Hello. Andy Rooney here. Now, what's all this about "Active Rock"? Isn't that somewhat redundant? I mean, is there an Inactive rock? Besides, haven't we had enough acronyms in Rock radio? First, there was AOR. Then CORR. Then ROAR. Now, I guess, it's AR. Maybe, in a few years, when today's Active Rock hits become oldies, there'll be another format: Active Rock's Greatest Hits—or ARGH! Thanks, Andy. If it helps any, Rob Fiend feels for you. Rob, our Gavin Rocks editor, has been tracking the many permutations of Rock radio over the years. And, always with the interests of hard rock/metal music in mind, he's kept an eye out for a format that can give the music the widest possible exposure. Active Rock, he thinks, may be it. Check out his take on it, and listen in as he surveys a panel of Active Rock activists on the format and what it portends for hard rock on radio. The experts include Jo Robinson (top), MD and APD of WRCX-Chicago, who defines Active Rock as "irreverent, tragically timely, and musically passionate." And Curtis Johnson (middle), PD at KXRO-Sacramento, advises fellow programmers to "take a page from Top 40." For specifics and a lot more on Active Rock, look inside. In News, Alexandra Haslam reports on an aggressive music video channel not named MTV. Radio deals abound, we chronicle the latest, and go to the Radio Only conference to learn what it all means. And, to complete our rock radio package, our First Person is Lee Abrams "bottom", a pioneer in various radio formats. He unveils his latest ideas for attracting rock fans to album radio.
"ONE BY ONE" The First Single
Lee Abrams

On His Latest Ideas for Rock Radio

Lee Abrams is often credited with (or blamed for) AOR album rock, which he introduced in 1971 at WQDR-Raleigh. The format, called "Superstars," took the most commercial elements of progressive FM radio while cutting out what Abrams saw as excesses, both in music and DJ chatter. He introduced "Superstars II" in the early '80s, a yuppie-friendly refinement of Album Rock that led some stations toward what has become A3. Abrams himself moved on to network and satellite radio helping create "The Source" for NBC and becoming head of ABC Radio Networks Rock Division.

Now, he has returned to consulting, with what he calls "30+ Rock Radio," aimed at 32 to 45 year-olds.

I call it AOR, Version 2.0. It's not really a format. It's more a new way of thinking, a new approach to AOR. Most of the consultants out there are squeezing young, taking advantage of the Modern Rock thing, or have run out of ideas. On AOR, which today means '70s Classic Rock, heritage, and Triple A, I'm hearing the same things you heard 20 years ago, like that real macho delivery that was very important in 1979 when a lot of stations wanted to reinforce that they were a rock station. To use that "We rock!" thing in the '90s and they were a rock station. To use it has to be something that has clear 40-plus appeal. I think nothing is sillier than a station that has a natural 30-plus audience playing music that appeals to younger people. But some AOR stations are in denial. They're just not accepting the fact that they're old-fart stations. My comeback is, That's great. That's the greatest old-fart station ever known.

Lee Abrams

But don't try to skew young when it's just out of character for you. I think the reason for the existence of Triple A and '70s formats is because many AORs did not do a great job of evolving.

1985 was kind of a turning point, in that AOR music and radio was about 15 years old, and by that time, Album Rock had something we're seeing in modern rock now, which is a wide audience span with a younger and an older end. Classic Rock was a reaction to that. In the early '70s, it was pretty easy, with 18-34. By the '80s and certainly now, the AOR spectrum is ranging from 13 up to 40 year-olds, and you can't be both.

Triple A is a great concept, but has not been executed right except by stations that have been doing it for 20 plus years, like WXRT (Chicago) and KINK (Portland). A3 has just been too radical, too unfamiliar, and not a natural enough evolution of Classic Rock and AOR. I call it the revenge of the hippie DJ, the attitude of a lot of these stations and program managers seems to be from guys who were driven out of AOR when discipline took over, and now they're back, with their vision.

A lot of what I'll be presenting is similar to A3, as far as on paper. The difference is that I'll be doing something that's a more natural evolution of Classic Rock and AOR, and will subscribe to some of the evergreen basics.

Lee Abrams is based in Dallas at ABC Radio Networks and can be reached at (214) 448-3378. GAVIN

First Words

I used to despise Lee Abrams, our First Person, above. He was, after all, the radio wizard who's credited with inventing, in the late '70s, Album Rock (or AOR), a mainstreamed version of progressive rock that effectively destroyed free-form radio.

As the years have passed, I've come to understand that Abrams was simply a radio businessman. If he came up with a way to deliver more listeners to more advertisers, then he had no choice but to market it. The format didn't matter. Abrams came up with Superstars II for Baby Boomers in the '80s; with Z Rock for metalheads; with The Source for NBC.

Now, he's shopping an adult-oriented rock format to stations.

At the same time, he consults ABC Radio's latest gestation of Z Rock, which he describes as "rock alternative." Sounds vaguely like our focus this issue, Active Rock. "It's a real viable, guitar-driven Alternative approach. Exciting and healthy," he says. "It reminds me in many respects of the late '60s, with a whole new generation of bands that are exciting the younger end." To get the older end, he suggests calling him. Lee Abrams—always the businessman. I hate him.
Gavin News

MuchMusic Video TV Invades U.S.

By Alexandra Haslam

MTV used to be the only game in town if you were looking for music videos on television. But over the years, with much of MTV's strict early formatting giving way to pop culture game shows, cartoons, and soap operas, a niche has opened again for a full-time popular music outlet.

Enter Canada's MuchMusic, which is aggressively targeting the U.S. market. Armed with research showing American television audiences hungry for more music, MuchMusic launched its U.S. service in July 1994 to some 775,000 viewers.

By the end of 1995, its audience, reached mainly by cable and satellite dishes, had grown to almost 4 million.

Now, the company has set up regional sales offices throughout the country. "There are 65-70 million cable subscribers across the country," says MM Senior VP/General Manager Dennis Patton. "We're definitely just getting started here."

But while MM may be a relative newcomer to U.S. viewers, the channel has existed in Canada for more than a decade, and also claims loyal audiences in Mexico, Argentina, and Finland. Patton sees this as an advantage, especially when trying to break into a crowded market like the U.S. "This is a channel with great vitality," he says. "It's not like some of the other music outlets.

MuchMusic's programming is also set apart by its focus on audience participation. Viewers can call or e-mail (find their Web Site at muchmusicusa.com) with questions for visiting artists, and their answers are given in real time. And MM's Toronto headquarters has a "Speaker's Corner" kiosk set up so that passers-by can record messages for possible same-day broadcast; a portable version is currently traveling across the U.S. as part of the company's promotion efforts.

MM has also added regional tour dates and new programs. Break This is a showcase for newer artists that has featured pre-breakthrough performances from Everclear, Dave Matthews Band, and Alanis Morissette, while Clubland spotlights concert footage from a wide range of acts including Pink Floyd, Joni Mitchell, Sponge, and Toad.

MTV recently announced the upcoming launch of MTV2, a channel that would return to the original MTV's format of pure music programming. Patton isn't deterred. "I think what prompted them to make the announcement was that they also recognize the void out there," he says. "But we're here today. We're available today, and we've been offering all music all along."

Clear Channel Swimming to 100

If there's a race going on for the first media company to reach ownership of 100 radio stations, Clear Channel clearly has the inside track.

The San Antonio-based company announced last week that it had agreed to buy 19 stations from Radio Equity Partners LP of Norwalk, Conn. for $245 million. Those stations (15 FM and four AM), added to the 61 stations Clear Channel already owns in this country, gives the company 80.

(COUNTING HOLDINGS in Australia and New Zealand, Clear Channel will have 111 radio outlets worldwide.)

Clear Channel, which also owns 17 television stations, has been buying properties left and right since passage of the Telecommunications Bill. The Radio Equity deal was its fourth in the last month.

If the purchase of Radio Equity, headed by former CBS radio manager George Sosson, gets FCC and FTC approval, Clear Channel will add stations in New Orleans and Oklahoma City, where it already owns radio outlets, and puts it in Memphis with three stations. Clear Channel has a TV station in that city.

The company will also have new stations in Providence, R.I., Greensboro-Winston-Salem, N.C., Columbia, S.C., Fort Myers-Naples, Fla., and Springfield, Mass.
Your Love AMAZES Me

Produced by Guy Roche • Mixed by David Thoener

The debut single from his new album, “Freedom”
AR5 Trades

Cox Doubles; AR5 Trades

With a $250 million deal, Cox Enterprises's broadcasting unit has doubled its radio stable. The purchase of NewCity Communications Inc. of Bridgeport, Conn., gives Cox 18 AM and FM stations for a total of 37 outlets. The Atlanta-based Cox adds to stations it already owns in Atlanta and Syracuse, and moves into San Antonio, Orlando, Birmingham, and Bridgeport.

Meantime, American Radio Systems of Boston, which has made a deal a month since March, has made a trade of radio stations with Secret Communications of Cincinnati, giving up classical stations WFLN/FM-Philadelphia and WQBS/FM-Detroit (which becomes Secret's third FM in the Motor City). In return, AR5 gets Dance/Top 40 powerhouse KSFM/FM and KMJJ/FM in St. Petersburg—and $20 million.

Era of 100-Station Groups

Looming, Says Radio Panel

By Sandy Skeif

An impressive panel of radio industry leaders took on the twin T's dominating the business: Technology and the Telecom Bill's impact on ownership.

The "Future of Radio" panel was a highlight of the Radio Only Management Conference in Scottsdale, Ariz. earlier this month.

Moderated by Jerry Del Colliano, Publisher of Inside Radio, the panel featured Bob Callahan, new President of ABC Radio. Dan Mason, President of CBS Radio, Norm Pattiz, Chairman of Westwood One, Randy Michaels, President and CEO of Jacor, and Eddie Fritts, CEO of the National Association of Broadcasters. The panel tackled the question of which company might hit the 100-station mark first. Michaels of Jacor, which itself reached 54 with a pair of deals early this year, is guessing SFX.

"All he (SFX Chairman Bob Sillerman) has to do is switch holdings from one pocket to another," Michaels reasoned. But when Del Colliano asked, "Who will buy the 100-station groups of the very near future? The Baby Bells?" it was Michaels who stood and raised his hand. "I will!" he volunteered.

"Buying a 100-station group is a viable option for any big radio group," said ABC's Callahan, who noted that in the Reagan deregulation era of the '80s, "You saw a lot of stupid deals. Since the beginning of this year, there have been a lot of smart deals."

As big as radio groups seem to be getting, radio, said Pattiz, will be "the prototype of all new media," because it was built on and understands narrowcasting. Michaels added that in the bigger formats, like A/C, there will be "category killers"—he named Bonneville and Viacom as examples—but the multiple-station ownerships may create programming opportunities in niche formats like New Age, ethnic, talk, and others.

After all, Michaels noted, "All eight stations in a group in a market can't fit in the top five."

With big radio groups, the role of general managers should change, with different GMs handling stations by specific formats.

"We are not in favor of one GM overseeing five or six stations," said Mason of CBS Radio. He said radio needs to place more emphasis on creative management and sales talent.

