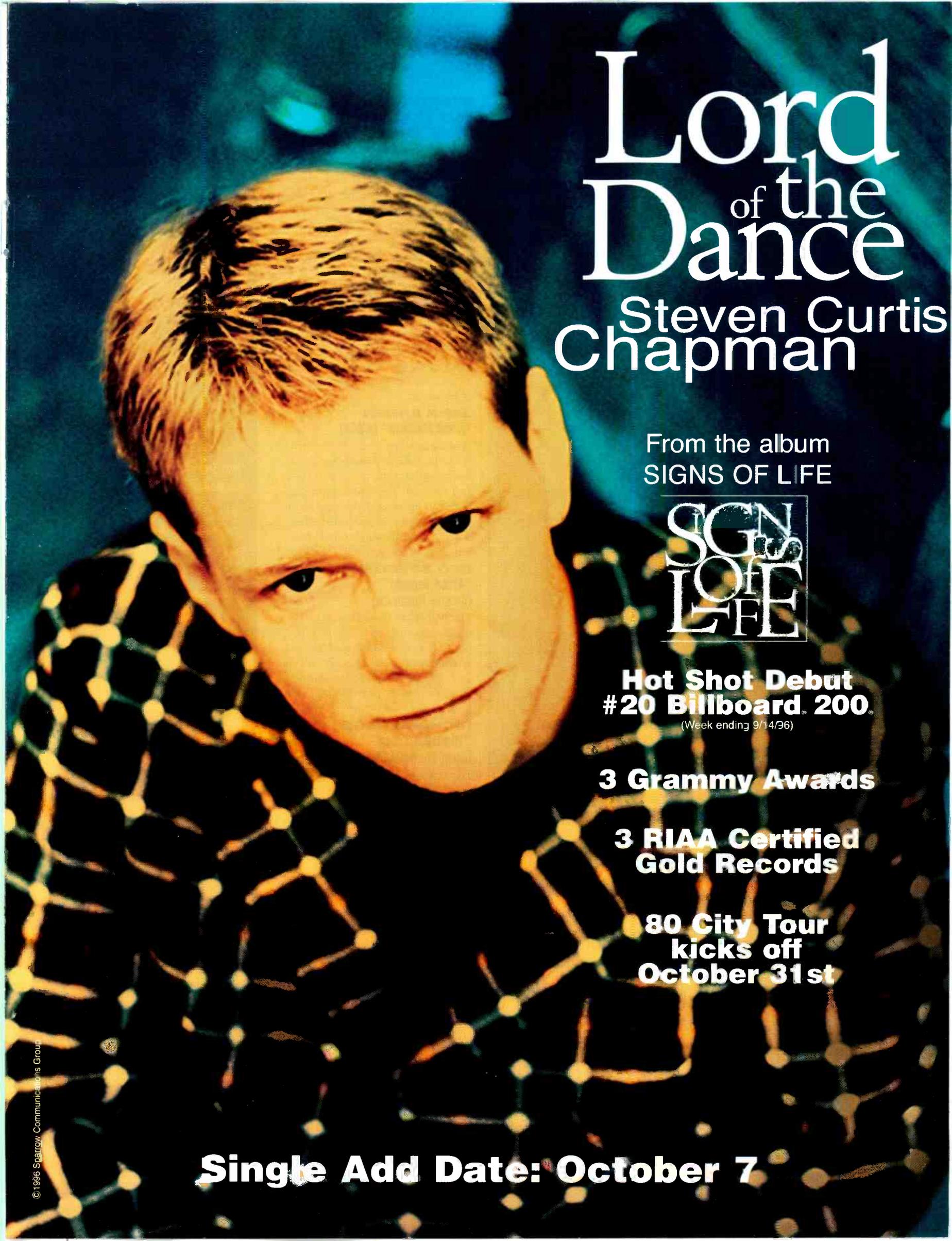
Chartbound

	Reports	Adds	SPINS	TREND
KENNY G - "The Moment" (Arista)	88	40	1102	+628
WILD ORCHID - "At Night I Pray" (RCA)	76	6	1152	+100
STING - "I'm So Happy I Can't Stop Crying" (A&M)	72	5	1158	+101
ORLEANS - "I'm On Your Side" (Dinosaur)	66	4	996	+135

Total Reports This Week: 247 Last Week: 243

Editor: **RON FELL**
 Associate Editor: **DIANE RUFER**

A/C reports accepted: Mondays 8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m.
 Station Reporting Phone: (415) 495-1990
 GAVIN FAX: (415) 495-2580



Lord of the Dance

Steven Curtis
Chapman

From the album
SIGNS OF LIFE



Hot Shot Debut
#20 Billboard 200.
(Week ending 9/14/96)

3 Grammy Awards

**3 RIAA Certified
Gold Records**

**80 City Tour
kicks off
October 31st**

Single Add Date: October 7

A/C Up & Coming

Reports	Adds	SPINS	TRENDS	
63	10	917	+177	PLAYER - Footprints In The Sand (River North)
61	7	956	+116	MICHAEL LEARNS TO ROCK - That's Why (You Go Away) (Cleveland Int'l)
54	2	781	+6	BRANDY, TAMIA, GLADYS & CHAKA - Missing You (eastwest/EEG)
53	53	780	+765 *	JOURNEY - When You Love A Woman (Columbia/CRG)
50	6	1092	+284	MERRILL BAINBRIDGE - Mouth (Universal)
50	8	984	+245	AMANDA MARSHALL - Birmingham (Epic)
49	1	852	+3	A FLOCK OF SEAGULLS - Rain Fall (Savant)
47	10	985	+275	ALANIS MORISSETTE - Head Over Feet (Maverick/Reprise)
43	13	473	+144	JORDAN HILL - How Many Times (Atlantic)
42	22	501	+266	LOUVETTE - When I Think Of You (Butterfly)
40	4	612	+59	ANDI HARRISON - Close To You (Nosirrah)
39	34	415	+357 *	TONI BRAXTON - Un-Break My Heart (LaFace/Arista)
38	17	506	+277	HOWARD JONES - No One Is To Blame (Live) (Plump)
37	18	485	+249	FINN BROTHERS - Only Talking Sense (Discovery)
36	8	498	+132	DENISE DECARO - Love Always (Big Bang)
35	6	429	+82	NATALIE COLE Duet w/ NAT "KING" COLE - When I Fall In Love (Elektra/EEG)
32	4	554	+2	GLORIA ESTEFAN - You'll Be Mine (Party Time) (Epic)
31	2	393	+25	SORAYA - Stay Awhile (Island)
28	17	318	+194	CELINE DION - Send Me A Lover (MMI)
27	7	602	+156	NO MERCY - Where Do You Go (Arista)
25	5	416	+137	THE WALLFLOWERS - 6th Avenue Heartache (Interscope)
24	2	316	+12	GROVER WASHINGTON, JR. - Can You Stop The Rain (Columbia/CRG)
24	13	239	+147	VALERIE CARTER - I Wonder Why (Unity)
22	3	293	+50	ANNE MURRAY - What Would It Take (SBK/EMI)
22	7	267	+113	LEANN RIMES - Blue (MCG/Curb)
21	7	413	+120	HOOTIE & THE BLOWFISH - I Go Blind (from Friends soundtrack) (Reprise)
21	7	251	+105	ERIN O'HARA - Down In The Valley (Edel America)
17	1	324	-2	OASIS - Don't Look Back In Anger (Epic)
16	5	187	+52	MARILYN SCOTT - Let Me Be The One (Warner Bros.)
14	2	175	+20	MAC GAYDEN - Crazy Mama (Winter Harvest)
14	14	150	+119 *	GYPSY SOUL - Silent Tears (Cabana Boy/W.A.P.)
13	1	197	+18	JENNIFER LOVE HEWITT - No Ordinary Love (Atlantic)
13	5	148	+61 *	GEORGE WINSTON - Cast Your Fate To The Wind (Windham Hill)
13	4	171	+107 *	THE WONDERS - That Thing You Do (Epic)
10	3	113	+26 *	JOEY MATISSE - Know That I Will (Backseat)

Dropped: Celine Dion (Loved Me), The Tony Rich Project, The Cranberries, Benny Mardones, Bryan Savage, Robert Miles/Maria Naylor, Garbage. * Indicates Debut

#19 will mean plenty of new top twenty tracks next issue. Keep an eye on the underlined tracks in the twenties, as well as **Michael Bolton**, **Aaron Neville** with **Robbie Robertson**, and **Kenny G**.

The Neville/Robertson track, from the *Phenomenon* soundtrack is the week's top debut at #35 with more than a hundred players. Among the phenomenal are **WLIT**, **WRCH**, **WWLI**, **WGMN**, **KUDL**, **WAHR**, **K103**, **WLTS**, **KOSI**, **WTPI**, **WLIF**, **KWAV**, **KKLI**, **WLZW**, **KOSO**, **WKWK**, **WMTX**, **KRNO**, and **Q100**.

Bolton tops this week's Most Added, and only a mailing glitch at Columbia prevented **Journey's** comeback single, "When You Love a Woman" from running parallel. Ironic, since Bolton, was once rumored to be **Steve Perry's** replacement in Journey back in the '80s.

Captured at a backstage photo op after a recent **Kenny Loggins**



concert in Kelseyville, Calif., (left to right) **KNTI** News Director **Kirk Fuller**, **Eagle Eye** recording artist **Sari**, **Kenny Loggins**, and **KNTI OM/PD Ray Franklin**. ●

Gavin A/C #1 Hits From:

- 10/2/92 **SWING OUT SISTER** - "Am I The Same Girl"
- 9/28/90 **MICHAEL BOLTON** - "Georgia On My Mind"
- 9/29/89 **MADONNA** - "Cherish"
- 9/30/88 **GLENN FREY** - "True Love"
- 10/2/87 **FLEETWOOD MAC** - "Little Lies"
- 10/3/86 **GENESIS** - "Throwing It All Away"

A/C Picks

EVERYTHING BUT THE GIRL
"Single" (Atlantic)

Being single again is a traumatic event for Tracey Thorn, and she wonders out loud if she's wanted back. It's a return to the less beaten path of their earlier tunes and a little less punctual than "Missing" and "Wrong."

HOOTIE & THE BLOWFISH
"Sad Caper" (Atlantic)

Imagine getting a new single from a hot group that's only 2:48. It doesn't get much better than this. The only minor bummer is its melancholy lyric, which tells the sad, sad tale of a character bemoaning the departure of his lover.

JANN ARDEN
"Good Mother" (A&M)

This sounds like a straightforward salute to Arden's parents for giving her everything she needed to cope and succeed. The advice given to her at an impressionable age included keep your feet grounded, your heart in your hand, your best face forward and be yourself.

REO SPEEDWAGON
"After Tonight" (Castle Records)

The helplessness and emotional dependency of the lyrical plea is put to the most dainty and hushed arrangement in REO history. A cello and an acoustic guitar are about all that's needed to tenderize this understated production.

RICHARD PAGE
"The Best Thing" (Blue Thumb/GRP)

The voice of Mr. Mister ("Kyrie" and "Broken Wings") returns with a format-friendly love song. Page wrote this wonderful track with Marc Jordan, and it sounds best in the hotter "radio edit" version that fronts the Pro CD.

JOY ASKEW
"Little Darling" (Private Music)

This week's most dramatic presentation is from Joy Askew, a Laurie Anderson/Peter Gabriel/Rodney Crowell protege who exhibits an obvious fondness for the theatrics of Kate Bush. The depth and substance of this track must be heard.

