

THE MOST TRUSTED NAME IN RADIO

ISSUE 2112

JULY 5 1996

# GAVIN

## This Week.....

Mention a genre of music, and most people know what you're talking about. Country. Rap. Gospel. Heavy Metal. Even Adult/Contemporary and Smooth Jazz & Vocals. Alternative, we're not so sure about anymore, and neither is anyone else. But for a



stumper, try Acid Jazz. The term has entered the musical lexicon, but it's like a new in-law. Even family members aren't sure about it yet.

Artists playing what's called Acid Jazz aren't enamored with the name. People keep coming up with alternatives, hoping something sticks. Whatever it's finally called, the music and its multiple variations need some explaining, and that's what we do this issue. Kent Zimmerman chats with



Instinct Records. (top, Count Basic flanked by Instinct's Gerald Helm, left, and John White). Meanwhile, Vinnie Esparza,

the Zimmermen's aide de camp in our A3/Jazz/Smooth Jazz & Vocals wing, provides an overview and a summary of Acid Jazz doings since a year ago. Vin also quizzes, among others, Arturo Gomez (middle) of WDNA in Miami and Mike Lieberman of Acid Jazz/Hollywood Records. In News,



we succumb to Olympic Fever, as Alexandra Haslam checks out all the music related to the summer games; all the records that are going for

the gold. Rupert Holmes (bottom), remembered for "Escape (The Pina Colada Song)," emerges as the writer of the most engaging TV show yet about radio, Remember WENN. And are you going to Webstock? It's in the Internet, and in this issue. And our First Person is actually a First Cow: Mancow Muller, the madman of WRCX in Chicago whose favorite hobby seems to be beating Howard Stern in the ratings. Read as Ben Fong-Torres tries to milk him.

## BASIC INSTINCT

Gavin's Annual Report on

### ACID JAZZ

The View from Radio, Labels, and Tastemakers

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AS TOLD TO BEN FONG-TORRES

# Mancow

## On Why He's Beating Howard Stern

Since arriving two years ago at WRCX/FM, Eric Muller, much better known as Mancow, has become a major force in Chicago radio and is likely to be syndicated soon by Evergreen. Only 29, Mancow began in 1985 as a board op at KOKO-Warrensburg, Mo. He did gopher work at KBEQ in his hometown, Kansas City, then jumped to a morning show at KDON-Monterey, Calif. From there, he was snapped up by KYLD (Wild 107)-San Francisco. He was an instant hit, then moved to WRCX, where he's fought off Howard Stern, who's about to switch from WJJD/AM to Infinity's new acquisition, WCKG/FM.



Eric Muller, better known as Mancow

got? And I think you're gonna soon see a real slide. And he's more interested in being a big movie star now than the stupid radio show.

Howard is 30th right now overall. I'm about number four, and we're Number One with adult men, period.

The guy's gonna get numbers. He's got a national ad campaign that won't stop. In a lot of cities where he's had success, I think a lot of it is that they just never heard Howard.

Chicago's had great radio, and this is the greatest radio market in the world. It's had better radio than New York or L.A.

These people had Steve Dahl in his heyday. Now he's a shell of a man. As a guy, Steve's OK, but he's not that funny any more. We've heard it; we've been there.

Ours is the fastest rising show in Chicago and the fastest rising in Evergreen history, with the ratings I was able to get. It's not an ego

thing. There's good people around me, too, but I think it's a good show. That's the bottom line.

Evergreen put me on in New York (in the WKTU transition) and I'm still getting mail two months after the fact. I have a lot of syndication offers, and I think what's funny in Chicago is funny in San Francisco is funny in Kansas City.

Syndication is a tough question. I don't want to put people out of work, but there are people who deserve to be out of work, who are absolutely pathetic, who have nothing to offer, who are just wacky, and it needs to end.

It pisses me off when you hear some guy sitting somewhere else doing Mancow. Right now at Wild 107, it's basically a ripoff show. They're Mancow wannabes. There's a guy in Wichita or Tulsa who's calling himself Mancow, who's taping my show and cutting off the word "Chicago" and basically saying it over the jingles and redoing my shows, and I'm seeking legal action.

It's an incestuous business, and people should stop trying to be Mancow, or the Zoo, or the latest format, and try to be unique.

I'm so sick of hearing people do poor versions of me, it's like, why the hell not try syndication? I'm definitely going to be back in San Francisco again soon; I definitely want to be back in my hometown, Kansas City. I'd like to be in L.A.

I think radio shot itself in the foot with "More music, less talk." There's nothing coming up the pike, and when these old guys die, who's next? There's only one guy, and it's me. **GAVIN**

Howard Stern and I have had conversations simulcast on both stations, and unannouncedly, he was beaten. I asked him why Snapple did research in Chicago and are advertising with me? Why do you leave your book-signings as soon as the cameras leave? Why do you continue to be a racist and have that cackling Aunt Tom sitting beside you? Why do you need to do that? His answer was repeatedly, "You're a pussy."

I'd dared him to take me on the air. He mentally can't come near me, and he knows that. He's old. He just doesn't have the mental power. I'm not sure if it was that he wasn't held enough as a child or what it was. (I was breast-fed until I was 14.) With him, it's all based on meanness. That's his whole act. "You're a lesbian," or "Are those breasts real?" That's great for the first 20 years. Now, what've you

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## NEXT WEEK

### Upper Midwest Salute

*As the Upper Midwest Communications Conclave gets underway in Minneapolis, we take a look at some of the stations that make the region so potent.*

Cover Photo: Pia Torelli

# GAVIN

Founded by Bill Gavin—1958

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## First Words

**It's not unlike graffiti, carjacking, or drive-by shooting. It's invasive, it's criminal, and it's trendy. It happens in bursts.**

**That's how the rash of burnings of black and interracial churches strikes us. In a way, we hope that it's a trend, a maniacal flare-up of the past 18 months, the result of a racist backlash in this country, and that, just as scientists have come up with graffiti-resistant paint, we can make it go away.**

**It is, of course, not that simple. Black churches have been torched since the Civil Rights Movement in the '60s, and racial tension seems a part of America's central nervous system.**

**All we can do is work to make things better. And by "we," we mean all of us. In his Urban Landscape column, Quincy McCoy calls on black radio stations to stage benefits and other promotions to help rebuild churches and to educate communities.**

**But the Urban Landscape is the American Landscape. All radio stations should be concerned about this home-grown terrorism. You may be focused on target audiences, but you are licensed to serve the public interest, convenience, and necessity.**

**To act against ignorance, hate, and violence is an absolute necessity.**

Ben Fong-Torres, Managing Editor





**“Drive-time DJs are the hippest people on earth.”**

—David Letterman,

See Page 5

## Olympic Fever Reaches Retail Deals on Wheels in The Radio Industry

BY ALEXANDRA HASLAM

“I feel like I could run just about any record label right about now,” Louis



in four other musical genres: Country (MCA Nashville), Classical (Sony Classical), Latin (EMI Latin), and Jazz (Mojazz).



Country music, they would go out and buy that particular album. But this box set is a souvenir.”

Despite “souvenir” status, tracks off the CDs have been faring well on radio and at retail. Besides Estefan’s “Reach,” “Puedes Llegar” and three other singles from EMI Latin’s *Voces Unidas* have charted in *Billboard*. And *Summon the Heroes* from Sony Classical reached the top of *Billboard*’s classical crossover chart.

MCA Nashville’s *One Voice* and Mojazz’s *People Make the World Go Round* have yet to strike out on their own, but with artists like Trisha Yearwood, Willie Nelson and Marty Stuart, John Berry, Herb Alpert, Herbie Hancock, and Lionel Hampton on board, look for these to begin their run for the gold soon.

Cunningham, VP of the Atlanta Centennial Olympic Properties, says with a laugh. Cunningham, whose background is in sports marketing, dove headfirst into the recording industry when he decided to organize a series of musical releases in conjunction with the games.

Cunningham started the project with a knowledge of the pitfalls he could encounter. “Four years ago,” he says, “there was an album called *Barcelona Gold*, which didn’t do very well in the marketplace.” With tracks from artists like the Fresh Prince, Freddie Mercury, and Alabama, Cunningham says, “It tried to be too many things to too many people.”

Cunningham decided on a series of albums, each encompassing a musical genre, which could be sold alone or as a set. He contacted record labels, beginning with Atlanta’s own LaFace Records, which signed on as producers of an R&B/pop-based release, *Rhythm of the Games*. Gloria Estefan’s “Reach,” the first single from the compilation, reached number 5 on the GAVIN A/C chart and was picked up by NBC-TV as their Olympic theme song. The set also includes discs

Though each of the discs available individually, Cunningham’s primary concern is a box set containing all five. “It’s more a piece of art,” he says of the set. The box will be available at the games, through an 800 number, and at upscale retailers like W.A. Smith and Sharper Image.

“This was designed to be a commemorative piece, not really something you would play. We figured that if a person enjoyed, say,

The radio business, also known as *Let’s Make a Deal*, had another dizzy week or so.

● Evergreen Media is paying \$65 million for Miami’s Number One station (12+), WEDR/FM, from the Rivers Group. Evergreen adds the Urban powerhouse to its AM station, WVCG, and now has a total of 35 stations, pending approvals for this and other recent purchases and sales.

● As expected, Infinity, recently purchased by Westinghouse/CBS, has completed its \$410 million buy of Granum Holdings and its 12 medium-market stations (GAVIN, March 15).

● In New York, the GAF Corporation has entered into an LMA (local marketing agreement) with Viacom to provide programming and sales for WAXQ/FM, which switched to classic rock (“Classic Q 104.3”) July 1.

● SFX has closed on its \$227 million purchase of the Liberty group, which includes stations in

Washington/Baltimore and groups of three or four stations in Providence, Hartford, and Albany. SFX also closed its \$14 million buy of WROQ/FM-Greenville, S.C., giving the Dallas-based SFX a third FM outlet in the market. The station comes from an original deal between station owner ABS and Multi-Market, which is merging with SFX. SFX is also stronger in Jacksonville, Fla. following a swap with Chancellor, in which SFX will gain two FMs in Jacksonville, while Chancellor muscles up in the Nassau-Suffolk market.

● Nationwide has closed on its purchase of WMJI and WMMS-Cleveland from OmniAmerica.

● In Chicago, a mystery deal is brewing, with Children’s Broadcasting, a Minneapolis, Minn.-based radio group and syndicator, as the buyer. CBC has declined to name the purchased station, pending a signed agreement.

## Mel De Latte, Chantay Taylor Join Gavin

GAVIN has added two powerhouse industry professionals to its marketing ranks.

Mel De Latte, veteran record company promoter, will head A/C marketing, while Chantay Taylor, whose marketing and promotion experience ranges



Director of Radio Promotion at IRS Records, he joined



radio as Promotion Director at KMEL-San Francisco. After a stint as producer of a morning show at crosstown KFRC, she focused on promotion work, first at Chrysalis Records, where, in five years, she rose to become National Special

from radio to records, is in charge of Urban marketing.

De Latte, most recently National Director of Radio Promotion with Motown, has been in the business for 25 years. After serving as

PolyGram, becoming Vice President of its music division. He was also Vice President of Platinum Promotions, the giant independent radio promotion company.

Markets Director. She joined Imago Records in 1991 as West Coast Promotion Manager, and was most recently National Director of Marketing and Promotion.

A graduate of U.C.

Berkeley, Class of ‘83, she lives and works in Brooklyn.

GAVIN CEO David Dalton welcomed Taylor and De Latte, and added: “We have beefed up our roster of talented people significantly over the past three years, striving to improve the editorial product and the way we communicate with the industry. In adding to our marketing strength, we are very lucky to have found two individuals in Mel and Chantay with such impressive experience, contacts, and high esteem in the business.”



## LIKE A ROLLING STONE

And Now, Right Here  
In My Left Hand...

**MISSION: NEXT-TO-IMPOSSIBLE:** I was asked, not long ago, to make up a top ten list for the Sunday entertainment section of the *San Francisco Chronicle*. Each week, they get a person or a radio station to list their favorite records.

It threw me for a loop. It made me wonder how A&R people, and how PDs and MDs, and how music critics and record reviewers do their jobs, whittling down dozens or hundreds of choices to just a few. And I had to compile my list with only a couple hours' notice, and without a chance to go home and look through my stacks.

Told I could mix new and old faves, I sent in the following: 10. *Revelations*/Wynonna, 9. *Legendary Masters/The '50s*/Elvis, 8. *John Wesley Harding's New Deal*, 7. *Relish*/Joan Osborne, 6. *What a Cryin' Shame*/Mavericks, 5. *Shadowland*/k.d. lang, 4. *Faithless Street*/Whiskeytown, 3. *Not Fade Away (Remembering Buddy Holly)*/various artists, 2. *Ridin' Low*/L.A.D., 1. *Casino* sound track/Various artists.

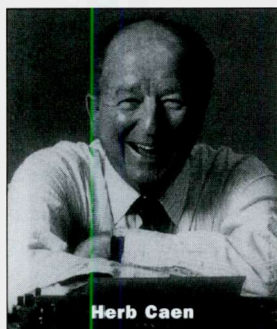
I soon realized that the list changes each week—dramatically. Just based on what's been in my car's CD stack in recent weeks, I'd have to include *Dreaming From the Labyrinth*/Tish Hinojosa (Warner Bros.); *Connected*/Allen Toussaint (NYNO), *Ensenada*/Lyle Lovett (Curb), *The Kinks' Greatest Hits* (Rhino), *Spirit*/Willie Nelson (Island), *Old Ways*/Neil Young (Reprise), the soundtracks of *A Bronx Tale* (Epic) and *Stealing Beauty* (Capitol), Merle Haggard's four-CD set on Capitol, *Down Every Road* (Gee, I didn't know that Merle was once Warren Beatty), and almost anything by Van Morrison, Al Green, Frank Sinatra, and Ella Fitzgerald.

See? I'm over ten already. And which of the previous top ten would be shoved aside?

Uh...How about a Top 23, then?

**HATS AND, IF** Demi Moore is around, a few other things off to Herb Caen, who recently had his status as a living landmark of San Francisco certified. *The San Francisco Chronicle* columnist had a most merry month of May, turning 80, learning that he'd been awarded a Pulitzer Prize, and getting married. Then, in the midst of all the parties, he—and we—learned that he had inoperable lung cancer, and that, after nearly 50 years of daily columns, he'd slow it down to three a week. And then city officials named a wharfside walkway Herb Caen Way and celebrated with a Herb Caen Day.

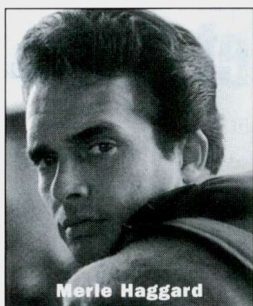
We join in the salute for many reasons, not the least of which is Caen's roots. He began at the *Chronicle* 60 years ago as a radio reporter. Radio, back then, was what the family gathered around in living rooms all across America, listening to comedies, mysteries, crime dramas—the kinds of shows Rupert Holmes salutes in *Remember WENN* (see the story next door). Nowadays, the stars are on television, in the movies, and on records. A few special ones are still in print. And Herb Caen, radio columnist done good, is one of those.



Herb Caen



Lyle Lovett



Merle Haggard

# Rupert Holmes Remembers WENN: Radio's Golden Age

BY BEN FONG-TORRES

From *Good Morning, World* in 1967 and *WKRP in Cincinnati* in the late '70s to the current *Newsradio*, television has found radio to be a bountiful source for situation comedies.

But the most inventive and entertaining blend of humor and heart can be found on *Remember WENN*, now airing Saturdays on American Movie Classics.

Set at a struggling Pittsburgh station in the late '30s, the so-called Golden Age of Radio, *Remember WENN*, featuring a talented staff of actors, musicians, writers, and a sound effects wizard who account for most of the station's programming, of soap operas, mysteries, and anything else advertisers want (they also sing commercial jingles), and whose adventures alternate between radio history and histrionics; between farce and sensitive takes on social issues.