As for the challenges posed by digital radio, Michaels drew laughs when he responded: "My hope is that it gets postponed well beyond my career."
On the Air

**Heritage Media Corp** names Bret Michael (vice of KOAI-Dallas) as PD of KGCY-FM-Kansas City. KWIC 99.3-Topokla, Kan., removes the "Intern" from PD Steve Janas' title. Janas will continue to how the morning show, 22 year Christian radio veteran Jon Hull joins KBSH-Humble, Tex., as Expansion Director and afternoon host. Leigh Smith joins WMGN (Magic 98 FM)-Madison, Wis., as Music Director. She'll also host Magic At Night (weeknights, 9 p.m.-1 a.m.) and Magic Sunday Morning (7 a.m.-noon). Alexandra Inzer has resigned as OM/TPD for KDRE-Memphis, no replacement has been named, but Inzer's assistant, Tommy Davis, has been named Music Director. Call letters have changed to KMZN (The Zone)...David Granuppen joins TM Century, Inc., as Executive VP Operations, he comes from Midcontinent Media. Good hearing from old friends. Former KMLE-San Francisco Promotions Director Margaret Fotinos is now in the editorial department at Microsoft's Music Central online venture. Find it at www.musiccentral.msn.com...Radio veteran Kenny Wardell (KSAN, KFOG-San Francisco) has been named Marketing/Promotion Director for BAMA Media, a Bay Area-based publications company.

In the Grooves

Formerly with Capitol, Tim Devine has been named Senior VP of A&R for Columbia Records Group. Warner Bros. is restructuring its Adult Promotion Department into a two-pronged approach. Valerie Moses is named National Director of Adult Contemporary Promotion and Steve Zap becomes National Director of Adult Top 40 Promotion...Lots of news from Jive. Wayne Williams is promoted to VP of A&R...Toi Green joins A&R as Manager of Soundtracks and Licensing, Kendall "Kimmie" Steve Zap Mason becomes Associate Director of Artist Relations. Kelly McCoy is promoted to Associate Director of Video Promotion, and Jackie Murphy comes in as Senior Director of the Art Department...Elaine Schock, who ran the Shock Ink P. R. firm for nine years, has joined RCA as head of publicity, Shock Ink has closed its doors. Other Shock employees following Elaine to RCA are Lesley Gould, Gina Orr, Lucy Sabini, and Todd Schenkoferger. Lisa Ratenni moves to Par Avance in Colorado. Jonathan P. 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BACKSTAGE

BY JAAN UHELSZKI

ELVIS IS IN THE CLUB: Just on the eve of Metallica's headlining Lollapalooza, which begins on June 27 at Longview Lake outside of Kansas City, we got word that the band will be doing two dates in San Francisco (or members of their fan club on June 9 and 10 at Slim's, one of the city's premier nightclubs). Tickets will only be sold through their fan club. In the meantime, the band will be rehearsing at a local sports facility the first week of June. This secret show stuff must be contagious.

Elvis Costello got up with Harry Dean Stanton during Stanton's show at Mill Valley, California's Sweetwater last Saturday night, and jammed with the character actor on two songs, one of which was the utterly cool "Woolly Bully." Costello liked the club so much that he booked it for a late show following his performance at SF's Fillmore, to introduce his new album All This Useless Beauty to local press and radio. No civilians allowed.

Bull Fiddle, Damon Smith, and played the Coffee Head, a small, but elegant cafe in the newest member of the local press and radio. No civilians allowed...Mike Costello, actor cum musician on two songs, one of which was the utterly cool "Woolly Bully." Costello liked the club so much that he booked it for a late show following his performance at SF's Fillmore, to introduce his new album All This Useless Beauty to local press and radio. No civilians allowed.

FAIRWEATHER HEIST: Hootie & the Blowfish

The proprietor asked him about the initials "DR" on the $5,000 bail. The duo was caught when a third student took one of their fan club. In the meantime, the hand will be rehearsing at a local sports facility the first week of June...This secret show stuff must be contagious.

local sports facility the first week of June...This secret show stuff must be contagious.

THE WHO

The Who's Pete Townsend, Roger Daltrey and John Entwhistle have agreed to perform songs from their rock opera Quadriplegia at a June 29 Prince's Trust concert in London.

MADONNA

Basketball superstar Dennis Rodman reveals his feelings about Madonna in his just-published tell-all book, Bad As I Want To Be. Rodman had a six-month affair with Madonna and says now, "I didn't want Madonna the rock star. I've had her, done her, and it was great. What I wanted was the cool person I hung out with and shared some great times with." He is a business genius who also has an unbreakable artistic sensibility.

Michael Jackson May 26 would have marked the second anniversary of Michael Jackson's marriage to Lisa Marie Presley in the Dominican Republic.

LYNYRD SKYNYRD

Lynyrd Skynyrd has two new band members. Replacing the all-time high is Hughie Thomasson from the Outlaws and replacing Mike Estes is Ricky Medlocke, former lead vocalist and drummer from Blackfoot. Actually, Medlocke was one of two original drummers from the 1965 version of Lynyrd Skynyrd; Bob Burns was the other.

PATTI SMITH

Rock poet Patti Smith's new album includes guest musicians Bono, Jeff Buckley and Michael Stipe.

Friends of Radio

Jon Goldwater

Crash Management

Hometown: New York City


What radio stations did you grow up listening to?

WABC, WNEW, and WPLJ.

What stations do you listen to now? WXRK (Rock) and WAXQ.

If you owned a radio station, you would...play mostly comedy bits with a touch of underground music.

The last record you went out of your way to listen to? The Rolling Stones' Exile on Main Street.

Your first music industry job? I was producer of the cable rock channel,

Crashing New York.

Someone you'd like to work with in the future and why? David Geffen. He is a business genius who also has an unbreakable artistic sensibility.

Your most memorable career moment to date? Chatting with Bruce Springsteen.

Proudest career achievement so far? Working with my current roster. I'm very fortunate.

Future ambitions: To help each of my artists become financially secure.

Words to live by: I always tell my bands, 'The best revenge is Platinum.'
**Inside Top 40 by Dave Sholin**

**Gettin’ Ready For the Final ‘Poe-Down’**

Left to right: Charlie Minor, Jim Schwartz, Bobby Poe, Richard Palmese, Irving Azoff, and Phil Quarataro.

These are grueling days for Bobby Poe. Eighteen holes of golf nearly everyday on a course that practically doubles as his backyard, followed by lunch, a quick nap, or maybe some reading and watching TV. Then possibly a cocktail and dinner. No more fielding dozens of calls or worrying about deadlines. No more playing a game of golf with the music business.

For Bobby, the year that stands out for surprises. 1975 is the year that stands out for the list of tasks that Bobby will no longer need to perform.

Billed as the industry’s only convention devoted strictly to Top 40 radio and music, the Bobby Poe Convention reflected the fun-loving, good-hearted nature of the man it was named after. Issues were addressed during keynote addresses, but “The Poe Kat” also addresses during keynote addresses.

For Bobby, the year that stands out for the list of tasks that Bobby will no longer need to perform. Bobby put down his clubs for a few minutes to reminiscence.

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

**Coalition, The World’s Known (Atlantic)**

**Collective Soul - The World’s Known (Atlantic)**

**White Hat & Old Time No/Out (A&M)**

**Bryan Adams - The Only Thing That Looks Good On Me Is You” (A&M)**

**Quid City DJs**

“C’mon n’ Ride It” (Big Beat/Atlantic)

Remixes have given new life to this club hit, with ten adds on the board including OC104-Ocean City, Md, KHOM-New Orleans, KDNR-Albuquerque, and 99.1 KGGI-Riverside.

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

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

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

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**On Z Corner by Keith Zimmerman**

Checking Up On Art Good’s Jazz Trax

Art Good needs a twin brother to help catch up on his Jazz Trax duties. Between a weekly syndicated five-hour Jazz Trax show, year-around music events, and being the forever host of KiFM’s six-hour, five-night-a-week Lights Out San Diego, Good has his hands full.

Art Good’s Jazz Trax is up to 60 affiliates across the country. Although he hasn’t yet broken Top Five markets like New York City, Chicago, or Los Angeles, he still has quality Smooth Jazz stations in Seattle, San Diego, Salt Lake City, Sacramento, Denver, Milwaukee, Austin, Nashville, and Little Rock.

Good is a Smooth Jazz radio pioneer. In 1981, he was the PD at KiFM—during its A/C salad days—when current GM Bruce Walton approached him about developing a late night jazz show.

By March 1982, Good started Lights Out San Diego as a weekend show from 11 p.m. to midnight. Response grew, and so did the show, which expanded to three hours, then to evenings, and eventually becoming the full-time station format. Good, who brought current OM Bob O’Connor aboard KiFM, also pulled morning drive for several years.

Good’s attention is torn between his syndicated show and the concert events he started with the annual Catalina Island Jazz Trax Festival weekend in Southern California—scheduled this fall for October 4-7 and 11-14.

“The big homerun for Jazz Trax is the Catalina Island Jazz Trax Festival,” says Good. “Then I start... expanding. We added the Jazz Trax Cruise [sailed this year for June 7-8 and the Jazz Trax Ski Excursion (returning next March), which is now a full winter music festival in Lake Tahoe. A year and a half ago, we debuted our Jazz Trax Christmas Concert Series.”

Good has nailed down all four weekends in October with concerts in Catalina Island. The first two weekends are devoted to Smooth Jazz acts. October 18-19 features Country acts, and October 25-26 is a Zuleyco/Mardi Gras Halloween ball.

With four Catalina weekends, plus the Lake Tahoe ski excursion, the Christmas concert series, and the summer cruise, Good is juggling seven events a year.

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Good understands stations going to tighter programming, but at the same time, he shares concern for the core listener, the opinion leader.

“I understand the ratings success. My God, look what happened in Arbitron—the most recent Arbitron book, hitting number two. 25-54. But as stations tighten, they still need to give core listeners a place to go to hear what’s brand new.”

As a pioneer Smooth Jazz air talent, Good is encouraged with Editors: KEITH & KENT ZIMMERMAN • Jazz & Smooth Jazz reports accepted Thursdays 9 a.m.-3 p.m. Station Reporting Phone: (415) 495-1990 • Gavin Fax: (415) 495-2580

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**On Z Corner by Keith Zimmerman**

Checking Up On Art Good’s Jazz Trax

Art Good needs a twin brother to help catch up on his Jazz Trax duties. Between a weekly syndicated five-hour Jazz Trax show, year-around music events, and being the forever host of KiFM’s six-hour, five-night-a-week Lights Out San Diego, Good has his hands full.

Art Good’s Jazz Trax is up to 60 affiliates across the country. Although he hasn’t yet broken Top Five markets like New York City, Chicago, or Los Angeles, he still has quality Smooth Jazz stations in Seattle, San Diego, Salt Lake City, Sacramento, Denver, Milwaukee, Austin, Nashville, and Little Rock.

Good is a Smooth Jazz radio pioneer. In 1981, he was the PD at KiFM—during its A/C salad days—when current GM Bruce Walton approached him about developing a late night jazz show.