ARTIST PROFILE

BENNY MARDONES

LABEL: Curb

BIRTHDATE & BIRTHPLACE: November 9 - Cleveland, Ohio

CURRENT RESIDENCE: Los Angeles

MUSICAL INFLUENCES: "Roy Orbison, Sam Cooke and The Dells."

LAST CD YOU PURCHASED: "The new ones by R.E.M., Mariah Carey and R. Kelly."

FAVORITE MOVIE OF ALL TIME: "Casablanca."

FAVORITE VACATION SPOT: "Florida Keys."

FAVORITE SPORTS TEAM: "San Francisco 49ers."

LIKES: "R&B music, golf, bocce and cooking."

DISLIKES: "Arrogance and hustlers."

IF I WEREN'T A RECORDING ARTIST, I'D BE: "In radio or management."

MOST TREASURED MATERIAL POSSESSION: "My autographed copy of Roy Orbison's first record on the Sun label."

AMBITIONS YOU STILL HAVE TO FULFILL: "Scratch golf and film work."

BEST ADVICE YOU'VE EVER RECEIVED: "If you live life through your heart, life becomes a tragedy; if you live life through your mind, life becomes a comedy."

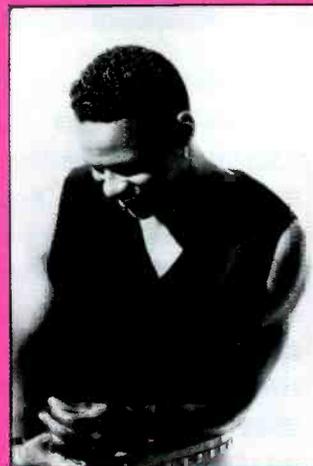
THREE ESSENTIALS YOU WOULD NEED TO SURVIVE ON A DESERT ISLAND: "Music, food, water and Susan."

"REMEMBER THE MAGIC"

FROM *MUSIC FROM THE PARK* SUNG BY

BRIAN MCKNIGHT

EMMY® AWARD & GRAMMY® AWARD NOMINATED SINGER, SONGWRITER, PRODUCER



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RECORDS

S/P/W

SPINS PER WEEK PER STATION

DONNA LEWIS - I Love You Always Forever (Atlantic)	29.67
CELINE DION - It's All Coming Back To Me Now (550 Music)	28.98
ALANIS MORISSETTE - You Learn (Maverick/Reprise)	28.83
ERIC CLAPTON - Change The World (Reprise)	28.77
JOHN MELLENCAMP - Key West Intermezzo (I Saw You First) (Mercury)	28.12
JEWEL - Who Will Save Your Soul? (Atlantic)	26.51
MELISSA ETHERIDGE - Nowhere To Go (Island)	26.19
DISHWALLA - Counting Blue Cars (A&M)	26.13
BRYAN ADAMS - Let's Make A Night To Remember (A&M)	25.71
MARIAH CAREY - Forever (Columbia/CRG)	24.29
TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	24.21
BLUES TRAVELER - But Anyway (A&M)	24.19
LIONEL RICHIE - Ordinary Girl (Mercury)	24.14
TOM PETTY & THE HEARTBREAKERS - Walls (Warner Bros.)	23.56
HOOTIE & THE BLOWFISH - Tucker's Town (Atlantic)	23.54
TONI BRAXTON - You're Makin' Me High (LaFace/Arista)	23.23
NO MERCY - Where Do You Go (Arista)	22.30
BEACH BOYS & KATHY TROCCOLI - I Can Hear Music (River North)	22.26
WHITNEY HOUSTON - Why Does It Hurt So Bad (Arista)	22.22
NATALIE MERCHANT - Jealousy (Elektra/EEG)	22.20
SARI - Forever True (Eagle Eye)	22.00
THE CORRS - Forgiven, Not Forgotten (143/Lava/Atlantic)	21.95
SHERYL CROW - Makes You Happy (A&M)	21.92

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

PHIL COLLINS - Dance Into The Light (Atlantic)	1820
ELTON JOHN - You Can Make History (Young Again) (MCA)	1304
MICHAEL BOLTON - Love Is The Power (Columbia/CRG)	1080
JOURNEY - When You Love A Woman (Columbia/CRG)	765
KENNY G - The Moment (Arista)	628
BRYAN ADAMS - Let's Make A Night To Remember (A&M)	439
AARON NEVILLE Featuring ROBBIE ROBERTSON - Crazy Love (Reprise)	405
SARI - Forever True (Eagle Eye)	357
TONI BRAXTON - Un-Break My Heart (LaFace/Arista)	357
FRAZIER CHORUS - Driving (Pure/PGD)	339
JOHN MELLENCAMP - Key West Intermezzo (I Saw You First) (Mercury)	311
TRACY CHAPMAN - New Beginning (Elektra/EEG)	307
MERRILL BAINBRIDGE - Mouth (Universal)	284
HOWARD JONES - No One Is To Blame (Live) (Plump)	277
ALANIS MORISSETTE - Head Over Feet (Maverick/Reprise)	275
LOUVETTE - When I Think Of You (Butterfly)	266
FINN BROTHERS - Only Talking Sense (Discovery)	249
AMANDA MARSHALL - Birmingham (Epic)	245
DOG'S EYE VIEW - Small Wonder (Columbia/CRG)	209
CELINE DION - Send Me A Lover (MMI)	194
CELINE DION - It's All Coming Back To Me Now (550 Music)	189
E.J. WATERS - Colours Of The World (Epidemic/Castle)	183
SHERYL CROW - Makes You Happy (A&M)	180



YOU'VE HEARD HER WITH PETER GABRIEL AND JOE JACKSON...

NOW ON HER OWN AND AT HER BEST

Joy Askew
LITTLE DARLING

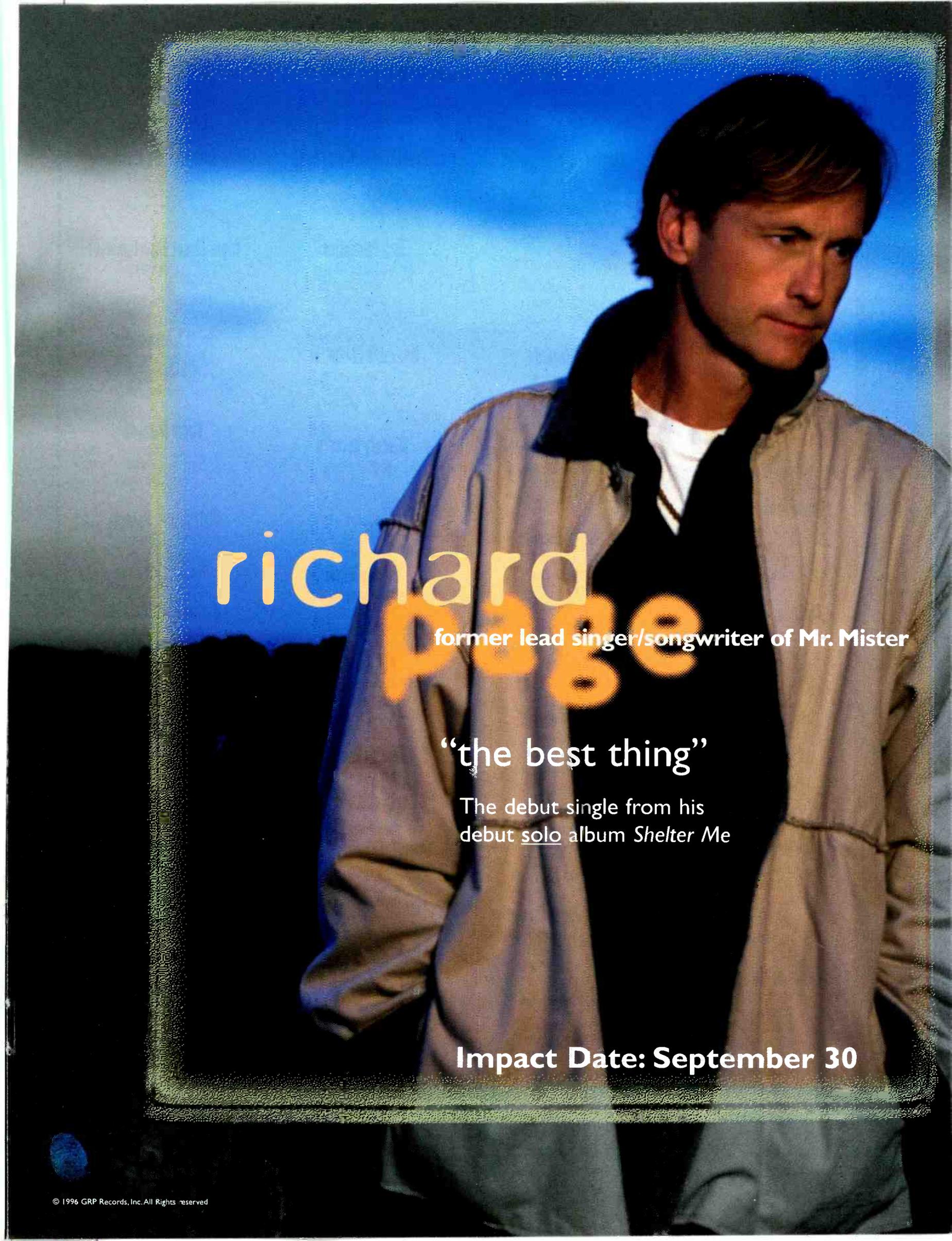
FROM HER ALBUM TENDER CITY



Private Music

<http://www.private-music.com>

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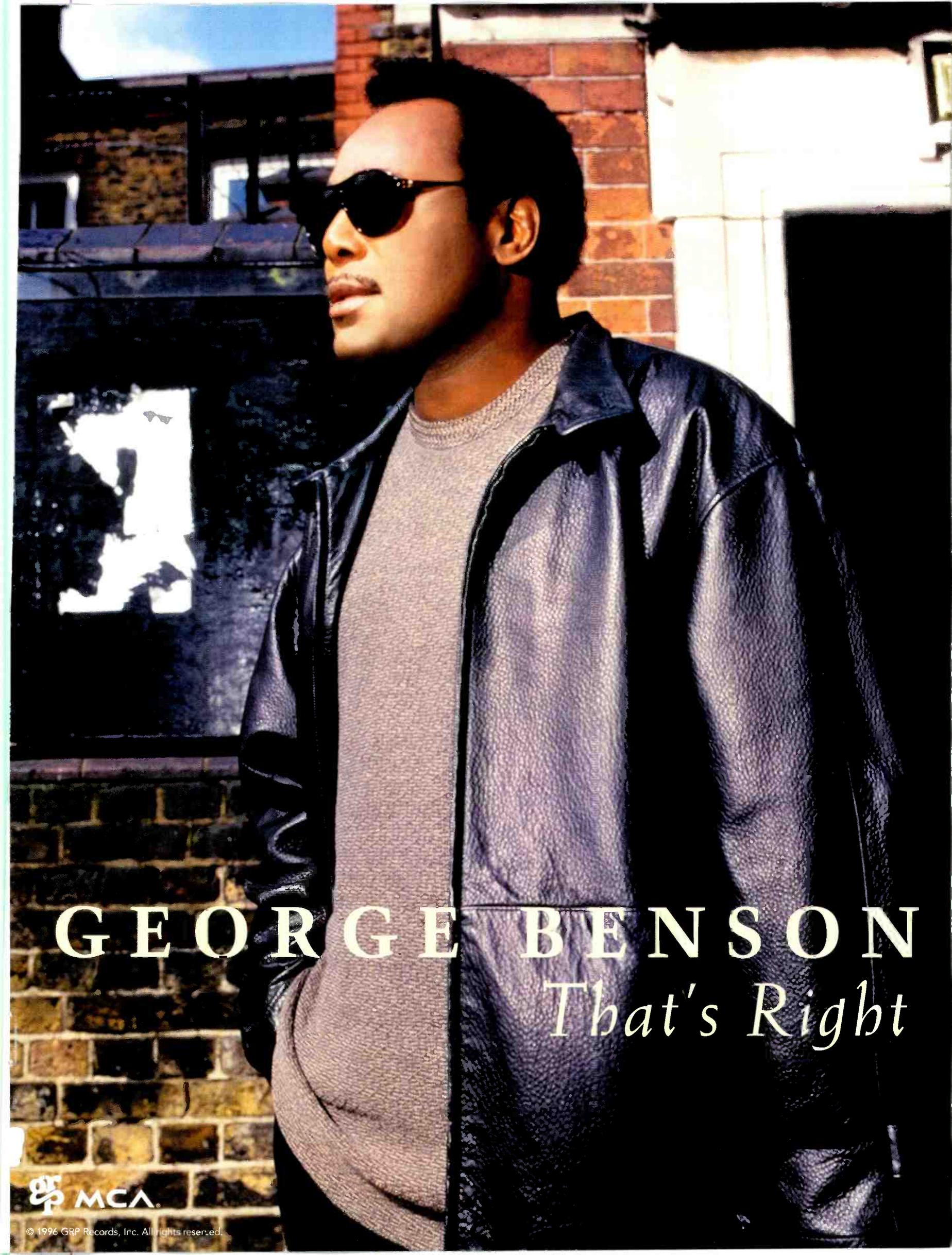
richard
page