And it's the work of Rupert Holmes, who in his previous showbiz life was a singer-songwriter and producer who had a Number One hit

with "Escape (The Pina Colada Song)" in 1979. Far from being a one-hit wonder ("Him" hit the top ten early in 1980), Holmes was also a successful writer and producer for Barbra Streisand (*Lazy Afternoon*) and worked with the Strawbs, Squeeze, Gene Pitney, and latter-day versions of the Drifters and the Platters.

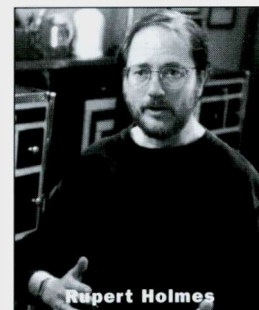
His steppingstone to *Remember WENN* was a pretty big one: Broadway. He wrote the award-winning comedy thriller, *Accomplice*, and followed with *The Mystery of Edwin Drood*, which won the Tony for best musical, while Holmes became the first person to win Best Book, Best Music, and Best Lyrics Tonys on his own.

To Holmes, it was a short and easy leap from songs to full-length dramas.

"My first album, in the early '70s, was *Widescreen*," he reminds. "I always wrote story songs."

When American Movie Classics called, he was perfectly set up for the job of tackling *Remember WENN*. "I had been collecting old

radio shows. What appealed to me was the same thing that appealed to me about pop music, before the video age. The listener was invited to make the pictures up themselves."



Rupert Holmes

As a recording and touring artist, he said, he'd also visited numerous radio stations and felt an affinity for the business.

On *Remember WENN*, it shows. There are sly references to the future—that is, current times—as when the staff concocts a talk show, on the fly, and in response to the engineer's concern that callers might hear themselves on a two-second delay and be confused, the station's writer (Amanda Naughton) asks, "Couldn't we just ask the caller to turn down their radio?"

In the end, radio is the star. As the station manager (played by John Bedford Lloyd) says about WENN's audience: "We give them towers and landscapes, secrets and revelations...and we do it all here, live, on the sparest of threadbare budgets, with a troupe of actors who are underpaid and under-rehearsed and overwhelmed, and have yet to learn that this simply cannot be done."

But it can be. Holmes, having scripted a Bette Midler musical, *Traps*, for NBC, and busily working on *Speak Easy*, a movie starring Reba McEntire, is writing a second season's worth of scripts for *Remember WENN*.

Until then, the first season is playing Saturday evenings, and the show is as good a reason as any to finally learn to set the timer on your VCR.

## Dave's Top Ten for Radio

At the fifth Radio Mercury Awards, presented by the RAB in New York June 12, David Letterman, via CBS Radio Network, provided a custom made "top ten list"—of reasons to buy radio air time. Here it is:

10. **Radio's a great way to reach extremely angry people who are stuck in traffic.**
9. **Drive-time DJs are the hippest people on earth.**
8. **TV is an unproven medium that probably won't be around much longer.**
7. **You have a lock on the bed-ridden demographic.**
6. **Listeners in bathtubs can't turn off the radio without electrocuting themselves.**
5. **17th caller gets free pair of tickets to see "Weird Al" Yankovic.**
4. **Just think of all the people who'll pick up your message on their dental fillings.**
3. **You can buy time on my new radio show: "Downtown Dave and His Wacky Morning Zoo Crew."**
2. **Buy 1,000 hours or more and Casey Kasem will dedicate a song to you in his countdown.**
1. **If you don't, Rush Limbaugh will starve.**

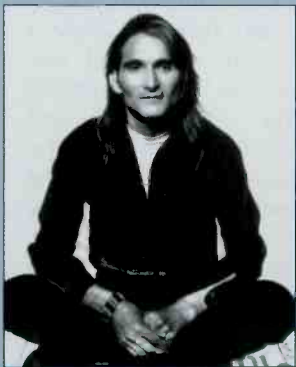
BEN FONG-TORRES



## REALITY BYTES

## TIME AFTER TIMECAST

Progressive Networks' new *Timecast: The RealAudio Guide*, is a Web- navigation service that allows users to receive customized narrowcasts of multimedia news and information. Besides offering audio news clips from c/net, ABC, and others, Timecast gives access to radio stations broadcast live over the Internet, and the Live Now feature provides a current index of Live RealAudio events. Grab a beta version at [www.timecast.com](http://www.timecast.com)...Another guide to RealAudio programming on the Internet is AudioPiks at [www.audiopiks.com](http://www.audiopiks.com)... **JIMMIE DALE GILMORE** (right) is conducting online forums in tandem with his *Braver New World* release. Log on at [www.monsterbit.com/jdg/](http://www.monsterbit.com/jdg/) or [www.elektra.com](http://www.elektra.com) on July 11, 18, and 25 to chat about Gilmore's music, favorite authors, influences, and more...Things are in full swing for the July 14-20 Global Internet Gathering in the Big Apple. Random feeds from around the world and 17 New York clubs will be cybercast at [www.thegig.com](http://www.thegig.com). Music industry/technology issues such as licensing and distribution, and online trends will be discussed at the July 16-18 PLUG.IN conference in Cooper Union, New York. Jupiter Communications/New York New Music Festival is presenting the event in conjunction with the Global Internet Gathering...AOL is the place to be on July 8. **HARRY CONNICK, JR.** will be chatting at keyword: USA Weekend at 6 p.m. PDT. **CHAKA KHAN** will guest on the July 8 installment of Warner/Reprise's *Cyber-Talk*. Go to keyword: Warner in AOL. **STEPHEN BISHOP** discusses origins of popular songs on AOL at 7 p.m. PDT that same evening. Type Go Convention...Is **OASIS** bigger than the **BEATLES**? Is "The Masterplan" the definitive Oasis Web Site? Judge for yourself at <http://ireland.iol.ie/~kglennon/oasis.htm>...Questions, comments, declarations? E-mail me at [davberan@best.com](mailto:davberan@best.com)



—DAVID BERAN

## 'Webstock:' Rock &amp; Pops in Cyberspace

BY DAVID BERAN

Three days of peace and love will be revisited in cyberspace and expanded to four days when Webstock '96 happens November 1-4.

Music events planned include cybercasted, nationwide rock concerts, a live appearance by R.E.M.'s Michael Stipe, and online areas featuring audio and video special effects. Town hall meetings with presidential and gubernatorial candidates, celebrity appearances, and a constant parade of online multimedia areas are also scheduled.

Saying that it will be the largest Internet event ever, Webstock '96 developer Tom Hayes predicts that the

"cyberfestival...will be a breakthrough because it is the first Internet program to appeal to a mass audience.

The fusion of interactive video, audio and live action programming will create a new hybrid—hyper-television."

M T V, Blockbuster, Fox Television, GUESS?, and 7th Level are among those companies producing the event, which expects to draw over a half million visitors.

Webstock '96 was organized by the non-profit organization DO Something,

and is designed as a fundraising event. Sponsorship proceeds will go toward DO Something's goal of



helping young, emerging community leaders of all backgrounds. Further information about the festivities can be found at [www.webstock96.com](http://www.webstock96.com).

## Thorn EMI Set to Split

On the eve of an anticipated split into two divisions, Thorn EMI, the London-based music and furniture corporation, reported a big jump in profits. According to the conglomerate, profits rose 27 percent, from \$650 million in 1994 to \$827 million for the year ending March 31.

EMI Music, which umbrellas Capitol, EMI, and Virgin Records, is expected to be split off next month after the company's shareholders meeting. For months, EMI Music has been rumored to be available for sale, despite steady denials from Thorn EMI Chairman Sir Colin Southgate.

"No one has even approached me," he said recently. "All we're doing is getting on with the business of running our business."

EMI Music ranks fifth in record sales among the big six companies (third internationally) and reported a pretax profit last year of about \$558 million, up about 23 percent from 1994.

## Arbitron in Two New Markets

Arbitron, which announced new Fall surveys in 33 markets now being measured only for Spring books (GAVIN May 31), has added two more. Wilmington, N.C. (the 182nd ranked market) will be measured this fall, and Tallahassee, Fla. (ranked 167) will get the additional book in Fall 1997.

Stations in the two new markets can sign up for the additional survey at introductory rates.

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Graphic images provided by Expertech Interactive Productions



# THAT'S SHO-BIZ

## That's Sho Biz By Dave Sholin

What is *really* up at **KXEZ**-Los Angeles? The A/C's heavily rumored flip to Dance/Pop last Friday afternoon (June 28), turned out to be a false alarm. But is there more to this story? Was that on-air announcement from management about the station maintaining its present course merely a diversionary tactic? Rumbblings that a change is coming simply won't go away. Toes could be tapping by the time you read this.



Meanwhile, the newly-launched "**Groove 103.1**" in L.A. is staffing up under PD **Egli Aalvik** a.k.a. **Swedish Eagle**. Look for ex-**KROQ** night-time personality **Poorman** to be named to mornings where he'll do some form of his well-known *Love Phones* feature. At night, it'll be **Tony B**, formerly of **Power 106 (KPWR)** teamed with **Womina Wells**, a singer/performer who Eagle describes as L.A.'s answer to **RuPaul**. "**The Boomer**," also from Power, will handle 9 p.m.-midnight, and overnights will be covered by the legendary **China Smith**. The station says it's "dedicated to filling Los Angeles and Orange County's demand for the Pop music of tomorrow and Dance favorites from the past."

**Skip Bishop** is officially on the j-o-b at **MCA**, where **New Edition** is in power rotation.

Could **ARS** strike up a swap for **Infinity's** San Jose property, **KOME**?

Congratulations to **Radio Consultants'** President/CEO **David Martin** on being named this year's recipient of the prestigious **Rockwell Award**, the highest honor given at next week's **Upper Midwest Conclave**. A presentation will be made during a Saturday luncheon at the Conclave, which is taking place in Minneapolis.

**Mark Kargol** exits his VP, Pop Promotion post at **Motown**. Expect him to announce future plans shortly.

There's no shortage of speculation about who'll fill the PD post at **KKSS**-Albuquerque. Are several well-known West Coast programmers at the top of the list?

Congrats to **Sandy Webb**, daughter of former Warner Bros. A/C Promo VP **Dino Barbis** and her husband **Marcus** on the birth of **Marcus Dean**, born June 28. Now lets's see, that means Dino's brother and Island President **Johnny** is a grand uncle which would make Dino and wife **Sue**...

Several PDs are waiting for your T&Rs. **Steve Hoffman** wants to hear from energetic, natural-sounding personalities for **Alice** in San Francisco at One Embarcadero Center, San Francisco, CA 94111.

**Mike Marino** is searching for a morning show, APD/MD, p.m. drive talent, and production person at **KJMZ** 6655 West Sahara, Ste. 216, Las Vegas, NV 89102. And **Trace Michaels** has a midday opening at **KCDD**-Abilene. Call him at (915) 673-5252.

Expect to soon hear **All Access Media's Kandy Klutch** on a radio near you via her new syndicated feature *The Hollywood Report*. Demos are available by calling (800) 729-6499.

By the time you read this, expect **Dave McKay** to be named PD of **WPST**-Trenton, N.J., with VP, Programming **Michelle Stevens** turning her full-time attention to overseeing the growing **Nassau Broadcasting** group.

Drop the "acting" from **Bob Quicks** PD title at **WNKI**-Elmira, N.Y. His first duty—find a sidekick for the morning show, a news director, and an overnight air talent.

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

## On the Air



Dan Bowen

**Dan Bowen** will take the Top 40 helm as PD of **Jefferson-Pilot Communications'** **KWMX**-Denver, effective July 22. He comes from **Nationwide's WNCI**-Columbus, Ohio... **WWBX**-Bangor, Maine PD **Tim Schiavelli** will replace **WBRU**-Providence Interim PD **Steph Hindley**, who will move on to another market. It's a return for **Schiavelli**, who was formerly MD with **WBRU**... **ARS** promotes **Kevin Straley** to PD at **WRKO**-Boston; he's been APD and running the show since **Al Mayers** left for **WJR**-Detroit... **Olivia Foxx** returns to the Washington, D.C. area as part of the *Russ Parr Morning Show*, which is heard weekdays on **93.3 WKYS (KISS/FM)**... **WNOP**-Cincinnati welcomes **Mark Stevens** to Saturday afternoons. It's a welcome change for **Stevens**, who had, for the past 27 years broadcast the midnight-6 a.m. shift. Because of the station's daylight status, he was only heard by those milling around the building's open windows at night... College station **KPCC**-Pasadena unveils an evening-only blend of AAA and Americana formats Monday-Thursdays, 8 p.m.-midnight. Dayparts will still be filled with News/Talk... **RAB** adds **Bob Zuroweste** as Senior VP of Stations for the Midwest. He comes from **Shamrock**.

## In the Grooves



David Massey

**David Massey** is named Senior VP at **Epic Records**. He will continue his A&R and International Marketing activities in addition to working with President **Richard Griffiths** on a range of creative projects. **Massey** is based in New York... **Capricorn** ups **Phil Walden, Jr.** to VP/GM. He was most recently Director of Business Affairs... Former **Elektra Entertainment** VP **Suzanne Berg** is tapped for Senior VP of Promotion at **GRP** in New York... **SOR** redefines its promotion team: former **GAVIN** rep **Tammy Lovett** will handle the West Coast; **Roy Perry** continues as Midwest regional; VP of Promotion **Buzz Ledford** will take care of the South-East, Mid-Atlantic, and New England areas; **Todd Moorings** moves from publishing and promotion to the South and South-East regions. **Linda Johnson** moves from regional to the label's new A/C division, where she'll share duties with **Teresa Johnson**... **Rob Goldklang** and **Julie Muncy** join **Warner Bros.** as National Manager of Alternative Promotion and National Manager of College Promotion, respectively... **Ayana Gooden** becomes A&R rep for **Robbins Entertainment** llc... **Columbia Records Group** promotes **Mark Ghuncim** to VP of Online and Emerging Technologies.

F.O.R. # 150

## Friends of Radio

### Booker T. Jones

of Booker T. & the MGs



Hometown:

Memphis, Tenn.

Currently resides:

Northern California

Currently heard:

Sampled in **Maxi Priest's** hit, "That Girl" (*Virgin*). His song, "Green Onions" is also featured in the *Striptease* soundtrack (*EMI*).

What radio stations did you grow up listening-to?

WLOK and WDIA.

What stations do you listen to now?

KDIA, KSOL, KMEL, and KYLD [Wild 107].

If you owned a radio station, you would...

...back announce, back announce, back announce.

The last album you went out of your way to listen to? *Sounds of Blackness' Africa to America*.

Your thoughts on having "Green Onions" sampled in the Maxi Priest song?

I haven't heard the song yet.

Current projects you're working on?

An album titled *Empress of the Blues*. It's the *Bessie Smith* story.

Who is somebody you'd really like to work with someday?

Brenda Russell.

Your proudest career achievement so far:

Receiving the *R&B Foundation's Pioneer Award*.

Future ambitions:

To record a new solo vocal album.