By March 1982, Good started Lights Out San Diego as a weekend show from 11 p.m. to midnight. Response grew, and so did the show, which expanded to three hours, then to evenings, and eventually becoming the full-time station format. Good, who brought current OM Bob O’Connor aboard KiFM, also pulled morning drive for several years.

Good’s attention is torn between his syndicated show and the concert events he started with the annual Catalina Island Jazz Trax Festival weekend in Southern California—scheduled this fall for October 4-7 and 11-14.

“The big homerun for Jazz Trax is the Catalina Island Jazz Trax Festival,” says Good. “Then I start... expanding. We added the Jazz Trax Cruise [sailed this year for June 7-8 and the Jazz Trax Ski Excursion (returning next March), which is now a full winter music festival in Lake Tahoe. A year and a half ago, we debuted our Jazz Trax Christmas Concert Series.”

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## Gavin Smooth Jazz

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<td>DAVE CAMP</td>
<td>13/19 spins</td>
<td>BRIAN CULBERTSON</td>
<td>10/26 spins</td>
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### Top Tip

**BRIAN CULBERTSON**

After Hours (Bluenoon)

Highest debut at #39 and on his way to notch his third Number One in as many trys. This week's Number One Spin Trend with +157 out of 201 total spins.

### Record To Watch

**BILLY MANN**

(78/465)

A tasteful singer/composer whose single, "Turn Down the World" is just starting at the A/C level as well. Early spins at WLOQ, KFIM, KAZJ, KXDC, and more.

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**Jazz/Smooth Jazz Picks**

**SPYRO GYRA**

Heart of the Night (GRP)

Whatever changes Smooth Jazz radio has gone through during its decade of existence, one thing seems certain: Spyro Gyra will always provide ample material for all dayparts. The March 1995 release, Love & Other Obsessions, re-energized Spyro Gyra on Smooth Jazz radio. With the current hot Heart of the Night, we should still be several more tracks deep by Fall. If the opening title cut has a bit more "oomph" to it, that's because Breckenstein's almost spiritual-sounding composition was arranged by Special EfX's Chidi Minnuck. Keyboardist Tom Schuman increases the Smooth quotient with his Uttony piece, "Westwood Moon," "Valentinos," our current favorite, is a suave, shimmering Luna also written by Schuman, whose piano riffs are marvelously embellished by vibraphonist and ex-Spyro member, Dave Samuels.

**JOE MCBRIEDE**

Keys to Your Heart ( Heads Up )

Joe McBride is a funky pianist from Texas whose robust vocal style born sons hits from Esther Vandross, Peabo Bryson, and George Benson. "Let's Spend Some Time Together," a singing duet with Andula Ripek, really lets go after the smooth mood is set. "Highland Park," named for one of Dallas's swank neighborhoods (probably the future home of new KOAID Michael Fischer, especially after he props the station to a ten-share, is a tuneful and sweet midtempo instrumental. Check out another vocal duet, "It's Got to Be Love," with Earth, Wind, and Fire's Philip Bailey. Several octaves are covered here, with McBride ma-guarding the lower end and Bailey soaring through the upper registers. Top airplay honors should go to McBride's honey instrumental duet with Larry Carlton called "Just Chat."
There's a new small label out of New Orleans called Dinosaur Entertainment, and their first two releases—one by singer Lillian Boutte and another by sax player Loren Pickford—are total jazz fare. Boutte's jazzier mannerisms are drenched in the blues, but the production by Mac "Dr. John" Rebhun is entirely eclectic and often times lush. Strutting songs like "Make Me a Present of You" and "Be Glad You Ain't Dead" have that typical New Orleans-style horn arrangements, driven piano, and snare drum shuffle beats to break up the bop-centricity of any jazz radio set.

** SJ&V Spin Trends **

1. **BRIAN CULBERTSON** +157
2. **KEN NAVARRO** +94
3. **BRYAN SAVAGE** +83
4. **GEORGE JINDA** +82
5. **HERB ALPERT** +81
6. **MARILYN SCOTT** +79

** SJ&V Chartbound **

- **JOE McBRIDE** (Heads Up)
- **KEN NAVARRO** (Positive Music)
- **BLUE KNIGHTS** (UC/DA)
- **DAVID PAUL** (Sin-Drome)
- **CHRISS CAMOZZI** (Higher Octave)
- **PALMINGDUCK** (Planet Earth)
- **VITAL INFORMATION** (Columbia)
- **DAVE CAMP** (Blue Note)
- **GLEN ALEXANDER** (Palmetto)
- **BILLY MANN** (Diva/AM)
- **CHIP DAVIS** (Day Parts)

**Jazz Chartbound**

**TED ROSENTHAL** (Concord Jazz)
**CHARLIE SEPULVEDA** (Tin Jazz)
**NICHOLAS PAYTON** (Verve)
**STEVE BROWN** (Brown Cats)
**ANNE ROSS** (Verve)
**DENNIS ROWLAND** (Concord Jazz)
**JAMES WILLIAMS & ICI** (Evidence)
**DAVE YOUNG** (Justin Time)
**TIM ARMACOST** (Concord Jazz)
**EDDIE DANIELS** (Shanachie)
**RALPH SHARON TRIO** (ORG)
**PAT KELLEY/PSYCHO ACOUSTIC ORCHESTRA** (Cabin 2 Music)
**BRIAN CULBERTSON** (Heads Up)
**KEN NAVARRO** (Positive Music)
**BLUE KNIGHTS** (UC/DA)
**DAVID PAUL** (Sin-Drome)
**CHRISS CAMOZZI** (Higher Octave)
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**GLEN ALEXANDER** (Palmetto)
**BILLY MANN** (Diva/AM)
**CHIP DAVIS** (Day Parts)

**From:** Los Angeles  
**Latest Release:**  
**Label:** Blue Note Contemporary

"We took a live approach with City Speak... Most of the time you record a few instruments at a time for a layering effect. What you get in return is a very polished product, but sometimes it lacks some of the energy and spontaneity. We set ground rules. If one [player] didn't like the performance, it was an all or nothing thing, and we did it again."

"We had a great time musically bouncing each other that you wouldn't get just doing overdubs in a controlled environment. We did some embellishments, some overdubs, but the core of the music was live. We cut it at my studio at home, so we didn't have to worry about being double-booked and we could stay set up overnight."

"I love doing ballads, but I don't like ones that tickle your heart. I prefer the ballads that go in and rip your heart out while it's still beating. 'I'll Make Love To You,' the Babyface song, is that heart-wrenching, aggressive ballad I prefer doing... It had that kind of anthem feel that an older classic hit would have."
**Gavin Americana**

**MOST ADDED**
- WAYLON JENNINGS (24)
- TISH HINOJOSA (23)
- MANDY BARNETT (16)
- WEBB WILDER (13)
- CACHE VALLEY DRIFTERS (12)
- MARTIN SEXTON (12)

**TOP TIP**
- D DALE WATSON
  - Blessed Or Damned (HighTone)

**RECORD TO WATCH**
- WAYLON JENNINGS
  - Right For The Time (Justice)

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**Gavin Americana**

**Farewell, King Tears**

**American Inroads by Rob Bleistein**

Sugar Hill recording artist Walter Hyatt, who perished aboard the Val-Jet that crashed outside of Miami last Saturday (May 11) was not only an incredibly respected musician and songwriter, but was also revered as one of the kindest and more giving souls one could ever know.

"You couldn't help but like him," said fellow artist Tyle Lovett. "Walter was a fine craftsman, but it was the way he treated people and how he thought about people that made him special. His character made everything he did attractive."

"He was a lovely man who made very powerful music," recalled Sugar Hill President Barry Pass. "In his own gentle way he profoundly touched us. Our hearts go out to Walter's family and friends."

Born October 25, 1949, Hyatt grew up in Spartanburg, South Carolina, where he formed Uncle Walt's Band in 1970 with country singer David Ball and guitarist Champ Hood. Uncle Walt's Band was very influential on the Austin scene in the mid-'70s.

It was during that time that Hyatt befriended Lovett, who started out as a concert opener for Uncle Walt's Band. Lovett later returned the favor and had Hyatt tour with him. Lovett also produced Hyatt's 1990 MCA Master Series album, "King Tears.

Hyatt's second release, "Music Town," was a jazzy swing-flavored recording that featured both Ball and Hood and was released on Sugar Hill, which also released Uncle Walt's Band's three albums on two CDs in 1991. Lovett even refers to all three members of Uncle Walt's Band by name in his song "That's Right (You're Not From Texas)" on his upcoming "The Road To Ensenada" album.

"Walter was always ahead of his time," said Bev Paul, Sugar Hill's Director of Sales and Marketing. "Visionaries aren't always household names, but it's clear that Uncle Walt's Band was the forerunner for much of the hot mix of styles found in today's Americana music.

"Walter was just in our studios two weeks ago," said WNCW/FM Program Director Dan Reed. "He was extremely popular in our area and was just a real gentleman. He came out for both of our fund-raisers with bells on—he was a real fan of our station. We had a great time with him. He played some new songs live on the air, and was really looking forward to getting his next record out. He was excited about having the Americana format as a place for his music to be heard."

Hyatt can be heard on the new Threadgill's Supper Session Second "Helpings" album on Watermelon Records, where he's featured on several tunes.

Hyatt is survived by his wife, Heidi, six-year-old son Taylor, eight-month-old daughter Rose, and daughter Haley, 20, all of Nashville. A Walter Hyatt Memorial Fund has been set up c/o Second Presbyterian Church, 3511 Belmont Blvd., Nashville, TN 37215.

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**Chartbound**

- CACHÉ VALLEY DRIFTERS (CMH)
- TISH HINOJOSA (Warner Bros.)
- WEBB WILDER (Watermelon)
- HANK WILLIAMS, JR. (MCG/Carib)
- MARTIN SEXTON (Eastern Front)
- WOODS LEG (East Side Digital)
- WAYLON JENNINGS (Justice)
- MANDY BARNETT (Asylum)
- FRED EAGLESMITH - Drive In Movie (Venticil)
- CHEN KNIGHT - The Knitter (East Side Digital)

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**Contact**

E-mail: pwrglicle@well.com

Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m.
Station Reporting Phone: (415) 95-1990 • Gavin Fax: (415) 495-2580

Editor Rob Bleistein

14

Gavin May 17, 1996
Waylon Jennings
Right For the Time
(Justice)

It seems that the more the mainstream deemses Waylon Jennings and his peers as has-beens, the more vital their new works become. With Right For the Time, Waylon has made one to be reckoned with. He's quoted as saying this record is "so much me," and that feeling is as apparent and welcome as a Shiner Bock in the desert.

Right For the Time covers a rich musical landscape and is accentuated by a crisp production job by Randall Jamail. Loaded with plenty of new originals, the rockin' "Hitin' the Bottle Again" is vintage Waylon. Complete with the hot pickin's of Jesse Dayton and Shawn Jones, this one sounds like a drive-time favorite. "Cactus Texas" is a well-crafted tale about moving on but not forgetting where you're from, and once again with "WBPT," Waylon gives an opening track that draws from the elements of his life with a touch of humor. The straight-forward version of Paul Simon's "The Boxer" is done eloquently, with Waylon's vocals and singing styles.

Martin Sexton is a formidable talent who's sure to be making major waves this year. Black Sheep should be one welcome addition to your musical family.