former lead singer/songwriter of Mr. Mister

“the best thing”

The debut single from his
debut solo album *Shelter Me*

Impact Date: September 30

A photograph of George Benson, a man with a mustache, wearing dark sunglasses and a dark leather jacket over a light-colored sweater. He is standing outdoors in front of a brick wall and a window with a white poster. The lighting is bright, suggesting daytime.

GEORGE BENSON
That's Right

 MCA

MOST ADDED



KEITH MURRAY

The Rhyme
(Jive)

A TRIBE CALLED QUEST

Stressed Out
(Jive)

TOP TIP

CALL O' DA WILD

Ruffurrain/Intellectual Dons
(Ruffhouse/Columbia/CRG)

Bee Smoove and Cheek Moe snatch up 24 adds, distinguishing themselves from a pack of records during a tough week...

RECORD TO WATCH



JERU THE DAMAJA

Ya Playin' Yaself (Payday/FFRR)
Fed up with the brand names and Italian metaphors, Jeru scores third Most Added with 28 nods and a plum chart position.

Gavin Rap

2W LW TW

10	3	1	BUSH BABEES - Love Song (Warner Bros.)
8	4	2	COMMON - The B*tch In Yoo (Relativity)
20	9	3	CAPONE N NOREAGA - Illegal Life/Stick You (Penalty Recordings)
16	6	4	SADAT X - The Lump, Lump (Loud/RCA)
6	2	5	GHOSTFACE KILLA - Daytona 500 (Razor Sharp/Epic Street)
3	1	6	JAY-Z - Can't Knock The Hustle (Roc-A-Fella/Freeze/Priority)
31	13	7	THE ROOTS - Concerto Of The Desparado/Universe At War (DGC)
36	17	8	GROUP THERAPY - East Coast/West Coast Killas (Aftermath/Interscope)
2	5	9	LOST BOYZ - Music Makes Me High (Universal)
15	10	10	ED O.G. - Dedicated/Acting (Solid Recordings)
9	11	11	HIGH SCHOOL HIGH SOUNDTRACK - Wu-Wear/High School High Sdtrk. (Big Beat/Atlantic)
4	8	12	OUTKAST - Elevators (LaFace/Arista)
17	12	13	ULTRA - Big Time (Our Turn Records)
1	7	14	PHARCYDE - She Said (Delicious Vinyl/Interscope)
21	18	15	CHUCK D - No! (Mercury)
22	19	16	XZIBIT - Eyes May Shine (Loud/RCA)
11	14	17	THE BEATNUTS - Find That (Relativity)
25	23	18	M.O.P. - Stick To Ya Gunz (Relativity)
5	15	19	BIG SHUG - Crush/Official (Payday/FFRR)
NEW	20	20	CHEF RAEKWON - Rainy Dayz (Loud/RCA)
—	28	21	ROYAL FLUSH - Worldwide (Blunt)
19	21	22	BIZ MARKIE - Studda Step (Cold Chillin'/Epic Street)
12	20	23	DJ HONDA - Out For The Cash (Relativity)
NEW	24	24	A TRIBE CALLED QUEST - Stressed Out featuring Faith Evans (Jive)
28	27	25	YO-YO - Same Ol' Thang (Everyday) (eastwest/EEG)
—	30	26	DE LA SOUL - Itzsozeeze (HOT!) (Tommy Boy)
26	25	27	ILL AL SKRATCH - Me And My Click (Mercury)
24	24	28	NINE - Lyrin' King (Profile)
13	22	29	RAS KASS - Anything Goes/On Earth As It Is... (Patchwerk/Priority)
NEW	30	30	A+ - All I See (remix) (Universal)
14	26	31	M.C. LYTE - Everyday (First Priority/Atlantic)
NEW	32	32	BLAHZAY BLAHZAY - Good Cop, Bad Cop (Mercury)
27	29	33	GOODIE MoB - Dirty South (LaFace/Arista)
NEW	34	34	JERU THE DAMAJA - Ya Playin' Yaself (Payday/FFRR)
32	33	35	Killarmy - Wake Up (Razor Sharp)
NEW	36	36	MYSTIKAL - Here I Go (Big Boy/Jive)
—	39	37	PMD - Rough Rugged-N-Raw (Boondox/Relativity)
—	38	38	POOR RIGHTEOUS TEACHERS - Conciou Style f/KRS-One (Profile)
18	31	39	NAS - If I Ruled The World featuring Lauryn Hill (Columbia/CRG)
7	16	40	A TRIBE CALLED QUEST - Ince Again (Jive)

Chartbound

MC REN -Keep It Real (remix) (Ruthless/Relativity)	KEITH MURRAY -The Rhyme (Jive)
JUNGLE BROTHERS -How Ya Want It (I Got It) (Gee Street/Island)	E-40 - Rapper's Ball Feat. Too \$hort, K-Ci (Sick Wid It/Jive)
FUGEES -Ready Or Not (Ruffhouse/Columbia/CRG)	LIL' KIM - Queen Bitch/No Time (Big Beat/Atlantic)

Like That!

BY THEMBISA S. MSHAKA



Silver Lining

In the last few months, several national directors of rap promotion have been phased out of their jobs, but not because they were ineffective. So what's the deal? **Sincere** is no longer at **Motown**, **Deborah Dorsey** is gone from **Island**, and now **OJ Wedlaw** is gone from **Epic**. Sincere utilized his contacts to keep Motown on everybody's mind, Deborah was responsible in large part for breaking "Scarred" and "Renee" for **Luke** and the **Lost Boyz** respectively, and OJ represented well for years at Epic, promoting **Kool G Rap** and **Biz Markie**.

Majors, don't take this personally, but this rash of departures points to a fundamental misunderstanding about how rap promotion works. First of all, there is no set formula for blowing rap records up, but there is one tenet that must always be adhered to: The streets must be taken care of. The means will differ with each record, but if the promoter doesn't have those tools to serve the streets, then anything done after that—any money spent beyond that—will be a mismanagement of resources. It is this frustration that has sent each of the former nationals mentioned above on to their own enterprises, thereby fortifying independent radio promotion for our format.

As indies, they can offer both the experience of being at major labels and their understanding of the streets without being perceived as the execs at the bottom of the food chain. And the autonomy to choose what to promote is a definite plus; they'll no longer have to work projects that they couldn't even give feedback on before it became their priority, and they'll no longer feel pressure to fit records into mixshows where they didn't belong in the first place. VPs of urban promotion and label presidents can expect mediocre

results until they start listening to their rap nationals. In the meantime, reach out to Sincere at **Frontline Marketing and Promotions** (212) 541-9084, Deborah Dorsey at (800) 792-7585, or OJ at his newly established company, **Dirty Work** (212) 691-1101

Relativity's Chris Muhammad is recovering from a minor gunshot wound to the arm following a bit of drama in Cleveland. He wants everybody to know he's okay and to not forget about his records, namely **M.O.P.**, **Common**, and **Mr. Mike...Dante Hill** has brought *The Ride* to Portland, and has asked for some servicing love at **KPSU**. He can be reached at (503) 335-8957...**SESSIONS VOL. 1** is still crankin', and I want to send a shout out to all the brothers and sistas from the East who came out to the Bay this weekend, from **Just O** and **Mary Datcher** to **Will Strickland** and **Dru Ha**. Enjoy the **Loose Cannon/Noo Trybe/Bottom Up All Coast Flavas** showcase. **Richie Rich's** bash, and **JAM SESSION I** for the next two nights, and happy birthday to **John Austin**, Virgo extraordinaire...*like that*. —ONE LOVE. ●

Rap Picks

MEANER
"Real Rap Song"
(Loose Cannon)

I love the hook on this jam. "It's been a long time/maybe too long/since your audio produced a real rap song/emcees reachin' for my style I leave alone." Meaner spits metaphors with a distinctive, smoky voice as Peter Panic's action-packed track bounces beneath. Meaner is the Superman's latest foray, and can look forward to heavy rotation. Contact English at Loose Cannon (212) 603-7612.

Editor: THEMBISA S. MSHAKA • Rap Assistant: JACKIE JONES MCWILLIAMS
Rap reports accepted Thursdays 9 a.m.-4 p.m.
Station Reporting Phone: (415) 495-1990 GAVIN Fax: (415) 495-2580

RELATIVITY URBAN ASSAULT

THE HARD HITTING HARSH REALITY MIX-TAPE
FROM THE LABEL THAT REPRESENTS
THE STREETZ IN EVERY HOOD

FEATURING THE
ASSAULT TEAM

THE BEATNUTS

"FIND THAT"
COMMON

"THE BITCH IN YOO"

FAT JOE

"FIREWATER"

NO I.D.

"THE REAL WEIGHT"

M.O.P.

PMD

FRANKIE CUTLASS

DJ HONDA

THE DAYTON FAMILY

DRU DOWN

MAC MALL

FROST

MIXED BY
DOO WOP
MARK LUV AND
VICIOUS LEE

THE ASSAULT HAS BEGUN



©1995 Relativity Recordings, Inc.

Bush Babees

spreading love from East to West, North to South with...