## SHO-DATES

<b>Ricky Kinchen</b> (Mint Condition), <b>Charlie Louvin</b> , <b>Doc Severinsen</b> , <b>Ringo Starr</b> , <b>Mark White</b> (Spin Doctors) 7/7	<b>Hingley</b> (Inspirational Carpets), <b>Scott Grimes</b> , <b>John Tesh</b> 7/9	(Nitty Gritty Dirt Band), <b>Bonnie Pointer</b> , <b>Jessica</b> 7/11
<b>Dennis Green</b> (KDAT-Cedar Rapids, IA) 7/8	<b>Damon Cox</b> Universal Records 7/10	<b>Lisa Wolfe</b> Columbia Records 7/12
<b>Pat McCoy</b> The Mac Report 7/8	<b>Neil Tennant</b> (Pet Shop Boys), <b>Graham Lambert</b> (Inspirational Carpets), <b>Brigitte McWilliams</b> , <b>Ronnie James Dio</b> , <b>B.B. Watson</b> , <b>Ario Guthrie</b> , <b>Jason Orange</b> (Take That), <b>Cheryl Wheeler</b> 7/10	<b>Rob Stone</b> 7/12
<b>John Abbey</b> Ichiban Records 7/8	<b>Scott Johnson</b> WSNU-Locke Haven, PA 7/11	<b>Robin Wilson</b> (Gin Blossoms), <b>Dan Murphy</b> (Soul Asylum), <b>Christine McVie</b> , <b>Butch Hancock</b> 7/12
<b>Andy Fletcher</b> (Depeche Mode), <b>Toby Keith</b> 7/8	<b>Mark Almond</b> (Soft Cell), <b>Jim Kerr</b> (Simple Minds), <b>Tim</b>	<b>Sherri Trahan</b> Maverick Records 7/13
<b>Dan Murray</b> WPAP-Panama City, FL 7/9	<b>Peter Murphy</b> (Bauhaus), <b>Suzanne Vega</b> , <b>Jeff Hanna</b>	<b>Bobbi Maxwell</b> WWNK-Cincinnati, OH 7/13
		<b>Deborah Cox</b> , <b>Billy Flacon</b> , <b>Roger McGuinn</b> , <b>Louise Mandrell</b> 7/13



# THE MEDIA CONNECTION

## Sho-Prep

### VAN HALEN

Sammy Hagar's departure from Van Halen last month was precipitated in part because Hagar didn't feel the band needed a greatest hits disc as their next release. "We do not need to rely on the past," said Hagar.

### ALISON KRAUSS/DEF LEPPARD

Bluegrass superstar Alison Krauss recently interviewed Def Leppard's Joe Elliot for a story in the July issue of *Mojó*. In the interview, Elliot admits to being a huge fan of Oasis.

### VANESSA WILLIAMS

Vanessa Williams is about to begin filming her second motion picture, *Hoods*, with Andy Garcia, Laurence Fishburne, and Cicely Tyson.

### SORAYA

Soraya recently recorded vocals for a track to be included on Ryuichi Sakamoto's next album, *Smoochy*, due later this summer.

### ALAN JACKSON

On June 15, Alan Jackson gave his second annual Concert at Center Lake outside Nashville. The concert is accessible only by boat and this year out of more than 3,500 attending boats, four overcrowded vessels sank during the day.

### CHER

Asked to compare her singing and acting, Cher says, "Singing is more second nature, because you open your mouth and music just falls out. Acting is more studied, but I think I'm a better actress than I am a singer."

### BECK

Beck's new album, *Odelay*, takes its title from the Spanish slang for the English word "cool."

### DOLLY PARTON

Singer/songwriter and owner of theme parks and radio stations Dolly Parton, will keynote the NAB Radio Show in Los Angeles this October.

### PATTI SMITH

Patti Smith's new album, *Gone Again*, is her first in eight years. She recently completed a book of poetry inspired by her close friend, the late photographer, Robert Mapplethorpe.

### RUSS FREEMAN & THE RIPPINGTONS

While on the concert circuit, Russ Freeman and the Rippingtons often visit and perform acoustically at clinics for the physically and psychologically disabled on behalf of the National Association for Music Therapy.

### METALLICA

The new Metallica logo didn't take a lot of thought on the band's part. Lars Ulrich says they decided to change it during a brief, 30-second debate among band members.

Look for **Blues Traveler** performing in full Amish attire under the end credits of the new bowling comedy *Kingpin*. Songs by the **English Beat**, **Goldfinger**, and **Colin James** also appear on the A&M soundtrack...**Little Richard** will be in the comedy *Chairman of the Board*, scheduled to begin shooting in August...Keep an eye out for **Harry Connick, Jr.** in the new 20th Century Fox film *Independence Day*. RCA Victor's soundtrack to the film features a score composed by **David Arnold**...The hip-hop documentary *Rhyme & Reason* is scheduled for an October release, and the Immortal soundtrack will feature fresh cuts from the **Wu-Tang Clan**, **MC Eiht**, **Biggie Smalls**, and **A Tribe Called Quest**...There's going to be a lot of *Trainspotting* hype. Believe it. The movie is every bit as compelling as the Capitol soundtrack, which features new music from **Primal Scream** and a debut solo from **Blur's Damon Albarn**. **Mark Wahlberg**, formerly **Marky Mark**, is negotiating to play a disco dancer in the film *Boogie Nights*...London Records has culled the classical music favorites of rock stars such as **Paul McCartney**, **Bono**, and **Brian Wilson** for their album *Exile on Classical Street*. London hopes that the August release will convince fans of the rock stars to give classical music a spin...All apologies for listing **Bernie Taupin** as the sole writer of the **Bryan Ferry** song "Dance With Life," from the *Phenomenon* soundtrack. Co-writing credit should go to **Martin Page**. We also made an inadvertent mistake in our June 21 summer soundtrack listing. The *Hackers* soundtrack is on Edel America, and not Zoo Entertainment. Edel America also has a dance/techno soundtrack to the film *The Shadow Conspiracy* coming this fall...Kid Rhino's latest release is the Hanna-Barbera *Pic-A-Nic Basket of Cartoon Classics*. The 4-CD picnic box includes cool cartoon themes from the likes of *The Flintstones*,

*Jonny Quest*, and *Yogi Bear*. MTV just filmed a **Steve Earle** prison concert for part of their documentary on artists who have battled drugs. The special will begin airing August 10...*The Truth About Cats & Dogs* star **Janeane Garofalo** will be in the **Cowboy Junkies'** video for their single "Angel Mine," which is also featured on the film's soundtrack...Tune in to HBO on July 14 to catch the taped performance of the **Who's Quadrophenia** for the Prince's Trust...CONGRATULATIONS to **Gary Jay**, at TVT Records, who knew that **Mark Knopfler** wrote the music for the film *Local Hero*. This week's question: Which James Bond movie had a theme song that hit the charts around this time nineteen years ago? One winner will be drawn from all correct answers received, and will be awarded cool soundtracks from MCA Records, Milan Entertainment, and Epic Soundtrax. Fax answers, along with your address, to my attention at (415) 495-2580, phone GAVIN at (415) 495-1990 ext. 601, or e-mail me at [clavheran@best.com](mailto:clavheran@best.com). Keep it real, and we'll see you on the big island. —DAVID BERAN



## 4th INDEPENDENT LABEL FESTIVAL

July 26 & 27, 1996 • Chicago, IL

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### what to expect at the ILF

Every year the festival offers a weekend of information, networking, business, music and fun. Panels in prior years have featured local and national luminaries including, Martin Atkins of Invisible Records, Steve Albini recording engineer of Big Black & Nirvana, Paul Sacksman of "Musician Magazine" and Irwin Steinberg founder of Mercury Records. And there have been musical presentations featuring stunning performances by Veruca Salt, Triple Fast Action, Freakwater, The Lupins, Certain Distant Suns, Cool Rock Steady, Frank Orrall of Poi Dog Pondering and Pat DiNizio of Smithereens. In the midst of all this activity is a trade show that, in the past, has included exhibitors such as Disc Makers (Pennsauken, NJ), Baker & Taylor (Chicago, IL), M.S. Distributing (Chicago, IL), Whitehouse Records (Chicago, IL), National Association of Recording Arts & Sciences, presenters of the Grammy Awards, Funky Mushroom Records (Brooklyn, NY), QCA Manufacturing (Cincinnati, OH), Splunge Communications (Milwaukee, WI), Manic Records (Overland Park, KS) and Crank Records (Chicago, IL).

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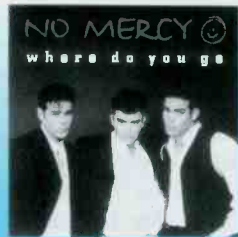
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**MOST ADDED**

- HOOTIE & THE BLOWFISH (34)
- THE CRANBERRIES (34)
- DAVE MATTHEWS BAND (34)
- DONNA LEWIS (30)
- THE TONY RICH PROJECT (25)
- TINA ARENA (25)

**TOP TIP**



**NO MERCY**  
 "Where Do You Go"  
 (Arista)  
 Research in more than several key markets shows No Mercy making big gains. Over 1,200 spins.

**RECORD TO WATCH**

**NO DOUBT**  
 "Spiderwebs"  
 (Trauma/Interscope)  
 The follow-up to "Just a Girl" has mounds of Alternative stats. Now crawling over quickly to Top 40. Number three most played at Z100-New York.

# Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	ALANIS MORISSETTE - You Learn (Maverick/Reprise)	10	167	3	7385	+643
2	FUGEES - Killing Me Softly (Ruffhouse/Columbia/CRG)	18	156	4	7254	+196
3	TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	19	155	0	6928	-29
4	COLOR ME BADD - The Earth, The Sun, The Rain (Giant/Warner Bros.)	15	130	0	5187	+207
5	NATALIE MERCHANT - Jealousy (Elektra/EEG)	11	148	3	4944	+597
6	CELINE DION - Because You Loved Me (550 Music)	21	127	0	4862	-825
7	JEWEL - Who Will Save Your Soul? (Atlantic)	25	148	6	4701	+907
8	La BOUCHE - Sweet Dreams (RCA)	17	119	0	4622	+95
9	TONI BRAXTON - You're Makin' Me High (LaFace/Arista)	8	133	5	4607	+708
10	OASIS - Champagne Supernova (Epic) †	18	128	0	4321	+361
11	ERIC CLAPTON - Change The World (Reprise)	5	147	3	4292	+836
12	MARIAH CAREY - Always Be My Baby (Columbia/CRG)	24	103	0	3962	-489
13	LOS DEL RIO - Macarena (Bayside Boys Mix) (RCA) †	12	110	3	3960	+443
14	GEORGE MICHAEL - FastLove (DreamWorks/Geffen)	12	102	0	3479	-651
15	BONE THUGS N HARMONY - Tha Crossroads (Ruthless/Relativity)	14	95	4	3449	+205
16	HOOTIE & THE BLOWFISH - Old Man & Me (Atlantic)	14	104	0	3302	-950
17	MARIAH CAREY - Forever (Columbia/CRG)	5	133	11	3225	+865
18	ALANIS MORISSETTE - Ironic (Maverick/Reprise)	26	81	0	3107	-349
19	JARS OF CLAY - Flood (Silvertone)	18	103	0	3077	-222
20	DOG'S EYE VIEW - Everything Falls Apart (Columbia/CRG)	22	99	0	3064	-367
21	MAXI PRIEST - That Girl (Virgin)	4	126	9	3020	+814
22	JANN ARDEN - Inensitive (A&M)	32	94	1	3019	+166
23	ROBERT MILES - Children (Arista)	7	98	3	2941	+252
24	BRYAN ADAMS - The Only Thing That Looks Good On Me Is You (A&M)	9	90	0	2712	-384
25	BILLIE RAY MARTIN - Your Loving Arms (Sire/EEG)	12	89	0	2627	-142
26	TEVIN CAMPBELL - Back To The World (Qwest/Warner Bros.)	7	95	2	2507	-97
27	LISA LOEB & NINE STORIES - Waiting For Wednesday (Geffen)	5	116	7	2473	+473
28	THE BADLEES - Angeline Is Coming Home (Polydor/A&M)	8	97	2	2363	+382
29	DONNA LEWIS - I Love You Always Forever (Atlantic)	11	109	30	2241	N
30	LARRY MULLEN/ADAM CLAYTON - Mission: Impossible (Mother/Island)	11	79	0	2230	-1219
31	QUAD CITY DJs - C'mon n' Ride It (Big Beat/Atlantic) †	19	76	6	2164	+241
32	THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	29	70	1	2143	-46
33	BLESSID UNION OF SOULS - All Along (EMI)	7	95	3	2109	+248
34	SWV - You're The One (RCA)	16	60	0	2028	-352
35	GIN BLOSSOMS - Follow You Down (A&M)	24	68	0	1951	-61
36	DISHWALLA - Counting Blue Cars (A&M) †	16	106	22	1812	+397
37	EVERYTHING BUT THE GIRL - Wrong (Atlantic)	9	65	0	1697	-297
38	R. KELLY - I Can't Sleep Baby (If I) (Jive)	7	56	11	1609	N
39	HOOTIE & THE BLOWFISH - Tucker's Town (Atlantic)	2	109	34	1602	N
40	CHER - One By One (Reprise)	7	75	6	1582	+117

† = Daypart Total Reports This Week 207 Last Week 200

Chartbound	Reports	Adds	SPINS	TREND
PRIMITIVE RADIO GODS - "Standing Outside..." (Columbia/CRG) †	76	16	1521	+423
THE CRANBERRIES - "Free to Decide" (Island)	69	34	741	+430
THE TONY RICH PROJECT - "Like a Woman" (LaFace/Arista)	63	25	810	+450
JORDAN HILL - "For the Love of You" (143/Atlantic)	60	5	1463	+184

## Inside Top 40 BY DAVE SHOLIN



### Third Quarter Welcome

One half of 1996 is history, and as the third quarter gets underway, we welcome the following stations and correspondents to our Top 40 panel:

**KEYW (THE KEY) RADIO**

Towne Square  
 3900 West Clearwater  
 Suite 111  
 Kennewick, WA 99336  
**Phone:** (509) 735-4539  
**Fax:** (509) 735-9451  
**PD:** Paul Drake  
**MD:** Michael Dean

**KJMZ RADIO**

6655 West Sahara  
 Suite 216  
 Las Vegas, NV 89102  
**Phone:** (702) 889-5100  
**Fax:** (702) 257-2936  
**PD:** Mike Marino

**KKYS RADIO**

P.O. Box 4132  
 Bryan, TX 77805-4132  
**Phone:** (409) 823-5597  
**Fax:** (409) 823-7578  
**PD:** Ron Elliott

**WAKQ RADIO**

206 N. Brewer Street  
 Paris, TN 38242  
**Phone:** (901) 642-2621  
**Fax:** (901) 644-9367  
**PD/MD:** Terry Hailey

**WAMM RADIO**

*ALL NEW... ALL HIT*  
**105.1**  
 P.O. Box 752  
 Harrisonburg, VA 22801  
**Phone:** (540) 434-0331  
**Fax:** (540) 434-7087  
**PD:** Steve Knapp  
**MD:** John Cacchiani

**WHTS RADIO**

3535 E. Kimberly Road  
 Davenport, IA  
**Phone:** (319) 344-9487  
**Fax:** (319) 344-7103  
**PD:** Tony Waitekus  
**MD:** Brian Scott

**WJYY RADIO**

7 Perley Street  
 Concord, NH 03301

**Phone:** (603) 228-9036  
**Fax:** (603) 224-7280  
**PD:** Harold Kozlewski  
**MD:** Frankie Foxx

**WKTU RADIO**

**KTU 103.5**  
 525 Washington Blvd.  
 16th Floor  
 Jersey City, NJ 07310  
**Phone:** (201) 420-3700  
**Fax:** (201) 420-3737  
**PD:** Frankie Blue  
**MD:** Andy Shane

**WSSX (95SX) RADIO**

One Orange Grove Road  
 P.O. Box 30909  
 Charleston, SC 29417  
**Phone:** (803) 556-5660  
**Fax:** (803) 763-0304  
**PD:** Calvin O. Hicks

**WZSK/FM RADIO**

701 N. Dupont Highway  
 Georgetown, DE 19947  
**Phone:** (302) 856-2567  
**Fax:** (302) 856-6839  
**OM/PD:** Jack Da Wack  
**APD/MD:** Michael O'Brien

