

THE MOST TRUSTED NAME IN RADIO

ISSUE 2129

NOVEMBER 1 1996

GAVIN



Social D's Mike Ness
Talks to Max Tolkoff

Autumn Alternative Almanac



LUSCIOUS JACKSON

Invites Spence D. For a Chat

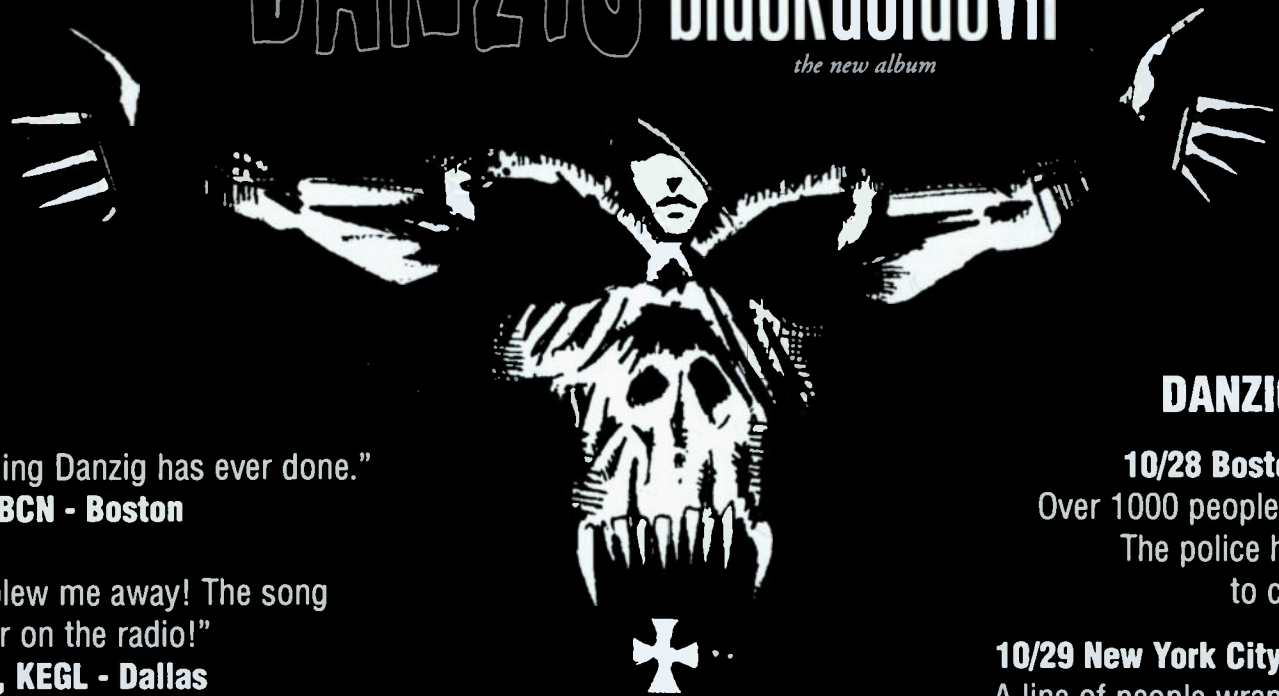
Dred Scott Asks
'Where's the Alternative Vote?'

plus . . . A Complete Gavin Alternative Reporter Directory

and . . . Short Attention Span Artist Profiles

DANZIG blackacidevil

the new album



"The best thing Danzig has ever done."
Oedipus, WBCN - Boston

"His show blew me away! The song
sounds killer on the radio!"
Cindy Scull, KEGl - Dallas

"Already receiving totally positive
phones after two weeks of airplay."
Matt Souther, KNRK - Portland

"Sacrifice"

DANZIG IN-STORES

10/28 Boston - Strawberries
Over 1000 people. 378 pieces sold.
The police had to be called in
to contain the crowd.

10/29 New York City - Tower Records
A line of people wrapped around a city
block. Stopped traffic on Broadway.
Created major chaos. The Fire Marshall
threatened to close down Tower.

**Stay tuned next week for the highlights of the
Hollywood In-store and more Danzig madness!**

***65 stations with new adds including
WRXQ, KFMA, WJSE, KMYZ, WIHN,
WMFS, WQBZ, and many more...***

**KEGL 16x
WRIF 11x
KXTE 10x
WRLG 17x
WQBK 12x
KNRK 10x**

**WDZR 7x
WRCX 7x
KISS 6x
KNNC 16x
KXRK 9x**

**WBCN 11x
WROX 13x
WMMS 14x
WNFZ 19x
KKND 15x**

**KEGE 9x
KROX 7x
KTEG 15x
KEDG 14x
KFBI 10x**

John Bradley

On Radio People Who Need People

It's quite possible that many people have forgotten that KBCO was truly the alternative to mainstream AOR in Denver for most of the '80s and into the '90s. They achieved ratings dominance by offering what no one else could deliver: an eclectic mix of new and familiar music combined with a staff that was truly wired in to the front range of Colorado. John Bradley was the PD of KBCO for ten years. As the "B" in SBR Radio, he now consults a wide variety of stations that fall under the Alternative umbrella, from A3 to Adult Alternative to Modern A/C.



John Bradley

Your ratings are lackluster. You want to act to make the station better. The first reaction always seems to be: fix the music. You move a few hundred songs around, create a new category and change some clocks. Easy enough. What else? Add more promotions. Do some bar nights. Give away tickets to an upcoming concert. Attach the station's name to an outdoor event like a bike ride or softball tourney. O.K. Done.

But the station still stumbles along. Music and promotion changes are important, but the key to brilliant ideas and stellar execution begins with people. The act that has perhaps the greatest single effect on positive or negative momentum, but also presents the most challenges and obstacles in doing it, is making a change in personnel.

Replacing people is one of the toughest things a manager can do. However, it can bring far greater rewards than many of the other things that one might do to improve

their radio station's performance. Frankly, most radio stations do not have optimum talent. Stations sell themselves short when it comes to finding the best people. Radio is a people business. Our intangible product is only as good as the women and men who create that elusive thing we refer to as "the sound." There seem to be two reasons why stations are reluctant to upgrade their personnel. One, the emotional discomfort of making a change. And, two, the mistaken belief that there's nobody better available.

If we could move people like we move songs, we'd easily shuffle the staff whenever someone better came along. But it's not like that. So, even after giving people who work for you a fair chance, with plenty of direction and coaching, sometimes a change needs to be made.

Obviously, this is not something to be entered into lightly. Experts have devoted entire books on the subject of working with employees and alternatives to termination. Your skills as a manager are never

more crucial than in the development and replacement of staff.

Even though many managers realize that they need to make personnel changes, they don't. Why? Many PDs and GMs stick with the people they've got because they haven't looked hard enough to find anyone better. It's a difficult task and it makes them uncomfortable, so they put off the decision. They are afraid to take the chance that they might be wrong. What would a good manager say to a sales or promotion person who expressed this attitude about a competitive buy or a promotion?

GMs and PDs often will convince themselves there just isn't anybody out there that's much better, given the salary they're currently paying their underachiever. "Who else am I going to get for this money?" The truth is that if you want better talent, you need to pay for better talent. Don't bemoan the fact that your people aren't as good as the competition's, when your salaries and benefits aren't either. If you want to be a winner, a market leader, act like one when it comes to salary and benefits. Money won't fix problems, but it can help attract the best people.

The next time you are evaluating your station's place in your market, take a hard look at who's in the building. Getting smarter, more energetic, more creative, more ambitious people will make things like changing music and doing promotions much easier and more beneficial. Radio is a people business—invest in the best. A station's equity is not only in the license and equipment, but in the people who create the product. **GAVIN**

First Words

We've put on our last GAVIN event of the calendar year—six of them, would you believe. "Hooray!" I can hear you say, if you're seminared out for 1996. But guess what? Just as we are drawing breath ourselves, we are already in (almost) full swing preparing our first event of next year—the 1997 GAVIN Seminar.

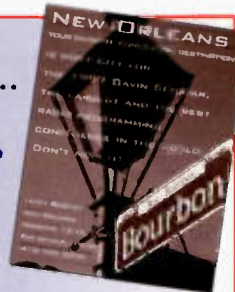
To our delight, it's become the biggest and the best programming conference in the world and has enabled us to spin-off some specialized boutique events sprinkled through the year. But how have we done that? Our theme this issue is Alternative music and radio, and I guess that's what we've tried to provide at each event: an alternative. Just as the formula has gotten comfortable, we've changed it because we realize that the industries we serve are moving fast and we need to reflect, in some cases anticipate, those seismic shifts. We also believe in

quality, and just as John Bradley urges above in a slightly different context, we try to line up "smarter, more energetic, more creative, more ambitious people" each year to give us the insight we all need to go back to our jobs and perform at a higher level.

We can promise you a fabulous line-up of talented people in February, and there's one star we can announce immediately: the host city itself, New Orleans. We're excited already.

David Dalton

David Dalton, CEO



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Luscious Jackson and Mike Ness (Social Distortion) lead the way in this fall

roundup, which also features a political call to action from Dred Scott, Short Attention Span Artist Profiles, and a full reporters' directory.

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NEXT WEEK

The Good News

Country Editor Jamie Matteson and her crack crew talk to artists, including David Lee Murphy, managers, record execs, and radio stations about the positive trends in Country.

GAVIN

Founded by Bill Gavin—1958

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"We are very patient but also want to exercise a degree of financial control."

—Dawn Bridges, PolyGram

See Below

Justice Department, Radio Disagree on Agreements

Despite a declaration of amnesty, the Department of Justice is doing battle with radio station owners over LMAs—legal marketing agreements—through which a buyer of a radio station begins operating the station before the acquisition has been legally approved.

Last week, the Justice Department announced the amnesty, saying it will not impose fines on LMAs already underway, or for past LMAs.

But, the DOJ said, effective with its announcement, companies are subject to daily fines of up to \$10,000 if they enter into LMAs before an antitrust review has been completed. Both the Justice Department and the Federal Trade Commission oppose LMAs.

While Larry Fullerton, head of the DOJ's merger review unit, said the amnesty decision came from "just a sense of fairness," some executives are still upset by the government's

overall stance. Phillip Spector, a partner in a Washington, D.C. media law firm, said the radio industry feels that the opposition to LMAs is "unwarranted."

Meantime, the Justice Department reached a settlement with American Radio Systems (ARS) over the company's seven stations in Rochester, where it had an estimated 63 percent of the market's revenue and stations the government considered "direct format competitors" to one another. ARS agreed to divest itself of three stations.

As FCC Commissioner Susan Ness said at the NAB Radio Show, the DOJ and the FTC have not previously looked at radio deals "because the ...ownership rules simply were so strict that no transaction could have adversely affected competition in a market. But as the ownership rules are relaxed, antitrust enforcement comes into play."

Death Row's Knight in L.A. Probation Probe

Suge Knight, head of Death Row Records, is in trouble again, although this time, the burden is on a Los Angeles deputy district attorney assigned to monitor Knight's probation from a 1992 assault case.

According to the *Los Angeles Times*, Knight signed the 18-year-old daughter of the prosecutor, Lawrence M. Longo, to a contract with Death Row, and lived this summer in a Malibu home leased from Longo's family.

Longo, who was taken off Knight's case last month, after the DA's office discovered that Knight had lived in the oceanfront Malibu Colony house, denied any connection between his family's ties with Knight and his decisions regarding the controversial 31-year-old owner of Death Row. However, according to the *Times*, Longo conceded that where he was aggressive in pursuing the 1992 case, in which

Knight was accused of attacking two aspiring rap artists in the recording studio, "his views of [Knight] had changed—though not because of subsequent finan-



Left to right: Tupac and Suge Knight as seen in *Rolling Stone*

cial dealings with Knight."

Less than a year after Knight pled no contest to assault charges and received a suspended prison sentence in an arrangement recommended by Longo, who told the presiding judge that Knight had received a favor-

able probation report, Longo's daughter Gina, then 18, signed with Death Row. (Gina has yet to release a record and is believed to be the first white singer signed to Death Row, which carries 22 artists.)

In May of this year, Knight moved into a Malibu home owned by the Longo family and leased to Knight's attorney.

The District Attorney's office has launched an investigation, the judge overseeing Knight's case has inquired about the state attorney general's office taking the case over from the DA's office, and the State Bar has launched a separate probe of Longo.

Separate from the Longo affair, Knight was sent to jail on October 22 pending a hearing on possible probation violations, including missing a mandatory drug test.

PolyGram Pink Slips to 400; Motown Being 'Monitored'

BY ALEXANDRA HASLAM

PolyGram announced late last week that it is laying off 400 staffers worldwide. The pink slips were blamed on the sluggish record markets internationally, on a need to restructure the company's European distribution and classical departments, and on Motown Records, although that company did not see any firings.

To name Motown specifically in a general announcement is seen by some as a not-so-subtle

message to label president Andre Harrell to start producing results. PolyGram bought the heritage R&B label in 1993 and soon turned the reins over to Harrell, presumably expecting a turnaround both in the artist roster and on the bottom line. So far, those changes have failed to materialize.

"We are monitoring Motown very closely," PolyGram spokeswoman Dawn Bridges told the *Hollywood Reporter*. "We are very patient but also want to exercise a

degree of financial control."

Analysts viewed the announcement with mixed sentiments. Some saw it as a sign of a permanent downturn in the international markets, of which PolyGram holds a major share, while others see the restructuring as a necessary move to stay competitive in a changing market.

PolyGram will continue to develop its fledgling film division, and come 1997 and the release of U2's new album, optimists PolyGram profits will again be in the black.

Warner Bros. Trims Black Music Staff

Warner Bros. Records has made a substantial cutback of staffers in its black music division.

Although the label offered no numbers, one employee who was dismissed said between 15 to 18 of a national staff of more than 30 received pink slips.

A statement from Warner Bros. read: "When people leave who have contributed to our efforts, it's sad for all of us...Simply stated, we've adjusted our overhead to better reflect the marketplace and our current needs. At the same time, we're looking forward to maximizing our efforts in the black music area with our leaner and more competitive posture."

"They were cutting budgets," said one terminated staffer, who told GAVIN that most of the cuts were in Burbank, and that the division maintains A&R and publicity staffers in New York.

"There's still a black music department," the ex-employee added, "but there's no artist relations department; that's all folded into marketing."

LIKE A ROLLING STONE

The Sound of Radio In New York City

HOW DID THE *New York Times* describe the state of radio in NYC—"Sorry"? Whatever it was, it proves that even the *Times* doesn't get everything right.

In my week in Manhattan, I didn't get to do much listening—you know how it is when you're in the city that never sleeps—but I heard enough to know that radio in the Big Apple doesn't have to say it's sorry.

True, there could be more originality; that could be said for radio in any market. Two of the five stations I sampled were broadcasting live from Disney World; the traffic reports (over music beds) and entertainment gossip sound the same everywhere. Stations don't bother to ID songs. But none of this is exclusive to New York. The main thing is that there's energy in the air, reflecting the excitement of the town itself (especially with the **Yankees** in the playoffs and the **Jets** doing so darned well). Music fans of all stripes (excepting country, for now) can find a station to call their own.

From admittedly brief listening sessions, here are my notes from NYC:

- Doesn't any morning DJ work alone anymore? Everywhere I tuned, I heard two, three, sometimes more voices going at it. And when they're talking fast, interrupting and overlapping each other, it doesn't make for pleasant wake-up listening.

- On **WKTU**, home of "The KTU Morning Crew with Ru," **RuPaul** is more a convivial host(ess) than a DJ. Partner **Freddy Colon** does most of the actual announcing, while **Michelle** does entertainment news. Ru seems to be having a ball, and the station is jammed with excellent, custom-made jingles. The music is dance, old and new. Ballads don't intrude until mid-day. The morning I listened in, the gang were in Disney World, and the station contest offered Toyota 4x4's and \$10,000 shopping sprees. It's nice to be Number One...

- On **WPLJ**, **Scott Shannon** and **Todd Pettingill** preside over "The Big Show." Like KTU, they were coming to us from Disney World (it's the park's 25th anniversary), and they interviewed **Tom Hanks** by phone. The music—at least in the a.m.—is oldies-leaning mainstream Top 40: **Huey Lewis & the News**, **Van Morrison**, **Soft Cell**, along with **Dave Matthews** and, of course, **Clapton**. Their contest prize: Four minutes in a bank vault. With whom, I have no idea...

- At **Z100**, it's **Elvis**, **Elliot**, and the Zoo Morning Show, with news/sidekick **Christine Nagle**. They had a guy out at Yankee Stadium collecting spit to give to **Roberto Alomar**. One morning, **Sting** checked in by satellite from Hong Kong; another, the crew gave plentiful time to **Paula Zahn** to plug a luncheon promoting breast cancer awareness. The music is, how you say, lighter Alternative, ranging from **Blondie** and **Sarah McLachlan** to **STP** and **Oasis**, with **Clapton**, **Quad City DJs** and **Qkumba Zoo**, too.

- I missed the morning shift on **Hot 97** ("Where Hip-Hop Lives"), but by mid-day, **Bugsy** was playing **Az Yet** and other straight-ahead Urban. It's mostly rap in prime time, and the station promoted a "Back and Forth Weekend," playing the Old School as well as the new joints. Pure energy.



I LIKE THE title of **MJI Broadcasting's** Thanksgiving weekend special: *Stuff This!* You may like the host: **Peter Buck** of **R.E.M.** The two-hour show includes new stuffing from **Counting Crows**, **Alice in Chains**, **Presidents of the United States of America**, and others.

BEN FONG-TORRES

It's Movies Over Music in 'Power 101' Ranking

Entertainment Weekly's annual Power 101 ranking of entertainment industry heavyweights is out, and the Number One spot goes to...Robert Morgado!

(Just checking to see if you're paying attention.)

Actually, **Rupert Murdoch** ascends to the top rung, vacating his number three slot of last year and pushing **Disney CEO Michael Eisner** and **Time Warner Chairman Gerald Levin** down a place each.

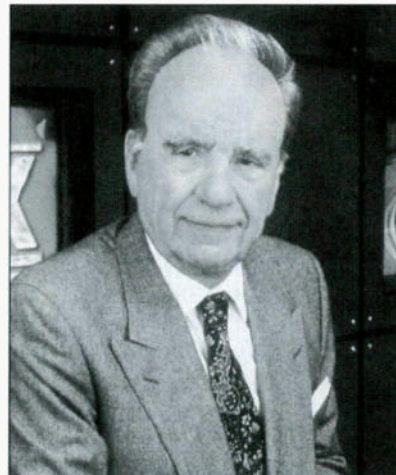
But the story is the magazine's view of where the power lies. It is, no surprise, in Hollywood, and on the silver screen.

Where last year, 30 of the 101 were associated with music and/or radio, this year, the number is down to 20. Among others, **Al Teller**, **Michael Fuchs**, **Andre Harrell**, **Tony Brown**, **Tim DuBois**, and **Charles Koppelman** are absent this year.

Whitney Houston, **Doug Morris** and **Don Ienner** jump from nowhere into the middle of the power pack, while **Sylvia Rhone** and **Babyface** take big leaps upward.

Here are the most musically-related figures, with their ranking last year in parentheses.

6. Edgar Bronfman, Jr.,
President/CEO, The Seagram
Co. (7)



Rupert Murdoch tops the list

8. Bob Daly & Terry Semel,
Chairmen/Co-CEOs, Warner
Bros., Warner Music (10)

13. Jeffrey Katzenberg & David
Geffen, partners, DreamWorks
SKG (11)

18. Alain Levy & Michael Kuhn,
Pres./CEO, PolyGram/Pres.,
PolyGram Filmed Entertainment
(14)

25. Thomas D. Mottola,
President, COO/Sony Music
Entertainment (26)

31. Clive Davis, President,
Arista Records (30)

36. Whitney Houston (—)

39. Tom Freston & Judy McGrath,
Chairman/CEO, MTV Networks,
President, MTV/M2 (23)

54. Doug Morris,

Chairman/CEO, MCA Music
Entertainment Group (—)

57. Don Ienner, Chairman, Co-
lumbia Records Group (—)

66. Kenny "Babyface"
Edmonds (79)

71. Russ Thyret,
Chairman/CEO, Warner Bros.
Records (57)

73. Sylvia Rhone,
Chairman/CEO, Elektra
Entertainment Group (91)

77. Dr. Dre (84)

79. Val Azzoli, Co-
Chairman/Co-CEO, Atlantic
Group (72)

81. Al Cafaro,
Chairman/CEO, A&M
Records (63)

82. Madonna (76)

83. Ed Rosenblatt,
Chairman/CEO, Geffen Records
(60)

90. Mo Ostin & Lenny
Waronker, heads, DreamWorks
Records (47)

94. R.E.M. (—)

Memories of 'Granny' White

BY RON ALEXENBURG

Grandville White, who died October 24 in Chicago of a heart attack at age 69, was a very special human being.

As the first black employee at Columbia Records, where he worked for 35 years, he inspired and helped many young blacks who were interested in the music business.

Starting in the warehouse, he spent most of his career in record promotion. With Columbia, Epic, and Okeh, he worked with **Barbra Streisand**, **Aretha Franklin**, **Johnny Mathis**, and many others.

"Granny," as he was called, was not just an R&B promo man. When I joined Date Records, he introduced me to Top 40 as well as R&B stations.

He always had a positive attitude about promotion, he was a lot of fun, and he leaves a loving family.

Services were conducted in Chicago October 30.

Tomahawk THIS!



"The Braves are up two-zip? HAhahahaha!" **New York City Mayor Rudolph Giuliani** is either talking baseball with **LeAnne Rimes** and **Roberta Flack** or celebrating the return of the Grammys to New York. Rimes and Flack joined him at a press conference at **Madison Square Garden**, where the 39th Grammys will be staged **February 26**. The show will be broadcast by **CBS**, which has agreed to air the Grammys through 2002.

REALITY BYTES

R.E.M. EYES THE 'NET

The **R.E.M.** Radio Hour happens on November 3 at 6 p.m. PST. Go to www.wbr.com/rem to access the event, and call 1-800-344-7625 to ask the band members questions...*Rolling Stone* has launched its Web Site at Rollingstone.com. The Firefly Network (www.firefly.com) is maintaining it, and the site offers content not found in the magazine. *Rolling Stone* also recently debuted its Rock Guide by Excite's Magellan at www.rock-guide.com.



TAKE 6 will guest on AOL's Cyber-Talk (keyword: Warner) on November 4 at 6:30 p.m. PST...Beginning November 1 through the 3rd AOL is offering its members an exclusive opportunity to download **JOHN MELLENCAMP's** unreleased live version of "Key West Intermezzo" in its New Releases section. On November 3, Mellencamp will take part in a live chat at 4 p.m. PST, Keyword: AOL Live...Prank phone callers **THE JERKY BOYS** now have a Site up at www.mercuryrecords.com/jerky_boys...**BON JOVI's** **RICHIE SAMBORA** has a new guitar tutorial CD-ROM called *Classic Rock Guitar, Volume 1*. Check Ticketmaster Online's archives at www.ticketmaster.com for information on the title...Listen to local San Francisco bands live online at www.there1.com. Baudcasts happen on Friday nights at 7 p.m. PST...Questions, comments, cybervations? E-mail me at davberan@best.com. —DAVID BERAN

Summer ARBs: A Last Look

We finish out the Top 30 markets this week, and add Nashville for good (musical) measure.

KANSAS CITY

		Sp'96	Su'96
KPRS/F	Urb	7.9	7.1
KCFX/F	Cl Rk	7.1	7.0
WDAF/A	Cntry	8.4	6.9
KMBZ/F	N/T	5.2	6.4
KQRC/F	Alb	6.2	6.1
KFKF/F	Cntry	7.7	5.9
KCIY/F	SmJazz	3.3	5.6
KCMO/F	Old	4.5	5.4
KBEQ/F	Cntry	6.3	5.3
KMXV/F	T40	5.1	5.3

CLEVELAND

		Sp'96	Su'96
WZAK/F	Urb	7.8	8.5
WGAR/F	Cntry	9.3	8.4
WMJI/F	Old	6.3	7.7
WDOK/F	A/C	5.6	6.2
WNCX/F	Cl Rk	5.7	6.2
WQAL/F	A/C	5.1	6.0
WRMR/A	Nost	6.6	6.0
WKNR/A	Spts	5.2	5.6
WMMS/F	Alt	6.0	5.5
WNWV/F	SmJazz	3.5	5.1
WZJM/F	T40	4.7	4.7
WTAM/A	N/T	4.6	4.0
WLTF/F	A/C	4.6	2.6

DENVER/BOULDER

		Sp'96	Su'96
KOA/A	N/T	8.7	8.9
KYGO/F	Cntry	8.7	8.9
KRFX/F	Cl Rk	4.7	5.9
KOSI/F	A/C	5.6	5.7
KBPI/F	Alb	5.6	5.3
KKHK/F	Cl Rk	4.2	4.9
KXKL/F	Old	4.0	4.7
KBCO/F	A3	3.6	4.3

KALC/F	A/C	4.7	4.2
KHHH/F	SmJazz	3.6	4.0
KXPK/F	Alt	4.0	3.6
KQKS/F	T40	3.6	3.0
KEZW/A	Nost	2.7	2.9
KHOW/A	Talk	2.8	2.8
KJMN/F	D/T40	2.6	2.5
KVOD/F	Class	2.6	2.4
KIMN/F	'70s	3.3	2.3
KHHT/F	T40	2.7	2.1

MILWAUKEE

		Sp'96	Su'96
WTMJ/A	N/T	9.4	10.5
WMIL/F	Cntry	9.8	9.0
WKLH/F	Cl Rk/Old	6.9	7.6
WKTI/F	A/C	6.5	6.4
WOKY/A	Nost	5.9	6.1
WKKV/F	Urb	6.1	6.0
WLZR/F	Alb	6.6	6.0
WISN/A	N/T	4.6	5.0
WVXV/F	A/C	4.3	4.4
WZTR/F	Old	4.0	4.1
WLUM/F	Alt	4.0	4.0
WJZI/F	SmJazz	2.0	3.1
WLTO/F	A/C	3.4	2.8
WAMG/F	A/C	2.7	2.0
WNOV/A	Urb	2.5	2.0

SACRAMENTO

		Sp'96	Su'96
KFBK/A	N/T	8.5	9.5
KSFM/F	D/T40	8.4	9.4
KNCI/F	Cntry	5.9	6.5
KHYL/F	Old	5.5	5.2
KGBY/F	A/C	5.1	5.0
KYMX/F	A/C	4.3	4.8
KRXQ/F	Alb	5.8	4.7
KCTC/A	Nost	4.0	4.3
KSTE/A	N/T	3.5	3.7
KXOA/F	Cl Rk/Old	5.2	4.3
KWOD/F	Alt	3.8	3.5
KQPT/F	Alt	2.6	3.4
KSEG/F	Cl Rk	4.0	3.3
KRAK/F	Cntry	3.2	3.2

RIVERSIDE

		Sp'96	Su'96
KFRG/F	Cntry	8.9	11.3
KFI/A	Talk	8.7	6.7
KGGI/F	D/T40	5.5	6.1
KOLA/F	Old	4.0	5.0
KKBT/F	Urb	4.1	4.9
KVAR/F	Span	3.8	4.9
KOST/F	A/C	3.7	3.1
KLOS/F	Alb	3.8	2.7
KCBS/F	Cl Rk/Old	3.2	2.6
KPWR/F	Urb	2.2	2.5
KRTH/F	Old	2.9	2.5

SAN JOSE, CALIF.

		Sp'96	Su'96
KGO/A	N/T	7.1	6.3
KBAY/F	A/C	5.0	5.4
KEZR/F	A/C	4.9	5.3
KYLD/F	D/T40	5.1	5.1
KSJO/F	Alb	3.7	5.0
KOME/F	Alt	4.4	4.5
KLOK/A	Span	3.9	3.6
KNBR/A	T/Spts	4.0	3.3
KCBS/A	News	3.9	3.2
KRTY/F	Cntry	2.8	3.2
KARA/F	A/C	2.1	3.0
KBRG/F	Span	2.0	2.7

NASHVILLE

		Sp'96	Su'96
WSIX/F	Cntry	16.4	14.8
WSM/F	Cntry	9.8	8.4
WQQK/F	Urb	6.8	8.0
WRVW/F	A/C	7.7	7.2
WKDF/F	Alb	6.3	6.3
WGFX/F	Cl Rk/Old	5.6	6.1
WJXA/F	A/C	5.1	5.6
WLAC/F	A/C	3.8	4.3
WRMX/F	Old	3.9	4.1
WSM/A	Cntry	3.7	4.1

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"Kindness and compassion towards all living things is a mark of a civilized society"
—CESAR CHAVEZ

In Defense of Animals

Volume 2

A Benefit Compilation

THE BEASTIE BOYS • WHITE ZOMBIE • PJ HARVEY

BJORK • BELLY • ELASTICA • MEAT BEAT MANIFESTO

THE ORB • MORPHINE • RUBY • MOBY • KRS-ONE

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THAT'S SHO BIZ

That's Sho Biz By Ben Fong-Torres

The **Duke, Duchess**, and their three dukies are busy bonding, which leaves **Ben Fong-Torres** stuck with this space to fill. With help from **Annette M. Lai**, here he goes:

The award-winning **Kevin Weatherly** has been named VP of Programming for **KROQ/FM**-L.A. And his award-winning quote goes: "I am thrilled to put an end to any speculation about my future or commitment to **Infinity Broadcasting** and KROQ. This is the greatest programming job on the planet..." But what if someone from Mars makes an offer?...



As **Dave Sholin** hinted here last week, **Dave Beasing**, ex- of **Star (KYSR)** in L.A., has hooked up with **Jacobs Media**, where, says **Fred Jacobs**, he'll be "crafting new adult-leaning Alternative stations...as well as working closely with our Alternative clientele." Being adult-leaning ourselves, we extend congrats.

Hot rumors from here and there have **Brian Philips**, PD at **99X**-Atlanta being courted by a Chicago station...Also being asked: Is **Emmis' KPWR (Power 106)**-Los Angeles the latest prize being sought by **Jacor**? True or not, Emmis is looking interested in **WKBQ**-St. Louis...

Ted Nugent, former frontman for the **Amboy Dukes**, self-proclaimed "Motor City Madman," hunter and pro-NRA activist ("An armed society is a polite society"), anti-drink and drug crusader, and sometime DJ, will go full-time on **WDZR/FM**-Detroit early in December. Nugent, who announced his hiring himself last week, will grab the morning slot when **Syndicated Communications** takes over the station, now mired in 20th place in the ARBs, its 1.8 well behind **WRIF**'s 4.8.

The uproar over "Little Crackhead," a skit on **John London's House Party** on **KKBT/FM (The Beat)**-Los Angeles, has been quieted. After taking the skit off the air, GM **Craig Wilbraham** issued an on-air apology, and it has been accepted by the **Brotherhood Crusade**.



Do You Think They're Sexy? **Rod Stewart** and **Rachel Hunter**, his super-model/superspouse, visit **KIIS' Rick Dees**, who's holding up a framed platinum award for Stewart's *Unplugged* for some unknown reason.

After almost two years on a.m. drive there, **Mark Van Ness** has left **WZPL/FM**-Indianapolis. Van Ness, who also worked mornings and did production at **Kix 106**-Providence, loves the morning shift and can be reached at (317) 259-4769.

Calling All **KMEN** (and Women): **KMEN/AM**-San Bernardino is staging a 35th anniversary bash next March and has put out an APB for former jocks. Ex **KMENTal** cases include **Ron Jacobs**, **Frank Terry**, **William F. Williams**, **Donn Tyler**, "Huckleberry" **Chuck Clemmans**, **Jim Markham**, **Bill Watson**, **Gary Price**, **Andy West**, **Brian Lord**, and **George Babcock**. You know who you are; now, PD **Harley Davidson** wants to know where you are. He's at (909) 684-1991.

Kudos to the Kidd: **Kidd Kraddick** parlayed his popularity—his morning show on **KISS FM (KHKS)**-Dallas/Forth Worth) is top of the charts—into \$100,000 (from donations and events) to take 43 chronically ill kids to Disney World. Kidd's kids are in Orlando, and Kraddick will broadcast from the park Monday, November 4.



The Boxer: **Big Joe Lopez** of **KYLD (Wild 107)**-San Francisco's *Wild Dog House* morning show (left) boxes **Will the Ditch Digger** to raise funds for a San Jose, Calif. chapter of P.A.L. Big Joe (who's 6'2" and 300 pounds of Wild Dog sounds) whipped Will in the three-round match, decided by audience vote. Lopez is now 3-0 and ready for **Mike Tyson**. Well, maybe **Michael Jackson**...

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

On the Air

Froggy 99 (WFQX)-Winchester, Va. has changed its nickname to **99.3 The Frog**. It's a subtle change, but one the station thinks reflects the changing audience. "The 18-34 audience core seemed to have outgrown the old moniker, says PD **Charlie Fish**. "[this new name] just seems to fit better with what the station is doing"...At **99.1 KGGI**-Riverside, **Jesse Duran** is named APD/MD, replacing **Michael Steele**...**KKAJ** MD **Jerry Austin** takes his title to **KCKI**-Tulsa. **Terry Bell** assumes music duties at **KKAJ** until a replacement is found. Bell's call times are Wednesdays 10 a.m.-noon Central Time...**Gene Gates** and **Julie Jacobsen** take over mornings at **KPEK "The Peak"**-Albuquerque. They come from **KOSO**-Modesto, Calif...**Basim Blunt** returns to **WROU/FM 92.1**-Dayton, Ohio as Promotion Director, replacing **Jonathan McNeil**...**WFLZ/FM**-Tampa does not renew nighttimer **Bubba the Love Sponge's** contract. His last airshift was October 30. No replacement has been named...**KTWV/FM**-Los Angeles taps **Dave Presher** for GSM...**OD Jack Da Wack** is promoted to Director of CHR/Pop for **Great Scott Broadcasting**. The company also hires **Ron Bowen** as Director of Rock...**SJS Entertainment** adds **Joe Montione** as Director of Affiliate Relations & Programming Development. **Barbara Silber** as Affiliate Relations Manager. **John Gudelanis** as National Accounts Manager, and **Kris Boyd Montione** as Director of Advertising & Public Relations. **Ellen Nauman** becomes Director of Talent/Music Marketing for the company's new division **SJS Talent & Music Marketing**...**Westwood One** appoints **Judy Gilliard** as Midwest Regional Manager of Affiliate Relations and **Don Walker** as Sales Manager Major Markets. In addition, **The Greaseman** (a.k.a. **Doug Tracht**) returns to mornings in Jacksonville (on **WTLK/FM**) for the launch

of his nationally syndicated show.

