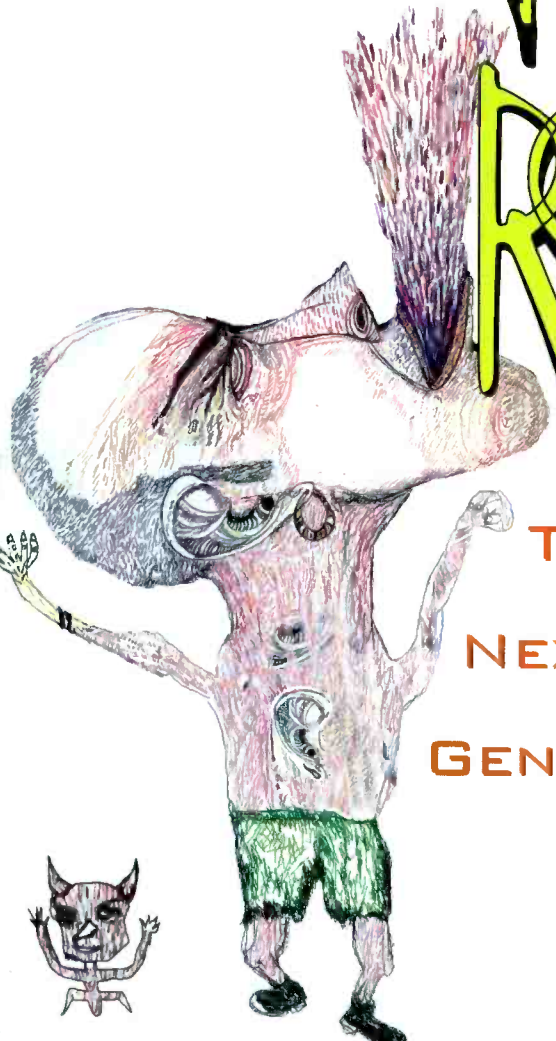


GAVIN



THE
NEXT
GENERATION

ALBUM ORIENTED ROCK

This Week....

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

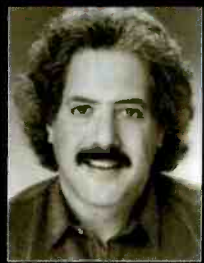
format: Active Rock's Greatest Hits—or ARGH!

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 Curtiss Johnson (middle), PD at KXRQ-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*

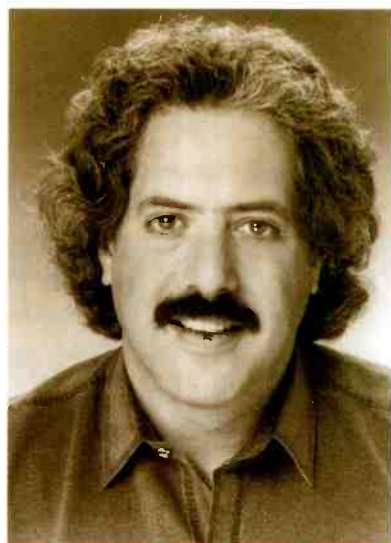


AS TOLD TO BEN FONG-TORRES

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 on 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.



Lee Abrams

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 skewing 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 to be targeting 30+ makes no sense.

I'm seeing a lot of people, mainly on the upper end of the 25-44, leaving the format for (Smooth Jazz), News, Talk, or just listening a lot less. These people don't outgrow music; they outgrow the station.

One of the things I'm going to be

focusing on is reestablishing musical confidence to the audience. AOR has always been based on a degree of a person having real confidence in the musical passion of the station.

That includes reclaiming core artists like the Beatles, Eric Clapton, the Eagles. And I think there's a certain level of diversity in music that can be integrated in the mix. You look at B.B. King; he's good enough for Northwest Airlines and Wendy's, but you can't even hear "Thrill is Gone" on a rock station.

Alternative is very important, but it has to be something that has clear 30-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. Be the greatest old-fart station ever known."

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 18-34s. 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 still subscribe to some of the evergreen basics.

Lee Abrams is based in Dallas at ABC Radio Networks and can be reached at (214) 448-3307. Fax: 448-3378. GAVIN

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PDs, MDs, promotions and record
company folk to find out about
this latest mutation of the AOR format.



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NEXT WEEK

Independent Labels: They Go Their Own Way

A look at top independent distributors and labels.

Cover Illustration: Joel Elrod

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.

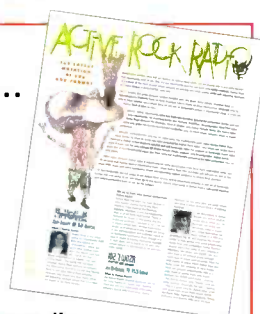
As the years have passed, I've come to understand that Abrams was simply a radio businessman. If he came up with a way to deliver more listeners to more advertisers, then he had no choice but to market it. The format didn't matter. Abrams came up with Superstars II for Baby Boomers in the '80s; with 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, of course, he suggests calling him. Lee Abrams—always the businessman. I hate him.

Ben Fong-Torres, Managing Editor



GAVIN

Founded by Bill Gavin—1958

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"All eight stations in a group...can't fit in the top five."

— Randy Michaels

see page 6

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."

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

MuchMusic's programming is also set apart by its focus on audience participation. Viewers can call or e-mail (find their Web Site at much-

through performances from Everclear, Dave Matthews Band, and Alanis Morissette, while *Clubland* spotlights concert footage from a wide



(Left) Radiohead with MuchMusic VJ Teresa Roncon (under peace sign). (Right) VJ Sook-Yin Lee got a Red Hot Chili Pepper sandwich, with (!) Anthony Kiedis and Dave Navarro.

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

new channels that need to evolve and are still defining themselves. We're sophisticated and highly stylized, and yet it's comfortable TV that you can hang with. It's TV where the viewer can be as much the centerpiece as the artist or VJ that's on screen."

Viewer interaction is one of the most popular trademarks of MuchMusic. Up to 13 hours of programming a day takes place in front of audiences and is sent out live, paving the way for surprises and glitches alike.

music-usa.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 two new programs. *Break This* is a showcase for newer artists that has featured pre-break-

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."

Tichenor Buying KSOL and KYLZ

As has been rumored since Crescent Communications announced that it was selling KYLD (Wild 107)-San Francisco to Evergreen Media, Crescent is selling its two remaining Bay Area FM outlets to Tichenor Media Systems of Dallas.

Tichenor, which has several Spanish-language stations, is paying some \$40 million for KSOL-San Francisco and KYLZ in Santa Cruz, Calif. Until the announced sale of Wild 107, it had been simulcast with KYLZ, which then switched to a simulcast with KSOL, an oldies-leaning Urban A/C.

Tichenor, which has stations in Chicago, Houston, San Antonio, El Paso, and other markets, has not announced plans for its latest acquisitions. KSOL is a legendary set of calls in the Bay Area, dating back to the mid-'60s, when it was an R&B station on the AM band with Sly Stone among its air staff. On FM, it evolved into Wild 107, whose owners dropped the classic calls and transferred them to a sister station.

Now, the new owners may find a new meaning for the "sol" of KSOL. Which is, after all, Spanish for "sun."

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 L.P. of Norwalk, Conn. for \$235 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.

- 
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 - #1 Most Increased Spins.
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The debut single from his new album, "Freedom"

CURB
RECORDS



Cox Doubles; ARS Trades

Era of 100-Station Groups Looming, Says Radio Panel

BY SANDY SKEIE

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, Tulsa, 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 WQRS/FM-Detroit (which becomes Secret's third FM in the Motor City). In return, ARS gets Dance/Top 40 powerhouse KSFM/FM and KMJI/FM in Sacramento—and \$20 million.

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 COO 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.

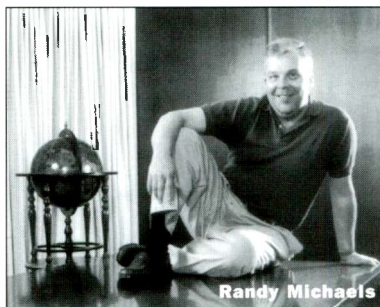
But when Del Colliano asked, "Who will buy the 100-station groups of the very near future? The Baby Bells? Microsoft?" it was Michaels who stood and raised his hand.

"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."

News
continued on page 45

Joe Bean Esposito

"One Track Mind"

This is what's Going On!

"It's great to finally hear a record like this on the radio!" — **WJAT/Barry Stewart**

"The perfect spring and summer tune that sounds unbelievably great on the air! It's Motown meets Asbury Park—A NO BRAINER." — **KRAI/Rick Allen**

"This is a great up-tempo springtime pop record." — **WNNK/John O'Dea**

"One of the better independent releases I've heard in a long time. Great hook, great sound." — **WZWZ/Rob Rupe**

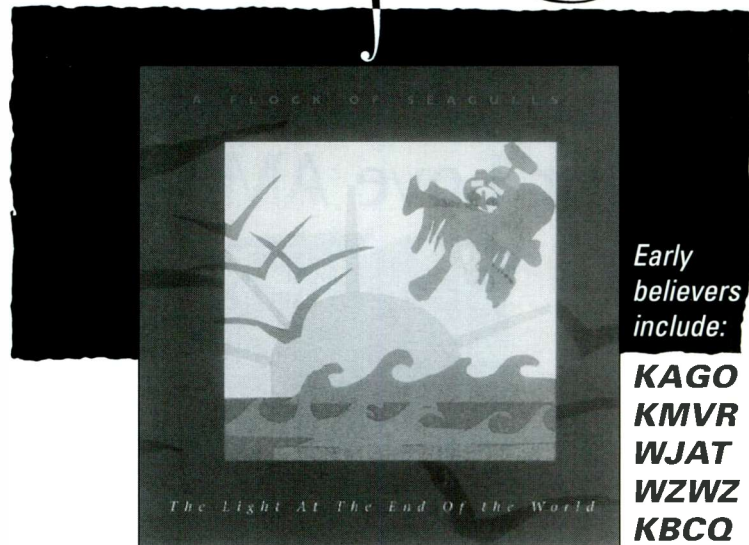
"When I played it on my morning show today I thought of bringing the top of the convertible down and taking the rest of the day off." — **KSTN/John Hampton**

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THAT'S SHO BIZ

That's Sho Biz By Dave Sholin

Signals are getting stronger that some sort of deal between **Evergreen** and **CBS/Westinghouse** is becoming not just possible, but probable.

Consultant **Tom Watson** is the name that keeps being heard whenever the PD gig at **KHKS-Dallas** is discussed.

As hinted last week, **Ritch Bloom** will indeed return to **Capitol** as VP of Promotion. His start date is still up in the air, and there's no word yet on who'll replace him at **Qwest**.

What do **Gary Busey**, **Billy Idol**, and **Gavin's Steve Resnik** have in common? Well, up until last Wednesday night, only two of these motorcycle maniacs had ever been injured on a bike. Now, our L.A. rep joins the group. His life spared by a helmet, Steve nevertheless suffered severe burns and bruises and required stitches. He's up and walking (very carefully), and we wish him a speedy recovery. Those who'd like to cheer him up can blow in a call at (818) 951-6700. He'll fill you in or what it's like to hit a Hollywood freeway curb at high speed late at night.



Listeners in the Twin Cities woke up to **Phil Hartman** on **KDWB** a few mornings ago. Hartman was taking time out from filming *Jingle All the Way*, the movie in which he co-stars with **Arnold Schwarzenegger**. Pictured on the set are KDWB intern **Tony Hart**, Hartman, KDWB's **Pat Ebertz**, and Assistant Producer **Eric Guggemoes**.

Just in from **WXRK-New York**: **Alexa Tobin**, PD at **WBRU-Providence, R.I.** has been named **K-Rock's** APD/MD.

Epic VP of Promotion **Barbara Seltzer** will get an entire weekend off before starting her new job. As recently reported, Barbara's last day at Epic is May 31. On June 3, she'll become head of promotion at **Motown** just as the label gears up for numerous summer releases.

Among the survivors on Mount Everest was **Sandy Hill Pittman**, estranged wife of one-time radio programmer and **MTV** pioneer **Bob Pittman**.

Was that **Guy Zapoleon**, **Steve Rivers**, or **Frankie Blue** in Detroit? Will the Motor City once again have a rhythmic pop Top 40 programmed by a market veteran? Q never know.

As expected, the **Baka Boyz** have resolved their differences with management and are back at the controls for wake-up duty at **Power 106 (KPWR)**-Los Angeles.

Is **Infinity** planning to flip Classic Rocker **WZGG-Atlanta** to Alternative? Will **Kevin Weatherly** help oversee the transition?

What does the future hold for **KMEL** and **Wild 107** once **KSOL/KYLZ** go Spanish? That's the top-of-mind question around the Bay Area. Those in the know are saying don't believe anything you read or hear.

Will **Century** sell off its last property, **WPNT-Chicago**, to **Infinity**?

Will celebrity #1 enter please? That would be **Maty Monfort** of **ABC/TV's Mike & Maty**, the first in a series of guest co-hosts scheduled to join **Z100 (WHTZ)**-New York's **Elvis Duran** and **Elliot** until a replacement is found for **Patty Steele**.

After 19 and a half years in Louisville, former **WDJX MD Jill Meyer** is set to sign on with a new Top 40 in Lexington. Though there's been no confirmation on the format, it's doubtful that we'll be hearing polka music once **WJGG** becomes **104.5 The KAT**. Meyer will do middays and is currently looking to fill several night-time slots. T&Rs to her c/o **WLRS**, 320-B Distillery Commons, Louisville, KY 40206.

Longtime **Arista** Minneapolis rep **Charlie Foster** heads to the Big Apple to join **Universal**.

Former **Q99/KZHT GM Gary Waldron** is buying Spanish **KRGO-Salt Lake City**. Is a move to Top 40 about as certain as a slam dunk from **Karl Malone**?

It's an impressive line-up for the much anticipated **KISS Concert 17**, which is put on by **WXKS (Kiss 108)**-Boston. Among those slated to perform are **Melissa Etheridge**, **Seal**, **Bryan Adams**, **Gloria Estefan**, **Joan Osborne**, **Lenny Kravitz**, **Cher**, **Harry Connick, Jr.**, **Lisa Loeb**, **La Bouche**, the **BoDeans**, **Jars of Clay**, the **Tony Rich Project**, **Sophie B. Hawkins**, **Deep Blue Something**, **Color Me Badd**, and **Deborah Cox**. This year's fundraising total will make a half million dollars the concerts have raised during the past ten years, with proceeds going to the **Genesis Fund**. In addition, **Big Brothers** and **Big Sisters** will get free tickets to those who've been matched the longest. The show takes place June 1.



On the Air

Heritage Media Corp names **Bret Michael** (late of **KOAI-Dallas**) as PD of **KCIY/FM-Kansas City...KWIC 99.3-Topeka, Kan.** removes the "Interim" from PD **Steve Janas'** title. Janas will continue to host the morning show...22 year Christian radio



Jon Hull

vet **Jon Hull** joins **KSBJ-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/PD 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 Graupner** joins **TM Century, Inc.** as Executive VP Operations; he comes from **Midcontinent Media**...Good hearing from old friends: Former **KMEL-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 or e-mail Margaret at margf@microsoft.com...Radio veteran **Kenny Wardell (KSAN, KMEL, KFOG-San Francisco)** has been named Marketing/Promotion Director for **BAM 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



Valerie Moses

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; **Kendel "Kimmy"**

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 Shock**, 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 Schenkenberger**. **Lisa Rattenni** moves to **Par Avance** in Colorado...

Jonathan P. Fine is named Associate Director of A&R for **Robbins Entertainment llc**...**Laura Rinaldi** is appointed Director of A&R Administration for **H.O.L.A. Recordings**...**EMI Records** promotes **Jayne Grodd** to VP of A&R Administration...Promotions vet **Thomas Westfall (PolyGram, RCA, Mercury, Zoo)** has joined **Jeff McClusky & Associates**. He'll bounce between bases in Chicago and Los Angeles...A/C stronghold **JK Promotion** has added A3 to its roster, moving to include all adult formats in their services.

This Just In

At press time, word comes in that **Chancellor Broadcasting** has paid \$178 million for **OmniAmerica**. The deal gives Chancellor seven FMs, all in Florida, to add to its roster. When combined with the stations acquired in last year's purchase of **Shamrock**, Chancellor will total 43 stations in 16 markets. CEO **Steve Dinetz** calls the buy a furthering of "our strategy of developing leading station clusters in attractive, rapidly growing markets and improving their operating results."

On the Air & In the Grooves: ALEXANDRA HASLAM • The Media Connection: DAVID BERAN • Backstage: JAAN UHELSZKI • Sho-Prep: RON FELL • Friends of Radio: ROB FIEND • Sho-Dates: DIANE RUFER

BACKSTAGE

BY JAAN UHELZKI

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 for 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 *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...**Mike Watt**, the newest member of **Porno for Pyros**, also sneaked into town and played the Coffee Head, a small, but elegant cafe in Oakland—as part of a five-man bass combo. The cafe's booker, **Damon Smith**, plays in an acoustic stand-up bass quartet called **Bull Fiddle**, and got the zany idea of inviting Watt to play with them, doing only **Minutemen** songs (the band he was in prior to **FIREHOSE**) when he was in town, playing at San Francisco's DNA. Much to his surprise, Watt accepted—but did not play stand-up. Instead he brought his electric bass and sang.

FAIRWEATHER HEIST: **Hootie & the Blowfish** returned to their adopted hometown of Columbia, S.C. to tape an MTV *Unplugged* concert. There, a thief stole two guitars from the concert at the band's alma mater, the University of South Carolina. A student was arrested and charged with grand theft. He dressed up like a member of the cleanup crew to get backstage, according to testimony. A fellow student was charged with receiving stolen goods; both were released on \$5,000 bail. The duo was caught when a third student took one of the guitars to a local music store to replace a missing string. The proprietor asked him about the initials "DR" on the instrument. Preening, he said the guitar was a gift from **Darius Rucker**. The student was caught in mid-preen, when customers who overheard the exchange alerted a security guard.

RAPID BYE MOVEMENT: **R.E.M.** has split with long-time manager **Jefferson Holt**, whose duties will go mostly to **Bertis Downs**, an attorney with the band since 1981. R.E.M. is wrapping the last album on its Warner Bros. contract, and, then, let the bidding begin...Speaking of which, **Offspring**, as long expected, have signed with Sony's Columbia Records. The deal is for four albums, the first of which could pop up as early as October. The band, whose last set sold more than 8 million units, already have 17 tunes stockpiled...**The Cranberries'** singer **Dolores O'Riordan** received both a public apology and a donation of \$7,500 to Warchild from the *Sport* newspaper in the UK, after the paper said last July that O'Riordan performed on stage in Hamburg without any undergarments. O'Riordan said the story was without foundation (yes, she really said that)...



Sho-Prep

CELINE DION

How worldly is Celine Dion? Her last album, *Colours of My Love*, sold 3 million copies in the U.S. and another 9 million plus worldwide.

GEORGE JONES

In George Jones' new book, *I Lived to Tell It All*, the country legend says he was once so upset at having to open a show for Buck Owens that he performed a set of nothing but Owens' own songs.

BON JOVI

To tie in with Bon Jovi's summer concert tour of Europe, tour sponsor Volkswagen is making a special Bon Jovi model of its popular Golf line which will sell for about \$40,000 per car.

2 PAC

Tupac Shakur's latest album, *All Eyez on Me*, has sold more than 5 million copies since its release four months ago.

THE WHO

The Who's Pete Townshend, Roger Daltrey and John Entwistle have agreed to perform songs from their rock opera *Quadrophenia* 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 Wanna 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."

MOTLEY CRUE

There are reports out of Hollywood that former Motley Crue lead singer Vince Neil may be invited to rejoin the band. Neil is currently suing Crue's label, Elektra, and used to live with Pamela Anderson Lee who's now married to the Crue's drummer Tommy Lee.

SIOUXSIE & THE BANSHEES

Siouxsie & the Banshees have called it quits after 14 albums. Siouxsie says, "We have nothing to do with nostalgia. It's a shame that the era has gone, but it has, and it's become a very corporate, big business, blood-sucking thing."

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 ailing Ed King on guitar 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.