Spider John Koerner
Star Geezer
(Red House)

Some artists have a built-in cool factor that can be seen in their influence on others. Spider John Koerner is the man who had a great deal of influence on Bonnie Raitt, Bob Dylan, John Lennon, and the Doors. As one of folk and blues' greatest innovators, he got the blues revival of the '60s going and has kept it going strong ever since.

On Star Geezer, Koerner retains the elements that have made him the legend that he is. With philosophical and witty originals and wild turns on classic songs, Koerner will set your ears into a frenzy with his original guitar stylings and insightful phrasing. "Jack of Diamonds" is a perfect case in point.

"Dancin' Girl" is a rearranged "Waiting For A Train," and "Stewball" leans heavily on New Orleans style marching drums. Of Koerner's newer originals, check out "Going Down Together" and "Some People Say."

"Moments Like This" is a reassuring song of love overcoming life's greatest storms. As usual, Alison's vocals and production are top-notch. Larry Atamanuk's drums add a nice flavor. And the harmony vocals of Union Station are haunting. This one's an F5.

ALISON KRAUSS & UNION STATION
"Moments Like This"
Twister Soundtrack
(Warner Bros.)

We know how powerful a twister is, and we now know how powerful this movie has become. It's at the box office, so it's only fitting that Alison Krauss deliver the most powerful tune on this soundtrack. OK, I know Eddie Van Halen is some stiff competition, but Krauss' delivery of this heart-wrencher will put your ears and emotions right into the "suck zone."

Written by Krauss' brother Viktor and Michael McDonald, "Moments Like This" is a reassuring song of love overcoming life's greatest storms. As usual, Alison's vocals and production are top-notch. Larry Atamanuk's drums add a nice flavor. And the harmony vocals of Union Station are haunting. This one's an F5.
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## RECORD TO WATCH

### Gavin Country

- TRACY BYRD (103)
- MARTYN CHESNUTT (87)
- LEANN RIMES (66)
- CLAY WALKER (55)
- LARI WHITE (43)
- SUZY BOGGUS (43)

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### Inside Country

**Country's Women Can Thank Patsy Montana**

Patsy Montana, who passed away on May 3 at age 87, began opening doors 60 years ago, when she became the first female country performer to have a million-selling record.

As a member of the Prairie Ramblers, Montana scored with a rendering Western swing number, "I Want To Be A Cowboy's Sweetheart," in early 1936.

Actually, it may be stretching the point to say that Patsy, along with fellow pioneers like Lulu Belle and Miss Texas Ruby (members of duets in the '30s), opened doors. Yes, they had success on radio shows like WLS's National Barn Dance in Chicago, and they inspired singers like Martha Carson, Mollie O'Day, and Rosalie Allen, who, like Montana, was a first-rate yodeler.

But any doors they opened soon slammed shut. In those days, women were expected to be mothers and housewives, and little more. In country music, they were allowed to perform primarily as background singers or comedians (Minnie Pearl comes easily to mind). As Jack Hurst writes in *Nashville's Grand Ole Opry*... "Sometimes they could add some visual appeal or comedy to the live performances of the male stars, but they were not supposed to aspire to singing stardom themselves."

Many early stage performers were allowed only because they were related to one of the main performers. Until World War II, which triggered a shift in the work force and gave women a whiff of independence and power, the primary exceptions were all-female bands like the Coon Creek Girls, ensembles like the Carter Family—and Patsy Montana.

Patsy Montana was the only girl in a family of 11 children. Raised in Hope and inspired by singers like Jimmie Rodgers, she won a talent contest in California, where she had moved with her older brother and his wife. The prize was a spot on a local radio show, and that exposure led her to the National Barn Dance and to a long affiliation with the Prairie Ramblers.

On her own in the early '40s, she sang on various radio stations, guested on the Louisiana Hayride, and had moderate hits like "Shy Anne from Old Cheyenne." But it was "I Want To Be a Cowboy's Sweetheart" that defined Montana. Suzy Bogguss covered the song in 1992, as did Lynn Anderson in 1993.

"She helped pave the way for a lot of these girls that are coming along now," said Jean Shepard, herself a pioneer artist.

Decades after her first hits, Patsy Montana settled in Southern California. She is survived by her husband, a daughter, two brothers, and several generations of country artists.

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### COMING ATTRACTION

Jaimie Matterson, our new Country Editor, has made the big move into Music City. Already writing *Gavin's* Friday Fax, she will soon take charge of these pages.
Radio has been telling us that we've got something big:

"Tammy delivers one of the most impressive debuts in recent memory! Her vocals are strong and passionate. I can't wait to play this on the air!"
– Nick Upton, KSON

"What a powerful voice! It's a great song - I added it early and it is already getting phones!"
– Jay Phillips, KFMS
Wake Up and Smell the Optical Laser

by Sandy Horowitz

People have been asking the question for quite a while: Is the Alternative format dead? Guess what? It died a long time ago. We buried it when “Smells Like Teen Spirit” exploded all over radio and Nevermind went multi-platinum. Since then, the core bands of our format — R.E.M., Stone Temple Pilots, Pearl Jam, Soundgarden, etc. — have all experienced millions and millions of albums sold. These bands succeeded in re-defining the mainstream. As a result, the music on Alternative stations is no longer Alternative.

Around this same time, we also saw a tremendous number of stations flip format to Alternative. In the past, radio was all about through the eyes of first Kevin Staplesford and then Mike Halverson. By Sandy’s own account, it nearly drove him insane. Eventually, he had to leave and wound up in a place that was the complete antithesis of San Diego — Lansing, Michigan. If you can successfully program an Alternative station in a small, blue collar, industrial city in south central Michigan, whose idea of “cutting edge” is Ted Nugent, you can go anywhere. Well, one thing leads to another, and soon the young lad wound up in Albuquerque at KTEG getting great ratings again.

Is the Alternative format dead? Guess what? It died a long time ago. We buried it when “Smells Like Teen Spirit” exploded all over radio and Nevermind went multi-platinum. It was widely believed that Alternative was a major market format only. How do we then explain the massive proliferation of Alternative stations? Easy. It isn’t Alternative that is flourishing in the mid-90s; it’s mainstream. From the 80s mainstream format, there were worries about the homogenization of radio. Bland, boring airwaves that lack originality, excitement and creativity are created in part when people from outside Alternative come into the format without understanding how it has influenced the mainstream. In order for us to thrive against Active Rock competition, we must filter alternative rock and its musical tastes, characteristics, desires, and whims of our target audience and seek to completely fulfill them. It should be our goal to be our listener’s favorite radio station.

Since Alternative and Active Rock have merged to form one mainstream format, we must understand and accept the fact that we are mainstream and strive to be the dominant purveyor of contemporary rock music in our markets. We should intimately understand the musical tastes, characteristics, desires, and whims of our target audience and seek to completely fulfill them. It should be our goal to be our listener’s favorite radio station.

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We shouldn’t want to be considered “Alternative” anymore, not if it is our goal to be rated #1 in persons 18-34. Rather than worry about the future of “Alternative,” we should understand and accept the fact that we are mainstream and strive to be the dominant purveyor of contemporary rock music in our markets. We should intimately understand the musical tastes, characteristics, desires, and whims of our target audience and seek to completely fulfill them. It should be our goal to be our listener’s favorite radio station.

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Everybody knows the world is full of stupid people, except for...

* The smart ones who are buying this record (over 5000 every week and growing!)

* The radio stations raising their I.Q. levels by spinning “Banditos”:

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The intelligent folks at [Mercury](http://www.mercuryrecords.com) who have added the “Banditos” video

The smart remarks from the Press:

“...about to turn rock n' roll on its head!”

- *Teen Machine*

“...54 minutes of extremely focused pop rock infused with a distinctive sense of humor and a decidedly fun vibe.”

- *Cleveland Scene*

“If any new band is primed for widespread success, it would be Tempe, Arizona's Refreshments.”

- *CMJ*

“The Refreshments write spot-on portraits of life in its true complexity”

- *Huh Magazine*

Don’t be one of “those” people...

Appearing on the Conan O’Brian Show June 4th

Management: Michael Lustig/Cohen Brothers - Produced by Clif Norvell
http://www.mercuryrecords.com/mercury
played in a row. Blues Traveler, Natalie Merchant, Gin Blossoms should not be played together.

Each hour should be properly balanced so that a member of the audience can tune in at any time and have a decent grasp of what the station is all about. Just because Alternative has become the mainstream, that doesn’t mean that a station shouldn’t take risks or cease to be adventurous with new music. On the contrary, new music must be exposed to the audience so that the next big thing doesn’t get overlooked (and established by your competitor). The song that makes the difference, however, is the one that follows the current. These are the songs that make up the musical essence of a station and define a station’s identity to the audience.

There has to be a balance between being too “mainstream” and too “alternative” with the music. More attention needs to be paid to the way music sweeps sound on a station. Understanding the beginnings of Alternative will help programmers reach more audiences while also being their listener’s favorite station. Jocks must have an understanding of how Alternative has infiltrated the mainstream so that they can accurately represent it on the air. A radio station created for the people by the people will transmit credibility to the audience that will build a strong trusting bond. People will choose this radio station as their favorite.

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If you don’t think that we’re just another mainstream format, just watch how many stations add the new Metallica record. The old saying, "It ain’t over till the fat lady sings." sums up the prevailing attitude at certain labels. You have to be very persistent to cut through the heavy traffic out there.

WHIPPING BOY "Twinkle" from the LP Heartworm (Columbia/CRG)

The word from Mr. Cohen and the rest of the Columbia swat team is that they are not giving up on this track. Understanding that Whipping Boy may have been a victim of the late winter/early spring crush of heavies that swept practically everything from their path, the label feels that now may be the right time to go back and get radio to listen to this again. Why do they feel this way? Well, for starters, 99X in Atlanta is having a great run with "Twinkle." It's #6 overall and their research is coming back very strong. WPLA in Jacksonville is also having fun with this; top 5 phones anyone? So don’t be surprised when you start seeing a lot of pressure on Whipping Boy again. It means Columbia kidnapped the “fat lady” and has her tied up backstage.

Never Say Buh-Bye

http://www.gavin.com
It's just a phone call away.

Standing Outside A
Broken Phone Booth
With Money In My Hand

The first song from

**pr i m i t i v e r a d i o g o d s**

The debut album

ROCKET

in store Tuesday, June 18th

Produced and performed by Chris O'Connor.

Also available on "The Cable Guy" soundtrack WORK
Gavin College

Inside College by Seana Baruth

Promory Colors

In the next three weeks, rather than being penned by its usual editor, Inside College will be written by representatives of the other sections of college radio. A label promotions person, an indie promoter, and a music programmer will each have an opportunity to address an issue about which he/she is passionate. This week's diatribe is from the label promo camp, due to its timeliness, its author has asked to remain anonymous.

I'm sitting here wondering to myself, "Why the f— did I offer to write this?" Are there some FCC laws about swearing in a college radio column? I suppose the reason I decided to hijack Seana's column was to have the opportunity to show what college radio is like from a promotions person's point of view. Solfestica, huh? Look that one up in your Webster's third edition.