### Signals & Detections

No leaks as of presstime on the much-anticipated **New Edition** reunion single, "Hit Me Off." Scheduled to hit the street in just a few days and featuring all the former members of the group, expect this track to generate massive airplay immediately... **B96**-Chicago is spiking **Jocelyn Enriquez's** "Do You Miss Me" and **MD Erik Bradley** reports calls are starting to come in... **R. Kelly's** "I Can't Sleep Baby" is Number One at **OC104**-Ocean City, Md. with 59 spins. **Keith Sweat's** "Twisted" is close behind, getting 58 plays. **Ghost Town DJs'** "My Boo" is added with 36 spins... **Beau Richards** at **WMGI**-Terre Haute, Ind. is giving heavy exposure (about 40 plays so far) to a dance cover of "One of Us"

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 &amp; Coming

Reports	Adds	SPINS	TRENDS	
61	4	1088	+414	<b>ALL-4-ONE</b> - Someday (Walt Disney/Hollywood)
60	18	1035	+408	<b>SMASHING PUMPKINS</b> - Tonight, Tonight (Virgin)
58	10	1249	+264	<b>NO MERCY</b> - Where Do You Go (Arista)
57	7	992	+413	<b>THE CURE</b> - Mint Car (Fiction/Elektra)
56	1	1279	-15	<b>THE NIXONS</b> - Sister (MCA)
52	12	863	+252	<b>GARBAGE</b> - Stupid Girl (Almo Sounds)
51	3	958	+129	<b>METALLICA</b> - Until It Sleeps (Elektra/EEG)
51	25	482	+428	<b>TINA ARENA</b> - Show Me Heaven (Epic)
46	6	798	+204	<b>GOO GOO DOLLS</b> - A Long Way Down (Warner Bros.)
46	24	635	+190	<b>BLUES TRAVELER</b> - But Anyway (A&M)
45	3	921	-11	<b>JOAN OSBORNE</b> - St. Teresa (Blue Gorilla/Mercury)
44	34	365	+224	<b>DAVE MATTHEWS BAND</b> - So Much To Say (RCA)
42	—	832	+31	<b>TRACY BONHAM</b> - Mother Mother (Island)
40	2	704	+89	<b>GOLDFINGER</b> - Here In Your Bedroom (Mojo)
38	2	941	-155	<b>J'SON</b> - I'll Never Stop Loving You (Hollywood)
33	3	1377	+247	<b>KEITH SWEAT</b> - Twisted (Elektra/EEG)
32	2	710	+98	<b>KRISTINE W</b> - One More Try (Champion/RCA)
31	22	200	+12	<b>WHITNEY HOUSTON</b> - Why Does It Hurt So Bad (Arista)
29	1	712	+56	<b>COOLIO</b> - All The Way Live (Tommy Boy)
28	3	595	+109	<b>REFRESHMENTS</b> - Banditos (Mercury)
27	1	719	+21	<b>TIA</b> - As I Watch You Dance (Ichiban)
27	9	716	+337	<b>GHOST TOWN DJs</b> - My Boo (So So Def/Columbia/CRG)
27	6	352	+105	<b>VANESSA WILLIAMS</b> - Where Do We Go From Here (Mercury)
27	15	323	+60	<b>BUTTHOLE SURFERS</b> - Pepper (Capitol)
24	2	798	+87	<b>CASE</b> - Touch Me, Tease Me (Def Jam Recording Group)
24	6	738	+18	<b>JODECI</b> - Get On Up (MCA)
24	—	683	-29	<b>STEVIE B</b> - Waiting For Your Love (CME)
24	—	494	-27	<b>CATIE CURTIS</b> - Radical (Guardian)
24	11	429	+74	<b>NO DOUBT</b> - Spiderweb (Trauma/Interscope/AG)
23	3	619	+133	<b>AMBER</b> - This Is Your Night (Tommy Boy)
23	—	523	+85	<b>DEBORAH COX</b> - Where Do We Go From Here (Arista)
22	2	882	-11	<b>TOTAL</b> - Kissin' You (Bad Boy/Arista)
22	4	461	+109	<b>STONE TEMPLE PILOTS</b> - Trippin' On A Hole In A Paper Heart (Atlantic)
21	2	668	+56	<b>FUGEES</b> - No Woman, No Cry (Ruffhouse/Columbia/CRG)
20	3	483	+166	<b>NATHAN MORRIS</b> - Wishes (Perspective/A&M)
20	1	392	-108	<b>MICHAEL ENGLISH</b> - Your Love Amazes Me (Curb)
18	2	408	+87	<b>2PAC featuring K-Ci &amp; JOJO</b> - How Do U Want It (Death Row/Interscope)
15	1	309	+32	<b>OASIS</b> - Don't Look Back In Anger (Epic)
15	2	293	+45	<b>L.L.COOL J</b> - Lougin' (Def Jam Recording Group)
15	—	293	+22	<b>CHYNNA PHILLIPS</b> - I Live For You (EMI)
14	1	375	-97	<b>DEF LEPPARD</b> - Work It Out (Mercury)
13	5	191	+57	* <b>MISTA</b> - Blackberry Molasses (eastwest/EEG)
12	1	443	+107	<b>GROOVE THEORY</b> - Baby Luv (Epic)
12	1	360	+67	<b>NAS</b> - If I Ruled The World (Columbia/CRG)
12	2	236	-9	<b>GREEN DAY</b> - Walking Contradiction (Reprise)
12	3	167	+136	* <b>OZZY OSBOURNE</b> - I Just Want You (Epic)
11	1	300	-71	<b>ANGELINA</b> - Release Me (Upstairs)
11	3	281	+39	<b>MONTELL JORDAN feat. SLICK RICK</b> - 1 Like (Def Jam Recording Group)
10	—	170	+43	<b>KO</b> - The Girl Next Door (Destination)
10	6	70	+40	* <b>EMMYLOU HARRIS</b> - Goodbye (Elektra/Asylum)

\* Indicates Debut

by **Out of Control**. It's on **Interhit Records** in L.A. Contact **Jeff Johnson** at (213) 463-4898 for your copy. Beau is also seeing "immediate response" to **Tine**'s "Send Me An Angel" on **Summit**. After only a week and a half of airplay, **Crush**'s "Jellyhead" is pulling top five phones at **KHKS**-Dallas. "**Mr. Ed**" **Lambert** reports callers are "upper demo females." Also some light play for Keith Sweat, who is "top ten at retail." After a handful of spins, Ed notes "huge phones" for **Katalina**'s "D.J. Girl" on **Thump**. **Y100**-Philadelphia adds **No Doubt**'s "Spiderwebs," **Hootie & the Blowfish**, and **Sponge**'s "Wax Ecstatic," with **Dishwalla**'s "Counting Blue Cars" at Number One, getting 48 plays... Two out of the top three requested songs at **KHOM**-New Orleans are pretty interesting. Right behind **Bone Thugs-N-Harmony** are **Roula**'s "Lick It" and a special edit of two songs from *Grease*, which PD **Bill Thorman** says he put on because of interest sparked by the return of the musical. Bill says lots of teens are calling for the **John Travolta/Olivia Newton-John** duets "You're the One That I Want" and "Summer Nights"... **Amber**'s "This Is Your Night" is starting to show strong callout results at **WKU**-New York, where MD **Andy Shane** reports top ten requests. **No Mercy**'s "Where Do You Go" is also generating interest on the phones. ●

## What's GOing On?

An overview of early indications from a select panel of **GAVIN Only Correspondents** **MIKE STROBEL, PD, WLWY-ELMIRA, N.Y.** "The **Smashing Pumpkins**' 'Tonight, Tonight' is huge for us. After three weeks of play, we're getting top ten calls for **Magnapop**'s 'Open the Door.' The **Primitive Radio Gods**' 'Standing Outside...' is a top ten single at retail and pulling top five calls. Curiosity calls for **Patti Rothberg**'s 'Inside.'"

**ROB RUPE, MD, WZVZ-KOKOMO, IND.** "Great early reaction to the **Gin Blossoms**' 'As Long as It Matters.' The **Dave Matthews Band**'s 'So Much to Say' is also the getting thumbs sign up from callers."

**CHAD BOWAR, PD, KLDR-GRANTS PASS, ORE.** "In less than a week since adding it, **Donna Lewis**' 'I Love You Always Forever' is generating strong adult phones. The **Goo Goo Dolls**' 'Long Way Down' is doing well at night."

**DAVE BAVIDO, PD, WDEK-DEKALB, ILL.** "The **Tony Rich Project**'s 'Like a Woman' is on the way to becoming just as big as 'Nobody Knows.' We're getting good response to **Maxi Priest**'s 'That Girl.' The **Cure**'s 'Mint Car' is burning up our phones at night."

**ED KANOI, PD, KONG-LIHUE, KAUAI, HAWAII** "Amanda Marshall's 'This Could Take All Night' was an instant add the minute I heard it. It could be as big as **Jewel**'s song was for us."

## ARTIST PROFILE

## OASIS



**OASIS ARE:** Brothers **Liam** (vocals) and **Noel Gallagher** (lead guitar, backing vocals); **Paul "Bonehead" Arthurs** (rhythm guitar), **Paul McGuigan** (bass guitar), **Alan White** (drums).

**HOMETOWN:** Manchester, England

**LABEL:** Epic

**SENIOR VICE PRESIDENT:**

**Craig Lambert**

**CURRENT SINGLE:**

"**Champagne Supernova**"

**CURRENT ALBUM:**

(**What's the Story**) **Morning Glory**

**HOW THEY WERE DISCOVERED:**

In late 1992, Oasis—who had only been together one year, and who had never played outside of Manchester—travelled to Glasgow, Scotland, walked into a club and told its manager that they wouldn't leave without being allowed to play. Taking them at face value, the club manager let them on stage. Within days, they had a manager, an agent, and, soon, a record deal with **Creation Records** that would lead them to success in the U.K. and the US.

**NOEL ON OASIS' SUCCESS:**

"No one ever said it'd be easy...it's quite easy to get to the top, but it's tricky staying there. There's a long way to fall down and you've got a lot to lose and a lot to live up to."

—**San Francisco Sunday Examiner & Chronicle, March 31, 1996**

**NOEL ON WORKING WITH HIS BROTHER:**

"You argue and fight and call each other names and all that. You don't really mean it."

—**People Magazine, May 20, 1996**

**IT'S SAID:** "The chief gift of

Oasis...is its infectious melodies, reminiscent of the Beatles." —**The New York Times, March 3, 1996**



# GO Chart

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

**GO MOST ADDED**  
**HOOTIE & THE BLOWFISH (18)**  
**THE CRANBERRIES (15)**  
**THE TONY RICH PROJECT (14)**

TW		SPINS	TREND	TW		SPINS	TREND
1	<b>ALANIS MORISSETTE</b> - You Learn (Maverick/Reprise)	3656	+374	21	DOG'S EYE VIEW - Everything Falls Apart (Columbia/CRG)	1619	-73
2	TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	3497	+78	22	BILLIE RAY MARTIN - Your Loving Arms (Sire/EEG)	1529	+135
3	FUGEES - Killing Me Softly (Ruffhouse/Columbia/CRG)	3140	+290	23	LARRY MULLEN & ADAM CLAYTON - Theme From Mission: Impossible (Mother/Island)	1517	-99
4	NATALIE MERCHANT - Jealousy (Elektra/EEG)	3120	+294	24	<b>TEVIN CAMPBELL</b> - Back To The World (Qwest/Warner Bros.)	1470	+159
5	<b>ERIC CLAPTON</b> - Change The World (Reprise)	2774	+583	25	<b>MAXI PRIEST</b> - That Girl (Virgin)	1444	+444
6	COLOR ME BADD - The Earth, The Sun, The Rain (Giant/Warner Bros.)	2614	+205	26	ROBERT MILES - Children (Arista)	1429	+133
7	<b>JEWEL</b> - Who Will Save Your Soul? (Atlantic)	2590	+478	27	<b>CHER</b> - One By One (Reprise)	1367	+157
8	<b>OASIS</b> - Champagne Supernova (Epic)	2449	+162	28	JANN ARDEN - Inensitive (A&M)	1323	+61
9	<b>TONI BRAXTON</b> - You're Makin' Me High (LaFace/Arista)	2401	+492	29	EVERYTHING BUT THE GIRL - Wrong (Atlantic)	1318	+87
10	GEORGE MICHAEL - FastLove (DreamWorks/Geffen)	2398	-146	30	<b>BLESSID UNION OF SOULS</b> - All Along (EMI)	1305	+162
11	BRYAN ADAMS - The Only Thing That Looks Good On Me Is You (A&M)	2182	+43	31	PHILOSOPHER KINGS - Charms (Columbia/CRG)	1264	-12
12	CELINE DION - Because You Loved Me (550 Music)	2168	-37	32	BONE THUGS N HARMONY - Tha Crossroads (Ruthless/Relativity)	1230	+151
13	<b>La BOUCHE</b> - Sweet Dreams (RCA)	2098	+85	33	GIN BLOSSOMS - Follow You Down (A&M)	1069	-5
14	HOOTIE & THE BLOWFISH - Old Man & Me (Atlantic)	2070	-169	34	<b>DONNA LEWIS</b> - I Love You Always Forever (Atlantic)	1068	<b>NEW</b>
15	JARS OF CLAY - Flood (Silvertone)	1994	-61	35	<b>HOOTIE &amp; THE BLOWFISH</b> - Tucker's Town (Atlantic)	989	<b>NEW</b>
16	<b>LOS DEL RIO</b> - Macarena (Bayside Boys Mix) (RCA)	1977	+406	36	<b>ALANIS MORISSETTE</b> - Ironic (Maverick/Reprise)	952	+64
17	<b>THE BADLEES</b> - Angeline Is Coming Home (Polydor/A&M)	1847	+285	37	STING - You Still Touch Me (A&M)	950	-17
18	<b>MARIAH CAREY</b> - Forever (Columbia/CRG)	1763	+532	38	<b>DISHWALLA</b> - Counting Blue Cars (A&M)	872	<b>NEW</b>
19	<b>LISA LOEB &amp; NINE STORIES</b> - Waiting For Wednesday (Geffen)	1751	+361	39	<b>JORDAN HILL</b> - For The Love Of You (143/Atlantic)	870	<b>NEW</b>
20	MARIAH CAREY - Always Be My Baby (Columbia/CRG)	1697	-55	40	THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	828	+34

## SMALL MARKET SUCCESS

BY GREGG MARIUZ

About two years ago, shortly after I began working for **Jeff McClusky & Associates**, Paul Swanson asked me to take over the "Small Market Success" column for him. I thought, "What a great opportunity to be able to talk to radio across the land and hopefully raise a few ears about what was happening in the small markets." Little did I know that those two years' worth of conversations would be the most educational in my career as a promotion man. The insight, the experience, and all the ins and outs of small market Top 40 radio were revealed by the many programmers I had the opportunity to interview. On the downside, all the difficulties, obstacles, and lack of appreciation and credit these stations face were also brought to light. But by and large, this column reflected the trails and tribulations of small market Top 40 radio as it continues today, *successfully*.

It's really impossible to know what it takes to program a successful small market Top 40 until you do it. I remember an interview with **Chad Bowar** of **KLDR**-Grants Pass, Ore. from over a year ago. As a recent sign-on to Top 40, he said, "We think we have everything in place, and just hope that it all comes together." A year later, they were basically Number One across the board by a landslide. By no mistake did this happen, it came together by hard work and perseverance—without a

budget, without promotions. One might think, "So what, that's Grants Pass, Oregon." Due to its proximity to Medford, Ore. (market #205) and stiff competition by a marvelous Top 40 located there, I'd say that's pretty significant. You might also say from a record standpoint, "So what, they hardly sell any records there." I'd say you're dead wrong, and for every Grants Pass around the country, I'd say the same. Collectively, these markets could damn near make a record go gold, not to mention their ability to put a new artist on the map. Just ask Chad; he knows about breaking ground with no support or story to back it up.