SHO-DATES

Stephanie Barsamian Stephanie B. Promotions 5/19	Morrissey, Bernie Taupin, Johnny Gill, Jesse Valenzuela (Gin Blossoms) 5/22	5/25
Bob Clark Atlantic Records 5/19	Betty Breneman 5/23	Randy Jay WLZV-Utica, NY 5/25
Pete Townshend, Grace Jones, Jenny Berggren (Ace Of Base), Joey Ramone, Jim McCulloch (Soup Dragons) 5/19	Bob Brown Bob Brown Management 5/23	Michael Martin WILD107-San Francisco, CA 5/25
Ryan Carrington 98Q-Danbury, CT 5/20	Buddy Owens KNIX-Phoenix, AR 5/23	Tom T. Hall, Paul Weller, Jessi Colter 5/25
Olivier Giraud (8 1/2 Souvenirs), Joe Cocker, Cher, Jane Wiedlin (Go Go's) 5/20	Dave Roble KFMI-Arcata, CA 5/23	Our CONGRATULATIONS to MICHAEL SHISHIDO, music director at KSSK-Honolulu, HI, and his wife, ROSELLA, on the birth of their son, DAVID. Born May 12, weighing 8 lbs. 4 oz. and 20 1/2 inches in length.
Randy Sadd Ichiban Records 5/21	EMZ Interscope Records 5/23	.. CONGRATULATIONS to JILL McELHOSE, music director at KNEN-Norfolk, NE, and her husband, MAC, on the birth of their first child, a daughter, CARLY MYLA. Born May 7 and weighing 6 lbs. 7 oz.
Clarke Ingram 98PXY-Rochester, NY 5/21	Phil Selway (Radiohead), Simon Gilbert (London Suede) 5/23	
Leo Sayer, Ronald Isley, Dana Williams (Diamond Rio) 5/21	Dana Hall WILD-Boston, MA 5/24	
Andy Shane WKTU-New York, NY 5/22	Tom Richardson WVFS-Tallahassee, FL 5/24	
	Tommy Page, Rosanne Cash, Bob Dylan 5/24	
	Kelly Jerumanis T.J. Promotion 5/25	
	Irene Lopez Winterland Productions 5/25	



Hootie & the Blowfish

JAAN UHELZKI IS NEWS EDITOR OF MICROSOFT'S MUSIC CENTRAL

F.O.R. # 144

Friends of Radio

Jon Goldwater



Crash Management

Hometown: New York City

Roster of management clients:

Atlantic artists Core and Clutch, Columbia group D-Generation, and Epic act Spanky.

What radio stations did you grow up listening to?

WABC, WNEW, and WPLJ.

What stations do you listen to now? WXRK (K-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 show, "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 unbelievable 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."

MOST ADDED



TONI BRAXTON (64)
BRYAN ADAMS (59)
EVERYTHING
BUT THE GIRL (26)
ALANIS MORISSETTE (26)
PHILOSOPHER KINGS (25)

LARRY MULLEN & ADAM CLAYTON (23)
BLUE RODEO (23)

TOP TIP

STING

"You Still Touch Me"
 (A&M)

Sting's spins more than double. Airplay triples. Could this be the track Top 40 was waiting for?

RECORD TO WATCH

QUAD 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.

Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	CELINE DION - Because You Loved Me (550 Music)	14	170	0	8210	-269
2	MARIAH CAREY - Always Be My Baby (Columbia/CRG)	17	166	0	7719	-253
3	ALANIS MORISSETTE - Ironic (Maverick/Reprise) †	19	151	0	6508	-545
4	HOOTIE & THE BLOWFISH - Old Man & Me (Atlantic)	7	171	0	6474	+353
5	TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	12	162	2	6355	+537
6	FUGEES - Killing Me Softly (Ruffhouse/Columbia/CRG) †	11	143	10	5483	+916
7	DOG'S EYE VIEW - Everything Falls Apart (Columbia/CRG)	15	145	0	4924	-48
8	FOO FIGHTERS - Big Me (Capitol)	14	150	1	4915	+220
9	GEORGE MICHAEL - FastLove (DreamWorks/Geffen)	5	155	5	4585	+475
10	GIN BLOSSOMS - Follow You Down (A&M)	17	128	0	4535	-536
11	COLOR ME BADD - The Earth, The Sun, The Rain (Giant/Warner Bros.)	8	139	1	4408	+162
12	THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	22	118	0	4371	-583
13	La BOUCHE - Sweet Dreams (RCA) †	10	128	2	4057	+261
14	BoDEANS - Closer To Free (Reprise)	24	111	0	3830	-441
15	JANN ARDEN - Insensitive (A&M)	25	120	0	3805	-202
16	TINA ARENA - Chains (Epic)	10	122	0	3759	-527
17	BRANDY - Sittin' Up In My Room (Arista)	21	97	0	3614	-406
18	VOICE OF THE BEEHIVE - Scary Kisses (Discovery) †	9	111	3	2976	-3
19	EVERYTHING BUT THE GIRL - Missing (Atlantic)	47	86	0	2845	-388
20	NO DOUBT - Just a Girl (Trauma/Interscope/AG) †	21	103	0	2708	+14
21	JARS OF CLAY - Flood (Silvertone) †	11	113	4	2647	+431
22	SMASHING PUMPKINS - 1979 (Virgin)	24	85	0	2462	-525
23	OASIS - Champagne Supernova (Epic) †	11	109	18	2387	+632
24	NATALIE MERCHANT - Wonder (Elektra/EEG)	26	78	0	2295	-197
25	LARRY MULLEN & ADAM CLAYTON - Mission: Impossible (Mother/Island)	4	122	23	2272	+702
26	DEEP BLUE SOMETHING - Halo (RainMaker/Interscope)	6	94	1	2214	+134
27	COOLIO - 1, 2, 3, 4 (Sumpin' New) (Tommy Boy) †	12	72	1	2172	-42
28	PUFF JOHNSON - Forever More (WORK/CRG)	6	95	5	2167	+222
29	NATALIE MERCHANT - Jealousy (Elektra/EEG)	4	107	11	2166	NEW
30	COLLECTIVE SOUL - The World I Know (Atlantic)	29	68	0	2160	-313
31	WHITNEY HOUSTON & CE CE WINANS - Count On Me (Arista)	14	84	1	2087	-281
32	DAVE MATTHEWS BAND - Too Much (RCA)	8	80	4	2044	+95
33	SWV - You're The One (RCA)	9	60	5	1967	+189
34	THE CRANBERRIES - Salvation (Island) †	7	92	4	1883	+85
35	BILLIE RAY MARTIN - Your Loving Arms (Sire/EEG)	5	83	9	1874	+232
36	LENNY KRAVITZ - Can't Get You Off My Mind (Virgin)	16	74	3	1813	-62
37	DISHWALLA - Counting Blue Cars (A&M)	9	74	3	1723	NEW
38	GLORIA ESTEFAN - Reach (Epic)	8	74	0	1708	-285
39	BONE THUGS N HARMONY - Crossroad (Ruthless/Relativity)	7	50	10	1605	NEW
40	La BOUCHE - Be My Lover (RCA)	28	49	0	1537	-474

† = Daypart

Total Reports This Week 208 Last Week 209

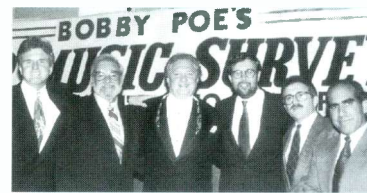
Chartbound

	Reports	Adds	SPINS	TREND
BRYAN ADAMS - "The Only Thing That Looks Good On Me Is You" (A&M)	92	59	1057	+850
ROBERT MILES - "Children" (Arista)	73	12	1336	+315
JEWEL - "Who Will Save Your Soul" (Atlantic)	68	17	1188	+257

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 Quartararo.

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. And, after the night of June 22, you can add planning conventions to 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 and panels, but "The Poe Kat" also made sure to set aside plenty of time for schmoozin', boozin', and fun.

On the eve of his retirement, Bobby put down his clubs for a few minutes to reminisce.

It all started in 1972 when he "tested the waters" with a regional convention. A year later he went national, moving the event to the posh Washingtonian Country Club in Gaithersburg, Md.

For Bobby, the year that stands out over all the rest was 1975, when he took over the Hunt Valley Inn in Baltimore. It didn't take long for him to figure out that this "real ritzy place" that required "jacket and tie to get into the bar [wasn't] real happy with my crowd, if you know what I mean."

To make things even more inter-

esting, the emcee that year was none other than quiet, soft-spoken, well-mannered **Don Imus**. Since he had an album out at the time which included ethnic jokes, Poe thought it might be a good idea to ask Imus to be considerate of his guests. He promised he wouldn't. Then, since everything was running behind schedule, Poe asked Imus to begin.

"Imus got to the mic and did his schtick taking off on everybody—Jews, Blacks—you name it," Bobby remembers. "The waiters were so offended they walked out, and we never did get anything more than those salads. As if that wasn't enough, Don also picked up the list of award winners, which somehow fell out of my pocket, and proceeded to read off all the winners' names one after the other. So much for surprises. 1975 is the year that stands out for me."

What will he miss most? Bobby quickly answers, "the camaraderie with everyone in the industry." And what will he miss the least? That reply is just as quick, "hustling advertising." As for the biggest change he's witnessed over the years? Poe feels it's women playing a prominent role in the music business.

What about some tips for attending conventions? "Try to hang out with people like **Scott Shannon**, **Jay Stevens**, **Steve Kingston**, or **Steve Perun**. Network as much as possible. When it comes to speaking, learn from the mistakes of several people who spoke at our meetings in recent years and choose your words carefully!" Count on a lot being said at what Bobby considers the "cornerstone" of the very last Poe—his retirement roast on Saturday night, June 22. Look forward to plenty of one-liners and warm memories of the amazing days and nights "The Poe Kat" has given us these last 25 years. Call (301) 951-1215 for more Bobby Poe Convention info. ●

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

Up & Coming

Reports	Adds	SPINS	TRENDS	
76	4	1499	-66	RED HOT CHILI PEPPERS - Aeroplane (Warner Bros.)
67	26	936	+646	EVERYTHING BUT THE GIRL - Wrong (Atlantic)
64	12	1089	+571	STING - You Still Touch Me (A&M)
64	64	422	+422	* TONI BRAXTON - You're Makin' Me High (LaFace/Arista)
63	25	679	+509	PHILOSOPHER KINGS - Charms (Columbia/CRG)
57	26	898	+496	ALANIS MORISSETTE - You Learn (Maverick/Reprise)
55	11	1115	+307	THE NIXONS - Sister (MCA)
54	13	1173	+321	LOS DEL RIO - Macarena (Bayside Boys Mix) (RCA)
44	1	891	-179	GARBAGE - Only Happy When It Rains (Almo Sounds)
40	1	930	-151	MADONNA - Love Don't Live Here Anymore (Maverick/Warner Bros.)
39	—	925	+165	NEWSBOYS - Take Me To Your Leader (Virgin)
34	13	424	+283	SPIN DOCTORS - She Used To Be Mine (Epic)
33	10	770	+171	QUAD CITY DJs - C'mon n' Ride It (Big Beat/Atlantic)
33	10	515	+100	PAUL WESTERBERG - Love Untold (Reprise)
31	—	691	-27	BARENAKED LADIES - Shoe Box (Reprise)
30	—	673	-271	STONE TEMPLE PILOTS - Big Bang Baby (Atlantic)
28	6	604	+236	J'SON - I'll Never Stop Loving You (Hollywood)
26	2	952	+20	ANGELINA - Release Me (Upstairs)
23	—	483	+61	QUEEN - Heaven For Everyone (Hollywood)
23	23	125	+125	* BLUE RODEO - Better Off As We Are (Discovery)
22	2	430	+170	DONNA LEWIS - I Love You Always Forever (Atlantic)
21	3	448	+67	MICHAEL JACKSON - They Don't Care About Us (Epic)
20	1	425	-75	LYNDAL'S BURNING - Happy Scrappy (Top Notch)
20	3	371	+31	TRACY BONHAM - Mother Mother (Island)
20	6	284	+34	COWBOY JUNKIES - A Common Disaster (Geffen)
19	—	300	+16	DEEP PURPLE - Sometimes I Feel Like Screaming (CMC International)
18	1	546	+40	BUSH - Machinehead (Trauma/Interscope/AG)
18	2	310	+2	VAN HALEN - Humans Being (Warner Bros.)
18	5	287	+73	GOLDFINGER - Here In Your Bedroom (Mojo/Universal)
18	6	281	+53	VERVE PIPE - Photograph (RCA)
17	10	221	+95	* THE BADLEES - Angeline Is Coming Home (Atlas)
16	1	502	+33	MONICA - Why I Love You So Much (Rowdy/Arista)
16	—	334	-1	L.L.COOL J - Doin' It (Def Jam Recording Group)
16	3	305	+134	TIA - As I Watch You Dance (Ichiban)
16	14	105	+71	* JOAN OSBORNE - St. Teresa (Blue Gorilla/Mercury)
15	—	400	-109	H-TOWN - A Thin Line Between Love & Hate (Warner Bros.)
15	3	363	+106	JODECI - Get On Up (MCA)
15	8	251	-31	* STEVIE B - Waiting For Your Love (Emporia/Thump)
14	3	313	-15	DELINQUENT HABITS - Tres Delinquentes (RCA)
13	1	245	+34	JOE BEAN ESPOSITO - One Track Mind (Pool Party)
13	4	233	+116	* CASE - Touch Me, Tease Me (Def Jam Recording Group)
13	3	208	+58	DEF LEPPARD - Work It Out (Mercury)
13	3	158	+77	LONESOME ROMEOs - King Of The Ditch (Curb)
12	2	422	+98	TOTAL - Kissin' You (Bad Boy/Arista)
12	—	401	+19	SHAI - I Don't Want To Be Alone (Gasoline Alley/MCA)
12	—	322	-234	JOAN OSBORNE - Right Hand Man (Blue Gorilla/Mercury)
12	1	233	-175	BILLY MANN - Turn Down The World (A&M)
12	6	151	+126	* COOLIO - All The Way Live (Tommy Boy)
11	1	276	-186	ALEXIA PHILLIPS - I Never Needed (Interhit)
11	2	192	+65	* SHAGGY featuring RAYVON - In The Summertime ('96 Version) (MCA)
11	3	190	+52	* GIN BLOSSOMS - Day Job (A&M)
11	3	140	+114	* CATIE CURTIS - Radical (Guardian)
10	—	234	+33	* SOUNDGARDEN - Pretty Noose (A&M)
10	—	206	+88	* THE BARRIO BOYZZ - I Wish (EMI)
10	3	129	+43	* 3T - Tease Me (MJJ/550 Music)
10	9	42	+42	* THE SPECIALS - A Little Bit Me, A Little Bit U (Virgin)

* Indicates Debut

GO Chart

GO MOST ADDED

BRYAN ADAMS (19)

EVERYTHING

BUT THE GIRL (17)

BLUE RODEO (16)

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

TW		SPINS	TREND
1	CELINE DION - Because You Loved Me (550 Music)	4014	-78
2	HOOTIE & THE BLOWFISH - Old Man & Me (Atlantic)	3986	+180
3	MARIAH CAREY - Always Be My Baby (Columbia/CRG)	3695	-145
4	TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	3634	+254
5	FOO FIGHTERS - Big Me (Capitol)	3123	+118
6	DOG'S EYE VIEW - Everything Falls Apart (Columbia/CRG)	3002	+26
7	ALANIS MORISSETTE - Ironic (Maverick/Reprise)	2740	-176
8	TINA ARENA - Chains (Epic)	2724	-55
9	GIN BLOSSOMS - Follow You Down (A&M)	2640	-194
10	GEORGE MICHAEL - FastLove (DreamWorks/Geffen)	2544	+297
11	COLOR ME BADD - The Earth, The Sun, The Rain (Giant/Warner Bros.)	2543	+229
12	JANN ARDEN - Insensitive (A&M)	2501	-53
13	VOICE OF THE BEEHIVE - Scary Kisses (Discovery)	2251	+80
14	BoDEANS - Closer To Free (Reprise)	2037	-93
15	FUGEES - Killing Me Softly (Ruffhouse/Columbia/CRG)	2007	+374
16	La BOUCHE - Sweet Dreams (RCA)	1988	+167
17	THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	1852	-109
18	JARS OF CLAY - Flood (Silvertone)	1781	+271
19	DEEP BLUE SOMETHING - Halo (RainMaker/Interscope)	1696	+154
20	BRANDY - Sittin' Up In My Room (Arista)	1636	-95
21	DAVE MATTHEWS BAND - Too Much (RCA)	1580	+155
22	NATALIE MERCHANT - Jealousy (Elektra/EEG)	1566	+574
23	NO DOUBT - Just a Girl (Trauma/Interscope/AG)	1505	-34
24	PUFF JOHNSON - Forever More (WORK/CRG)	1482	+156
25	GLORIA ESTEFAN - Reach (Epic)	1366	+45
26	OASIS - Champagne Supernova (Epic)	1351	+385
27	WHITNEY HOUSTON & CE CE WINANS - Count On Me (Arista)	1333	-72
28	NATALIE MERCHANT - Wonder (Elektra/EEG)	1325	-40
29	EVERYTHING BUT THE GIRL - Missing (Atlantic)	1276	-41
30	LENNY KRAVITZ - Can't Get You Off My Mind (Virgin)	1275	+35
31	DISHWALLA - Counting Blue Cars (A&M)	1263	+113
32	THE CRANBERRIES - Salvation (Island)	1213	+13
33	SMASHING PUMPKINS - 1979 (Virgin)	1151	-42
34	LARRY MULLEN & ADAM CLAYTON - Mission: Impossible (Mother/Island)	1077	+325
35	COLLECTIVE SOUL - The World I Know (Atlantic)	951	-12
36	BILLIE RAY MARTIN - Your Loving Arms (Sire/EEG)	909	+132
37	SWV - You're The One (RCA)	908	+82
38	NEWSBOYS - Take Me To Your Leader (Virgin)	901	NEW
39	RED HOT CHILI PEPPERS - Aeroplane (Warner Bros.)	874	-9
40	BRYAN ADAMS - The Only Thing That Looks Good On Me Is You (A&M)	847	NEW

for more info go to <http://www.gavinreport.com>

MOST ADDED

- NICHOLAS PAYTON (47)
- JAMES WILLIAMS & ICU (34)
- VARIOUS ARTISTS (27)
- TALIB KIBWE (21)
- JEANIE BRYSON (16)
- TED ROSENTHAL (16)

TOP TIP



JEANIE BRYSON
Some Cats Know
 (Telarc Jazz)
 Jeanie Bryson's third Telarc record, a tribute to singer Peggy Lee, beats out ten other titles for top debut at #28.

RECORD TO WATCH



NICHOLAS PAYTON
Gumbo Nouveau
 (Verve)
 Nicholas Payton's pivotal second record is another musical roadmap around New Orleans. Forty-seven big adds its first week out.

Gavin Jazz

LW	TW		Reports	Adds	H	M	L
2	1	DIANA KRALL (Impulse!)	86	0	76	9	1
4	2	JOE SAMPLE (Warner Bros.)	84	0	76	7	1
1	3	HERBIE HANCOCK (Verve)	86	0	71	10	5
9	4	CYRUS CHESTNUT (Atlantic)	84	1	54	24	5
3	5	BENNY CARTER (Music Masters)	76	0	67	8	1
7	6	PAT MARTINO (Muse)	78	1	51	23	3
8	7	CASSANDRA WILSON (Blue Note)	77	0	61	10	6
5	8	SHIRLEY HORN (Verve)	76	0	59	14	3
12	9	CHARLIE HADEN QUARTET WEST (Verve)	80	2	47	25	6
15	10	RENEE ROSNES (Blue Note)	79	2	44	28	5
13	11	SONNY ROLLINS (Milestone)	77	1	50	22	4
11	12	MARY STALLINGS (Concord Jazz)	77	0	52	18	7
16	13	GENE HARRIS QUARTET (Concord Jazz)	76	1	45	19	12
20	14	CHRISTIAN MCBRIDE (Verve)	82	6	33	31	12
17	15	SUSANNAH MCCORKLE (Concord Jazz)	73	2	45	17	9
21	16	STEPHANE GRAPPELLI (Telarc Jazz)	71	0	27	37	7
6	17	JACKY TERRASSON (Blue Note)	65	0	43	13	9
18	18	JUNKO ONISHI (Blue Note)	66	0	27	34	5
22	19	CONRAD HERWIG (Double Time)	70	0	16	42	12
14	20	JOE LOVANO (Blue Note)	59	0	40	12	7
23	21	DAVE HOLLAND QUARTET (ECM)	70	7	28	25	10
26	22	CARLOS GARNETT (Muse)	64	1	21	24	18
10	23	WESSELL ANDERSON (Atlantic)	56	0	28	21	7
28	24	CLARK TERRY & GEORGE ROBERT (Mons)	57	2	22	26	7
19	25	TEODROSS AVERY (Impulse!)	56	0	27	20	9
27	26	CHUCK ZEUREN (Monad)	54	2	14	31	7
30	27	PETE YELLIN & HIS ALL STAR GROUP (Mons)	58	5	14	27	12
—	28	JEANIE BRYSON (Telarc Jazz)	73	16	9	17	31
29	29	BILL EVANS TRIO featuring STAN GETZ (Milestone)	48	1	18	22	7
44	30	RAY BARRETTO (Blue Note)	56	5	4	30	17
33	31	ART DAVIS (Jazz Planet)	48	2	13	23	10
31	32	LOUIE BELLSON BIG BAND (Concord Jazz)	43	1	16	22	4
—	33	BRIAN LYNCH QUARTET (Sharp Nine)	66	15	1	25	25
39	34	THE CHARTBUSTERS (Prestige)	47	4	12	22	9
36	35	RONNIE EARL (Bullseye/Rounder)	52	4	9	21	18
35	36	PHAROAH SANDERS QUARTET (Verve)	49	1	10	15	23
40	37	JON BURR QUARTET (Cymekob)	47	2	7	22	16
24	38	CINDY BLACKMAN (Muse)	39	0	12	22	5
37	39	JAY HOGGARD (Muse)	45	0	4	22	19
—	40	AHMAD JAMAL (Verve)	58	14	2	16	26
49	41	FREDDIE COLE (Fantasy)	46	7	7	16	16
—	42	DIANE SCHUUR (GRP)	46	10	5	19	12
—	43	CHUCK OWEN & THE JAZZ SURGE (Sea Breeze)	41	3	4	20	14
25	44	ALAN PASQUA (Postcards)	33	0	13	14	6
—	45	JERI BROWN (Justin Time)	47	8	3	14	22
—	46	DAVID HAZELTINE QUARTET (Sharp Nine)	52	15	1	15	22
—	47	VINNY VALENTINO & HERE NO EVIL (DMP)	47	7	1	16	23
—	48	GEORGE SHEARING TRIO (Telarc Jazz)	52	14	2	11	25
—	49	SHELLY BERG (DMP)	38	3	4	17	14
—	50	DEE DANIELS and the METROPOLE ORCHESTRA (Mons)	42	3	4	13	22

On Z Corner BY KEITH ZIMMERMAN

Checking Up On Art Good's Jazz Trax



Jazz Trax's Art Good (left) with Rick Braun.