So, I stagger in 10-ish and my brain is a jumbled mess. I'm wondering what I've got to deal with other than finding out about your MD's personal favorite releases (i.e., the ones that you play every day for weeks) and getting a good lie? Some of the excuses that are in heavy rotation-although not necessarily the most creative-include: "I'm so busy with work (at the local record store); "Can you send another one? (for the local record store); "We're working on a building project for the next two weeks because of finals." "I haven't had time to review it yet—do you know how many records we get in a week?" (The answer to that, my friends, is yes. And your point is?)

Another major annoyance: "The mailbox you have reached is full (for weeks) good-by.

At those stations that actually manage to find and review my records, another set of fun things occur. For example, they are omitted from the reported chart because of "weighted" playlists (which confuse me, because I thought college charts were based on spins, not ego). Or, the reported list is compiled based on the MD's personal favorite releases (if I'm lucky to be a personal favorite I might get a favor). Also confounding is the ever-honest "Well, we added it, but it just doesn't cut it for play yet."

From the perspective of a small label like the one I work at, college radio is basically the only way for our bands to get recognized. Yep. Believe it or not, I have a reason for telling you this, other than finding out about your weekend or collecting a "paycheck." The chart numbers help our bands get booking agents and managers and tours. But more importantly, if you play the damn things, sometimes people will go to the shows. Then the bands won't want to throttle me every time they get into their hot, soundly hunk of metal and steel across the country. This is the main reason that I have to hug

Continued on page 25
why does it seem that many of you
for a small label. And you indeed as the neighboring commercial
This basically makes you as impor-
won't get played on KROQ?
isn't it your function to help small-
you can't find every week. I mean,
money having independent promo-
Continued from page 24
out and see a band play—or
have actually reached maybe 20
were just a tad of Cheap Trick when they
the rest of the album is ripe with
to the McHits served up by college
offered by college radio, as opposed
people to acquire their musical sus-
ongoing shuffle of music directors
try to fuse opposites in
bands attempt to fuse opposites in
cooler. I thought educational
judgment was part of college. So now I
have actually reached maybe 20
college stations and I feel good
about the day. By the time 8 p.m.
rolls around I'm just about ready to
going to see a band— or
commit myself to some convenient
mental institution (two experiences
that are not so dissimilar).
You say I'm bitter? I think not, just
tired. I still love listening to college
radio, and I continue to think that
it's an extremely valuable format.
I hope its origins don't get lost in
the ongoing shuffle of music directors
and ever-changing tastes and values.
I grew up listening to my local
college station, and I want more
young people to acquire their musical
sustenance from the smorgasbord
offered by college radio, as opposed to
the McMarts served up by college
alternatives' fast food chains.
Scrooge Barrow is on vacation.

College Picks

IMPERIAL TEEN
seasick (Slash/London)
Gentle melancholic bass melodica
sucks you into this moody, fuzz-
infused sonic gem. The group's
titular anthem is all down-tempo
and bluesy, supported by suf-
dees, grainy six-string buzz
and a nice, quirky, and jangled lead
guitar conclusion. "Water boy,"
hits you like a bulbous hydro balloon,
crushing against your face like a
wad of wet noodles; it's a neuro-
punk riff of the highest caliber.
"Bitch" is a bizarre, yet uncontra-
tionally catchy dirty about strawberries,
and even though I absolutely
despise the comparison condition
it damn if this cut doesn't remind me
just a tad of Cheap Trick when they
still rocked solid and kicked ass.

PROLAPSE
backSaturday (Jet Set/Big Cat)
Glancing at the band's influences
(which include Savage Republic,
Nurse With Wound, and
Nightingales) elicited from this
reviewer a Pavlovian drool in antici-
pation of these nine tracks. The
list of their fans reads like Alternative's
version of the Dream Team
(Stereolab, Pavement, Th unson
Moore of Sonic Youth, Eric From
Hole), but Prolapse's swardly sound
entraps all of the accolades. The
instrumental "Mein Minnfield, Alas
Landmines" slices like the sound
track to a lurid nightmare as bruising
guitars lunch across girder of
noisy percussion. "TCR" arouses sea
monkeys of sound in a primal

MAGNAPOP
Rubbing Doesn't Help
- The Known Universe (A&M)
- Eventually (Reprise)

VARIOUS
Shots in the Dark (Donna/Del Fi Records)
- Del Fi does Mancini! the spine
announces. Can 20 rearrangements
of Henry Mancini's cinematic songs
compete with all of the cocktail-
lounge stuff floating around in
the collective marrow? The answer is a
resounding "yes." Tiki, surf,
cabaret, swing, and galactic grooves
are a few of the styles purveyed,
and clocks don't stay away from
rocking full-throttle. The Blue
Hawaiians' "Charade"
soothes a pedal
steel guitar across a horizon of
enchanting, cozy percussion,
and the pedal steel makes another
appearance on the tumbling-wid-
ter, high plains-voicing Friends
of Dean Martinez cover of
"Loneliness." Man or Astronaut's
"Touch of Evil" theme careers on
the edge of bongos and a diabolical
distorted guitar, and Br. Cleve &
His Lash Orchestra's "Dreamsville"
is a spacey, synthesized sojourn
with theremin, Omnichord and
the Russian synthesizer Aelita. Davie
Allan & the Arrows' multi-tracked
guitar on the surf "Experiment in
Terror" gives the track a sensur-
round feel, and Nan Vernon's
breathy, come-hither "Moon River"
manges to put a fresh spin on the
favorite. Don't miss the double
secret Japanese version of "Moon
River" buried at the end of the CD.
—David Beran

Chartbound

YUM YUM - Dan Loves Patti (Tag/Atlantic)
PAUL WESTBERRY - Eventually (Reprise)
EINSTURZENDE NEUBAUTEN -
Faustmuck (Mute)
MAGNAPOP - Rubbing Doesn't Help (Priority)
ASS POIFS - The Known Universe (A&M)
CAT POWER - Myna Lee (Smells Like Records)
DROPOUTS: #22 Scat Mountain Boys, #26 Girls
Against Boys, #30 June, #36 Afghan Whigs,
#37 June, #42 Supergroup, #43 Velocity Girl,
#46 Vilapuz, #47 Gotduki,
#48 Love & Rockets.

25

GAVIS, MAY 17, 1996

GAVIS, MAY 17, 1996
Blue entries highlight a stronger performance than on the combined A3

**MOST ADDED**

**ELVIS COSTELLO (47/224 spins)**

**DOG'S EYE VIEW (14/696 spins)**

**NEVILLE BROTHERS (12/37 spins)**

**THE SPECIALS (9/72 spins)**

**TOP TIP**

**SYD STRAW**

War & Peace (Capricorn)

**JEWEL**

Pieces of You (Atlantic)

Syd Straw makes an impressive 15 point jump, 45-30. Jewel's debut album, celebrating its 60th week, is still on a tear, moving 46-53.

**RECORD TO WATCH**

**DUNCAN SHEIK**

(Atlantic)

Initial action on "Barely Breathing."

Look who's already spinning, KGRW, WKZE, WBOS, WEBS, WMMS, WXRV, WEBK and Carl at KINK. Opening for Jewel on her first headlining tour.

**Gavin A3**

**NEW**

2  46  PATTI ROTHBERG (EMI)

3  45  JOHNNYSWIM (Epic)

4  50  THE BAND (Pyramid)

25  9  STEVE EVERS (Capricorn)

26  8  STEVE EARLE (Elektra/EEG)

27  7  JOE HENRY (Mammal)

28  6  THE KENNEDYS (Green Linnet)

29  5  JIMMY CLIFF (Warner Bros.)

30  4  TERRY ADKINS (Private Music)

31  3  THE CRANBERRIES (island)

32  2  THE CRUE (Curb)

33  1  MYSTERIES OF LIFE (A&M)

34  47  NELLS (Warner Bros.)

35  46  CRACKER (Virgin)

36  45  ELVIS COSTELLO ( Warner Bros.)

37  44  BOB MARLEY & THE WAILERS (Columbia)

38  43  THE CRUE (Curb)

39  42  JIMMY CLIFF (Warner Bros.)

40  41  THE BAND (Pyramid)

41  40  BLUES TRAVELLER (A&M)

42  39  RODDY WOOMER (A&M)

43  38  ADRIENNE (Columbia/EEG)

44  37  REBECCA TIMMONS (Nola)

45  36  SCOT TAPER (MCA)

46  35  SCOTT TANNER (Elektra)

47  34  JONES BROTHERS (Capitol)

48  33  JOHN WESLEY HARGR / (Capitol)

49  32  JONI MITCHELL (Warner Bros.)

50  31  WEDNESDAY (Reprise)

edicions: Kent/Keith Zimmerman

**NEW**

YOU NEED A DOCTOR

The new single from Gotta Get Over Grete.

"Slamming, sophisticated and groovy... with a style of Alanis Morissette meets the Roches, the Nields possess a unique sound for 1996 and beyond."

-Jon Peterson, WRLT-Nashville

Contact:

1-800-282-5563

www.gavin.com
THE WALLFLOWERS
BRIAN SETZER ORCHESTRA
PHIL CODY
THE LOW & SWEET ORCHESTRA
RON SEXSMITH
### Gavin A3 Boomer Grid

#### Spins Trend

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<th>Title (Label)</th>
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#### Homespun

The first song from the new album: Copperclosis

FEATUREING THE SINGLE "BLEEDING"
GOING FOR A3 ADDS
MAY 20TH.

"...one of those rare examples of a truly imaginative musical alchemist."
Los Angeles Times

"Lara's sense of innovation, combined with a blended and somewhat camouflaged international palette of colors and passion, gives the music a unique rock edge." Gavin

Produced by Susan Rogers and Nil Lara Management: Matt Entertainment
http://www.mnet.com/nillara
E-MAIL TO E:NilLara@AGL.COM
ALTHOUGH GAVIN does not yet feature an Active Rock chart, we are aware that it is a valid format that showcases rock of the '90s. It's not Alternative and it's not hard rock radio—instead, Active Rock is a hybrid of the AOR format which focuses on playing new rock artists while still exposing listeners to a solid library of semi-current rock hits.

ROCK RADIO has gone through several facelifts over the years, from Album Oriented Rock to Contemporary Oriented Rock to Rock Oriented Album Radio to Rock Alternative. Although this format as been labeled more times than an old can of Campbell's cream of mushroom soup, it looks like Active Rock is here to stay.

WHILE HARD rock/metal radio has been the breeding ground for aggressive artists and has been responsible for breaking bands like Pantera, Metallica, Soundgarden, Nine Inch Nails, Korn, Rage Against the Machine, Alice in Chains, and Stone Temple Pilots, it's Active Rock radio that gives the bands commercial credibility, and, in most cases, exposes them to larger audiences.

UNLIKE ALTERNATIVE and Top 40, Rock radio has traditionally been artist driven rather than song driven, so once an artist has been accepted by Active Rock radio, nine times out of ten they'll become a staple of that station's playlist and will no longer need the support of hard/rock metal radio. Case in point are the last releases by Stone Temple Pilots, Pantera, and Soundgarden. These bands grew out of hard rock/metal radio, but they were not aggressively pressured by label promotion reps to play them.