In the Grooves



Vanessa Barryer

Vanessa Barryer is promoted to National Director of R&B Promotion at **Arista**; she was most

recently National Director of Field Promotion based in Dallas. Also at **Arista**, **Jean-Pierre Diaz** moves up from Manager of College Promotion to Associate Director of Rap Promotion...**TVT Records** appoints **Mark Jackson** to Manager of West Coast Promotion. He'll tackle all Alternative, Rock, and Urban stations for **TVT** and



Joanne Grand

subsidiary labels **Wax Trax!**, **Blunt Recordings**, and **Building Records**...**Castle**

Communications hires **Joanne Grand** as Promotion Manager and **Tony Bruno** as Sales Manager...Two weeks ago, we reported the **Zomba Group's** purchase of Christian heavyweights **Brentwood distributors** and **Reunion Records**. Now, **BMG Entertainment** has acquired 20 percent of **Zomba**. **BMG** also purchases 50 percent of **CMC International Records**, which specializes in veteran heavy metal and progressive rock bands. One last thing, **BMG** also has a new Senior Director of Marketing for North America, it's **Bill Wilson**, formerly Associate Director of Artist Development...**Torrie Dorrell** is named VP of **Kid Rhino**; she was previously Senior Director...**Kent Crawford** will step down as President COO of **Leonard, Crawford Entertainment** and **Unitone Records** after completing the sale of his interest in the company back to label co-founder/writer-producer **Patrick Leonard** (**Madonna**, **Rod Stewart**).

BACKSTAGE

BY JAAN UHELZKI

LATER FOR U2

Looks like **U2** will postpone their album until at least the spring. One of our myriad spies strategically placed in the UK cautioned us not to look for the album until mid-March. There are rumors that the beloved band will release their first single, "Discotheque," the last week in January, and will release a video right around that time. Their tour may be pushed back until late April. A source close to the band told us that they would most likely take time off to vacation during the Christmas holidays, but reminded us that "U2's tours always take holidays into account. The guys always spend them with their families, and they're not going to stop now." So far the album remains untitled, although the name *Pop* has been whispered in some quarters.



RED HOT AND READY



The Red Hot Chili Peppers

The **Red Hot Chili Peppers** flew back to Los Angeles last week and high-tailed it out of their island paradise on Kauai's north shore where they had rented sumptuous digs for a month—complete with gourmet cook—to write some new songs for their next album. They declared that their tans were perfect, the 151 proof rum was psychedelic, and that they have actually managed to pen most of the songs for their upcoming album. The Peppers enter a Los Angeles studio on November 4.

Last Friday, **Flea** hopped up to the San Francisco Bay Area where he met up with the legendary singer, **Jimmy Scott**. This extremely odd couple checked into a Menlo Park's Music Annex studio to work on a song titled "Ill Wind," for the soundtrack of *Albino Alligator*, a movie directed by actor **Kevin Spacey**. **Michael Stipe** and **Michael Brooks**—that very cool **Eno** disciple who used to record for Opal—are music coordinators for the project. Apparently Stipe is a big Scott fan, and he wanted him to do a song, and Brooks knew that Scott had recently recorded "Love Will Keep Us Together," with Flea accompanying him on bass for the upcoming *Loungespalooza* album due out on Hollywood Records on February 4, so they persuaded the duo to work together again.

DRUM STICKS WITH PUMPKINS

The **Smashing Pumpkins** may hang onto **Matt Walker**, the drummer they borrowed from Filter for the duration of this tour, replacing **Jimmy Chamberlain**, whom they fired after his involvement in **Jonathan Melvoin's** drug-related death earlier this year. This really has been some year for the Chicago-based band. Now we have word that singer **Billy Corgan** is going to document it all in a book.

Chamberlain, who remains in a drug rehab center, has joined a new band with former **Breeder**, **Kelley Deal**, and **Jimmy Flemion** of the **Frogs** (Jimmy's brother **Dennis** is currently on tour with the Pumpkins, as their new touring keyboardist—is this all getting a little too incestuous for you?), and **Sebastian Bach** of **Skid Row**.

UH...DAVID LEE GIFFORD?

San Jose Mercury News pop critic **Claudia Perry** won over \$30,000 on *Jeopardy!* last week. The August quiz show invited her back, after her buzzer malfunctioned during her first visit last month, and she was unable to provide the questions for answers like, "He was the original lead singer for **Van Halen**?" Perry returns for another round on November 5. The show will be aired on New Year's Day.

JAAN UHELZKI IS NEWS EDITOR OF MICROSOFT'S *MUSIC CENTRAL*

Sho-Prep

MADONNA

As part of the *Evita* hype, Bloomingdales is opening *Evita* boutiques next month. The shops will sell upscale, forties-style women's suits and gowns.

BRANDY

Brandy's 14-year old brother, Ray J. makes his recording debut on a song called "Let It Go," which is included on the soundtrack to *Set It Off*. Ray J. will have his own album released early next year.

BILL WYMAN

Former Rolling Stone Bill Wyman turned 60 on October 24. He celebrated quietly at a London restaurant with his wife Suzanne and daughters Jessica and Katharine.

BARBRA STREISAND

"I Finally Found Someone," Barbra Streisand's first single from the soundtrack to her film *The Mirror Has Two Faces*, will include two bonus tracks, "All My Life" a new song which is not in the film, and a take of her singing her 1977 hit "Evergreen" in Spanish.

BEATLES

We may have heard the last of the Beatles, but producer George Martin is busy compiling an all-star album of Beatles covers featuring Phil Collins, Eric Clapton, Robin Williams and Jim Carrey.

KULA SHAKER

The Number One band in the U.K. at the moment is psychedelic newcomer Kula Shaker. Among the four members is Crispian Mills, son of actress Haley Mills.

MICHELLE SHOCKED

Michele Shocked's forthcoming career retrospective CD, *Mercury Poise*, will be released on Mercury Records. She says the title was inspired by Graham Parker's 1979 Arista single called "Mercury Poisoning."

JOSHUA REDMAN

In an unprecedented marketing strategy, Joshua Redman is teaming up with Donna Karan's DKNY. The deal will provide Redman with an on and off stage wardrobe, and in return, Redman will perform at DKNY store openings and fashion shows.

DONOVAN

The new Donovan album, *Sutras*, is his first volume of new studio-created music in a dozen years. The set's 14 tracks are but a small fraction of the 100 songs he claims to have written since agreeing to make the album with producer Rick Rubin three years ago.

SMASHING PUMPKINS

The Aeroplane Flies High, a 33-track box set of Smashing Pumpkins music (including five previously unreleased songs), will be released November 19.

SHO-DATES

Deborah Lewow Warner Bros. Records 11/3	Jonny Greenwood (Radiohead) 11/5	Kelley Ashtari Jive Records 11/8
Jon McHugh New Line Cinema 11/3	Dandalion WRKZ-Hershey, PA 11/6	David Beran Gavin 11/8
Andy Williams 11/3	Kahuna 93Q-Alexandria, LA 11/6	Rickie Lee Jones, Bonnie Raitt, Diana King 11/8
Dr. Jazz 11/4	Glenn Frey, Corey Glover (Living Colour) 11/6	Sue Wilson WDOK-Cleveland, OH 11/9
Mike Scott KQXT-San Antonio, TX 11/4	Neda Tobin 550 Music 11/7	Jon Konjoyan JK Promotion 11/9
Louise Nurdling (Eternal), Delbert McClinton, Bryan Adams, Jeff Lorber, Duck Dunn (Booker T & The MG's), James Honeyman Scott (The Pretenders) 11/4	Beverly Mire Youth Radio 11/7	Angela Perelli KYSR-Los Angeles, CA 11/9
Bernie Moody KWAV/FM-Monterey, CA 11/5	Linda Fine Little Joe Records 11/7	Dee Plakas (L7) 11/9
Angelo (Kolorz), Art Garfunkel, Bryan Adams,	Janice Lee Tarpan Studios 11/7	Our WEDDING BELLS rang for Virgin recording artist PAULA ABDUL and her fiancé, BRAD BECKERMAN on October 25.
	Harry Kozlowski WJYY-Concord, NH 11/7	Our CONGRATULATIONS and best wishes!!
	Joni Mitchell, Johnny Rivers 11/7	

F.O.R. # 165

Friends of Radio

Allan Mason



Music Supervisor
Venice Beach, Calif.

Most recent project:

Barry Levinson's *Sleepers*.

Hometown:

Baltimore, Md.

What radio stations and DJs did you grow up listening to?

WITH (the infamous *Buddy Deane*), WWIN (Paul "Fat Daddy" Johnson), WSID (a daytimer), WEBB (the "web" with *Eddie Morrison*), and WCAO (the Top 40 station).

Your favorite scene in *Sleepers*?

It's where *Nokes* (Kevin Bacon) is seen in the restaurant/bar by the adult John (Ron Eldard) and the adult Tommy (Billy Crudup). "Witchi Tai To" by *Everything Is Everything* featuring *Chris Hills* is playing in the background.

The proudest film music selection you've made and why:

Aside from "Witchi Tai To," it would be Jack Kittel's song "Psycho" that's used in the new *Bill Murray* flick, *Larger than Life*. It's used in the scene where Bill and the elephant hitch a ride to California with a lunatic truck driver they've just met.

A film you wished you could've worked on?

It would've been a movie like *The Big Chill*. I'd have blended in obscure, killer Motown songs along with the wonderful and obvious stuff.

Current project:

Donnie Brasco, starring Al Pacino and Johnny Depp. It's directed by Michael Newell of *Four Weddings and a Funeral* fame.

MOST ADDED
SEAL (49)

ROD STEWART (40)

NO DOUBT (34)

TONY TONI TONÉ (32)

R. KELLY (28)



TOP TIP
R. KELLY

"I Believe I Can Fly"
(Jive/Atlantic/Warner Sunset)
Doubling last week's airplay total with 28 new believers, R. Kelly will definitely be flying into the Top 40 sooner than you can say, "What's up, Doc?"

RECORD TO WATCH
BARBRA STREISAND & BRYAN ADAMS

"I Finally Found Someone"
(Columbia/CRG)
More great movie music. Tad Bonvie, MD at Kiss 108-Boston, reports their phones and fax machines go nuts when this song hits the airwaves. Other early adds at WPLJ-New York and KCPI-Albert Lea, Minn.

Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	CELINE DION - It's All Coming Back To Me Now (550 Music)	14	166	1	7535	+234
2	DONNA LEWIS - I Love You Always Forever (Atlantic)	28	162	0	7415	-194
3	MERRILL BAINBRIDGE - Mouth (Universal)	12	169	0	7101	+553
4	ALANIS MORISSETTE - Head Over Feet (Maverick/Reprise)	9	157	1	6967	+307
5	NO MERCY - Where Do You Go (Arista)	23	135	0	5531	-349
6	SHERYL CROW - Makes You Happy (A&M)	12	156	1	5413	+594
7	JOURNEY - When You Love A Woman (Columbia/CRG)	6	150	0	5083	+613
8	JOHN MELLENCAMP - Key West Intermezzo (I Saw You First) (Mercury)	14	136	0	5052	-196
9	KEITH SWEAT - Twisted (Elektra/EEG)	24	120	1	5051	-185
10	EN VOGUE - Don't Let Go (Love) (eastwest/EEG)	6	147	7	4357	+542
11	AMANDA MARSHALL - Birmingham (Epic)	11	126	0	3879	-231
12	La BOUCHE - Fallin' In Love (RCA)	8	125	2	3616	+446
13	QUAD CITY DJS - C'mon n' Ride It (Big Beat/Atlantic) †	36	107	0	3614	-281
14	dc TALK - Just Between You And Me (Virgin)	6	137	10	3334	+721
15	TONI BRAXTON - You're Makin' Me High (LaFace/Arista)	25	86	0	3112	-360
16	TONI BRAXTON - Un-Break My Heart (LaFace/Arista)	6	120	22	3082	+728
17	DISHWALLA - Counting Blue Cars (A&M)	33	91	0	3044	-343
18	BRYAN ADAMS - Let's Make A Night To Remember (A&M)	14	102	0	2991	-323
19	PHIL COLLINS - Dance Into The Light (Atlantic)	7	97	0	2959	-294
20	AMBER - This Is Your Night (Tommy Boy)	22	91	4	2954	+342
21	NEW EDITION - Still In Love (MCA)	8	106	3	2952	+293
22	NO DOUBT - Spiderwebs (Trauma/Interscope)	24	92	0	2866	-488
23	HOOTIE & THE BLOWFISH - Sad Caper (Atlantic)	6	107	2	2805	+364
24	THE WALLFLOWERS - 6th Avenue Heartache (Interscope)	15	102	3	2805	-200
25	THE WONDERS - That Thing You Do (Epic)	7	108	12	2711	+709
26	ERIC CLAPTON - Change The World (Reprise)	22	83	0	2634	-809
27	WILD ORCHID - At Night I Pray (RCA)	11	106	3	2556	-32
28	GHOST TOWN DJS - My Boo (So So Def/Columbia/CRG) †	19	78	1	2444	+12
29	MADONNA - You Must Love Me (Warner Bros.)	3	114	18	2331	+882
30	SEAL - Fly Like An Eagle (Warner Sunset/Atlantic)	2	137	49	2250	N
31	NO DOUBT - Don't Speak (Trauma/Interscope)	4	118	34	2247	N
32	PRIMITIVE RADIO GODS - Standing Outside... (Ergo/Columbia/CRG)	22	68	0	1873	-551
33	R.E.M. - Bittersweet Me (Warner Bros.) †	5	96	14	1824	+343
34	REPUBLICA - Ready To Go (RCA) †	12	83	4	1755	+165
35	R. KELLY - I Can't Sleep Baby (If I) (Jive)	24	50	0	1723	-176
36	BLACKSTREET - No Diggity f/Dr. Dre and Queen Pin (Interscope)	10	55	14	1658	N
37	ALANIS MORISSETTE - You Learn (Maverick/Reprise)	27	57	0	1655	-515
38	FUN FACTORY - Don't Go Away (Curb) †	10	72	1	1654	+86
39	JEWEL - Who Will Save Your Soul? (Atlantic)	42	60	0	1598	-641
40	THE BRAIDS - Bohemian Rhapsody (Big Beat/Atlantic)	8	56	3	1588	-98

† = Daypart Total Reports This Week 108 Last Week 108

Chartbound	Reports	Adds	SPINS	TREND
JEWEL - "You Were Meant for Me" (Atlantic)	76	17	1152	+600
JOHN TRAVOLTA & OLIVIA NEWTON-JOHN - "Grease Megamix" (Polydor/A&M)	60	14	1041	+237
KIM STOCKWOOD - "Jerk" (Curb)	58	2	1346	+148

Inside Top 40 BY DAVE SHOLIN



Emanicipation Day Is on the Way

Dave Sholin is on vacation. This week's "Inside Top 40" was written by Top 40 Associate Editor Annette M. Lai.

It was an opportunity of a lifetime—the chance to spend time with one of the true musical geniuses of the last 20 years. Along with about 30 key program/music directors and fellow trade associates, I attended a special presentation of **The Artist Formerly Known as Prince's (TAFKAP)** new album, *Emancipation*, this past weekend at Paisley Park Studios in Minneapolis.

Celebrating his new association with **EMI Records**, TAFKAP presented selected cuts from his upcoming three-disc set of 36 new songs, which is scheduled for release on "Emancipation Day," November 19. As part of the promotion effort, TAFKAP will appear on the *Oprah Winfrey Show* November 21.

Opening the presentation by saying that this is the first record he's been able to record in total freedom, TAFKAP played us pieces of about half the album, which included original songs such as "Right Back Here in My Arms," "My Computer" (featuring a sample of the now infamous **America On-Line** slug line: "You've got mail!"), and a programmers' consensus favorite, "The Holy River," which **B96-Chicago's Todd Cavanah** requested that he play again. The first single is a remake of the **Stylistics'** 1972 hit, "Betcha By Golly, Wow," and for fans of the original, it won't disappoint.

Not only a creator of hits, but a fan of them as well, TAFKAP's new project will also feature cover versions of not only the **Stylistics'** song, but renditions of **Bonnie Raitt's** "I Can't Make You Love Me," **Joan Osborne's** "One of Us" (about which he says, "the new alternative is gospel music and I can't hear that song enough"), and the **Delfonics'**

"La-La Means I Love You." When asked whose music he's listening to now, he mentioned **D'Angelo** and **Tony Rich**.

There was also time for more general talk and a question and answer session. Among the topics raised was how radio should address him when front/backselling the songs on-air. When asked for a suggestion, TAFKAP had none. "My friends don't call me anything because they're with me all the time," he told one programmer. "And, 'The Artist Formerly Known as Prince,' is something you [the media] came up with that I'm kind of stuck with now."

It was easy to see from his demeanor that he's happy again—happier than he's been in a long time. Gone from his face was the "Slave" inscription and it's obvious that his new wife, **Mayte**, has influenced his life significantly. Not wanting to "bore us," he told us some of the songs we didn't hear were love songs. Another track, "Sex in the Summer" features the heartbeat of their baby lifted from the ultrasound. (The baby is due any day.)

In his effort to help humanity, TAFKAP has established a building fund called **Love for One Another** to build a school and a hospital in his hometown. Started with \$500,000 of his own money, the fund is added to by people who attend the impromptu, word-of-mouth concerts that he stages from time to time at Paisley Park.

Speaking of impromptu concerts, TAFKAP treated us to an all-too-brief live performance at 1:30 a.m. Sunday morning, including the hits "Purple Rain" and "The Most Beautiful Girl in the World," and the future hit, "Jam of the Year." Following the final song, **KHKS-Dallas' "Mr. Ed" Lambert** could be heard repeating for a second time that day, "This is going to be the best 'Prince' album of the last ten years." ●

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	
53	10	742	+365	SUSANNA HOFFS - All I Want (London)
50	21	562	+378	BoDEANS - Hurt By Love (Slash/Reprise)
49	28	769	+178	R. KELLY - I Believe I Can Fly (Jive/Atlantic/Warner Sunset)
48	6	1258	+32	BONE THUGS N HARMONY - Days Of Our Livez (eastwest/EEG)
44	4	1222	+91	HOOTIE & THE BLOWFISH - I Go Blind (from Friends soundtrack) (Reprise)
42	—	1199	+220	BABYFACE - This Is For The Lover In You (Epic)
41	4	854	+110	SUBLIME - What I Got (MCA)
40	—	769	-10	PUFF JOHNSON - Over & Over (WORK)
40	40	60	+60	* ROD STEWART - If We Fall In Love Tonight (Warner Bros.)
37	1	824	+19	COUNTING CROWS - Angels Of The Silences (DGC)
36	1	1182	-144	AALIYAH - If Your Girl Only Knew (Blackground Ent./Atlantic)
36	1	740	+151	GEGGY TAH - Whoever You Are (Luaka Bop/Warner Bros.)
36	1	675	-20	BECK - Where It's At (DGC)
35	5	1347	+135	AZ YET - Last Night (LaFace/Arista)
35	4	1285	+130	GINUWINE - Pony (550 Music)
32	32	196	+196	* TONY TONI TONÉ - Let's Get Down (Mercury)
29	1	714	+48	ELTON JOHN - You Can Make History (Young Again) (MCA)
28	5	445	+285	HUEY LEWIS & THE NEWS - 100 Years From Now (Elektra/EEG)
27	1	1270	+169	KEITH SWEAT - Nobody (Elektra/EEG)
27	4	433	+81	FIONA APPLE - Shadowboxer (Clean Slate/WORK)
26	1	545	+222	MAXI PRIEST - Watching The World Go By (Virgin)
24	22	126	+126	* DAVE MATTHEWS BAND - Crash Into Me (RCA)
23	9	351	+251	MARIAH CAREY - Underneath The Stars (Columbia/CRG)
22	1	577	+86	DRU HILL - Tell Me (Island)
21	1	391	+94	THE SPIRITS - Drive (Rocket/Island)
21	4	289	+137	JANN ARDEN - Good Mother (A&M)
21	16	206	+70	* DUNCAN SHEIK - Barely Breathing (Atlantic)
20	—	415	+109	MO THUGS FAMILY - Thug Devotion (Mo Thugs/Relativity)
20	—	396	+11	BAD COMPANY - I Still Believe In You (eastwest/EEG)
19	2	289	+62	DENINE with COLLAGE - Love Of A Lifetime (Metropolitan)
19	4	253	+142	MICHAEL ENGLISH - Freedom (Curb)
18	1	365	+92	VAN HALEN - Me Wise Magic (Warner Bros.)
18	10	193	+150	* UNIVERSAL HONEY - Any Road Back (Alert)
17	—	609	+64	JOCELYN ENRIQUEZ - Do You Miss Me (Classified)
17	1	518	-2	ANGELINA - I Don't Need Your Love (Upstairs)
17	10	103	+60	* CARDIGANS - Lovefool (Mercury)
16	7	227	+130	THE TONY RICH PROJECT - Leavin' (LaFace/Arista)
15	2	443	-10	CRUSH - Jellyhead (Robbins Entertainment)
15	1	377	-75	MONTELL JORDAN feat. FLESH N' BONE - Falling (Def Jam Recording Group)
15	4	342	+82	MINT CONDITION - What Kind Of Man Would I Be (Perspective/A&M)
15	—	319	-78	KATALINA - DJ Girl (Thump)
14	2	279	+31	WORLD WIDE MESSAGE TRIBE - The Real Thing (Warner Bros.)
14	2	234	+92	STONE TEMPLE PILOTS - Lady Picture Show (Atlantic)
12	2	295	+111	* GINA G. - Ohh Ahh, Just A Little Bit (Warner Bros.)
12	2	249	+49	* GEORGIE PORGIE - I'm In Love (Quality/Music Plant)
12	1	240	-61	THE ORIGINAL - I Luv U Baby (Next Plateau/Island)
12	1	193	+28	BALANCE - Until The End Of Time (JP/Bellmark)
12	5	144	+97	SIMPLY RED - Angel (eastwest/EEG)
12	11	50	+50	* TRACY CHAPMAN - Smoke And Ashes (Elektra/EEG)
12	12	28	+28	* RED HOT CHILI PEPPERS - Love Rollercoaster (Geffen)
11	1	302	-167	BETTER THAN EZRA - King Of New Orleans (Elektra/EEG)
11	4	202	+150	* L.L.COOL J - Ain't Nobody (Geffen)
11	2	160	+44	* LOUVETTE - When I Think Of You (Butterfly)
10	—	408	-68	SHADES - Tell Me (I'll Be Around) (Motown)
10	1	255	+16	ROCKELL - I Felt In Love (Robbins Entertainment)
10	5	106	+106	* FOXY BROWN - Get Me Home (Def Jam Recording Group)

* Indicates Debut

GO Chart

GO MOST ADDED

SEAL (37)
NO DOUBT (27)
ROD STEWART (18)

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 - It's All Coming Back To Me Now (550 Music)	3958	+97
2	MERRILL BAINBRIDGE - Mouth (Universal)	3934	+251
3	ALANIS MORISSETTE - Head Over Feet (Maverick/Reprise)	3747	+183
4	JOHN MELLENCAMP - Key West Intermezzo (I Saw You First) (Mercury)	3358	+21
5	DONNA LEWIS - I Love You Always Forever (Atlantic)	3334	-54
6	SHERYL CROW - Makes You Happy (A&M)	3230	+242
7	JOURNEY - When You Love A Woman (Columbia/CRG)	3218	+486
8	AMANDA MARSHALL - Birmingham (Epic)	2900	+110
9	NO MERCY - Where Do You Go (Arista)	2841	+52
10	PHIL COLLINS - Dance Into The Light (Atlantic)	2624	+77
11	EN VOGUE - Don't Let Go (Love) (eastwest/EEG)	2152	+389
12	BRYAN ADAMS - Let's Make A Night To Remember (A&M)	2145	-94
13	La BOUCHE - Fallin' In Love (RCA)	2100	+217
14	KEITH SWEAT - Twisted (Elektra/EEG)	2089	+130
15	dc TALK - Just Between You And Me (Virgin)	2053	+471
16	HOOTIE & THE BLOWFISH - Sad Caper (Atlantic)	1980	+240
17	THE WALLFLOWERS - 6th Avenue Heartache (Interscope)	1921	+80
18	WILD ORCHID - At Night I Pray (RCA)	1828	+175
19	THE WONDERS - That Thing You Do (Epic)	1672	+438
20	TONI BRAXTON - Un-Break My Heart (LaFace/Arista)	1460	+320
21	ERIC CLAPTON - Change The World (Reprise)	1445	-107
22	DISHWALLA - Counting Blue Cars (A&M)	1423	-119
23	NO DOUBT - Spiderwebs (Trauma/Interscope)	1383	-13
24	NEW EDITION - Still In Love (MCA)	1351	+212
25	AMBER - This Is Your Night (Tommy Boy)	1289	+144
26	MADONNA - You Must Love Me (Warner Bros.)	1273	NEW
27	QUAD CITY DJs - C'mon n' Ride It (Big Beat/Atlantic)	1216	-101
28	TONI BRAXTON - You're Makin' Me High (LaFace/Arista)	1201	-30
29	SEAL - Fly Like An Eagle (Warner Sunset/Atlantic)	1167	NEW
30	R.E.M. - Bittersweet Me (Warner Bros.)	1164	+290
31	FUN FACTORY - Don't Go Away (Curb)	1144	+172
32	PRIMITIVE RADIO GODS - Standing Outside A Broken Phone... (Ergo/Columbia/CRG)	1092	-48
33	KIM STOCKWOOD - Jerk (Curb)	1079	+117
34	ROBERT MILES featuring MARIA NAYLER - One And One (Arista)	1070	+47
35	REPUBLICA - Ready To Go (RCA)	1056	+80
36	NO DOUBT - Don't Speak (Trauma/Interscope)	1021	NEW
37	MELISSA ETHERIDGE - Nowhere To Go (Island)	938	-64
38	THE CRANBERRIES - Free To Decide (Island)	872	-24
39	HOOTIE & THE BLOWFISH - I Go Blind (from Friends soundtrack) (Reprise)	777	+60
40	MAXWELL - Ascension (Don't Ever Wonder) (Columbia/CRG)	759	+55

Crossover

URBAN/DANCE

AZ YET - "Last Night" (LaFace/Arista)
GINUWINE - "Pony" (550 Music/Sony)
R. KELLY - "I Believe I Can Fly"
(Jive/Atlantic/Warner Sunset)
MINT CONDITION - "What Kind of Man Would I Be"
(Perspective/A&M)
TONY TONI TONÉ - "Let's Get Down" (Mercury)

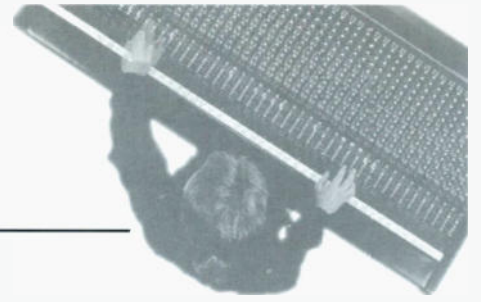
ALTERNATIVE

RED HOT CHILI PEPPERS - "Love Rollercoaster" (Geffen)
BoDEANS - "Hurt by Love" (Slash/Reprise)
SUBLIME - "What I Got" (MCA)
FIONA APPLE - "Shadowboxer" (Clean Slate/WORK)
GEGGY TAH - "Whoever You Are" (Luaka Bop/Warner Bros.)
HOOTIE & THE BLOWFISH - "I Go Blind" (Reprise)

Gavin Americana™

Soundboard

BY ROB BLEETSTEIN



While I'm off on my international sojourn for the week, I've opted to forego the chart and open up the page as a forum for a few programmers to voice their views. —RB

UPSTREAM FROM THE MAINSTREAM

Four country programmers give us an update on their Americana experience.

ERIC KAUFFMAN PROGRAM DIRECTOR, KLOA/FM-RIDGECREST, CALIF.

At KLOA we separate ourselves from our hot country competition by cutting back on the current rotation and playing what I call "Americana country style" music. In the past few months, that has been increasingly difficult to do because of the amount of straight-from-Nashville country music that I have to play. Some of the product is a no brainer for us—Junior Brown, George Jones, and K.T. Oslin. Then I get BR5-49, Leann Rimes, and Deana Carter, and my plate is almost full when John Gorka, Jeff White, the Picketts, or the Delevantes arrive. It gets tough to hold the company line.

Exposing these Americana artists has gotten a great response. I've been here almost four years and have never gotten the kind of phones for anything like I do for BR5-49. The one thing I can't afford to do is water this great music down, and that can become frustrating. I have to make sure that the Americana songs are getting a good enough rotation to build familiarity, but not burn them out.

For any country programmers out there looking to freshen up their station, give this a whirl—but be dedicated to it. The Americana world is a little wide open now with some A3

and Blues stuff, but going through the country material is an awesome experience. I have to admit, it's been a great ride.

When I began reporting to the Americana chart, it was partially because Americana was country's future. But, I can tell you the future is now. If there is anyone who is in my position programming-wise, I'd love to hear from you so we can compare notes. Our address is KLOA, 731 N. Balsam, Ridgecrest, CA 93555. Or e-mail me at: kloa_rc@ridgecrest.ca.us.

CHRIS MARINO, PROGRAM DIRECTOR, WMLB/AM-CUMMING, GA.

Americana is working in Mountains Lake country. In June, the *Atlanta Journal Constitution* dubbed us "the coolest little radio station in north Georgia," and in the most recent issue of *Creative Loafing*, we were awarded the Critic's Choice for Best Country Radio Station. We have had great response from our longtime loyal listeners, as well as from folks who didn't know we existed. As with anything new, you have to keep putting it out there for the population to become fully aware of it.

Chris Roldan at Jackknife jokes that I'm a shameless self-promoter, and coming from a promoter like himself, I take it as a compliment. But, the reality is, if you have something worthy of promoting, do it. The press that WMLB gets helps our ad dollars increase, it helps promote the artists, and it helps us gain listeners.

The format looks like it is taking the proper form. If you look at the chart over the past six months, you can see that fairly consistently, the top ten to 15 albums relate to each other and the concept of Americana. That's why it's

time for the dumping of inappropriate product to stop. Just because it's a loser on another chart, be it A3 or country, doesn't mean it's appropriate for Americana. Recently, I've been serviced with product that I consider to be A/C or Smooth Jazz stuff that doesn't even come close to what we're doing here, and to add to the insanity, the promoter will insist it does fit.

Not all labels and promoters do this, however. Quite a few are knowledgeable and helpful, and yes, ultimately it is the PD MD's responsibility to pick and choose, but our time is valuable. We are hired to make money for our station, that is the primary objective. So, I think we'll all be better off—and Americana will become more of a force—if the promotion people and labels take the time to view the direction the chart is moving in.

SCOTT CHEATHAM, PROGRAM DIRECTOR, KTJJ/FM-FARMINGTON, MO.

At J-98, our slogan is "Mid-America's Best Country," and I believe the addition of several Americana artists helps us achieve that sound. Not all charting Americana artists fit what we're doing, but many do. In the past year, we've introduced our audience to Dale Watson, the Deraillers, Junior Brown, Robbie Fulks, and BR5-49. We've also made them aware of new recordings by legends like Merle Haggard, Waylon Jennings, and George Jones—artists whose sound is considered 'off the mark' by the Nashville experts who tell country radio what they should be playing. While our station's emphasis leans to the Top 40 artists on the GAVIN country chart, our listeners do not want to hear the same 30 songs over and over and over. They like something a little different every so often.

We have found that by blending in select songs from Americana artists, our overall station sound is not compromised but solidified. Our listeners have called to ask about the "new" songs we are playing that they aren't hearing anywhere else. One listener was surprised to find out Waylon Jennings had a new album out and asked where he could buy it. Another called from several hundred miles away after hearing Robbie Fulks. He was driving through the region, heard the song, later called information for our station's phone number, then called to inquire about the song. These are

just a few examples of the response we have gotten from the music.

The real shame of it all is that these artists are country and should receive their due there. The Americana chart has given artists, both old and new, an outlet to display their music and a chance to reach an audience that has expressed an overall positive attitude to hearing it on stations like J-98.

MATTSON RAINER, PROGRAM DIRECTOR, KNBT/FM-NEW BRAUNFELS, TEX.

Working in a small, close-knit community like New Braunfels, I've learned that this station belongs to the listener. So, when we decided to start incorporating Americana into our mainstream country format, it was basically a crapshoot as to how our listeners would react. Happily, I can report that the positive reactions heavily outweigh the negatives.

Americana music requires one thing from its programmer: conviction. Yes, it's slightly different, and many of the artists are new or unknown on a large scale—but, that's the point. I've had listeners tell me the difference between a good song and a bad song can be as simple as the DJ presenting the song with passion. My Saturday night Americana show has become a huge success at the station because my listeners know of my passion for the music.

We also take advantage of the great artist support of the Americana format. Willie Nelson called me twice in one day for an interview, and it's great to give the listener the feeling that they are closer to the artist. We also take advantage of the regionality of Americana music. We lean towards the country sounding acts and the Austin-based ones, because that's what works for us. If you have a feel for your market, which you should, then follow your instincts and have conviction. That's what will keep Americana rich in music and keep it strong and growing.

I feel that we are helping to create something that will make our station unique, and will keep our listeners proud and loyal. I think programmers need to also be more in touch with one another to stay on top of things, and to see what works in certain markets for certain stations. Plus, being honest during those music calls is really essential and will benefit everyone in the long haul.

PLEASE WELCOME THE FOLLOWING STATIONS TO THE AMERICANA PANEL:

KDJR/FM 100.1

4003 Frissell Road
DeSoto, MO 63020
(314) 337-5423; Fax: (314) 337-8288
Contact: Mike Mason
Music Call Times: Mon. - Fri. 9-10 a.m. CST.

WHAY/FM 105.9

Courthouse Square
Whitley City, KY 42653
(606) 376-2218; Fax: (606) 376-5416
Contact: Dave Howe
Music Call Times: Mon. - Fri. 9-10 a.m. EST.

KKDY/FM 102.5

1562 Imperial Center
West Plains, MO 65775
(417) 256-1025; Fax: (417) 256-2208
Contact: Chuck Boone
Music Call Times: Mon., Wed., Fri. 9 a.m. - 2 p.m. CST.

KAZU/FM 90.3

176 Forest Ave.
Pacific Grove, CA 93950
(408) 375-7275; Fax: (408) 375-0235
Contact: Peter Williams
Music Call Times: Mon., Tues., Thu., Fri. 1-4 p.m. PST.

Please note that Robert Wooldridge is the new Program Director at KFAL/AM in Fulton, Missouri. Also, KNFT/FM and WKLB/FM will no longer be reporting to Americana.

MOST ADDED
VINCE GILL (110)

JOHN MICHAEL MONTGOMERY (95)

TRISHA YEARWOOD (63)

JODEE MESSINA (59)

SAMMY KERSHAW (41)

TOP REQUESTS
DEANA CARTER

GEORGE STRAIT

CLINT BLACK

ALAN JACKSON

REBA McENTIRE

RECORD TO WATCH
HELEN DARLING

"Full Deck Of Cards"
(Decca)

Helen deals an ace with this uptempo single from her new project *West of Yesterday*. Twenty-five first week believers and medium rotation on CMT help get this new song off to a strong start.