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-nights-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-

ed expanding. We added the Jazz Trax Cruise [slated 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 Zydeco/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.

"I'm currently talking to Ford Motor Company about a sponsorship of *Jazz Trax* events," says Good. "They asked for a proposal to be the title sponsor, and I think they're interested because it's more than one event."

How has the role of *Jazz Trax* changed in these days of tighter lists?

"*Jazz Trax* has always been new music oriented, but as the station playlists have tightened to attract more [mass appeal] listeners, we're the show that displays the absolute newest music that's out there in Smooth Jazz."

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

"I understand the ratings success. My God, look what happened to [KTWV's] 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



MOST ADDED



JOE McBRIDE
(38/50 spins)
DAVE CAMP
(13/19 spins)
BRIAN CULBERTSON
(10/261 spins)
CHIP DAVIS' DAY PARTS
(10/7 spins)

MARYILYN SCOTT (9/232 spins)



TOP TIP

BRIAN CULBERTSON
After Hours (Bluemoon)
Highest debut at #39 and on his way to notch his third Number One in as many tries. This week's Number One Spin Trend with +157 out of 261 total spins.

RECORD TO WATCH

BILLY MANN
(DV8/A&M)

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

Gavin Smooth Jazz *Vocals*

LW	TW	Reports	Adds	Spins	Differences	
1	1	RUSS FREEMAN/THE RIPPINGTONS - Brave New World (Peak/GRP)	68	0	814	+15
2	2	DOC POWELL - Laid Back (Discovery)	66	0	719	+26
3	3	BONEY JAMES - Seduction (Warner Bros.)	55	0	682	-11
7	4	HERB ALPERT - Second Wind (Almo Sounds)	69	1	668	+81
5	5	EARL KLUGH - Sudden Burst Of Energy (Warner Bros.)	67	0	650	+13
4	6	COUNT BASIC - Movin' in the Right Direction (Instinct)	58	2	641	-2
10	7	GEORGE JINDA - Between Dreams (Shanachie/Cachet)	63	0	636	+82
6	8	HERBIE HANCOCK - The New Standard (Verve)	64	0	630	+27
8	9	AVENUE BLUE featuring JEFF GOLUB - Naked City (Bluemoon)	60	0	580	+8
9	10	RICHARD ELLIOT - City Speak (Blue Note Contemporary)	66	0	562	+4
11	11	ED HAMILTON - Planet Jazz (Telarc Jazz Zone)	64	1	541	-2
12	12	JOHN TESH PROJECT - Discovery (GTPS)	52	2	509	-9
13	13	VIBRAPHONIC - Vibraphonic 2 (Acid Jazz)	46	0	487	-16
16	14	JOE SAMPLE - Old Places Old Faces (Warner Bros.)	62	0	469	+22
18	15	CRAIG CHAQUICO - A Thousand Pictures (Higher Octave)	55	1	462	+20
15	16	BOB MAMET - Day Into Night (Atlantic)	42	0	450	-15
14	17	THOM ROTELLA - How My Heart Beats (Positive Music)	47	0	446	-26
19	18	SLIM MAN - Closer to Paradise (GES)	48	1	442	+4
17	19	GEORGE HOWARD - Attitude Adjustment (GRP)	55	1	438	-5
23	20	PETE ESCOVEDO - Flying South (Concord Jazz)	44	0	421	+6
24	21	LIONEL RICHIE - Louder Than Words (Mercury)	50	1	410	-4
25	22	FREDDIE RAVEL - Soul To Sol (Verve Forecast)	56	3	409	+6
22	23	STRANGE CARGO - Hinterland (N-Gram/Discovery)	51	0	405	-15
26	24	PAMELA WILLIAMS - Saxtress (Heads Up)	55	1	403	+26
29	25	J MICHAEL VERTA - Time Line (BrainChild)	58	4	400	+43
21	26	PAUL TAYLOR - On The Horn (Countdown/Unity)	37	0	395	-28
30	27	SPYRO GYRA - Heart of the Night (GRP)	58	3	393	+37
28	28	GEORGE MICHAEL - Jesus to a Child (DreamWorks/Geffen)	46	0	375	+15
32	29	ED CALLE - Double Talk (Sony)	42	0	365	+16
20	30	SPECIAL EFX feat. G. JINDA & C. MINUCCI - Body Language (JVC)	40	0	349	-78
31	31	WHITNEY HOUSTON - Waiting To Exhale Soundtrack (Arista)	34	0	348	-7
34	32	OLETA ADAMS - Moving On (Mercury)	45	0	344	+22
33	33	PIECES OF A DREAM - The Best of (Blue Note)	54	0	324	-1
37	34	RICK BRAUN - Beat Street (Bluemoon)	33	0	312	+12
38	35	DOUG CAMERON - Rendezvous (Higher Octave)	52	2	309	+31
27	36	NAJEE - Songs From The Key Of Life (EMI)	30	0	307	-54
47	37	BRYAN SAVAGE - Cat Food (Elation)	56	7	295	+83
43	38	ANGELA BOFILL - Love In Slow Motion (Shanachie/Cachet)	42	2	272	+44
—	39	BRIAN CULBERTSON - After Hours (Bluemoon)	52	10	261	NEW
40	40	BILL EVANS - Escape (Escapade)	35	1	260	+15
39	41	BOBBY CALDWELL - Soul Survivor (Sin-Drome)	32	1	253	-5
36	42	RANDY CRAWFORD - Naked And True (Bluemoon)	32	0	246	-54
42	43	THE TONY RICH PROJECT - Words (LaFace/Arista)	31	0	239	0
35	44	BOBBY McFERRIN - Bangzoom (Blue Note Contemporary)	22	0	239	-69
44	45	THE JAZZMASTERS feat. PAUL HARDCASTLE - II (JVC)	35	0	235	+10
49	46	JOSEPH VINCELLI - I Will Wait For You (Breakaway Records)	37	2	234	+29
—	47	MARYILYN SCOTT - Take Me With You (Warner Bros.)	39	9	232	NEW
—	48	DARYLE CHINN - From The Heart (MoJAZZ/Motown)	29	1	228	NEW
45	49	MICHAEL ROSS - The Last Love Letter (MIHL)	37	1	225	+10
41	50	STING - Mercury Falling (A&M)	26	1	216	-24

today's air personalities.

"In the cities I visit, I very rarely hear artists' names mispronounced, and over the last two years, the learning curve has really soared."

Does he see the Smooth Jazz format exploding?

"Every three years I get a different feel for the format. I'm getting a new feel for it now. Look at what is happening to the ratings of WQCD, WNUA, The Wave, and KKSF. Three years ago, WNUA and KKSF were finally over the hump. Now they're heritage stations. This year, the new evaluation is Broadcast Architecture has all this control, and some people worry about what they're doing in terms of tightness. But their stations are exploding in the ratings."

Yet Good feels that, nowadays, a cohesive music stance is only the first step to success.

"The music and how you program can only take the station to a certain level, and it can't go any higher. Your marketing director is the person who then takes it to the next stage."

"We are The Wave's fall promotion with Catalina, even though they're not an affiliate. Two weeks ago they did a promotion with the *Jazz Trax* cruise to Mexico and said their switchboard was inundated with calls. They received 3,000 calls from listeners wanting to know more about the *Jazz Trax* cruise [in June]. That's indicative of how large their audience has grown in the last year."

In 1997 Catalina will be expanded from four weekends to six. The Christmas series, a 90-minute yuletide Smooth Jazz revue, is scheduled for December 5-8 and 13-15, and is tentatively booked to travel from Phoenix, to San Diego, Carmel, San Francisco, Nevada City, Bend, Ore., and Seattle. Good will custom choose a special Christmas-styled venue at each stop.

Call the *Jazz Trax* office and speak with Rosie Nonorgues at (619) 458-9586 if you're interested in picking up Art Good's *Jazz Trax* show, or want more information about the concert events. Affiliates can treat the events as their own, and *Jazz Trax* provides comp tickets for giveaways.

If you're not an affiliate and are still interested in tying your station into some groovy concert events, call the *Jazz Trax* office and Good will try to work something out. ●

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 currently 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 Chieli Minucci. Keyboardist Tom Schuman increases the Smooth quotient with his cloying funk piece, "Westwood Moon." "Valentino's," our current favorite, is a suave, churning Samba also written by Schuman, whose piano riffs are marvelously embellished by vibraphonist and ex-Spyro member, Dave Samuels.

JOE McBRIDE
Keys to Your Heart (Heads Up)



Joe McBride is a funky pianist from Texas whose robust vocal style borrows bits from Luther Vandross, Peabo Bryson, and George Benson. "Let's

Spend Some Time Together," a simmering duet with Analisa Ripke, really lets go after the smooth mood is set. "Highland Park," named for one of Dallas' swanky neighborhoods (probably the future home of new KOAI PD Michael Fischer, especially after he propels 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 commandeering the lower end and Bailey soaring through the upper registers. Top airplay honors should go to McBride's bouncy instrumental duet with Larry Carlton called "Chit-Chat."

Continued on page 13

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

POST-BOP

2W	LW	TW	
3	2	1	DIANA KRALL - All For You (Impulse!)
5	4	2	JOE SAMPLE - Old Places Old Faces (Warner Bros.)
2	1	3	HERBIE HANCOCK - The New Standard (Verve)
13	9	4	CYRUS CHESTNUT - Earth Stories (Atlantic)
9	6	5	MARY STALLINGS - Spectrum (Concord Jazz)
10	7	6	GENE HARRIS QUARTET - It's The Real Soul (Concord Jazz)
21	10	7	PAT MARTINO - Nightwings (Muse)
4	3	8	BENNY CARTER - Songbook (Music Masters)
1	5	9	SHIRLEY HORN - The Main Ingredient (Verve)
17	11	10	RENEE ROSNES - Ancestors (Blue Note)
11	13	11	SONNY ROLLINS - Sonny Rollins + 3 (Milestone)
8	8	12	CASSANDRA WILSON - New Moon Daughter (Blue Note)
18	14	13	CHARLIE HADEN QUARTET WEST - Now Is The Hour (Verve)
—	19	14	CHRISTIAN McBRIDE - Number Two Express (Verve)
24	21	15	STEPHANE GRAPPELLI - Live at the Blue Note (Telarc Jazz)
27	25	16	DAVE HOLLAND QUARTET - Dream of the Elders (ECM)
23	18	17	SUSANNAH McCORKLE - Easy to Love The Songs of Cole Porter (Concord Jazz)
19	20	18	JUNKO ONISHI - Piano Quintet Suite (Blue Note)
6	12	19	JACKY TERRASSON - Reach (Blue Note)
7	15	20	WESSELL ANDERSON - The Ways of Warm Daddy (Atlantic)
12	16	21	JOE LOVANO - Quartets (Blue Note)
20	22	22	CONRAD HERWIG - New York Breed (Double Time)
16	17	23	TEODROSS AVERY - My Generation (Impulse!)
NEW	24		RAY BARRETTO - My Summertime (Blue Note)
25	23	25	BILL EVANS TRIO featuring STAN GETZ - But Beautiful (Milestone)
—	29	26	PETE YELLIN & HIS ALL STAR GROUP - It's You Or No One (Mons)
—	27	27	ART DAVIS - A Time Remembered (Jazz Planet)
NEW	28		CARLOS GARNETT - Resurgence (Muse)
NEW	29		CLARK TERRY & GEORGE ROBERT - The Good Things In Life (Mons)
NEW	30		JEANIE BRYSON - Some Cats Know (Telarc Jazz)

COMMERCIAL ADULT

2W	LW	TW	
2	1	1	RUSS FREEMAN & THE RIPPINGTONS - Brave New World (Peak/GRP)
1	2	2	BONEY JAMES - Seduction (Warner Bros.)
5	3	3	DOC POWELL - Laid Back (Discovery)
3	4	4	COUNT BASIC - Movin' in the Right Direction (Instinct)
9	7	5	HERB ALPERT - Second Wind (Almo Sounds)
4	5	6	HERBIE HANCOCK - The New Standard (Verve)
6	6	7	EARL KLUGH - Sudden Burst Of Energy (Warner Bros.)
15	8	8	GEORGE JINDA - Between Dreams (Shanachie/Cachet)
13	9	9	RICHARD ELLIOT - City Speak (Blue Note Contemporary)
12	10	10	BOB MAMET - Day Into Night (Atlantic)
7	14	11	AVENUE BLUE featuring JEFF GOLUB - Naked City (Bluemoon)
19	15	12	PETE ESCOVEDO - Flying South (Concord Jazz)
8	11	13	VIBRAPHONIC - Vibraphonic 2 (Acid Jazz)
16	12	14	JOHN TESH PROJECT - Discovery (GTPS)
21	13	15	ED HAMILTON - Planet Jazz (Telarc Jazz Zone)
14	17	16	WAITING TO EXHALE SOUNDTRACK - Various Artists (Arista)
23	18	17	LIONEL RICHIE - Louder Than Words (Mercury)
10	19	18	THOM ROTELLA - How My Heart Beats (Positive Music)
11	16	19	PAUL TAYLOR - On The Horn (Countdown/Unity)
22	22	20	JOE SAMPLE - Old Places Old Faces (Warner Bros.)
—	21	21	FREDDIE RAVEL - Soul To Sol (Verve Forecast)
25	23	22	ED CALLE - Double Talk (Sony)
17	28	23	GEORGE MICHAEL - Jesus to a Child (DreamWorks/Geffen)
29	29	24	OLETA ADAMS - Moving On (Mercury)
26	20	25	SLIM MAN - Closer to Paradise (GES)
24	26	26	GEORGE HOWARD - Attitude Adjustment (GRP)
NEW	27		PAMELA WILLIAMS - Saxtress (Heads Up)
NEW	27	28	STRANGE CARGO - Hinterland (N-Gram/Discovery)
NEW	29		SPYRO GYRA - Heart of the Night (GRP)
30	—	30	CRAIG CHAQUICO - A Thousand Pictures (Higher Octave)

Post-Bop compiled by a sample of Jazz intensive reports
Commercial SJ&V compiled by a sample of Smooth Jazz intensive reports

Continued from page 12

LILLIAN BOUTTE But...Beautiful (Dinosaur Entertainment)



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 jazzy mannerisms are drenched in the blues, but the production by Mac "Dr. John" Rebennack 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, striding piano, and snare drum shuffle beats to break up the hop-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 (IC/DA)
DAVID PAUL (Sin-Drome)
*CHRIS CAMOZZI (Higher Octave)
PALOMINO DUCK (Planet Earth)
VITAL INFORMATION (Columbia)
*DAVE CAMP (Blue Orchid)
*GLEN ALEXANDER (Palmetto)
*BILLY MANN (DV8/A&M)
*CHIP DAVIS' DAY PARTS
(American Gramophone)
Dropped: #46 Maysa, #48 Ricardo Scales, Groove Collective, Paul Howards.

Jazz Chartbound

TED ROSENTHAL (Concord Jazz)
CHARLIE SEPULVEDA (Tropijazz)
*NICHOLAS PAYTON (Verve)
*STEVE BROWN (Brown Cats)
*ANNIE ROSS (DRG)
DENNIS ROWLAND (Concord Jazz)
*JAMES WILLIAMS & ICU (Evidence)
*DAVE YOUNG (JustinTime)
*TIM ARMACOST (Concord Jazz)
EDDIE DANIELS (Shanachie)
*RALPH SHARON TRIO (DRG)
*PAT KELLEY/PSYCHO ACOUSTIC ORCHESTRA (Cabin 2 Music)
Dropped: #32 Warren Vache, #34 Bruce Barth, #38 Terence Blanchard, #41 Jane Ira Bloom, #42 A New Home, #43 Benny Golson, #45 Ellis & Branford Marsalis, #46 George Mraz, #47 Jimmy McGriff & Hank Crawford Quartet, #48 Carl Allen.

ARTIST PROFILE

RICHARD ELLIOT



FROM: Los Angeles

LATEST RELEASE:

City Speak

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 grounds 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 by 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."

MOST ADDED**WAYLON JENNINGS (24)****TISH HINOJOSA (23)****MANDY BARNETT (16)****WEBB WILDER (13)****CACHE VALLEY DRIFTERS (12)****MARTIN SEXTON (12)****THREADGILL'S SUPPER SESSION (12)****TOP TIP****DALE WATSON***Blessed Or Damned
(Hightone)*

Hard-core country boy Watson makes a nice jump to #17 this week, proving that radio is glad he's keeping the tradition going.

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

Ol' Hoss has really stepped up to the plate on his Justice debut. Writing, singing, and picking as fierce as ever, Waylon is one welcome guest in these corners.

Gavin Americana™

LW	TW	Reports	Adds
2	1	GILLIAN WELCH - Revival (Almo Sounds)	67 0
1	2	STEVE EARLE - I Feel Alright (E-Squared/Warner Bros.)	68 0
7	3	SAM BUSH - Glamour & Grits (Sugar Hill)	63 3
3	4	BILL MORRISSEY - You'll Never Get To Heaven (Philo)	63 2
6	5	ROBERT EARL KEEN - No. 2 Live Dinner (Sugar Hill)	59 3
5	6	MOLLIE O'BRIEN - Tell It True (Sugar Hill)	58 1
4	7	SUBDUDES - Primitive Streak (High Street)	55 0
14	8	BR5-49 - Live From Robert's (Arista)	56 3
8	9	MERLE HAGGARD - 1996 (MCG/Curb)	49 0
9	10	BILL KIRCHEN - Have Love, Will Travel (Black Top)	53 0
10	11	RORY BLOCK - Tornado (Rounder)	48 0
15	12	TAJ MAHAL - Phantom Blues (Private Music)	49 0
17	13	ROSANNE CASH - 10 Song Demo (Capitol)	44 1
11	14	THE DAVE AND DEKE COMBO - Hollywood Barn Dance (Heyday)	45 1
19	15	KIMMIE RHODES - West Texas Heaven (Justice)	47 2
12	16	THE DERAILERS - Jackpot (Watermelon)	44 0
31	17	DALE WATSON - Blessed Or Damned (HighTone)	46 9
20	18	SCUD MOUNTAIN BOYS - Massachusetts (Sub Pop)	48 2
16	19	LYNN MILES - Slightly Haunted (Philo)	42 0
21	20	ROBIN & LINDA WILLIAMS - Sugar For Sugar (Sugar Hill)	47 5
13	21	DON WALSER - Texas Top Hand (Watermelon)	44 0
29	22	KELLY WILLIS - Fading Fast (A&M)	48 8
25	23	THE IGUANAS - Superball (Margaritaville/MCA)	43 4
24	24	DON EDWARDS - West Of Yesterday (Warner Western)	43 2
18	25	THE RANKIN FAMILY - Endless Seasons (Guardian)	44 0
34	26	JERRY DOUGLAS & PETER ROWAN - Yonder (Sugar Hill)	37 3
28	27	JOE HENRY - Trampoline (Mammoth)	39 0
23	28	JOHN SEBASTIAN - I Want My Roots (Music Masters)	38 1
27	29	GOOSE CREEK SYMPHONY - The Goose Is Loose (Winter Harvest)	40 0
30	30	HUNTER MOORE - Delta Moon (Tangible)	36 0
22	31	MIKE HENDERSON - The Edge of Night (Dead Reckoning)	30 0
35	32	ALEJANDRO ESCOVEDO - With These Hands (Rykodisc)	31 0
40	33	PETE SEEGER - Pete (Living Music)	33 2
26	34	THE BAND - High on the Hog (Pyramid)	27 0
33	35	HILLWORMS - My Town (Zanman)	32 2
NEW	36	TODD SNIDER - Step Right Up (Margaritaville/MCA)	27 2
32	37	STEVE WARINER - No More Mister Nice Guy (Arista)	28 0
37	38	FRED EAGLESMITH - Drive-in Movie (Vertical)	25 0
NEW	39	CHERI KNIGHT - The Knitter (East Side Digital)	27 2
NEW	40	THE CARPETBAGGERS - Sin Now...Pray Later (HighTone)	29 5

Americana Inroads BY ROB BLEETSTEIN

Farewell, King Tears

**Walter Hyatt 1949—1996**

Sugar Hill recording artist Walter Hyatt, who perished aboard the ValuJet 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 Lyle 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 Poss. "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 fore-runner 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. ●

Chartbound

CACHE VALLEY DRIFTERS

(CMH)

WOODEN LEG (East Side Digital)**WAYLON JENNINGS** (Justice)**TISH HINOJOSA** (Warner Bros.)**HANK WILLIAMS, JR.**

(MCG/Curb)

MANDY BARNETT (Asylum)**WEBB WILDER** (Watermelon)**MARTIN SEXTON** (Eastern Front)**Dropped:** #36 Arlo Guthrie, #38 Jolene, #39 Greg Trooper.Editor: **ROB BLEETSTEIN**

Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m.