NOW THAT ACTIVE ROCK radio is supporting so many artists that came from hard rock/metal radio, can an all hard rock format spawn from Active Rock? Most Active Rock PDs and MDs will tell you no, but at the same time, more and more aggressive artists are becoming regular additions to Active Rock playlists.

TO UNDERSTAND the full scope of the Active Rock format and to determine whether or not an all hard rock format will ever come to be, one must go to the source. Here's what some of Active Rock's influential stations and record promoters have to say on the subject.

Will an all hard rock format spawn from Active Rock?
Active Rock has been the main format to play harder rocking bands like Korn, Pantera, Rage Against the Machine, etcetera. However, it will not necessarily lead to an all hard rock format. There is a demand for music of this genre, but the audience to which it appeals is very narrow. A station which had a format exclusively made up of abrasive music would not bring in the demographics that a station needs to be financially successful. Even though this type of music is having increasing success at rock radio, left to stand on its own, the appeal would be too limited to be commercially viable.

102.1 EN OCTIWUOSOIR maw
Joe Bevilacqua, PD, WDZR-Detroit
What is Active Rock?
Active Rock's musical spectrum will differ from market to market, but I believe there are still two discernible differences between Active and Alternative. Active Rockers, for the most part, are artist driven, and have a more defined library of catalog material.

No Alternative or Active Rocker can define itself by music alone. What you do between the music can obviously make or break you. Great Alternative stations, similar to a well programmed Top 40, can disguise the disposability of their artists with good positioning, music flow, and promotion. Active Rockers usually aren't that lucky. If your catalog is Metallica, Van Halen, and AC/DC, you just can't blow it off without going through some type of major core turnover. Over the past couple of years, some Active Rock stations, under the umbrella of hard rock music, have lost ground to Alternative due to a poor stock of quality hard rock music. Stations like WDZR can't make it sharing "The World I Know" and "Name" with ten other stations. Hopefully the tide is turning.

This is a great time for Active Rock, what with great hard music from newer bands like Korn, Rage Against the Machine, Prong, Deftones, and Gravity Kills, plus the Kiss Rockers, for the most part, are artist driven, and have a more defined library of catalog material.

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What is Active Rock?

Tommy Daley, National Director of Rock Radio, Capitol Records

![Image](https://example.com)

**What is Active Rock?**

America needs rock & roll. It's always been this way. Active rock is a necessary format that gives people what they want: familiar songs and the cream of the crop of new artists. I'm new at this game, but it seems to me that rock radio has been getting a bad rap lately, and I think people need to get over it. Active Rock has proven itself as a viable format that sells records. Look at the success of a band like the Toadies, who broke out on metal radio. Alternative radio didn't touch it until it was a hit at rock radio. The same goes for Cracker on their last album. Don't get me wrong, I'm all about the rock/Alternative tuckfest—multi-format airplay in any market is a good thing. There is no reason why both formats can't share the same bands and live in harmony. All of the top sales markets in the country all have an Active Rock station. You figure it out. Active Rock helped me put two platinum records on my wall—Foo Fighters and Everclear.

**Dave Douglas, PD, WAAF-Boston**

**What is Active Rock?**

One can define today's Active Rock format by drawing parallels between it and its distant relative AOR. When Album Oriented Rock emerged in the '70s it was instrumental in breaking and developing new rock artists like Rush, AC/DC, Tom Petty, the Scorpions, and Van Halen. Over the years, rock radio continued to introduce new and innovative artists like Metallica, Alice in Chains, Stone Temple Pilots, Guns 'N Roses, Pearl Jam, Soundgarden, and Rage Against the Machine.

Today, Active Rock radio is once again taking an aggressive approach to developing artists which it can build it's future on. That is the basic difference between the Active Rock format and just about every other format. It's as if the format has come full circle.

While rock radio sells a substantial amount of music, Top 40 and now, to a lesser degree, Alternative, have been the new record company's radio darlings. A lesser—yet equally accurate—definition of the Active Rock format would be the format that continues to be asked to prove it's effectiveness to an industry driven by an addiction to overnight successes.

**Sudi Gaasche, Director of Rock Promotions, TVT Records**

**What is Active Rock?**

The only difference musically between Active Rock and Alternative are their catalogue bands—Led Zeppelin versus Depeche Mode—since we share probably close to 70 percent of the currents. Basically, imaging is the biggest difference. Active Rock can act as a bridge from metal to AOR if enough of a story has been built at metal.

Will an all hard rock format spawn from Active Rock?

No. A format that supervises the hard rock listener won't make enough money to be fiscally competitive. It's appeal would be primarily among 18-24 men and, because Arbitron can't seem to find them, it would be a ratings disaster. You still need musical diversity to be competitive, even at the hardest rock station. Hey, I like Mexican food, but I don't eat at Taco Bell every single day.

Will an all hard rock format spawn from Active Rock?

I hope not. Alternative radio has proven that audiences can handle a variety of different sounding songs. There have been many stations in the past that catered exclusively to hard rock audiences and none of them have survived. There are not enough advertisers to support these stations sufficiently to satisfy the owners. WXTB makes money, KNAC is history.

**Susan Greenwood, National Director of Rock Promotions, MCA Records**

**What is Active Rock?**

I define Active Rock as a format that will play a majority of current music. The main difference between Active Rock and Alternative is the core artists that each station will play. Although, I do think both formats will share certain core artists, such as Pearl Jam or Alice in Chains. There are Active Rock stations that will play more hard rock/metal artists and I think this does open doors for commercial Rock and even Alternative radio. Somehow, the fear of playing loud music is put aside and chances are taken when someone else is having success with a heavier record.

**Dana Jang, PD, KSJO-San Jose**

**What is Active Rock?**

The Active Rock format in the '90s is an evolution of the AOR format of the '80s. It's a return to the beginnings of the FM rock formats of the '70s, targeting 18-34 males. Some of the same principles that made FM rock appealing in the '70s are present in today's Active Rock stations such as a balance of library and current music, a relatively slower rotation of current music compared to other formats, personalities with music authenticity, loyalty to core artists and building artist careers, a station attitude of irreverence, guitar as the centerpiece musical instrument of the format, the
Mixshow Profile
Kosta G.

Title: Mix show coordinator, WXKS and WJMN-Boston, MA

Program(s): WXKS (Kiss 108) Saturdays 10 p.m. to 2 a.m. “Slam Jam” WMJN Fridays and Saturdays 10 p.m. to 2 a.m.

Station: WXKS, Top 40, 18-34 female

WJMN, Rhythm Crossover, 18-34 female

Background: It all started in 1987, when an 18 year old Kosta G. agreed to loan a few 12 inches to a friend and help him with a mobile DJ job. He was hooked right away, and a new DJ was born. By the end of 1987, he found himself working in some of Boston’s top clubs. In early 1992 after meeting WXKS MD Tad Bonville and AMD/MC Kid David, Kosta started mixing on WXKS. In the summer of 1994 he and Kid David started doing the mix show at WMJN also. Kosta credits Bonville, David, WXKS PD John Ivey, WMJN PD Cadillac Jack, and MD Cat Collins along with WXKS’ DJ Stew, for their help.

Advice for programmers: Learn your craft, learn how to mix. Too many DJs these days don’t know how to mix.

Favorite Artists: Pink Floyd, Sade, Yanni, Dr. Alban.

Gavin May 17, 1996
MOST ADDED

TONI BRAXTON
"You're Makin' Me High" (LaFace/Arista)

MONA LISA
"You Said" (Starr)

ANN NESBY
"I'll Do Anything For You" (Perspective)

TOP TIP

TONI BRAXTON
"You're Makin' Me High" (LaFace/Arista)

Toni jumps out this week as number one most added with +412 spins. Stations reporting spins include KMJM (35), WHRK (26), and KSOL (20).

RECORD TO WATCH

LADAE
"Party 2 Nite" (Motown)

Ladae has a spincrease of +214 this time with a total of +456 spins. Stations reporting spins include WEJM (30), WPEG (18), and KPRS (8).

Urban Landscape

1. SWV - 'You're The One' (RCA)  2. FUGEES - 'Killing Me Softly' (Ruffhouse/Columbia/CRG)  3. JODECI - 'Get On Up' (MCA)  4. WHITNEY HOUSTON & CE CE WINANS - 'Count On Me' (Arista)  5. MONICA - 'Why I Love You So Much' (Rowdy/Arista)  6. MARIAH CAREY - 'Always Be My Baby' (Columbia/CRG)  7. QUINCY JONES - 'Slow Jams' (Kwest)  8. HORACE BROWN - 'One For The Money' (Motown)  9. JOE - 'All The Things Your Man Won't Do' (Island)  10. H-TOWN - 'A Thin Line Between Love & Hate' (Warner Bros.)

Making Noise

The Regional View

west coast

Toni Braxton +80
"You're Makin' Me High" (LaFace/Arista)
Gerald & Eddie Levert +67
"Get Your Thing Off' (eastwest/EEG)
The Isley Brothers featuring Ronald Isley +55
"Let's Lay Together" (Island)

southeast

Toni Braxton +100
"You're Makin' Me High" (LaFace/Arista)
Toni Braxton +70
"You're Makin' Me High" (LaFace/Arista)
M.O.V +48
"Housekeeper" (MJ/550/Epic)

mid-west

Toni Braxton +82
"You're Makin' Me High" (LaFace/Arista)
"Only You" (Bad Boy/Arista)
Ideal +45
"Inner City Blues" (Vibe/Atlantic)

mid-atlantic

112 +77
"Only You" (Bad Boy/Arista)
Toni Braxton +70
"You're Makin' Me High" (LaFace/Arista)
M.O.V +48
"Housekeeper" (MJ/550/Epic)

southwest

R. Kelly +96
"I Can't Sleep" (Jive)
Case +75
"Touch Me, Tear Me" (Def Jam Recording Group)
Horace Brown +62
"One For The Money" (Motown)

carolina/va

M.O.V +62
"Housekeeper" (MJ/550/Epic)
Bone Thugs N Harmony +49
"Crossroad" (Relativity)

Editor: QUINCY MCCOY • Assistant: STACY BAINES

Urban reports accepted through Tuesday 3 p.m.
Station Reporting Phone: (415) 495-1990 • Gavin Fax: (415) 495-2980

Gavin May 17, 1996
It’s Not Always In the Stars

By Quincy McCoy

In the late ‘70s Elroy Smith, like a lot of radio people, fell in love with WAHC radio in New York. He was caught up in its magic and studied its brilliant balance of personality and hit music. While in New York he went to one of those broadcasting schools that guaranteed to make you a disk jockey in nine months. It wasn’t until 1981 that Smith got on the air at WILD-AM Boston, doing a Caribbean show. “The programming people knew I was from Bermuda, but they didn’t know that Bermuda isn’t in the Caribbean,” says Smith. “I didn’t argue with them, I just wanted the job.” After graduating from Emerson College, he started working mid-days at WILD. In 1989 he became Program Director and morning man. In 1998 he helped launch 100.3 JAMS in Dallas. Then in 1992 he began his successful reign as Program Director of WGCI-FM Chicago.