Gavin Country

LW	TW		W	R	Adds	H	M	L
2	1	GEORGE STRAIT - I Can Still Make Cheyenne (MCA)	9	198	0	188	8	2
3	2	PATTY LOVELESS - Lonely Too Long (Epic)	13	195	0	182	11	2
5	3	DEANA CARTER - Strawberry Wine (Capitol Nashville)	14	198	0	168	28	2
6	4	JOHN BERRY - Change My Mind (Capitol Nashville)	17	197	0	154	38	5
7	5	REBA McENTIRE - The Fear Of Being Alone (MCA)	6	198	0	142	53	3
4	6	TRAVIS TRITT - More Than You'll Ever Know (Warner Bros.)	16	189	1	166	20	3
12	7	TRACE ADKINS - Every Light In The House (Capitol)	12	198	0	109	81	8
9	8	DIAMOND RIO - It's All In Your Head (Arista)	12	194	0	113	67	14
10	9	BROOKS AND DUNN - Mama Don't Get Dressed Up For... (Arista)	9	195	0	100	85	10
14	10	GARTH BROOKS - That Ol' Wind (Capitol Nashville)	6	198	1	83	109	6
11	11	KENNY CHESNEY - Me And You (BNA Records)	16	176	3	133	38	5
13	12	RICOCHET - Love Is Stronger Than Pride (Columbia/CRG)	13	195	0	76	109	10
15	13	DAVID KERSH - Goodnight Sweetheart (Curb)	16	196	0	75	101	20
18	14	TRACY BYRD - Big Love (MCA)	8	196	2	47	110	39
22	15	ALAN JACKSON - Little Bitty (Arista)	3	198	1	16	167	15
17	16	MILA MASON - That's Enough Of That (Atlantic)	14	184	2	59	97	28
1	17	DAVID LEE MURPHY - The Road You Leave Behind (MCA)	16	157	0	127	21	9
19	18	CLAY WALKER - Bury The Shovel (Giant)	7	193	0	28	140	25
20	19	TERRI CLARK - Poor, Poor Pitiful Me (Mercury)	6	195	2	26	140	29
21	20	TIM McGRAW - Maybe We Should Just Sleep On It (Curb)	5	198	2	14	154	30
23	21	GARY ALLAN - Her Man (Decca)	12	190	3	24	109	57
24	22	LEANN RIMES - One Way Ticket (MCG/Curb)	5	196	9	13	116	67
8	23	CLINT BLACK - Like The Rain (RCA)	11	134	0	110	16	8
26	24	MARY CHAPIN CARPENTER - Let Me Into Your... (Columbia/CRG)	6	192	10	5	110	77
27	25	NEAL McCOY - Going, Going Gone (Atlantic)	7	178	3	4	108	66
25	26	RHETT AKINS - Love You Back (Decca)	10	169	1	23	80	66
28	27	BRYAN WHITE - That's Another Song (Asylum)	4	186	12	2	85	99
39	28	TRACY LAWRENCE - Is That A Tear (Atlantic)	3	180	39	1	63	116
29	29	MARK CHESNUTT - It's A Little Too Late (Decca)	7	157	4	3	83	71
35	30	KEVIN SHARP - Nobody Knows (Asylum)	6	155	13	6	75	74
30	31	LEE ROY PARNELL - We All Get Lucky Sometimes (Career)	7	143	2	7	85	51
37	32	FAITH HILL - I Can't Do That Anymore (Warner Bros.)	4	175	24	0	47	128
32	33	WADE HAYES - Where Do I Go To Start All Over (Columbia/CRG)	8	151	4	0	70	81
38	34	RANDY TRAVIS - Would I? (Warner Bros.)	6	150	10	0	39	111
49	35	TRISHA YEARWOOD - Everybody Knows (MCA)	2	154	63	0	19	135
40	36	BR5-49 - Cherokee Boogie (Arista)	7	120	3	1	56	63
42	37	BLACKHAWK - King Of The World (Arista)	4	125	6	0	45	80
44	38	RICK TREVINO - Running Out Of Reasons To Run (Columbia/CRG)	4	134	19	0	24	110
45	39	MARTY STUART - You Can't Stop Love (MCA)	3	121	10	0	27	94
43	40	TY ENGLAND - Irresistible You (RCA)	15	92	4	5	55	32
46	41	BILLY DEAN - I Wouldn't Be A Man (Capitol Nashville)	3	119	15	0	20	99
31	42	MARTINA McBRIDE - Swingin' Doors (RCA)	12	100	2	3	58	39
41	43	LONESTAR - When Cowboys Didn't Dance (BNA Records)	8	103	2	1	35	67
N 44	JOHN MICHAEL MONTGOMERY - Friends (Atlantic)	1	107	95	1	11	95	
48	45	BURNIN' DAYLIGHT - Love Worth Fighting For (Curb)	5	99	10	0	23	76
N 46	VINCE GILL - Pretty Little Adriana (MCA)	1	110	110	0	5	105	
50	47	MINDY McCREADY - Maybe He'll Notice Her Now (BNA Records)	5	105	18	0	11	94
N 48	JEFF WOOD - You Just Get One (Imprint)	3	90	12	0	5	85	
N 49	MARK WILLS - High, Low & In Between (Mercury)	4	85	15	0	9	76	
N 50	DARYLE SINGLETARY - Amen Kind Of Love (Giant)	5	78	8	0	5	73	

Total Reports This Week 198 Last Week 198

Inside Country BY JAMIE MATTESON



A Travellers' Ode to "Country Roads"

By Jeff House
Listening to a good radio station is like reading a good book; I just can't stop. It's great to get a wonderful mental image of everything happening on the air. A couple of weeks ago, I set out on a long 10-hour drive from Nashville to my hometown of Frederick, Maryland, taking a different route up and back. I went up through Kentucky and West Virginia into Maryland. I came home through western Virginia and Tennessee. I listened to several radio stations (although I must admit I listened to a few CDs, too) while driving. Upon getting within listening distance of Louisville, Kentucky, I decided to check out Louisville's new Country station, WHKW, "Country 99-The New Hawk." I was blown away. The Hawk's PD Ron "Roadkill" Hazard was doing a midday shift, and the music was unpredictable and varied. I heard a few album cuts, like Wynonna's "Somebody to Love You," as well as a few songs I hadn't heard on the radio in a long time, like "Put Some Drive in Your Country" by Travis Tritt. They're positioning themselves very young, with cleverly written and produced liners. By the time I got to Lexington, I'd had enough Country and decided to play a few rock albums I hadn't yet listened to. Sheryl Crow, even amid all the controversy, put out a great new album. As I got closer to the West Virginia state line, the Autumn leaves became prettier and the car windows came down. Switching back to the radio, my seek button found 93.7 FM, WDGG, "The DAWG." This is another fine radio station, with a fresh, young approach to Country



music. Their presentation, music, and liners were all full of energy, life, and originality. I heard Bryan White's "That's Another Song" for the first time on "The Dawg," and it's now one of my favorites. I also heard a few songs I hadn't heard in awhile, like Billy Ray Cyrus' "Somebody New." I still remembered the words. Then, as the song resolved, the station's "voice" came on and said, "If you're waiting for a commercial, keep on listening 'cause it'll be a while! The Dawg...93.7!" I cranked up the volume as the new Mary Chapin Carpenter song, "Let Me Into Your Heart," came on. The drive through West Virginia was beautiful, and as I entered Maryland at dusk, I caught WFRB-Frostburg, Maryland PD J.D. Frye on the air and decided to give him a listen. I heard lots of new music, and a pretty cool on-air contest. They're running the "Credit Card Debt Payoff," in which they starve those poor credit card companies of the ridiculous 17 to 25 percent annual interest they're charging. During my stay in Washington, I listened to WMZQ, WPOC, and the new Froggy 100.7 (WGRX) in Baltimore, which plays a whopping 16 in-a-row. I also listened to several stations throughout western Virginia on the way home, and many were announcing play-by-play NASCAR. By then, my beloved Redskins were playing the New York Giants, which left

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

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Nashville Office: (615) 255-5010, Nashville Fax: (615) 255-5020.

Up & Coming

Reports	Adds	Weeks	
75	23	2	CRYSTAL BERNARD - Have We Forgotten What Love Is (River North)
75	28	2	TY HERNDON - She Wants To Be Wanted Again (Epic)
70	18	3	JAMES BONAMY - All I Do Is Love Her (Epic)
68	11	4	DOLLY PARTON - Just When I Needed You Most (Rising Tide)
50	59	1	* JODEE MESSINA - Do You Wanna Make Something Of It (Curb)
52	41	1	* SAMMY KERSHAW - Politics, Religion, And Her (Mercury)
45	7	5	CARYL MACK PARKER - Better Love Next Time (Magnatone)
44	12	2	DERYL DODD - That's How I Got To Memphis (Columbia/CRG)
41	33	1	* MICHELLE WRIGHT - The Answer Is Yes (Arista)
33	25	1	* HELEN DARLING - Full Deck Of Cards (Decca)
29	1	3	JOE NICHOLS - Wal-Mart Parking Lot Social Club (Intersound)

Dropped: #16 John Michael Montgomery (Ain't), #33 Collin Raye, #34 Paul Brandt (I Do), #36 Alabama, #47 Western Flyer Thrasher Shiver. * Indicates Debut

CMT Adds

Courtesy of Country Music Television

- BAILLIE & THE BOYS** - Some Kind Of Luck (Intersound)
- RAY VEGA** - Remember When (BNA)
- SHANIA TWAIN** - God Bless The Child (Mercury)
- TRACY LAWRENCE** - Is That A Tear (Atlantic)

Album Cuts

- K.T. OSLIN** - My Baby Came Back (BNA)
- THREE HANKS** - Move It On Over/Honky Tonk Blues (MCG)
- JERRY ADAMS** - You 101 (Voyage)

me scanning the AM dial looking for football. Overall, it was a long drive, but well worth it. It was a great opportunity to hear some of Gwin's radio friends. I just wish I had the time to stop and visit with each. But, as Bryan White says, "That's Another Song."

NO TOM-KATS ALLOWED

By Jamie Matteson



Feline Fatales

Career Records VP of Promotion Denise Nichols, dressed in full cat regalia, threw a purr-fectly planned party this past weekend, which was billed as the "1st Annual Cat House Party." It was a great girl-thing, as over 30 of us descended on Denise's fabulously decorated home, for a night of decadence that included professional manicures, facials, games, an awesome selection of food, and five different flavors of Jello-shots. Some of the kittens who joined in the soiree were Career's

Renee Leymon, Arista's Tammy Kohlborn, Mindi McCormick, Kim Wiggins, Jackie Proffit (whose resemblance to Audrey Hepburn was amazing), Kerri Pauley, and Cheryl Horkoff, BMG's Janell Sanders, and Marco Promotions' Becky Neff. Next time you are talking with Denise you simply must ask her for the unusual "tale" of how the cat house got its name. It's a great story. ●

Preview

[COMING ATTRACTIONS]
COLLIN RAYE
"What If Jesus Comes Back Like That" (Epic)

After Midnite's Blair Garner began a crusade to make this a single earlier this year. After playing it during his show, the phones went crazy, and many listeners deluged the Sony Nashville offices with requests for this record. With intense lyrics, this is a perfect time of year for this song to make maximum impact with your audience.

Review

[IMPACTING NOW]
SAMMY KERSHAW
"Politics, Religion, and Her" (Mercury)

The follow up song to his smash "Vidalia" sets a different mood, with haunting lyrics, and an immediate hook. We loved it from the first listen, but after seeing the video when you realize that she died, it adds a whole different dimension.

GO Chart

GO MOST ADDED
VINCE GILL (77)
JOHN MICHAEL MONTGOMERY (62)
JODEE MESSINA (55)
TRISHA YEARWOOD (37)
SAMMY KERSHAW (31)

GO STATION PANEL:

The GO Chart is based on reports by GWIN correspondents who are not part of Radio & Record's or Billboard's panels.

LW	TW		W	R	Adds	F	M	L
2	1	GEORGE STRAIT - I Can Still Make Cheyenne (MCA)	9	119	0	117	2	0
3	2	DEANA CARTER - Strawberry Wine (Capitol Nashville)	14	119	0	115	4	0
5	3	JOHN BERRY - Change My Mind (Capitol Nashville)	17	119	0	105	14	0
9	4	REBA McENTIRE - The Fear Of Being Alone (MCA)	6	119	0	101	18	0
	5	PATTY LOVELESS - Lonely Too Long (Epic)	13	116	0	109	5	2
6	6	DIAMOND RIO - It's All In Your Head (Arista)	12	118	0	100	18	0
10	7	BROOKS AND DUNN - Mama Don't Get Dressed Up For... (Arista)	9	119	0	83	36	0
11	8	TRACE ADKINS - Every Light In The House (Capitol)	12	119	0	79	40	0
15	9	GARTH BROOKS - That Ol' Wind (Capitol Nashville)	6	119	0	67	52	0
8	10	TRAVIS TRITT - More Than You'll Ever Know (Warner Bros.)	16	110	1	61	16	3
14	11	DAVID KERSH - Goodnight Sweetheart (Curb)	16	119	0	63	51	5
12	12	RICOCHET - Love Is Stronger Than Pride (Columbia/CRG)	14	117	0	60	54	3
17	13	TRACY BYRD - Big Love (MCA)	8	119	0	45	65	9
16	14	MILA MASON - That's Enough Of That (Atlantic)	14	114	0	49	57	8
19	15	CLAY WALKER - Bury The Shovel (Giant)	7	117	0	26	84	7
18	16	KENNY CHESNEY - Me And You (BNA Records)	16	98	3	63	31	4
20	17	TERRI CLARK - Poor, Poor Pitiful Me (Mercury)	6	116	1	22	84	10
23	18	TIM MCGRAW - Maybe We Should Just Sleep On It (Curb)	5	119	0	9	99	11
21	19	GARY ALLAN - Her Man (Decca)	12	118	1	20	77	21
26	20	ALAN JACKSON - Little Bitty (Arista)	3	119	1	5	104	10
25	21	LEANN RIMES - One Way Ticket (MCG/Curb)	5	119	3	12	82	25
22	22	RHETT AKINS - Love You Back (Decca)	10	113	0	22	70	21
24	23	NEAL MCCOY - Going, Going Gone (Atlantic)	7	119	2	4	84	31
28	24	MARY CHAPIN CARPENTER - Let Me Into Your (Columbia/CRG)	6	116	6	3	78	35
27	25	LEE ROY PARNELL - We All Get Lucky Sometimes (Career)	7	106	1	7	77	22
31	26	BRYAN WHITE - That's Another Song (Asylum)	4	117	4	1	70	46
29	27	MARK CHESNUTT - It's A Little Too Late (Decca)	7	109	2	2	71	36
1	28	DAVID LEE MURPHY - The Road You Leave Behind (MCA)	16	79	0	60	12	7
33	29	KEVIN SHARP - Nobody Knows (Asylum)	6	104	5	3	60	41
38	30	TRACY LAWRENCE - Is That A Tear (Atlantic)	3	113	23	0	46	67
32	31	WADE HAYES - Where Do I Go To Start All Over (Columbia/CRG)	8	103	3	0	60	43
37	32	FAITH HILL - I Can't Do That Anymore (Warner Bros.)	4	108	16	0	35	73
35	33	BLACKHAWK - King Of The World (Arista)	4	98	2	0	44	54
13	34	CLINT BLACK - Like The Rain (RCA)	10	66	0	47	12	7
36	35	BR5-49 - Cherokee Boogie (Arista)	7	87	2	0	49	38
40	36	MARTY STUART - You Can't Stop Love (MCA)	3	95	7	0	27	68
49	37	TRISHA YEARWOOD - Everybody Knows (MCA)	2	103	37	0	11	92
34	38	MARTINA McBRIDE - Swingin' Doors (RCA)	12	76	2	3	48	25
42	39	BILLY DEAN - I Wouldn't Be A Man (Capitol Nashville)	3	93	11	0	19	74
41	40	RANDY TRAVIS - Would I? (Warner Bros.)	5	88	5	0	26	62
44	41	RICK TREVINO - Running Out Of Reasons To Run (Columbia/CRG)	4	89	12	0	18	71
39	42	LONESTAR - When Cowboys Didn't Dance (BNA Records)	8	74	2	1	24	49
47	43	BURMIN' DAYLIGHT - Love Worth Fighting For (Curb)	5	74	7	0	19	55
N	44	VINCE GILL - Pretty Little Adriana (MCA)	1	77	77	0	2	75
N	45	JEFF WOOD - You Just Get One (Imprint)	3	71	10	0	5	66
N	46	MINDY MCCREADY - Maybe He'll Notice Her Now (BNA Records)	5	64	14	0	6	58
N	47	JOHN MICHAEL MONTGOMERY - Friends (Atlantic)	1	63	63	0	3	60
N	48	MARK WILLS - High, Low & In Between (Mercury)	4	58	9	0	9	49
N	49	CRYSTAL BERNARD - Have We Forgotten What... (River North)	2	56	17	0	2	54
N	50	JODEE MESSINA - Do You Wanna Make Something Of It (Curb)	1	55	55	0	1	54

MOST ADDED



ROD STEWART (93)
SEAL (55)
HUEY LEWIS & THE NEWS (33)
MADONNA (30)
PETER CETERA (27)

TOP TIP

ROD STEWART

"If We Fall In Love Tonight"
 (Warner Bros.)

Better than 35% of the format out-of-the-box for Rod. Among the fastest: WMXV, WLIT, KOSI, Y92, WMC, KMXZ, WKTI, WMTX, WBMX, WMJX, WRCH and WBEB.

RECORD TO WATCH

PETER CETERA

"S.O.S."
 (River North)

The "courage" to cover a band as "sacred" as ABBA is paying off for Cetera & Ronna Reeves. Calls include Q100, KELI, WAHR, KQXT, KVIL, WKWK, WMT, WTPI, Q93 and WFMK.

Gavin A/C

Adult Contemporary

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	JOURNEY - When You Love A Woman (Columbia/CRG)	8	250	5	7040	+794	142	54	39	
2	CELINE DION - It's All Coming Back To Me Now (550 Music)	15	222	1	6503	+151	137	45	33	
3	PHIL COLLINS - Dance Into The Light (Atlantic)	7	235	0	6264	+265	116	67	45	6
4	BRYAN ADAMS - Let's Make A Night To Remember (A&M)	15	212	1	5612	+215	104	58	36	12
5	ELTON JOHN - You Can Make History (Young Again) (MCA)	9	217	0	5366	-485	88	59	54	15
6	DONNA LEWIS - I Love You Always Forever (Atlantic)	29	171	0	4911	-2	98	28	39	6
7	ERIC CLAPTON - Change The World (Reprise)	23	175	0	4614	-97	83	39	40	13
8	MICHAEL BOLTON - Love Is The Power (Columbia/CRG)	8	184	6	4186	+467	58	51	52	18
9	JOHN MELLENCAMP - Key West Intermezzo (I Saw You First) (Mercury)	14	157	2	4114	-239	77	29	35	16
10	SHERYL CROW - If It Makes You Happy (A&M)	11	120	6	2921	+150	48	31	25	14
11	TONI BRAXTON - Un-Break My Heart (LaFace/Arista)	7	156	17	2883	+600	20	48	52	26
12	AARON NEVILLE Featuring ROBBIE ROBERTSON - Crazy Love (Reprise)	9	136	4	2779	+266	31	34	43	27
13	MICHAEL W. SMITH - Cry For Love (Reunion/Jive)	10	120	4	2779	+129	44	37	23	13
14	HOOTIE & THE BLOWFISH - Sad Caper (Atlantic)	5	136	10	2718	+308	30	35	46	21
15	MADONNA - You Must Love Me (Warner Bros.)	3	159	30	2709	+816	12	39	64	41
16	TINA TURNER - Missing You (Virgin)	15	124	2	2696	+212	36	35	35	15
17	ALANIS MORISSETTE - Head Over Feet (Maverick/Reprise)	9	105	7	2671	+472	42	28	25	9
18	THE WONDERS - That Thing You Do (Epic)	7	138	26	2590	+692	16	52	39	28
19	KENNY G - The Moment (Arista)	8	141	3	2524	+231	19	34	48	35
20	SARI - Forever True (Eagle Eye)	16	100	2	2465	-27	43	22	30	4
21	FRAZIER CHORUS - Driving (Pure/PGD)	10	109	1	2363	+37	26	41	29	12
22	MERRILL BAINBRIDGE - Mouth (Universal)	11	89	6	2330	+302	38	22	21	8
23	HUEY LEWIS & THE NEWS - 100 Years From Now (Elektra/EEG)	4	141	33	2296	+684	10	31	54	43
24	MELISSA ETHERIDGE - Nowhere To Go (Island)	17	95	0	2278	-268	33	31	23	6
25	E.J. WATERS - Colours Of The World (Epidemic/Castle)	16	98	5	2234	+115	33	29	24	10
26	AMANDA MARSHALL - Birmingham (Epic)	10	97	7	2206	+288	24	38	26	9
27	DISHWALLA - Counting Blue Cars (A&M)	28	82	1	2158	-222	37	20	18	6
28	SEAL - Fly Like An Eagle (Warner Sunset/Atlantic)	2	133	55	2140	NEW	13	26	41	50
29	dc TALK - Just Between You And Me (Virgin)	5	104	15	1993	+464	16	31	38	15
30	DAVE KOZ - Don't Look Back (Capitol)	10	112	1	1935	+56	9	31	43	26
31	MARIAH CAREY - Forever (Columbia/CRG)	22	90	0	1784	-122	21	16	34	16
32	WILD ORCHID - At Night I Pray (RCA)	11	102	9	1769	+172	14	22	32	29
33	MICHAEL ENGLISH - Freedom (Curb)	4	115	11	1738	+257	3	24	50	34
34	STING - I'm So Happy I Can't Stop Crying (A&M)	13	91	3	1648	-40	12	29	26	22
35	HOOTIE & THE BLOWFISH - I Go Blind (from Friends soundtrack) (Reprise)	54	59	3	1492	NEW	23	17	15	4
36	LOUVETTE - When I Think Of You (Butterfly)	7	83	6	1452	+120	9	22	32	19
37	TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	36	68	0	1422	-249	19	14	18	14
38	ALANIS MORISSETTE - You Learn (Maverick/Reprise)	24	57	1	1403	-89	22	15	11	9
39	PLAYER - Footprints In The Sand (River North)	9	71	4	1322	-49	9	22	27	13
40	MICHAEL LEARNS TO ROCK - That's Why (You Go Away) (Cleveland International)	15	68	1	1302	-100	10	18	29	11

Chartbound

	Reports	Adds	SPINS	TREND
* ROD STEWART - "If We Fall In Love Tonight" (Warner Bros.)	93	93	1221	+1221
JORDAN HILL - "How Many Times" (Atlantic)	78	9	1114	+221
BRIAN MCKNIGHT - "Remember The Magic" (Disney)	74	11	988	+229
CELINE DION - "Send Me A Lover" (MML)	73	10	1181	+126
JEWEL - "You Were Meant For Me" (Atlantic)	61	13	852	+265

Total Reports This Week: 260 Last Week: 217

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8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m.

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Inside A/C



BY **RON FELL**

Best Sax Breaks in Pop Songs

In keeping with the theme of last week's cover story on the popularization of the saxophone, I've conducted a poll to find the all-time favorite sax solos in pop music. Here's a sampling of songs mentioned:

- "You're a Friend of Mine" Jackson Browne/Clerence Clemons (Steve Lindell-WLBC, Tom Land-KUDL and Roger Christian-WMJQ)
- "Harden My Heart" Quarterflash (Randy James-WRQX, Dave Koz-Capitol)
- "Caribbean Queen" Billy Ocean (Mike Scott-KQXT)
- "Same Old Lang Syne" Dan Fogelberg (Bobbi Maxwell-WWNK)
- "Moondance" Van Morrison (John Patrick-WBBQ)
- "Baker Street" Jerry Rafferty (Rose Deihl-KMAJ, Mary Fleenor-WLQT, Chuck Collins-WKDD, Ryan Carrington-98Q, Rob Harder-KISC, Dave Koz)
- "Freeway of Love" Aretha Franklin (Duncan Payton-KRUZ)
- "You Belong to the City" Glenn Frey (Rusty Keys-KNEV)
- "Get Out of My Dreams" Billy Ocean (Tom McClendon-WCKQ)
- "The Best" Tina Turner (Michael Rogers-KAKQ)
- "Can't You See That She's Mine" Dave Clark Five (Wayne Scott-WJDX)
- "Yakety Sax" Boots Randolph (Mark Pollitt-WMYI)
- "The One You Love" Glenn Frey (Carol Vonn-KSTZ)
- "Born to Run" Bruce Springsteen (Debbie Larson-WLSW)
- "Say Goodbye to Hollywood" Ronnie Spector (Steve Popovich-Cleveland International)
- "Urgent" Foreigner, "Careless Whisper" Wham!, "Glad" Traffic, "Just the Two of Us" Grover Washington, Jr., "I Just Wanna Stop" Gino Vanelli, "Year of the

A/C Up & Coming

Reports	Adds	SPINS	TRENDS	
59	14	766	+141	STEVEN CURTIS CHAPMAN - Lord Of The Dance (Sparrow)
57	6	819	+104	GYPSY SOUL - Silent Tears (Cabana Boy/W.A.P.)
52	3	783	+25	REO SPEEDWAGON - After Tonight (Castle)
47	3	602	+59	NATALIE COLE w/ NAT "KING" COLE - When I Fall In Love (Elektra/EEG)
47	26	622	+362	BoDEANS - Hurt By Love (Slash/Reprise)
48	27	569	+337	PETER CETERA - S.O.S. (River North)
42	1	572	-1	BAD COMPANY - I Still Believe In You (eastwest/EEG)
42	2	631	+66	CHRIS ISAAK - Think Of Tomorrow (Reprise)
38	4	478	+28	RICHARD PAGE - The Best Thing (GRP)
37	6	470	+83	JOY ASKEW - Little Darling (Private Music)
35	7	450	+89	EMILY - Till The Morning (Grey Wolf)
35	5	431	+43	MAC CHARLES - Deep Blue Ocean Dream (FT)
33	13	418	+123	BILLY VERA & THE BEATERS - Oh, What A Nite (Pool Party)
32	2	443	+13	JANN ARDEN - Good Mother (A&M)
25	6	261	+72	SUSANNA HOFFS - All I Want (London)
25	8	408	+155	MARIAH CAREY - Underneath The Stars (Columbia/CRG)
23	5	260	+70	JULIE EISENHOWER - Where Do We Go From Here (V.I.P.)
22	2	271	+9	JOEY MATISSE - Know That I Will (Backseat)
22	5	263	+75	THOMSON DAWSON - Every Step of the Way (d-Spot)
21	8	323	+159	NO DOUBT - Don't Speak (Trauma/Interscope)
16	15	188	+183 *	BARBRA STREISAND/BRYAN ADAMS - I Finally Found Someone (Columbia/CRG)
15	3	260	+67	R.E.M. - Bittersweet Me (Warner Bros.)
15	3	160	+50	THE TONY RICH PROJECT - Leavin' (LaFace/Arista)
13	8	177	+132 *	GLORIA ESTEFAN - I'm Not Giving You Up (Epic)
12	10	144	+108 *	ELEANOR McEVOY - Precious Little (Columbia/CRG)
12	4	141	+53 *	JESSICA - My Heart Said No (Moonridge)
11	10	93	+81 *	DUNCAN SHEIK - Barely Breathing (Atlantic)
11	2	131	+33 *	JOE COCKER - Anybody Seen My Girl (550 Music)
10	2	218	+69 *	EN VOGUE - Don't Let Go (Love) (eastwest/EEG)
10	2	124	+46 *	SIMPLY RED - Angel (eastwest/EEG)

Dropped: Lionel Richie, Orleans, Finn Brothers, Erin O'Hara, George Winston, Bob Marley * Indicates Debut

Cat" Al Stewart, "Jazzman" Carole King, "How Sweet it Is" James Taylor. (Dave Koz)

RADIO NEWS
WKWK (K-97FM) has a new address and phone numbers: 1015 Main Street, Wheeling, WV 26003; phone (304) 232-1170, fax (304) 234-0041. ●

A/C Picks

DONNA LEWIS
"Without Love" (Atlantic)



Coming off her big debut single, "I Love You Always Forever," Donna Lewis could probably coast a bit, but this new single as a sequel is equal. This one establishes Lewis as an artist of substance beyond any novelty.

LIONEL RICHIE
"Still in Love" (Mercury)

Richie captures his old Commodores harmonies on the chorus of this song about hopeless romanticism.

Sounds like a candidate for perpetual Love Songs rotation.

JUSTIN HAYWARD
"The Way of the World"
(CMC International)

The voice of the Moody Blues is all jangled in twelve-string guitars as he presents a strong solo single from his new album, *The View From the Hill*. The production benefits from its fusion of a '60s strum and a '90s circumstance.

GLORIA ESTEFAN
"I'm Not Giving You Up" (Epic)



Possession is still nine-tenths of the law, and Glo isn't into breaking any rules. This gentle love song, which Estefan co-wrote with guitarist Kike Santander, sounds like an A/C exclusive play.

S/P/W

	SPINS PER WEEK PER STATION
CELINE DION - It's All Coming Back To Me Now (550 Music)	29.29
DONNA LEWIS - I Love You Always Forever (Atlantic)	28.72
JOURNEY - When You Love A Woman (Columbia/CRG)	28.16
PHIL COLLINS - Dance Into The Light (Atlantic)	26.66
BRYAN ADAMS - Let's Make A Night To Remember (A&M)	26.47
ERIC CLAPTON - Change The World (Reprise)	26.37
DISHWALLA - Counting Blue Cars (A&M)	26.32
JOHN MELLENCAMP - Key West Intermezzo (I Saw You First) (Mercury)	26.20
MERRILL BAINBRIDGE - Mouth (Universal)	26.18
ALANIS MORISSETTE - Head Over Feet (Maverick/Reprise)	25.44
HOOTIE & THE BLOWFISH - I Go Blind (from Friends soundtrack) (Reprise)	25.29
ELTON JOHN - You Can Make History (Young Again) (MCA)	24.73
SARI - Forever True (Eagle Eye)	24.65
ALANIS MORISSETTE - You Learn (Maverick/Reprise)	24.61
SHERYL CROW - Makes You Happy (A&M)	24.34
MELISSA ETHERIDGE - Nowhere To Go (Island)	23.98
MICHAEL W. SMITH - Cry For Love (Reunion/Jive)	23.16
NATALIE MERCHANT - Jealousy (Elektra/EEG)	23.14
THE WALLFLOWERS - 6th Avenue Heartache (Interscope)	22.93
E.J. WATERS - Colours Of The World (Epidemic/Castle)	22.80

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
ROD STEWART - If We Fall In Love Tonight (Warner Bros.)	1221
SEAL - Fly Like An Eagle (Warner Sunset/Atlantic)	1111
MADONNA - You Must Love Me (Warner Bros.)	816
JOURNEY - When You Love A Woman (Columbia/CRG)	794
THE WONDERS - That Thing You Do (Epic)	692
HUEY LEWIS & THE NEWS - 100 Years From Now (Elektra/EEG)	684
TONI BRAXTON - Un-Break My Heart (LaFace/Arista)	600
ALANIS MORISSETTE - Head Over Feet (Maverick/Reprise)	472
MICHAEL BOLTON - Love Is The Power (Columbia/CRG)	467
dc TALK - Just Between You And Me (Virgin)	464
BoDEANS - Hurt By Love (Slash/Reprise)	362
PETER CETERA - S.O.S. (River North)	330
HOOTIE & THE BLOWFISH - Sad Caper (Atlantic)	308
MERRILL BAINBRIDGE - Mouth (Universal)	302
AMANDA MARSHALL - Birmingham (Epic)	288
AARON NEVILLE Featuring ROBBIE ROBERTSON - Crazy Love (Reprise)	266
PHIL COLLINS - Dance Into The Light (Atlantic)	265
JEWEL - You Were Meant For Me (Atlantic)	265
MICHAEL ENGLISH - Freedom (Curb)	257
HOOTIE & THE BLOWFISH - I Go Blind (from Friends soundtrack) (Reprise)	252
KENNY G - The Moment (Arista)	231

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

- 11/6/92 MICHAEL BOLTON - "To Love Somebody"
- 11/4/88 BREATHE - "How Can I Fall"
- 11/6/87 ELTON JOHN - "Candle In The Wind"
- 11/7/86 LIONEL RICHIE - "Love Will Conquer All"
- 11/8/85 PHIL COLLINS & MARILYN MARTIN - "Separate Lives"
- 11/4/83 LIONEL RICHIE - "All Night Long"

MOST ADDED
KMFDM (48)

SIX FEET UNDER (43)

WILL HAVEN (34)

CHEMLAB (22)

ACID BATH (7)

TOP TIP
CROWBAR

Broken Glass
(Pavement)

Lotta' spins from WRBC(24), WVCR(21), WMHB(19), KVIK(16), WKTA(13), WSOU(12) and WCWP(10) helps Crowbar grab this week's highest debut. I can't wait to hear it.

RECORD TO WATCH
CATHEDRAL

Supernatural Birth Machine

Armed with fuzzy riffs and bud-stained hooks, Cathedral's retro '70s liquid jams won't go unnoticed. *Supernatural Birth Machine* offers 11 low-end tracks that will keep the leafy-inclined dazed & confused. Got Visine?

Gavin Rocks

TW		SPINS	TREND
1	TOOL - Aenima (Zoo)	670	+64
2	KORN - Life is Peachy (Immortal/Epic)	664	+16
3	DOWNSET - Do We Speak A Dead Language? (Mercury)	611	-25
4	MARILYN MANSON - Antichrist Superstar (Nothing/Interscope/AG)	567	-3
5	CORROSION OF CONFORMITY - Wiseblood (Columbia/CRG)	537	+43
6	DANZIG - blackacidevil (Hollywood)	500	+32
7	TYPE O NEGATIVE - October Rust (Roadrunner)	418	-31
8	OVERDOSE - Scars (Fierce/FLG)	409	-4
9	ORANGE 9MM - Fire In The Hole (Atlantic)	391	-55
10	MOTORHEAD - Overnight Sensation (CMC International)	387	+26
11	PIST*ON - Number One (Fierce/FLG)	353	+10
12	UGLY KID JOE - Motel California (Castle)	343	+25
13	IRON MAIDEN - The Best of the Beast (Castle)	342	+4
14	STUCK MOJO - Pigwalk (Century Media)	339	+9
15	DIQ - Angry Machines (Mayhem/FLG)	317	+27
16	EARTH CRISIS - Gomorrah's Season Ends (Victory)	271	-10
17	MELIAH RAGE - Death Valley Dream (Backstreet)	267	-2
18	GODFLESH - Songs of Love and Hate (Earache)	255	+15
19	MANOWAR - Louder Than Hell (Geffen)	247	+44
20	MARY'S WINDOW - Whore (Slipdisc)	240	+29
21	SAMAEL - Passage (Century Media)	239	+8
22	FLOODGATE - Penalty (Roadrunner)	235	+71
23	WHITE ZOMBIE - The Heavy Stuff Sampler (Geffen)	227	-138
24	W.A.S.P. - Still Not Black Enough (Castle)	225	-13
25	CROWBAR - Broken Glass (Pavement)	223	NEW
26	MOONSPELL - Irreligious (Century Media)	216	-7
27	CORE - Revival (Atlantic)	214	-34
28	L.A. GUNS - American Hardcore (CMC International)	213	+16
29	MOLLY MCGUIRE - Lime (Epic)	203	-46
30	HELLOWEEN - Live (Castle)	196	+31
31	KING DIAMOND - The Graveyard (Metal Blade)	183	-35
32	KMFDM - XTORT (Wax Trax!/TVT)	179	-26
33	RAINBOW - Ritchie Blackmore's Rainbow (Fuel)	177	+9
34	THE CROW: CITY OF ANGELS - Various Artists (Hollywood)	175	+12
35	VISION OF DISORDER - Vision of Disorder (Roadrunner)	170	+32
36	MERCYFUL FATE - Into The Unknown (Metal Blade)	170	-20
37	RUSH - Test for Echo (Atlantic)	164	-18
38	DEARLY BEHEADED - Temptation (Fierce/FLG)	162	+15
39	PANTERA - The Great Southern Trendkill (Elektra/EEG)	157	-19
40	MEARTH - Ib (Magadee)	152	NEW
41	DESULTORY - Swallow The Snake (Metal Blade)	145	+13
42	BIOHAZARD - Mata Leao (Warner Bros.)	145	-35
43	CRAWL - Construct, Destroy, Rebuild (MIA)	142	-1
44	WORLD BANG - Aliced D (Critique/BMG)	141	-12
45	TREE - Downsizing the America Dream (Cherrydisc)	140	-13
46	INNER THOUGHT - Perspectives (Dwell)	133	+7
47	PRO-PAIN - Contents Under Pressure (Energy)	133	-2
48	SKOLD - The Skold (RCA)	130	-71
49	BRUTAL TRUTH - Kill Trend Suicide (Relapse)	128	-9
50	PUNCTURE - Immune (MIA)	125	NEW

Hard Kopy BY ROB FIEND



Tooled Again

I have to be honest, I'm a **Tool** abuser—and I also really dig the band. I've gone from never seeing the band to seeing them twice in a seven day period. I think there's a pattern here, maybe it's time I gave myself an intervention and got to the bottom of my addictive personality. Then again, maybe not, because I'd probably rebel against myself, which would cause an ugly scene not to mention thousands of dollars in damage. This isn't to say I'm not into causing ugly scenes, I just don't like taking credit for them.