Then there's **Bob Beck**, formerly of the once-reporting **KYYY**-Bismarck, N.D. Bob was putting this station on the map before I was born. A few years back, the station was reveled by many a record label, promotions were plenty, and the station thrived. The station pulled huge numbers under Bob's guidance—then the bottom fell out. Gone were the promotions, then gone were the advertisers and listeners so accustomed to the promotions, then gone was the station as a reporting Top 40. Shortly thereafter, Bob was gone. After over 25 years in radio, after selling thousands of records, Bob and the once great small market Top 40 were gone. Times change, no doubt, but there is an eerie trend beginning to happen.

Will **KLDR** be the next **KYYY**? Will they be supported due to the hard work and impressive status in the marketplace, only to have the carpet pulled out from under them somewhere down the road? Will similar small market Top 40s see the same fate, especially in the climate of group takeovers and corporate consolidation? You and I better hope not, or we will all have to sit back and re-evaluate the format of Top 40, and the status of small markets within it.

I will soon move over the label side of the fence, where I will also have to deal with budgetary limitations. Unfortunately, most budgetary limitations dictate a focus on markets 1 through 100, not to the little guys. This should not be. And as a note to the industry, remember what it takes to

break an artist and remember where most of the success stories start—at the small markets. Most importantly, remember that these small market PDs are the stars of tomorrow, helping break *your* stars of tomorrow. This format thrives on new talents from both record and radio, so let's make sure the small markets don't fall into the black hole of Bismarck, N.D.

To all the small market PDs and MDs, the staffs at both GAVIN and Jeff McClusky & Associates, thank you all for the tremendous education and opportunity you have given me. I wouldn't have written this article if it weren't for you. ●

EDITORIAL ASSISTANCE BY ANNETTE M. LAI  
 NOTE: "Small Market Success" will return to this spot after a brief hiatus.

<http://www.gavin.com>

Past Issues

THE SESSIONS VOL. 1

SFO3

News

Interviews



# Gavin Alternative

## Static BY MAX TOLKOFF

### Organic à Go-Go

By SANDRA DERIAN

*She raves. She writes. By day, she works for GAVIN. By night...well, we're not exactly sure, but we don't press for details. One thing we do know is that our own Sandra Derian made the trek to the mountains of SoCal for a rather large rave that was broadcast live on KROQ a couple weeks ago. I asked her to write about it from the fan's perspective. Is this the future of the format?—Max*

Not long after Summer Solstice hit the southwest coast of the United States, so did nearly 8,000 people. They came for Organic, billed as the groundbreaking festival "to celebrate the electronic dance culture growing here on our mother earth," which featured the Orb, Orbital, the Chemical Brothers, Underworld, Meat Beat Manifesto, and Loop Guru. Organic, an exclusive gathering of artists who, in the words of organizers Chaotica, "have catalyzed the creation of a new culture and who continue to nurture it," began at 4 p.m. on Saturday, June 22, and ended at 6:30 a.m. Sunday. Gerry Gerrard (Chaotica) and Philip Blaine (Kingfish) are the promoters responsible for Organic. Gerrard is famous for breaking electronic music artists such as Nine Inch Nails, New Order and the Orb. Blaine produced the three biggest raves in North America, each attended by over 10,000 people (observe the closing crowd scene of the movie *Strange Days*). Tickets sold quickly as word of mouth spread the news that the event was being held in the natural setting of the Snow Valley Ski Resort, located in the mountains about two hours east of LA. Approaching the site, my six friends and I saw thousands, ages 14 to 40, filing in from every walk of life. Many were clad in colorful, hip, glamorous rave wear, but a majority wore basic jeans and sweaters.

For those who couldn't be there, KROQ broadcast Organic from 9:30 p.m. on Saturday to 5 a.m. Sunday. Jocks Jason Bentley and Jed the Fish were on hand as emcees. Jed the Fish described Organic as, "The best concert event of the '90s. It was revolutionary." On a worldwide scale, he

saw Organic as a "one of a kind thing," adding, "this would never happen in England, it'd be too huge. All of those bands are capable of selling out a venue of this size [in the U.K.] by themselves." Gene Sandbloom, KROQ's Assistant Program Director stated, "A small segment of our audience is heavily involved in this music, and since this is an expanding musical area, we wanted to educate our listeners with the broadcast."

Meat Beat Manifesto intrigued the audience with their vast array of pioneering electronic instruments complimenting the drummer's trip-hop, acid jazz beats. Frontman Jack Dangers blew a fierce saxophone and manipulated the theremin like a mad magician.

**"The best concert event of the '90s. It was revolutionary."**

People went wild for Underworld as soon as "Cowgirl" kicked in, their second song in twenty minutes, and "Pearls Girl" created a dance contagion among the pulsing thousands. They were the most high-tech group on hand, using pre-recorded and sequenced tape, interfacing with computers.

Around midnight, the Chemical Brothers took the stage without introduction, captivating the crowd that had tripled in size since the gates opened. "Life Is Sweet" and "Chemical Beats" burst through the enveloping sound system. "In Dust We Trust" fitted perfectly with the clouds of dirt the dancers raised, accenting the mile-long laser beams. The Chemical Brothers were dynamic, full of sonic intensity, breaking beats synchronized to lights, and innovative graphics. They even treated us to a Noel Gallagher vocal loop in a new song. Over an hour and a half later, they ended their set with "Leave Home," followed by a crash of silence.

The Chemical Brothers record for Astralwerks, which is distributed by Caroline Records. According to Errol Kolosine, Caroline Records' Director of National Radio Promotion, sales of *Exit Planet Dust* have hit 80,000.

Clearly there's an untapped audience for this music, and lately radio has played a growing part in its wide acceptance. In New England, the Chemical Brothers charted on retailer Newbury Comics' top 100 sales for four months, while "Leave Home" was in heavy rotation for 10 weeks on Boston's WFNX.

The station broadcasts four hours of house/techno music on Saturday nights live from Axis, a prominent Boston club. The show was created by then DJ and Production Director—now Acting Program Director—Todd Wilkenson, who admits it's not every day that a commercial Alternative station can get away with playing dance music. "At first I was getting a lot of flack from ravers," he says, "but now it's seen as a cool thing being the one station that broadcasts live from the club, commercial free."

By the end of the first raging five hours of heavy electronic music, invigorating rhythms, and dazzling state-of-the-art light displays, our minds were blown away. The sound was balanced to the perfect decibel, with towering speakers up front and also strategically placed behind our heads. Between sets, we were sustained by the current DJ despite the near freezing conditions.

Orbital's spectacular displays were reminiscent of late '70s Pink Floyd, and we were fixated on their trademark goggly headlights until they ended with "Halcyon+On+On."

The countdown to sunrise was upon us when the Orb started their set around 4 a.m. They used the 360 degrees sound setup to the fullest capacity, sending circular sound samples of car crashes and aircraft throughout the field. Daylight threatened to break through the trees, and the Orb acknowledged the sun with flashing lights, as if to say, "Prepare for the new dawn."

An alien conspiracy? Sure, believe that before just plain accepting that a segment of the audience wants less guitar rock and more electronic dance music. Will more program directors give their listeners the mix they've been waiting for? Only time will tell. ●



## Data

### MOST ADDED

#### REPUBLICA (16)

*Ready To Go (RCA)*  
WEND, WXEG, KLZR, WTGE, KMYZ, WPGU, WZRH, WOXY, KPOI, KTCL, KITS, WWDX, WHTG, WRLG, KDGE, KNRK

#### REACH-A-ROUND (11)

*Big Chair (RCA)*  
WDST, KQXR, WOXY, KJEE, WRXQ, KPOI, KTOZ, KDGE, KPNT, KNRK, KACV

#### IMPERIAL TEEN (11)

*You're One (Slash/London)*  
WXEG, KLZR, WMRO, WWBX, KCXX, WPBZ, KROQ, KTCL, WPUP, WHTG, WEJE

#### DAVE MATTHEWS BAND (9)

*So Much To Say (RCA)*  
KISF, WHYT, KKDM, WBZU, WDGE, XTRA, WENZ, KDGE, KNRK

#### SEMISONIC (9)

*If I Run (MCA)*  
KWOD, WXEG, WPGU, WCHZ, KXPX, KTOZ, KTCL, XTRA, KACV

### MOST REQUESTED

#### PRIMITIVE RADIO GODS

*Standing Outside...*  
(Columbia/CRG)

#### BECK

*Where It's At (DGC)*

#### RAGE AGAINST THE MACHINE

*Bulls On Parade (Epic)*

#### NO DOUBT

*Spiderwebs*

(Trauma/Interscope/AG)

#### BUTTHOLE SURFERS

*Pepper (Capitol)*

### MOST BUH-UZZ

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

#### MAGNAPOP

*Open The Door (Priority)*

#### PRIMITIVE RADIO GODS

*Standing Outside...*

(Columbia/CRG)

#### BUTTHOLE SURFERS

*Pepper (Capitol)*

#### GARBAGE

*Stupid Girl (Atmo Sounds/DGC)*

#### NADA SURF

*Popular (Elektra)*

### MOST LIKELY TO

### SUCCEED

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

#### SCREAMING TREES

*All I Know (Epic)*

#### IMPERIAL TEEN

*You're One (Slash/London)*

#### SEMISONIC

*If I Run (MCA)*

#### REPUBLICA

*Ready To Go (RCA)*

#### PRODIGY

*Firestarter (Mute)*



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## JULY 8

Bogmen  
James White  
Jars of Clay  
Long Fin Killie  
loveinreverse  
Lush  
Neil Young  
Ruby  
Rue de Blues  
Soul Coughing  
Texas Tornados  
Troublefunk  
X-Members  
Wendy Moten

"Yellar" (Arista)  
Flaming Demonic (Infinite Zero/American)  
"Liquid" (Silvertone)  
Valentino (Too Pure/American)  
"Blueprint For A Possible Song" (Reprise)  
"500" (4AD/Reprise)  
Broken Arrow (Reprise)  
"This Is" (WORK/CRG)  
Deep Play (Crescent Records)  
Irresistible Bliss (Warner Bros.)  
4 Aces (Reprise)  
Live (Infinite Zero/American)  
Down With The Average Joe (Priority)  
Life's What You Make It (I.R.S.)

## JULY 15

Aunt Bettys  
Boukan Ginen  
Catherine  
Couch  
D Generation  
dig  
Dog Eat Dog  
Electronic  
Elephant Ride  
emmet swimming  
Escape From L.A.  
Fred Schneider  
Frente  
Holy Barbarians  
Johnny Q Public  
Kevin Salem  
Melvins  
The Phantom Surfers  
Placebo  
Roger Miller  
Sincola  
Steve Wynn  
Sugarspoon  
Tonic  
Tonage 2  
Tuscadero  
Ugly Americans  
V/A  
Ween  
Wild Colonials

Aunt Bettys (Elektra)  
Rev An Nou (Xenophile)  
"Four Leaf Clover" (TVT)  
Year of the Zombie (Lookout)  
No Lunch (Columbia)  
Defenders Of The Universe (Radioactive)  
"Isms" (Roadrunner)  
Raise The Pressure (Warner Bros.)  
"Wash Me" (WORK)  
Arlington To Boston (Epic)  
soundtrack (Lava)  
"Whip" (Reprise)  
Shape (Mammoth)  
"Dolly Bird" (Reprise)  
"Body B" (Elektra)  
"Underneath" (Roadrunner)  
Slag (Mammoth/Atlantic)  
"Istanbul" (Lookout)  
Placebo (Caroline)  
The Benevolent Disruptive Ray (SST)  
"One Hit Wonder" (Caroline)  
"Shelly's Blues, Part 2" (Zero Hour)  
"Like Shine" (MCA)  
Lemon Parade (Polydor)  
V/A (550/Immortal/Okeh)  
The Pink Album (Elektra)  
Stereophonic Spanish Fly (Capricorn)  
Da Black Side Brown (Damian)  
Twelve Golden Country Hits (Elektra)  
(DGC)

## JULY 22

A Bachelor In Paris  
Better Than Ezra  
Black Crowes  
Brendan Benson  
Catherine  
Cha Cha De Amor  
Cocktail Capers  
The Crime Scene  
Crowded House  
Fiona Apple  
Goops  
Jason Faulkner  
Kevin Salem  
Organs In Orbit  
Psychotica  
Saxophobia  
Tim Booth & Angelo Badliamenti

V/A (Capitol)  
"King Of New Orleans" (Elektra)  
Three Snakes and One Charm (American)  
One Mississippi (Virgin)  
Hot Saki and Bedtime Stories (TVT)  
V/A (Capitol)  
V/A (Capitol)  
V/A (Capitol)  
Recurring Dream—The Very Best of ... (Capitol)  
Tidal (WORK/Clean Slate/Columbia)  
"Hard Candy" (Kinetic/Reprise)  
"I Live" (Elektra)  
Glimmer (Roadrunner)  
V/A (Capitol)  
Psychotica (American)  
V/A (Capitol)  
"I Believe" (Mercury)

## JULY 29

Alice In Chains  
the bluetones  
Chimera  
cub  
Grant Lee Buffalo  
Imperial Drag  
Lou Reed  
loveinreverse  
Mr. T Experience  
The Queers  
Sex Pistols  
Versus  
Ween  
White Zombie

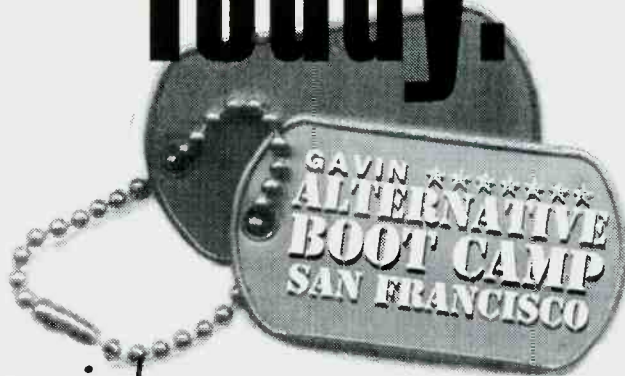
MTV Unplugged (Columbia)  
(A&M)  
Earth Loop (Grass)  
Box of Hair (Lookout)  
"Two & Two" (Slash/Reprise)  
"Spyder" (WORK/CRG)  
"Sex With Your Parents" (Warner Bros.)  
I Was Here (Reprise)  
Night Shift at the Thrill Factory (Lookout)  
"Bubble Gum Dreams" (Lookout)  
Filthy Lucre Live (Virgin)  
Secret Swingers (Caroline)  
"Piss Up A Rope" (Elektra)  
remix LP (Geffen)

## AUGUST 5

50 Feet Tall  
The Connells  
Emmylou Harris  
Fireside  
Holly Palmer  
I Want My MTV Home Video  
Kristen Barry

"Superhighway" (Deep Elm Records)  
Weird Food and Devastation (TVT)  
Portraits (Reprise)  
Do Not Tailgate (American)  
Holly Palmer (Reprise)  
(Sony Music Entertainment)  
The Beginning The Middle The End (Virgin)

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**MOST ADDED**

**THE BRAXTONS**

"So Many Ways" (Atlantic)

**WHITNEY HOUSTON**

"Why Does It Hurt So Bad" (Arista)

**MAXI PRIEST FEATURING SHAGGY**

"That Girl" (Virgin)

**TOP TIP**

**GHOST TOWN DJ'S**

"My Boo" (So So Def/Columbia/CRG)

Ghost Town DJ's score a total of +580 spins this week, up from +136 last time. Stations reporting spins include V103 (40), WBLX (37), and WPEG (25).

**RECORD TO WATCH**

**MAXWELL**

"Ascension (Don't Ever Wonder)" (Columbia/CRG)  
Maxwell enters the chart this week at number 30 with "Ascension (Don't Ever Wonder)." Spins have increased from +1864 last week to +2305 this week. Stations reporting spins include KDKO (21), KJLH (16), and KSOL (15).