"the Love Song"

Featuring Mos Def

From the forthcoming album, Gravity
Produced by Pos (Plug One)
Management: Kedar Entertainment
www.wbr.com

Performing live at "How Can I Be Down"
Oct. 12, 1996
Blue Marlin Hotel
5:00pm-8:00pm

Bush Babees showing love to
all the DJs who made it #1 at Gavin



Gavin Rap Retail

Compiled by Matt Brown and Justin Torres

2W	LW	TW	Singles
1	1	1	OUTKAST - Elevators (LaFace/Arista)
4	5	2	2 PAC - How Do You Want It/California Love/Hit 'Em Up (Death Row/Interscope)
6	3	3	DO OR DIE - Po Pimp (Rap-A-Lot/Noo Trybe)
2	2	4	L.L.COOL J - Loungin' (Def Jam Recording Group)
3	4	5	HIGH SCHOOL HIGH SDTRK - Wu-Wear:Garment Renaissance... (Big Beat/Atlantic)
5	6	6	JAY-Z - Can't Knock The Hustle (Roc-A-Fella/Priority)
23	17	7	LOST BOYZ - Music Makes Me High (Universal)
—	24	8	WESTSIDE CONNECTION - Bow Down (Priority)
—	14	9	ORIGINDO GUNN CLAPPAZ - No Fear/Da Storm (Priority)
20	20	10	THE 2 LIVE CREW - Shake A Lil' Somethin' (Lil' Joe)
10	7	11	A+ - All I See (Universal)
NEW	12	12	JERU THE DAMAJA - Ya Playin' Yaself (Payday/FFRR)
9	11	13	CAPONE N NOREAGA - Illegal Life/Stick You (Penalty)
NEW	14	14	PMD - Rugged-N-Raw (Boondox/Relativity)
12	13	15	DRU DOWN - Can You Feel Me (Relativity)
NEW	16	16	FUGEES - Ready Or Not (Ruffhouse/Columbia/CRG)
25	15	17	THE ROOTS - Clones/Sections (DGC)
8	9	18	NAS - If I Ruled The World (Columbia/CRG)
7	8	19	GOODIE MoB - Dirty South (LaFace/Arista)
16	18	20	RAS KASS - Anything Goes/On Earth As It Is... (Patchwerk/Priority)
NEW	21	21	QUAD CITY DJS - C'Mon & Ride It (The Train) (Big Beat/Atlantic)
15	12	22	XZIBIT - Papparazzi (Loud/RCA)
18	16	23	TOO SHORT - Gettin' It (Jive)
11	10	24	BUSTA RHYMES - It's A Party featuring Zhane/III Vibe featuring Q-Tip (Elektra/EEG)
13	21	25	A TRIBE CALLED QUEST - 1nce Again (Jive)

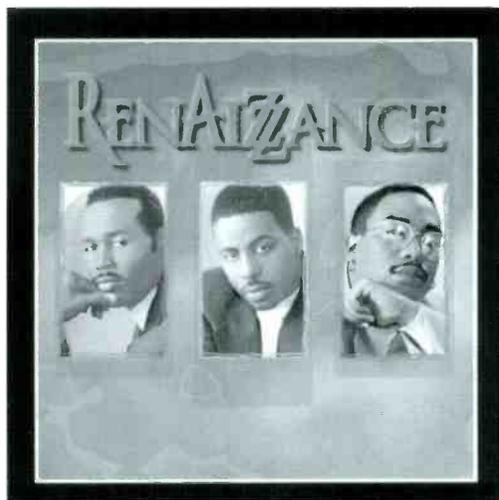
2W	LW	TW	Albums
2	1	1	OUTKAST - ATLiens (LaFace/Arista)
1	2	2	NAS - It Was Written (Columbia/CRG)
3	3	3	A TRIBE CALLED QUEST - Beats, Rhymes And Life (Jive)
13	17	4	2 PAC - All Eyez On Me (Death Row/Interscope)
—	9	5	HIGH SCHOOL HIGH SOUNDTRACK - Various Artists (Big Beat/Atlantic)
4	4	6	JAY-Z - Reasonable Doubt (Roc-A-Fella/Priority)
—	7	7	DO OR DIE - Picture This (Rap-A-Lot/Noo Trybe)
6	5	8	FACEMOB - The Other Side Of The Law (Noo Trybe/Virgin)
11	10	9	UGK - Ridin' Dirty (Jive)
5	6	10	DE LA SOUL - Stakes Is High (Tommy Boy)
12	11	11	MR. MIKE - Wicked Wayz (Suave/Relativity)
10	14	12	CRUCIAL CONFLICT - The Final Tic (Pallas/Universal)
8	13	13	HELTAH SKELTAH - Nocturnal (Duck Down/Priority)
7	12	14	LOST BOYZ - Legal Drug Money (Universal)
9	8	15	M.C. LYTE - Bad As I Wanna B (eastwest/EEG)
—	22	16	DRU DOWN - Can You Feel Me (Relativity)
21	18	17	TOO SHORT - Gettin' It (album number ten) (Dangerous/Jive)
22	—	18	BONE THUGS N' HARMONY - E. 1999 Eternal (Relativity/Ruthless)
16	16	19	FUGEES - The Score (Ruffhouse/Columbia/CRG)
24	15	20	ALT'ARIOQ - God Connections (Correct/Grindstone Ent.)
14	19	21	SADAT X - Wild Cowboys (Loud/RCA)
19	23	22	SO SO DEF BASS ALLSTARS - Various Artists (So So Def/Columbia/CRG)
20	25	23	NINE - Cloud 9 (Profile)
17	20	24	AKINYELE - Put It In Your Mouth E.P. (Stress/BMG)
—	21	25	A+ - Latch Key Child (Universal)



While #32 Tyrone Hill (power forward with the Cleveland Cavaliers) takes it to the hoop for the NBA this season, the house that he built—All Net Records has its fall schedule with the following home court advantages:

A WINNING SEASON BEGINS THIS FALL

RENAIZZANCE (A3202) the self-titled debut album from the R&B male vocal group that puts the passion back in your soul music. This fine joint features their current single **"Intimate Thoughts"** (A2282) and also includes a remake of the Midnight Star classic **"Slow Jam"** (which was written by Babyface). Fine listening when you want to chill out with that special someone.



First quarter '97 continues the winning tradition with **Lady Partee** (a female trio from Michigan) and rapper **Sugar Daddy Shaft**.



THE RAP GAME (A3201) the brand new album by **O.T.R. Clique** takes hip-hop to that other level—featuring their current single **"It Ain't Right"** (A2281) with its thought provoking music video and check out their next joint **"Back Of The Club, Part 2 (It Ain't Over Till It's Over)"** (A2285) coming to college radio, mix shows and urban radio in a few weeks. This party has just begun, and like any good joint it just lasts and lasts and...

Check out the music videos on BET, The BOX and regional shows. Coming this fall a joint tour featuring O.T.R. Clique and RenaiZzance, showcasing the best of hip-hop and r&b in one setting.



Executive Producer: Tyrone Hill along with Aaron Hill, Michael Davenport & Sidney Johnson
All Net Records, 1212 Sycamore Street-Suite #25, Cincinnati, OH 45210 (513) 381-8266, Fax (513) 381-8291

MOST ADDED
CHRIS ISAAK (28/93 spins)
MICHELLE SHOCKED
(25/88 spins)
SHERYL CROW (17/916 spins)
MIDNIGHT OIL (16/30 spins)
LEMONHEADS (14/71 spins)

TOP TIP
PHISH
Billy Breathes
(Elektra/EEG)

No longer swimming upstream at A3 radio, Phish is not only our highest debut at #26, but finishes Number One Spin Trend with +157 out of 351 total spins.

RECORD TO WATCH
CAKE
Fashion Nugget
(Capricorn)

Look out! This Sacramento band is poised for the big time as MTV makes an unusually early commitment on "The Distance." The opening track, "Frank Sinatra" may be the most A3-friendly track. Either way, have a slice!

Gavin A3

Blue entries highlight a stronger performance than on the combined A3

EDITORS:

KENT/KEITH ZIMMERMAN



LW	TW	COMBINED
1	1	JOHN MELLENCAMP (Mercury)
2	2	R.E.M. (Warner Bros.)
3	3	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)
4	4	THE WALLFLOWERS (Interscope)
6	5	SHERYL CROW (A&M)
5	6	DAVE MATTHEWS BAND (RCA)
13	7	SUZANNE VEGA (A&M)
9	8	SHAWN COLVIN (Columbia/CRG)
7	9	DUNCAN SHEIK (Atlantic)
12	10	ELEANOR McEVY (Columbia/CRG)
14	11	MARSHALL CRENSHAW (Razor & Tie)
10	12	KEB' MO' (OKeh/Epic)
16	13	FIONA APPLE (Clean Slate/WORK/CRG)
11	14	UGLY AMERICANS (Capricorn)
8	15	LYLE LOVETT (Curb/MCA)
20	16	STORYVILLE (Code Blue/Atlantic)
17	17	JACKOPIERCE (A&M)
15	18	BLACK CROWES (American)
25	19	CHALK FARM (Columbia/CRG)
26	20	TRACY CHAPMAN (Elektra/EEG)
24	21	PEARL JAM (Epic)
27	22	MELISSA ETHERIDGE (Island)
31	23	PETE DROGE (American)
26	24	CRASH TEST DUMMIES (Arista)
23	25	HOOTIE & THE BLOWFISH (Arista)
NEW	26	PHISH (Elektra/EEG)
19	27	FINN BROTHERS (Discovery)
29	28	NIL LARA (Metro Blue/Capitol)
22	29	WHY STORE (Way Cool/MCA)
30	30	JOHN GORKA (High Street/Windham Hill)
18	31	PHENOMENON SOUNDTRACK (Reprise)
44	32	A TRIBUTE TO STEVIE RAY VAUGHAN (Epic)
37	33	SAM PHILLIPS (Virgin)
28	34	THE SAMPLES (MCA)
NEW	35	THE BORROWERS (Guardian)
33	36	WILD COLONIALS (DGC)
31	37	LEAH ANDREONE (RCA)
46	38	ASHLEY MacISSAC (A&M)
34	39	JASON FALKNER (Elektra/EEG)
NEW	40	ZZ TOP (RCA)
43	41	BETTER THAN EZRA (Swell/Elektra)
38	42	PRIMITIVE RADIO GODS (Columbia/CRG)
42	43	ELLIS PAUL (Philo)
NEW	44	ALANIS MORISSETTE (Maverick/Reprise)
49	45	DRIVING BLIND (Vanguard)
35	46	THE CRANBERRIES (Island)
39	47	BRIAN SETZER (Interscope)
NEW	48	ERIC JOHNSON (Capitol)
47	49	PAUL WESTERBERG (Reprise)
45	50	HOLLY PALMER (Reprise)

LW	TW	COMMERCIAL
1	1	JOHN MELLENCAMP (Mercury)
2	2	R.E.M. (Warner Bros.)
3	3	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)
4	4	THE WALLFLOWERS (Interscope)
5	5	SHERYL CROW (A&M)
6	6	DAVE MATTHEWS BAND (RCA)
7	7	DUNCAN SHEIK (Atlantic)
8	8	SHAWN COLVIN (Columbia/CRG)
15	9	ELEANOR McEVY (Columbia/CRG)
9	10	UGLY AMERICANS (Capricorn)
20	11	TRACY CHAPMAN (Elektra/EEG)
19	12	SUZANNE VEGA (A&M)
14	13	JACKOPIERCE (A&M)
11	14	KEB' MO' (OKeh/Epic)
18	15	MARSHALL CRENSHAW (Razor & Tie)
23	16	MELISSA ETHERIDGE (Island)
21	17	PEARL JAM (Epic)
24	18	CHALK FARM (Columbia/CRG)
25	19	FIONA APPLE (Clean Slate/WORK/CRG)
16	20	HOOTIE & THE BLOWFISH (Arista)
27	21	STORYVILLE (Code Blue/Atlantic)
10	22	LYLE LOVETT (Curb/MCA)
49	23	PHISH (Elektra/EEG)
17	24	WHY STORE (Way Cool/MCA)
35	25	CRASH TEST DUMMIES (Arista)
26	26	PETE DROGE (American)
12	27	PHENOMENON SOUNDTRACK (Reprise)
13	28	BLACK CROWES (American)
31	29	NIL LARA (Metro Blue/Capitol)
22	30	FINN BROTHERS (Discovery)
28	31	PRIMITIVE RADIO GODS (Columbia/CRG)
NEW	32	ZZ TOP (RCA)
40	33	A TRIBUTE TO STEVIE RAY VAUGHAN (Epic)
NEW	34	ALANIS MORISSETTE (Maverick/Reprise)
32	35	THE SAMPLES (MCA)
NEW	36	ASHLEY MacISSAC (A&M)
30	37	BRIAN SETZER (Interscope)
33	38	LEAH ANDREONE (RCA)
29	39	THE CRANBERRIES (Island)
37	40	JASON FALKNER (Elektra/EEG)
42	41	PAUL WESTERBERG (Reprise)
39	42	BETTER THAN EZRA (Swell/Elektra)
43	43	WILD COLONIALS (DGC)
NEW	44	THE BORROWERS (Guardian)
38	45	STING (A&M)
47	46	JOHN GORKA (High Street/Windham Hill)
44	47	GIN BLOSSOMS (A&M)
NEW	48	DRIVING BLIND (Vanguard)
36	49	COWBOY JUNKIES (Geffen)
NEW	50	ERIC JOHNSON (Capitol)