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E-mail: pwr@glide@well.com

Americana Picks

BY ROB BLEETSTEIN



WAYLON JENNINGS
Right For the Time
(Justice)

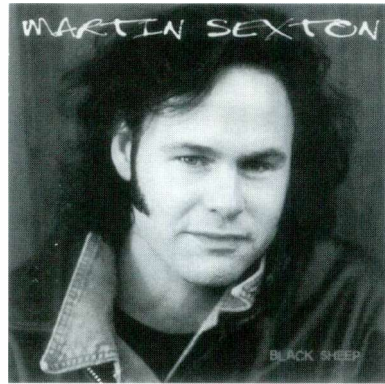
It seems that the more the mainstream deems Waylon Jennings and his peers as has-beens, the more vital their new works become. With *Right For the Time*, Waylon has made one to be reckoned with. He's quoted as saying this record is "so much me," and that feeling is as apparent and welcome as a Shiner 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' "Hittin' 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 Robby Turner's steel guitar bringing new light to this classic. "Kissing You Goodbye" harkens back to the subject matter Country music used to be comfortable with, and it's good to see that Waylon can handle a line like "Get your tongue out of my mouth, I'm kissing you goodbye," like no one else. "Lines" was co-written by Waylon with Kimmie Rhodes, and is a delightful waltz of freedom. Shake Russell's "Deep in the West" features a duet with Jessi Colter, and the album's closer, "Living Legends Pt. II," is a hilarious look at Nashville's briefcase songwriters and the state of a certain segment of the radio dial. This one's not to be missed, as Waylon bowls a big strike on *Right For the Time*.

MARTIN SEXTON
Black Sheep
(Eastern Front)

These days, if you're gonna be a songwriter based out of the New England area, you're gonna have to

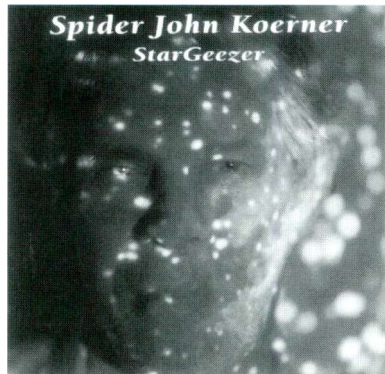


really have something special to offer in order to be noticed. Let it be known that Martin Sexton brings more than just great songs to the table. With a brilliantly evocative voice that will undoubtedly win you over within the first two minutes of the opening title track, Sexton's passion is overwhelming in the best of ways. The background vocals of Patty Griffin and Sherma Andrews really help drive this tune home.

"Diner" is a bouncy ode to all those silvery shiny eateries across the country, and will leave you longing for either a greasy cheeseburger or a Dean Martin tune. Sexton has been racking up the miles over the past few years, and puts himself right into "Freedom of the Road." "Gypsy Woman" evokes a style reminiscent of Leon Redbone, and both "Candy" and "Can't Stop Thinking Bout You" show Sexton's versatility in writing 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.

"Danville 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."

Star Geezer is a rollicking good time, and as Bonnie Raitt has said, "They just don't make anybody like Spider John anymore. They broke the mold."

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 is 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 Atamanuik's drums add a nice flavor, and the harmony vocals of Union Station are haunting. This one's an F5.

PHOTO BY SCOTT NEWTON

<http://www.gavin.com>

DON EDWARDS

WEST OF YESTERDAY

"Don Edwards... the inheritor of the musical tradition established by the late, great Marty Robbins."
—Robert Oermann

GAVIN AMERICANA 24*

- KWCD
- KCSS
- WKZE
- KFDI
- WADN
- KFAL
- WMPM
- KVLR
- KXCI
- KNEW
- KLOA
- KALX
- KUSP
- WQQQ
- WJTH
- WCBN
- KTJJ
- KMMO
- WKTE
- WNYU
- WRIU
- KSYM
- KULP
- WVMR

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MOST ADDED

- TRACY BYRD (103)
- MARK CHESNUTT (97)
- LEANN RIMES (65)
- CLAY WALKER (55)
- LARI WHITE (43)
- SUZY BOGGUSS (43)

TOP REQUESTS

- BROOKS & DUNN
- GEORGE STRAIT
- TRACY LAWRENCE
- BRYAN WHITE
- TOBY KEITH



RECORD TO WATCH

LEANN RIMES
"Blue"
(MCG/Curb)

This teenager knocked us out at the GAVIN Country Seminar with her powerful voice, delivering tunes in shades of Patsy Cline and Brenda Lee. First week out, she's got 65 believers.

Gavin Country

Inside Country BY BEN FONG-TORRES

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 yodeling Western swing number, "I Want to Be a Cowboy's Sweetheart," in early 1936.

they were not supposed to aspire to singing stardom for 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.

Born Rubye Rose Blevins in Jesseville, Ark., 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 an 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 1988, as did Lynn Anderson, in 1992.

"She helped pave the way for a lot of those gals 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. ●

COMING ATTRACTION:

Jamie Matteson, 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.



From Songs of the West (Rhino Records)

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, Molly 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 comedienne (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

LW	TW		W	R	Adds	H	M	L
2	1	BILLY DEAN - It's What I Do (Capitol Nashville)	17	203	0	196	6	1
1	2	BROOKS AND DUNN - My Maria (Arista)	8	202	0	199	2	1
4	3	GEORGE STRAIT - Blue, Clear Sky (MCA)	8	203	0	188	15	0
6	4	BRYAN WHITE - I'm Not Supposed To Love You Anymore (Asylum)	13	203	0	183	20	0
7	5	COLLIN RAYE - I Think About You (Epic)	12	203	0	166	37	0
9	6	TOBY KEITH - Does That Blue Moon Ever Shine (Polydor)	12	203	0	156	44	3
11	7	TRACY LAWRENCE - Time Marches On (Atlantic)	8	203	0	149	49	5
5	8	FAITH HILL - Someone Else's Dream (Warner Bros.)	14	196	0	174	12	10
8	9	BLACKHAWK - Almost A Memory Now (Arista)	14	194	0	154	37	3
10	10	TERRI CLARK - If I Were You (Mercury)	12	202	0	128	69	5
13	11	DAVID LEE MURPHY - Everytime I Get Around You (MCA)	10	202	0	85	104	13
14	12	VINCE GILL - High Lonesome Sound (MCA)	7	202	0	66	125	11
12	13	GARTH BROOKS - The Change (Capitol Nashville)	8	199	1	74	115	10
17	14	ALAN JACKSON - Home (Arista)	6	203	0	43	150	10
16	15	REBA McENTIRE - Starting Over Again (MCA)	9	201	0	58	122	21
18	16	JEFF CARSON - Holdin' On To Something (MCG/Curb)	13	201	1	51	125	25
20	17	MINDY McCREADY - 10,000 Angels (BNA Records)	15	186	2	41	136	9
21	18	SAMMY KERSHAW - Meant To Be (Mercury)	10	201	0	25	141	35
23	19	WYONNONA - Heaven Help My Heart (Curb/MCA)	5	202	2	18	149	35
22	20	SAWYER BROWN - Treat Her Right (Curb)	18	198	1	23	144	31
24	21	RHETT AKINS - Don't Get Me Started (Decca)	9	195	2	13	112	70
28	22	MARTY STUART/TRAVIS TRITT - Honky Tonkin's What I Do... (MCA)	6	193	2	2	122	69
26	23	PATTY LOVELESS - A Thousand Times A Day (Epic)	7	190	2	3	122	65
30	24	DIAMOND RIO - That's What I Get For Loving You (Arista)	5	192	7	0	104	88
35	25	SHANIA TWAIN - No One Needs To Know (Mercury)	3	196	25	3	88	105
29	26	LINDA DAVIS - A Love Story In The Making (Arista)	7	190	4	8	82	100
32	27	RICOCHE - Daddy's Money (Columbia/CRG)	5	191	6	1	93	97
31	28	MARTINA McBRIDE - Phones Are Ringin'... (RCA)	8	190	6	1	90	99
33	29	PAUL BRANDT - My Heart Has A History (Reprise)	10	172	7	4	97	71
34	30	TRACE ADKINS - There's A Girl In Texas (Capitol)	7	171	6	1	72	98
37	31	NEAL McCOY - Then You Could Tell Me Goodbye (Atlantic)	4	174	18	0	62	112
39	32	WADE HAYES - On A Good Night (Columbia/CRG)	3	176	37	0	36	140
36	33	RICKY SKAGGS - Cat's In The Cradle (Atlantic)	7	149	3	2	67	80
38	34	LORRIE MORGAN/JON RANDALL - By My Side (BNA Records)	7	155	6	2	49	104
41	35	LEE ROY PARNELL - Giving Water To A Drowning Man (Career)	3	156	37	0	38	118
19	36	JOHN MICHAEL MONTGOMERY - Long As I Live (Atlantic)	13	109	0	49	33	27
3	37	JODEE MESSINA - Heads Carolina... (Curb)	18	102	0	61	27	14
43	38	ALABAMA - Say I (RCA)	3	146	29	0	25	121
15	39	TIM MCGRAW - All I Want Is A Life (Curb)	14	95	0	40	32	23
40	40	KENNY CHESNEY - Back In My Arms Again (BNA Records)	7	123	2	0	28	95
44	41	EMILIO - I Think We're On To Something (Capitol Nashville)	4	120	11	0	26	94
N	42	CONFEDERATE RAILROAD - See Ya (Atlantic)	2	114	38	0	6	108
N	43	TRACY BYRD - 4 to 1 In Atlanta (MCA)	1	113	103	0	7	106
42	44	RICH McCREADY - Thinkin' Strait (Magnatone)	6	97	2	0	34	63
N	45	MARK CHESNUTT - Wrong Place, Wrong Time (Decca)	1	113	97	0	5	108
45	46	DAVID KERSH - Breaking Hearts and Taking Names (Curb)	5	93	2	0	23	70
50	47	DARYLE SINGLETARY - Workin' It Out (Giant)	3	92	13	0	5	87
N	48	DAVID BALL - Circle of Friends (Warner Bros.)	4	86	11	0	10	76
N	49	KEN MELLONS - Stranger In Your Eyes (Epic)	5	72	3	0	13	59
49	50	SMOKIN' ARMADILLOS - Thump Factor (MCG/Curb)	5	70	3	0	15	55

Total Reports This Week 203 Last Week 202

Consulting Editor: LISA SMITH

Country reports accepted Fridays 8 a.m.-3 p.m. and Mondays 8 a.m.-3 p.m.
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Tammy Graham

her debut single

TELL ME AGAIN

from her forthcoming Career Records debut album

Radio has been
telling us
that we've got
something big:

"Tammy delivers one
of the most impressive
debut 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



CAREER

We're making more than just great music.
We're delivering CAREER RECORDS.

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Gavin Alternative

Static BY MAX TOLKOFF

In His Own Words



The more cynical among you will be tempted to assume that I allowed Sandy Horowitz to speak his mind in print this week solely because I'm a lazy bastard and found a convenient way to get my column written without actually having to do the work myself. Very perceptive of you — but only partially correct. The other part is that Sandy happens to be a very outspoken "new school" radio rat who will pretty much own us all come the new millennium. Look, he's 26 years old, eats, breathes, and lives radio, and is one of the few format stars who can actually speak the language of management.

It didn't happen overnight, though. Sandy was forged in the loopy crucible of 91X in San Diego. He had to learn, as an intern, what Alternative radio was all about (through the eyes of first Kevin Stapleford and then Mike Halloran. 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 winds up in Albuquerque at KTEG getting great ratings again.

For one so young, Sandy has a pretty damn good track record and he just loves to yabber away on the phone. Whenever he and I chat on the phone it's invariably a two to three hour filibuster running the gamut of programming topics and philosophies. This past Thursday, I got fed up and told Sandy to write me about 800 words on the present state of the format and what he sees in the future. I didn't think he'd actually take me up on it.

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,

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 rock. AOR stations realized that society had gone through a generation switch and that their target audience (18-34 men) related to, accepted, and favored contemporary guitar oriented rock (otherwise known as "currents"). Who were those bands? They are the same bands that brought us our huge ratings! Stone Temple Pilots, Pearl Jam, Nirvana, Soundgarden, and the like. So these AOR's renovated their houses and became known as "Active Rock" stations. Now Alternative stations and Active Rock stations share

the same music. Guess what? The Alternative format evolved to become the new mainstream, and AORs understand it just as well as we do. The only reason the word "Alternative" has hung around this long is because we are afraid that if it goes away, we will lose ownership of the music. Hey, the music isn't for "Alternative" stations to own any more just because we are Alternative. We have become mainstream, and are battling it out with other mainstream stations for market share. This is not a bad thing.

We shouldn't want to be considered "Alternative" any more, 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.

Since Alternative and Active Rock have merged to form one mainstream format, there are worries about the homogenization of radio. Bland, boring airwaves that lack originality, excitement and cre-

ativity are created in part when people from outside Alternative come into the format without understanding how it has influenced the mainstream — musically and attitudinally. In order for us to thrive against Active Rock competition, we must filter Alternative tenants though mainstream music so that we can be people's favorite radio station. For example, programmers should be astute enough to know that Foo Fighters and Nirvana should not be played together in the same quarter hour. Green Day and Goldfinger should not be played together either. Nor should Goo Goo Dolls and Collective Soul. Stone Temple Pilots, Soundgarden, and Pearl Jam should not be

Continued on page 22

Data

MOST ADDED

MAGNAPOP (19)

Open The Door (Priority)
KPOI, WEND, WXNU, WLUM, KJEE, WOWW, WFNX, WZRH, KROX, WEQX, KTCL, KLZR, KLLK, KREV, WROX, KNNC, KEDJ, WDST, XHRM

THE CURE (14)

Mint Car (Elektra/EEG)
KQXR, WXEG, WTGE, KTBZ, WFNX, WVGO, WZRH, WEQX, KTCL, KREV, KWOD, KNNC, WMMS, WDST

SOLUTION A.D. (9)

Fearless (Tag/Atlantic)
WEND, WUNX, KQXR, WTGE, KXRK, WKOC, WMAD, KNNC, WPUP

STONE TEMPLE PILOTS (8)

Trippin' On A Hole (Atlantic)
KTCL, KPOI, WNNX, KQXR, KROX, WRXS, KNRK, WMMS

311 (8)

Down (Capricorn)
WUNX, WOWW, WDGE, WFNX, WRXQ, KOME, KWOD, WPUP

MOST REQUESTED

RAGE AGAINST THE MACHINE

Bulls On Parade (Epic)

BUTTHOLE SURFERS

Pepper (Capitol)

MARILYN MANSON

Sweet Dreams (Are Made Of This)

(Nothing/Interscope/AG)

TRACY BONHAM

Mother Mother (Island)

SOUTHERN CULTURE

ON THE SKIDS

Camel Walk (Geffen)

MOST BUH-UZZ

We asked a bunch of programmers what's REALLY working at radio. "Or Oooooo, baby baby, I can feel the power!"

FUGEES

No Woman No Cry (Ruffhouse/Columbia/CRG)

MAGNAPOP

Open The Door (Priority)

PAUL WESTERBERG

Love Untold (Reprise)

REFRESHMENTS

Banditos (Mercury)

GOLDFINGER

Here In Your Bedroom (Mojo)

MOST LIKELY TO

SUCCEED

They're just seedlings, but watch 'em grow.

JEWEL

Who Will Save Your Soul?

(Atlantic)

PRIMITIVE RADIO GODS

Standing Outside...

(Columbia/CRG)

PORNO FOR PYROS

Tabitian Moon (Warner Bros.)

CARDIGANS

Carnival (Minty Fresh)

BUTTHOLE SURFERS

Pepper (Capitol)

the Refreshments

Banditos

**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":

KROQ	WBCN	KOME	FLASH
		<i>and</i>	
WDGE	WXDX	KLZR	KCXX
WIBF	99X	WHYT	KEGE
		<i>many</i>	
KZON	WMRQ	91X	KISF
Q101	KDGE	KTBB	WZRH
		<i>more</i>	
KEGL	WRIF	WXTB	KDKB
WMMS	WLUM	KPNT	KEDJ
		<i>!!!</i>	
KNRK	WNRQ	KBBT	WAAF

* The intelligent folks at  who
have added the "Banditos" video

* The smart remarks from the Press:

"If any new band is primed for
widespread success, it would be
Tempe, Arizona's Refreshments."
- *CMJ*

"...54 minutes of extremely
focused pop rock infused with a
distinctive sense of humor and a
decidedly fun vibe."
- *Cleveland Scene*

"...about to turn rock n' roll
on its head!"
- *Teen Machine*

"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'Brien Show June 4th

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Continued from page 20

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. Those 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 must 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. If you don't think that we're just another mainstream format, just watch how many stations add the new Metallica record. ●

ANTI-CHARTS SPECIAL REPORT

We interrupt your regularly scheduled train of thought for some additional new chart ideas (it just came to me, like one of those light bulb things... I knew you'd wanna be the first to know).

Top 5 Songs Out Of Left Field

- 1 **MAGNAPOP** "Open The Door" (Priority)
- 2 **PRIMITIVE RADIO GODS** "Standing Outside At A Broken Phone Booth With Money In My Hand" (Columbia/CRG)
- 3 **FUGEES** "No Woman no Cry" (Ruffhouse/Columbia)
- 4 **CARDIGANS** "Carnival" (Minty Fresh)
- 5 **BUTTHOLE SURFERS** "Pepper" (Capitol)

Oh My God, It Really Does Sound Good On The Air.

- 1 **JOHNNY BRAVO** "Used To Be Cool" (Arista)

- 2 **CAST** "Alright" (Polydor/A&M)
- 3 **SUPER 8** "King Of The World" (Hollywood)
- 4 **SAMMY** " " (Geffen)
- 5 **PATTI ROTHBERG** "Inside" (EMI)

Going Deep

You mean, there's more than one song we can play?

- 1 **GARBAGE** "Stupid Girl" (Geffen)
- 2 **THE CURE** "Mint Car" (Elektra)
- 3 **GOO GOO DOLLS** "Long Way Down" (Warner Brothers)
- 4 **RED HOT CHILI PEPPERS** "Coffee Shop" (Warner Brothers)
- 5 **CRACKER** "Nothing To Believe In" (Virgin)

BE ON THE LOOKOUT

Aye-o! Aye-o! Aue-o! Wanna see your label's new releases listed in Lookout? All ya gotta do is fax a list to Spence D. @ (415) 495-2580... 'nuff said!

MAY 20

Ani DiFranco	Dilate	(Righteous Babe)
Babe The Blue Ox	People	(RCA)
Beth Hart Band	"Immortal"	(Lava)
Bob Marley	Soul Almighty, the formative years vol. 1	(JAD)
Cul de Sac	China Gate	(Thirsty Ear)
Fluffy	"Husband"	(Tim/Kerr)
Garbage	"Stupid Girl"	(Almo Sounds/Geffen)
Godplow	Soft Formal Static	(Grass)
Goodness	Goodness	(Lava)
Jawbox	"Mirrorful (Don't Believe)"	(TAG/Atlantic)
Jawbox	Spoiler	(TAG)
Johnny Bravo	Then Again Maybe I Won't	(Arista)
Karl Hendricks Trio	For A While It Was Funny	(Merge)
Magnapop	Rubbing Doesn't Help	(Priority)
Solution a.d.	Fearless	(TAG)
Soundgarden	Down On The Upside	(A&M)
Spacehog	"Cruel To Be Kind"	(Elektra)
Sunbrain	Liquid	(Grass)
\$10,000 Gold Chain	"Oh Sweet Nuthin'"	(WORK)
Torcher	Your World Against Fire	(Tim/Kerr)

MAY 27

Alice In Chains	Unplugged	(Epic)
Carol Noonan Band	Noonan Building And Wrecking	(Rounder)
The Cure	"Mint Car"	(Elektra)
Groovie Ghoulies	World Contact Day	(Lookout)
Joan Osborne	"St Teresa"	(Mercury)
KMFDM	"Power"	(Wax Trax!/TVT)
Los Straightjackets	Viva! Los Straightjackets	(Upstart)
Metallica	"Until It Sleeps"	(Elektra)
Porno For Pyros	Good God's Sense	(Warner Bros.)
Ronnie Dawson	Just Rockin' and Rollin'	(Upstart)
Slayer	Undisputed Attitude	(American)

JUNE 3

Baboon	Numb EP	(Grass)
Beck	"Where It's At"	(DGC)
KMFDM	Xtort	(Wax Trax!/TVT)
Patti Smith	"Summer Cannibals"	(Arista)
Rocket Fuel Is The Key	Consider It Contempt	(Thirsty Ear)
Ryuichi Sakamoto	1996	(Milan)
TVSmith	Immortal Rich	(2.13.61/Thirsty Ear)
Vernon Reid	Mistaken Identity	(550/Epic)
Willie Nelson	Spirit	(Island)
Yum-Yum	Apiary	(TAG)

JUNE 10

Altan	Blackwater	(Virgin)
Barkmarket	L. Ron	(American)
Blackeyed Susans	Mouth To Mouth	(American)
Charlie Watts	Long Ago And Far Away	(Virgin)
George Clinton	T.A.P.O.A.F.O.M.	(550/Epic)
God Street Wine	"RU4 Real" (Mercury)	(TAG)
Jawbox	Jawbox	(TAG)
Kristen Barry	The Beginning The Middle The End	(Virgin)
Nada Surf	"Popular"	(Elektra)
Sleeper	"Sale Of The Century"	(Arista)
Sweet Baby & Brent's TV	Hello Again	(Lookout)
Three Fish	Three Fish	(Epic)
Tonnage 2 - A Compilation	(550/Immortal/Okoh/Epic)	

Never Say Buh-Bye

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?