Q: What do you think about the state of Urban Radio?
ES: It’s a scary situation simply because there are not a lot of program directors or talent being groomed. In the ‘80s the pool of program directors was endless. In the ‘90s it’s non-existent, with only the same old faces getting hired. I want to change that. For me, it’s all about sharing information and grooming the next group of leaders. I want whoever works directly under me to know what I know, to experience what I’ve experienced, to understand that I will share with them knowledge I just learned ten seconds ago, and know that I’m not keeping secrets. It’s not more knowledge for me, it’s more knowledge for us.

Q: Give me an example of how you pass along knowledge.

A good example is our music meetings. It helps me keep my focus on grooming my staff. In the meetings, beside me and the music director are my APD and our programming assistant, who is really an administrative assistant. Why? The answer is two-fold: you get a different perspective, and it’s an incredible learning experience. Plus, we bring in someone who assists the music director and one of our club mixers. It’s a good balance for input, discussion, and passing on knowledge.

Q: What you’re saying is a great example of coaching skills. You obviously believe in personal development of your team players.

A: People spend a lot of money going to school learning about this business. Once they get in, they’re told to just read liners. How can they develop what they’ve learned, or begin a foundation, of going up against him in the urban arena? But we decided to drop him for two reasons. One, it was too costly, and second, we needed to get back to what made the station successful. And that is going back to broadcasting from our studies on South Michigan Ave, where listeners can call us locally and talk directly to a personality instead of an 800 number. Back to listeners hearing their street names and themselves on the air talking about Chicago. Back to listeners actually feeling a bond with the personalities. It was one of the greatest days of my career to have my radio station back. What we do locally has made us win.

Q: Since music is such a key ingredient to winning on a local level, was that a problem with the syndicated show?

A: No, the Tom Joyner Show was syndicated, and it doesn’t work here at WGCI. The bottom line spoke strongly against syndicated programming. Did management support you in your decision to drop these major names and go back to local programming?

A: It was a collective decision—the General manager, the president, and the President of the radio division, because it was such a decision to lose a major talent like Tom Joyner and Doug Banks. But they understood our plan, and when we came up with Steve Harvey that finalized our idea. Even if it wasn’t Steve Harvey, we were still sold on the idea of getting our radio station back. It was an incredible decision because Steve is number three overall in the marketplace.

Q: With syndication and de-regulation, how does the future of black owned radio look to you?

A: It’s a sad state of affairs to see black companies grabbed by companies that don’t have the total passion that we have for our culture. You need to understand the culture so you can make certain decisions. You need people in key positions who have a passion for the product and the people. If not, it just becomes a money-making machine, and we are beyond that in this particular format.
It's a Party

Featuring ZHANE

The new single and video from his soon-to-be-platinum solo debut THE COMING.

Produced by Easy Mo Bee for Bee Mo Easy Productions
Management: Flipmode Entertainment and Violator Management

Zhane appears courtesy of Motown Records

## Gavin A/C

**Adult Contemporary**

<table>
<thead>
<tr>
<th>Chartbound</th>
<th>Reports</th>
<th>Ads</th>
<th>SPINS</th>
<th>TREND</th>
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<tr>
<td><strong>BRYAN ADAMS</strong> - &quot;The Only Thing That Looks Good On Me Is You&quot; (A&amp;M)</td>
<td>15</td>
<td>222</td>
<td>0</td>
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<td><strong>JANE KELLY WILLIAMS</strong> - Breaking In To The Past (Paradise/Mercury)</td>
<td>10</td>
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<td><strong>SELENA</strong> - &quot;I'm Getting Used To You&quot; (EMI)</td>
<td>17</td>
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<td><strong>ALL-4-ONE</strong> - &quot;One More Time&quot; (Bizz/Atlantic)</td>
<td>11</td>
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<td><strong>WYNONNA</strong> - To Be Loved By You (Curb/MCA)</td>
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<td><strong>DOCTOR IN THE HOUSE</strong> - &quot;The Only Time That Looks Good On Me Is You&quot; (A&amp;M)</td>
<td>16</td>
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<td><strong>TONI BRAXTON</strong> - &quot;I'll Do What I Want&quot; (Arista)</td>
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<td><strong>SOULjah</strong> - &quot;What a Rush&quot; (Intersound)</td>
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<td><strong>JAMES BROWN</strong> - &quot;Shame On You&quot; (Capitol)</td>
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<td><strong>COLOR ME BADO</strong> - &quot;The Earth, The Sun, The Rain&quot; (Giant/Warner Bros.)</td>
<td>8</td>
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<td><strong>DARIA ROSS</strong> - &quot;Voice of the Hair (Motown)</td>
<td>16</td>
<td>70</td>
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### Gavin's Top Tip

**BRYAN ADAMS** - "The Only Thing That Looks Good On Me Is You" (A&M)

**Jeanne Ashley**

**Jeanne Ashley's Very Cool Beans**

In 1995, WLZU-Utica, New York's Jeanne Ashley was nominated for a Gavin Music Director of the Year award. This year, not only did Ashley win the award as Gavin's Small Market Radio Personality of the Year, but WLZU also won Gavin as Small Market Station of the Year. "What an incredible ride it's been to be the music director at winning station," says Ashley. "The fact that I've worked with PD Randy Jandy, who trusts my judgment, has been the icing on the cake."

Saying Ashley's was awestruck by the honor would be an understatement. "When I heard Diane Rufer read my name [at the awards ceremony in Atlanta]... what a rush. There are really no words to describe the feeling," Ashley regrets her composure long enough to declare, "Cool beans, very cool beans."

Jeanne Ashley began her radio career at Hampton Norfolk, Virginia's WYPE, "where I did just about everything from sales—at which I failed miserably—to billing, to co-hosting the morning show. We were experimenting with a format which is now known as Urban A/C. We had no music logs, no formats, nothing," recalls Ashley. "No one knew we existed, but we had a blast playing Luther Vandross, Anita Baker, and gold from Aretha Franklin, James Brown, and the Chi-Lites."

Jeanne Ashley's Very Cool Beans was a popular segment that aired on WLZU. The name was a humorous play on the popular phrase "very cool beans." Ashley's content was known for its unique and relatable nature, often featuring her personal experiences and observations. The segment was a hit with listeners, helping to solidify WLZU's position as a leader in the small market radio space.
The first track from their self-titled debut album.
Produced by Steve Addabbo.

AC & HOT AC IMPACT DATE
MAY 20TH

Once Blue...tell a friend.
BONNIE HAYES

LABEL: Beacon Records

Promotion Contact:
Howard Rosen Promotion

Birthplace: Seattle, Washington

Current Residences:
Los Angeles

Musical Influences: "Billie Holiday, Monk, Jimi Hendrix, John Scofield, Laura Nyro, Dr. John, Donald Fagen."

Favorite Records by Another Artist: "Today it is 'Speak No Evil' by Wayne Shorter."

Last CD You Purchased:
"Bananaphone by Raffi."

Most Interesting Person You Would Like To Have Know:
"Francis Bacon."

Favorite Movie of All Time:
"Harold & Maude."

Favorite Vacation Spot:
"San Francisco."

Favorite Sports Team:
"San Francisco 49'ers."

Likes: "Kittens."

Dislikes: "Dead kittens."

If I Weren't a Recording Artist, I'd Be: "Rich."

Most Treasured Material Possession: "My books."

Best Advice You've Ever Received: "Look out!"

Three Essentials You Would Need To Survive On A Desert Island:
"Dave, Lily (my daughter) and an ocean liner."

THE SPECIALS

"A Little Bit You, A Little Bit Me" (Kutf/Virgin)

This wouldn't be the first Neil Diamond song to get reworked into a hit ska/reggae track, UB40's "Red Red Wine" did very well in 88. Specialists fonder Neville Staple leads the re-formed Specials into previously uncharted A/C territory with this 1996 pop track.

A/C Up & Coming

Reports Artist: SPINS TRENDS

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<th>No.</th>
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A3 Picks

**"One By One"** (Reprise)

Here's this year's winner in the Gavin Seminar's A/C Juke Box Jury. It's perfect for A/C and features one of the most distinctive voices we can play. It's the lead single from her Reprise debut, *It's a Man's World*. Producer Steve Lipson, by the way, is the guy who so brilliantly produces the Annie Lennox solo material.

Blessid Union of Souls

"All Along" (EMI Records)

Here's a wonderful power ballad from the guys who've made quite a name for themselves since their auspicious January '95 debut with the similarly perfect, *I Believe.* And we all know where that one went, don't we?

S/P/W

Spins Per Week Per Station

<table>
<thead>
<tr>
<th>Celine Dion</th>
<th>Born To Drown (DreamWorks/Sony)</th>
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<tr>
<td>59</td>
<td>Michelle Williams</td>
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<tr>
<td>28.53</td>
<td>&quot;Breathe&quot; (Columbia/CBS)</td>
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<tr>
<td>Mariah Carey</td>
<td>Always Be My Baby (Columbia/CBS)</td>
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<td>28.19</td>
<td>&quot;Endless Love&quot; (Columbia/CBS)</td>
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<td>Hootie &amp; The Blowfish</td>
<td>Old Man &amp; Me (Arabia)</td>
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<td>28.31</td>
<td>&quot;From The Cradle&quot; (Columbia/CBS)</td>
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<td>BeBe</td>
<td>Closer To Free (Reprise)</td>
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<td>Tracy Chapman</td>
<td>Give Me One Reason (Elektra/EDG)</td>
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<td>27.43</td>
<td>&quot;I'm So Lucky&quot; (Elektra/EDG)</td>
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<td>Collective Soul</td>
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<td>26.81</td>
<td>&quot;Lay Me Down&quot; (Atlantic)</td>
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<td>Gin Blossoms</td>
<td>Follow You Down (A&amp;M)</td>
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<td>26.72</td>
<td>&quot;Love Is On&quot; (Atlantic)</td>
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<td>Count On Me (Arista)</td>
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<td>26.10</td>
<td>&quot;Put Your Spin On&quot; (Arista)</td>
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<td>Natalie Merchant</td>
<td>&quot;Winter&quot; (Elektra/EDG)</td>
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<td>25.86</td>
<td>&quot;You Are My&quot; (Elektra/EDG)</td>
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<td>Alanis Morissette</td>
<td>&quot;Ironic&quot; (Arista)</td>
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<td>25.50</td>
<td>&quot;Just Like Heaven&quot; (Atlantic)</td>
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<td>The Tony Rich Project</td>
<td>Nobody Knows (Atlantic)</td>
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<td>&quot;No More Love&quot; (Atlantic)</td>
</tr>
<tr>
<td>Gloria Estefan</td>
<td>&quot;My Name&quot; (Atlantic)</td>
</tr>
<tr>
<td>24.47</td>
<td>&quot;Private Show&quot; (Atlantic)</td>
</tr>
<tr>
<td>Tina Arena</td>
<td>&quot;Chains&quot; (Atlantic)</td>
</tr>
<tr>
<td>24.23</td>
<td>&quot;I'll Be&quot; (Atlantic)</td>
</tr>
<tr>
<td>Lionel Richie</td>
<td>&quot;Dance With Me&quot; (Atlantic)</td>
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<tr>
<td>23.32</td>
<td>&quot;Missing You&quot; (Atlantic)</td>
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<tr>
<td>Everything But The Girl</td>
<td>&quot;Missing Atl my&quot;</td>
</tr>
<tr>
<td>23.12</td>
<td>&quot;Missing You&quot; (Atlantic)</td>
</tr>
</tbody>
</table>