# Gavin Urban Landzcape

**UNDER CONSTRUCTION**

TW	SPINS	TREND	TW	SPINS	TREND
1	<b>TONI BRAXTON</b> - You're Makin' Me High (LaFace/Arista)	3016 +410	21	<b>MISTA</b> - Blackberry Molasses (eastwest/EEG)	1132 +248
2	R. KELLY - I Can't Sleep Baby (If I) (Jive)	2930 +328	22	MICHAEL JACKSON - They Don't Care About Us (Epic)	1045 -474
3	<b>KEITH SWEAT</b> - Twisted (Elektra/EEG)	2305 +441	23	<b>2PAC</b> - How Do U Want It Featuring KC (Death Row/Interscope)	1021 +133
4	CASE - Touch Me, Tease Me (Def Jam Recording Group)	2305 +162	24	<b>DEBORAH COX</b> - Where Do We Go From Here (Arista)	1006 +280
5	MEN OF VIZION - Housekeeper (MJJ/550/Epic)	2182 +144	25	FUGEES - Killing Me Softly (Ruffhouse/Columbia/CRG)	990 -110
6	<b>TEVIN CAMPBELL</b> - Back To The World (Qwest/Warner Bros.)	2035 +204	26	<b>SOMETHING FOR THE PEOPLE</b> - With You (Warner Bros.)	970 +214
7	TOTAL - Kissin' You (Bad Boy/Arista)	1927 -189	27	L.L.COOL J - Loungin' (Def Jam Recording Group)	914 +121
8	<b>112</b> - Only You (Bad Boy/Arista)	1852 +259	28	<b>THE TONY RICH PROJECT</b> - Like A Woman (LaFace/Arista)	910 +199
9	<b>KENNY LATTIMORE</b> - Never Too Busy (Columbia/CRG)	1733 +267	29	<b>GROOVE THEORY</b> - Baby Luv (Epic)	922 +360
10	<b>MONTELL JORDAN</b> featuring <b>SLICK RICK</b> - I Like (Def Jam Recording Group)	1731 +288	30	<b>MAXWELL</b> - Ascension (Don't Ever Wonder) (Columbia/CRG)	844 <b>NEW</b>
11	BONE THUGS N HARMONY - Tha Crossroads (Ruthless/Relativity)	1684 -40	31	<b>BUSTA RHYMES</b> - It's A Party featuring Zhane/III Vibe featuring Q-Tip (Elektra/EEG)	764 +74
12	MONICA - Why I Love You So Much (Rowdy/Arista)	1682 -140	32	<b>JESSE POWELL</b> - Gloria (Silas/MCA)	736 <b>NEW</b>
13	<b>MONIFAH</b> - You (Universal)	1580 +179	33	<b>SUBWAY</b> - I'll Make Your Dreams... (Perspective)	733 +123
14	<b>D'ANGELO</b> - Me and Those Dreamin' Eyes (EMI)	1339 +227	34	JOE - All The Things Your Man Won't Do (Island)	744 -26
15	<b>QUINDON</b> - It's You That's On My... (Virgin)	1284 -13	35	<b>ARETHA FRANKLIN</b> - It Hurts Like Hell (Arista)	708 +186
16	JODECI - Get On Up (MCA)	1269 -335	36	SWV - You're The One (RCA)	734 -367
17	<b>MONA LISA</b> - You Said (Island)	1219 +250	37	CHANTAY SAVAGE - Baby Driving Me Crazy (RCA)	700 +96
18	PUFF JOHNSON - Forever More (WORK/CRG)	1192 +55	38	<b>ERIC BENET</b> - Let's Stay Together (Warner Bros.)	714 <b>NEW</b>
19	<b>ANN NESBY</b> - I'll Do Anything (Perspective)	1168 +240	39	<b>HORACE BROWN</b> - Things We Do For Love (Motown)	693 +189
20	<b>DONELL JONES</b> - In the Hood (LaFace/Arista)	1160 +220	40	<b>NAS</b> - If I Ruled The World (Columbia/CRG)	677 +151

## Making Noise The Regional View

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

**west coast**

**Maxwell +72**  
"Ascension (Don't Ever Wonder)"  
(Columbia/CRG)

**112 +47**  
"Only You" (Bad Boy/Arista)

**2Pac +43**  
"How Do U Want It" (Death Row/Interscope)

**southwest**

**Debra Cox +78**  
"Where Do We Go From Here" (Arista)

**Donell Jones +67**  
"In the Hood" (LaFace/Arista)

**Groove Theory +63**  
"Baby Luv" (Epic)

**midwest**

**Art N' Soul +47**  
"All My Luv" (Big Beat/Atlantic)

**R. Kelly +42**  
"I Can't Sleep Baby" (Jive)

**Monifah +37**  
"You" (Universal)

**mid-atlantic**

**Toni Braxton +117**  
"You're Makin' Me High" (LaFace/Arista)

**Maxwell +117**  
"Ascension (Don't Ever Wonder)"  
(Columbia/CRG)

**Valerie George +96**  
"Being Single" (Motown)

**southeast**

**Ghost Town DJ's +226**  
"My Boo" (So So Def/Columbia/CRG)

**R. Kelly +123**  
"I Can't Sleep Baby" (Jive)

**Mona Lisa +117**  
"You Said" (Island)

**carolina/va**

**Keith Sweat +76**  
"Twisted" (Elektra/EEG)

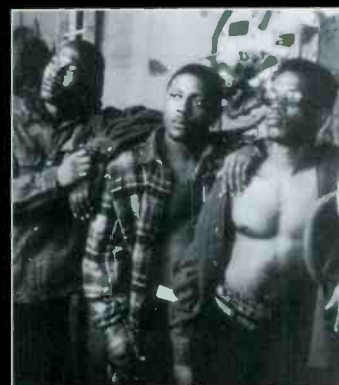
**Groove Theory +75**  
"Baby Luv" (Epic)

**Ghost Town DJ's +61**  
"My Boo" (So So Def/Columbia/CRG)



ARTIST PROFILE

TRULY GIFTED [TRU-G'Z]



THEY ARE: Eddie James, Jr.; Lee Price III; James Flowers

LABEL: Paladin

CURRENT RESIDENCE: Gainesville, Florida

CURRENT SINGLE: "Just to See You Again"

FAVORITE ARTISTS:

James Flowers: "Babyface, Al Green, Isley Brothers"; Eddie James Jr.: "Babyface, Boyz II Men, Michael Jackson"; Leo Price III: "Babyface, Stevie Wonder, Michael Jackson."

MUSICAL INFLUENCES:

The church and Rhythm & Blues music

FAVORITE PASTIMES:

Eddie James, Jr.: "Writing music"; James Flowers: "All sporting activities"; Leo Price III: "Music."

FUTURE PLANS:

Eddie James, Jr.: "Writing and producing hit after hit, just like Babyface"; Leo Price III: "To become more knowledgeable of various aspects of the music business"; James Flowers: "To expand into the world of television."

FAMOUS LAST WORDS:

James Flowers: "Amen"; Eddie James, Jr.: "Believe in yourself"; Leo Price III: "We're not going to make it without each other."

URBAN LANDSCAPE IS UNDER CONSTRUCTION DEBUTING SOON



On-line

BY QUINCY MCCOY

The New Epidemic of Terror



The heart and soul of the black community is under attack. I'm not referring to the light skirmishes against affirmative action or electoral redistricting. Nor our battles to improve local schools, AIDS education, or the fight against drugs and

unemployment in our neighborhoods. These troubles can't hold a candle to this new epidemic of terror: the burning of black churches.

Beginning last year, at least 37 black and integrated churches in the Southeastern part of the this country have been destroyed by arson. Federal authorities report that in the last six years, they have investigated 216 fires and desecrations in houses of worship—and solved only about a third. Half of the 216 blazes occurred in the last 18 months and 70 percent of them were in black churches in the South.

Since the days of slavery, black churches have been the nerve center of our communities, meeting places where we learned the news and spread the word, baptized our children, and married our loved ones. They are our sanctuaries; safe places that we govern. Black churches were established because we were barred from membership or segregated to balconies in white churches. The face of bigotry has changed, becoming more hateful and dangerous. It takes a special kind of rage and lunacy to burn down the Lord's house of worship.

I call upon Urban radio across the country to join forces and help raise money to rebuild these sanctuaries and to help create a community watchdog system to protect our churches. Who's to say a church in your area won't be the next target of hate? Stations in the affected areas, and a few others around the country, are beginning fund raising activities and neighborhood watch programs in conjunction with their local police departments.

In Knoxville, Tenn., WKGN/AM (K-JAM) is planning a benefit softball game with the members of Inner City Church Ministries to help rebuild their church, which was burned to the ground January 8. Inner City Ministries is where NFL star Reggie White is Associate Pastor. In Washington, D.C., WKYS (KISS-FM)

announced its Pre-Independence Day Jam on July 3, starring Montel Jordan, Monifah, and Nonchalant, which will benefit the Radio One, Inc. Black Church Fund. All proceeds will go to repair the burned black churches across America.

I talked with Chris Clay, Program Director of KQXL in Baton Rouge, who held an open forum on their morning show to raise money for Shiloh Baptist Church, which was destroyed by fire a few weeks ago. "Our objective is to raise enough money to get the church back on its feet," says Clay. "I'm sure some other ideas and ways we can help will spin out of the discussions with the members of Shiloh's ministry and our listeners."

Down the road in New Orleans, Lebron Joseph, PD of WYLD, had a great idea about neighborhood watch programs. "I think radio can play a major part in this 24-hour watch idea, because we're a 24-hour business," says Joseph. "If we can make a [phone] number available [linking] the local radio stations and police departments, [and get the] stations networking with each other, we can go a long way in stopping this crime wave."



Sylvia Rhone

In New York, the Elektra Entertainment Group announced that it will host a benefit concert July 10 in Atlanta to raise funds for the repair and rebuilding of churches that have been burned. This concert will feature a lineup of new and established R&B and hip-hop artists. Sylvia Rhone, Chairman of the Elektra Entertainment Group, says, "We've been deeply moved by these tragic events, and by the willingness of our young artists to step up and do something that will inspire the entire community to come together." The focus of the concert, she continued, "is not only to provide relief, but to raise awareness among young people about the importance of standing up to racial intolerance."

The terror created by these burnings has had one positive effect, no doubt unintended by the cowards who have set the fires. Rebuilding funds have been started by Christian church groups, local synagogues, the National Council of Churches, and even the conservative political organization the Christian Coalition. President Clinton has endorsed, and Congress has passed a bill to make it easier to pursue cases against church arsonists. But most importantly, this could bring black radio closer together and rekindle in them the passion to protect and serve their communities. ●

Urban Workshop "Hometown Heroes"

A vital part of winning is investing significant time in helping and healing your community. Many stations pay lip service to public affairs, but never dig into community issues or associate themselves with community leaders. Every station should have their own major project—Stop the Violence or AIDS Awareness, for example—but to invest daily in the community, I suggest you try the following.

HOMETOWN HEROES:

This is a simple concept and easy to ex-

ecute. Everyday, your morning show picks a person or organization out of the local newspaper that has done something meaningful for the community. For example, a fireman who saved someone's life, a real-estate group that painted houses for the poor, or a cabbie who prevented a robbery.

Describe the event on the air and proclaim them a Hometown Hero. Interview your heroes, and give them something special from the station like a trophy or citation. For the rest of the day, mention the hero, and put together promos that

encourage listeners to call and let you know about other heroes who aren't in the paper. After a few months, throw a party for your Hometown Heroes, and invite the press to cover the event.

Remember, the station that weaves themselves into the fabric of the city on cultural, informational, and civic levels is the station that will produce the best results. Encourage your staff to be on top of community issues, events, and people that are significant and relevant to the market.



**MOST ADDED**

**BIG SHUG**  
Crush/Official  
(Payday)  
**DJ HONDA**  
Out For The Cash  
(Relativity)



**TOP TIP**

**RAW BREED**  
Mouth Of Madness  
(Premeditated)  
This saucy new single snatched up 11 out-tha-box adds!

**RECORD TO WATCH**

**RAS KASS**  
Anything Goes/On Earth As It Is...  
(Patchwerk/Priority)  
Ras is on fire with 21 adds this week, and an impressive #26 chart debut.

# Gavin Rap

2W	LW	TW	
\$	1	1	<b>HELTAH SKELTAH</b> - Operation Lockdown/Da Wiggy (Duck Down/Priority)
\$	2	2	<b>BLAHZAY BLAHZAY</b> - The Pain I Feel (Mercury)
\$	3	3	THE ROOTS - Clones/Sections (DGC)
\$	6	4	<b>DE LA SOUL</b> - Stakes Is High (Tommy Boy)
—	20	5	<b>A TRIBE CALLED QUEST</b> - 1nce Again (Jive)
\$	5	6	BUSTA RHYMES - It's A Party featuring Zhane/III Vibe featuring Q-Tip (Elektra/EEG)
2	4	7	INSOMNIA: Erick Sermon Compilation Album - L.O.D.:I Feel It (Interscope)
\$	10	8	<b>AL-TARIQ</b> - Do Yo' Thang (Correct/Grindstone Ent.)
8	8	9	AMERICA IS DYING SLOWLY - Pete Rock and the Lost Boyz: The Yearn (eastwest/EEG)
24	15	10	<b>NAS</b> - If I Ruled The World featuring Lauryn Hill (Columbia/CRG)
\$	7	11	SADAT X - Hang 'Em High/Stages And Lights (Loud/RCA)
15	14	12	<b>AMERICA IS DYING SLOWLY</b> - Wu-Tang Clan: America (eastwest/EEG)
18	13	13	<b>BAHAMADIA</b> - I Confess/Three The Hard Way (Chrysalis/EMI)
9	9	14	ARTIFACTS - Art Of Facts (Big Beat/Atlantic)
\$	11	15	XZIBIT - Papparazzi (Loud/RCA)
32	22	16	<b>OUTKAST</b> - Elevators (LaFace/Arista)
\$	12	17	JAY-Z - Ain't No N-g-a (Roc-A-Fella/Freeze/Priority)
19	18	18	<b>PMD</b> - Rough Rugged & Raw (Boonox)
\$	17	19	Inl - Fakin' Jax featuring Pete Rock (Elektra/EEG)
14	16	20	LORD FINESSE - Game Plan/Actual Facts (Penalty)
26	24	21	<b>THE GREAT WHITE HYPE SDTRK</b> - Capadonna f/U-God: If It's Alright With You (Epic Street)
16	19	22	SUNSET PARK SDTRK - Mobb Deep: Back At You/Queen Latifah:Elements...(eastwest/EEG)
29	25	23	<b>PUDGEE</b> - Money Don't Make Your World Stop (Perspective/A&M)
20	23	24	LARGE PROFESSOR - The Mad Scientist (Geffen)
—	31	25	<b>HEATHER B</b> - Takin Mine My Type Of N-g-a (Pendulum/EMI)
<b>NEW</b>	26	26	<b>RAS KASS</b> - Anything Goes/On Earth As It Is... (Patchwerk)
17	21	27	FRANKIE CUTLASS - You+You+You (Violator/Relativity)
27	27	28	CELLA DWELLAS - Advance To Boardwalk/Perfect Match (Loud/RCA)
25	29	29	REAL LIVE - Real Live Sh't (remix) (Big Beat/Atlantic)
—	32	30	<b>FACEMOBB</b> - The Other Side (Noo Trybe/Virgin)
35	33	31	<b>DIGITAL UNDERGROUND</b> - Oregon Flow (Critique/CMBR)
<b>NEW</b>	32	32	<b>NUTTY PROFESSOR SOUNDTRACK</b> - Various Artists (Def Jam Recording Group)
34	34	33	<b>AKAFELLA</b> - In The World/In Your Mouth (Stress)
38	36	34	<b>NONCHALANT</b> - Until The Day (MCA)
—	35	35	LUCIANO - Who Could It Be feat. Jungle Brothers (Island Jamaica)
—	38	36	<b>AK SKILLS</b> - Nights Of Fear/Check Tha Flava (Tru Criminal)
<b>NEW</b>	37	37	<b>CRUCIAL CONFLICT</b> - Hay (Pallas)
21	28	38	DE LA SOUL - The Bizness (Tommy Boy)
<b>NEW</b>	39	39	<b>KWEST "THA MADD LAD"</b> - What's The Reaction (American)
36	37	40	THE EAST FLATBUSH PROJECT - Des-Tried By Twelve (10/30 Uporari)