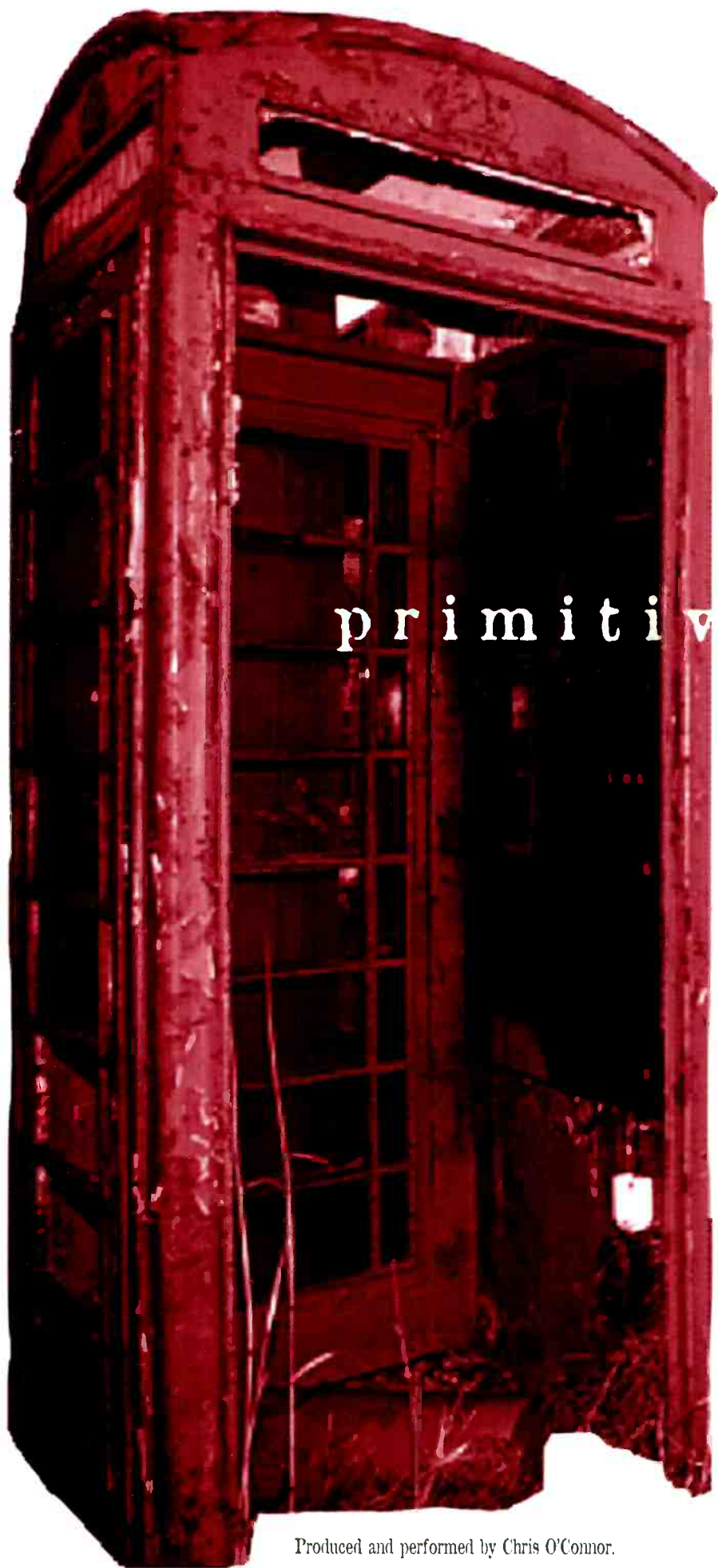
So don't be surprised when you start seeing a lot of press on Whipping Boy again. It means Columbia kidnapped the "fat lady" and has her tied up backstage.

Every Morning, Every Day

<http://www.gavin.com>



SFO3, The Sessions Vol. 1,
Gavin News and Reviews.
Online with Gavin. Dont miss it.



It's just a phone call away.

Standing Outside A
Broken Phone Booth
With Money In My Hand

The first song from

primitive radio gods

The debut album



ROCKET

in store Tuesday, June 18th

Produced and performed by Chris O'Connor.



COLUMBIA

<http://www.sony.com>

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Also available on "The Cable Guy" soundtrack **WORK**

MOST ADDED

JAMES TAYLOR QUARTET (35)

MAGNAPOP (34)

ELVIS COSTELLO (22)

THE TRIP HOP TEST - PART 3 (20)

NADA SURF (19)

E COLI (19)

TOP TIP

BIKINI KILL

Reject All American (Kill Rockstars)
Bikini Kill debuts at an astounding #5 on the strength of 29 reports, 17 of which are Heavy! Newcomers this week are KJHK, WQFS, WRFL, and WWVU.

RECORD TO WATCH

IDA

I Know About You (Simple Machines)
One music director calls this disc "maybe the most beautiful record I've heard this year." So far, only a few stations (KVRX, WRFL, WPRK, KJHK, KXLU, WUNH, and KUCI) have caught on. Look for a building fanbase in the weeks to come.

Gavin College

2W LW TW

1	1	1	STEREOLAB - Emperor Tomato Ketchup (Elektra/EEG)
35	5	2	BOB MOULD - Bob Mould (Rykodisc)
5	6	3	JESUS LIZARD - Shot (Capitol)
2	2	4	GUIDED BY VOICES - Under the Bushes Under the Stars (Matador)
NEW	5	5	BIKINI KILL - Reject All American (Kill Rockstars)
7	7	6	UNWOUND - Repetition (Kill Rockstars)
8	4	7	MAN OR ASTROMAN? - Experiment Zero (Touch & Go)
37	12	8	KOSTARS - Classics with a K (Grand Royal)
—	23	9	POLVO - exploded drawing (Touch & Go)
—	15	10	LOUNGE AX DEFENSE AND RELOCATION CD - Various Artists (Touch & Go)
25	11	11	THINKING FELLERS UNION LOCAL 282 - I Hope It Lands (Communion)
3	3	12	SCHOOLHOUSE ROCK! ROCKS - Various Artists (Atlantic)
6	10	13	WHORE - Various Artists Play Wire (WMO)
—	20	14	BABE THE BLUE OX - People (RCA)
4	8	15	LUSH - Lovelife (4-AD/Reprise)
11	13	16	BRAINIAC - Hissing Prigs in Static Couture (Touch & Go)
23	21	17	DJ KRUSH - Meiso (Mo'Wax/ffrr/London)
—	25	18	PALACE MUSIC - Arise Therefore (Drag City)
17	17	19	RAGE AGAINST THE MACHINE - Evil Empire (Epic)
12	9	20	MONEY MARK - Mark's Keyboard Repair (Mo'Wax/ffrr/London)
—	32	21	COCTEAU TWINS - Milk & Kisses (Capitol)
—	27	22	MODEST MOUSE - This Is a Long Drive for Someone with Nothing to Think About (Up)
—	48	23	DJ SPOOKY - Songs of a Dead Dreamer (Asphodel)
27	24	24	LIFTER - Melinda (everything was beautiful and nothing hurt) (Interscope/AG)
—	38	25	BRAIN CANDY - Various Artists (Matador)
NEW	26	26	ALEX CHILTON - 1970 (Ardent)
NEW	27	27	BUTTHOLE SURFERS - Electriclarryland (Capitol)
18	18	28	SCHEER - Infliction (4-AD/Warner Brothers)
NEW	29	29	BEASTIE BOYS - The in Sound from Way Out (Grand Royal/Capitol)
16	16	30	PROLAPSE - backsaturday (Jet Set/Big Cat)
40	31	31	CITIZENS UTILITIES - Lost and Foundered (Mute America)
NEW	32	32	I SHOT ANDY WARHOL - Various Artists (Tag/Atlantic)
36	33	33	LOS LOBOS - Colossal Head (Warner Bros.)
—	34	34	BARDO POND - Amanita (Matador)
—	35	35	MASSIVE ATTACK V MAD PROFESSOR - No Protection (Gyroscope)
NEW	36	36	SMOG - Kicking a Couple Around (Drag City)
28	28	37	CRACKER - The Golden Age (Virgin)
NEW	38	38	IMPERIAL TEEN - seasick (Slash/London)
29	29	39	VARIOUS ARTISTS - Songs in the Key of X (Warner Bros.)
NEW	40	40	J MASCIS - Martin + Me (Reprise)
—	41	41	SNUFF - Demmamussabeonk (Fat Wreck Chords)
NEW	42	42	BUILT TO SPILL - The Normal Years (K)
NEW	43	43	THE CURE - Wild Mood Swings (Fiction/Elektra)
44	44	44	VAMPYROS LESBOS - Sexadelic Dance Party (by Manfred Hubler & Siegfried Schwab) (Motel)
14	14	45	MARK EITZEL - 60 Watt Silver Lining (Warner Bros.)
—	46	46	HUSIKESQUE - Green Blue Fire (Astralwerks)
31	39	47	VERSUS - Deep Red (TeenBeat)
30	40	48	SWIRLIES - They Spent Their Wild Youthful Days in the Glittering... (Taang!)
13	19	49	ARCHERS OF LOAF - The Speed of Cattle (Alias)
—	50	50	PEE SHY - Who Let All the Monkeys Out? (Blue Gorilla/Mercury)

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 sectors 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 virulence, 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 you what college radio is like from a promotions person's point of view. Solipsistic, huh? Look *that* one up in your Webster's third edition.

So, I stagger in 10-ish and my promo fun begins. In an attempt to postpone the inevitable, I check my e-mail. I respond to anything that inspires me, pull up my call sheets for the day, and put my head down on my desk in an attempt to prepare (my own personal meditation technique). Now it's around 11 o'clock (yes, I've wasted an hour somehow), and it's time for some call hours. Unfortunately, this is also about the time for which my first meeting is scheduled.

When I finally get on the phones, I am confronted with some of the best lines I've ever heard (where were you guys when I was living with my mom and needed a good lie?). Some of the excuses that are in heavy rotation—although not necessarily the most creative—include: "I haven't seen that yet—do you have our correct address?" "That's out for review (at the local record

store)"; "One of the DJs has it (at the local record store)"; "That's in light (at the local record store)"; "It seems to have disappeared. Can you send another one? (for the local record store)"; "I'm so busy with work (at the local record store)"; "We won't be in 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-bye."

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 its just not out 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 calling you, other than finding out about your weekend or collecting a "pay-check." 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, smelly hunk of metal and stall across the country. This is the main reason that I have to bug

Continued on page 25

Editor: SEANA BARUTH

College reports accepted Mondays 9 a.m.-4 p.m. and Tuesdays 9 a.m.-3 p.m.

Station Reporting Phone: (415) 495-1990 • GAVIN FAX: (415) 495-2580

Continued from page 24

you and why my label spends money having independent promoters bug you. College radio is all we have. I must have some way to get my CD out of the pile of CDs you can't find every week. I mean, isn't it your function to help smaller or less accessible bands that won't get played on KROQ? Besides, as GAVIN college stations, you have been deemed to have some affect on your marketplace. This basically makes you as important as the neighboring commercial Alternative station—if not more so—for a small label. And you wonder why you get "so many CDs in a week." I know that none of this is new or unusual to you, but why does it seem that many of you don't remember each week? Anyone need a place to stay at (fill in the blank) convention?

The possibility of absolutely no support (even one spin to announce the show when the band is in the market) is all too common. I continue to plug away at the phones only to hear "I played it, but no DJs had heard of them so no one else did" (I thought education 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 go out and see a band play—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 smorgasboard offered by college radio, as opposed to the McHits served up by college "alternative" fast food chains.

Seana Baruth is on vacation. ●

College Picks

IMPERIAL TEEN seasick (Slash/London)

Gentle melancholic bass melodic sucks you into this moody, fuzz-enhanced sonic gem. The group's titular anthem is all down-tempo low-end theory supported by subdued snares, grainy six-string buzz and a nice, quirky, and jagged lead guitar conclusion. "Water boy," hits you like a bulging hydro balloon, crashing against your face like a wad of wet noodles; it's a neuro-punk rail of the highest caliber. "Butch" is a bizarre, yet unconditionally catchy ditty about strawberries; and (even though I absolutely despise the comparison condition) damn if this cut doesn't remind me just a tad of Cheap Trick when they still rocked solid and kicked ass. The rest of the album is ripe with the jammin' goo: it's all sticky, sweet sonic candy made to make mouths smile and ears tingle with glee. "You're one" would easily make Pete Townsend proud and "tippy tap" is a jerky blast of stop-n-go rock & roll. Imperial Teen rocks, twists the pop knob way past 11, and generally delivers a spate of killer tunes that lodge in your brain pan.

— SPENCE D.

PROLAPSE backsaturday (Jet Set/Big Cat)

Glancing at the band's influences (which include Savage Republic, Nurse With Wound, and the Nightingales) elicited from this reviewer a Pavlovian drool in anticipation of these nine tracks. The list of their fans reads like Alternative's version of the Dream Team (Stereolab, Pavement, Thurston Moore of Sonic Youth, Eric from Hole), but Prolapse's swarthy sound eclipses all of the accolades. The instrumental "Mein Minefield, Mine Landmine" slices like the soundtrack to a lucid nightmare as bruising guitars lurch across girders of noisy percussion. "TCR" arouses sea monkeys of sound in a primeval

ooze of guitar, Swell Map-like keyboards, and cloven Mick Derrick and Linda Steelyard vocals. A lot of bands attempt to fuse opposites in order to access a higher, completely different realm of art (see also, Surrealism), but Prolapse truly does take things to another plane. The slow narrative "Every Night I'm Mentally Crucified (7,000 Times)" steers clear of boredom and self-indulgence by mining a deep well of bassy drone and delivering common confrontational dialogue between Mick and Linda. Don't miss the Thinking Fellerish track "Zen Nun Deb" and the epic noise celebration "Flex." Prolapse live is high drama not to be missed—catch them at any cost. —DAVID BERAN

COCTEAU TWINS Milk & Kisses (Capitol)

The songs are more traditionally structured since *Four-Calendar Cafe* (notwithstanding the more experimental EP releases), but the Cocteau Twins are still making vital music capable of soothing and invigorating. "Violaine" brushes strokes of warbling, distorted guitar against multiple layers of Elizabeth Fraser's otherworldly coo. The midsection's guitar vista sounds like a reconfiguration of the signature guitar in the Yes classic "Starship Trooper," and hearing it played live will surely be an ecstatic drone. The midsection of "Serpentskirt" nudges the song in a different direction before returning to its chiming throb punctuated by electric-harpsichord keyboards. Calliope-like keyboards give "Half-Gifts" a carnivalesque feel, and "Calfskin Smack" deftly splits Fraser's vocals between speakers. "Ups" finds Fraser purring against a parapet of stammering percussion, and "Seekers Who Are Lovers" features soaring operatic background vocals before concluding with the sound of a synthesized windstorm. —DAVID BERAN

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 martini? The answer is a resounding "yes". Tiki, surf, cabaret, swing, and galactic groove are a few of the styles purveyed, and *Shots* doesn't shy away from rocking full-tilt. The Blue Hawaiians' "Charade (Instrumental)" stretches a pedal steel guitar across a horizon of enchanting, coconutty percussion, and the pedal steel makes another appearance on the tumbleweed-tattered, high plains-drifting Friends of Dean Martinez cover of "Lonesome." Man or Astroman's "Touch of Evil" theme careens on the edge of bongos and a diabolical distorted guitar, and Br. Cleve & His Lush Orchestra's "Dreamsville" is a spacey, synthesized sojourn with theremin, Omnicord and the Russian synthesizer Aelita. Davie Allan & the Arrows' multi-tracked guitar on the surf "Experiment in Terror" gives the track a sensurround feel, and Nan Vernon's breathy, come hither "Moon River" manages 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 WESTERBERG - Eventually (Reprise)

EINSTURZENDE NEUBAUTEN -

Faustmusik (Mute)

MAGNAPOP - Rubbing Doesn't Help (Priority)

ASS PONYS - The Known Universe (A&M)

CAT POWER - Myra Lee (Smells Like Records)

Dropped: #22 Scud Mountain Boys, #26 Girls

Against Boys, #30 Juned, #36 Afghan Whigs,

#37 June, #42 Superdrag, #43 Velocity Girl,

#45 Vitapup, #47 Godzuki,

#49 Love & Rockets.

MAGNAPOP
RUBBING DOESN'T HELP

Rocktroplis.com/magnapop
e-mail Rudy
(Slobber 66@aol.com)

Produced by Geza X/Mixed by Thom Wilson
MANAGEMENT: Tommy Manzi/The Umbrella Group

© 1996 Priority Records, Inc.

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 46-33.

RECORD TO WATCH
DUNCAN SHEIK

(Atlantic)

Initial action on "Barely Breathing." Look who's already spinning; KCRW, WKZE, WBOS, WEBK, WMMO, WXRV, WEBK and Carl at KINK. Opening for Jewel on her first headlining tour.

Gavin A3

Blue entries highlight a stronger performance than on the combined A3



EDITORS:
 KENT/KEITH ZIMMERMAN

LW	TW	COMBINED
2	1	DAVE MATTHEWS BAND (RCA)
1	2	HOOTIE & THE BLOWFISH (Atlantic)
4	3	MARK KNOPFLER (Warner Bros.)
3	4	STING (A&M)
7	5	LOS LOBOS (Warner Bros.)
6	6	SUBDUDES (High Street)
8	7	JACKSON BROWNE (Elektra/EEG)
9	8	GIN BLOSSOMS (A&M)
5	9	COWBOY JUNKIES (Geffen)
11	10	DOG'S EYE VIEW (Columbia/CRG)
10	11	STEVE EARLE (E-Squared/Warner Bros.)
13	12	PATTI ROTHBERG (EMI)
17	13	PAUL WESTERBERG (Reprise)
12	14	TAJ MAHAL (Private Music)
14	15	RICHARD THOMPSON (Capitol)
16	16	JARS OF CLAY (Silvertone)
18	17	TRACY CHAPMAN (Elektra/EEG)
29	18	THE CRANBERRIES (Island)
15	19	JOAN OSBORNE (Blue Gorilla/Mercury)
34	20	THE WALLFLOWERS (Interscope)
19	21	ALANIS MORISSETTE (Maverick/Reprise)
30	22	WHY STORE (Way Cool/MCA)
21	23	TODD SNIDER (Margaritaville/MCA)
22	24	RORY BLOCK (Rounder)
27	25	ALEJANDRO ESCOVEDO (Rykodisc)
36	26	TRUTH ABOUT CATS & DOGS SOUNDTRACK (A&M)
20	27	TORI AMOS (Atlantic)
25	28	PHILOSOPHER KINGS (Columbia/CRG)
24	29	OASIS (Epic)
45	30	SYD STRAW (Capricorn)
31	31	MYSTERIES OF LIFE (RCA)
26	32	AIMEE MANN (DGC)
46	33	JEWEL (Atlantic)
44	34	THE BADLEES (Rite-Off)
33	35	CATIE CURTIS (Guardian)
48	36	THE CURE (Fiction/Elektra)
43	37	AMANDA MARSHALL (Epic)
39	38	BILL MORRISSEY (Philo)
40	39	DANIEL TASHIAN (Elektra/EEG)
28	40	JOHN HIATT (Capitol)
38	41	FOO FIGHTERS (Roswell/Capitol)
35	42	NATALIE MERCHANT (Elektra/EEG)
32	43	DAR WILLIAMS (Razor & Tie)
47	44	JOE HENRY (Mammoth)
NEW	45	THE KENNEDYS (Green Linnet)
23	46	THE BAND (Pyramid)
49	47	NIL LARA (Metro Blue/Capitol)
41	48	BARENAKED LADIES (Reprise)
42	49	PAUL CEBAR & THE MILWAUKEEANS (Don't)
37	50	JOHN WESLEY HARDING (Forward)