LW	TW	NON-COMMERCIAL
2	1	SUZANNE VEGA (A&M)
10	2	R.E.M. (Warner Bros.)
5	3	SAM PHILLIPS (Virgin)
1	4	JOHN GORKA (High Street/Windham Hill)
13	5	HONOR THE EARTH (Daemon)
9	6	MARSHALL CRENSHAW (Razor & Tie)
16	7	JOHN MELLENCAMP (Mercury)
4	8	ELEANOR McEVY (Columbia/CRG)
6	9	ELLIS PAUL (Philo)
7	10	FIONA APPLE (Clean Slate/WORK/CRG)
11	11	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)
8	12	KEB' MO' (OKeh/Epic)
12	13	WILD COLONIALS (DGC)
41	14	THE BORROWERS (Guardian)
3	15	LYLE LOVETT (Curb/MCA)
20	16	JIM LAUDERDALE (Upstart/Rounder)
38	17	GRAHAM PARKER (Razor & Tie)
14	18	THE WALLFLOWERS (Interscope)
34	19	SHAWN COLVIN (Columbia/CRG)
18	20	PETE DROGE (American)
31	21	SUE FOLEY (Discovery)
15	22	STORYVILLE (Code Blue/Atlantic)
17	23	JASON FALKNER (Elektra/EEG)
23	24	FINN BROTHERS (Discovery)
43	25	MARIA MULDAUR (Telarc Blues)
NEW	26	ROBYN HITCHCOCK (Warner Bros.)
21	27	STEVE FORBERT (Revolution)
NEW	28	DAVE ALVIN (HighTone)
NEW	29	SHERYL CROW (A&M)
19	30	THE SAMPLES (MCA)
25	31	LEAH ANDREONE (RCA)
22	32	NIL LARA (Metro Blue/Capitol)
NEW	33	A TRIBUTE TO STEVIE RAY VAUGHAN (Epic)
49	34	DRIVING BLIND (Vanguard)
28	35	DAVE MATTHEWS BAND (RCA)
47	36	CRASH TEST DUMMIES (Arista)
NEW	37	BILLY BRAGG (Elektra/EEG)
36	38	MICKEY HART (Rykodisc)
33	39	PATTI SMITH (Arista)
NEW	40	ROBERT BRADLEY'S BLACKWATER SURPRISE (RCA)
26	41	ASHLEY MacISSAC (A&M)
29	42	HOLLY PALMER (Reprise)
NEW	43	JONATHAN RICHMAN (Vapor)
32	44	TEXAS TORNADOS (Reprise)
40	45	LOW & SWEET ORCHESTRA (Interscope)
NEW	46	JAMES COTTON (Verve)
NEW	47	CARRIE NEWCOMER (Philo)
30	48	VALERIE CARTER (Unity)
42	49	LOS STRAITJACKETS (Upstart)
NEW	50	LUTHER GROSVENOR (Brilliant)

A3 Picks

Thank you for calling K-ZIM. Adds this week are as follows:

SHAWN COLVIN A Few Small Repairs (Columbia)



A close friend of mine whom I respect—a critical Shawn Colvin fan—calls *A Few Small Repairs* her *Blood on the*

Tracks. While we admit to blanching a bit at such a heavy comparison, upon first listen, AFSR does strike us as Colvin's most important release, possibly her *Blue*. With one of the

"biggest" production jobs of any songwriter in recent memory, this album is also a milestone for producer John Leventhal, who outdoes himself behind the glass. AFSR's greatest asset is that it vividly pre-

sents a huge sound while retaining vital intimacy. As rocking and vitriolic as "Get Out of this House" is, a song like "The Facts About Jimmy"

is subtle, probing, and microscopic, though equally dramatic. As the title suggests, Colvin seems to have fine-

Continued on page 56

Spin Trends

1	PHISH	+157
2	SHERYL CROW	+108
3	SUZANNE VEGA	+101
4	ROBERT BRADLEY'S BLACKWATER SURPRISE	+99
	THE BORROWERS	+99
6	ZZ TOP	+98

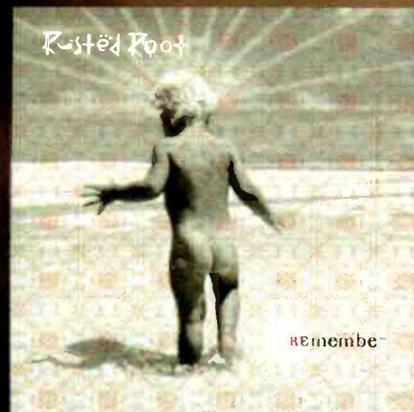
A3 Gridbound

KINKS (Guardian)	*MICHELLE SHOCKED (Private Music)	*DOYLE BRAMHALL (Geffen)
GRAHAM PARKER (Razor & Tie)	*MATCHBOX 20 (Lava/Atlantic)	*SUSANNA HOFFS (London/Island)
STEVE FORBERT (Paladin/Revolution)	SUE FOLEY (Discovery)	*MIDNIGHT OIL (WORK Group)
*CHRIS ISAAK (Reprise)	MARIA MULDAUR (Telarc Blues)	*LEMONHEADS (TAG/Atlantic)
ROBERT BRADLEY'S BLACKWATER SURPRISE (RCA)	JIM LAUDERDALE (Upstart/Rounder)	Dropped: #32 Neil Young, #40 Cowboy Junkies, #41 Patti Smith, #48 J.J. Cale, #50 Sting, Eels, Robyn Hitchcock.
HONOR THE EARTH (Daemon)	*BILLY BRAGG (Elektra/EEG)	

Rusted Root

sister contine

IMPACT DATE 10/1



the first track from **RE**member

the follow-up album to their
platinum debut **WHEN I WOKE**

ON TOUR FOREVER

beginning october 12 at **FARM AID**

produced by jerry harrison
co-produced by rusted root
mixed by tom lord-alge
management:
the metropolitan entertainment group
<http://www.sgi.net/rustedroot/index.html>



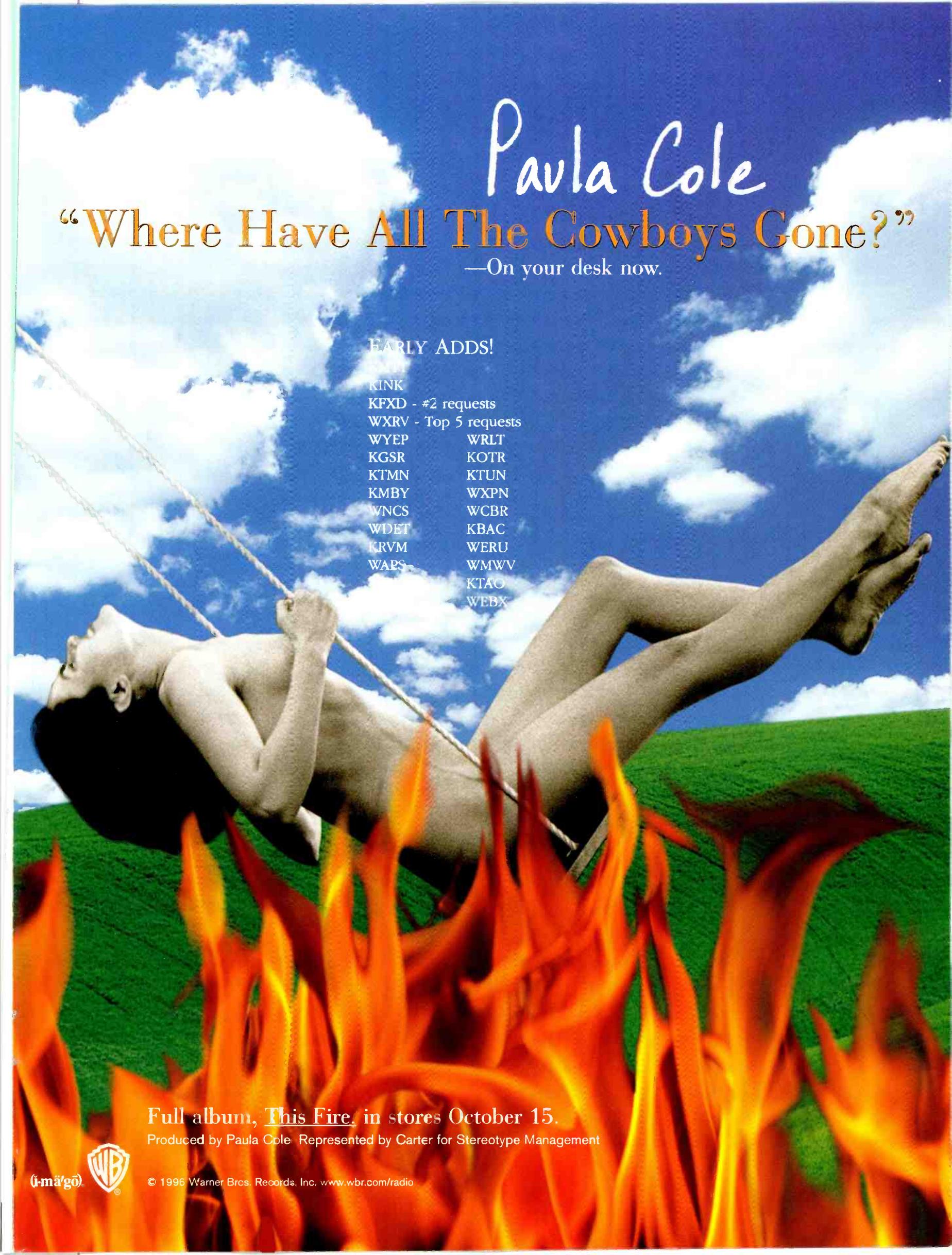
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Gavin A3 Boomer Grid