The mighty Tool rocked San Francisco again last Monday (Oct. 28) to the delight of an ecstatic crowd that, like last week, were moshing, stomping, and singing along with the band. If the pit could be transplanted into a fight scene from an episode of the '60s *Batman* series, you'd see a lot of "Biff,!" "Boff,!" "Splat,!" "Kuramm,!" "#\$!@**," and "Shwing!" Well, maybe not "shwing," but I'm sure there was a lot of that after the show.

Tool opened with "Third Eye" and continued to pummel us with other songs from the new CD, *Aenima*, as well as some of the older tunes like "Swamp Song." Vocalist Maynard Keenan, wearing just a pair of boxers, was completely covered in black make-up from head to toe. He looked cool, especially his piercing white-eyes, but my first thought was, "What a pain in the ass to get that shit off." His get up did, however, trigger some interesting Halloween costume ideas, but I'm sticking to my original idea of dressing in penny loafers, Dockers, and a Polo shirt. It's a dual costume. I can either be an asshole or I can be a serial killer. The later works out well, because most convicted serial killers tend to look "normal" according to their neighbors. Any time I see someone who looks "normal" I'm immediately suspicious and look

for any signs of blood, facial ticks, or evidence of a skin-suit underneath their yuppie-wear.

Anyway, Tool delivered another killer show, closing with "Stinkfist," the first single from *Aenima*. Along with the song was the debut screening of the band's new video for the song. All I can say is that I haven't seen anything trippier since I was in the eighth grade and hallucinated synchronized swimming hippos after being thrown to the pavement by some fat kid. The video is an interesting display of artistic wizardry which mirrors the bands acid-soaked persona, especially that of guitarist Adam Jones, who is the main force behind Tool's videos.

I didn't think I'd ever say anything positive about MTV, but the corporate crusaders have come to their senses (for the time being anyway) and have deemed "Stinkfist" playable. Apparently the heads weren't too keen with the name, but I guess they relented after they realized the band could have made a video for "Hooker With a Penis." So unlock your MTV channel and look for "Stinkfist" in regular rotation.

After Tool, I ran down the street to catch a bit of San Francisco's **Old Grandad**. Some of you may be familiar with this stoney, sludge-infested band, since they mailed out their debut CD, *Vol. 666* a few months back. If you're not, you will be when the band mails out their new CD in March...Adds for November 4 and 5 include **After-shock**, *Aftershock* (Rawkus); **Cathedral**, *Supernatural Birth Machine* (Earache); **The Nefilim**, *Zoon* (Metal Blade); **Speedball**, *Drive Like Hell* (Energy); **Pry**, *Pry* (Temperance)...Adds for 11 and 12 are **Downset**, "Pocket Full of Fatcaps" (Mercury); **Focal Point**, *Suffering of the Masses* (Tooth N Nail); **Klank**, *Still Suffering* (Tooth N Nail). ●

Editor: ROB FIEND • Rocks reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-2 p.m. • Station Reporting Phone: (415) 495-1990
Gwin Fax: (415) 495-2580

Rocks Chartbound

- HUMBLE GODS** (114) Hollywood
- CHEMLAB** (114) Fifth Column/Metal Blade
- WARZONE** (113) Victory
- *13MG** (111) Slipdisc
- *NOTHINGFACE** (108) DCide
- *WILL MAVEN** (32) Revelation
- Dropped:** #34 Headcrash, #45 Dimestore Hoods, #49 Solitude Aeternus

- TOP REQUESTS**
- KORN**
 - TOOL**
 - MARILYN MANSON**
 - DOWNSET**
 - TYPE O NEGATIVE**

Rock Picks

CATHEDRAL
Supernatural Birth Machine
(Earache)

Break out the bong, grow out your hair, throw on some bell-bottoms and say "I'm not worthy" 20 times—the new Cathedral has arrived. If you're not into low-end, riff-ridden Sabbath-faced grinds, then you're bummin' because that's the Cathedral blue plate special. *Supernatural Birth Machine*, the band's new baby, offers 12 new long-hair anthems that will singe your brain like a freshly-packed bow. "Cyclops Generation," "Urko's Conquest," "Cybertron 71/Eternal Countdown" (sounds like Ozzy), and "Nightmare Castle" are a few

tracks that highlight Cathedral's retro—'70s liquid riffs and chunky rhythms. Harvest your fall stoner-rockers with *Supernatural Birth Machine*. —FIEND

THE NEFILIM
Zoon (Metal Blade)

Ever wondered what happened to the Fields of the Nefilim? They broke up four years ago, but frontman Carl McCoy decided to stay with music and launched a new project, conveniently called the Nefilim. Best described as dark, casually sinister, and methodically deep, McCoy's new band does lift some of the hallowed bass lines, black guitar hooks, and gloomy rhythms directly from Fields, but this new lineup offers a little more aggression, especially on "Pazuzu," "Penetration," and "Exodus." Classic metallic hooks can also be found on "Venus Decomposing," while the rest of the album focuses on melancholy melodies that spiral down on murky guitars like rain drizzling in a cemetery. Mysterious and sardonically delicious, the Nefilim will appeal to your ghost-white nocturnal listeners. —FIEND

Video Pick

NOTHINGFACE
"Pacifier" (DCide)

Nothingface achieved fifth most-added status on last week's GAVIN Rocks chart with their debut album *Pacifier*. Already getting several spins at rock radio, Nothingface turns their attention to video with

the release of their debut clip, for the album's title track. Conceptually, the video moves little beyond a glorified band practice, but, it does keep within the theme of the CD's artwork. Loneliness and anger underlie the performance as the

camera zooms in on several close-ups of singer Matt Holt, with his Korn-ish do,' and the band aggressively jammin' in a rundown building. The melodic nature of the band punches through strong, despite the typical concept. —GUY HAMELIN

REMEMBER F FEST? TAKE A LOOK.



THREE BANDS AND A LABEL
Hanging out at the luxurious Geffen Records booth are (back row l-r): Drown's Marco, Snot's Sunny, Drown's Lorren, and Snot's Manager Nick Adler; (front l-r): Geffen's Shanti and Dennis Blair, Snot's Mike, Sugar Teeth's Josh and Marc.

TWO WILLS AND A GILL

Hollywood Records Will Evert and Will Knapp make the bread of a McGathy Gill sandwich while Hits' Jimmy Stewart sips his beer, unmoved by the camaraderie all around him.



JERRY'S KID

This is a rare glimpse of the infamous NAMBLA Boy caught in daylight. Missing half his head and both hands, NAMBLA Boy nevertheless was out looking for volunteers to help make his dream come true.

VIDEO ROCKS

LW	TW	ARTIST - Album (Label)
1	1	TYPE O NEGATIVE - My Girlfriend's Girlfriend (Roadrunner)
14	2	ORANGE 9MM - Failure (Atlantic)
2	3	RAGE AGAINST THE MACHINE - People Of The Sun (Epic)
11	4	NY LOOSE - Spit (Hollywood)
6	5	SACRED REICH - Low (Metal Blade)
3	6	WHITE ZOMBIE - I'm Your Boogie Man (Hollywood)
19	7	VOIVOD - Insect (Mausoleum)
9	8	SEPULTURA - Ralamahatta (Roadrunner)
8	9	MY DYING BRIDE - The Cry For Mankind (Fierce)
15	10	HEADCRAH - Safe House (Discovery)
38	11	NEUROTIC OUTSIDERS - Jerk (Maverick)
5	12	MOONSPELL - Opium (Century Media)
4	13	THE URGE - Brainless (Epic)
N	14	THE DESCENDENTS - I'm The One (Epitaph)
10	15	GALACTIC COWBOYS - Fear Not (Metal Blade)
37	16	CRISIS - Different Ways Of Decay (Metal Blade)
18	17	SOUNDGARDEN - Burden In My Hand (A&M)
26	18	MARILYN MANSON - Beautiful People (Nothing/Interscope/AG)
7	19	IRON MAIDEN - Lord Of The Flies (CMC International)
N	20	GRAVITY KILLS - Enough (TVT)
20	21	FILTER - Jurassitol (Hollywood)
N	22	LOCAL H - Bound For the Floor (Island)
21	23	HYPOCRISY - Rosewell 47 (Nuclear Blast)
16	24	METALLICA - Hero of the Day (Elektra/EEG)
12	25	NIRVANA - Aneurysm (DGC)

Compiled by Guy Hamelin

ARTIST PROFILE

SIX FEET UNDER



FROM: Tampa Bay, Florida
LABEL: Metal Blade Records
PREVIOUS RELEASE: *Haunted*
LATEST RELEASE: *Alive and Dead*
RADIO PROMOTION CONTACT: Melodie Mingo, Metal Blade (805) 522-9111.
SIX FEET UNDER IS Chris Barnes, vocals; Allen West, guitars; Terry Butler, bass, Greg Gall, drums.
BACKGROUND: Former Cannibal Corpse vocalist Chris Barnes and former Obituary guitarist Allen West joined forces in 1993 to form

Six Feet Under as a side project. "In the fall of '93, Al gave me a call saying he had some songs and he was thinking of doing a band. He sent me a tape and originally we were just going to goof around, but then we really liked the songs a lot. The stuff was so strong we knew we had to get serious about it." —Barnes
ABOUT THE ALBUM: Produced by Brian Slagel, Bill Metoyer, and Six Feet Under, *Alive and Dead* offers seven tracks that will we be irresistible to metal radio. "Suffering in Ecstasy," "Human Target," "Lycanthropy," and "Beneath a Black Sky" are live tracks, while "Insect," "Drowning," and the Judast Priest cover of "Grinder" are studio recordings.
GENERAL INFO: The band is currently recording a full-length album scheduled for release in January.
TOURING: To be announced

MOST ADDED
THE DUKE ELLINGTON ALBUM (55)

JEFF HAMILTON TRIO (34)

CONRAD HERWIG (16)

BERNARD PURDIE (16)

TITO PUENTE (15)

TOP TIP

**JIMMY MADISON
& FRIENDS**

*90 Degrees With 100% Humidity
(Blue Chip)*

Jazz Radio gives the nod to another hot independent label project with 56 total believers.

RECORD TO WATCH
THE DUKE ELLINGTON ALBUM

*Prelude to a Kiss
(Philips)*

This lush orchestral tribute on the Philips classical label is spearheaded by vocalist Dee Dee Bridgewater and other all-star names, including Cyrus Chestnut and Bobby Watson.

Gavin Jazz

LW	TW		Reports	Adds	H	M	L
4	1	JOHN SCOFIELD (Verve)	81	1	63	16	1
1	2	MICHAEL BRECKER (Impulse!)	78	0	65	13	0
3	3	LARRY GOLDINGS (Warner Bros.)	79	1	62	13	3
8	4	JOSHUA REDMAN (Warner Bros.)	82	0	57	21	4
7	5	SONNY FORTUNE (Blue Note)	78	0	63	12	3
6	6	AL GREY (Pullen Music)	76	0	64	8	4
13	7	ERNIE WATTS (JVC)	81	3	40	34	4
11	8	BETTY JOPLIN (Lake Street)	76	1	58	14	3
2	9	BILLY CHILDS (Shanachie)	73	0	61	10	2
12	10	ANTHONY WONSEY (Evidence)	72	0	57	12	3
10	11	JAVON JACKSON (Blue Note)	74	1	56	12	5
15	12	DAVID SANCHEZ (Columbia/CRG)	80	1	34	37	8
14	13	PHIL MARKOWITZ (Passage)	67	0	46	17	4
5	14	CYRUS CHESTNUT TRIO (Evidence)	64	0	54	6	4
24	15	JESSE DAVIS (Concord Jazz)	71	1	28	33	9
20	16	ERIC REED (Impulse!)	74	0	23	39	12
22	17	NATALIE COLE (Elektra/EEG)	70	0	28	27	15
25	18	JACKIE McLEAN (Blue Note)	67	2	25	30	10
39	19	OSCAR PETERSON (Telarc Jazz)	73	5	12	39	17
16	20	JIMMY PONDER (Muse)	62	1	34	20	7
29	21	LYNNE ARRIALE TRIO (DMP)	66	3	25	27	11
19	22	GREG ABATE (Blue Chip Jazz)	59	0	33	18	8
9	23	MARCUS PRINTUP (Blue Note)	58	0	33	21	4
30	24	B SHARP JAZZ QUARTET (MAMA Foundation)	61	0	23	31	7
21	25	GEORGE GARZONE (NYC)	59	0	29	22	8
28	26	CLAIRE MARTIN (Honest/Linn)	60	0	22	29	9
33	27	JOHNNY ADAMS (Rouner)	70	3	4	45	18
34	28	WYCLIFFE GORDON/RON WESTRAY (Atlantic)	64	7	14	31	12
36	29	CECILIA SMITH (Brownstone)	60	5	15	29	11
38	30	MARC COPLAND (Savoy/Denon)	58	4	11	30	13
27	31	JACK WALRATH & HARD CORPS (Evidence)	48	0	24	21	3
37	32	MYRON WALDEN (NYC)	55	0	14	27	14
47	33	HERB ELLIS (Justice)	70	8	3	24	35
50	34	LEON PARKER (Columbia/CRG)	61	8	5	28	20
45	35	CHET BAKER (Evidence)	57	2	1	34	20
40	36	KRISTIN KORB (Telarc Jazz)	52	4	12	26	10
26	37	EDDIE HENDERSON (Milestone)	47	0	21	16	10
17	38	GARY BARTZ (Atlantic)	44	0	25	14	5
32	39	KENNY BARRON/MINO CINELU (Verve)	46	0	15	25	6
31	40	LAFAYETTE HARRIS, JR. TRIO (Muse)	44	0	20	15	9
18	41	MARK ELF (Jen Bay)	43	0	17	19	7
—	42	JIMMY MADISON & FRIENDS (Blue Chip Jazz)	56	3	4	24	25
23	43	RACHEL Z (NYC)	43	0	17	17	9
44	44	HARRY SKOLER (Brownstone)	47	0	4	29	14
46	45	MONTY ALEXANDER (Concord Jazz)	50	5	5	23	17
—	46	MICHELE ROSEWOMAN (Blue Note)	54	9	2	22	21
49	47	DON GROLNICK (Warner Bros.)	47	5	8	19	15
—	48	BILLY ROSS (Contemporary)	44	1	4	19	20
41	49	JAMES MOODY (Warner Bros.)	36	0	15	12	9
—	50	PACO DeLUCIA/AL Di MEOLA/JOHN McLAUGHLIN (Verve)	48	5	1	13	29

On Z Corner BY KEITH ZIMMERMAN



The Sun Sets on Mesa/Bluemoon's Atlantic Days

After a two-year stay at Atlantic Records, Mesa/Bluemoon is leaving the WEA conglomerate. According to Mesa/Bluemoon president Jim Snowden, within the next week or so, he should be announcing a new affiliation, possibly entering into a joint venture agreement with another music group.

Mesa/Bluemoon hooked up with Atlantic in October of 1994 under the watch of Danny Goldberg, Atlantic's president at the time. The acquisition gave Mesa/Bluemoon a much-needed cash infusion, and strengthened their distribution channels.

"[Atlantic] did us a great service by buying us and helping us out," says Snowden. "They cleaned up our balance sheet and that was great."

But while being an Atlantic custom label elevated Mesa's profile, Goldberg departed the label only a few weeks after the association became official. Snowden watched as Atlantic adopted an aggressive posture towards building and maintaining multi-platinum acts. Even Mesa/Bluemoon singer Randy Crawford, who racked up 230,000 in sales over several months, could not receive crossover attention from the major.

The partnership stalled three weeks ago, when Atlantic laid off 70 staff members and severed ties with four custom labels, Tag, Code Blue, Lava, and Mesa/Bluemoon.

"A label such as ours—albeit profitable—just didn't really fit in with the landscape of a leaner, meaner Atlantic," says Snowden. "We'd be more of a distraction than anything else."

Five months ago, during the height of Atlantic's retooling efforts, Snowden approached Atlantic about the possibility of buying his label back.

Although Mesa/Bluemoon had been profitable as a subsidiary during the last year and a half, a deal was set.

Snowden says he's "closer and closer" to announcing Mesa/Bluemoon's future plans within the next

week or two. Ultimately, he would like to hook up with a company where Mesa/Bluemoon might not be the smallest fish in the musical pond. He plans on keeping his label staff intact.

"Nobody from the staff is leaving. In fact, there's a lot of opportunities out there right now," says



Mesa/Bluemoon's Jim Snowden (right) and trumpet player Rick Braun pose proudly with their 1996 GAVIN Awards.

Snowden. "[Finding] distribution is almost the easiest part."

Atlantic currently owns the entire Mesa/Bluemoon catalog. For Snowden to completely sever his

Atlantic ties, he will have to buy back all of his catalog, which, over the last six years, has grown to 115 active titles. Atlantic has also been overseeing all of the accounting for Mesa/Bluemoon. Invoices were processed through them, and Atlantic handled all of Mesa's royalty accounting.

Snowden has two options. He can either purchase the back catalog outright and take them wherever he goes, or work out a deal where he can administrate catalog sales, but keep it within the WEA distribution system. The new parent label system—whoever they may be—would take on the 1997 titles. Either way, Snowden seems most interested in developing a joint venture ownership deal.

In the meantime, Snowden and Mesa/Bluemoon continue to plan their new releases for the first quarter of 1997 and beyond.

"We're pregnant with upcoming releases, and we're looking to not disrupt our release schedule at all," he says.

In the can for the first quarter of

MOST ADDED
MARK PORTMAN (22/130 spins)
VANESSA DAOU (18 adds)
KENNY BLAKE (12/131 spins)
SLASH/CURDLED SOUNDTRACK
(10/148 spins)
WAYMAN TISDALE (7/316 spins)



New adds include KRVR, WJZK, KKSF, and WALJ.

TOP TIP
MICHAEL PAULO
My Heart and Soul
(Noteworthy)

That fine sax man from Hawaii nabs the highest debut this week, making a splash at the #44 position.

RECORD TO WATCH
VANESSA DAOU
Slow to Burn
(MCA)

The sexy Ms. Daou captures the #2 Most Added spot with 18 adds. *Slow to Burn* should provide some sensual moments on the Smooth Jazz airwaves.

Gavin Smooth Jazz

LW	TW	Reports	Adds	Spins	Differences
1					
3	2				
4	3				
2	4				
5	5				
8	6				
6	7				
9	8				
11	9				
7	10				
10	11				
12	12				
15	13				
13	14				
14	15				
16	16				
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43	37				
44	38				
36	39				
35	40				
47	41				
39	42				
31	43				
—	44				
—	45				
—	46				
—	47				
42	48				
41	49				
—	50				

1997 is a blues album by guitarist Scott Henderson in January, and a scheduled February release for Rick Braun's *Body and Soul*. Other artists with new product in the pipeline include King Sunny Ade, Buckwheat Zydeco, Aswad, and a reggae compilation called *Four By Four*. Reggae icons Steel Pulse are currently in the studio, finishing up their latest work.

So what's on the Smooth Jazz horizon for Mesa Bluemoon?

"We still looking for the infamous sax player," admits Snowden.

"We're so picky when it gets into that Smooth Jazz thing. Our game plan is to take each artist to the height they should achieve.

"We're just on the brink of breaking Rick Braun, and that's after three albums. Jeff Golub's exposure through his work with Bob James and Kirk Whalum should make him the next one to bust through for us. Brian Culbertson has to make a commitment. He's living a dual life right now; he's making a living as a jingle writer, and he hasn't committed to being an artist 100 percent of the time yet. When he does, we're in a great position with him."

Having personally witnessed Atlantic's downsizing, Snowden understands the economic realities of the record business, like a soft retail front and tight radio airplay, on the horizon. Labels like his are now forced to be much more selective when it comes to signing talent.

"With the size of their catalog and

the dynamics of their company, if Atlantic has to pare down and decide to give quality shots to fewer people, we're certainly looking at doing the same thing. We're trying to get smarter as we grow up and [concentrate on] a couple of acts within each genre—which for us is Smooth Jazz, world music, and reggae—and make them happen."

Ch-Ch-Ch-Changes at Jazz station WRTI in Philadelphia. GM Ted Eldridge has left his post as General Manager. Tobias Poole is acting GM. PD Bill Clarke has also exited the station to take a public broadcasting position in Atlanta. Music Director Kim Berry is now acting program director, and is in the running for the vacant PD chair. There's no word when any of the positions will be filled, but we're rooting for Kim. We'll keep you posted.

We've added two more Smooth Jazz stations, WSMJ and KDAY. Tommy Fleming is both PD and MD at WSMJ in Richmond. Their address is 2809 Emerywood Parkway, Ste. 300, Richmond, VA 23294; (804) 672-9299, fax (804) 672-9316. Ken Rose is APD/MID at KDAY in Bishop, CA. KDAY's address is 1280 North Main

SJ&V Spin Trends	
1.	CHUCK LOEB +149
2.	SLASH/CURDLED SOUNDTRACK +127
3.	PETER WHITE +126
4.	PAUL HARDCASTLE +109
5.	KEIKO MATSUI +103
6.	KENNY G +90

SJ&V Chartbound	
MARK PORTMAN	(Zebra)
CURDLED SOUNDTRACK	(Geffen)
KENNY BLAKE	(Heads Up)
HEAVY SHIFT	(China/Discovery)
SIMPLY RED	(eastwest/EEG)
RANDY CRAWFORD	(Bluemoon)
*VANESSA DAOU	(MCA)
GREG VAIL	(Brain Child)
*KIM PENSYL	(Shanachie)
*LOUIE SHELTON	(Lightyear)
CRAIG T. COOPER	(Sin-Drome)
*FINGER ROLL	(Bama Sweet)
TIM CUNNINGHAM	(Atlantic)
Dropped:	#45 Bill Evans, #46 Brian Savage, #48 Marilyn Scott, #49 Vanessa Williams, George Winston, Jesse Cook.

Jazz Chartbound	
ANDY BEY	(Evidence)
CONRAD HERWIG	(Astor Place)
CARL SAUNDERS	(SNL)
HANK CRAWFORD	(Milestone)
*THE DUKE ELLINGTON ALBUM	(Phi ips)
KEVIN EUBANKS	(Blue Note)
VAN MORRISON & FRIENDS	(Verve)
TOM PERON/BUD SPANGLER	(Monarch)
PONCHO SANCHEZ	(Concord Jazz)
DAVID LIEBMAN	(Evidence)
*JEFF HAMILTON TRIO	(Monst)
*PAQUITO d'RIVERA	(Tropijazz)
*MAYNARD FERGUSON	(Concord Jazz)
Dropped:	#35 Greg Osby, #42 Greg Hatza Organization, #43 Nnenna Freelon, #48 Rickey Woodard.

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Street, Ste. J, Bishop, Calif. 93514; (619) 873-5329, fax (619) 873-5328. Also, WJZZ-Detroit, KJLZ-New Orleans, WTCD-Charlotte, and WB3B-Lincroft, N.J. are no longer Smooth Jazz reporters. The KJAZ satellite overnight service is no longer reporting either. We're looking forward to adding two more SJ&V reporters shortly.

Jazz/Smooth Jazz Picks

JESSE COOK Gravity (Narada)

Guitarist Jesse Cook is the most intriguing artist on the Narada roster these days, specializing in that genre of music. It's described deftly as "Rumba Flamenco World Beat Jazz Pop," and who could argue? True, Cook burns up his fretboard with occasional fiery leads, but with songs like "Mario Takes a Walk" and "Gravity," the Jazz Pop side of the equation rings especially true. *Gravity* reflects a band identity, as opposed to quaint solo pieces, as Cook relies on a unique blend of hand percussion, congas, timbales, keyboard programs, and bass parts executed by Peter Gabriel's bassist, Tony Levin. I know it's taboo these days to inject melancholy tunes like Cook's "Falling From Grace," and Peter White's "Bittersweet" in the Smooth Jazz mix, but one can dream. Meanwhile, "Mario..." and the title tune cut a sufficiently exotic pop silhouette.

VAN MORRISON/ GEORGIE FAME/MOSE ALLISON/BEN SIDRAN Tell Me Something: The Songs of Mose Allison (Verve)

It's another brilliant Van Morrison/Verve project that will appeal both to Jazz radio and Triple A rock fans. It's a long overdue tribute to singer/pianist Mose Allison, on which Van the Man and his distinguished friends explore the more blues—or "Cotton Sack"—side of Allison's songwriting. Ben Sidran has always been a second-generation Mose to his fans, and U.K. rockers like Van Morrison and the Who owe a debt to Mose's cheeky songwriting approach. Van is on fire singing and playing harmonica on "You Can Count on Me," "News Nightclub," and "One of These Days." Jazz radio should be all over "If You Live," Sidran's deadpanned vocal and piano is spot on, and Georgie Fame's Hammond organ is recorded to perfection. In fact, the entire production is quite spectacular. Allison fused influences like Muddy Waters, Louis Jordan, Nat Cole, and Errol Garner into his own persona. Van and Mose, singing at the piano on "I Don't Want Much" is intimate and authentic. Highly recommended to fill one of those two or three vocal breaks per hour.

ARTIST PROFILE

ERNIE WATTS



LATEST RELEASE:

The Long Road Home

LABEL: JVC

FROM: Wilmington, Delaware

ON PLAYING SANS DRUMS:

"It really opens everything up. It's very clear because there are no overtones from the drums or the cymbals. It makes it more discipline because everything is so up front. Even without drums, the sound was very full with Kenny

Barron on Piano and Reggie Workman on bass. This is my fourth JVC record for, the third of this acoustic series. *Unity* and *Reaching Up*, were the previous two, and both featuring Jack DeJohnette."

CHAMBER JAZZ: "That is a term that I came up with because that's the way it felt to me. Without the drums, it became more of a classical kind of feel to me."

IN THE FUTURE: "I'd like to do something with vibes, particularly with Gary Burton, a fantastic player. Having worked with both Gary and Bobby Hutcherson, I am no stranger to working with vibes. I love their sound and feel quite a bit."

ADVICE TO YOUNG SAX PLAYERS: "Know your craft, study, and practice. Know about music and harmony. Listen to a lot of different people, especially the great players. Coltrane did it for me." —VINNIE ESPARZA

GAVIN CLASSIFIEDS

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prior to issue date. Free Opportunities listings should be typewritten on company/station letterhead and are accepted only by fax (415-495-2580).

We offer weekly display advertising at extremely modest prices. Call GAVIN Classifieds today!

**Contact Parker Gibbs at
(415) 495-1990, ext. 531.**

"ON-AIR" Job Tip Sheet

We're the largest, most complete job listing service in radio averaging over 350 of the hottest jobs weekly in all markets/all formats for air talent, PD, MD, news, talk, production, promo & more. Compare us & you'll see the difference! We're BIGGER, BETTER & FASTER! Remember... your career is our business!

CALL US FIRST! 1-800-231-7940
937 WILD GINGER TRAIL, WEST CHICAGO, IL 60185

Opportunities

KBCQ-ROSWELL, NM—T.F.O.'s landed here in 1947. Will you be next? FT afternoons plus heavy production. No beginners please. Females & minorities encouraged. T&R: Tim Dill PO Box 670, Roswell, NM 88202
Mornings/News. #1 Facility Staff. Rare Opening! T&R to Bruce Bunchuckles, Magic 105, 201 Main, Suite 400, LaCrosse, WI, 54601.
WVRT/FM Variety 97.7, immediate full-time opening, morning news middays. T&R: Mick Stevens, 2401 Reach Road, Williamsport, PA 17701. Females & Minorities encouraged. E.O.E.

KSJB seeks an experienced morning air talent for regional AM country station. Send T&R to: Scott Monson, PO Box 1840, Jamestown, ND 58402, E.O.E.

KMITT-Seattle is looking for part-time air talent. Must have knowledge of rock and alternative and enjoy strong coffee. Send T&R to Dean Carlson, The Mountain, 1100 Olive Way, #1650, Seattle, WA 98101, E.O.E.

Oldies 630 KJNO. seeks Morning Drive. Production skills a must. Good benefits. T&R: Attn: Justin McDonald, KJNO, 3161 Channel Dr., Suite #2, Juneau, AK 99801.

LOVES RADIO, WANTS TO WORK HARD! Male, minority. A T has the talent and wants to show you! Any day part. Bob: (612) 931 7979.

K-TAOS has a rare full time opening for a night jock (P-Mid). A strong knowledge of

WBEZ/FM seeks creative, personable jazz host-producer for regular airshift. Min. 5 years experience; extensive knowledge of mainstream jazz plus blues and world music; writing, technical, production skills. WBEZ is an Equal Opportunity Employer, Affirmative Action Employer, actively seeks diversity of the work force. T&R to: Human Resources Dept., WBEZ, 848 E. Grand, Chicago, IL 60611

Q106-San Diego invites experienced T40, Hot A/C, or Modern A/C programmers to apply for one of the country's most coveted PD gigs. You'll need Top-20 market experience, with a flair for Promotion & Imaging, plus a solid background in music, research & people mgmt. Rush resume & tape of your current station to: KKLQ, Ref. #PD1296, 5745 Kearny Villa Road, Suite M, San Diego, CA 92123. M/F - E.O.E. NO CALLS PLEASE

Adult Rock a must Overnight T&R to: Brad Hockmeyer, KTAO, 192 Blueberry Hill Road, Taos, NM 87571.

Job Openings at Mix FM Green Bay Continuous Hit Music 98.5 Mix FM (WQLD) is looking for people to fill these positions: Program Director. Min. 3 years programming experience. Must do Airshift Night timer. Min 3 years of experience in Adult Top 40 Hot A.C. no screamers. Good production skills. Part timers. No rookies.

Long time Morning show co-host Doug Kauffman exits to PD Green Bay's new all Sports Station. The Fan 11, WDUZ. No replacement has been named. T&R's are being accepted. Women and minorities encouraged.

to apply. Tapes and resumes to: Mike Watts, Green Bay Broadcasting, Box 310, Green Bay, WI 54305, E.O.E.

Nights are open at 92PRO FM Personality radio! T&R to Chris Shebel, WPRO FM, 1502 Wampanoag Trail, E. Providence, RI 02915. EOE. No calls.

A/C or Country. KOJM KPQX has an opening for air talent and production. EXPERIENCE PREFERRED. T&R Greg Ellendson, P.O. Box 7000, Havre MT, 59501, EOE

RADIO SALES MANAGER. Professional Sales Manager for AM FM. Seeking a selling sales manager adept at training, recruiting, and maintaining a sales staff. Excellent compensation package based on performance. EOE contact Betty Baudier, KASI KCCQ, Ames, IA 50010

Northern New Yorks Mix 96 WVNC Canton-Potsdam-Ogdensburg NY (Hot AC/Top 40 Adult). Positions open for part-time News Director and Afternoon Drive On-Air Jock. Send tape and resume to this bright, tight and outta sight small market radio station that sounds big!! Past jocks here have gone on to bigger gigs, including former Program Director Tom Jefferies who is now doing nights at WPLJ New York City as Danny Meyers. Send T&R to: Joel Murphy, Mix 96 WVNC, Canton, NY 13617.

SWP

CUSTOM COMPACT DISCS

Custom CD's from \$49. Call for a catalog today! Over 5000 digital hits from the 50's to the present!

Steve West Productions 800-858-HITS (4487)

MOST ADDED
**MICHAEL HENDERSON &
 THE BLUEBLOODS (10/77 spins)**
**DAVE MATTHEWS BAND
 (9/587 spins)**
JOE COCKER (9/120 spins)
WILCO (8/311 spins)
THE BEATLES (8/206 spins)

TOP TIP
WILCO
Being There (Reprise)
BoDeans
Blend (Slash/Reprise)
 Two hot debuts out of the Reprise box.
 Wilco bows highest at #30 (and at #33 on both
 the Comm and Non Comm) followed closely
 by BoDeans at #32.

RECORD TO WATCH
dc TALK
"Just Between You and Me" (Virgin)
 The next "inspired" band to reach the
 mainstream? This platinum act is getting
 spin-action on WCLZ, WEBK, WKZE,
 WMVY, WRNX, WXLE, WXRV, KQPT,
 KUMT, KSPN, and more!