LW	TW	COMMERCIAL
1	1	HOOTIE & THE BLOWFISH (Atlantic)
2	2	DAVE MATTHEWS BAND (RCA)
3	3	STING (A&M)
6	4	MARK KNOPFLER (Warner Bros.)
4	5	GIN BLOSSOMS (A&M)
7	6	JACKSON BROWNE (Elektra/EEG)
9	7	DOG'S EYE VIEW (Columbia/CRG)
8	8	SUBDUDES (High Street)
10	9	LOS LOBOS (Warner Bros.)
5	10	COWBOY JUNKIES (Geffen)
11	11	STEVE EARLE (E-Squared/Warner Bros.)
16	12	PATTI ROTHBERG (EMI)
13	13	JARS OF CLAY (Silvertone)
17	14	PAUL WESTERBERG (Reprise)
15	15	TRACY CHAPMAN (Elektra/EEG)
14	16	TAJ MAHAL (Private Music)
12	17	JOAN OSBORNE (Blue Gorilla/Mercury)
18	18	ALANIS MORISSETTE (Maverick/Reprise)
22	19	WHY STORE (Way Cool/MCA)
26	20	THE CRANBERRIES (Island)
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32	23	JEWEL (Atlantic)
19	24	TORI AMOS (Atlantic)
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21	27	RICHARD THOMPSON (Capitol)
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23	29	NATALIE MERCHANT (Elektra/EEG)
29	30	FOO FIGHTERS (Roswell/Capitol)
31	31	AIMEE MANN (DGC)
25	32	JOHN HIATT (Capitol)
35	33	MYSTERIES OF LIFE (RCA)
37	34	AMANDA MARSHALL (Epic)
42	35	TRUTH ABOUT CATS & DOGS SOUNDTRACK (A&M)
46	36	THE CURE (Fiction/Elektra)
41	37	ALEJANDRO ESCOVEDO (Rykodisc)
43	38	DANIEL TASHIAN (Elektra/EEG)
38	39	CATIE CURTIS (Guardian)
33	40	BARENAKED LADIES (Reprise)
39	41	RORY BLOCK (Rounder)
45	42	SYD STRAW (Capricorn)
36	43	DAR WILLIAMS (Razor & Tie)
50	44	CRACKER (Virgin)
NEW	45	ELVIS COSTELLO (Warner Bros.)
40	46	PAUL CEBAR & THE MILWAUKEEANS (Don't)
34	47	THE BAND (Pyramid)
48	48	BLUES TRAVELER (A&M)
49	49	GOD STREET WINE (Mercury)
NEW	50	DISHWALLA (A&M)

LW	TW	NON-COMMERCIAL
2	1	RICHARD THOMPSON (Capitol)
3	2	LOS LOBOS (Warner Bros.)
1	3	STEVE EARLE (E-Squared/Warner Bros.)
6	4	MARK KNOPFLER (Warner Bros.)
19	5	DAVE MATTHEWS BAND (RCA)
7	6	RORY BLOCK (Rounder)
8	7	PATTI ROTHBERG (EMI)
11	8	NIL LARA (Metro Blue/Capitol)
5	9	SUBDUDES (High Street)
4	10	TAJ MAHAL (Private Music)
10	11	BILL MORRISSEY (Philo)
15	12	GILLIAN WELCH (Almo Sounds)
14	13	ALEJANDRO ESCOVEDO (Rykodisc)
12	14	STING (A&M)
16	15	PAUL WESTERBERG (Reprise)
13	16	COWBOY JUNKIES (Geffen)
38	17	SYD STRAW (Capricorn)
28	18	TRUTH ABOUT CATS & DOGS SOUNDTRACK (A&M)
17	19	DAVID GRAY (EMI)
20	20	CASSANDRA WILSON (Blue Note)
29	21	ROSANNE CASH (Capitol)
26	22	LYNN MILES (Philo)
22	23	JOE HENRY (Mammoth)
9	24	JOHN WESLEY HARDING (Forward)
23	25	THE KENNEDYS (Green Linnet)
27	26	ANGELIQUE KIUJO (Mango/Island/PLG)
33	27	JOY ASKEW (Private Music)
21	28	CATIE CURTIS (Guardian)
18	29	JACKSON BROWNE (Elektra/EEG)
25	30	CLARENCE "GATEMOUTH" BROWN (Verve)
34	31	MYSTERIES OF LIFE (RCA)
45	32	THE CURE (Fiction/Elektra)
30	33	DAR WILLIAMS (Razor & Tie)
24	34	THE BAND (Pyramid)
32	35	DANIEL TASHIAN (Elektra/EEG)
36	36	AIMEE MANN (DGC)
41	37	PHILOSOPHER KINGS (Columbia/CRG)
43	38	HOOTIE & THE BLOWFISH (Atlantic)
42	39	REBECCA TIMMONS (Start)
49	40	TRACY CHAPMAN (Elektra/EEG)
37	41	TODD SNIDER (Margaritaville/MCA)
46	42	JOLENE (Ardent)
NEW	43	THE CRANBERRIES (Island)
NEW	44	AMANDA MARSHALL (Epic)
31	45	LOU REED (Warner Bros.)
NEW	46	SCUD MOUNTAIN BOYS (Sub Pop)
NEW	47	HAMELL ON TRIAL (Mercury)
NEW	48	ROY ROGERS (Virgin)
NEW	49	DOG'S EYE VIEW (Columbia/CRG)
35	50	MARIA MCKEE (Geffen)



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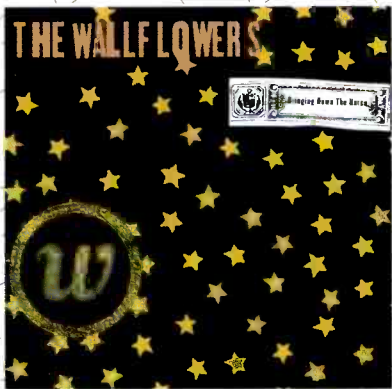
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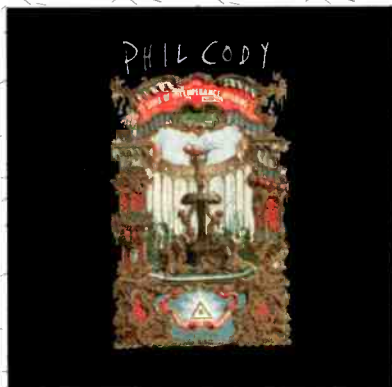
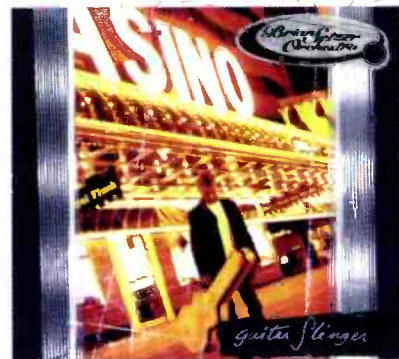
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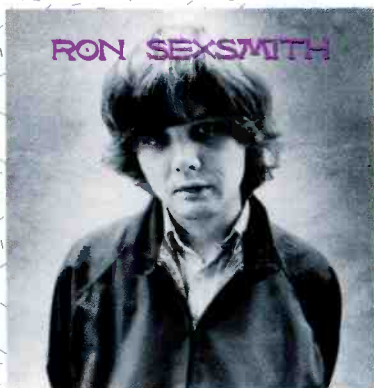
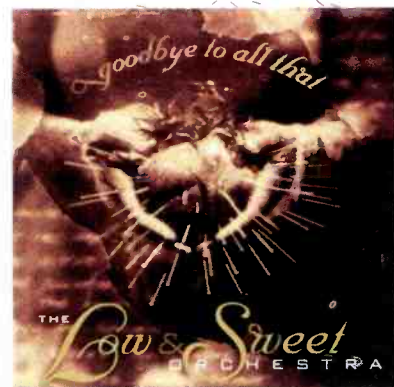
THE WALLFLOWERS

**BRIAN SETZER
ORCHESTRA**



PHIL CODY

**THE LOW & SWEET
ORCHESTRA**



RON SEXSMITH

Gavin A3 Boomer Grid

EDITORS:
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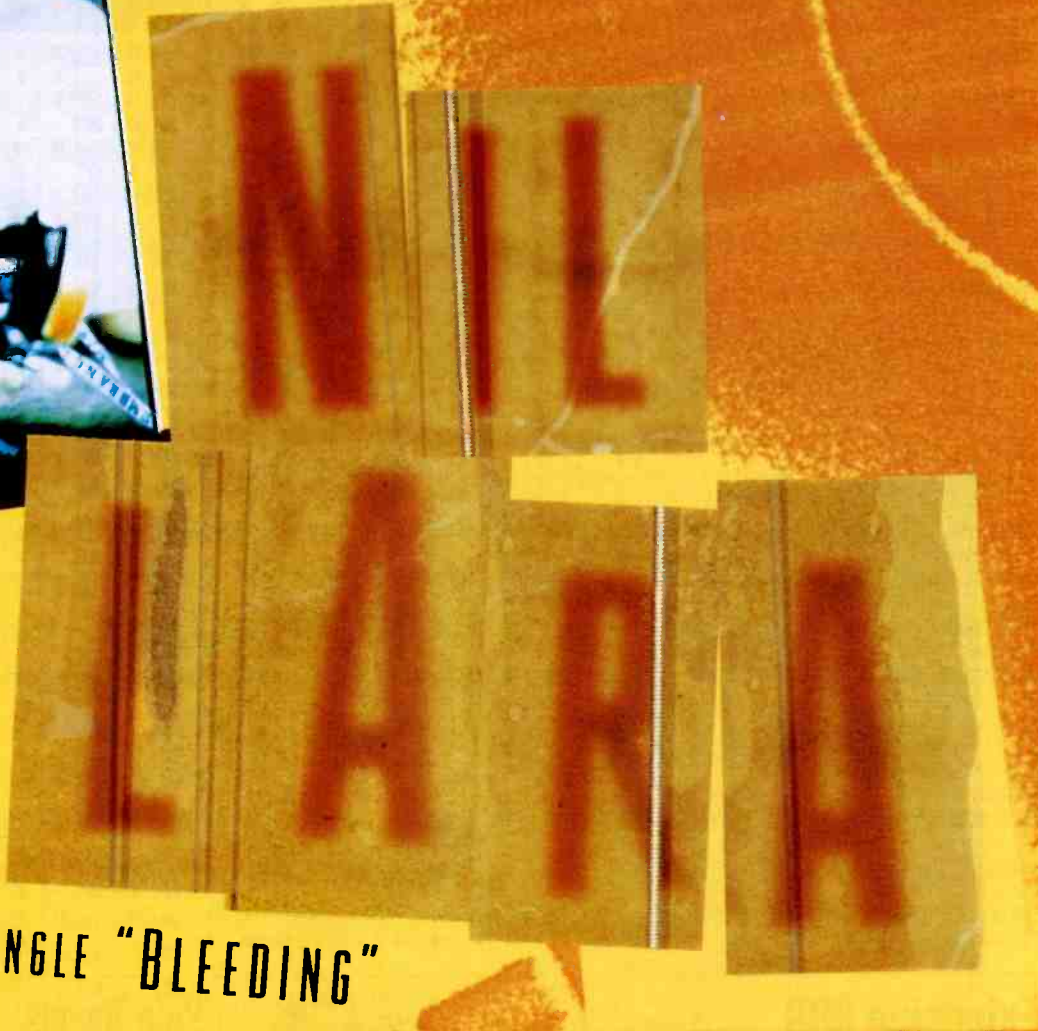
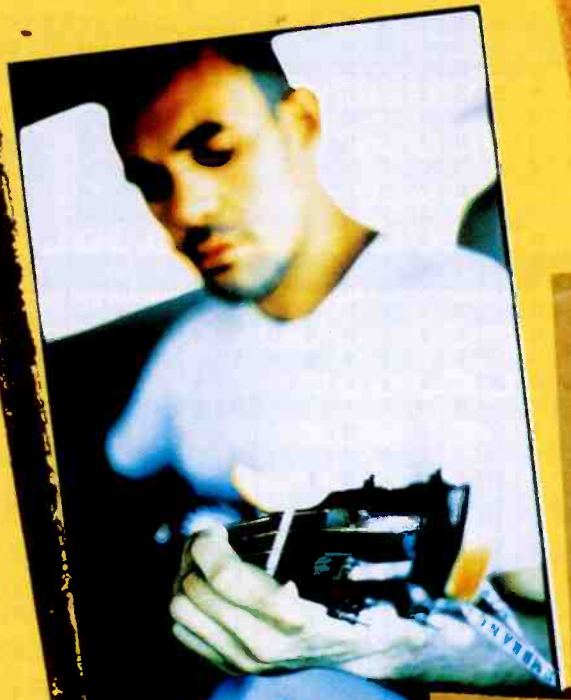


TW	Title (Label)	Spins	Trend	CIDR	DMX	KBCO	KBRR	KFAN	KFMG	KFOG	KFXD	KGSR	KINK	KLRF	KMMS	KMITT	KOTR	KPFT	KPIG	KOPT	KRSH	KRVN	KSCA	KSPN	KSUT	KTAO	KTCZ	KTRK	KTMN	KTUN	KUMT	KUPR	KUNR	KVWF	
1	DAVE MATTHEWS BAND (RCA)	1160	+167	31	9	21	14	19	31	22	23	30		17	23	17	4		7	20	28	15	33	18	7	18	8	13	18	18	30	26	7	8	
2	HOOTIE & THE BLOWFISH (Atlantic)	1088	+46	31	15	36	14	25	28	16	15	21	7	14	23	20			8	34	26	15	29	18		13	30	10	18	31	30	6			
3	MARK KNOPFLER (Warner Bros.)	1013	+106			20	24	16	30	16	23	22	37	19	12	18	6	7	15		20	15	23	18	7	14	25	16	18	18	31	15	7	6	
4	STING (A&M)	991	+21	6	17		19		12	20	23	23	34	12	12	17					20	18	20	32	18	6	13	24	10	18	18	27	23	7	
5	LOS LOBOS (Warner Bros.)	835	+29	24	15	22	11	28	17	18	7	29		15	11	15	12	7	7			27	15	21	18		10	3	15	10	18	14	10	7	8
6	SUBDUDES (High Street)	788	-51	19	17	4	11	32	18	18	21		6	15	12	7						16	15	13	18	12	15	21	9	17	18	15	10	7	8
7	JACKSON BROWNE (Elektra/EEG)	757	-43	22			8	23	13	19	8	9	34	21	23	15	5	4	15			19	15	10	11	11	13	11	10	18	11	22	24	7	
8	GIN BLOSSOMS (A&M)	744	-31	24		10	19		29	19	16		27	11	23	20					12	19	15	14	18		4	9		18	18	14	26		
9	COWBOY JUNKIES (Geffen)	720	-160	32	16	14	13	13	19	6	24	10	35	9	11		7	4	5			13	15	20	18	12	10	17	4		18	24	16	7	
10	DOG'S EYE VIEW (Columbia/CRG)	696	+36	24	9		12	9	23	16	7									3	21	13	15	12	18	8	5	22		18	15	26	6		
11	STEVE EARLE (E-Squared/Warner Bros.)	671	-63	23	15		10	32	6	7		10		7	23	8	7	7	14			11	10	12	18	12	12	11	7	18	18	7	7	8	
12	PATTI ROTHBERG (EMI)	637	+61	29		11	10	21	21	14	11	10			11	10	6	4			16	9	10	12	18	4	7		10	20	18	7	9	7	6
13	PAUL WESTERBERG (Reprise)	574	+59	20	9		5	28	20	7	24	11	6		12		6	2				10	13	8	7	9	10		9	8	9	9	7	4	
14	TAJ MAHAL (Private Music)	559	-73	9	10	6	29	4	6	10	11	7	17	23	7	12	7	13				13	15	11	10	14		2		11	6	16	7	8	
15	RICHARD THOMPSON (Capitol)	550	+12	10	17			6			18	11										11	15	4	11	12	13		18	17	11		7	8	
16	JARS OF CLAY (Silvertone)	504	-19	20	8	15	12		20		10			14	12	8						10	23	11			7			11	14	26			
17	TRACY CHAPMAN (Elektra/EEG)	473	-11		9	22	9		2		11	22	9			7						6	15	18	18		11	5		18	24	26			
18	THE CRANBERRIES (Island)	428	+99			12	9		18		10				7	5					14	21	11					6	20		18	24	26		
19	JOAN OSBORNE (Blue Gorilla/Mercury)	420	-109	31		28			27	9				15		25						4	10	11			5			31	32				
20	THE WALLFLOWERS (Interscope)	401	-85	21	17	18		6	5	4	10	10			9	6	4		3			10	10	8	8	8	14	2	9	8	7	9	6	4	
21	ALANIS MORISSETTE (Maverick/Reprise)	398	-2		9	20	9		30		12			14	11					17	15	10	8					9			36				
22	WHY STORE (Way Cool/MCA)	388	+63	13		30	5	22	22	6	11			13	9	6				15	9		9			4	4	8		9	9				
23	TODD SNIDER (Margaritaville/MCA)	376	+2	23		5	30	6		10	8			23	7	3	4	17				12	10	10		7	11		17	9			6	6	
24	RORY BLOCK (Rounder)	367	-5				25	6						10		8	7					9	10		8	12	4	7	8	8	7		7	8	
25	ALEJANDRO ESCOVEDO (Rykodisc)	363	+27	11			26				15			10	11	7		4	12			9	15	8		6	6		20		9	7	8		
26	TRUTH ABOUT CATS & DOGS SOUNDTRACK (A&M)	345	+50		9		4			12	9			5		7		2				12	7	11	6	9		5	9	11	9		6	4	
27	TORI AMOS (Atlantic)	344	-39	21	9	10		17		11	11	6	8			5						19	12	9		9		17	15						
28	PHILOSOPHER KINGS (Columbia/CRG)	341	-4	16	9	11		7	5		12			10		9		7				7	10	18	4	5		2	9	18	8	10	6		
29	OASIS (Epic)	341	-10	23		4	7	24			10										17		9								15				
30	SYD STRAW (Capricorn)	339	+76		8		6	21	3	5	17	5					10	2				7			5	8						6	4		
31	MYSTERIES OF LIFE (RCA)	337	+14				9	14	4	5	7				10	5				23		10	8	7	8		3	9	8					6	
32	AIMEE MANN (DGC)	333	-4			10			7	6		20	7	12	4							20		18					16	18			6		
33	JEWEL (Atlantic)	331	+74	23		29			11	18	11					6				16			21			5	3			7	25	4			
34	THE BADLEES (Rite-Off)	308	+44	7	9		5	13	19	3	16			11								13	14	8		9		3	13	8	9	9			
35	CATIE CURTIS (Guardian)	306	-14	20			26			18		19	20									7		8	12	7		7		8	8		7		
36	THE CURE (Fiction/Elektra)	304	+60			10		13			10											29		11		10			9		4		6	4	
37	AMANDA MARSHALL (Epic)	304	+35	11			6	6		31	11	15	11									7	14	11	6	11	2		11	15	4	6			
38	BILL MORRISSEY (Philo)	296	+10				15		7	9							4	10						10	6	6	15					7	6		
39	DANIEL TASHIAN (Elektra/EEG)	287	+6		8		6		7	3	7			11	1							7	8		8				8	8	8		6		
40	JOHN HIATT (Capitol)	282	-50	10		4		10	10					11	9							19	10	5	8	6	10	3		8			6		
41	FOO FIGHTERS (Roswell/Capitol)	272	-24			12		20	5					7								12		7		11			16	11	26				
42	NATALIE MERCHANT (Elektra/EEG)	268	-45	22	18						15			18								7	7		11					11	18	42			
43	DAR WILLIAMS (Razor & Tie)	267	-55	18	9	27	10			17						1						10	9	10	11	12	4						6		
44	JOE HENRY (Mammoth)	261	+13	13	16			20		7	3						4						10	7		8	6		4	8			7	6	
45	THE KENNEDYS (Green Linnet)	251	NEW					10		12				11				2					7		9	10			8				7	6	
46	THE BAND (Pyramid)	248	-103				30				10			10	10	3						13	15		9								6	8	
47	NIL LARA (Metro Blue/Capitol)	244	+9	9														4						11	10	6				11			7	8	
48	BARENAKED LADIES (Reprise)	242	-38	14		16		5		6				13	3	5	2					10	10	7										3	
49	PAUL CEBAR & THE MILWAUKEEANS (Don't)	229	-47					18		6				10		6							10	7		11	9	7	4		11				
50	JOHN WESLEY HARDING (Forward)	227	-64		8					6				7	11								7		11	9				11				6	



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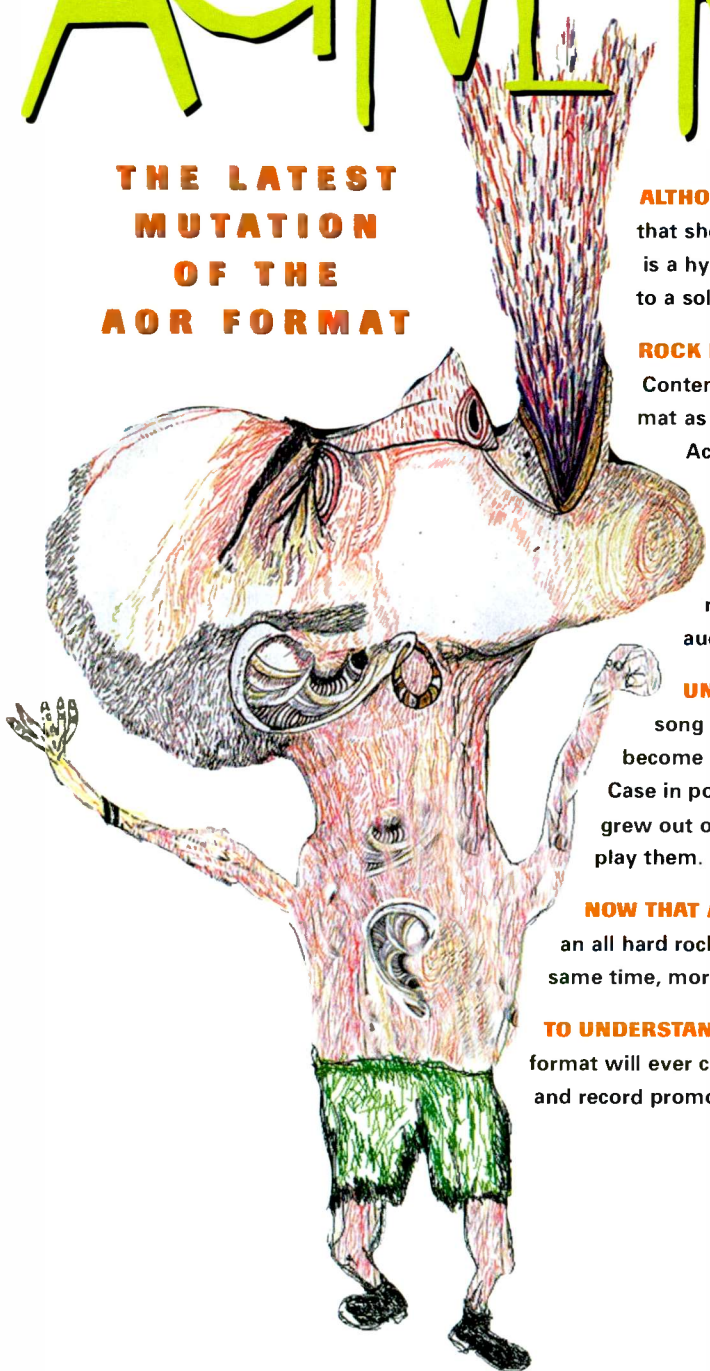
E-Mail to: NiliLara@AOL.COM

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ACTIVE ROCK RADIO



THE LATEST MUTATION OF THE AOR FORMAT



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 has 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.