EDITORS:
KENT/KEITH
ZIMMERMAN



TW	Title (Label)	Spins	Trend	CIOR	KBCO	KBYR	KEPC	KFAN	KFOG	KFYD	KGSR	KIWK	KLCC	KMMS	KMTT	KOTR	KPFT	KPIG	KOPT	KRSH	KRWV	KSCA	KSPN	KSUT	KTAO	KTCZ	KTHX	KTNW	KTUN	KUNT	KUPR	KUVR	KWVF	KPRT
1	JOHN MELLENCAMP (Mercury)	1193	-9	32	28	21	6	29	25	27	16	21	5	23	24	4	2	13	24	30	15	29	20		16	27	23	9	20	31	7	8	38	
2	R.E.M. (Warner Bros.)	1135	+48	31	13	15	9	29	25	17	26	12		23	22	16				34	29	20		9	13	23	27	16	20	30	7	8	20	
3	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)	971	-79	37	15	22	3	32	20	11	16	21		6	22	8	2	14		13	15	21	20		11	18	17	16	20	27	7	8	23	
4	THE WALLFLOWERS (Interscope)	940	-43	7	14	15	10	25	17	36	15	7		23	24	10			7	44	5	15	31	10	5	26	13	18	20	18	6	23		
5	SHERYL CROW (A&M)	916	+108	26	18	15		20	20	13	17			23	22	4				42	16	15	24	10	25	22	24	18	10	27	7	8	18	
6	DAVE MATTHEWS BAND (RCA)	745	-84	26	12	15	7	26	3		5		5		24				5	39	16	24	13	8	11	26	25	16	13	19			23	
7	SUZANNE VEGA (A&M)	659	+101	14			6		19	13	8		7	11	7	6	4			10	15	11	13	11	17	3	7	8	13	14	7	8		
8	SHAWN COLVIN (Columbia/CRG)	659	+67	31			9	25	20	26	15	8		23	19	6	4	7		16	7	11	20		7	11	13	18	20	19	6			
9	DUNCAN SHEIK (Atlantic)	634	+5	26	27	15		22		30	9	7			9					27	17	10	13	4	6	9	14	18	13	23	6		13	
10	ELEANOR McEVY (Columbia/CRG)	574	-9	9	22	3	9	15		23	9		5		5		7			22	9	15	8	13	7	7	3	7	10	13	6	7		
11	MARSHALL CRENSHAW (Razor & Tie)	538	-4	14	12		5			13	6		7	11						12	7	10	20	8	14			18	20	10	7	8		
12	KEB' MO' (OKeh/Epic)	511	-80	24	16			30	23	19		25	7	11		6	7	9		12	15		20	12	10	7	6		20		7	8		
13	FIONA APPLE (Clean Slate/WORX/CRG)	488	-2	16			8	15	9				5	11	8	9				11	10	29	20	8	9	5	5	19	20		7			
14	UGLY AMERICANS (Capricorn)	461	-124	12	16	10	8	22	20	7				11	4		4					11	20		6	5			20	8			13	
15	LYLE LOVETT (Curb/MCA)	446	-157		13			32	6	11	7	25	4	12	8	10						20	6	12	9	6	8		10	7				
16	STORYVILLE (Code Blue/Atlantic)	443	+1	10	15	9	5	20		11	9			11	5		4	5				8	13	10	8	9	6	17	13	26	7			
17	JACKPIERCE (A&M)	441	-41	7	29	9	1	30						11								10	6	20	10	5	7	10	20					
18	BLACK CROWES (Arista)	430	-61	24	16	9	5	29	8					11	6	8						15	13			9	9	16	13	12	6	20		
19	CHALK FARM (Columbia/CRG)	422	+12		20	8		24		12		8		9	5							10	10		4	10		8	10	7	4	13		
20	TRACY CHAPMAN (Elektra/EEG)	417	+14	16	15	8		26	18			7			8			9	39	6						2		33				13		
21	PEARL JAM (Epic)	400	-11	20	25					15	7		12	19	16					17		28				7	4	18		6	12			
22	MELISSA ETHERIDGE (Island)	387	+23	16	7		7	15		8	11		11	6				3	23			7				8	5		12	6				
23	PETE DROGE (Arista)	380	-51	16			7		7	10	3	6		11	5			8		14		9	20		7	13	9	20						
24	CRASH TEST DUMMIES (Arista)	369	+62	17				17	13	9	7			8		2				10	15		10	8	10	9	7	10	10	17	4	4		
25	HOOTIE & THE BLOWFISH (Atlantic)	356	-60			6		29	6	8		4		6						7	7					21		15				14		
26	PHISH (Elektra/EEG)	351	NEW	24	3	3				11	4			9	4	3				7	7		11	13	5	9	8	16	13	10				
27	FINN BROTHERS (Discovery)	348	-118		11			15	7	11	9		7	11	8	8				13	15	10		7			15	6	7	8				
28	NIL LARA (Metro Blue/Capitol)	345	-10	15		11		9	7	7	5			5		2				9	20	11	20	10	7		6	17	20					
29	WHY STORE (Way Cool/MCA)	344	-84	13	7	8		26		7				12	11					14	10		13		6	5	6	8	13	17				
30	JOHN GORKA (High Street/Windham Hill)	328	-20				3			17			7				7	8				10	13	11	4	6	6	13			7	8		
31	PHENOMENON SOUNDTRACK (Reprise)	319	-157	24		6	4	28	7	10		14		7						12		10		7		1	7		18	6				
32	A TRIBUTE TO STEVIE RAY VAUGHAN (Epic)	311	+65					15	17		24	24	7		4	7	9			12				10	10	8	13	9			4			
33	SAM PHILLIPS (Virgin)	306	+15				5			9			5	9		7	2			10	10			8	5		8		7	6				
34	THE SAMPLES (MCA)	304	-55	14	1	8	6		21	12			7							11	15			11			10		10		7	8		
35	THE BORROWERS (Guardian)	299	NEW				4			16				10		4	4			8	5		10	8			18	10		6				
36	WILD COLONIALS (DGC)	298	-12				8	20		13	4	7		9	4	12	2			11	7	11	13	8	6		4	8	13		7	6		
37	LEAH ANDREONE (RCA)	292	-50	9	5	8	7			7										10		6	10	4	4	5	7	10		6				
38	ASHLEY MACISSAC (A&M)	288	+61	12					10	10				10	19		7	3		11	10	6	10	10	7		4	8	10					
39	JASON FALKNER (Elektra/EEG)	284	-26		6	9			7	3			5	9		6				10			13		6		16	13		6	6			
40	ZZ TOP (RCA)	269	NEW					22	7				23	8	4							7	10				18	10	11	4	14			
41	BETTER THAN EZRA (Swell/Elektra)	245	-2		21					11			4	11								10			5			10					13	
42	PRIMITIVE RADIO GODS (Columbia/CRG)	242	-45			10			20	11	7		7							17					9	4				8				
43	ELLIS PAUL (Philo)	240	-20					20																				21			7	8		
44	ALANIS MORISSETTE (Maverick/Reprise)	239	NEW	15		7								5																				
45	DRIVING BLIND (Vanguard)	238	+27	20			3	15		13	7												13	7	8		11		13		6	8		
46	THE CRANBERRIES (Island)	228	-81	10			2		3																	5								
47	BRIAN SETZER (Interscope)	227	-51	17	15	8		6	14	10					5			6								4	4	17	10	7				
48	ERIC JOHNSON (Capitol)	225	NEW				5		17	17	12					6	4					7			6		14	9		6				
49	PAUL WESTERBERG (Reprise)	224	-1					19	5	11	3			11	4							15	12	10		4			10					
50	HOLLY PALMER (Reprise)	222	-13				3			16		7	7												7	6	9	20						



Paula Cole

“Where Have All The Cowboys Gone?”

—On your desk now.

EARLY ADDS!

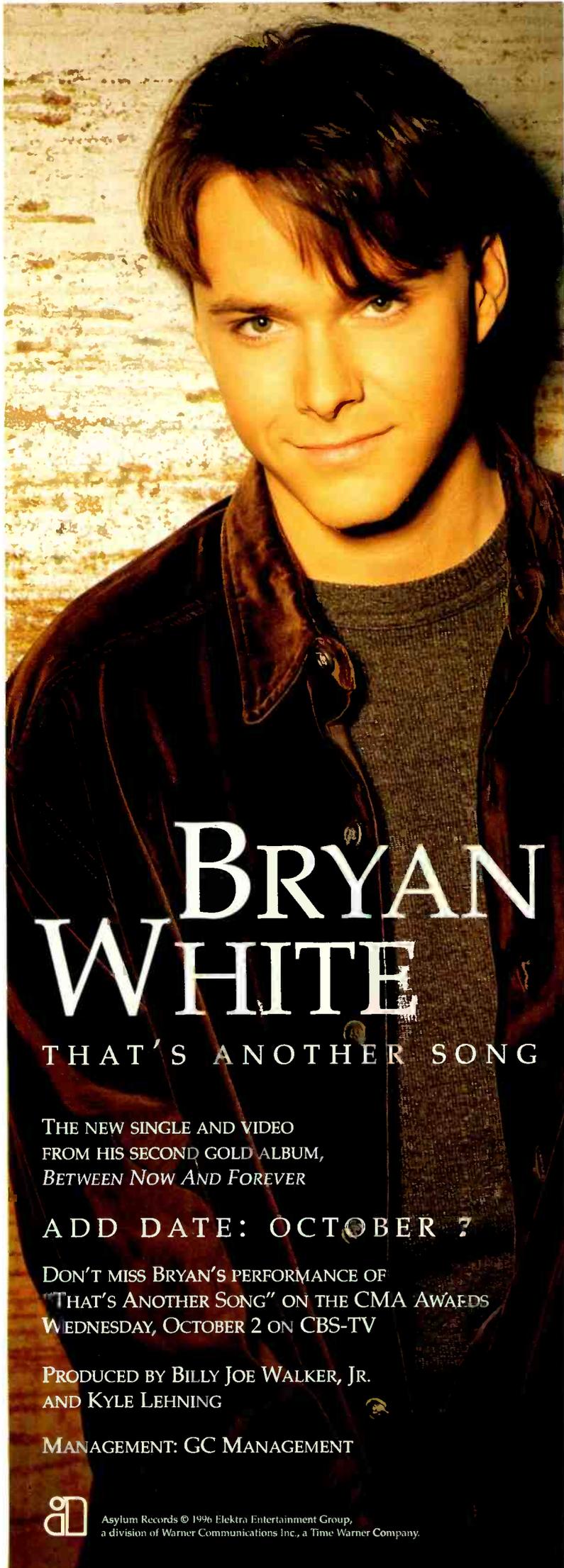
KINK	
KFXD - #2 requests	
WXRV - Top 5 requests	
WYEP	WRLT
KGSR	KOTR
KTMN	KTUN
KMBY	WXPN
WNCS	WCBR
WDET	KBAC
KRVM	WERU
WAPS	WMWV
	KTAC
	WEBX

Full album, This Fire, in stores October 15.

Produced by Paula Cole Represented by Carter for Stereotype Management



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BRYAN WHITE

THAT'S ANOTHER SONG

THE NEW SINGLE AND VIDEO
FROM HIS SECOND GOLD ALBUM,
BETWEEN NOW AND FOREVER

ADD DATE: OCTOBER 7

DON'T MISS BRYAN'S PERFORMANCE OF
"THAT'S ANOTHER SONG" ON THE CMA AWARDS
WEDNESDAY, OCTOBER 2 ON CBS-TV

PRODUCED BY BILLY JOE WALKER, JR.
AND KYLE LEHNING

MANAGEMENT: GC MANAGEMENT



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a division of Warner Communications Inc., a Time Warner Company.

MOST ADDED	TOP REQUESTS	RECORD TO WATCH
REBA McENTIRE (145)	DEANA CARTER	KEVIN SHARP
TERI CLARK (72)	TRACY LAWRENCE	"Nobody Knows"
MARY CHAPIN	PAUL BRANDT	(Asylum)
CARPENTER (64)	JODEE MESSINA	A tender song from a
MARK CHESTNUTT	WESTERN FLYER	very classy guy.
(63)		Look for this song
CLAY WALKER (49)		to have huge impact
GARTH BROOKS (49)		and pull many
		heartstrings.