Gavin A3

Blue entries highlight a stronger
 performance than on the combined A3



EDITORS:
 KENT/KEITH ZIMMERMAN

LW	TW	COMBINED
2	1	R.E.M. (Warner Bros.)
1	2	SHERYL CROW (A&M)
3	3	JOHN MELLENCAMP (Mercury)
4	4	SHAWN COLVIN (Columbia/CRG)
5	5	THE WALLFLOWERS (Interscope)
9	6	COUNTING CROWS (DGC)
6	7	SUZANNE VEGA (A&M)
11	8	PAULA COLE (Warner Bros.)
12	9	CHRIS ISAAK (Reprise)
8	10	DUNCAN SHEIK (Atlantic)
7	11	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)
10	12	DAVE MATTHEWS BAND (RCA)
13	13	PHISH (Elektra/EEG)
15	14	MICHELLE SHOCKED (Private Music)
16	15	FIONA APPLE (Clean Slate/WORK/CRG)
14	16	CRASH TEST DUMMIES (Arista)
21	17	ASHLEY MACISSAC (A&M)
27	18	WHY STORE (Way Cool/MCA)
20	19	MELISSA ETHERIDGE (Island)
23	20	THE BORROWERS (Guardian)
19	21	CHALK FARM (Columbia/CRG)
17	22	TRACY CHAPMAN (Elektra/EEG)
30	23	LEAH ANDREONE (RCA)
18	24	ELEANOR McEVROY (Columbia/CRG)
28	25	HOOTIE & THE BLOWFISH (Atlantic)
31	26	STEVE FORBERT (Revolution)
26	27	KINKS (Guardian)
34	28	MIDNIGHT OIL (WORK)
22	29	STORYVILLE (Code Blue/Atlantic)
NEW	30	WILCO (Reprise)
NEW	31	ROBERT BRADLEY'S BLACKWATER SURPRISE (RCA)
35	32	BoDeans (Slash/Reprise)
29	33	MARSHALL CRENSHAW (Razor & Tie)
37	34	BOXING GANDHIS (Mesa/Atlantic)
24	35	LYLE LOVETT (Curb/MCA)
25	36	ZZ TOP (RCA)
50	37	LEMONHEADS (TAG/Atlantic)
41	38	RUSTED ROOT (Mercury)
32	39	NIL LARA (Metro Blue/Capitol)
33	40	ALANIS MORISSETTE (Maverick/Reprise)
43	41	WILD COLONIALS (DGC)
48	42	THE V-ROYS (E-Squared)
39	43	UGLY AMERICANS (Capricorn)
45	44	PEARL JAM (Epic)
NEW	45	GRAHAM PARKER (Razor & Tie)
36	46	KEB MO (OKeh/Epic)
NEW	47	IRIS DeMENT (Warner Bros.)
42	48	FINN BROTHERS (Discovery)
NEW	49	DARDEN SMITH (Plump)
46	50	JASON FALKNER (Elektra/EEG)

LW	TW	COMMERCIAL
2	1	R.E.M. (Warner Bros.)
1	2	SHERYL CROW (A&M)
3	3	JOHN MELLENCAMP (Mercury)
4	4	THE WALLFLOWERS (Interscope)
5	5	SHAWN COLVIN (Columbia/CRG)
9	6	COUNTING CROWS (DGC)
6	7	DUNCAN SHEIK (Atlantic)
11	8	CHRIS ISAAK (Reprise)
8	9	DAVE MATTHEWS BAND (RCA)
7	10	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)
15	11	PAULA COLE (Warner Bros.)
10	12	SUZANNE VEGA (A&M)
12	13	PHISH (Elektra/EEG)
14	14	MELISSA ETHERIDGE (Island)
17	15	FIONA APPLE (Clean Slate/WORK/CRG)
16	16	CRASH TEST DUMMIES (Arista)
19	17	HOOTIE & THE BLOWFISH (Atlantic)
13	18	TRACY CHAPMAN (Elektra/EEG)
18	19	CHALK FARM (Columbia/CRG)
23	20	ASHLEY MACISSAC (A&M)
24	21	WHY STORE (Way Cool/MCA)
28	22	MICHELLE SHOCKED (Private Music)
41	23	BoDeans (Slash/Reprise)
21	24	STORYVILLE (Code Blue/Atlantic)
30	25	LEAH ANDREONE (RCA)
20	26	ZZ TOP (RCA)
29	27	MIDNIGHT OIL (WORK)
22	28	ELEANOR McEVROY (Columbia/CRG)
32	29	KINKS (Guardian)
31	30	THE BORROWERS (Guardian)
43	31	LEMONHEADS (TAG/Atlantic)
27	32	NIL LARA (Metro Blue/Capitol)
48	33	WILCO (Reprise)
40	34	STEVE FORBERT (Revolution)
25	35	ALANIS MORISSETTE (Maverick/Reprise)
33	36	MARSHALL CRENSHAW (Razor & Tie)
38	37	ROBERT BRADLEY'S BLACKWATER SURPRISE (RCA)
37	38	PEARL JAM (Epic)
26	39	LYLE LOVETT (Curb/MCA)
45	40	EGGY TAY (Luaka Bop/Warner Bros.)
44	41	WILD COLONIALS (DGC)
47	42	dc TALK (Virgin)
36	43	UGLY AMERICANS (Capricorn)
NEW	44	RUSTED ROOT (Mercury)
NEW	45	STING (A&M)
50	46	BOXING GANDHIS (Mesa/Atlantic)
42	47	FINN BROTHERS (Discovery)
35	48	KEB MO (OKeh/Epic)
39	49	DRIVING BLIND (Vanguard)
NEW	50	THE V-ROYS (E-Squared)

LW	TW	NON-COMMERCIAL
1	1	SHAWN COLVIN (Columbia/CRG)
2	2	SUZANNE VEGA (A&M)
8	3	R.E.M. (Warner Bros.)
3	4	MICHELLE SHOCKED (Private Music)
7	5	PAULA COLE (Warner Bros.)
4	6	SHERYL CROW (A&M)
10	7	IRIS DeMENT (Warner Bros.)
6	8	JOHN MELLENCAMP (Mercury)
5	9	GREG BROWN (Red House)
15	10	THE BORROWERS (Guardian)
16	11	CRASH TEST DUMMIES (Arista)
27	12	COUNTING CROWS (DGC)
11	13	GRAHAM PARKER (Razor & Tie)
18	14	CARRIE NEWCOMER (Philo)
12	15	STEVE FORBERT (Revolution)
9	16	HONOR THE EARTH (Daemon)
14	17	BILLY BRAGG (Elektra/EEG)
23	18	BOXING GANDHIS (Mesa/Atlantic)
28	19	RUSTED ROOT (Mercury)
32	20	PHISH (Elektra/EEG)
35	21	CHRIS ISAAK (Reprise)
21	22	FIONA APPLE (Clean Slate/WORK/CRG)
25	23	ROBERT BRADLEY'S BLACKWATER SURPRISE (RCA)
19	24	ELEANOR McEVROY (Columbia/CRG)
22	25	KINK'S (Guardian)
13	26	SAM PHILLIPS (Virgin)
20	27	JOHN GORKA (High Street/Windham Hill)
26	28	ASHLEY MACISSAC (A&M)
24	29	MARSHALL CRENSHAW (Razor & Tie)
17	30	JIM LAUDERDALE (Upstart/Rounder)
43	31	JONATHAN RICHMAN (Vapor)
34	32	THE V-ROYS (E-Squared)
NEW	33	WILCO (Reprise)
38	34	DARDEN SMITH (Plump)
29	35	LYLE LOVETT (Curb/MCA)
45	36	AL ANDERSON (Imprint)
30	37	JASON FALKNER (Elektra/EEG)
44	38	BELA FLECK (Warner Bros.)
—	39	ME SHELL NDEGECELLO (Maverick/Reprise)
33	40	THE WALLFLOWERS (Interscope)
36	41	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)
48	42	VAN MORRISON (Verve)
NEW	43	MARSHALL CHAPMAN (Margantaville/Island)
31	44	MARIA MULDAUR (Telarc/Blues)
39	45	LEAH ANDREONE (RCA)
NEW	46	MIDNIGHT OIL (WORK)
—	47	SUSANNA HOFFS (London)
NEW	48	CARL PERKINS (Dinosaur)
NEW	49	YANESSA DAQU (MCA)
46	50	WILD COLONIALS (DGC)

Mark Kaye

SINGS SONGS OF LOVE, HOPE AND
 ADVENTURE ON HIS NEW
Far Country CD.

CONTACT THUNDER RECORDS (415) 572-9816
 GOING FOR ADS NOW

Gavin A3 Boomer Grid

EDITORS:
KENT/KEITH
ZIMMERMAN



TW	Title (Label)	Spins	Trend	CIOR	KBCO	KBRR	KEPC	KFAN	KFCG	KFXD	KGSR	KINK	KLCC	KMNS	KMTT	KOTR	KPFT	KPIG	KOPT	KRSH	KRVN	KSCA	KSMF	KSPN	KSUT	KTAO	KTCZ	KTHX	KTMN	KTUN	KUMT	KUPR	KUNR	KUNF
1	R.E.M. (Warner Bros.)	1165	+68	31	18	21	10	30	17	20	35	12	5	20	23	14		32	16	15	13		20	9	10	22		19	20	27	47	7		
2	SHERYL CROW (A&M)	1086	-56	31	20	23		20	23	8	20	17	5	10	24	14		9	43	26	15	11		10	8	15	12	21	10	22	24	7		
3	JOHN MELLENCAMP (Mercury)	1033	-12	31		18	6	30	26	18	22	19	7	9	22	6		13	46	23	15	12		20	4	12	15	20	29	14	7			
4	SHAWN COLVIN (Columbia/CRG)	942	+5	11	9	18	8	25	19	32	29	26	7	20	19	12	7	14		15	15	6	9	20	12	14	17	20	19	14	7	8		
5	THE WALLFLOWERS (Interscope)	850	+63	15	18	6	15		15	15	7			19	26	6		7	45	19	15	8	2	20	8		22	20	22	34				
6	COUNTING CROWS (DGC)	773	+112	25	12	28	6		24	31	25	10		20	11	7			20	15	6		13	7	17	32	19	13	15	37	6			
7	SUZANNE VEGA (A&M)	664	-43	16	3	10	11		19	10	15		7	9	6	9	7			17	15	3	5	13	11	10	6	15	13	8	7	8		
8	PAULA COLE (Warner Bros.)	649	+110	26	9	11	6	15		12	12	27	4	19	18	9	4			9	10	5	3	20	8	8	16	20	17	18	7	8		
9	CHRIS ISAAK (Atlantic)	639	+108	16	13	12	2	15	24	19	23	26	4	9	19	7		15		23	15	3	4	20	7	10	7	19	20	22	19	6	6	
10	DUNCAN SHEIK (Atlantic)	630	-50	31	19	18		20	9	12		9						36	5	10	6	3	13	7	21		19	13	23					
11	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)	624	-80	32	1	10	2	30	4		9	14	4	9	14	6		12		5	15	7			4		19	20	17		6			
12	DAVE MATTHEWS BAND (RCA)	587	-58	15	13	6	9	15		11	22			8	16			5	45	19		8	5		12	19		29						
13	PRINCE (Elektra/EEG)	557	-41	10	2	8	6		18	14				8	10	12	2			13	10	5		13	7	11		19	13	15	6			
14	MICHELLE SHOCCED (Private Music)	460	+11	6		6	6	20		27	12		7	9	5	12	7	13		25	15		6	13	10	10		14	13	8	7	6		
15	FIONA APPLE (Clean Slate/WORK/CRG)	459	+20	16	3	10	4		19	7	6		5	9	9	12				13	10	9	3	20	8	10		8	20	5	36			
16	CRASH TEST DUMMIES (Arista)	457	-52	20		7	15	6	24	10	6	7		9	8				8	9	15	3	13	8	8		10	13	9	9	7	8		
17	ASHLEY MACISSAC (A&M)	406	+18	23					13	7								5		9	15	3	3	13	10	6		17	13	32	6	4		
18	WHY STORE (Way Cool/MCA)	394	-49	13	3	7		15		11				9						6	10					7	15	16	19	19	6			
19	MELISSA ETHERIDGE (Island)	387	-8			6			18	18	12	9			6				32	28	7	4					14	30						
20	THE BORROWERS (Guardian)	374	+2			10	9	15		9				8	5	4	4			10				10	8	6		17	10	7	7	4		
21	CHALK FARM (Columbia/CRG)	372	-36			10		25		8				7	9											6	19		17	3	6			
22	TRACY CHAPMAN (Elektra/EEG)	360	-58		7	9		25	7										9	50	21		4			2			16					
23	LEAH ANDREONE (RCA)	355	+23	8	3	8	7			9										11		5					11	8	7	37	6			
24	ELEANOR McVEOY (Columbia/CRG)	350	-60			10	5			13			4						13		15		1		7	7	7	17	7	7				
25	HOOTIE & THE BLOWFISH (Atlantic)	349	+11			9		30		19				4		5			59	10	7					10			28					
26	STEVE FORBERT (Revolution)	340	+11			6	20	6	12	11			5	9		4	7	13						13	7	7			13			7	8	
27	KINKS (Guardian)	334	-13			10	7	20		2				9	10	8				10	7	2		10	8	8		18	10		7	3		
28	MIDNIGHT OIL (WORK)	323	+8	26		10	2		7	11	11			6	3	4	2				15	4		10	9			16	10		4			
29	STORYVILLE (Code Blue/Atlantic)	323	-52	16	8	13	8	20		6	12	5			6				5		10		1	13	4	22		16	13	13				
30	WILCO (Reprise)	311	NEW		3	16	4	10	6	12	5			9	5	4	2	3			7			10	6	7	10		10	10	19	4	3	
31	ROBERT BRADLEY'S BLACKWATER SURPRISE (RCA)	301	-9	15		6	8	15	7	12							7	4			10			13	5	7		8	13		6	8		
32	BO DEANS (Slash/Reprise)	300	NEW	10	12	6			7	14	14			8	7					13		15						8	10	16				
33	MARSHALL CRENSHAW (Razor & Tie)	299	-39	9		11			11	9				7	7						7		2					13	8		6			
34	BOXING GANDHIS (Mesa/Atlantic)	293	+10						20					7	7						15		3	20	10			10	20		7			
35	LYLE LOVETT (Curb/MCA)	292	-71		17			20	7			20		9	6	7		12		17	20	2	4		11	4	6				6			
36	ZZ TOP (RCA)	290	-70			10		25	18					10		4					7	4		20				18	20	13			6	
37	LEMONHEADS (TAG/Atlantic)	288	-67			11		15						7	8							3						16		44	4			
38	RUSTED ROOT (Mercury)	285	+30	8		5	10		11				4		4	4	2				7		4	13	8	7			13		6	4		
39	NIL LARA (Metro Blue/Capitol)	277	-50	26	10	7		20			11			8	7						12	20	4		9			19		7	9			
40	ALANIS MORISSETTE (Maverick/Reprise)	260	-57	22											6					37	33		4											
41	WILD COLONIALS (DGC)	255	+6			2			19	10	6			9	6	12						2		13		5		9	13	11				
42	THE V-BOYS (E-Squared)	254	+25			5	30		10					7		4	4	5						10	6			8	10				6	
43	UGLY AMERICANS (Capricorn)	242	-29		8		7	10	19	11					5						10	10	4		13		11		9	13				
44	PEARL JAM (Epic)	239	-2		19	11						7			12	12					16		3							37				
45	GRAHAM PARKER (Razor & Tie)	236	-45				9						4			14	4	7			11	10		1	8	6		9			7	8		
46	KEB MO (Okeh/Epic)	228	-76	8	8			19				20											5		12	8	7					6		
47	IRIS DeMENT (Warner Bros.)	226	NEW			2			9	14							4	14				7	2		11	4					7	6		
48	FINN BROTHERS (Discovery)	218	-32		5			7	9	3						9	7											11	13		13			
49	DARDEN SMITH (Plump)	216	NEW				20		10	9				4		4	10								7	6					6	6		
50	JASON FALKNER (Elektra/EEG)	213	-27			2			7				5	8														17		3		6	8	

but a dog won't listen



once she's tasted blood

"Beautiful Struggle"

New this week: WNGS, KMBY, WXKR

20* - GAVIN Combined

30* - GAVIN Commercial

10* - GAVIN Noncomm

20* - HITS APM

New & Active - R&R

25* - ALBUM NETWORK Totally Adult

18* - Top Most Increased FMOB PAR



7243 8 37105 2 2
The Borrowers debut album
from GUARDIAN Records

Produced by: Jay Joyce
Management: Mark Shimmel Management

THE BORROWERS



© 1996 GUARDIAN Records

Gavin A3 Boomer Grid

SPINS in **BLUE** are ADDS

Artist - Title (Label)	KXPT	KZZK	SWEC	WAPS	WBOS	WBZC	WUVE	WCLZ	WDET	WEBK	WEEA	WFOV	WIS	WKVT	WKZE	WMAX	WMMM	WMMO	WNAVY	WNCB	WNCW	WPKU	WDFX	WRLT	WPNR	WPNX	WRSI	WVAY	WYRV	WVCD	WVLE	WVFN	WVRC	WVRT
R.E.M. (Warner Bros)	29	8	34	11	33	11		5	3	22		10	27	6	26	31	15	23	16	6	17	31	10	15		25	42	39	19		26			
SHIRLEY CROW (A&M)	35		34	11	33			6	1	22		4	26	18	16	31	35	14	13	23	16	15	12	31	7	15		38	28	26	17		20	
JOHN MELLENCAMP (Mercury)	34		33	5	45	17		6		12		4	24	16	32	15	21	14	18	8	15	17	11		14	10	4	39	30	14		21		
SHAWN COLVIN (Columbia/CRG)	11		31	11	12	13		5	7	12		10	21	16	22	14	14	18	16	16	16	15	31	15	7	15	4	22		20	16		8	
THE WALLFLOWERS (Interscope)	25		24	9	12	14		5		13		8	32	6	31	16	7	15	21			23	16	6	14		39	30	30	1		17		
COUNTING CROWS (DGC)	32	6	34	5	12					22		8	8	6	17	10		1	16			6	7		10	15	1		27	23	16		9	
SUZANNE VEGA (A&M)			28	12	3	7		5	7	17		9	5	8	12	6	15	14	7	15	4	16	31	18	14	15		25			15		12	
PAULA COLE (Warner Bros)			22	10	8	7		5	6	14		3	7	16	10	9		7	13	16	3	18	12	7	10	7		13	8	25				
CHRIS ISAAC (Reprise)	6		30	10				5	6	9		9	14		7	16		16	11				28	14	10	14				16		8		
DUNCAN SHEIK (Atlantic)	11		18		3	8		4						6	24	33		7	17			34	31				39		27	13		9		
TOM PETTY & THE HEARTBREAKERS (Warner Bros)	11	7	25	8		10		7		16			32	14		8	14	7	8	19	16		42	10	14	15			23			18		
DAVE MATTHEWS BAND (RCA)	10	7	27		27			5				7	24		24	15	7	15	18			24	18		24		11	12	23	7		2		
PHISH (Elektra/EEG)			25	12		8				23		4	21	6	14	15		7	24	16			14	14		10	14		13	23	17		16	
MICHELLE SHOCHED (Private Music)			9	5		7		4	6	16		10	4	21	12		8		3			15	5	7		10	10			5		5		
FIONA APPLE (Clean Slate/WORK/CRG)		7	24					5		7		10	4		6			7	10				30				24		8	17				
CRASH TEST DUMMIES (Arista)		7	11					6	3			4	6	12	19	9		6	12	4	3		7	5	7	15	1		14	14		5		
ASHLEY MACISSAC (A&M)			12	4	12			4		14		8	14	16		8	7	14			6	7	9		10	7			7			7		
WHY STORE (Way Cool/MCA)	2	24			3			5				15	7		10	14	14	5	6			43	13				24	23	3					
MELISSA ETHERIDGE (Island)	12				24			2				18			12	28		5					12	28		14		16		7		11		
THE BORROWERS (Guardian)			9	9	3	8		4		21		2	18		16		14		4		16	16	17	12		7			17		6			
CHALK FARM (Columbia/CRG)	9		9	4		9		4		16		7	17	23		18		7	6			33	12		14	13	14	23						
TRACY CHAPMAN (Elektra/EEG)	10		12					6				7	14				21					19	29		14		37	13				4		
LEAN ANDREONE (RCA)			12			9				17		16	26		9	10						14	15		7		26	15		15				
ELIANOR McEVROY (Columbia/CRG)			9	5	24	9		4		18		20			9			7				6	31		7	10	14		8	9				
HOOTIE & THE BLOWFISH (Atlantic)	11		14		12			4					14		6	16	14	16				12					35		8			6		
STEVE FORBERT (Revolution)			9					5	5	20		4	5	14	6			5	11	8	7		30	15					8					
KINKS (Guardian)		6		6		10		6	4	16		20	7	12			7	4	7	8	3		9			10	7		1			5		
MIDNIGHT OIL (WORK)			9					1		18		17	7	12			9	5	7				8			10	4		8	15		11		
STORYVILLE (Code Blue/Atlantic)	10				3			6				16		12		14		5				14				14			5			6		
WILCO (Reprise)			11	8				1	22			4			9			7	4			7	10		4	1		14	2			8		
ROBERT BRADLEY'S BLACKWATER SURPRISE (RCA)			9		3			5	19			2	18	14							3		7	13	7	10	1							
BO DEANS (Slash/Reprise)			11	5	3			1	21			5			6		14		3	7						10		18	10	4		11		
MARSHALL CRENSHAW (Razor & Tie)			12	5				6		16		4	30		6		9		8		3			7	10	15	1		7	14				
BOXING GANDHIS (Mesa/Atlantic)			8			8		5	1	14			7	12				5	12		15	11	7		7		7		7					
LYLE LOVETT (Curb/MCA)			22					6	7			8	5	6			14		5	9			9		10				3					
ZZ TOP (RCA)								6		7		20	14			13							7	16		4			8			7		
LEMONHEADS (TAG/Atlantic)			11	15	24					21						5		8	8				3			10	1		14	5				
RUSTED ROOT (Mercury)			12	10	3				1	21		2		12	17				17	4	3		3					9	6			7		
NIL LARA (Metro Blue/Capitol)			11					5		13		7	14					4	11			7		7				5				9		
ALANIS MORISSETTE (Maverick/Reprise)	11				33																	40				38	11	16						
WILD COLONIALS (DGC)			12					6		8		3	27		6				6			6							7					
THE V-ROYS (E-Squared)			8	4		9				17			21	14	6						16	16		11	5	7	1							
UGLY AMERICANS (Capcom)		7			3	8		5		2			17			11		5					4	8	10			9						
PEARL JAM (Epic)		7	21		3					17						5			8									23					22	
GRAHAM PARKER (Razor & Tie)			9					4	2	12			16		12						8	16		6		10	7			3				
KEB MO (Okeh/Epic)			12					5						7																	8			
IRIS DEMENT (Warner Bros)			8							3		4			16							16	16		4		15			13				
FINN BROTHERS (Discovery)	16	6	3	7				6		12			14	14	6				5	9														
DARDEN SMITH (Plump)		9	5		10			5		7		2	13		12				5		8	3		5		10	14							
JASON FALKNER (Elektra/EEG)			8		10			5	1	13			16		6				5	6			9	5	7									



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| WKVT | WXPB | WAPS | KSPN | KBSU |
| WKZE | WMNF | WMMM | KTAO | KFXD |
| WMAX | KFAN | KMMS | KTMN | KRVM |

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The Zone is
What's Shakin' in Dallas
also Walkin' to New Orleans and Breaking Away



After being tied up for ten years, a new FM frequency, 93.3, has hit the Dallas/Fort Worth airwaves, to be commandeered by Susquehanna. The company also operates KPLX (Country), KLIF (talk), and KTCK (all-sports) in the Dallas Fort Worth Metroplex. After an extensive format search, all roads led to A3, and the Zone was born.

"It's probably the last signal we'll get in Dallas Fort Worth. Everyone else will have to work from out of town, blowing in on the West Texas wind." GM Dan Halyburton told GAVX. Halyburton has been at the Dallas Susquehanna helm for 15 years. Of the four total properties,

Halyburton serves as GM for the Zone and KPLX while Dan Bennett oversees KLIF and KTCK.

"Several months ago, we got Paul [Marszalek of KFOG], John Peake of KRBE-Houston, and Brian Phillips from Atlanta along with [Susquehanna Programming VP] Rick McDonald and held a brainstorming session. Everyone listened to the market and we discussed where we thought there might be holes. One of the areas that showed promise was the course of action we chose."

Enter Paragon Research's Mike Henry, who conducted the Zone's strategic study. As expected, research came back in favor of a strong adult rock outlet, even though the Dallas rock market is already competitive.

"It's a crowded field as far as rock is concerned, but we felt we were choosing an area that was much less crowded. When the strategic came back, we started working more with Paul to design the clocks and the

music library that will make the Zone different from, say, KFOG, KBCO, or Cities 97."

Because of the nature of the Dallas/Fort Worth market, the Zone will have its distinct differences from KFOG, not to mention other major market A3 outlets.

"The Zone leans more alternative than KFOG does. We have two classic rock stations here. There's a strong appetite in the market for Alternative. The Edge has done well. Mix 102.9 has added more Alternative to their playlist. While the Zone has some KFOG in our DNA, it's different, especially in the musical mix. As we add personalities and a Program Director, it will take on it's own identity. But certainly its genesis is in the kind of radio station that KFOG is. Paul is very much involved both in the music and helping us with the positioning and the attitude."

For now, the airstaff-less Zone features the creative production ideas and efforts of KTCK's John Michaels, KLIF's Brian Wilson, KFOG's Tom Koetting, and the voice of KFOG's Dave Morey. Until they can secure "zonish" calls, the station is borrowing KNBR/FM from KFOG's AM sister. If the Zone's emergence came as a complete surprise, it's probably because the architects were able to keep tight-lipped.

Continued on page 26

Spin Trends

- 1 **THE BEATLES** +199
- 2 **COUNTING CROWS** +112
- 3 **PAULA COLE** +110
- 4 **CHRIS ISAAK** +108
- 5 **SEAL** +102
- 6 **WILCO** +100

A3 Gridbound

MIKE HENDERSON & BLUEBLOODS (Dead Reckoning)	CARL PERKINS (Dinosaur)	*THE BEATLES (Capitol)
ERIC JOHNSON (Capitol)	*JOE COCKER (550 Music)	*SEAL (Warner Sunset/Atlantic)
SUSANNA HOFFS (London/Island)	dc TALK (Virgin)	*JEWEL (Atlantic)
CARRIE NEWCOMER (Philo)	ERIC HAMILTON BAND (Curb)	Dropped: #40 Driving Elind, #44 Sam Phillips, #47 Cranberries, #49 Billy Bragg Jim Lauderdale, Greg Brown, The Eels, Gen Burtnick.
AL ANDERSON (Imprint)	HOLLY PALMER (Reprise)	
	*KULA SHAKER (Columbia)	
	SLO LEAK (Pure)	

"Bleed Your Cedar, the band's heavenly follow-up to their equally stunning self-titled EP... It's the type of music best heard in a smoky club or somewhere in the dark, preferably with someone you know well. Sexy, emotional, sad, but tragically beautiful." -Detour



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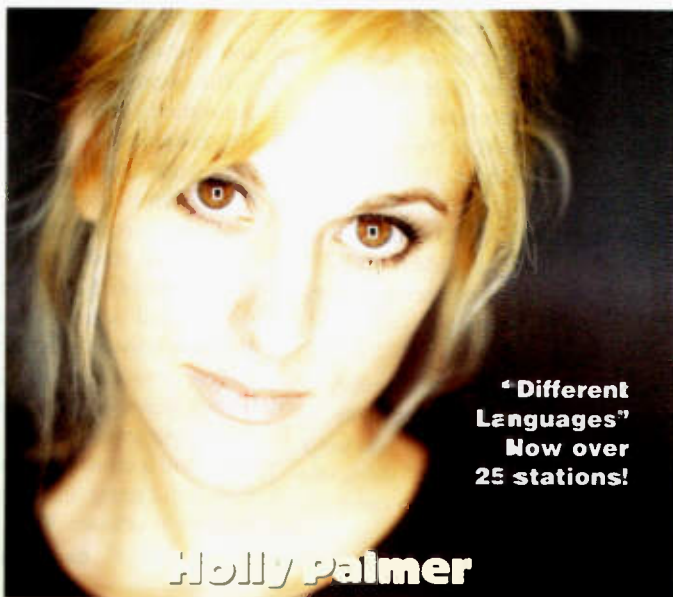
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- KXCI KOTR WKZE WAVY WCBE
- WMWV KCFE KFAN WMNF
- WFPK WRRX WNBX KRCC
- KAFR WNCW WYCE



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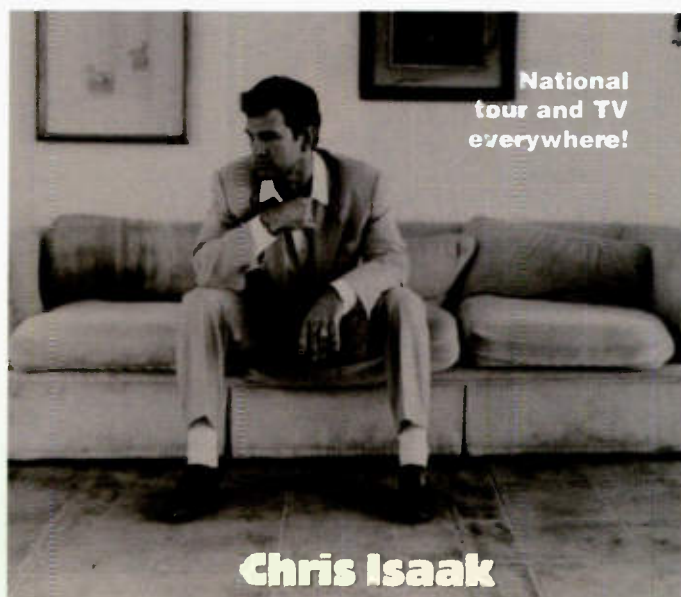
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in the fourth quarter,
and here's the musical
equivalent of the
two point conversion.**



**"Different Languages"
Now over
25 stations!**

Holly Palmer

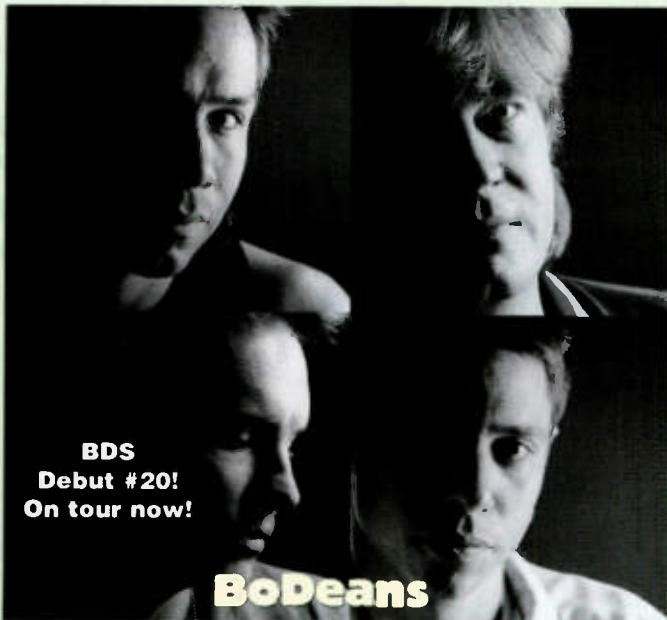
"Different Languages" From Holly Palmer



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tour and TV
everywhere!**

Chris Isaak

"Think of Tomorrow" From Baja Sessions



**BDS
Debut #20!
On tour now!**

BoDeans

"Hurt By Love" From Blend



**★★★★ - Rolling Stone
Most Added
4 straight weeks!**

Wilco

"Outtasite (Outta Mind)" From Being There

Staff



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Continued from page 24

"People speculated about a lot of possible formats. I've had broadcasters say this was one of the best-kept secrets. Some of the newspaper writers hoped it would be a station like this. I've changed a lot of stations into a variety of formats, and I've never had such unbridled enthusiasm. It's taken me aback a little.

"One of the reasons we kept the cat in the bag was because we had Paul to call on to help us put the pieces together. Also, since we didn't hire a PD or any jocks, it was hard for anyone to nail us down."

As for a new PD, the scramble has already begun, with all star names flying inside the rumor mill.

"The search is underway. It will take three weeks to a month, and

we'll hold off hiring any staff until we get a PD in place to set the tone and the feel."

Until an air staff is installed, board operators will, according to the station's official press release, "offer a unique music blend of world class artists (Petty, Raitt, Gabriel, Neil, Beatles, Lennox, Talking Heads), up & coming artists (Dave Matthews, Tori, Keb', Tragically Hip, Subdudes, Collective Soul) and artists you can't hear anywhere else (Dead, Lou Reed, Lyle, Shawn, Stevie Ray, Lobos, Marley, and Neville Bros.)."

The Zone's emergence is a well-timed and much-needed addition to the A3 roster. A lot of the Triple A community will be excited and curious about the Zone, especially during the upcoming Gavin Seminar in New Orleans and at the next A3 Summit.

"I'll definitely be down there," said Halyburton of New Orleans, "I wanted to go to the previous GAVIN A3 Summit, except that would have tipped our hand. So I hung out at home and listened to my CD collection."

★ ★ ★

Speaking of New Orleans, we're already getting lots of "music calls" regarding the upcoming GAVIN Seminar to be held in New Orleans, Wednesday, Thursday, Friday, and Saturday, February 12-15. As always, we're serious about A3 content and are eager to hear any ideas you might have regarding meetings and music. Now's the time to call us.

★ ★ ★

You ought to try it—maybe everyone does but me. Breaking away, that is. Most of you, when you get a few consecutive "vay-kay" days, usually jump on a plane or go camping. But not me, I stayed home.

I admit to the sin of having spent,

on a stereo system, a little more than what an average family might spend on a modest American sedan or half a year's worth of Ivy League tuition. Consequently the house shakes with sound. So instead of booming Kula Shaker or Counting Crows, vacation listening meant becoming Joe Consumer and actually *buying* music at my local East Bay music retail hangs. I'm talking stuff like Sonny Rollins' *Way Out West* (the special edition mastered by Doug Sax) and five new Art Pepper CDs. Other retail revelations included the magnificently reconstructed *Straight, No Chaser* by Thelonious Monk on Columbia, Miles Davis & Gil Evans +19 (from the box set I scored at Costco for \$66), super mastered versions of Bill Evans' *Waltz for Debbie*, Art's *Smack Up* and +11, Chet Baker's *Chet* (featuring Bill Evans) as well as three excellent RCA 20-bit reissues, Sonny Rollins' *The Bridge*, Benny Goodman Quartet's *Together Again*, and Gerry Mulligan and Paul Desmond's *Two of a Mind*. Throw in that Emmylou Harris boxset on sale at Tower for \$36.99 ("Love Hurts" with Gram!) and you've got hog heaven.

The consensus? As far as catalogue, our industry is in an excellent creative space. Even though retail sales suck right now, we're certainly in a dream state as far as historic archiving is concerned. CD mastering (SMB 20 bit sound and especially the good work of Mobile Fidelity) is now smooth and beautiful, state of the art. New artists aside, some of the reissue possibilities you have in record stores for \$11.99 a throw are downright awesome. As a music lover and a consumer, these are truly wonderful times. Pass the whiskey, straight, no chaser. ●

Continued on page 27

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A3 Picks

**SEPTEMBER 67****Lucky Shoe
(The Enclave)**

Okay, there's a story here. Two GAVIN A3 Summits ago, we featured an unsigned Shannon Worrell on a Saturday night Fox gig, partially based on her intriguing independent release (*Three Wishes*), partly on a foolhardy whim to include an unsigned Southern songwriter who dug Flannery O'Connor (check out "Hazel Moles"). What happened on-stage was a surprise to us. Shannon donned an electrified acoustic guitar and brought along a small band that included drummer/keyboardist Kristin Asbury. With the passing of two years, Shannon and Kristin became September 67, and what an evolution it's been—sort of Shawn Colvin meets Kurt Cobain. "Setting the House on Fire" is one of the best examples of acoustic instrumentation and Alternative hipness. Of all the releases that accidentally combine the spirit of A3 and Alternative, this is the year's closest mark. Not only are we in love with almost all 13 tracks, but we're much obliged to Shannon and Kristin for making us look like visionaries back in 1994. Tracks include "Lucky Shoe," "Busy Building," and "Fire Engine Red."