Cindy Bennett, MD, KLOL-Houston

What is Active Rock?



Active Rock is the latest name for mainstream AOR. With the advent of "Alternative," many stations have backed away from the album rock handle, due to the fear of being misconstrued as classic rock, and Active Rock is the name that has been adopted. Active Rock stations lie between the Alternative format to the left and Classic Rock to the right. Active Rock stations embrace new artists and new music while still featuring heritage artists that have been the staple of the Rock format.

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.



Joe Bevilacqua, PD, WZDR-Detroit

What is Active Rock?

An 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 music, have lost ground to Alternative due to a poor stock of quality hard rock music. Stations like WZDR 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

BY
ROB
FIEMD

reunion, new Van Halen, Soundgarden, Pantera, and the highly anticipated release of the mighty Metallica, seems like the Alternative gang may be nerfing off us Active Rockers for a change.

Will an all hard rock format spawn from Active Rock?

Yes. Active Rock plays the more abrasive artists, but at this time, there is not enough material to support an abrasive rock format. College hard rock/metal will have to carry the torch for now. Being associated with the old Z-Rock format has taught me a valuable lesson about parking your car in the heavy metal garage: You've got a super loyal core of listeners, but if the supply of hard music suddenly dries up, you have to reinvent yourself daily to survive. Otherwise, you're forced to flip the format and start shillin' Hootie to the *Friends* crowd.

Tommy Daley, National Director of Rock Radio, Capitol Records

What is Active Rock?



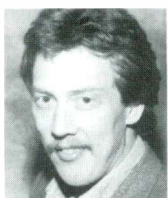
America needs rock & roll. It's always been this way. Active rock is a necessary format that gives people what they want: familiar songs and the cream of the crop of new artists. I'm

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 rock 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 fuckfest—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 instrumen-

tal 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 its 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 its effectiveness to an industry driven by an addiction to overnight successes.

Will an all hard rock format spawn from Active Rock?

No. A format that supersedes the hard rock listener won't make enough money to be fiscally competitive. Its 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.

Sudi Gaasche, Director of Rock Promotions, TWT 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?

Unfortunately, I doubt an all hard rock format will ever fully evolve, solely because any such stations would need to be able to sell air time to their advertisers, and too many heavy tunes would inhibit sales. Until someone is able to convince radio sales staffs and advertisers that people who prefer to rock have a reasonable amount of expendable income, Active Rock programmers will continue to be forced to conform. Maybe the national TV commercial for Mountain Dew with Johnny Rotten singing "Rte. 66" is a sign that advertisers are waking up!!

Joanne Grand, National Director of Rock Promotion, AIM Marketing

What is Active Rock?

The real difference between Active Rock and Alternative is the small sub-sect of music that it can call its own. It's mostly hard rock and now, thanks to Kenny Wayne Shepherd, southern blues rock. Aside from these genres, the playlists are pretty much the same. In most cases, one format will force the other on the records that they share. Active Rock has always had the ability to sell records, but it just didn't exercise it in the

past. As a result, Active Rock's core artists were all thirty years old, burned beyond value by AOR and Classic Rock. What makes Active Rock move valuable today than it was a few years ago is its recognition that they have to rotate the new artists enough to make them familiar to their audiences.

In some cases, Active Rock will bridge the gap between College/hard rock and traditional album stations. It's always a case-by-case basis with the more palatable to older demo songs.

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.

Will an all hard rock format spawn from Active Rock?

I think some type of hard rock format will emerge. Quality music is coming from that world again, and quality music always gets played. Will it be the same as it was in the late '80s/early '90s? I don't think so, but the trend will sway back to kids liking heavier music. You can already feel it.

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 irreverencey, guitar as the centerpiece musical instrument of the format, the



Gavin Mixshow

Like Fax?!

You & You & You...Is young R&B is making a comeback or what? **Monifah's** "You" is hot, **Mona Lisa's** "You Said" is a welcome, mature graduation from "Can't Be Wastin' My Time", and 112's "Only You" is winning all over the country. **Montell** and **Slick Rick** utilize the same sample as 112 for "I Like", but **KMEL-San Francisco's Latin Prince** believes 112 has the edge. "We'll play both and see what the people say, though", he says. **KSJL's D Street** believes Montell's sales and audience record will kick in for him. **SWV's** "Fine Time" is getting much love at **KKBT-Los Angeles**, and it's not a single! Is this another "Killing Me Softly" blow-up story? Props to Sacramento's 3-man pro-

duction crew **The B-Team** on the song's early success...*like that.*

—ONE LOVE

Let The Mixshow Begin

Congratulations and much love go to my good friend, **G Sharp**, as he becomes the new Music Director at **WPGC**. Says Sharp, "I'm glad I stuck with it. I still haven't come to grips with how large this really is. I'd like to thank **G.M. Ben Hill, PD Jay Stevens** and **Albie D.**"

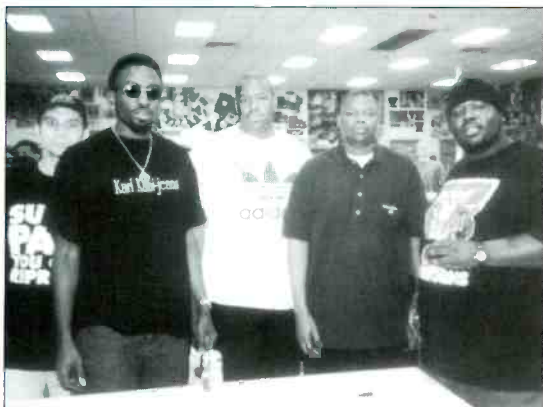
Mark Garcia is mixing at **KDON**. He's at (408) 422-5363 between 10a.m. and 1p.m. on Wednesdays. Look for **Cypress Hill**, "Boom Biddy Bye Bye" with remixes featuring the **Fugees** (Ruffhouse/Columbia). This is already big for **DJ Mein** of **Wild 107**. That's it for now. *Peace.*

Caller, You Play What?

D-Street KSJL- San Antonio
Hot: Mack 10 "Hoo Bangin" (Priority)
 2 Pac "2 of Americas Most Wanted" (Interscope)
 Goodie Mob "Soul Food" (LaFace /Arista)
MR: Cricial Conflict "Hay" (Pallas)
BTW: Hyenas In The Desert "Concubinez" (Slam Jamz)
 Skin Deep featuring Keith Murray "No More Games" (Arista)
Talib Shabazz WVEE Atlanta
Hot: De La Soul The Bizness (Tommy Boy)
 Outkast Elevators (LaFace/Arista)
 Ghosttown DJ's Boo When I Look At You (So So Def/Columbia)
MR: Bone Thugs & Harmony "Crossroads" (Relativity)
BTW: Roots "Sections" (Geffen)
Jam Master D KZRB Texarkana
Hot: Fugees Killing Me Softly
 MC Lyte "Keep On, Keepin' On" (Elektra)
 LL Cool J Doin It (Def Jam)
MR: Bone Thugs and Harmony "Crossroads"
BTW: MC Brainz "Hot Outside" (Ichiban)
Latin Prince, KMEL San Francisco
Hot: Celly Cel "It's Goin' Down"

Mack Mall "Get Right" (Relativity)
 Cypress Hill "Boom Biddy Bye Bye" (Ruffhouse/Columbia)
MR: Bone Thugs and Harmony "Crossroads"
BTW: SWV "You're The One" (Old School Remix) (RCA)
 112 "Only You" (Bad Boy/Arista)
James Coles, KIKI-Honolulu
Hot: Jackal The Bear, "For Real" (Baka Boyz remixes) (Warlock)
 Adina Howard, "For The Funk" (Elektra)
MR: Fugees, "Killing Me Softly" (Ruffhouse/Columbia)
BTW: Quad City DJ's, "The Train, C'mon Ride It" (Big Beat)
Markus Schultz, Hotmix-Scottsdale
Hot: Amber, "This Is Your Night" (Tommy Boy)
 Coolio, "All The Way Live" (Tommy Boy)
MR: Robert Miles, "Children" (Arista)
BTW: MC Lyte featuring Xscape "Keep On Keepin' On" (Elektra)
Chris Rivas, KPWR-Los Angeles
Hot: The Roots, "Clones" (Geffen)
 Sadat X, "Stage and Lights" (Loud)
MR: Greg Nice, "Set It Off" (Paper Chase)
BTW: Pete Rock and Large Professor, "In The World" (Big Beat)

SHOT CALLIN' & 8 BALLIN'



(l to r) **Bernard Vasek** of Music Mania, **MJG, Terrance, Rick** from Suave House, and **8 Ball** show love to the fans before a show in Austin.

James Dee, Z-90-San Diego
Hot: Busta Rhymes featuring Zhane, "It's A Party" (Elektra)
 George Nooks and Lupa, "Real Man" (Correct)
MR: Fugees, "Killing Me Softly"
BTW: Montell Jordan featuring Slick Rick, "I Like" (Def Jam/RAL)
EMZ KKBT-Los Angeles
Hot: Redman, "Fonkorama" Remix (Interscope)
 Cypress Hill featuring Fugees "Boom Biddy Bye Bye" (Ruffhouse/Columbia)
MR: Whoridas, "Shot

Callin' and Big Ballin" (Delicious Vinyl)
BTW: L.O.D "I Feel It" (Bandit/Interscope)
Alex Cabrales, KKFR-Phoenix
Hot: 3 T, "Tease Me" (MJJ/Epic)
 Cher, "One By One" (Reprise)
MR: Chevelle Franklyn, "Serious Girl" (Mesa)
BTW: Erire, "Could This Be Love"
Mark Garcia, KDON-Salinas
Hot: Everything But The Girl, "Wrong" (Atlantic)
 Too Kool Chris, "The Roof Is On Fire" (House Bootleg)
MR: Angelina, "Release Me" (Upstairs)
BTW: Fugees, "Fugeela" (Ruffhouse/Columbia)
DJ Mein, Wild 107-San Francisco
Hot: Cypress Hill, "Boom Biddy Bye Bye" Bad Yard Club featuring Crystal Waters, "In De Ghetto" (Mercury)
MR: Passion, "Where I'm From" (MCA)
BTW: Quad City DJ's, "C'mon 'N Ride It (The Train)
Luscious Ice, KBXX-Houston
Hot: U.G.K. "One Day" (Jive)
 Bone Thugs and Harmony, "Crossroads"
MR: Bone Thugs and Harmony, "Crossroads"
BTW: Bone Thugs and Harmony "Shoot 'Em Up" (Relativity)
DJ Jam, KKBT-Los Angeles
Hot: Junior Mafia, "Gettin Money" (Big Beat)
 Case featuring Foxy Brown, "Touch Me, Tease Me" (Def Jam/RAL)
MR: Mack 10/Ice Cube, "Hoo-Bangin'" (Priority)
BTW: BTW: Outkast, "Elevators" (LaFace/Arista)
G. Sharp WPGC-Washington DC
Hot: 112, "Only You" (Bad Boy/Arista)
 Pete Rock/Lost Boyz, "The Yearn" (Elektra)
MR: Michael Jackson "They Don't Care About Us" (Epic)
BTW: Groove Theory, "Baby Luv" (Epic)
Ebro, KSFM-Sacramento
Hot: De La Soul, "The Bizness"
 The Roots, "Clones"
MR: Celly Cel, "It's Goin' Down"
BTW: Lateef, "The Wreckoning"
Geoffrey C. WERQ-Baltimore
Hot: De La Soul, "The Bizness"
 SWV, "You're The One" (RCA)
MR: Case featuring Foxy Brown, "Touch Me, Tease Me" (Def Jam/RAL)
BTW: Spenitch, "I'm Blessed" (Dolo)
Kosta G. WXKS/WJMN- Boston
Hot: Kristine W, "One More Try" (Champion/RCA)
 Robert Miles, "Children"
MR: Fugees "Killing Me Softly"
BTW: Amber, "This Is Your Night"
Shannon Williams, WSNX-Grand Rapids
Hot: BT ExpressVolume II EP, "Penetration" (Madhouse)
 Too Kool Chris, "The Roof Is On Fire" (Scotti Bros.)
 X-Press2, "The Sound" (Logic)
MR: N-Trance, "Stayin' Alive" (Logic)

Caller You Say What Key:
Hot: Mixer's hottest records of the week
MR: Most Requested
BTW: Breaker To Watch, i.e. testing well and/or a DJ favorite

Editor: THEMBISA S. MSHAKA • Contributing Editor: MIKE FUTAGAKI Editorial Assistant:

JACKIE JONES MCWILLIAMS
 Mixshow reports are taken on conference calls at noon and 2 p.m. Pacific time each Monday.

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" WJMN 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 Bonvie 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 WJMN also. Kosta credits Bonvie, David, WXKS PD John Ivey, WJMN 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.

MOST ADDED

TONI BRAXTON
 "You're Makin' Me High" (LaFace/Arista)
MONA LISA
 "You Said" (Island)
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).

Gavin Urban Landzcape

TW	SPINS	TREND	TW	SPINS	TREND		
1	SWV - You're The One (RCA)	2359	+130	21	D'ANGELO - Lady (EMI)	1124	-81
2	FUGEES - Killing Me Softly (Ruffhouse/Columbia/CRG)	2242	+58	22	IMMATURE - Please Don't Go (MCA)	1086	+24
3	JODECI - Get On Up (MCA)	1812	+153	23	R. KELLY - I Can't Sleep (Jive)	1065	+275
4	WHITNEY HOUSTON & CE CE WINANS - Count On Me (Arista)	1718	-420	24	R. KELLY - Down Low (Jive)	1031	-87
5	MONICA - Why I Love You So Much (Rowdy/Arista)	1688	+125	25	CASE - Touch Me, Tease Me (Def Jam Recording Group)	1028	+142
6	MARIAH CAREY - Always Be My Baby (Columbia/CRG)	1649	-223	26	TONI BRAXTON - Let It Flow (Arista)	951	-433
7	QUINCY JONES - Slow Jams (Qwest)	1630	+55	27	XSCAPE - Can't Hang (So So Def/Columbia/CRG)	947	-15
8	THE ISLEY BROTHERS F/RONALD ISLEY - Let's Lay Together (Island)	1615	+54	28	KENNY LATTIMORE - Never Too Busy (Columbia/CRG)	899	+68
9	HORACE BROWN - One For The Money (Motown)	1610	+29	29	KINO WATSON - Bring It On (CBS)	880	+104
10	JOE - All The Things Your Man Won't Do (Island)	1603	-14	30	QUINDON - It's You That's On My... (Virgin)	772	+70
11	H-TOWN - A Thin Line Between Love & Hate (Warner Bros.)	1572	-324	31	AALIYAH - Are You Ready (Elektra/EEG)	726	+67
12	TOTAL - Kissin' You (Bad Boy/Arista)	1490	+147	32	NONCHALANT - 5 O'Clock (MCA)	670	-156
13	FAITH EVANS - Ain't Nobody (Bad Boy/Arista)	1485	+90	33	PUFF JOHNSON - Forever More (WORK/CRG)	666	+67
14	MEN OF VIZION - Housekeeper (MJJ/550/Epic)	1435	+184	34	GERALD & EDDIE LEVERT - Get Your Thing Off (eastwest/EEG)	663	+110
15	ART AND SOUL - Ever Since You Went Away (Big Beat/Atlantic)	1404	-320	35	SOLO - He's Not Good Enough (Perspective)	658	+132
16	CHANTAY SAVAGE - I Will Survive (RCA)	1265	-194	36	SKIN DEEP - No More Games Feat. Lil' Kim (Loose Cannon)	656	+67
17	BONE THUGS N HARMONY - Crossroad (Ruthless/Relativity)	1227	+199	37	AFTER 7 - How Do You Tell The One (Virgin)	653	-53
18	LIONEL RICHIE - Don't Wanna Lose You (Mercury)	1226	-196	38	MONIFAH - You (Uptown/MCA)	584	+142
19	M.C. LYTE - Keep On Keepin' On (Flavor Unit/EEG)	1203	+24	39	SHAI - I Don't Want To Be Alone (Gasoline Alley/MCA)	582	-22
20	MICHAEL JACKSON - They Don't Care About Us (Epic)	1171	+263	40	BRANDY - Sittin' Up In My Room (Arista)	535	-3

Making Noise The Regional View

Editor: QUINCY MCCOY • Assistant: STACY BAINES
 Urban reports accepted through Tuesday 3 p.m.
 Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580

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)

southwest

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

midwest

Toni Braxton +82
 "You're Makin' Me High" (LaFace/Arista)
112 +54
 "Only You" (Bad Boy/Arista)
Ideal +45
 "Inner City Blues" (Noo Trybe)

mid-atlantic

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

southeast

Toni Braxton +100
 "You're Makin' Me High" (LaFace/Arista)
112 +85
 "Only You" (Bad Boy/Arista)
Monica +84
 "Why I Love You So Much"
 (Rowdy/Arista)

carolina/va

M.O.V +62
 "Housekeeper" (MJJ/550/Epic)
Bone Thugs N Harmony +49
 "Crossroad" (Relativity)
112 +48
 "Only You" (Bad Boy/Arista)



On-line

BY QUINCY MCCOY

It's Not Always In the Stars

In the late '70s Elroy Smith, like a lot of radio people, fell in love with WABC 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 middays at WILD. In 1983 he became Program Director and morning man. In 1988 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.

Give me an example of how you pass along knowledge.

A good example is our music meetings. It helps me keep my focus of 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.

What you're saying is a great

example of coaching skills. You obviously believe in personal development of your team players.

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?



Elroy Smith, Program Director, WGCI/FM Chicago

"This is local radio at its best, and I'm very happy that we've gone back to what works best for WGCI."

How can they ever become known and create their own identity? It's our job to help them evolve into personalities. Now a lot of people say, "well, Elroy, some people can't evolve into a personality." That may be true, but let's give them the opportunity to make mistakes and display that, versus never knowing.

At the Impact convention you spoke strongly against syndicated radio shows. What are your concerns about them?

I can only talk about how it didn't work here at WGCI. The bottom line was that the *Tom Joyner Show* was detached from the rest of the station—like dayparting. The Joyner show was inappropriate for what we do. Did he kill us completely? The answer is no. Only because there was no other major talent in Chicago

capable 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 studios 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.

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

We would be put on hold when it came to adding music that was researching well for us. We couldn't get it played in the morning show. There was a weekly conference call about music, and if I was the only person playing that song, with all the music research in the world, it just didn't matter. A good example was "I Will Survive" by Chantay Savage, a major record for us, and we couldn't play it on the Joyner show. It makes no sense that the biggest record on your

playlist can't be heard during your most important time slot. Handicaps like that didn't sit well with me.

Outside of music, give us an example of how personality and localism play big part at WGCI.