Gavin Country

LW	TW		W	R	Adds	H	M	L
5	1	TRACY LAWRENCE - Stars Over Texas (Atlantic)	11	198	0	183	14	1
3	2	TRISHA YEARWOOD - Believe Me Baby (I Lied) (MCA)	13	198	0	181	16	1
4	3	VINCE GILL - Worlds Apart (MCA)	12	198	0	171	20	7
7	4	JODEE MESSINA - You're Not In Kansas Anymore (Curb)	14	197	0	155	36	6
6	5	FAITH HILL - You Can't Lose Me (Warner Bros.)	14	193	0	158	34	1
10	6	PAUL BRANDT - I Do (Reprise)	11	196	1	145	47	4
8	7	TOBY KEITH - A Woman's Touch (Mercury)	13	195	0	148	39	8
9	8	SAMMY KERSHAW - Vidalia (Mercury)	11	195	0	116	71	8
11	9	DAVID LEE MURPHY - The Road You Leave Behind (MCA)	11	198	0	100	90	8
12	10	COLLIN RAYE - Love Remains (Epic)	14	194	1	89	93	12
13	11	ALABAMA - The Maker Said Take Her (RCA)	12	189	0	80	93	16
14	12	JOHN BERRY - Change My Mind (Capitol Nashville)	12	194	1	63	99	32
16	13	CLINT BLACK - Like The Rain (RCA)	6	193	2	44	131	18
18	14	PATTY LOVELESS - Lonely Too Long (Epic)	8	197	0	38	125	34
20	15	JOHN MICHAEL MONTGOMERY - Ain't Got Nothin'... (Atlantic)	5	195	1	23	146	26
21	16	GEORGE STRAIT - I Can Still Make Cheyenne (MCA)	4	197	1	18	150	29
1	17	TY HERNDON - Living In A Moment (Epic)	15	149	0	128	18	3
19	18	SHANIA TWAIN - Home Ain't Where H's Heart Is (Mercury)	10	192	1	46	93	53
22	19	TRAVIS TRITT - More Than You'll Ever Know (Warner Bros.)	11	189	0	23	143	23
26	20	DEANA CARTER - Strawberry Wine (Capitol Nashville)	9	195	7	22	118	55
25	21	DIAMOND RIO - It's All In Your Head (Arista)	7	191	6	22	116	53
23	22	KENNY CHESNEY - Me And You (BNA Records)	11	178	3	21	124	33
27	23	RICOCHE - Love Is Stronger Than Pride (Columbia/CRG)	8	190	4	8	114	68
30	24	BROOKS AND DUNN - Mama Don't Get Dressed Up... (Arista)	4	191	9	2	112	77
2	25	BILLY DEAN - That Girl's Been Spyin' On Me (Capitol Nashville)	15	128	0	110	15	3
29	26	TRACE ADKINS - Every Light In The House (Capitol)	7	187	7	1	98	88
28	27	MILA MASON - That's Enough Of That (Atlantic)	9	176	3	6	92	78
32	28	WESTERN FLYER - What Will You Do With M-E (Step One)	10	173	0	3	92	78
35	29	DAVID KERSH - Goodnight Sweetheart (Curb)	11	164	13	7	89	68
31	30	MARTY STUART - Thanks To You (MCA)	8	156	0	14	78	64
33	31	SAWYER BROWN - She's Gettin' There (Curb)	8	159	1	7	78	74
37	32	RHETT AKINS - Love You Back (Decca)	5	162	15	1	58	103
39	33	TRACY BYRD - Big Love (MCA)	3	167	20	0	52	115
36	34	WYNONNA - My Angel Is Here (Curb/MCA)	6	150	4	0	73	77
38	35	GARY ALLAN - Her Man (Decca)	7	149	6	2	59	88
N	36	REBA McENTIRE - The Fear Of Being Alone (MCA)	1	145	145	3	20	122
42	37	SUZY BOGGOSS - No Way Out (Capitol)	4	133	12	0	38	95
48	38	CLAY WALKER - Bury The Shovel (Giant)	2	142	49	0	23	119
41	39	MARTINA McBRIDE - Swingin' Doors (RCA)	7	133	12	0	38	95
24	40	BRYAN WHITE - So Much For Pretending (Asylum)	15	80	0	52	20	8
15	41	JOE DIFFIE - Whole Lotta Gone (Epic)	16	97	1	30	49	18
44	42	WADE HAYES - Where Do I Go To Start All Over (Columbia/CRG)	3	123	23	0	21	102
47	43	LEE ROY PARNELL - We All Get Lucky Sometimes (Career)	2	124	26	0	18	106
50	44	NEAL MCGOY - Going, Going Gone (Atlantic)	2	118	38	0	14	104
46	45	GEORGE JONES - Honky Tonk Song (MCA)	6	88	2	0	28	60
N	46	MARK CHESTNUTT - It's A Little Too Late (Decca)	2	95	63	0	7	88
34	47	TY ENGLAND - Irresistible You (RCA)	10	92	0	3	28	61
N	48	LONESTAR - When Cowboys Didn't Dance (BNA Records)	3	83	12	0	8	75
N	49	KEITH STEGALL - My Life (Mercury)	3	81	4	0	8	73
N	50	BR5-49 - Cherokee Boogie (Arista)	2	73	26	0	8	65

Total Reports This Week 198 Last Week 199

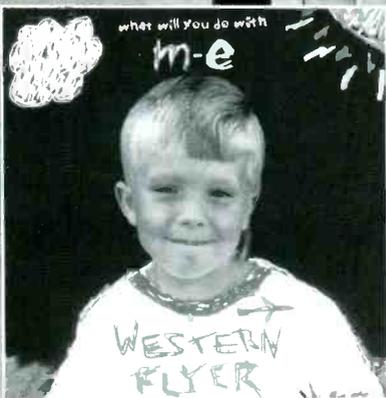
Radio

WHAT WOULD WE DO WITHOUT Y-O-U?

Western Flyer



From the CD/Cassette
"Back In America"



SOE
STEP ONE RECORDS





On-line

BY QUINCY MCCOY

The Return of the Fall Prep Book

I want to thank Program Directors George Hamilton, WWJZ-FM; Monica Starr, WEJL-FM, and Robert Scorpio, KBXX-FM for their positive feedback about the Fall Prep Book column. Many of you who received the fax or read the column indicated you wanted more information on how to get ready and maintain a competitive edge during this rating period. In response, I've put together several Urban Workshops on problem areas programmers are constantly battling. Try these out for size, and if there are other subjects you want assistance with, just call or fax me and I'll include them in another column or workshop.

SUCCESSFUL JOCK MEETINGS

The jock meeting is the key to keeping your air staff focused, united and fired up during rating periods. Here's a checklist of items to help you with your next air talent head-banging session.

- Clearly state the goal of the radio station. "The goal of WQQQ is to be Number One 18-34. We target women listeners 20-34 years old." This constant reminder keeps everyone on the same page about the direction of the station, making PD-air talent discussions more constructive.

- Always provide air personalities with positive feedback about their performances. Pick out examples of excellent bits, format execution, and especially good content. To get great performances, you must emphasize the good stuff.

- When criticizing, always remember to use the word "we." For example, "We need to improve on this." The last thing you want your jock meetings to produce is a feeling of you-against-them. If you don't have a solid suggestion on how to fix a problem, then don't bring it up. Using vague generalities (either negative or positive) does nothing but confuse performers and lower their confidence levels.

- You must be honest and straightforward in all communications with your jocks. Your jocks will trust you more, and will be more likely to take your advice, when they know you have their best interests at heart.

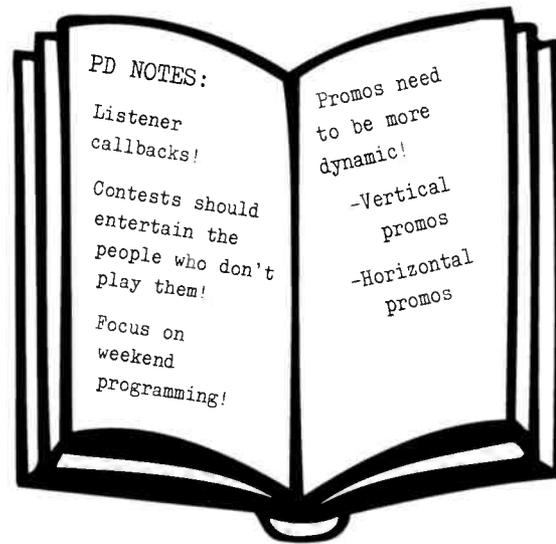
- Try to protect your talent from criticism from upper management and listeners. Always discuss problems with them openly, and be receptive to their side of the story. Performers who feel like you have their back will feel freer to experi-

ment and push the envelope of their creative potential.

DEVISING A GOOD CONTEST

Always remember a contest should be designed to entertain the people who don't play. Over 80 percent of your listenership never even attempts to participate in a contest, so the real challenge is to keep those people listening through promos and during the actual execution.

Most people don't participate in contests because they rightfully believe they will never get through to the station. Eliminate "caller number nine" from your station's vocabulary and have your jocks



pick people at random. Put them on the air live. It's working for talk radio and Howard Stern.

A cliché that should be eliminated is the pumped-up winner. The days of a listener screaming "I can't believe I won!" have played out. Be real. You'll find that listeners are more likely to stay tuned if they find something relatable in what the people on the air are saying. What a concept.

Try to remove "hype" from your contest promos and liners and try to incorporate more mystery, fun and real excitement. Somewhere along the line the responsibility of producing excitement was switched to the listeners. It's your job to produce promos with dynamic words and colorful sounds: It's your jock's job to be showpeople and to execute your contest in an entertaining and personal way.

CALLBACKS

In their book *A Passion for Excellence*, Tom Peters and Nancy Austin discuss a concept they call the "Daily Dose of Reality." What this means is finding ways to stay

in touch with your customers. The objective is threefold: To let your customers know they are important to you. To uncover problems before they become major irritants, and to give yourself a daily reminder of what the real world is saying about your station.

The best way to give yourself a daily dose of reality is by making research callbacks. At least three times a week, have your research person leave you a callback form of a listener who has a complaint about the station.

Call listeners in your target who listen to your competition and ask them probing questions. Callbacks to listeners with positive feedback can also help you in your marketing plans.

It's a good policy to answer letters from disgruntled listeners, but if you also call them, it could be the difference in winning them back or losing that listener forever.

If possible, form a "Callback Squad" of managers at your station who are good communicators and spread the calls around. Meet

once a week and discuss what is on the minds of your listeners. This reality check could be the difference between winning and losing.

NO PROMOTIONAL BUDGET

Here are some inexpensive ways to market your station during this important rating period.

- If you have no money for contesting and your competitors run big prize giveaways, consider positioning yourself as the station that doesn't insult its listeners with a contest, but instead plays the most music. With this stance you can do a series of creative liners and promos putting down contests and raising the level of your station with your adult listeners.

- If you act like a private detective, you can find free prizes. Check with your sales department to see if clients have any items available with a co-promote. Check with record companies for available record or movie tie-ins that may have a big ricker prize or prizes attached to it.

- If you have a small budget, don't try to spread your giveaways

through the entire book. Target your giveaways on Wednesdays, Thursdays and the weekends. Pinpoint specific hours in the morning and in afternoon drive and then alternate them.

Concentrate your contest giveaways in the beginning and the end periods of the book. Always run great winner promos, and keep them as fresh as possible.