**FINE YOUNG
CANNIBALS
"The Flame" (MCA)**

What the hell happened to these guys? After four hit singles, FYC fell off the edge of the earth. I'm assuming that "The Flame" is a new effort designed to crown the top of an upcoming greatest hits package. The question remains: Can we expect more new material the quality of this? "The Flame" adds even more to the ever-present A3 SQ (soul quotient, that is). It's a groovin', Hi Records-inspired, Al Green/Syl Johnsonish Memphis stew.

**KINKS
To the Bone (Guardian)**

After decades on the road, an acclaimed Ray Davies solo theater show, and a few extended label associations, the Kinks take this opportunity to informally hash over a

long career of great songwriting. And the good news is that we are included in the audience. Partially culled from a recent world tour and an intimate friends-only "acoustic" gig set up at Konk Studios, this two disc set features some of those off the beaten path faves many of us cherish. Present and accounted for are some of the biggies ("Lola," "Celluloid Heroes," "Tired of Waiting," "Apeman," and "Sunny Afternoon") as well as equally brilliant Dave/Ray gems like "Dead End Street" (the Kinks song that converted us as children), "Village Green Preservation Society," and "Days." The rowdy live band stuff is mixed willy-nilly with the unplugged session work, so if you're expecting smooth continuity, you're scratching up the wrong pole. "To the Bone," the fine single, concludes this valuable package.

**WILCO
Being There
(Reprise)**

Wilco takes the double set genre seriously, to the point where, even though all of *Being There* might have fit snugly on a single CD, this material is neatly divided onto two discs. And like some of the great double pocket albums of the past (*White Album*, *Exile*, *Physical Graffiti*, *Bitches Brew*), *Being There* luxuriates in similar roomy splendor, meaning that some of Wilco's more off-beat tracks, which might have fallen outside of the customary forty-five minute zone, are comfortably included. Where songs like the Replacements-like "Monday" and "Outasite" as well as "I Got You" are first round keepers, off-track bets like "Far, Far Away," "Forget the Flowers," "Red-Eyed and Blue" and most of disc two show Wilco's eccentric side. It only took one listen to realize that Wilco + Son Volt clearly already outweighs the entire output of Uncle Tupelo. Rock on, boys.

**IRIS DeMENT
The Way I Should
(Warner Bros.)**

Re: "Wasteland of the Free" and "Letter to Mom." You tell 'em, Iris! In these parts (I'm talking about the GAVIN offices), Iris DeMent is somewhat of a deity. You tread lightly near the doors of GAVIN CEO David Dalton and Americana guru Rob "Bleetman" Bleetstein as they're bowed reverently toward Kansas City listening to their copies of *The Way I Should*. As well we all should. "Wasteland" is one ballsy—yeah, you heard me, ballsy—spit-in-the-face of the powers-that-be anthem. And when you bear in mind that she's singing this during a Democratic regime, it's not just an easy target, like the ghost of Dick Nixon, she's kicking the shit out of. If pop culture sickens you lately, guess what, you've got company. Iris's got a band and she ain't afraid to use it. Don't expect MTV or TNN to play this stuff anytime soon.

j o n a t h a n
r i c h m a nSURRENDER
TO JONATHAN!

The Most Influential Stations in the Format

Pretty pompous title to this week's column, eh? Face it, as red-blooded Americans living through the final years of this millennium, we are all obsessed with lists. Go to any magazine rack in any city in any state and you will find tons of glossy publications featuring top ten lists of restaurants, TV's, cigars, recipes for muffins, ways to satisfy your man/woman in bed, and... whatever. This is the kind of stuff that *sells*. People want to *know*. Our generation is *running* this damn country, and we seem to have this all-consuming desire to have other people tell us who's "tops" in a particular category. It doesn't matter that we also happen to think these lists are a bunch of bullshit, put together by smarmy, clique-ish elitists who have nothing better to do all day. *We can't help ourselves*. It's like a car wreck on the freeway. You don't want to look, but you *have* to. What can I say?

AND THE WINNER IS...
These are the call letters that fall off the lips of programmers when they want to know who's on a record, how often it's being spun, and how the story is building. These are the call letters that fall off the lips of label promotion people when they talk about who they'd *like* to have playing their records to help build a story. This was a little informal survey to find out which radio stations in this format carry the biggest clout. When it comes to creating a buzz on music, which stations do other stations look at? Which stations do the labels look at as "influencers" (translation: Which stations can labels use as weapons to bludgeon other stations into adding their records)?

The stations on this list are not necessarily the *best* stations, or the highest rated, or the ones with the best air-staff, or best production, or the biggest promotions. They are the ones other people ask about. Yes, you're going to cry foul, curse my very existence, and vociferously complain about the list. Everyone

does. Don't forget, I had to put up with that last year when I wrote the "Punks on the Rise" story. You don't scare me. If it makes you feel any better, the stations won't be listed in any particular order. Thus leaving it up to you to snobbishly attach a number. Good luck.

99X-Atlanta
Why? Brian Phillips heads a team of dedicated professionals who are focused completely on what works for their market. Great ratings *do* play an important part here, but Brian & Co. have a true knack for picking hits. Many bands have gotten a career boost from being spun here.

Yes, you're going to cry foul, curse my very existence, and vociferously complain about the list. Everyone does... You don't scare me.

Many stations east of the Mississippi (both North and South) look to 99X for a reality check.

KITS (Live 105)-San Francisco
Why? Market #4. Heritage station in the format. Heritage PD (er, VP of Sabbaticals, sorry Richard) in the format. They've had consistently good ratings for quite a few years now. After being mistakenly labeled for years as the black sheep "dance" relative in our format's closet, Live 105 has proven they can mainstream it out with the best of them. However, they *do* take a lot of chances on music, and get away with it—often. They sell records like crazy. These are heavy duty call letters to bandy about. One of the few stations in the West that people in the East care about.

WHFS-Washington, D.C.
Why? Another heritage station that slid over to full-time status from quasi-Alternative mode. They started this decade as an "almost A3" entity. Under Tom Calderone, and then Robert Benjamin, WHFS pulled itself up by its ratings bootstraps to become the East Coast's major player. 'HFS-tival anyone? WHFS also

demonstrates a remarkable lack of fear when it comes to stepping out on a record they believe in. Plus, Robert, Bob, and Pat are a devastatingly clever and dangerous programming team. Do not underestimate the power of "chemistry" in radio. They are also one of the most enigmatic programming teams out there, causing more than a few labels to scratch their heads and go, "Huh?" Which makes them even *more* desirable as a conquest (I know you don't want to hear that. Robert).

WENZ-Cleveland
Why? They're the underdog and we want them to win. Through bad times, low ratings, and questionable signal they have persevered, and thrived. Their fans are rabid and loyal. Their impact on the market far outweighs their ratings. Other stations care about WENZ because they are a true barometer of what's happening in the heartland of America. Most

of the stations in the Midwest don't really give a flying donut about the two coasts. But they care about whether or not a record works in Cleveland.

KROQ-Los Angeles
Why? The obvious reasons. It's the mother ship. It's the number two market in America and ever since the arrival of Kevin Weatherly they've had very good ratings. A lot of stations still glance at the KROQ meter before doing their music meeting, although there is definitely KROQ backlash out there, too. Many stations don't want those call letters thrown in their face when talking music. It is, after all, L.A., and we're just a bunch of nuts here with no bearing on the rest of the country. Labels have to cool it these days when trumpeting adds. However, it definitely doesn't hurt to have them playing your record. Plus, most of the record industry is right next door. In hot pursuit: Y107. Adjust your radar screens.

KPNT (The Point)-St. Louis
Why? It's that Midwest thing again.

Continued on page 30



Data

MOST ADDED

RED HOT CHILI PEPPERS (30)

Love Rollercoaster (DGC)
KACV, WWBX, WDRE, WQXA, XTRA, WBRU, WZRH, WLUM, KKDM, WFNX, WHTG, WXEG, KLZR, WAQZ, KDGE, KROX, KROQ, WENZ, WPBZ, WROX, KFRR, KWOD, WXRK, WEJE, KNNC, KXRK, KEDG, XHRM, KREV, KCXX

DAVE MATTHEWS BAND (16)

Crash Into Me (RCA)
WEQX, WBRU, WZRH, KKDM, KNRK, WPGU, WXEG, WEND, WAQZ, KTEG, KWOD, WGRD, WEJE, KNNC, KCXX, KPOI

BETTER THAN EZRA (15)

Desperately Waiting (Swell/Elektra)
KNRK, WPGU, WXEG, WHYI, KTOZ, WAQZ, KTEG, KQXR, KRQZ, WDGE, WRXQ, WGRD, WEJE, WMMS, KPOI

GARBAGE (13)

Superfuxen (Almo Sounds/Geffen)
KACV, WWBX, WDRE, WRXS, KGDE, WEQX, WWDX, WHTG, WEND, KTEG, WDGE, WRLG, KNNC

FOUNTAINS OF WAYNE (9)

Radiation Vibe (TAG/Atlantic)
WDRE, WEQX, WENZ, WPBZ, KNDD, WRLG, KXRK, KEDG, WHFS

MOST REQUESTED

MARILYN MANSON

Beautiful People (Nothing/Interscope/AG)

BUSH

Swallowed (Trauma/Interscope/AG)

CAKE

The Distance (Capricorn)

NO DOUBT

Don't Speak (Trauma/Interscope)

FUN LOVIN' CRIMINALS

Scooby Snacks (EMI)

MOST BUH-UZZ

We asked a bunch o' programmers what's REALLY working at radio.

"Or Ooooo, baby baby.

I can feel the power!"

ORBITAL

The Box (London)

KULA SHAKER

Tattva (Columbia/CRG)

BUSH

Swallowed

(Trauma/Interscope/AG)

CAKE

The Distance (Capricorn)

TOOL

Stinkfist (Zoo)

MOST LIKELY TO SUCCEED

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

LUSCIOUS JACKSON

Naked Eye (Grand Royal/Capitol)

RED HOT CHILI PEPPERS

Love Rollercoaster (DGC)

MORCHEEBA

Trigger Hippy (Discovery)

FIONA APPLE

Shadowboxer (Clean

Slate/WORK/CRG)

DESCENDENTS

I'm The One (Epitaph)



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COLUMBIA

Continued from page 28

They proved that kids on a steady diet of old AOR still want the new stuff. They made huge inroads against the heritage rock station (KSHE), and their ratings today are better than ever. Alex Luke inherited a fine radio station from Jim McGuinn, and Alex turns out to have incredible radio instincts and a great musical gut. The Point is high on a

lot of lists when it comes to finding out who's doing what.

KNDD (The End)-Seattle

Why? Rick Lambert and Marco Collins. The two complement each other perfectly. Rick is the nuts-and-bolts radio guy; Marco is the music head. They've had an amazing roller coaster ride on the ratings side, but they've always stayed ahead of the curve musically. We're talking

Seattle, folks. This city is why the format exists in its current form. Getting "The End" on a record doesn't guarantee success, but I know of quite a few heads around the country that will turn and take notice.

KEDG (The Edge)-Las Vegas

Why? The population has been exploding for five years now, and they're all coming from L.A., which means they're all familiar with KROQ. Since sign-on, the station has gone through the ratings roof a number of times. They are consistently good and a tough add to get. Just ask George Tobin. They're not often the first on records, but they must be doing something right. A perennial headache for labels, I know quite a few stations that watch them like a hawk. True programmers know the value of their approach. They have impact. Trust me.

KEDJ-Phoenix

Why? Checked their ratings lately? This station is making a long, slow comeback from the chaos of a few years ago. They've recently been making all the right moves, and plugging themselves back into the market. We had always hoped KEDJ would become a Southwest powerhouse, and they are now making good on their promise. Labels are once again considering these call letters desirable. Regional stations are watching closely.

Q101-Chicago

Why? Well, it's *Chicago*. Labels love to use these call letters as a club to beat other stations into submission. Doesn't always work—although the Flaming Lips would argue otherwise, along with a few other bands. Some see Q101 as the key to unlocking airplay all across the nation. Others are more cautious. Mr. Gamble is very judicious about what records

wind up on the Q101 airwaves. After all, he has to worry about the heritage tastemaker in town, WXRT.

And WRCX is in his face as well. However, a strong spin story on Q101 can jump start a record.

KNRK-Portland

Why? They're part of the Entercom/Live 105 family. Their slightly English PD Mark Hamilton is a hoot, and a helluva nice guy. He's also a fanatically savvy programmer who learned a lot during his tenure in S.F. He's very opinionated, too, but it works. Just look at their ratings over the last year. Mark not only has the station on the right track, they're taking chances on records. More and more, I hear KNRK coming up in conversation from both radio and record people.

KEGE (The Edge)-Minneapolis

Why? Because outside of Chicago they seem to have the most impact on what other stations in the region do. Did you know that they are one of the highest rated Alternative stations in the country? Not many people take that into account. Labels put their call letters on the "must have" board all the time. And radio tends to go "Hmmm" when they see these calls on a song. Lassman's a bit of a mystery, but that only adds to the drama. On the other hand, everyone also keeps a careful eye on KREV. They are the ratings underdog, but impressive call letters to use when starting a project. ●

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Exploring

the Hot

and Cold

Flashes of



Jackson

It's a warm-yet-windy mid-October Indian Summer morning in San Francisco, and the four core members of Luscious Jackson are sitting on leather couches in the lobby of their hotel waiting for me, the running-a-bit-behind-schedule journalist, to show up. As I saunter through the hotel door the women who comprise the nucleus of Luscious Jackson pause from their conversation to greet me, add that they haven't been waiting long, and say it will be just a few more minutes before the interview can start. They immediately go back to what they were doing: trying to figure out when they will next have time off. Jill Cunniff, the lead singer and bass player has a leather bound organizer on her lap and is looking ahead to November. Drummer Kate Schellenbach is consulting sheaves of yellow note paper with dates and locations scribbled on them.

During a lull in the scheduling, Kate picks up a portable Casio keyboard/sampler and pushes a button. Wham!'s "Wake Me Up Before You Go Go" blares distortedly from the instrument's lone speaker. As the conversation begins to dip into the intricacies of George Michael's illustrious career, Kate quietly turns off the keyboard and slips away. The group's guitarist, Gabrielle Glaser also disappears from the scene, greeting a leather clad motorcyclist in front of the hotel and donning a helmet to embark on a Baghdad-by-the-Bay two-wheeled adventure. This leaves me with Jill and Vivian Trimble, the group's keyboardist. After discussing the coffee shop potentials in the area, we decide it would be best just to stay where we are, so I roll tape and assault the ladies with my questions right there in the lobby.

For those of you who dwell in the nether regions of the sonic stratosphere and have never heard the name Luscious Jackson prior to their tingling new Alternative buzz track, "Naked Eye," the four woman band has been around since the early '90s. When the quartet started out, they were lauded as a female counterpart to the Beastie Boys, perhaps because they were old friends of the B-Boys

and were also one of the first signings to the Beastie's Grand Royal imprint. Add to that the fact that the Luscious women also had a penchant for rough hewn, extremely loose funk augmented by quirky sampling techniques, and, well, there you go. But that was back in 1992. A demo tape, two low key EPs and a full length LP later, Luscious Jackson has come into their own, delivering a solid sophomore full-length LP entitled *Fever In Fever Out*.

The new album was recorded in three stages, beginning in Kate's New York apartment, moving to Daniel Lanois' famed New Orleans mansion, and finally ending up at the Baby Monster studios in New York City. "We rehearsed in Kate's house, it's about 12-by-12, 9-by-10; I don't know, it's small," explains Jill. "We have a 16-track ADAT and a mixing board. We actually did most of our basic tracks in that room. Dan wanted to keep the comfortable feel of our room, so he came and parked himself right by the console, and there was no spare room in there."

In the world of producers, Daniel Lanois is a legendary heavyweight, having worked on material by such icons as U2, Peter Gabriel, and Brian Eno. Yet the traditionally cool, atmospheric stylings of Lanois seem light-years apart from the slinky, chanteusesque funk meanderings of Luscious Jackson. But, as Jill explains, "His roots are actually in funk. He had his own studio in Canada, really close to Detroit, and he produced very early Rick James and played in funk bands when he was young. If you see him play, that's his natural and first love. So he had our records, he liked our music, and people don't know this about him, but he is a funk person. His early roots are really in Sly & the Family Stone and '70s psychedelic funk, so it wasn't that far of a reach for him."

Known for his eclectic, almost mystical recording processes, Lanois blanketed the *Fever In Fever Out* recording sessions in tufts of sage smoke and the sweet aroma of peppermint tea. Jill explains,

BY SPENCE D.

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"Daniel's kind of an herbal guy, and sage is supposed to clean the air when you burn it. Sage has all these properties—to clean the air, clean out old spirits, purify the home—so there's a lot of multiple reasons to use sage."

"As soon as the record button is pushed, you tend to get nervous," says Vivian. "So the idea of blowing sage smoke in your face is to make you completely forget about what you are doing and keep you distracted enough so that you keep it natural. It's just supposed to distract you from becoming really self-conscious and uptight."

The sage must have worked wonders, because Luscious Jackson exhibit a casual sense of both musical and lyrical maturity on the new record. Furthermore, with *Fever In Fever Out*, they have risen from the ranks of collegiate radio cult status to crack the commercial Alternative airwaves. "Naked Eye" can be heard wafting out of radios from coast to coast. While the sage and Daniel Lanois' other herbal practices may have been symbolic defenses against the dreaded sophomore jinx, Jill looks at it a little more pragmatically. "I'll tell you why the sophomore jinx exists," she begins. "First of all, it's 'cause bands usually write the second album on the road. They're touring for a year or two years and they haven't really had the time to stop and write music. They're pressured to throw off the album really fast and it's not that good. We didn't do that. We took a lot of time before we started the record."

That time included Jill and Vivian's stint as the Kostars, an acoustic singer/songwriter duo which played small venues, while Kate worked with Josephine Wiggs (formerly of the Breeders) on Ladies Who Lunch, and Gabby worked on a variety of "top secret endeavors." It was during this time-off period that Luscious Jackson elevated itself above the normal confines of a band and transformed into what Vivian calls "a pool of people that can do things and work together." It was this freedom that eventually allowed them to coalesce all of their ideas and create *Fever In Fever Out*.

"When you make a record, you have these blinders on and there's almost no opportunity to do anything else," says Vivian. "So if you have any possibility at all to shuffle the deck, it's good. It breaks things up. I think it's a really smart thing to do for long term sanity. It keeps you excited about music and keeps it from becoming a job."

Jill adds, "If you make the band the total center of your life, it makes you crazy. You have to do other things. It's not supposed to be [such a singular] focus like that. It's an avenue of expression, but making it [the center of] everything is extremely suffocating."

In fact, it was Jill and Vivian's stint as the Kostars that contributed to much of the feel and mood of the new Luscious Jackson album. "Touring as the Kostars gave a focus to what I wanted to do on the [Luscious Jackson] record, which was to get back to more basic songwriting as opposed to sampling. So all that time we took really helped us to prepare for this record," says Jill.

The most noticeable thing about the group's new release is the increased textural quality. The mood is much more somber, the playing denser and slower than their previous recordings. There's also less sampled material and more reliance on live playing. "We really wanted to look at arrangements and think about arrangements from a completely different place. Starting with a simple song and then building from there as opposed to the kind of building process that had happened more often in the past, which was in the studio with looping," explains Vivian.

Getting back to the basics—playing live and stripping the music

"This record is not about abrasive sounds. It's about appealing, inviting sounds. We tried to make an effort to keep it smooth and nice to listen to." — Jill



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down to simple, organic purity—that's what Luscious Jackson is about these days. "Everyone had different ideas about what we should do, but I knew I wanted to really try to do live music," says Jill. "I felt like we had all come a long way as musicians in the two years that we were touring, so I felt that we really needed to push that. When you have people who can play, why sample? I mean sampling is great and it's really creative, but in this particular case I felt it was time to take the next step.

"The idea of [building] the song from the ground up as opposed to taking a loop or a piece of produced music, to me that was something really pure that needed to be explored," she continues. "Look at how simple you can make something [and it still] sounds good.



And sometimes that simplicity creates a better final product—I don't know if it's better but it's more centered."

Both the music and the lyrical themes contained within *Fever In Fever Out* have been smoothed out and are much more focused than any of Luscious Jackson's previous efforts. "This record is not about abrasive sounds," says Jill. "It's about appealing, inviting sounds. We tried to make an effort to keep it smooth and nice to listen to." The themes explored travel a smoother path as well. Songs like "Take A Ride" and "Water Your Garden" tell us all to slow down a bit, take a look around, and smell the roses, if you will—a far cry from the noise-induced guitar wail and angst-ridden lyrical slant dotting the Alternative soundscape over the past several years. "That's sort of the theme of this record, to totally slow down," explains Jill. "A lot of it is our time. People in the '70s were living fast and dying young, and most of those lyrics came from rockers who were hanging out in the studios doing coke all night. I think times now are really rough, and death is so around us with AIDS and violence. It seems like life is so precious, you know?"

The album's title, *Fever In Fever Out*, also figures into this thematic equation. Taken from a verse in the song "Mood Swings," it relates to the lyrics in a sense of passion and dispassion—hot and cool—accurately pinpointing the musical dichotomy of Luscious Jackson, who can just as easily raise the roof with a sweltering funk throb or cause meditative introspection with moody, down-tempo ambience.

What's more, the title can also be ascribed to the changing tastes at Alternative radio. Two years ago, you'd have been hard pressed to hear a moody, beat oriented song on many of the top Alternative stations. Today, these same stations have openly embraced the new Luscious Jackson vibe. Suffice it to say, they've finally fit into the Alternative format. "The bad thing is to have a giant hit and then have no fans," says Jill. "But we have the fans, and so if they're playing us on the radio and it's fitting into the format, that's great. Because we used to get 'No, it doesn't fit into our format.' or 'It's too beat oriented, there's not enough guitars.'"

The warm winds of change are blowing. The format is in flux and Luscious Jackson, with all their singer/songwriter, mildly beat oriented verve just may be the harbingers that ignite the new musical horizon. ●

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WXSR	WZRH	XHRM	

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Mike Ness

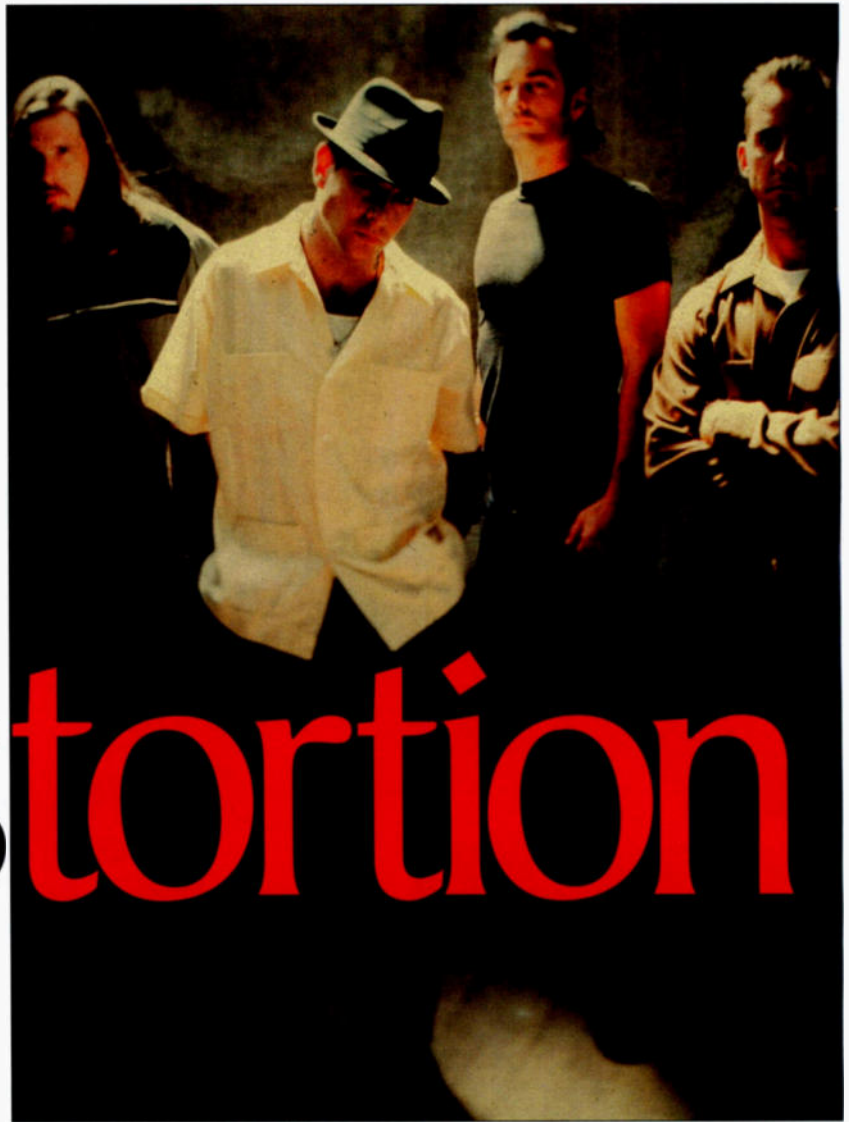
on Being

Social Distortion

Socially

Redeeming.

Or Not.



Thankfully, Alternative radio still has its wits about it. Enough, anyway, to recognize a hit from a heritage band in the format. I must admit that calling Social Distortion a heritage act is a little disturbing, but that's Father Time for ya: He certainly flies when you're having Nirvana. But, if you were paying attention at all during the '80s, you know that Social Distortion was entertaining the boys from Green Day on their way to the prom, and showing the rest of us, even then, that there was life beyond Depeche Mode. Since day one, head Distortionist Mike Ness has held to a singular vision. He's a little older and wiser now, but he firmly believes that the new Social D. release, *White Light, White Heat*, is the album of their career. I recently caught up with Ness for a brief chat about the present and other things Social.

BY MAX TOLKOFF

Max: You made us all bite our nails for four years. That was torture.

Mike Ness: A lot has happened in the four years since our last record, you know? Nirvana put punk rock on Top 40 radio.

Right. There's a lot of people who've come into this format radio-wise from either Top 40 or AOR that have never even heard of you. But the record you just put out is totally you, uncompromising. It's sort of like, "Hello, we're still here."

Wake up call, right? It was kinda a lot of the sentiment that we put into it. It was like, wait a minute man, you know? I've been doing this a long time and I feel like a lot of what this music was supposed to be has been diluted. It's almost as if Alternative music is cute now. We always used the dangerous elements of rock & roll to our advantage. You know, like rock & roll was supposed to be dangerous. In the '50s they had ads that said, "Don't let your kids buy these Negro records," you know, like the Devil's music.

Yeah, and that's what you manage to convey in the record and on stage. That blistering, balls to the wall, in your face, you-better-get-out-of-the-way rock.

Right!

So, why so long between records?

Well, it's been four years since the last record. One year of that I know we toured for *Somewhere Between Heaven and Hell*, which brings it down to three. I think we did nothing for a year. If I can recall right we just relaxed; we were tired from touring. We had been touring for the last two, three years and we also had to go through a lot of legal stuff. It was very important to us to rerelease our old catalog. For ten years people have been asking me how they can get *Mommy's Little Monsters*. "How can I get your first singles?" So we went through all kinds of bullshit and finally retrieved it all. That took some time and effort. Plus we spent a good year and

Luscious Jackson



naked eye

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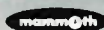
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a half in the actual writing of this record, which is more time than we've ever put in anything.

I thought the record was actually gonna be out last winter or this past January.

Yeah, we kinda ran into problems. Once we had the material, I still had to get caught up on lyrics. And the problem with the drummer set us back a couple of months, because we had to find someone to play on the album. You know, it was more important to just find someone to play on the album than it was to find a suitable member. So it was almost like this album should have been called "In the Face of Adversity," because we faced every obstacle we probably could have. We did the basic tracks in New York, then we decided we wanted to finish in LA, but I stayed in New York and got caught up on the writing. I think that was good for me to do. I really wanted to go back to my primary roots on this record, and New York was the best place for me to do that. I would go back to these bars and hang out and I wouldn't hear Stone Temple Pilots or Oasis. I would hear Iggy; I would hear the Ramones and the Dead Boys and the Clash and the stuff I that grew up on, and that's where I wanted to go to write this record. Back to the source, you know?

How many different songs did you write?

I probably wrote 30 songs. We also had a producer come in. An outsider. He and I built a rapport with each other, mutual respect, and he pushed me. No one's ever really done that. As an artist, I think it's very easy to put limitations on yourself or to become comfortable with just where you're at.

So you can write catchy jingles all day long and you like them because you wrote them and they're new, but are they of your maximum potential? You need someone else there, an outside view to push you and to say "Hey, you know what, man? I think you can do better." And that wasn't only with the songwriting, but with the performances as well. There were days where I would tell him "I don't know what you mean. What do you mean you want me to sing it this way?" But by the end of the day I knew what he meant. I had to climb the mountain, and by the end of the day I owned the song rather than just singing and making sure I was on pitch and just getting through the take, which is what we've done a lot in the past.

When you say that you went back to New York and shut out all the current music, were you still somewhat conscious of the

fact that it was 1995? Were you aware of that at all? Do you remember thinking consciously that these songs have got to fit because you want people to play this record on the radio and you want people to buy it?

Those are things you try not to think about. I think as you progress you want try new tempos, you learn to sing something better, you wanna show people what you've learned. You've learned to play guitar better, you've learned something about songwriting like... I wrote a few bridges and that was exciting to me. I really didn't think I knew how to write bridges, but I had never tried before. So I think you do that, but you don't do it because it's 1996 and you want it to fit in. I think if you're moving forward, you're going to fit in anyway.

That's true. I was going to say I don't think you've compromised your sound but yet, you listen to this record and you know what? It's perfect for where this format sits right now.

I agree. People are going to have to realize that this is a significant band that helped shape things to where they are today, and if you like this [band] that you're playing on heavy rotation, then consider [Social Distortion], which has been doing it twice as long. It's the real fuckin' thing. It isn't some filtered-down diluted version of it.

"I Was Wrong" is written in the first person. Is there a particular reason for that?

I think it's about people coming to grips with themselves, if they ever do. Some people don't. It's kind of a morbid reflection, but it's also [about] a willingness to change things about you that aren't so desirable. I mean, I look back at how I was and I realize that some of

"I would go back to these bars and hang out and I wouldn't hear Stone Temple Pilots or Oasis. I would hear Iggy; I would hear the Ramones and the Dead Boys and the Clash and the stuff I that grew up on, and that's where I wanted to go to write this record. Back to the source, you know?"

— Mike Ness

Silvertone Alternative

Lint BY JOHN BUTLER



Oranges Are Smart

Now Belgians have something to be proud of besides that illustrious waffle. With the stellar and bedazzling Silvertone debut "*Surgery for Zebra*," METAL MOLLY have tossed those double-sided frydaddy waffle-makers aside and thrown guitar, bass and drums in their place.

A concept album with a nonlinear thought pattern, "*Surgery for Zebra*" floats down the stream of consciousness on its back staring at the sky, reciting non sequiturs and other chimerical passages

about fruit, surgery, and that lovable Flipper (are they singing about the band or the porpoise?).

Frenetic and thrashy while maintaining a melodic edge like the Pixies and Nirvana, METAL MOLLY takes on the Modern Rock format and kicks it in the shins. Infusing a heavy dose of sneaky humor into the normally stone-faced alternative rock territory, these three Belgian boys pit dichotomies amongst themselves — abrasive guitars vs. smooth harmonies, crisp

musical acumen vs. cleverly surreal lyrics, pure punk attitude vs. melodic pop hooks — keeping their rock foundation solid and focused.

But METAL MOLLY isn't only about the quirk. It isn't

Orangey
Drifting, smiling,
waving as they
laugh at all
the passing
honeybees.

they have not only taken the record from 7 to 20 spins a week (ranking #10) but also have sold the stock at retail causing re-order heaven. Not to mention the phones at the station. Can we say it's reacting? Muckley says, "It's a unique, quirky alternative record. That's why it works. It really stands out and grabs you." Can I also mention that 91X had a great book! Coincidence? Sure.

With the specialty show profile of this artist, the debut of "Orange" on MTV's *120 Minutes* last weekend and the workhorse promotion team at Silvertone Records, who can deny that as the changing leaves add to Fall's color parade, so too will METAL MOLLY's "Orange" bring forth the fruit of your incredible hit-filled playlist this Fall.

See you next week.

John •



only about making songs that stick in your head like peanut butter, only to be washed away with Lemon-Scented Palmolive. It's about melodies, songs, visions that are so Krazy-Gluey sticky that they seep into your consciousness and adhere to your mental lunchbox.

So has radio noticed the wave? Yes. In the maniacal Fall stretch run, a number of key Alternative stations have taken the lead single "Orange" and blessed it with commitment and most importantly: spins.

Take our friends Chris Muckley and the programming gang at San Diego's 91X for a great example. In the 3 weeks of spinning "Orange",

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212 645 3783

"Damage I've Done"



The First Track From
NO TALKING JUST HEAD

THE HEADS

Chris Frantz, Jerry Harrison
and Tina Weymouth with Johnette Napolitano



"F.N.T."

the first single from the soundtrack
The Long Kiss Goodnight

Semisonic

produced by paul fox mixed by tcm-lord alpe
management: jim grant for jgm

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that stuff wasn't as valid as I thought. It's like you're pissing on someone's lawn and the cop pulls up. If that were to happen now, I'd say, "Write me a ticket. I'm sorry," you know? Whereas before it was, "Fuck you, I'll piss anywhere I want." That's just an example and probably not a very strong one.

It serves its purpose though.

That song is kind of like one side of the life that I've led. It's one view of it. It may even be just a moment, that's all a song is.

"When the Angels Sing." That's kind of different for you guys.

That's probably one of my favorite songs on the whole record, though. It's not first person but it's very personal. I wanted to leave that one in, because everyone knows someone who has lost someone they love. Or everyone knows the joy of having a newborn child, or everyone knows someone who's addicted to drugs, you know what I mean?

Yeah.

So I wanted to include it even though it's very deep and personal to me. I wanted it to be personal for everyone else, too.

Your choice of covers is pretty good. "Ring of Fire" fits you guys well and when you do it live, it's amazing. I was also really surprised you put "Under My Thumb" on this record. Why did you choose that?

The first time we recorded "Under My Thumb" was in 1982. It was one of our first singles. You know, we were fuckin' drunk and wasted



in the studio. So we decided to show what we can do now with the same song, and it's like if you were to hear the two back-to-back...

Oh, it's probably like night and day.

Yeah, it is, but it's weird. It didn't get softer and mellower, it got harder.

It's interesting. When

you really listen closely to your records, at first the temptation is to say, "Well this is obviously a punk band," but the closer you listen, the more the music starts to become "Americana" in a way.