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

Spin Increases

<table>
<thead>
<tr>
<th>Artist</th>
<th>Ranked Increase In Total Spins</th>
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</thead>
<tbody>
<tr>
<td>George Michael</td>
<td>Fast Love (DreamWorks/Sony)</td>
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<tr>
<td>905</td>
<td>Michael English</td>
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<tr>
<td>755</td>
<td>Bryan Adams</td>
</tr>
<tr>
<td>544</td>
<td>Natalie Merchant</td>
</tr>
<tr>
<td>631</td>
<td>Traci Chapman</td>
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<td>628</td>
<td>Sting</td>
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<td>607</td>
<td>Toni Braxton</td>
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<td>485</td>
<td>Toto</td>
</tr>
<tr>
<td>384</td>
<td>Hootie &amp; The Blowfish</td>
</tr>
<tr>
<td>328</td>
<td>Everything But The Girl</td>
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<tr>
<td>314</td>
<td>Michael W. Smith</td>
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<tr>
<td>303</td>
<td>Voice Of The Beehive</td>
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<tr>
<td>292</td>
<td>Tina Arena</td>
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<tr>
<td>257</td>
<td>Philosopher Kings</td>
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<tr>
<td>255</td>
<td>Karla Bonoff featuring Nitty Gritty DB</td>
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<tr>
<td>247</td>
<td>Jane Kelly Williams</td>
</tr>
<tr>
<td>242</td>
<td>-----------</td>
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</tbody>
</table>

Songs program: Within a few months, she was promoted to middays, and in the Fall of '92 became the station's Music Director.

Among Ashley's other heroes is Clarke Ingram of WPXY. "We chose to drive from New York to the Garden in Atlanta so he could listen to all the radio stations between Rochester and Atlanta," Ashley recalls. "I thought I was the world's most hopeless radio junkie. Then I met Clarke."

Christina Anthony checks in to reports she's no longer associated with Vesper Alley Records. She can be reached at (818) 841-5524. Reports Adds SPINS TRENDS

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Chinese CD Piracy Leading to Trade War

BY BEN FONG-TORRES

The United States and China are headed for a trade war of economic sanctions over the issue of Chinese piracy of American music recordings, videos and computer software.

Two days of meetings in Beijing last week failed to resolve differences between the two nations, and the United States, saying that Chinese manufacture and sales of illegal product costs U.S. industries more than $3 billion a year, will impose punitive tariffs on some $3 billion in Chinese goods—initially clothing and electronics products.

The meetings, between Lee Sands, an assistant U.S. trade representative and officials from China's Trade Ministry, came amid tough talk from the Chinese, who responded to the United States' threats of sanctions by promising to hit back even harder, with sanctions of their own.

President Clinton has made it clear that Americans are unhappy with China's lack of action since it signed an agreement in February 1995 to halt Chinese counterfeiting of American product.

Beijing, the Clinton administration says, has not only failed to shut down factories that have produced pirated goods, 13 new underground factories have been discovered. Illegal product from 21 known factories—most of them operated by China's army or local government officials—is reportedly sold throughout Asia and Europe.

Just last week, customs officers seized 60,000 CDs and CD-ROMs that had been smuggled from China into Hong Kong.

But China, which blamed the failure of the talks on the Americans and their demands, insists it has fulfilled its obligations.

Chinese officials disagreed. "They are ripping off the genius of America," said Rep. Anna Eshoo of Atherton, Calif.

Walter Hyatt Dies in Everglades Crash

Walter Hyatt, a popular musician who lived in Nashville, worked with Lyle Lovett and David Ball, and recorded for Sugar Hill Records, died in the airliner accident that took 109 lives in the Florida Everglades May 12.

Hyatt, 46, was on his way to his daughter Haley's college graduation in Washington, D.C.

Lovett, who cited Hyatt as his greatest influence, flew to Nashville to console Hyatt's wife Heidi and the couple's three children.

For more on the life and career of Walter Hyatt, including comments from Lovett and Sugar Hill President Barry Poss, and information on a memorial fund, please see Rob Bleetstein's Americana Inroads column on page 14.

Gavin’s Jaan Uhelszki Wins Writing Award

In the second annual Music Journalism Awards, presented last week in West Hollywood, Jaan Uhelszki, writer of the "Backstage" column in GAVIN, won a trophy for her work in online publishing, as editor and writer of the "Music News of the World" feature on Addicted to Noise. Uhelszki recently left ATN to become music editor of Microsoft's on-line publication, Music Central. She will continue her column, focusing on news and gossip about musicians in GAVIN.

Other winners included Ann Powers of the Village Voice, named Music Journalist of the Year, Joel Selvin of the San Francisco Chronicle, honored for a series about the battles over the estate of rock promoter Bill Graham; and National Public Radio's report on the death of Jerry Garcia, on All Things Considered.

Brian Wilson performed a showcase during the awards, which were combined with a conference for rock writers at the Wyndham Bel Age Hotel.

Geffen Gives Again

David Geffen, whose philanthropy has benefited AIDS, theater, and other organizations, has presented a $55 million gift to the Museum of Contemporary Art in Los Angeles.

MOCA will recognize the gift, which boosts its current $25 million endowment drive, by renaming its Temporary Contemporary, a facility in Little Tokyo, as the Geffen Contemporary.

"I never wanted to be a role model," said Geffen, who did not request the name change. "But since one inevitably becomes one, I want to be a good one...There's a thriving contemporary art scene in Los Angeles. I want to be supportive of it."

SFO3: Three Days Are Not Enough

Although SFO3, GAVIN'S annual seminar focusing on young bands, showcases, A&R, and music biz advice, shares a San Francisco weekend with the new Alternative Boot Camp, SFO will go a bit further.

Both gatherings take place the weekend of July 25-28 (the 25th being a Thursday). But while the Boot Camp decamps on the 27th, SFO3 soldiers on into Sunday with "Music and Multimedia," a full day devoted to multimedia demos and panels, sponsored by NARAS and MDG. Subjects include marketing music over the Internet, the CD-ROM and Beyond, and "Multimedia Music as Art: How to Play in the New Media Toybox to Enhance or Promote Your Music."

Co-sponsored by KITS-FM (live 105) and SF Weekly, SFO3 takes place at the Press Club in San Francisco. The Alternative Boot Camp will mass at the Hyatt Regency.

All attendees will be admitted to SFO3's Miss Pearl's Jam House Cocktail Party and numerous showcases.

For information, call the GAVIN Seminar Hotline, (415) 495-3200. For sponsorship and marketing opportunities, contact Rick Galliani at (415) 459-3703.
**GAVIN PICKS**

**Singles**

**By Dave Sholin**

**GOLDFINGER**

*Here in Your Bed* (Mojo)

Reaction at Alternative was quick, propelling this song into heavy play at many key outlets. We're talking fun with a video that enhances the track's playful imagery. No need for that second cup of coffee when this cute and clever entry hits the airwaves.

**MICHAEL ENGLISH**

*"Your Love Amazes Me"* (Curb)

A pop ballad with a lyric made all the more compelling thanks to award-winning Michael English's powerful vocal. What isn't amazing is that radio wasted little time getting behind the song. But though the appeal is definitely adult, it should have little trouble crossing to mainstream Top 40.

**BIZARRE INC.**

*featuring ANGIE BROWN*

*I'm Gonna Get You* (Columbia/CRG)

Another track resurrected from the way back house, and though it did get some healthy airplay first time out, a lot more stations should've and could've played it. Now, with a mix for '96, it'll hopefully generate renewed interest.

**EDWIN MCCAIN**

*"Alive" (Lava/Atlantic)*

If one word describes the music of singer/songwriter McCain, it would have to be honesty. He's not afraid to sing it the way he sees it, drawing on life's experiences to express his innermost emotions. A3 has proven the upper demo commercial appeal of the song and the artist.

**MICHAEL ENGLISH**

*"Your Love Amazes Me"* (Curb)

Since his arrival with 1987's *Make It Last Forever*, Keith Sweat has been helping the follicles get their groove on with his testosterone fueled music. He returns to familiar sensual territory with his fifth release, which is nicely punctuated with vocal appearances from the R&B world's best beggars. Gerald Levert and Aaron Hall are perfect flavoring for the CD's best song, "Funkys Dope Lovin'". Another highlight is the lazy lullaby "Come With Me" featuring Ronald Isley, which bursts with a red light, late night Isley Brothers' vibe. Sweat is brilliant at being macho and pleading at the same time; his stories never go overlooked, and the instrumentation is always in the pocket. —Ron Fell

**GEORGE MICHAEL**

*Older* (DreamWorks)

Now that the good ole GD is packed and gone, it's no surprise to see the celebratory records begin to come in. Thankfully, rather than just one-off soundalike tribute, *Fire on the Mountain* is set apart by its transformation of some of the band's classic songs into the reggae style. Of course, some tracks work better than others. The Wailing Souls kick things off with a robust "Casey Jones," and Toots Hibbert's version of "Catfish John" which was covered by the Jerry Garcia Band, not the GD gets the groove going. Former I-Three member Judy Mowatt does a wonderful interpretation of Garcia's "Row Jimmy," turning it into a playful sing-a-long. Other notables are Joe Higgs' take on "Uncle John's Band" and Steel Pulse's skankin' "Franklin's Tower." The title track was always one of the Dead's more reggae flavored tunes, and Chalice does a most respectable rendition. Fire one up for *Fire on the Mountain*. —Ron Fell

**http://www.gavin.com**

**Albums**

**KEITH SWEAT**

*Keith Sweat* (Elektra/EEG)

Since his arrival with 1987's *Make It Last Forever*, Keith Sweat has been helping the follicles get their groove on with his testosterone fueled music. He returns to familiar sensual territory with his fifth release, which is nicely punctuated with vocal appearances from the R&B world's best beggars. Gerald Levert and Aaron Hall are perfect flavoring for the CD's best song, "Funkys Dope Lovin'". Another highlight is the lazy lullaby "Come With Me" featuring Ronald Isley, which bursts with a red light, late night Isley Brothers' vibe. Sweat is brilliant at being macho and pleading at the same time; his stories never go overlooked, and the instrumentation is always in the pocket. —Ron Fell

**VARIOUS ARTISTS**

*Fire on the Mountain: Reggae Celebrates the Grateful Dead* (Paw Wow)

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on Jason

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BILLBOARD R&B Singles: 79–61*
SOUNDSCAN Singles: 130–85*
BDS Top 40: +81 to 257 spins
BDS Urban: +36 to 185 spins

Airplay = Sales
Z90 47 spins D–17
KSFM 34 spins 28–17
KLUC 36 spins 23–19
KQKS 15 spins D–76
KTFM 10 spins 74–34

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Added Medium Rotation

produced and arranged by Steve Diamond
remix produced by Sean "The Mystro" Mather for Rickidy Raw Productions, Inc.

Hollywood Records