**Chartbound**

**CHINO XL** - Freestyle Rhymes/Thousands/Kreep (American)  
**LL COOL J** - Loungin' (Remix) (Def Jam)  
**HIGH SCHOOL HIGH** - Various Artists (Big Beat/Atlantic)  
**2PAC** - How Do U Want It/Hit 'Em Up (Death Row/Interscope)

## Like That!

BY THEMBISA S. MSHAKA



### New Labels Abound!

I'm not quite sure what to make of the proliferation of new labels under these major umbrellas. After the success of companies like **Bad Boy**, **LaFace**, and **Rowdy** within the **Arista** family, it's not hard to see why they're springing up. With the distribution a major can offer in addition to that familiar major label name, more and more executives and music producers are stepping out



Lenzo has his own thang...

into labels of their own. Here's the scoop on some of the heat these new companies plan to bring in the very near future. Former VP of **EMI Black Music** **Lindsey Williams** (above) has formed **Lenzo Entertainment** to be distributed by **EMI**. The man who nurtured projects like **Arrested Development**, **Gang Starr** and **AZ** is taking the R&B road to success with Lenzo's debut act, **Nikko**, a brother from New York. Lenzo is also on the management tip, with a small client roster that includes **Tragedy**. The label is said to focus on cutting edge music, and Lindsey can be reached at (212) 366-7205. Speaking of cutting and of edges, super-producer

**The RZA's Razor Sharp Records** is off the ground, with new offices and all. **Reg Reg** heads up promotion, and promises **Ghostface Killah's** "Daytona 500" within a few weeks. The buzz on it is serious, and Reg can be reached at (212) 378-0777. Look for the **Razor Sharp** crew at the upcoming **Black Greekfests...Loose Cannon** has been goin' strong for a couple years

now, and shows no sign of stopping on the hip-hop side of things. The label has inked deals with **Paula Perry** of **Masta Ace's INC Crew**, with **Rhyme Recka** of the **Nexx Level** family, and **Meaner**, an emcee from **DJ Clark Kent's Superman** camp (check for a white label soon!). Sweat **English** about schedules and release dates at (212) 603-7612...**Mark Levy** is heading up promotion for a label so new, it's as yet unnamed under the **MCA** umbrella. They're about to make your jaw drop with the new **Young MC** single, "Rollin'" b/w "Get Your Boogie On." Mark's still at **Gasoline Alley** for now, and can be reached at (310) 275-3377...**Universal's** comin' correct with new joints by **The Lost Boyz** and **Crucial Conflict**, whose album, *The Final Tic*, is fierce! **23** underground stations are on "Hay" on the strength, and single number 2, "Ride The Rodeo," is all that...Miami-based **Lil' Joe Records** isn't new, but their distribution deal with **RED** is. **Lil' Joe** has acquired the entire **Luke Records** and **2 Live Crew** catalogs (**H-Town** is signed direct to Relativity). For info on new Lil Joe releases, call **Priscilla** at **Pretty Special** (212) 873-1379... On the international (and really independent) tip, **Knowledge**

Continued on page 18



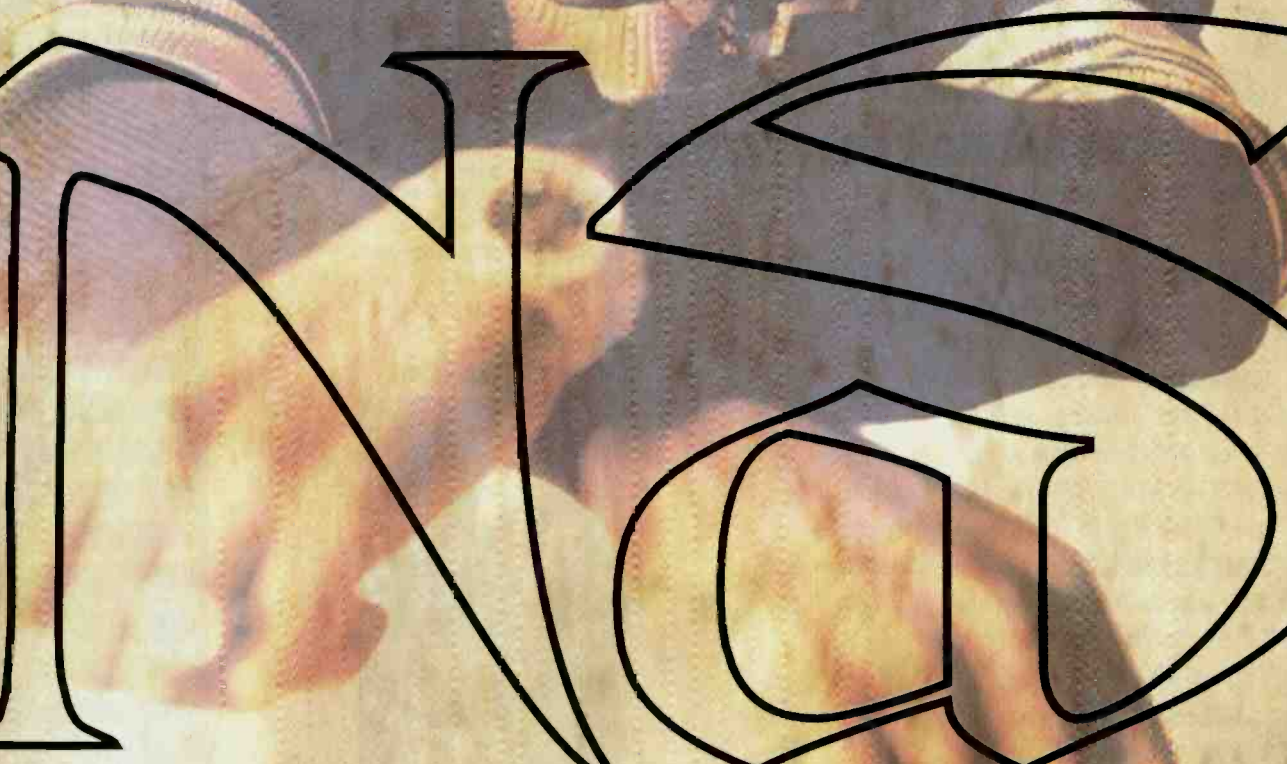
Summer's here! (Clockwise) **Avatar's Larry Robinson**, **Rhino's Rockbarry**, **Motown's Sincere**, **Blueprint's Brian Samson**, **MCA's Troy Marshall**, **Blueprint's Big Paul**, **Lil' John**, and **K-Woo** at **Priority** ring in the season.

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Rap reports accepted Thursdays 9 a.m.-4 p.m.  
Station Reporting Phone: (415) 495-1990 GAVIN Fax: (415) 495-2580



one life, one love, one King.

if i ruled the world (imagine that),  
the brand new single from nas features  
a guest appearance by lauryn hill of the fugees.



NAS

sit back, relax. . .nas is back.

COLUMBIA

produced by pike and tone (trackmasters) executive producers: nas, faith newman and trackmasters. management: steve stoute for stiggade entertainment, inc.  
<http://www.sony.com/columbia> reg. u.s. pat. & tm. off. marca registrada. © 1996 sony music entertainment inc.



# Gavin Rap Retail

2W	LW	TW	Singles
4	3	1	<b>2 PAC</b> - How Do You Want It/California Love/Hit 'Em Up (Death Row/Interscope)
3	2	2	CRUCIAL CONFLICT - Hay (Pallas)
1	1	3	BONE THUGS N' HARMONY - Crossroads (Relativity/Ruthless)
7	5	4	<b>NAS</b> - If I Ruled The World (Columbia/CRG)
9	4	5	DE LA SOUL - Stakes Is High/The Bizness (Tommy Boy)
5	8	6	<b>JUNIOR MAFIA</b> - Gettin' Money/White Chalk (Big Beat/Atlantic)
2	6	7	JAY-Z - Dead Presidents (Roc-A-Fella/Priority)
6	10	8	<b>M.C. LYTE</b> - Keep On Keepin' On (Flavor Unit/EEG)
8	7	9	HELTAH SKELTAH - Operation Lockdown/Da Wiggy (Duck Down/Priority)
15	23	10	<b>BAHAMADIA</b> - I Confess (Chrysalis/EMI)
19	9	11	QUAD CITY DJS - C'Mon & Ride It (The Train) (Big Life/Raw TV/Mercury/PLG)
—	21	12	<b>BUSTA RHYMES</b> - It's A Party featuring Zhane/III Vibe featuring Q-Tip (Elektra/EEG)
18	16	13	<b>CYPRESS HILL</b> - Boom Biddy Bye Bye (Ruffhouse/Columbia/CRG)
10	11	14	SADAT X - Hang 'Em High/Stages And Lights (Loud/RCA)
11	13	15	THE ROOTS - Clones/Sections (DGC)
17	12	16	CASE - Touch Me, Tease Me (Def Jam Recording Group)
12	14	17	THE GETO BOYS - World Is A Ghetto (Rap-A-Lot/Noo Trybe)
16	15	18	In! - Faxin' Jax featuring Pete Rock (Elektra/EEG)
25	—	19	<b>BLAHZAY BLAHZAY</b> - The Pain I Feel (Mercury)
—	22	20	<b>XZIBIT</b> - Papparazzi (Loud/RCA)
—	24	21	<b>LUKE</b> - Scarred (Luke/Island)
21	18	22	TRAGEDY - La,La-The Marley Marl Remixes (Dolo/25 Ta Life)
—	20	23	AL-TARIQ - Do Yo' Thang (Correct/Grindstone Ent.)
22	19	24	COOLIO - All The Way Live (Tommy Boy)
<b>NEW</b>		25	<b>L.L.COOL J</b> - Loungin' (Def Jam Recording Group)

2W	LW	TW	Albums
1	2	1	<b>FUGEES</b> - The Score (Ruffhouse/Columbia/CRG)
3	1	2	LOST BOYZ - Legal Drug Money (Universal)
8	4	3	<b>NUTTY PROFESSOR SOUNDTRACK</b> - Various Artists (Def Jam Recording Group)
2	3	4	TOO SHORT - Gettin' It (album number ten) (Dangerous/Jive)
7	5	5	2 PAC - All Eyez On Me (Death Row/Interscope)
—	9	6	<b>HELTAH SKELTAH</b> - Nocturnal (Duck Down/Priority)
5	6	7	BUSTA RHYMES - The Coming (Elektra/EEG)
4	7	8	THE GETO BOYS - Resurrection (Rap-A-Lot/Noo Trybe)
6	8	9	SUNSET PARK SOUNDTRACK - Various Artists (Flavor Unit/EEG)
10	10	10	BONE THUGS N' HARMONY - E. 1999 Eternal (Relativity/Ruthless)
<b>NEW</b>		11	<b>AMERICA IS DYING SLOWLY</b> - Various Artists (eastwest/EEG)
<b>NEW</b>		12	<b>JAY-Z</b> - Reasonable Doubt (Roc-A-Fella/Priority)
11	12	13	SHYHEIM - The Lost Generation (Noo Trybe/Virgin)
9	11	14	CELLY CEL - Killa Cali (Sic Wid It/Jive)
13	16	15	<b>L.L.COOL J</b> - Mr. Smith (Def Jam Recording Group)
14	13	16	MASTER P - Ice Cream Man (No Limit/Priority)
17	15	17	HEATHER B - Taking Mine (Pendulum/EMI)
12	14	18	SMOOTHE DA HUSTLER - Once Upon A Time In America (Profile)
16	17	19	BAHAMADIA - Kollage (Chrysalis/EMI)
19	18	20	ICE-T - Ice T VI: Return Of The Real (Rhyme Syndicate/Priority)
18	20	21	MAC MALL - Untouchable (Relativity)
25	23	22	<b>DIGITAL UNDERGROUND</b> - Future Rhythm (Critique/BMG)
21	22	23	LUKE - Uncle Luke (Luke/Island)
<b>NEW</b>		24	<b>DELINQUENT HABITS</b> - Delinquent Habits (PMP/Loud)
15	19	25	ORIGINAL GANGSTAS SOUNDTRACK - Various Artists (Noo Trybe/Virgin)

Rap Singles compiled by Spence Abbot  
Rap Albums compiled by Matt Brown

Continued from page 16

(Digable Planets' 'Doodlebug') has teamed with Nigerian emcee UGO to form UK Entertainment Ltd., a label distributed by INDI domestically and Jet Star Phonographics abroad.

Check for "Blowin' Spots" from the two rappers this month, and prepare for an intergalactic album in August from each CEO on the solo tip. For wax and specifics, call Sean at (213) 653-3877...*like that*. —ONE LOVE.

## Rap Picks

### INNERSOUL It's the Right Time (Mix-It-Up)

Don't let the ethereal, subdued cover fool you: Innersoul ain't afraid to boom through your speakers. His debut single has plenty of hip-hop bounce, making it a possible mainstay on station and club turntables. The lyrics pack a positive message, combining knowledge of self and the desire for creative and personal freedom with an infectious "Wake up!" punctuating the hook. Newcomers Innersoul on the mic and Cee-12 on the track rock well. Contact Michael at Mix-It-Up Records for yours (201) 364-0213.

### MR. MIKE Where Your Love At? (Suave/Relativity)

The wicked half of South Circle has formed a solo cipher, and the results are ghetto fabulous! Mr. Mike's fierce, no-nonsense delivery glides effortlessly atop a smooth, thick E-A-Ski composition that's sprinkled with church-grown vocals. This is Southern-dipped funk with national appeal. Contact Chris Mohammed for yours (212) 337-5300, or hit Glen up at (713) 270-5458.

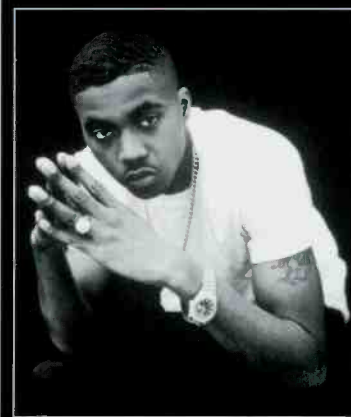
### CHINO XL "Kreep" (American)



After lambasting everyone on "No Complex," Chino focuses his lyrical arsenal on the irresistible woman who did him wrong. Paranoia, rage, and obsession meet, creating a story one can't help but visualize and feel. "Kreep" is refreshing despite its gloom, because it challenges listeners and lyricists as only Chino can. Kutmaster Kurt supplies a tight, haunting video version. Contact Mike Avery for wax (818) 973-4545.

## ARTIST PROFILE

### NAS



**WHO:** Nasir Jones

**AGE:** 22

**FROM:** Queensbridge, New York

**LABEL:** Columbia

**HOW IT BEGAN:** Large Professor

worked studio time in for Nas between sessions with Eric B. & Rakim and Kool G. Rap. Nas then recorded "Halftime" for the Zebrahead soundtrack, a song that was executive-produced by Serch. It was "Halftime" that led to Nas' career with Columbia.

**CURRENT SINGLE:** "If I Ruled the World," featuring Lauryn Hill

**CURRENT ALBUM:**

It Was Written

**PRODUCERS INCLUDE:**

Trackmasterz, who produced the single and the majority of the album; Dr. Dre, who produced "Nas Is Coming," designed to squash all regional beef; DJ Premier; and L.E.S.