Absolutely. That's what the whole punk thing was about. When I stopped listening to British music in the early '80s, that's when I started going into roots. American roots, because I saw the connection of Woody Guthrie to black blues to early Hank Williams to rockabilly and primitive rock & roll to punk rock. Punk rock was like the rebellion against the status quo. And I think writing about your dissatisfactions and your pain and your anger and all that stuff is what roots music is about. I saw a complete connection to that stuff and yeah, we're an American band.

Yeah, when I listen to, say, old X albums now, they don't sound so much punk as they do sort of "rootsy" in a way.

I think we've always been a punk band, but we've also tried to be a lot more by bringing in other forms of American music. I listen to old Irish folk music, and you can hear that in some of our music as well. I don't know, I think my roots were planted early on in music, even before I started the band. I grew up listening to the Stones and Creedence Clearwater and David Bowie and all that stuff before I ever heard the Pistols. I think that gives people more to hold on to than just a flavor of the month type thing, or a trend. ●

**“When somebody cumes
your station, how will they
know it’s Alternative?”**



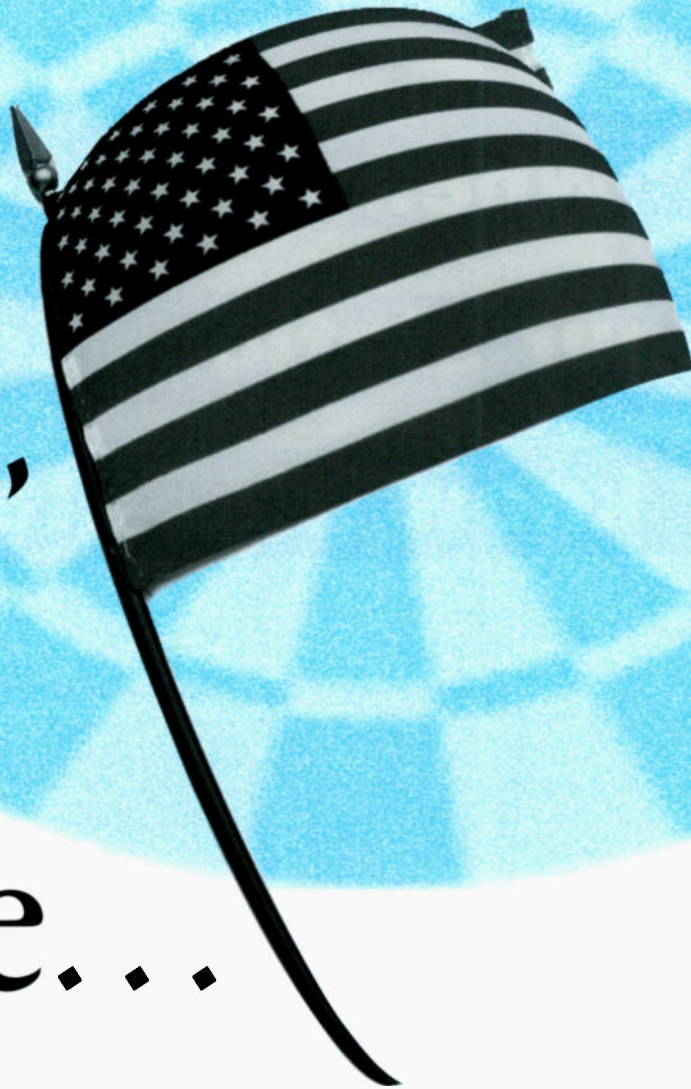
Orbital

“THE BOX”

99X	KROQ	X96	WOXY	WNTX	KDEO
KOME	KNDD	LIVE105	WKRE	GROOVE RADIO	WKRO
KTCL	WBCN	XHRM	WBER		



One Nation, Under Grunge...



or, Election Day the Moshing Way

Things for modern rock fans to do next Tuesday: Meditate on why the carved pumpkin that sits rotting on your balcony bears a striking resemblance to Billy Corgan shuffling offstage in Las Vegas after a second encore of "Landslide"...check! Marvel at the number of radio stations where you can hear old Missing Persons tunes and day-dream about Dale Bozzio in a fish-tank bikini...check! Look past your own navel and sprint onto the playing field of politics by voting in the Presidential election...uh, couldn't I just recycle some old Diet Slice cans and call it even?

As November 5th approaches, all Americans (well, some Alternative programmers, anyway) are curious about the level of involvement in the political process of that wacky Gen X/post-boomer/slacker-esque/"I'm-a-loser-so-why-don't-you-kill-me" target audience. After all, if you believe the hype, the closest thing to a political message young people have is "One man, one vote, one bong hit."

It's no wonder listeners are cynical about the Presidential race. We haven't had a really hip candidate since that peanut-farming fool Jimmy Carter in 1976. I'm serious. Carter was a nuclear scientist who looked like Opie—put a pair of glasses on him and he's playing keyboards in Weezer! Plus, there was his drunken slug of a brother Billy, who actually had a brand of beer named after him. Coolness with a capitol "C." Oh sure, Bill Clinton also has a no-talent, semi-celebrity sibling who embarrasses him from time to time with weak attempts at off-key warbling. But while a six-pack of Billy Beer might make a Roger Clinton CD listenable, I doubt the reverse is true.

The 1980 election brought us the evil anti-punk, Ronald Reagan,

who was never credited for his administration's greatest accomplishment: the creation of new wave. Well, not directly, but faced with the reality of having their wrinkly grandpa running the country, what else could young people do but invent a new musical/fashion statement? I'm telling you, if fellow old coot Bob "Grumpy" Dole pulls the upset this year, techno will be *the* hottest radio format by 1998. It was easy to feel like the hopeless sap in that Orwell novel in 1984, when the Democrats nominated Walter Mondale to oppose the Gipper's juggernaut. How the hell do you get excited by a candidate who's nickname is "Fritz"?! Imagine my chagrin when I voted for the dude anyway, only to find out the next day that I was one of only six people nationwide who had done so! I felt like a bigger loser than those guys who get eliminated in the first round of *Singled Out*.

Talk about loserville, the candidates in '88 were such stiffs, they should've held a debate in the petrified forest. George "Pappy" Bush, fresh from eight years of kissing Ronnie's butt and dodging Nancy's claws, squared off against Michael Dukakis, a guy so dull he could put an insomniac's convention into a mass coma. Okay, Prince was getting played on alternative stations, but it just wasn't enough. The only remotely rockin' character was Dukakis' wife, Kitty, who was later revealed to be such a substance abuser she'd drink nail polish remover to get a buzz—and you wonder where Courtney Love copped her nastiest moves.

Supposedly, we finally got a "rock'n'roll President" with Bill Clinton in 1992. Watching Clinton's ascent was kind of like looking at the pop charts and seeing No Doubt at the top: unexpected, but you could do a lot worse. The guy obviously likes to party, and because

BY DRED SCOTT



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he's the President, nobody will tell him he's a lousy saxophone player (not unlike David Bowie). Of course, Clinton's idea of rock is Fleetwood Mac, so something tells me his radio doesn't stray far from the local Arrow station.

Granted, youth played a big part in putting the Bill and Hillary show in the White House in '92, and there's no reason to think alter-noids can't make an impact this year. The problem is the campaign has been about as exciting as a drum solo. On one hand, you've got the President, rumblin', bumblin', stumblin' toward another four years, and on the other hand (with only one good hand) you've got Bob Dole, gritting his false teeth and pretending to "relate" to the "kids." The chances of Dole winning the youth vote are about the same as him showing up on election day with a nose ring and a Marilyn Manson tattoo.

Still, the Dole-meister has used the specter of an alternative nation run amuck to scare up support from unsuspecting voters, never missing the chance to paint President Clinton as a dope-smoking liberal (like that's a bad thing). The way I understand it, if the Prez is re-elected, he'll personally go door-to-door selling high schoolers pocket size bags of crack. This isn't the only place where Dole is on shaky ground. Did anyone notice that his recent fall off of a podium on the campaign trail bore an eerie resemblance to Tiny Tim's recent tumble off a nightclub stage? Has anyone investigated this phenomenon? It's an *X Files* episode just waiting to happen!

Despite all the rhetoric, a little digging into the radio compost heap reveals that a lot of listeners do care about this country's future, and many stations have provided them with a forum to express their views and get involved. It's also an excellent way to get rid of any leftover t-shirts from last quarter's big promotion.

"Radio stations have been great partners," says Mark Strama, program director of Rock the Vote, the group that turned heads Exorcist-like by registering several hundred thousand 18-to-24 years olds for the 1992 election. "They've really fleshed out what has become a music industry-wide effort to engage the audience in the election." Of course, Rock the Vote is backed by MTV, which has more clout than a forearm shiver from Glen Danzig. They run plenty of star-studded PSAs urging viewers to get registered and get down, y'all! If Seven Mary Three are signed up to vote, maybe you should be too, or so the logic goes. Anyway, anything that keeps Tabitha Soren on the road where she's more accessible to the little people has got to be a good thing.

Located right in the heart of America's steaming morass of political

intrigue, WHFS-Washington, D.C. is a natural for voting-related events. PD Robert Benjamin figures 'HFS had voter registration booths set up at just about all of its events this year. Included in those was the "'HFS Hole in One," a celebrity golf tournament to benefit Rock the Vote. Among those participating were R.E.M. bassist and golf whore Mike Mills, Filter (hey man, nice putt), Patti Rothberg, and Dinosaur Jr. guitar-slinger J Mascis who, according to Benjamin, "Wrote us a very nice thank you note on binder paper." Ignoring for a moment that golf is the sport of the Republican elite and will someday be used to smite the working class into submission, this proves that it is possible to combine politics and music in a way that appeals to the alternative audience.

Q101-Chicago went a step further earlier this year when they stopped the music for three hours to talk about issues—and it wasn't even Sunday morning! PD Bill Gamble says everyone from the Ramones to conservative CNN commentator Kelly Ann Patrick showed up to debate the questions that puzzle us all. If you've got Joey Ramone talking about gun control, you've got good radio! As to where politics ranks on listeners' personal playlist, Gamble says "We think it's important to our audience, but not as important as we'd like it to be. Everyone is a spin control expert, and the facts are becoming harder and harder for people to find." WHFS's Benjamin adds, "It doesn't seem to be as exciting as it was to people four years ago. The parties have tried to become each other."

Ah, yes, there's the rub. The two major parties seem to have become mirror images of each other. Where are the true outsiders? Ross Perot? Lots of cash, but listening to him is like watching *Ren and Stimpy* on speed. The Libertarian Party? Some good ideas, but try to find anything about them in the major media. Our political system has become so corrupt, so money-grubbing, so controlled by special interest dollars that a lot of young people think it doesn't matter who wins the election, the machine is going to keep rolling along. Guess what? They're probably right! So where does that leave you, the alternative radio guy or gal? Running home to listen to another stack of promo CDs, that's where.

The point is, there's always going to be one camp that thinks the system can't be changed except by massive revolution (and who has time for that with all the new cable channels becoming available?), and another camp that believes if everyone bothered to vote, a-change would be a-comin'. You have to decide what's right for your audience and your station, and damn those exit polls. While we're at it, would somebody please buy J Mascis his own personal note pad? ●

Short Attention Span Artist Profiles

In this fast-paced world of information overload, you don't have time to sit back and learn about the early childhood influences of your favorite rising stars. Sure they were traumatized, left alone in a dark room with no toys for hours and hours, and didn't get enough attention from Mom (or Dad), but that's not your problem, is it? You just want the facts, and the faster you can get 'em, the happier you'll be. Herewith, Spence and I give you just what you need to make your music meeting that much smoother.*

* Please note that Max and Spence did not confer on what they thought. Any similarities in descriptions is purely coincidental.

Kula Shaker

CURRENT RELEASE: *K* (Columbia)

CURRENT SINGLE: "Tattva"

WHO ARE THEY? London based quartet of Crispian Mills (guitar), Jay Darlington (organ), Alonza Bevan (bass), and Paul Winter-Hart (drums). Heavily influenced by prog, the '80s Manchester scene, and Middle Eastern karma.

WHAT WE THINK:

MAX: Dave Clark Five-meets-Stereo MC's-meets-Happy Mondays (with better guitars).

SPENCE: Oasis-meets-ELO at the Taj Mahal.

Descendents

CURRENT RELEASE: *Everything Sucks* (Epitaph)

CURRENT SINGLE: "I'm The One"

WHO ARE THEY? Milo Aukerman, Karl Alvarez, Stephen Egerton, and Bill Stevenson. Formed in '78. Disbanded in '82. Reformed in '85.





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WPLA	KPDI		



3:32:42:11



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KNNC	WOXY
WRLG	KDEO



The Single
Four Leaf Clover
featuring D'ARCY



Look for Catherine
on tour this fall!!

Disbanded again in '87. Resurrected yet again, nine years later. Lead vocalist Milo now has a Ph.D.

WHAT WE THINK:

MAX: Dead Boys, Black Flag, and Offspring at a picnic.
SPENCE: Slam fist-ed, rage-in-the cage, shimmy-sham, beer slugging, spit-flyin', rock-and-kick-ass-roll.

babyfoxx

CURRENT RELEASE: *a normal family* (Roadrunner)
CURRENT SINGLE: "Curlylocks"

WHO ARE THEY? Three friends from London: Christine Ann Leach, Alex Gray, and Dwight.

WHAT WE THINK:

MAX: The Specials-meets-Laurie Anderson in a dub chamber.

SPENCE: Drunken master-styled, ritualistic space-age dub.



bt

CURRENT RELEASE: *IMA* (Reprise)

CURRENT SINGLE: "Blue Skies"

WHO ARE THEY? A 25-year old Maryland lad whose albums have made more noise in England and Europe than stateside. That's about to change.

WHAT WE THINK:

MAX: Tori Amos-meets-New Order. Boffo!

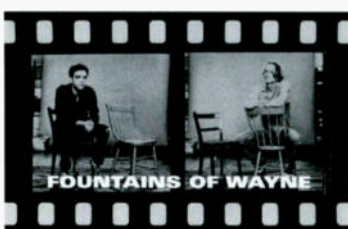
SPENCE: Amped-up guitar riffage and elasticized electro-bass rhythms interfaced with Tori Amos' warbling scree to create computerized goth-swirl with a heavy dance edge.

Fountains of Wayne

CURRENT RELEASE: *Fountains of Wayne* (Atlantic)

CURRENT SINGLE: "Radiation Vibe"

WHO ARE THEY? Chris Collingwood and Adam Schlesinger, two New Yorkers with a shared Phoebe Cates



fetish, some phase-shifting guitars, and a distinctly Mid-Western rock vibe.

WHAT WE THINK:
MAX: The last real pop band of the '90s.

SPENCE: John Cougar Mellencamp playing electric guitar while sucking helium and warm beer in the back of a speeding flatbed during a rainstorm in downtown NYC.

Failure

CURRENT RELEASE: *Fantastic Planet* (Slash/Warner Bros.)

CURRENT SINGLE: "Stuck On You"

WHO ARE THEY? French sci-fi movie watching, SoCal-based four piece consisting of Greg Edwards (bass), Ken Andrews (guitars), Kellii Scott (drums), and Troy Van Leeuwen (guitar).

WHAT WE THINK:

MAX: Space Ghost sonic redux.

SPENCE: Adam Strange and Comet Boy hangin' out with Boba Fett in a rockin' dive bar somewhere just this side of Alpha Centuri.

Underworld

CURRENT RELEASE: "Born Slippy" from the *Trainspotting* Soundtrack



WHO ARE THEY? Guitarist Karl Hyde, programmer Rick Smith, and DJ Darren Emerson make up Underworld, an explosive superstar dance music triumvirate.

WHAT WE THINK:

MAX: Spooky, *creepy*. The future. Go listen to *Trainspotting* again.

SPENCE: Pet Shop Boys with balls of steel and the BPMs to match. This track is for smack addicts curbing their speedball ballistics.

Danzig

CURRENT RELEASE: *blackacidevil* (Hollywood)

CURRENT SINGLE: "Sacrifice"

WHO ARE THEY? Glenn Danzig is the frontman, Joey Castillo is the drummer, Josh LaZie is the bassist. Guitars come courtesy of Jerry Cantrell (Alice In Chains) and Tommy Victor (Prong).

WHAT WE THINK:

MAX: Metallica Against The Machine. He went industrial!

SPENCE: Jim Morrison-meets-NIN in a broken down haunted house



Wilco

CURRENT RELEASE: *Being There* (Reprise)

CURRENT SINGLE: "Outta Mind (Outta Sight)"

WHO ARE THEY? Risen from the ashes of the critically acclaimed cowpunk group Uncle Tupelo, Wilco is comprised of Jeff Tweedy (guitar/vocals), Jay Bennett (guitars, keyboards), Ken Coomer (drums), John Stirratt (bass), and Max Johnston (fiddle, mandolin, dobro).

WHAT WE THINK:

MAX: Neil Young-meets-Steve Forbert. If Jars of Clay can make it, so can they.

SPENCE: The Beach Boys hang out on Sesame Street playing music with a country/folk twang.



Deftones

CURRENT RELEASE: *Adrenaline* (Maverick)

CURRENT SINGLE: "7 Words"

WHO ARE THEY?

Sacramento-based power rage quartet consisting of Chino Moreno on vocals, Stephan Carpenter on guitar, Abe Cunningham on drums, and Chi Cheng on bass.

WHAT WE THINK:

MAX: Your parents will hate them. Need I say more?
SPENCE: Rage Against The Metallica. Blastmatic skirl with metal hurlent underpinnings.

D Generation

CURRENT RELEASE: *No Lunch*

(Columbia)

CURRENT SINGLE: "No Way Out"

WHO ARE THEY? Five angry, disgusted, pissed-off—yet dedicated—rockers from New York. (That's what the bio says, anyway.)

WHAT WE THINK:

MAX: Social D.-meets-T. Rex. The best!

SPENCE: Angry, disgusted, pissed-off—yet dedicated—rock & roll from New York.



Chemical Bros.

CURRENT RELEASE: *Freestyle Dust*

(Astralwerks/Caroline)

CURRENT SINGLE: "Setting Sun"

WHO ARE THEY? Two blokes by the names of Tom Rowlands and Ed Simons, who hail from North London and have a penchant for hi-speed electronic mayhem.

WHAT WE THINK:

MAX: Oasis at a rave. Don't eat the brown acid.
SPENCE: Sgt. Pepper on a lethal combina-

tion of Reds, Greens, Blues, and Bright Oranges.

Fulflej

CURRENT RELEASE: *Wack-Ass Tuba Riff* (Mercury)

CURRENT SINGLE: "Work In This Universe"

WHO ARE THEY?

Richmond, Va. trio comprised of M.C. No Joke G, Andre Fill-ups, and Maff-yoo Nillsun.

WHAT WE THINK:

MAX: Ned's Atomic Dustbin-meets-Nirvana.

SPENCE: Breathily, sirenesque vocals surrounded by full-tilt shearing guitars. Surf music for mall rats.



Orbital

CURRENT RELEASE: *In Sides* (London)

CURRENT SINGLE: "The Box"

WHO ARE THEY? Brothers Phil and Paul Hartnoll are originally from Sevenoaks in Kent (that's in Great Britain, by the way).



WHAT WE THINK:

MAX: Portishead-meets-The Thin Man. No words. Hit.

SPENCE: Ludwig Von and Jean Cocteau being chased by a pack of Diamond Dogs in the year 1984.

Tonic

CURRENT RELEASE: *Lemon Parade* (Polydor)

CURRENT SINGLE: "Open Up Your Eyes"

WHO ARE THEY? Emerson

Hart, Jeff Russo, Dan Rothchild, and Kevin Shepard are a



quartet of Los Angelenos who like to mix up equal parts Eagles, Bad Company, the Beatles, and Minor Threat.

WHAT WE THINK:
MAX: A great band using actual instruments.
SPENCE: A sonic liniment wild west cure-all.

Korn

CURRENT RELEASE: *Life Is Peachy* (Immortal)

CURRENT SINGLE: "No Place To Hide"

WHO ARE THEY? Bakersfield collides into Huntington Beach with this quintet consisting of Jonathon Davis (vocals), Fieldy (bass), Brian (guitars), David (drums), and the irrepressible Munky (guitars).

WHAT WE THINK:

MAX: Really hard. Really heavy. Really good.

SPENCE: Sticks to your teeth. ●





Fun Lovin' Criminals



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SCOOBY SNACKS

The first smash single and video from the debut album "Come Find Yourself."



ALTERNATIVE RADIO CONTACTS

STATION	LOCATION	PD / MD	PHONE	FAX
CFNY	TORONTO, ONT	PD STEWART MEYERS MD KNEALE MANN	(416) 408-3343	(416) 408-5400
CIMX	DETROIT, MI	PM MURRAY BROOKSHAW PD VINCE CANNOVA	(313) 961-9811	(313) 961-1603
KACV	AMARILLO, TX	PD JAMEY KARR MD DENISE SPISER	(806) 371-5227	(806) 371-5258
KCXX	SAN BERNARDINO, CA	OM DWIGHT ARNOLD PD CHUCK SUMMERS	(909) 882-2575	(909) 988-7302
KDGE	DALLAS, TX	PD JOEL FOLGER MD MIKE PEER	(214) 770-7765	(214) 770-7747
KEDG	LAS VEGAS, NV	PD JOHN GRIFFIN MD FREDDIE SNAKESKIN	(702) 795-1035	(702) 798-1738
KEDJ	PHOENIX, AZ	PD SHELLIE HART MD CHRIS "CURLY" PATYK	(602) 266-1360	(602) 263-4820
KENZ	SALT LAKE CITY, UT	PD BRUCE JONES MD DOM CASUAL	(801) 264-1075	(801) 269-8595
KFRR	FRESNO, CA	PD DON O'NEAL AMD ANDY WINFORD	(209) 255-1041	(209) 456-8077
KGDE	OMAHA, NB	PD LYNN BARSTOW MD JOHN STEWART	(402) 342-2000	(402) 342-6146
KISF	INDEPENDENCE, MO	PD JON ANTHONY MD JASON JUSTICE	(816) 254-1073	(816) 254-6929
KITS (LIVE 105)	SAN FRANCISCO, CA	VPD RICHARD SANDS AOD SPUD MD ROLAND WEST AMD AARON AXELSON	(415) 512-1053	(415) 777-2284
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KKDM	DES MOINES, IA	PD J. MICHAEL MCCOY MD SOPHIA JOHN	(515) 262-0000	(515) 262-9460
KKNB	LINCOLN, NE	MD ERIK JOHNSON	(402) 483-1517	(402) 483-1579
KKND	NEW ORLEANS, LA	PD VINCE RICHARDS MD ROD RYAN	(504) 524-5158	(504) 522-6544
KLLK	WILLITS/FT. BRAGG, CA	MD MATTHEW MCARDLE	(707) 459-1250	(707) 459-1251
KLYY	PASADENA, CA	PD PHIL MANNING	(818) 351-9107	(818) 351-6218
KLZR	LAWRENCE, KS	PD ROGER THE DODGER MD BOB OSBURN AMD JEFF PETERSON	(913) 843-1320	(913) 841-5924
KMYZ	TULSA, OK	PD PAUL KRIEGLER APD GREG KOCSAK MD JANE SHASSERRE	(918) 665-3131	(918) 663-6622
KNDD	SEATTLE, WA	PD RICK LAMBERT MD MARCO COLLINS	(206) 622-3251	(206) 682-8349
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TOOL ANIMA

“stinkfist”

the first single

from the new album

produced by tool and david bottrill



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MOST ADDED
VIC CHESNUTT (30)

WILCO (24)

MAGIC DIRT (21)

RAILROAD JERK (19)

SCREECHING WEASEL (18)

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SEELY

Julie Only
(Too Pure/American)

With a #15 debut, Seely takes Top Tip honors. KUGS, WUSB, WEGL, WUVT, WRAS, WXCI, WUNH, and WNYU respect *Julie* Heavily.

ARTIST TO WATCH (warily)
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Shrei X
(Mute)

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Gavin College

2W LW TW

- 11 2 1 **JON SPENCER BLUES EXPLOSION** - Now I Got Worry (Matador/Capitol)
- 4 1 2 **LUSCIOUS JACKSON** - Fever In Fever Out (Grand Royal/Capitol)
- 2 3 3 **CARDIGANS** - First Band on the Moon (Mercury)
- 19 6 4 **SILVER JEWS** - The Natural Bridge (Drag City)
- 8 8 5 **ARCHERS OF LOAF** - All the Nation's Airports (Alias/Elektra/EEG)
- 10 11 6 **WEDDING PRESENT** - Saturnalia (Cooking Vinyl)
- 13 7 7 **YO LA TENGO** - Genius + Love = Yo La Tengo (Matador)
- 3 5 8 **JOHN PARISH & POLLY JEAN HARVEY** - Dance Hall at Louse Point (Island)
- 22 17 9 **POP AMERICAN STYLE** - Various Artists (March)
- 1 4 10 **SEBADOH** - Harmacy (Sub Pop)
- 24 18 11 **KULA SHAKER** - K (Columbia/CRG)
- 14 12 12 **THEY MIGHT BE GIANTS** - Factory Showroom (Elektra/EEG)
- 15 13 13 **CAKE** - Fashion Nugget (Capricorn)
- 17 10 14 **LISA GERMANO** - Excerpts from a Love Circus (4-AD/Warner Brothers)
- NEW** 15 **SEELY** - Julie Only (Too Pure/American)
- 21 32 16 **CAT POWER** - What Would the Community Think (Matador)
- 9 9 17 **THE DESCENDENTS** - Everything Sucks (Epitaph)
- 49 18 **LEMONHEADS** - Car Button Cloth (TAG/Atlantic)
- 24 19 **CRANES** - La Tragedie D'Oreste et Electre (Dedicated)
- 20 20 **MAZZY STAR** - Among My Swan (Capitol)
- 33 21 21 **THE LILYS** - Better Can't Make Your Life Better (Primary)
- 28 22 22 **SPENT** - A Seat Beneath the Chairs (Merge)
- 30 25 23 **PHANTOM SURFERS** - The Great Surf Crash of '97 (Lookout)
- 26 24 **BAD BRAINS** - Black Dots (Caroline)
- 37 37 25 **R.E.M.** - New Adventures in Hi-Fi (Warner Bros.)
- 33 26 **CATHERINE** - Hot Saki and Bedtime Stories (TVT)
- 32 31 27 **THE ROOTS** - Illadelph Halflife (DGC)
- 6 14 28 **BUTTER 08** - Butter (Grand Royal)
- 29 29 **REX** - C (Southern Records)
- 38 30 30 **JAZZ JUNGLE** - Various Artists (Acid Jazz/Hollywood)
- NEW** 31 **LOIS** - Infinity Plus (K)
- 12 19 32 **JABBERJAW: PURE SWEET HELL** - Various Artists (Mammoth)
- 34 33 **FUTURE SOUND OF LONDON** - Dead Cities (Astralwerks)
- 46 38 34 **NEW RADIANT STORM KING** - Hurricane Necklace (Grass)
- NEW** 35 **RACHEL'S** - Music for Egon Schiele (1/4 Stick/Touch & Go)
- 42 36 **OBLIVIANS** - Popular Favorites (Crypt)
- 39 39 37 **TOOL** - Aenima (Zoo)
- 5 15 38 **RED AUNTS** - Saltbox (Epitaph)
- 16 23 39 **NEW BOMB TURKS** - Scared Straight (Epitaph)
- 7 16 40 **SMOG** - The Doctor Came at Dawn (Drag City)
- 23 28 41 **SOCIAL DISTORTION** - White Light White Heat White Trash (550 Music)
- 47 42 **MARILYN MANSON** - Antichrist Superstar (Nothing/Interscope/AG)
- NEW** 43 **KOMEDA** - Genius of Komeda (Minty Fresh)
- NEW** 44 **JERU THE DAMAJA** - Wrath of the Math (Payday/FFRR)
- 47 45 45 **SUCCOUR** - The Terrascope Benefit Album - Various Artists (Flydaddy)
- NEW** 46 **HEAVENLY** - Operation Heavenly (K)
- NEW** 47 **PHONO-COMB** - Fresh Gasoline (1/4 Stick/Touch & Go)
- NEW** 48 **DITCH CROAKER** - Secrets of the Mule (Reprise)
- NEW** 49 **MEDESKI, MARTIN AND WOOD** - Shack-Man (Rykodisc)
- 27 50 50 **HOME** - XI: Gulf Bore Waltz (Jet Set/Big Cat)

Inside College BY SEANA BARUTH



Abandonment Anxiety?



In the wake of their record run at the top of the Gavin College chart (nine weeks!), Sebadoh has taken a few moments out to express their enduring appreciation of college radio. Translation: Sebadoh want you to know that despite a certain amount of success at commercial radio, they still love you best. Or, in Lou's own words, "...I love you/But I don't know what that means/[The format] of my dreams/Or a [format] that one day leaves?" (Forgive me, I couldn't resist). Anyway, l-r, this is Jason Lowenstein, Lou Barlow (sigh!), and Bob Fay.

College Picks

MEDESKI MARTIN AND WOOD Shack-man (Gramavision)

Jimmy Smith, "Groove" Holmes, Brother Jack McDuff, Bernie Worrell, the Meters, and Rod Argent are done proud by this trio. Martin, Medeski, and Wood serve up some of the most dusted, grit-encrusted groove this side of the funk chasm. With toasted blurts of Medeski's Hammond B-3 up front, the vibe is all chug and rumble. Wood's scratchy, fuzz-fortified guitar keeps the antique mystique in check, and Martin's workout on the traps makes him nothing short of the Rhythm Keeper of Gozar. The whole thing kicks off with "Is There Anybody Here That Love My Jesus," a rambling, jerky blue-toned wash-out of turbulent groove. This slips into "Think" which bobbles along with a light, yet satisfying perkiness. "Dracula" is a moody, bass-driven number augmented by eerie, swirling keyboard ambience. "Bubblehouse" begins with a loping casual vibe

and quickly escalates into controlled frenzy as the tempo is boosted a thousand-fold. The magnum opus, however, is the seven minute "Strance of the Spirit Red Gator," which plays like a prog-jazz-swamp-funk escapade into the metaphysical realm of the primo groove. Imagine the theme from *Barney Miller* twisted with interspatial intensity—full-tilt progressive groove style with more licks than it takes to get to the center of a Tootsie Pop. Check into this sugar shack, man, and let the vibe soak your soul. —SPENCE D.

MAZZY STAR Among My Swan (Capitol)

The image of a rain-kissed umbrella on the back cover of *Among My Swan* perfectly captures the somber mood these dozen tracks convey. Strings and harmonica give things a Neil Young/*Harvest* feel, and the instrumentation is more than a backdrop for Hope Sandoval's disembodied vocals. The slow-shuffling "Disappear" features chiming organ and a guitar that flickers as Sandoval's words build a gazebo to hide her from some unseen, threat-

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ening force. On "Take Everything," her voice wafts like a feather before taking flight and becoming more assertive, and "Still Cold" uses folksy percussion to temper a distorted guitar. An acoustic guitar trickles through the hopeful "All Your Sisters," as William Cooper's strings show the proper restraint. Distortion punctuates the harder-edged "Roseblood," and an organ and tweaked-out guitar thrust "Umbilical" into Doors "The End" corridors of weirdness. Those who can't appreciate Mazzy's down-beat sound may find this too listless, but if you're looking for late night lulls, dive in. —DAVID BERAN

THE FUTURE SOUND OF LONDON
Dead Cities (Astralwerks)

In just a few short years, the Future Sound of London (FSOL to the sagacious) have managed to establish themselves as one of the premiere technophile visionaries of this decade, with a musical temerity matched by few in the electronic music world. Their latest release, *Dead Cities*, displays the natural maturation of this vision in its

assembling of rhythmic nihilism and melodic optimism to create a metaphoric and prophetic model of social implosion. From the opening track, "Herd Killing," a quasi-jungle beat establishes the tone of controlled chaos, which guides the remaining tracks through various manifestations of truculence and solitude. Following the overall theme, the title track "Dead Cities" incorporates bits from the *Bladerunner* soundtrack with Run DMC samples to create a tense and compelling urban soundscape. "We Have Explosives" is a dense electro-rant reminiscent of the mid-'80's Wax Trax! sound, while the track which immediately follows, "Her Face Forms in Summertime," is a soothing bath of ephemeral vocals. These seemingly contradictory patterns work throughout the entirety of *Cities* to create a kinetic energy more commonly generated by straight-ahead techno. FSOL have once again succeeded in challenging dominant notions of what electronic music is and can achieve. —MIKI JOHNS

WILCO
Being There (Reprise)

Well, it's clearly been a long and distracting road for Jeff Tweedy since Uncle Tupelo bit the dust. After the endless and laborious over-analysis and debate of Wilco vs. Sun Volt in the Alt Country pantheon (there was one in this very space), it would seem that Tweedy has had enough. I hope this record silences the debate. This is the sound of an artist kicking his way out of a stylistic box, of a genie emerging from the limitations of his bottle. The country tag is clearly not big enough for Tweedy's vision anymore.

Some will say this is a double album of stylistic meandering: I say it's a romp. Tweedy and company touch lots of bases here: psychedelic rock, '70s AM bubblegum radio, lush surf harmonies, and, yes, country. The multiple album aspect is a bit frightening (I myself am just now getting over *Sandinista!*), but it works here. The statement that Tweedy is making is so rich and varied, he *needs*

19 songs to do it. *Hey, man, it's album rock!* So turn it up, man!

I haven't been this proud of a band's accomplishment in some time. It's great to see Tweedy make good on all of his promise as a varied songwriter. Yet above all else, this is a *fun* album, in that great Replacements-liquor-and-cigarettes kind of way. Liquor and cigarettes?? That sounds like country music!

—ERROL KOLOSINI

Chartbound

- WIPEOUT XL COMPILATION** - Various Artists (Astralwerks)
- CHEMICAL BROTHERS** - Setting Sun EP (Astralwerks)
- GRASSY KNOLL** - Positive (Ant 1les)
- SUN RA** - The Singles (Evidence)
- PROMISE RING** - 30 Degrees Everywhere (Jade Tree)
- BLINKER THE STAR** - A Bourgeois Kitten (A&M)
- MONOMEN** - 10 Cool Ones (Scat)
- Dropped:** #27 Dirty Three, #35 Speedball Baby, #36 Queens, #40 Versus, #41 Nerdy Girl, #43 Servotron, #44 Robert Pollard, #46 Go Sailor, #48 Weezer.