Our morning man, Steve Harvey, was doing a bit where he would call out a celebrity's name until he or she called. The other day he was saying "good morning Oprah" throughout the show, until she finally called him. That's personal, unbelievable radio. Ron Harper and John Salley from the Bulls just walk in to the station and do a show. This is local radio at its best, and I'm very happy that we've gone back to what works best for WGCI.

With 106 JAMS (WEJM) attacking your flank, it must have made the

decision to drop the syndicated programming easier.

The music mix on the station has changed. We're programming for Chicago versus sterile records for the nation. As soon as we went back to local programming even our 12-17 numbers skyrocketed. We went from an 11.4 to 18.1, because we would play a "California Love", or "Tonight's the Night" in morning drive.

Did the competition or the regaining control of your station help sharpen your skills?

I think both. To be honest with you, when 106 JAMS came on the air, I was thinking about dropping our Top Nine at Nine countdown and just stop the music and talk about subjects like AIDS or teen pregnancy. I dropped the idea because I didn't want my listeners to run over to them. Then I remembered what made WGCI successful was community service, and went ahead and put it on. The only changes were in afternoon drive—I tweeted the music a little, and at nights, I went a little more radical. But the rest of the station stayed as an 18-34 radio station.

Did management support you in your decision to drop these major names and go back to local programming?

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.

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

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

BUSTA RHYMES

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: Flipside Entertainment and Violator Management*

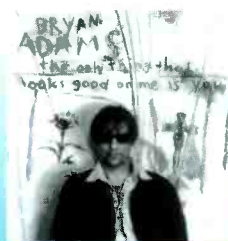
Zhane appears courtesy of Motown Records



On Elektra compact discs and cassettes. <http://www.elektra.com>
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MOST ADDED

- MICHAEL ENGLISH (50)
- NATALIE MERCHART (45)
- BRYAN ADAMS (42)
- EVERYTHING BUT THE GIRL (24)
- *TONI BRAXTON (21)
- *VOICE OF THE BEEHIVE (21)
- *PHILOSOPHER KINGS (21)



TOP TIP

BRYAN ADAMS
"The Only Thing That Looks Good On Me Is You"
 (A&M)
 Adams rocks and gives definition to the term Hot A/C.

RECORD TO WATCH

VOICE OF THE BEEHIVE
"Scary Kisses"
 (Discovery)
 They got the beat and a potential pop hit on their hands.

Gavin A/C

Adult Contemporary

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	CELINE DION - Because You Loved Me (550 Music)	15	222	0	6556	-117	145	43	29	4
2	MARIAH CAREY - Always Be My Baby (Columbia/CRG)	16	214	1	6182	-74	129	50	27	7
3	HOOTIE & THE BLOWFISH - Old Man & Me (Atlantic)	7	183	0	5181	+328	108	40	24	11
4	TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	12	186	8	5027	+628	99	44	32	9
5	GLORIA ESTEFAN - Reach (Epic)	8	195	4	4771	+212	78	53	48	16
6	WHITNEY HOUSTON & CE CE WINANS - Count On Me (Arista)	14	182	1	4751	-171	89	48	31	13
7	GEORGE MICHAEL - FastLove (DreamWorks/Geffen)	5	201	18	4557	+905	66	56	52	26
8	TINA ARENA - Chains (Epic)	10	162	2	3925	+257	67	39	34	21
9	LIONEL RICHIE - Don't Wanna Lose You (Mercury)	10	161	0	3755	-687	50	56	40	12
10	THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	24	142	0	3605	-227	60	40	32	9
11	MADONNA - Love Don't Live Here Anymore (Maverick/Warner Bros.)	9	158	3	3351	+118	44	42	50	20
12	GIN BLOSSOMS - Follow You Down (A&M)	17	118	1	3153	-526	56	31	27	4
13	MICHAEL W. SMITH - I'll Lead You Home (Reunion/Arista)	11	140	4	3035	+303	41	42	33	21
14	ALANIS MORISSETTE - Ironic (Maverick/Reprise)	20	119	2	3034	+64	58	27	24	10
15	BoDEANS - Closer To Free (Reprise)	16	104	1	2853	-497	48	33	21	1
16	JANN ARDEN - Insensitive (A&M)	29	124	3	2830	-227	36	35	41	12
17	STING - You Still Touch Me (A&M)	7	147	20	2681	+607	22	40	45	37
18	JANE KELLY WILLIAMS - Breaking In To The Past (Parachute/Mercury)	8	140	5	2524	+242	23	33	48	25
19	SELENA - I'm Getting Used To You (EMI)	10	129	4	2510	+218	32	26	43	23
20	ALL-4-ONE - These Arms (Blitz/Antantic)	10	117	2	2286	+55	19	36	41	19
21	DOG'S EYE VIEW - Everything Falls Apart (Columbia/CRG)	12	102	2	2251	+148	31	29	28	12
22	EVERYTHING BUT THE GIRL - Missing (Atlantic)	84	94	0	2173	-199	31	22	29	11
23	SEAL - Don't Cry (Zt/Warner Bros.)	25	94	1	2095	-178	31	24	26	11
24	MICHAEL STANLEY - Sha La La La (Intersound)	11	98	2	2093	+144	25	29	36	8
25	WYNONNA - To Be Loved By You (Curb/MCA)	9	109	6	2065	+172	19	28	36	23
26	TONI BRAXTON - Let It Flow (Arista)	7	122	21	2016	+485	10	27	48	32
27	JACKSON BROWNE - Some Bridges (Elektra/EEG)	15	89	0	1869	-1075	21	33	19	14
28	NATALIE MERCHART - Wonder (Elektra/EEG)	4	70	1	1810	-77	34	12	14	9
29	AL GREEN - Love Is A Beautiful Thing (Miramax/Hollywood)	6	101	3	1748	+140	14	22	34	28
30	TRISHA YEARWOOD - On A Bus To St. Cloud (MCA)	17	91	0	1727	-3	16	23	32	18
31	NEIL DIAMOND - Marry Me (Columbia/CRG)	11	99	6	1652	+134	9	24	35	27
32	THE BLENDERS - Charlie Anyboy (Orchard Lane)	8	91	5	1574	+106	6	30	32	22
33	MICHAEL ENGLISH - Your Love Amazes Me (Curb)	3	118	50	1570	NEW	4	15	41	51
34	SORAYA - Suddenly (Island)	18	100	8	1566	+147	4	23	41	28
35	TOTO - I Will Remember (Legacy/Sony)	4	93	17	1457	NEW	7	20	36	29
36	CELINDA PINK - Unchained (Step One)	16	74	7	1395	+79	15	19	24	15
37	JARS OF CLAY - Flood (Silvertone)	9	77	5	1331	NEW	8	19	32	17
38	NATALIE MERCHART - Jealousy (Elektra/EEG)	7	92	45	1322	NEW	4	16	35	31
39	COLOR ME BADD - The Earth, The Sun, The Rain (Giant/Warner Bros.)	8	62	8	1305	NEW	15	15	21	9
40	DIANA ROSS - Voice of the Heart (Motown)	16	70	3	1271	-37	7	21	28	13

Chartbound

	Reports	Adds	SPINS	TREND
BRYAN ADAMS - "The Only Thing That Looks Good On Me Is You" (A&M)	81	42	1210	+644
KARLA BONOFF feat. NITTY GRITTY DIRT BAND - "You Believed In Me" (MCA)	77	13	1057	+247
JAE CIE - "Reason For Living" (Carbide)	69	11	1052	+180
TONI LAND - "Have You Ever Seen Your Real Love?" (Wonder Girl Music)	65	2	1224	+138
THOMSON DAWSON - "Real Love" (d-Spot)	62	5	971	+156

Total Reports This Week: 245 Last Week: 243
 Editor: RON FELL
 Associate Editor: DIANE RUFER
 A/C reports accepted: Mondays
 8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m.
 Station Reporting Phone: (415) 495-1990
 GAVIN FAX: (415) 495-2580

Inside A/C

BY RON FELL



Jeanne Ashley's Very Cool Beans



Jeanne Ashley

In 1995, WLZW-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 Person of the Year, but WLZW 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 Jay**, 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 regains her composure long enough to declare, "Cool beans, very cool beans."

Jeanne Ashley began her radio career at Hampton/Norfolk, Virginia's **WPEX**, "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 formatics, 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**." After **WPEX**, it was on to Central New York State rocker **WKLL**, where Ashley served stints as the station's news director and morning show sidekick. Six years ago, Ashley was offered a job at crosstown WLZW hosting the station's nightly *Love*

once blue save me

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.

EMI Records



Management: Ron Fierstein, AGF Entertainment Ltd.
<http://www.emirec.com>

A/C Up & Coming

Reports	Adds	SPINS	TRENDS	
58	21	920	+292	VOICE OF THE BEEHIVE - Scary Kisses (Discovery)
58	24	764	+314	EVERYTHING BUT THE GIRL - Wrong (Atlantic)
54	5	1112	+137	FOO FIGHTERS - Big Me (Capitol)
43	2	590	+42	ROBERT MILES - Children (Arista)
43	5	580	+92	DONNA LEWIS - I Love You Always Forever (Atlantic)
38	3	740	+8	LENNY KRAVITZ - Can't Get You Off My Mind (Virgin)
38	17	453	+238	LOUVETTE - Ask Me (Butterfly)
37	7	497	+171	BONNIE HAYES - Things You Left Behind (Beacon)
37	21	429	+255	PHILOSOPHER KINGS - Charms (Columbia/CRG)
36	6	481	+99	MICHAEL LEARNS TO ROCK - Sleeping Child (Cleveland International)
36	8	557	+130	QUEEN - Heaven For Everyone (Hollywood)
36	13	367	+138	LINDA RONSTADT - Dedicated To The One I Love (Elektra/EEG)
25	18	295	+206	MIKE POST - Enchanted Evening (American Gramophone)
23	3	290	+39	WRENDITIONS - Tonight Is The Night (KEF)
23	10	280	+120	LARRY MULLEN & ADAM CLAYTON - Mission: Impossible (Mother/Island)
14	14	160	+160 *	KIMMIE RHODES - I'm Not An Angel (Justice)
14	9	184	+94 *	JEWEL - Who Will Save Your Soul? (Atlantic)
14	14	152	+152 *	BLESSID UNION OF SOULS - All Along (EMI)
11	1	117	+19	INTRIGUE - Dance With Me (Universal)

Dropped: Jim Brickman, Mike & the Mechanics, Rod Stewart, Jessica, Joe Bean Esposito, Greg Piccolo & Heavy Juice.

* Indicates Debut

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 professional heroes is **Clarke Ingram** of WPXY. "He chose to drive from New York to the GAVIN 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 report she's no longer associated with Vesper Alley Records. She can be reached at (818) 841-5524.

Also, **Jason Perl** has left Arista

Records' A/C department.

Congratulations to **R.J. Heck** of KIXR-Ponca City, Oklahoma who's been promoted from Music Director to Program Director. ●

A3 Picks

CHER
"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.

ARTIST PROFILE

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."

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?

THE SPECIALS
"A Little Bit You, A Little Bit Me"
(Kuff/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 back in '88. Specials founder Neville Staple leads the re-formed Specials into previously uncharted A/C territory with this soooo pop track.

S/P/W

SPINS PER WEEK PER STATION

CELINE DION - Because You Loved Me (550 Music)	29.53
MARIAH CAREY - Always Be My Baby (Columbia/CRG)	28.89
HOOTIE & THE BLOWFISH - Old Man & Me (Atlantic)	28.31
BoDEANS - Closer To Free (Reprise)	27.43
TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	27.03
COLLECTIVE SOUL - The World I Know (Atlantic)	26.81
GIN BLOSSOMS - Follow You Down (A&M)	26.72
WHITNEY HOUSTON & CE CE WINANS - Count On Me (Arista)	26.10
NATALIE MERCHANT - Wonder (Elektra/EEG)	25.86
ALANIS MORISSETTE - Ironic (Maverick/Reprise)	25.50
THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	25.39
GLORIA ESTEFAN - Reach (Epic)	24.47
TINA ARENA - Chains (Epic)	24.23
LIONEL RICHIE - Don't Wanna Lose You (Mercury)	23.32
EVERYTHING BUT THE GIRL - Missing (Atlantic)	23.12

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

SPINCREASES

RANKED INCREASE IN TOTAL SPINS

GEORGE MICHAEL - FastLove (DreamWorks/Geffen)	905
MICHAEL ENGLISH - Your Love Amazes Me (Curb)	735
BRYAN ADAMS - The Only Thing That Looks Good On Me Is You (A&M)	644
NATALIE MERCHANT - Jealousy (Elektra/EEG)	631
TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	628
STING - You Still Touch Me (A&M)	607
TONI BRAXTON - Let It Flow (Arista)	485
TOTO - I Will Remember (Legacy/Sony)	384
HOOTIE & THE BLOWFISH - Old Man & Me (Atlantic)	328
EVERYTHING BUT THE GIRL - Wrong (Atlantic)	314
MICHAEL W. SMITH - I'll Lead You Home (Reunion/Arista)	303
VOICE OF THE BEEHIVE - Scary Kisses (Discovery)	292
TINA ARENA - Chains (Epic)	257
PHILOSOPHER KINGS - Charms (Columbia/CRG)	255
KARLA BONOFF featuring NITTY GRITTY DB - You Believed In Me (MCA)	247
JANE KELLY WILLIAMS - Breaking In To The Past (Parachute/Mercury)	242

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.

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

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.

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 Hailey'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.



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.

REALITY BYTES

MAC ATTACKS APPLE

The Macintosh New York Music Festival hits the streets July 14-20. Technology will be generously stirred into the 17-club, 450-band recipe, and you can see and hear performances in different cities around the world as part of the Global Internet Gathering (THEGIG.COM). For the 411 access the Web Site at www.thegig.com... Jazz Central Station is the official online site for Festival Productions, and the June 21-29 JVC JAZZ Festival in New York. Pictured (l-r) are **LARRY ROSEN**, Chairman/CEO of N2K, Jazz Central Station creators, and **GEORGE WEIN**, CEO of Festival Productions. To get on the jazz, type www.jazz-centralstation.com/festivals for RealAudio artist interviews, performance schedules, bios, chats, and more...**B52s** front man **FRED SCHNEIDER** has jumped out of his crater to appear on the May 20 edition of AOL's *Cyber-Talk*. Tap in at 6:30 p.m. Pacific Time to AOL (keyword: Warner)...**Chicago** has a new Web Site with tour information, audio, video clips, and live Q&A sessions at www.chirecords.com... *Request Magazine* has launched a Web Site with instant recorded music and concert reviews, sound and video samples, and award-winning journalism. Access *Request* at www.requestline.com... Discover the new Discovery Records Web Site at www/discoveryrec.com...*Sick and Tired* takes a critical, sometimes callous look at indie/underground music. You'll find reviews and mail-order opportunities at www.cafeliberty.com/sat...

Questions, comments, tintinnabulations? E-mail me at davberan@best.com. —DAVID BERAN



Geffen Gives Again

David Geffen, whose philanthropy has benefited AIDS, theater, and other organizations, has presented a \$5 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."

GAVIN PICKS

Singles

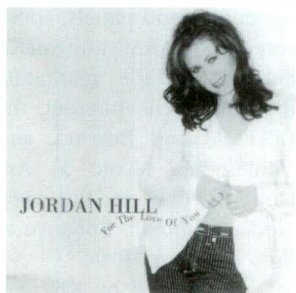
BY DAVE SHOLIN



CHER
"One by One" (Reprise)

She's still got it, babe! Quite a buzz surrounding Cher's latest project, and now it's clear all the raves we'd been hearing were more than justified. Certain to be a lot of interest anytime an artist of her stature comes with a new release, and when the public gets a taste of what she sounds like in 1996, they'll demand to hear a lot more of this song, which she co-wrote.

JORDAN HILL
"For the Love of You"
(143 Records/Atlantic)



B96-Chicago MD Erik Bradley described this song to me as "awesome." It's clear Erik wasn't overstating the merits of either the original version or the dance remix. Written by hookmasters Evan Rogers and Carl Sturken, with producer David Foster molding all the elements with perfection, this song—and its superb vocalist—are likely to spend a lot of time on Top 40 radio this summer.

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)

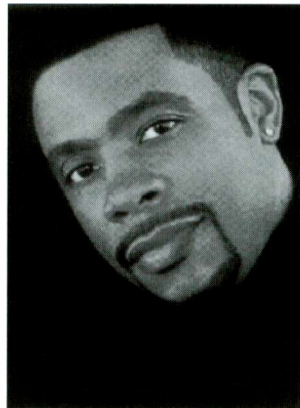
Another track resurrected from the way back file, and though it did get some healthy airplay first time out, a lot more stations should've and could've played it. Now, with a mix for '96, it'll hopefully generate renewed interest.

EDWIN McCAIN
"Alive" (Lava/Atlantic)

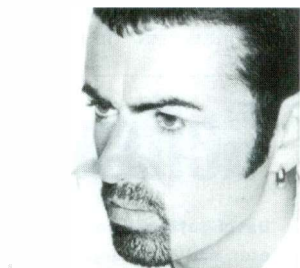
If one word defines the music of singer/songwriter McCain, it would have to be honesty. He's not afraid to sing it the way he sees it, drawing on life's experiences to express his innermost emotions. A3 has proven the upper demo commercial appeal of the song and the artist.

Albums

KEITH SWEAT
Keith Sweat
(Elektra/EEG)



Since his arrival with 1987's *Make it Last Forever*, Keith Sweat has been helping the fellas 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, "Funky 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 overboard, and the instrumentation is always in the pocket. —QUINCY MCCOY
GEORGE MICHAEL
Older (DreamWorks)



George Michael, the guy for whom image is everything, has made up for lost time by crafting an album of slickly arranged and melancholied lyrics as his re-entry vehicle and DreamWorks' initial launch. *Older* has its moments of triumph, like the metered "Fast Love" and the luminescence of "Star People" (despite

his poor choice of words near the end of the song). George, like most serious talent, is at his best when exceptional melody and vivid lyricism intersect. He keeps it extremely personal; by my count he invokes "I," "me," or "my" more than 185 times over 11 tracks in the disc's 59 minutes. Despite the self-centrism, *Older's* maturity and its apparent autobiographic bent should quench the curious thirst of his legions of fans who've been waiting for a "what's-on-my-mind-since-I've-begun-to-shake-my-image-as-a-teen-idol" update. —RON FELL

VARIOUS ARTISTS
Fire on the Mountain: Reggae Celebrates the Grateful Dead
(Pow Wow)



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 a 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*. —ROB BLEETSTEIN

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Play this or the boy drowns!

DEF LEPPARD

“Work It Out”

The first single from Slang, their first studio album in four years
In-stores now!

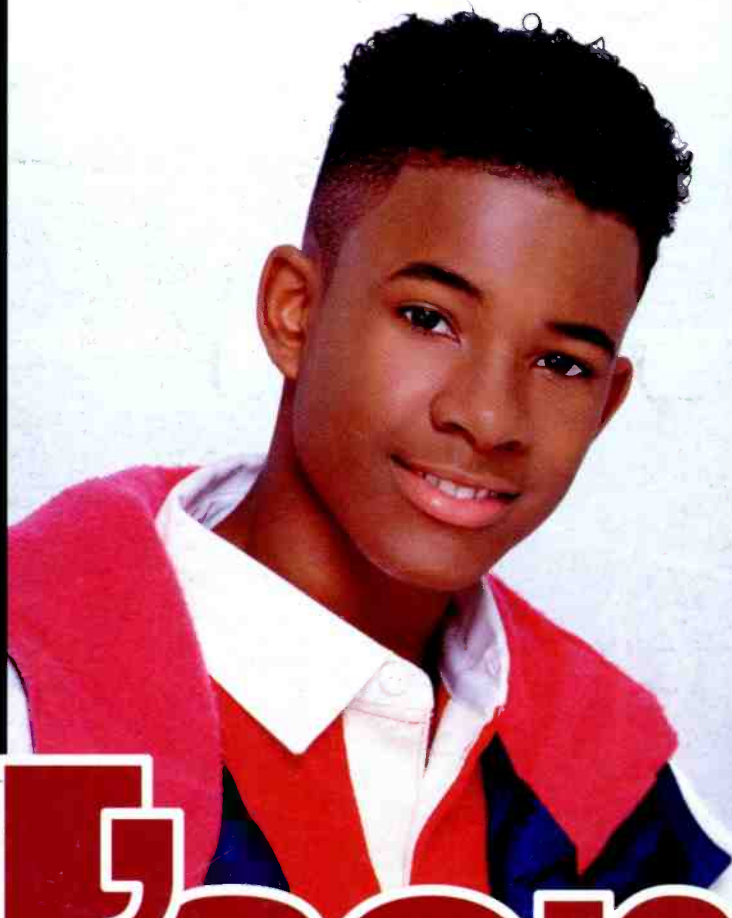
Produced by Def Leppard & Pete Woodroffe
Management: Q-Prime

Mercury. Saving lives... and radio.

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on J'son J'so

i'll never stop loving you

top 40 add date 5.21

BILLBOARD Hot 100: D-91*
BILLBOARD R&B Singles: 79-61*
SOUNSCAN Singles: 130-85*
BDS Top 40: +81 to 257 spins
BDS Urban: +36 to 185 spins

Airplay = Sales	SoundScan
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



#11 Most Requested



Added Medium Rotation