VERTICAL AND HORIZONTAL PROMOS

Every station needs horizontal and vertical promos to support and cross-promote all dayparts, specialty programming, and promotions. Without this type of formatic foundation, it's almost impossible to expand TSL, increase SHARE or build CUME. The following is a brief description of horizontal and vertical promos.

HORIZONTAL: These promos are designed to promote shows, events, or contests from one day to the next. "Listen tomorrow morning, when DJ Ray announces the hot-song of the day...it could mean cool cash for you...from Hot-FM."

To work, these promos must give the listener a reason to listen tomorrow. Beginning Wednesday afternoon, all horizontal promos should begin to focus on weekend programming as: "Join DJ Ray for the Sunday Jazz Brunch Sunday at noon and listen for details to win a free trip to Jamaica...only on Hot-FM."

VERTICAL: These promos give people a reason to listen for the next 20 minutes, the next hour, and the rest of the day. "Hot-FM wants you to win at work. When you get in the office tune your radio to Hot-FM and DJ Ray will give your office a free catered lunch. Every day, another office wins...only on Q-FM."

"The new Maxwell album Cool Lover is out and you can hear it in less than 20 minutes, only on the station that plays the new music first...Q-FM."

PRODUCTION

These promos are designed to be short and to the point, but they must also be creative. That means you must use dynamic words and exciting sounds when you begin devising this series of H&V promos for your station. Remember to keep them fresh. Also try to use some of the same elements to help reinforcement and recall, such as a basic sounder, key phrase, or jingle bed.

NEXT WEEK: KEEPING YOUR STATION TOP OF MIND

MISTA

Lady

"A young group with a big future to make the girls scream!"
- Skip Cheatham, K104/Dallas

"Eastwest was on point when they signed these boys!"
- Lorenzo "Ice T" Thomas, WXYV/Baltimore

"Smooth. Wide demos. People are eating it up for breakfast!"
- Bill Bailey & Tony Rankin, WIZF/Cincinnati

"Their debut album is incredible. This group will be the next Jackson 5 or New Edition. MISTA will be around for generations to come. I love this group!"
- Marlama Snider, KKBT/Los Angeles

"I've got three teenage daughters. They're a hit in my house!"
- Andre Carson, WPEG/Charlotte

"This group caught me off guard. Definitely on its way to the top."
- Philip March, WFXE/Columbus

The **new single and video** from their self-titled debut album, and the follow-up to the smash "Blackberry Molasses."

Produced by Organized Noize for Organized Noize Productions, Inc.

Executive Producers: Organized Noize for Organized Noize Productions, Inc. & Eric Johnston for 09 Lives Productions, Inc.

Management: Red-E Entertainment

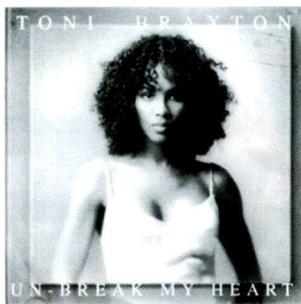
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GAVIN PICKS

Singles

BY DAVE SHOLIN



TONI BRAXTON
"Un-Break My Heart"
 (LaFace/Arista)

It was clear from the moment Toni Braxton burst onto the scene that she was a singer blessed with the very special ability to mold every song into a creation all her own. Most who hear this Diane Warren composition, which was produced with skillful guidance by David Foster, will need to take a few seconds before breathing normally again.

EN VOGUE
"Don't Let Go (Love)"
 (eastwest/EEG)

This track is among this week's Most Added, which only makes sense. Taking their soulful sound to new heights, the foursome's contribution to the soundtrack of *Set It Off* is all that B96-Chicago MD Erik Bradley described to me a month ago and more. A no-brainer!

FIONA APPLE
"Shadowboxer"
 (WORK/CRG)



Fiona Apple is an artist more and more people are discovering each week and a name they are unlikely to forget. Indeed, it wouldn't be too surprising if, in the not too distant future, she were simply referred to as Fiona. Weaving a seductive spell that

belies her youth, it's easy to see why folks are passionate about both the song and the performer. Judging from sales of her debut album, the public agrees. Be sure to catch her on tour with Chris Isaak.

dc TALK
"Just Between You and Me"
 (Virgin)

Several programmers reported tremendous response from listeners, who freaked over the Washington, D.C.-based band's message-driven anthem "Jesus Freak." Taking a somewhat different lyrical path this time, they deliver a wonderfully crafted pop melody and a smooth vocal performance.

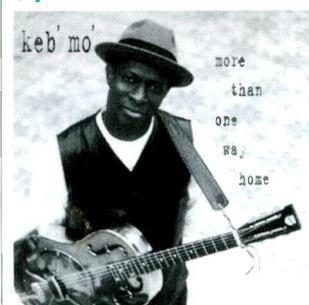
ELTON JOHN
"You Can Make History (Young Again)"
 (MCA)

Quintessential Elton from his soon-to-be-released album of *Love Songs*. One doesn't need to be a music historian to know how much magnificent music the John/Taupin collaboration has given the world. Upper demos are sure to look forward to hearing this one more than a few times.

THE REFRESHMENTS
"Down Together"
 (Mercury)

Maybe it's that Arizona connection, but like the Gin Blossoms, this Tempe, Arizona band makes it clear they are in it to have a good time. All those programmers who keep screaming for uptempo pop rockers should check out the follow-up to "Banditos."

KEB' MO'
"More Than One Home"
 (Epic)



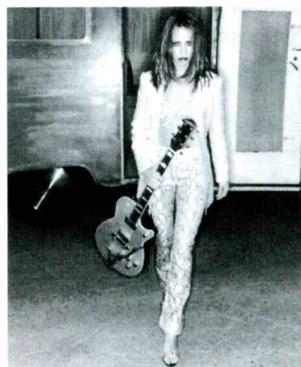
Kevin Moore, who goes by the moniker Keb' Mo', is a singer-songwriter who made a lot of new fans at last month's GAVIN A3 Summit in

Boulder. This song about his hometown of Compton, Calif. offers a very different view of life in the 'hood.

BAD COMPANY
"I Still Believe in You"
 (eastwest/EEG)

It all starts with a song, and the great ones work in any genre. That is certainly the case with BC's power ballad-approach to one of the biggest Country hits of all-time, originally made famous by its co-writer, Vince Gill.

Albums



SHERYL CROW
Sheryl Crow (A&M)

Sheryl Crow herself says it: "A change will do you good," and several extenuating circumstances, both before and in the early stages of recording her sophomore release, prompted just such a beneficial transition for Crow. Second albums are always tricky, especially if you've sold seven million the first time around. And while *Tuesday Night Music Club* was an artistic collaboration of sorts (involving a mind-meld of several talented and rebellious session types), it also took two exhausting years of touring and massive radio and video play to turn Crow into a household name. When producer Bill Bottrell walked after the first day of production on this new effort, it was ultimately up to Ms. Crow herself to assemble a team to record album two. Wal-Mart's and the Tuesday Night Music Club's public sniping notwithstanding, she's done a great job. "Maybe Angels," "A Change," and "Everyday Is a Winding Road" will see massive air-play, while the haunting "Home" is my personal favorite. —KENT ZIMMERMAN

JOHN MICHAEL MONTGOMERY
What I Do Best (Atlantic)

John Michael Montgomery's



rich vocals still jump out of the mix, but this project is different from his previous three. Ballads like "Friends," which is the album's highlight, and "I Miss You a Little" showcase a different side of John Michael's style. Instead of songs pledging love, as in his hit "I Swear," these songs tackle losing love. New producer Csaba Petocz brings out a vocal style never before heard from Montgomery. Check out the falsetto on "How Was I to Know." The catchy, uptempo "Lucky Arms," while different from the successful "Sold" or "Be My Baby Tonight," could be just as big. Some noteworthy mid-tempo picks are "A Few Cents Short," "Cloud 8," and the first single, "Ain't Got Nothin' on Us." John Michael Montgomery will, no doubt, please his fans with this new album; it has charm and elegance, and is totally consistent with his stature as one of Country's top vocalists. —JEFF HOUSE

DEARLY BEHEADED
Temptation (Fierce)

Poised for an October 1st release is the debut from Dearly Beheaded, England's latest addition to the aggressive rock scene. The band has been blowing away audiences in Europe for the past two years, and now the U.S. will finally get the sonic beating it deserves. Machine gun riffs and gritty, screaming vocals dominate *Temptation*, which is destined to get listener response. "We Are Your Family" will chase you down and thrash you like a drunken older brother, while "Between Night and Day" is more groove-oriented. Produced by Colin Richardson of Machine Head and Fear Factory fame, *Temptation* is a record not to be overlooked. —GUY HAMELIN



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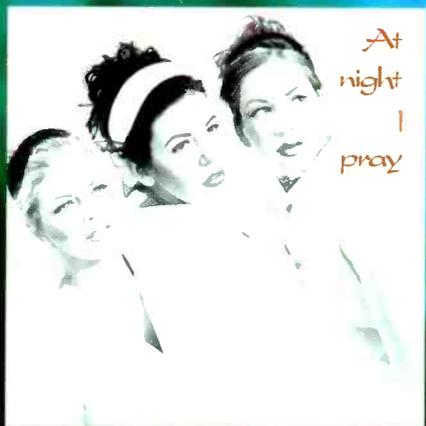
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When you want it really bad...



At
night
I
pray

The first single from the forthcoming debut album.

Executive Producer/A&R Director: Ron Fair
Produced by Bobby Sandstrom & Ron Fair
Mixed by "Buzzy" Bob Brockmann & Ron Fair

Wild Orchid

fallin' in love

again and again and again.

LA BOUCHE



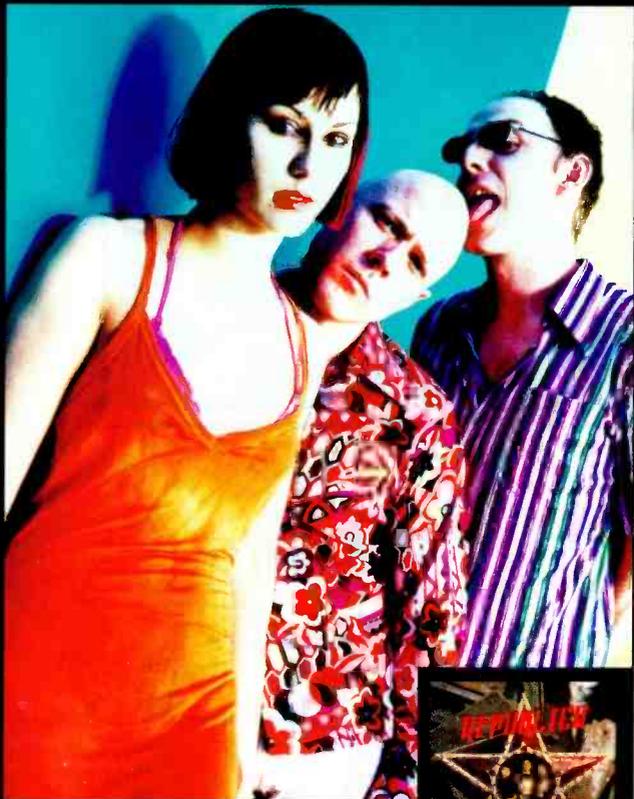
"Fallin' In Love" the
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SWEET DREAMS.

Produced by FMP
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Dave Matthews Band



so much to say

the new single from
Dave Matthews Band
from the new album **crash**



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Mr. Happy Go Lucky

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has moved inside
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females this
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has the potential
to be a power in
the next few weeks
and should be on
KISS for months
and months."



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KEY WEST INTERMEZZO (I SAW YOU FIRST)

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