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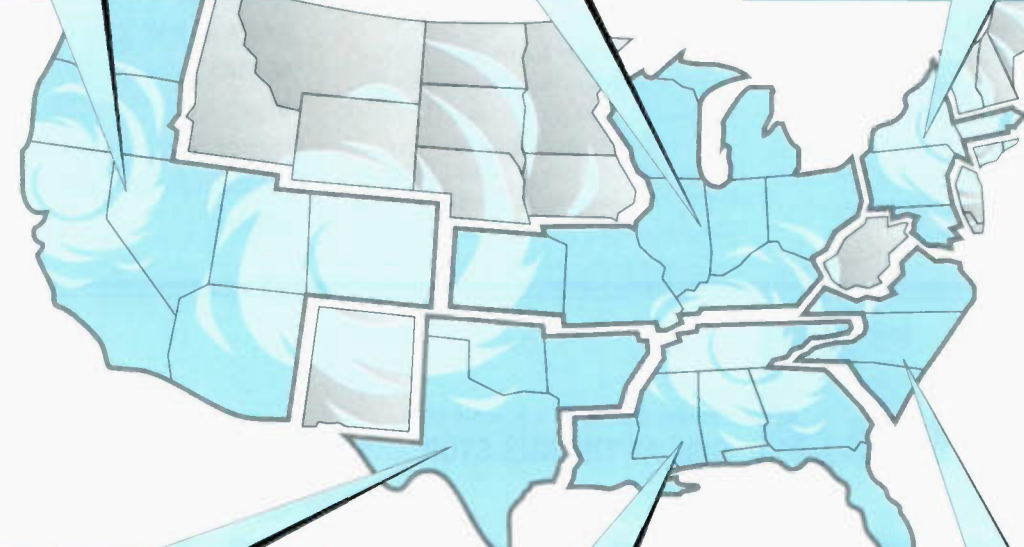
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PRIME PROPERTY

WEST COAST
AALIYAH +62 "One In A Million"
 (Background Ent./Atlantic)
SOUL FOR REAL +42 "Never Felt This..." (Uptown)
CECE PENISTON feat. JOJO HAILEY +33
 "Before I Lay..." (A&M/Perspective)
MINT CONDITION +30 "What Kind Of Man
 Would I Be" (A&M/Perspective)
TONI BRAXTON +25 "Un-Break My Heart"
 (LaFace/Arista)

MIDWEST
MO THUGS FAMILY +62 "Thug Devotion"
 (Mo Thugs/Relativity)
FAITH +58 "I Just Can't" (Big Beat/Atlantic)
CECE PENISTON feat. JOJO HAILEY +51
 "Before I Lay..." (A&M/Perspective)
R KELLY +50 "I Believe I Can Fly"
 (Warner Sunset/Atlantic)

EAST COAST
FAITH +118 "I Just Can't" (Big Beat/Atlantic)
FOXY BROWN +84 "Get Me Home"
 (Def Jam)
ERIC BENET +70 "Spiritual Thang"
 (Warner Bros.)
KEITH SWEAT +63 "Nobody" (Elektra)
NEW EDITION +58 "Still In Love" (MCA)



SOUTHWEST
FAITH +104 "I Just Can't" (Big Beat/Atlantic)
MAKAVELI +84 "Toss It Up" (Death Row)
R KELLY +77 "I Believe I Can Fly"
 (Warner Sunset/Atlantic)
DA BRAT +59 "Sittin' On Top Of The World"
 (So So Def/Columbia/CRG)
SOMETHING FOR THE PEOPLE +58
 "Can You Feel Me" (Warner Bros.)

SOUTHEAST
R KELLY +254 "I Believe I Can Fly"
 (Warner Sunset/Atlantic)
AALIYAH +206 "One In A Million"
 (Background Ent./Atlantic)
FAITH +200 "I Just Can't" (Big Beat/Atlantic)
TONY TONI TONE +157 "Let's Get Down"
 (Mercury)
GINUWINE +139 "Pony" (550 Music)

CAROLINAS/VIRGINIA
R KELLY +124 "I Believe I Can Fly"
 (Warner Sunset/Atlantic)
KENNY LATTIMORE +70 "Just What It..." (Col.)
CECE PENISTON feat. JOJO HAILEY +60
 "Before I Lay..." (A&M/Perspective)
TONI BRAXTON +57 "Un-Break My Heart"
 (LaFace/Arista)
ANN NESBY +57 "I'm Still Wearing
 Your Name" (A&M/Perspective)



MOST ADDED

TONY TONI TONE (56)
Let's Get Down (Mercury)
 WJMZ, WGCI, WTCC, WXQL, WPLZ, KRRQ, WTLZ,
 WJMX, WEUP, WJMG, WCKX, KBCE, WJXX, KRIZ,
 WRKE, WJIN, WBLK, KCEP, WJTT, WAMO, WZZZ,
 WILD, WPAL, WKYS, KMJM, WFXE, WIZF, KBMS,
 WJLB, WZAK, WENN, KMJJ, WHTA, WRNB, WNFO,
 KPRS, WZFX, WOWI, WQHH, WJGN, KHRN, KKBZ,
 WROU, WVEE, KXZZ, KVSP, KJMM, WDAO, WEDR,
 KKDA, WCDX, WUSL, WVAZ, WHRK, KDKO, WGZB

AALIYAH (37)
One In A Million
 (Background Ent./Atlantic)
 WXQL, WPLZ, KRRQ, WFXA, WEUP, WJMG, KBCE,
 WJXX, WRKE, WJIN, WAMO, WPAL, WKYS,
 WFXE, WIZF, WCKX, KMJJ, KYEA, WWWW, KPRS,
 WZFX, WOWI, KIIZ, WTMP, WQHH, WJGN, KHRN,
 WROU, KJMS, WVEE, KVSP, KJMM, WDAO, WEDR,
 KKDA, WHRK, WJMG, WGZB

SWV (36)
It's All About U (RCA)
 WFXA, WXQL, WPLZ, KRRQ, KXOK, WTLZ, KBCE,
 WJXX, WRKE, WJIN, WJMS, WPAL, KMJM, WFXE,
 WIZF, WCKX, KBMS, KMJJ, KYEA, WNFO, WWWW,
 KPRS, WZFX, WOWI, WQHH, WJGN, KHRN,
 KJMS, KMJK, KVSP, KJMM, WEDR, KKDA, WCDX,
 WHRK, WGZB

DEBORAH COX (32)
The Sound Of My Tears (Arista)
 WXQL, WPLZ, KRRQ, WTLZ, WEUP, WJMG, KBCE,
 WJIN, WJTT, WILD, WIZF, WCKX, KBMS, WZAK,
 KMJJ, KYEA, WWWW, KPRS, WOWI, WQHH,
 WJGN, KHRN, WBLX, KJMS, WKKV, KVSP, KJMM,
 WDAO, WEDR, WCDX, WHRK, WGZB

CHAKA KHAN (25)
Never Miss The Water (Reprise)
 WHRK, WVAZ, WDAO, WEDR, KJMM, KVSP, KMJK,
 KJMS, KHRN, WJGN, KIIZ, KPRS, KMJJ, WENN,
 WZAK, WIZF, WILD, WAMO, KCEP, WJIN, WEUP,
 WTLZ, WYLD, KDKO, WGZB

BLACK A/C

Most Played Current Hits
MINT CONDITION
 "What Kind Of Man Would I Be"
 (A&M/Perspective)
KEITH SWEAT
 "Nobody" (Elektra)
NEW EDITION
 "Still In Love" (MCA)
MAXWELL
 "Ascension..." (Columbia/CRG)
KENNY LATTIMORE
 "Just What It Takes" (Columbia/CRG)

MOST REQUESTED

GINUWINE
 "Pony" (550 Music)
MINT CONDITION
 "What Kind Of Man Would I Be"
 (A&M/Perspective)
NEW EDITION
 "Still In Love" (MCA)
BLACKSTREET
 "No Diggity" (Interscope)
LUTHER VANOROSS
 "Your Secret Love" (J&R/Epic)

TOP TEN SPINZ

Rank	Artist	Title	Spinz This Week	Spinz Last Week
1	MINT CONDITION	"What Kind Of Man Would I Be"	3424	3597
2	KEITH SWEAT	"Nobody"	3941	3291
3	GINUWINE	"Pony"	2545	2777
4	BRANDY, TAMIA, GLADYS KNIGHT & CHAKA KHAN	"Missing You"	2710	2741
5	NEW EDITION	"Still In Love"	2428	2689
6	BABYFACE	"This Is For The Lover In You"	2410	2583
7	MONTELL JORDAN	"Falling"	2247	2417
8	AZ YET	"Last Yet"	2390	2684
9	TONI BRAXTON	"Un-Break My Heart"	2814	2362
10	DRU HILL	"Tell Me"	2229	3055

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Q - FILE

GAVIN 1997 Seminar, the largest and the best radio programming conference in the world, is February 12-15, 1997 at the Hyatt Regency New Orleans. Seminar rates are \$375 by 12/20/96, \$425 by 1/17/97 and \$495 on site. Register today by calling (415) 495-1990. Reserve your room by calling (504) 561-1234.

MISTA

Lady

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

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

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

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

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

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

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

Produced by Organized Noize for Organized Noize Productions, Inc.

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

Management: Red-E Entertainment

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On-line

BY QUINCY MCCOY

Kathy Brown: Playing to Win

Why are black people from Chicago different? They all seem to have a deeper connection to their historical roots and an incandescent sense of pride. For years I could never put my finger on the reason. Finally, Program Director Kathy Brown, who was born in Maywood, a suburb of Chicago, said something that crystallized it all for me. "When I was a high school senior, my class visited the Johnson Publication Building, and I saw a female engineer cue the on-air jock," remembered Brown. "At that moment I knew I wanted to be in radio." At that moment it hit me: They had the Johnson Publication Building in their city. A towering symbol of black power and role models. Johnson Publications created *Ebony* and *Jet* magazines, plus they owned WJPC, one of the country's leading rhythm and blues stations.

"Like others in this business I became fascinated with radio," says Brown. "I guess I dreamed of being on the air at some point, but once I got into it, I found program-

ming much more interesting." Brown's dream came true because she worked at WJPC for 5 years, 3 of them as PD.

Later in Milwaukee, she worked at WMCS as morning show co-host, Music Director, APD, then Program Director. "Milwaukee was a great learning experience for me," says Brown. "When you're in a smaller market and you don't have a lot of money you have to be very creative and learn how to do a lot with little. I was there almost five years, and it was hard decision to leave, but I realized I needed to grow more as a PD."

Brown has developed into a well-seasoned player who now-oversees three radio stations. WWIN/FM-Baltimore, WOL/AM (Talk)- Washington, that is simul-casted on WOLB/AM in Baltimore. She attributes her improvement to Radio One's VP of Programming Steve Hegewood. "Steve has taught me how to comparatively check my station against the competition to make sure I'm playing the best mix of music and that

we're sounding on point," says Brown. "The thing I've learned is you really have to have a team to win. When I got here I had five separate pieces of pie. A morning show, middays, afternoon, evening, and overnights. I explained to my staff that we were not five separate small pies, we are one big pie with five slices."

Q: A black female Program Director. Nation-ally that's a short list. How did you get on it?

KB: I don't know exactly how it happened. There wasn't a particular formula, it was just my time. With Urban and especially Urban A/C, we have stations playing 75 percent oldies and others 75 percent new music, I was able to get in on the bottom floor of this fragmented and diverse Urban A/C movement and stick with it.

What is the key ingredient in your personality that made you a program director?

I'm very competitive. The thing that drives me is that I play to win. As a black woman in this business, I can't play to tie. I have to win every time. I come at you with both guns blazing. I can't afford to ease up or be comfortable. I played four years of high school basketball and two years of softball; that competitive spirit help me in the business. I've gotten used to going to conferences and being the only female on the panel. I don't feel uncomfortable with that even though I think it's a travesty.

How did you amplify your competitive spirit to handle three stations?

My motto is: It's the small things that make the difference. I write myself a daily list of things I need to do. With three stations, you have to prioritize your list throughout the day. As you know, in radio things change every five minutes, and you have to be able to juggle a bunch of things at one time. So you must be organized and be flexible enough to prioritize during the day.

Did you have a mentor?

I still give homage to Dee Handley, because she gave me a shot. She taught me the difficulties of being a woman in this business. That was my real training ground. She taught me the fundamentals, and Steve Hegewood has fine-tuned me and taught me how to be a Program Director. I've found that you have to be honest and dedicated to your craft. I

spend a lot of time working on my computer, listening, and fine-tuning my staff to make them a cohesive unit.

Is mentoring and networking the key to bringing in others behind you?

As African American women, we really need to reach back and teach those who are coming up. Deregulation and syndication really limits the amount of job opportunities for those coming up underneath us. We really need to teach. It's crucial that I bring along others and give them an opportunity.

As a woman manager, is it easier or harder handling male employees?

I don't have a problem with it at all. I think I'm able to listen more, which is a female trait, and I think that makes a difference. They know they can call me at home if they need to, about anything. They know that when the chips are down I'm there for them. I think it really helps me that I've been a jock and have been on the air. It's a bonus that gives you great insights.

What do you think is the ideal relationship between the PD and the GM?

First of all be respectful. It has to be a one-on-one relationship. When I need a decision on something I can't answer, I can go to the GM and get the answer immediately. The PD and GM must have the same vision. What are the station goals and how are we going to get there? We have to be on the same page so that our energies aren't counterproductive.

Do you think that deregulation is good for black radio?

Initially I said "Hell no!" But now, I think it has helped put us on our game. It is weeding out those who are serious from those who aren't. I think in smaller markets, it has given them the opportunity to afford big name talent. On the other side of that, a lot of people have lost their jobs in those same markets.

What do you think we can do to improve the state of Urban radio?

I think education and opportunity are the main things. Those of us that can give people a chance should do so and educate them at the same time. Teach them everything we know. As far as programming is concerned, you have to be smart enough to pull information from different people and come up with your own concepts. That is my philosophy and I happen to be winning with it.

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MOST ADDED



LOST BOYZ
Get Up
 (Universal)
SHAQUILLE O'NEAL
Can't Stop The Reign
 (TWISM/Trauma/
 Interscope)

TOP TIP

BLUEZEUM
Portrait of a Groove
 (TELARC)

Okay, prepare: this brotha's on a different page. It takes guts to go against the grain, and 16 adds is more than a lot of records get, so test it!

RECORD TO WATCH



RED FOO & DRE KROON
Life Is A Game of Chess (Jungle/Quest)
 This self-contained, space-age duo with the ill name came outta nowhere to claim 21 adds this week! The remix is phat...

Gavin Rap

2W	LW	TW	
\$	1	1	KEITH MURRAY - The Rhyme (Jive)
\$	2	2	A TRIBE CALLED QUEST - Stressed Out featuring Faith Evans/The Jam/Wordplay (Jive)
\$	3	3	JERU THE DAMAJA - Ya Playin' Yaself (Payday/FFRR)
\$	4	4	ORIGINOO GUNN CLAPPAZ - No FEAR (Priority)
8	6	5	GHOSTFACE KILLA - Daytona 500/Camay (Razor Sharp/Epic Street)
\$	5	6	THE ROOTS - Concerto Of The Desparado/UNiverse At War (DGC)
\$	9	7	DE LA SOUL - Itzsoweeze (HOT!) (Tommy Boy)
15	8	8	JUNGLE BROTHERS - How Ya Want It (I Got It)/The Jungle The Brother (Gee Street/Island)
5	7	9	CAPONE N NOREAGA - Illegal Life/Stick You (PENALTY RECORDINGS)
6	11	10	BUSH BABEES - Love Song (Warner Bros.)
—	27	11	J LIVE - Can I Get It (Raw Shack)
20	17	12	MEANER - Real Rap Song (Loose Cannon)
9	10	13	SADAT X - The Lump, Lump remix (Loud)
\$	12	14	GROUP THERAPY - East Coast/West Coast Killas (Aftermath/Interscope)
17	16	15	A+ - All I See remix (Universal)
12	13	16	CHEF RAEKWON - Rainy Dayz (Loud)
10	14	17	COMMON - The B*tch In You (Relativity)
28	24	18	JIGMASTAS - Hip-Hop/Beyond Real remix (Beyond Real)
\$	19	19	JAY-Z - Can't Knock The Hustle (Roc-A-Fella/Freeze/Priority)
22	20	20	ROYAL FLUSH - Worldwide (Blunt)
19	18	21	CALL O' DA WILD - Ruffturnrain/Intellectual Dons (Columbia/CRG)
25	22	22	E-40 - Rappers Ball (Sic Wid It/Jive)
\$	26	23	LIL' KIM - Queen B***h F/Puff Daddy/No Time (Big Beat/Atlantic)
\$	34	24	NAS - Street Dreams/Affirmative Action (Columbia/CRG)
13	15	25	CHUCK D - No! (Mercury)
\$	29	26	HELTAH SKELTAH - Therapy (Duck Down/Priority)
—	31	27	POOR RIGHTEOUS TEACHERS - Word Iz Life (Profile)
23	21	28	MOBB DEEP - Drop A Gem on 'Em (Loud)
26	25	29	BUSTA RHYMES - Do My Thing (Elektra/EEG)
\$	32	30	OUTKAST - ATLiens (LaFace/Arista)
31	30	31	BAHAMADIA - Paper Thin (Chrysalis/EMI)
\$	23	32	M.O.P. - Stick To Ya Gunz (Relativity)
—	36	33	NATURAL RESOURCE - Baseball/They Lied/Bum Deal (Makin' Records)
NEW	34	M.C. LYTE - Cold Rock A Party (Bad Boy remix) (First Priority/Atlantic)	
NEW	35	DA BRAT - Sittin' On Top Of The World (So So Def/Columbia/CRG)	
\$	33	36	WESTSIDE CONNECTION - Bow Down (Priority)
—	38	37	GRAVITY - Come On/Snakebite (Correct/Grindstone Ent.)
35	35	38	BIG NOYD - Usual Suspect (Tommy Boy)
NEW	39	XZIBIT - The Foundation (Loud)	
NEW	40	MOTHER SUPERIA - Most Of All (4th & Broadway/Island)	

Chartbound

- RAS KASS** - Nature of the Threat (Patchwerk/Priority) **JERU THA DAMAJA** - One Day (Payday/FFRR)
- BOUNTY KILLER** - Change Like The Weather (Blunt) **GINA THOMPSON** - Things That You Do
- BUSTA RHYMES** - Live To Regret (eastwest/EEG) (Darkchild Remix) (Mercury)

Like That!

BY THEMBISA S. MSHAKA



No Samples Cleared

Since we're all hitting the polls this week (yeah, this means *you!*), I figured I'd bring up a couple (more) of Bob's rap-related foibles. Throughout his campaign, Presidential candidate **Bob Dole** has been attempting to utilize song samples without permission. First, he thought he'd change **Sam & Dave's** "Soul Man" to "Dole Man," only to have the publishers of the song, Pronto/Memphis(BMI) check him with the quickness. Undaunted, the Republican party went on to abuse the "content of their character" line from **Dr. Martin Luther King Jr.'s** *I Have a Dream* speech in a twisted attempt to amplify their anti-affirmative action stance with the words of a man who gave his life that no American would be *mis*treated on the basis of race. Here's what King's widow **Coretta Scott King** had to say to that: "Martin Luther King's Jr.'s words...clearly indicated that he supported affirmative action. Those who suggest that he did not...are misrepresenting his beliefs, and indeed his life's work." Serves Dole right after all the hell he gave **Snoop** and **2Pac** last year over explicit lyrics and "family values." Come to think of it, wasn't Dole a member of the **Congress** that still has yet to pass **House Concurrent Resolution 151**, a symbolic bill that recognizes and celebrates "the majesty, vitality, and importance of African-American music"? Make sure that you Rap the Vote on November 5 and tell your registered potnas to do the same. We in the entertainment biz understand better than most how important it is to be heard.

RADIO PLUGS: WNAA PD
Yvonne Anderson is all over **Ras Kass'** "Nature of the Threat," on which Ras briefs us thoroughly on the history of the world in less than 8 minutes, and she's also

deep into the Monstars' "Hit 'Em High." It's so nice to hear **Meth** again, and **LL Cool J** is comin' off! **Special K of Awesome 2** has mad love for the **Ghostface/Mary J.** joint "All That I Got Is You," and for **Jeru's** single "Ya Playin' Yaself." **Jam Master D's** station **KZRB** is now at 50,000 watts, blasting hip-hop over the states of Texas, Oklahoma, Arkansas, and Louisiana. He wants to help break your records and give your artists a stage to perform on whenever they're in town. Will you call him already? (903) 824-2524...I had the pleasure of interviewing fast-rising film director **F. Gary Gray** this week, and he confirms that the vicious rumors surrounding **Chris Tucker** are false. Tucker has no health problems. He's not a suicidal addict; on the contrary, he's set to work on a new flick with **Bruce Willis** and is rumored to soon co-star with **Al Pacino** in another film. Will the haters shut up and just let a brother get his paper?

SLAMMINEST: Seasoned Veteran by Oaktown-fixture-gone-national **Richie Rich**, *Piece of Mind* by **Tela**, the newest **SuaveHouse** bomb (check "Tired of Ballin'," "Let It Rain," and the single, "Twisted"—a far, fresh cry from **Keith Sweat**), and "The Mantra" on **Maxwell's** new slab of vinyl... **Suga's** on the way in '97 with *Still Sweet Like Tee*, featuring collaborations with **Da Brat** and **Amel of Groove Theory**, who has been blessing everyone from the **Roots** to **Sweetback** with her voice... Welcome **Tashion Macon** to her Director of Marketing position at **Aftermath** (818) 385-0024. Then touch down with the crew that got bit by the **WB Bunny**, 'cause it happens to the best of us. **Terri Christianio** is at (818) 767-9957, **Fuzzy** is at (800) 558-5068, and **Life** can be reached at (718) 670-3232...*like that*. —ONE LOVE. ●

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Gavin Rap Retail

Compiled by Matt Brown and Justin Torres

2W	LW	TW	Singles
3	5	1	DA BRAT - Sittin' On Top Of The World (So So Def/Columbia/CRG)
4	1	2	WESTSIDE CONNECTION - Bow Down (Lench Mob/Priority)
5	2	3	DO OR DIE - Po Pimp (Rap-A-Lot/Noo Trybe)
2	4	4	LOST BOYZ - Music Makes Me High (Universal)
12	13	5	LIL' KIM - No Time (Big Beat/Atlantic)
6	3	6	JERU THE DAMAJA - Ya Playin' Yaself (Payday/FFRR)
10	10	7	JAY-Z - Can't Knock The Hustle (Roc-A-Fella/Priority)
9	7	8	2 PAC - How Do You Want It/California Love/Hit 'Em Up (Death Row/Interscope)
7	9	9	ORIGINOO GUNN CLAPPAZ - No Fear/Da Storm (Duck Down/Priority)
1	8	10	OUTKAST - Elevators (LaFace/Arista)
—	23	11	HELTAH SKELTAH - Therapy (Duck Down/Priority)
NEW		12	NAS - Street Dreams (Columbia/CRG)
8	6	13	DE LA SOUL - Itzsoweezee (Tommy Boy)
18	11	14	KEITH MURRAY - The Rhyme (Jive)
14	16	15	M.O.P. - Stick To Ya Gunz/Dead & Gone (Relativity)
—	22	16	J LIVE - Can I Get It (Raw Shack)
11	12	17	L.L. COOL J - Loungin' (Def Jam Recording Group)
16	—	18	PMD - Rugged-N-Raw (Boonox/Relativity)
NEW		19	THE ROOTS - Concerto Of The Desperado/UNiverse At War (DGC)
NEW		20	A TRIBE CALLED QUEST - Stressed Out (Jive)
NEW		21	DRU DOWN - Can You Feel Me (Relativity)
15	14	22	WARREN G. & ADINA HOWARD - What's Love Got To Do With It (Dimension/Interscope)
24	17	23	KILLARMY - Camouflage Ninjas/Wake Up (Wu-Tang Records/Priority)
—	21	24	GROUP THERAPY - East Coast/West Coast Killas (Aftermath/Interscope)
21	15	25	ALTARIQ - Think Not (Correct/Grindstone Ent.)

2W	LW	TW	Albums
1	1	1	OUTKAST - ATLiens (LaFace/Arista)
2	2	2	2 PAC - All Eyez On Me (Death Row/Interscope)
3	3	3	THE ROOTS - illadelph halfllife (DGC)
—	5	4	JERU THE DAMAJA - Wrath Of The Math (Payday/FFRR)
7	4	5	DO OR DIE - Picture This (Rap-A-Lot/Noo Trybe)
5	8	6	NAS - It Was Written (Columbia/CRG)
11	10	7	SET IT OFF SOUNDTRACK - Various Artists (eastwest/EEG)
4	6	8	HIGH SCHOOL HIGH SOUNDTRACK - Various Artists (Big Beat/Atlantic)
6	7	9	A TRIBE CALLED QUEST - Beats, Rhymes And Life (Jive)
9	9	10	RAS KASS - Soul On Ice (Patchwerk/Priority)
NEW		11	M.O.P. - Firing Squad (Relativity)
NEW		12	WESTSIDE CONNECTION - Bow Down (Lench Mob/Priority)
—	18	13	XZIBIT - At The Speed Of Life (Loud)
19	21	14	DAYTON FAMILY - F.B.I. (Relativity)
10	12	15	DE LA SOUL - Stakes Is High (Tommy Boy)
8	11	16	JAY-Z - Reasonable Doubt (Roc-A-Fella/Priority)
14	22	17	LOST BOYZ - Legal Drug Money (Universal)
NEW		18	KANE & ABEL - The 7 Sins (No Limit/Priority)
15	13	19	UGK - Ridin' Dirty (Jive)
12	14	20	FACEMOB - The Other Side Of The Law (Noo Trybe/Virgin)
13	15	21	ALTARIQ - God Connections (Correct/Grindstone Ent.)
22	19	22	DRU DOWN - Can You Feel Me (Relativity)
—	25	23	TOO SHORT - Gettin' It (album number ten) (Dangerous/Jive)
20	20	24	HELTAH SKELTAH - Nocturnal (Duck Down/Priority)
NEW		25	BUSH BABEES - Gravity (Warner Bros.)

NEW ORLEANS

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Bounce to da Beat

the new single with the
Bass Boomin' Remixes by:
Bass Mechanics
featuring Jay "Ski" and The 69 Boyz
and Uncle Al
From the album, **Uncle Luke**



Executive Producer: Hiram Hicks Produced by Luther Campbell



GAVIN PICKS

Singles

BY DAVE SHOLIN

Dave Sholin is on vacation this week. Picks are written by Top 40 Associate Editor Annette M. Lai.

BARBRA STREISAND & BRYAN ADAMS "I Finally Found Someone" (Columbia/CRG)

This week's "Record to Watch" is already creating a big buzz wherever it's being played, including major stations such as Kiss 108-Boston and WPLJ-New York. Streisand teams up with a master of power ballads, Bryan Adams, for this first track from her new film, *The Mirror Has Two Faces* (opening November 15). Combine that with songwriting contributions from both vocalists, Marvin Hamlisch, and Robert "Mutt" Lange, plus superb production from David Foster, and you can call this one a slam dunk.

TONY TONI TONÉ "Let's Get Down" (Mercury)



The trio from Oaktown enlist the help of DJ Quick for the first single from their forthcoming album, *House of Music*. A Most Added this week, it's bound to give your playlist a sure-fire funk injection. With four different versions on the CD-pro for you to choose from (mixes with and without the rap), it's time to give your listeners this chance to dance.

GARBAGE "Milk" (Almo Sounds/Geffen)

With a platinum-selling debut album to their credit, Garbage releases its next single, which 95.9 Kiss-Green Bay has been playing for a few weeks. Considered a "home-

town" band (Garbage hails from nearby Madison) for them, the station's Miles Ryker reports reaction from females in all demos and says it's showing up nightly in their *Out of Order* at 8 countdown. With a haunting, hypnotic hook, this could be the band's most successful Top 40 entry to-date.

THE TONY RICH PROJECT "Leavin'" (LaFace/Arista)

1996 will be a year to remember for this young man from Detroit. He scored one of the year's biggest songs with his Number One smash, "Nobody Knows," wrote songs for superstars such as Toni Braxton, and even appeared on TV shows such as *Beverly Hills, 90210*. Check out this next smooth-as-silk offering from his debut album. It's already on KWNZ-Reno, KTFM-San Antonio, and Isle 95-St. Croix, V.I., plus count in adds at KHOM-New Orleans, WFLZ-Tampa, Q93-Alexandria, La., and more.

Albums



BABYFACE The Day (Epic)

I think it's time to drop the "Baby" from Babyface. All the baby fat and syrupy sweetness associated with his earlier hits are gone. He has evolved into a mature artist of supernatural talent who has taken the Urban love song to a new zone, a different dimension of depth that could only happen with heaven's consent. Face has assembled his dream team of musicians—Sheila E., Greg Phillinganes, Eric Clapton, L.L. Cool J, Howard Hewett, and his hero Stevie Wonder—

to help paint his new canvas of stories. Face's music is a still dreamy acoustic landscape, filled with personal, solitary, baby-making love songs, always anchored in a universal theme and never boring. Let's face it: Given his immense output, the incredible number of hits, and the diverse artists he's written for and produced, Kenny "Face" Edmonds is one of the greatest storytellers to hit popular music in decades.

—QUINCY MCCOY

VARIOUS ARTISTS Trippin': The Groove Merchant Compilation (Luv N' Haight/Ubiquity)

For those of you unfamiliar with the Groove Merchant record store in San Francisco's Lower Haight district, it has made a name for itself as the shop where connoisseurs of soul, funk, and hard-to-find classic grooves go to seek out—and often times find—vinyl records only rumored to exist. This tiny shop has become a Mecca of sorts for DJs visiting from abroad and is very much a part of the rich San Francisco jazz scene. Now, shop gatekeeper Chris Veltri has hand picked, along with Ubiquity and Groove Merchant founders Mike and Jody McFaddin, a collection of some of the most sought after tracks to have passed through their hands. The collection is a killer, a must for any station interested in the foundation of today's soul sound. Outstanding cuts include "B.J." by Damn Sam the Miracle Man and His Soul Congregation, and "Le Miroir Noir" by David Baker (originally a jazz guitar play-along record, which translates into a five minute workout of seriously funky drum, bass, and piano). It is safe to say that, if you found the originals, you would easily be forking over a thousand dollars. Do yourself a favor and seek out this gem of a collection. Contact Ubiquity at (415) 864-8448 or the Groove Merchant at (415) 252-5766. —VINNIE ESPARZA

**RICHIE RICH
Seasoned Veteran
(41510/Def Jam)**

Sounds like a premature title for a debut solo album, huh? Not when you consider that Richie Rich is the founder of groundbreaking San Francisco trio 415 and the dusky-voiced



emcee on remixes by the Luniz ("I Got 5 on It") and T-Boz ("Touch Myself"). In the game for over ten years, Rich has inspired the likes of Snoop Doggy Dogg to pick up the mic. He is a *Seasoned Veteran*, delivering a cornucopia of sounds and messages and bringing much-needed dimension to the voice of hustlers on the move. The gems are "Do G's Get to Go to Heaven?," "It's Not About You," "Questions," and "Niggas Done Changed."

—THEMBISA S. MSHAKA

CATHERINE Hot Saki & Bedtime Stories (TVT)

What if the Smashing Pumpkins were just a tad more melodic in their approach to this thing we call rock? You'd get Catherine. It's not hard to compare the two, after all Catherine also hails from Chicago and travels in the same circles as the Smashing people. But while the angry grunge is well-represented here on their second album for TVT, there's also a nice dreamy, spacey, more user friendly feel to this music. In my humble opinion, the songwriting is absolutely first rate.

There are many songs on *Hot Saki & Bedtime Stories* that are radio ready. The label is pushing "Four Leaf Clover," which is a duet between Catherine singer Mark Rew and Darcy from the Pumpkins, but if you want to get a complete picture of what these guys are all about, you must listen to "Whisper," "Cotton Candy High," "It's Gonna Get Worse," and "Punch Me Out"—not necessarily in that order, of course. You'll discover that this is an album of depth. You really need to give TVT the benefit of the doubt on this one. They're on to something here.

—MAX TOLKOFF

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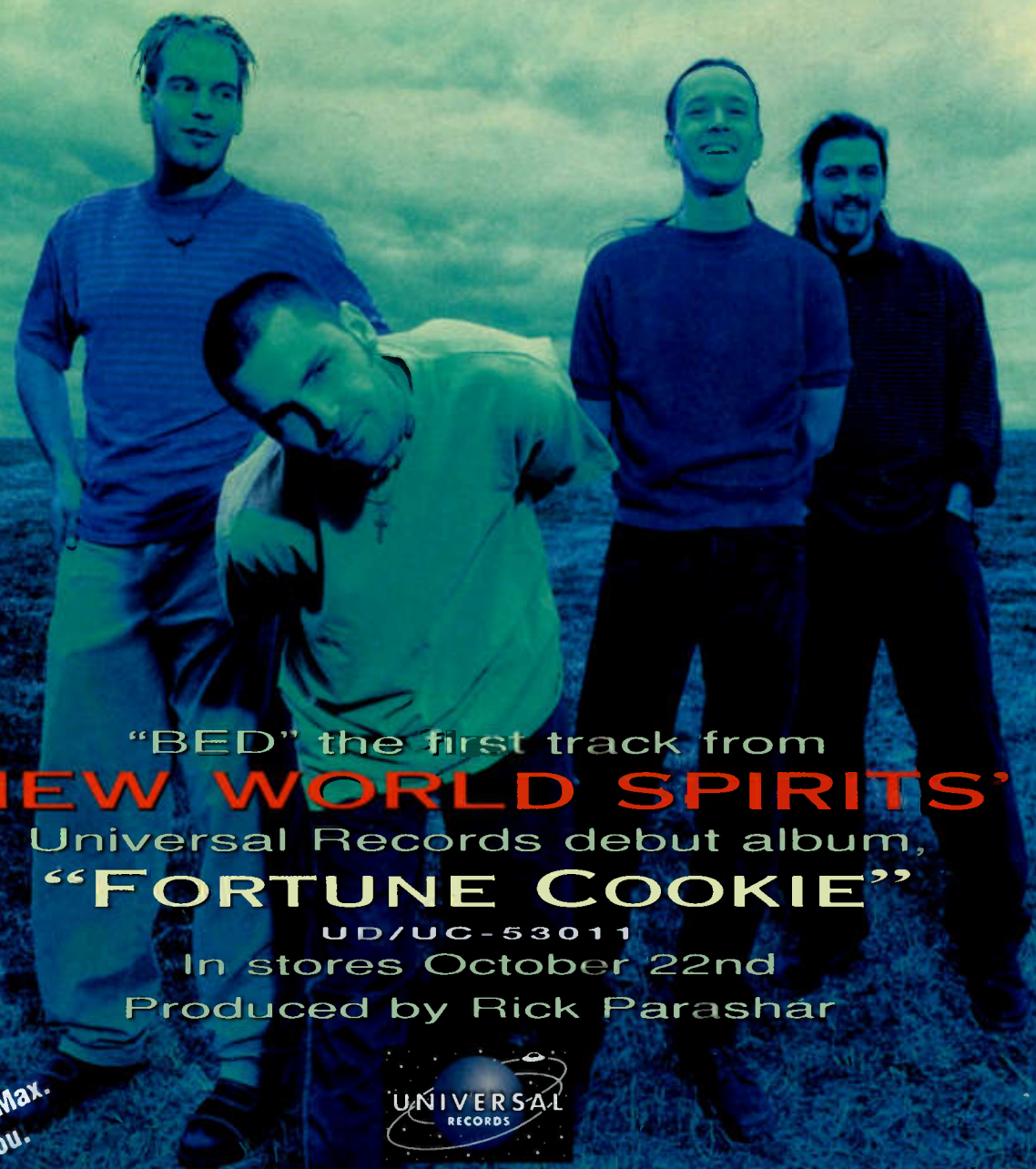
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