**COLLABORATIONS:** Guest artists

appear in the form of a supergroup on the rise known as The Firm, which is comprised of Foxy Brown, AZ, Cormega, and Nas.

"Black Girl Lost" features Jo Jo from Jodeci.

**PROPS:** "Nas reports violence without celebrating it, dwelling on the way life triumphs over grim circumstances rather than the other way around."

—New York Times



# Gavin Mixshow

## Like Fax?!

**MUCH LOVE** to Dre & Big Boi and the LaFace/Arista crew (Shanti, Chelsea, Pierre, JC, Jeff) for bringing Outkast on the conference call this week. The excitement surrounding Outkast's return is beyond buzz—try quaking! Shanti wants all y'all to know to look for "Elevators" remixes soon after the holiday by both Crazy C and Organized Noize, and the *ATLiens* album drops mid-August, so hold on just a little bit longer! Outkast will also be on the road, so call in for dates when they'll hit your area. Shanti and Chelsea's new digits at LaFace are (404) 869-4041, and JC's digits at Arista are (212) 830-2178...*like fax*. ONE LOVE. —TM

## Let The Mixshow Begin

Much respect to **Thembisa Mshaka** and **John Austin** for bringing **Tribe Called Quest** to Thembisa's **GAVIN** rap conference call. Great job! **Alex Cabrales** breaks from **KKFR** to **103.9** as **PD Rick Thomas** gives him an offer he can't refuse. **WJBT** dynamic duo, **Paco Lopez** and **Jeff Lee** are busy with the annual "Come Together Day 96" which is expected to draw 30,000 celebrants.

**Steve Chavez** reports that his remix of **La Differenzia**, "Antonietta" has been accepted by **Arista**. Good luck to **Egil "Swedish Egil" Aalvik** and **Ken Roberts** as they launch **Groove Radio 103.1** in L.A. Peace! —MF

# Caller, You Play What?

**Jam Master D, KZRB-Texarkana**  
Hot: Keith Sewat "Twisted" (Elektra)  
Mista "Blackberry Molasses" (eastwest)  
MR: Bone Thugs N' Harmony  
"Crossroads" (Ruthless/Relativity)  
BTW: Mr. Mike "Where Ya Love At" (Suave/Relativity)  
Michael London-WXVI-Montgomery  
Hot: Nas "If I Ruled The World"  
Outkast "Elevators" (LaFace/Arista)  
MR: Cypress Hill "Boom Biddy Bye Bye" (Ruffhouse/Columbia)  
BTW: Faith "Ain't Nobody" w/Queen Latifah (Bad Boy/Arista)  
Dre-Ski, WAMO-Pittsburgh  
Hot: Crucial Conflict "Hay"  
Outkast "Elevators"  
MR: Bone Thugs N' Harmony "Crossroads"  
BTW: Pop Da Brown Hornet "DP Connection" (Smoke)  
DJ Honda "Out For The Cash" (Relativity)  
Jeff Lee, WJBT-Jacksonville  
Hot: Sadat X "Hang 'Em High" (Loud)  
Nas "If I Ruled The World"  
MR: Crucial Conflict "Hay" (Pallas/Universal)  
BTW: Ghost Town DJs "My Boo"

**D Street, KSJL-San Antonio**  
Hot: Outkast "Elevators"  
UGK "One Day" (Jive)  
MR: Ghost Town DJs "My Boo"  
BTW: Lost Boyz "Music Makes Me High" (Universal)  
Geoffrey C. WERQ-Baltimore  
Hot: Toshi Kubota duet with Caron Wheeler, "Just The Two Of Us" (Columbia)  
Skin Deep, "Everybody" (Loose Cannon/Island)  
MR: Faith Evans, "Ain't Nobody" (Bad Boy/Arista)  
BTW: A Tribe Called Quest, "1nce Again"  
Shawn Phillips, KZHT-Salt Lake City  
Hot: Ghost Town DJs, "My Boo"  
Heather B. "My Kind Of N-g-a" (EMI)  
MR: Reel To Real, "Are You Ready For Some More" (Strictly Rhythm)  
BTW: Todd Terry Presents Martha Wash and Jocelyn Brown, "Keep On Jumpin'" (Logic)  
G Sharp, MD, WPGC-Washington DC  
Hot: Donnell Jones, "All About You" (LaFace/Arista)  
Gina Thompson, "Things That You Do" (Mercury)

## DA BABEES ON POINT



(l to r) Jamal, Lee, Q-Tip (A Tribe Called Quest) and Kalihil snap a flick between takes as they wrap up the joint Tip produced. Da Babees album hits turntables in August...

MR: Case f/Foxy Brown, "Touch Me, Tease Me" Nutty Professor Sdtrk. (Def Jam/RAL/Mercury)  
BTW: Outkast, "Elevators" (LaFace/Arista)  
G Man, KBXX-Houston  
Hot: Toni Braxton, "Your Makin' Me High" (LaFace/Arista)  
A Tribe Called Quest, "1nce Again"  
MR: Bone, Thugs 'N Harmony, "Crossroads"  
BTW: 2Pac f/Jodeci, "How Do You Want It" (Death Row/Interscope)  
B Swift, KBXX-Houston  
Hot: Outkast, "Elevators"

Nas f/Lauryn Hill, "If I Ruled The World" (Columbia)  
MR: Bone, Thugs 'N Harmony, "Shoot Em Up" (Epic Street)  
BTW: Passion, "Where I'm From" (MCA)  
Phil Jones, MD, WPOW-Miami  
Hot: Nas, "If I Ruled The World"  
A Tribe Called Quest, "1nce Again"  
MR: Quad City Djs, "C'mon N' Ride It (The Train)" (Big Beat/Atlantic)  
BTW: Ghost Town DJ's, "My Boo"  
Markus Schulz, Hotmix-Scottsdale  
Hot: Amber, "This Is Your Night" remixes (Tommy Boy)  
Jordan Hill, "For The Love of You" (Atlantic)  
MR: Fugees, "Fugeela" (Bootleg House Mixes)  
BTW: Nas f/Lauryn Hill, "If I Ruled The World"  
DJ Style, Z-90-San Diego  
Hot: De La Soul, "Super Emcees" (Tommy Boy)  
A Tribe Called Quest, "1nce Again"  
MR: DJ Trajic, "Pants R Saggin'" (Remix) (Out of Control)  
BTW: Gina Thompson, "Things That You Do" (Mercury)  
Kutmaster Spaz, KQMQ-Honolulu  
Nas "If I Ruled The World"  
DJ Trajic, "Pants R Saggin'" (Out of Control)  
MR: DJ Trajic, "Pants R Saggin'"  
BTW: Toshi Kubota with Caron Wheeler, "Just The Two Of Us"  
Mike Street, WCDX-Richmond  
Hot: LL Cool J, "Loungin'" remix (Def Jam/RAL/Mercury)  
A Tribe Called Quest, "1nce Again"  
MR: Nas "If I Ruled The World"  
BTW: Bahamadia, "I Confess" (Roots Remix) (EMI)  
John Dickinsen, KJMN-Denver  
Hot: Az Yet, "Last Night" TheNutty Professor Sndtrk.  
Bayside Boys, "Caliente" (Lava)  
MR: Quad City Djs, "C'mon N' Ride It (The Train)"  
BTW: Yet, "Last Night"  
Steve Chavez, AMD, KTFM-San Antonio  
Hot: Jocelyn Enriquez, "Do You Miss Me" (Classified)  
El Presidente, "Cafe Con Leche" (Out Of Control)  
MR: DJ Laz, "Esa Morena" (Pandisc)  
BTW: Georgie Porgie, "I'm In Love" (Music Plant)  
Harold Banks, WHTA-Atlanta  
Hot: Ghost Town Djs, "My Boo"  
De La Soul, "Stakes Is High"  
MR: Ghost Town Djs, "My Boo"  
BTW: Mista, "Blackberry Molasses"  
Larry Villa, KCAQ-Oxnard  
Hot: Tyrell Hicks, "Ooh Ooh Baby" (Motown)  
Paperboy, "P's Cure" (Next Plateau)  
MR: Katalina, "The DJ's Girl" (Thump)  
BTW: Shades, "Tell Me (I'll Be Around)" (Motown)

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

Editor: **THEMBISA S. MSHAKA**  
Contributing Editor: **MIKE FUTAGAKI**  
Editorial Assistant:  
**JACKIE JONES MCWILLIAMS**  
Mixshow reports are taken on conference calls at noon and 2 p.m. Pacific time each Monday.

## MIXSHOW PROFILE

# GEOFFREY CURTIS aka GEOFFREY C.



**TITLE:** Mixer  
**STATION:** WERQ, Baltimore, MD.  
**FORMAT AND DEMOGRAPHIC:** 18-34 female  
**PROGRAM NAME/TIME:** Club Q, 11:00 PM to 1:00 AM Friday/Saturday

**Friday Afternoon Traffic Jam, 5:00 PM to 6:00 PM**

**BACKGROUND:** "I got on the radio by not liking the radio" chuckles mix show veteran, **Geoffrey C.** As a high school student dissatisfied with what he heard on the radio, **Geoffrey** made his own tapes which soon became the talk of the town as they were played at every party that **Geoffrey** crashed. In 1983 he submitted a tape to **WEBB AM 1360** in Washington DC and started doing remixes of various records for the station. In 1987, **PD Chuck Maxx** gave him the Saturday night mix show where he stayed until 1988 when **Doug Lazy** and **Albie D.** brought him to **WPGC** as a mixer. All during this time he was pursuing a degree in computers at the University of Maryland. He left **WPGC** in 1994 and later that year started remixing records for **WERQ**. In January of 1995 he was put on as a mixer.

**ADVICE:** Stick with your convictions. You'll still be respected in the long run.

**FAVORITE ARTISTS:** Earth Wind and Fire, Michael Procter and A Tribe Called Quest.



**MOST ADDED**

- BRYAN FERRY/PHENOMENON**
- SOUNDTRACK (15/669 spins)**
- BLACK CROWES (15/46 spins)**
- NEIL YOUNG (13/281 spins)**
- THE SAMPLES (12/36 spins)**
- WILLY DeVILLE (9/30 spins)**

**TOP TIP**

- FINN BROTHERS**  
(Discovery)
- NEIL YOUNG**  
*Broken Arrow (Reprise)*

The Brothers Finn become the Brothers Spin, highest debut at #34, 318 spins, +128 and our #2 Spin Trend. Neil Young makes his biannual visit to the Top 50 at #39, our #1 Spin Trend at 281, +201.

**RECORD TO WATCH**

- LOS STRAITJACKETS**  
*Viva! (Upstart/Rounder)*

Los Straitjackets don their Mexican wrestling masks and play a tidy brand of instrumental surf music, and it's wonderful. Absolutely start with "Pacifica."

# Gavin A3

Blue entries highlight a stronger performance than on the combined A3

EDITORS:  
KENT/KEITH ZIMMERMAN



LW	TW	COMBINED
1	1	<b>DAVE MATTHEWS BAND</b> (RCA)
2	2	HOOTIE & THE BLOWFISH (Atlantic)
5	3	<b>LYLE LOVETT</b> (Curb/MCA)
4	4	<b>THE WALLFLOWERS</b> (Interscope)
3	5	MARK KNOPFLER (Warner Bros.)
7	6	<b>ELVIS COSTELLO</b> (Warner Bros.)
6	7	STING (A&M)
12	8	<b>PHENOMENON SOUNDTRACK</b> (Reprise)
10	9	<b>PAUL WESTERBERG</b> (Reprise)
8	10	LOS LOBOS (Warner Bros.)
11	11	<b>WHY STORE</b> (Way Cool/MCA)
9	12	PATTI ROTHBERG (EMI)
15	13	<b>KEB' MO'</b> (OKeh/Epic)
13	14	THE CRANBERRIES (Island)
14	15	DOG'S EYE VIEW (Columbia/CRG)
17	16	<b>SUBDUDES</b> (High Street)
18	17	<b>NEVILLE BROTHERS</b> (A&M)
16	18	JEWEL (Atlantic)
20	19	GIN BLOSSOMS (A&M)
19	20	COWBOY JUNKIES (Geffen)
27	21	<b>PATTI SMITH</b> (Arista)
25	22	<b>ALANIS MORISSETTE</b> (Maverick/Reprise)
26	23	<b>NIL LARA</b> (Metro Blue/Capitol)
21	24	TRACY CHAPMAN (Elektra/EEG)
23	25	THE CURE (Fiction/Elektra)
24	26	RICHARD THOMPSON (Capitol)
33	27	<b>J.J. CALE</b> (Virgin)
22	28	JACKSON BROWNE (Elektra/EEG)
29	29	AMANDA MARSHALL (Epic)
28	30	SYD STRAW (Capricorn)
35	31	<b>BLUES TRAVELER</b> (A&M)
46	32	<b>PETE DROGE &amp; THE SINNERS</b> (American)
41	33	<b>PRIMITIVE RADIO GODS</b> (Columbia/CRG)
<b>NEW</b>	34	<b>FINN BROTHERS</b> (Discovery)
30	35	TAJ MAHAL (Private Music)
31	36	TODD SNIDER (Margaritaville/Island)
47	37	<b>SQUEEZE</b> (IRS)
32	38	EVERYTHING BUT THE GIRL (Atlantic)
<b>NEW</b>	39	<b>NEIL YOUNG</b> (Reprise)
39	40	<b>LITTLE FEAT</b> (Zoo)
48	41	<b>MICKY HART</b> (Rykodisc)
42	42	<b>BRIAN SETZER</b> (Integrity)
44	43	<b>DUNCAN SHEIK</b> (Atlantic)
37	44	GILLIAN WELCH (Almo Sounds)
45	45	<b>JIMMY BUFFETT</b> (Margaritaville/Island)
38	46	THE BADLEES (Rite-Off)
36	47	BILL MORRISSEY (Philo)
34	48	JARS OF CLAY (Silverstone)
<b>NEW</b>	49	<b>JACKOPIERCE</b> (A&M)
40	50	ROY ROGERS (Virgin)

LW	TW	COMMERCIAL
1	1	<b>DAVE MATTHEWS BAND</b> (RCA)
2	2	HOOTIE & THE BLOWFISH (Atlantic)
4	3	STING (A&M)
3	4	MARK KNOPFLER (Warner Bros.)
8	5	<b>PHENOMENON SOUNDTRACK</b> (Reprise)
5	6	THE WALLFLOWERS (Interscope)
9	7	<b>LYLE LOVETT</b> (Curb/MCA)
6	8	ELVIS COSTELLO (Warner Bros.)
10	9	<b>WHY STORE</b> (Way Cool/MCA)
7	10	LOS LOBOS (Warner Bros.)
12	11	<b>PAUL WESTERBERG</b> (Reprise)
11	12	PATTI ROTHBERG (EMI)
14	13	<b>THE CRANBERRIES</b> (Island)
13	14	DOG'S EYE VIEW (Columbia/CRG)
15	15	JEWEL (Atlantic)
22	16	<b>KEB' MO'</b> (OKeh/Epic)
19	17	<b>ALANIS MORISSETTE</b> (Maverick/Reprise)
21	18	<b>SUBDUDES</b> (High Street)
16	19	GIN BLOSSOMS (A&M)
17	20	TRACY CHAPMAN (Elektra/EEG)
18	21	COWBOY JUNKIES (Geffen)
27	22	<b>BLUES TRAVELER</b> (A&M)
20	23	JACKSON BROWNE (Elektra/EEG)
24	24	<b>NEVILLE BROTHERS</b> (A&M)
30	25	<b>PRIMITIVE RADIO GODS</b> (Columbia/CRG)
23	26	THE CURE (Fiction/Elektra)
25	27	AMANDA MARSHALL (Epic)
37	28	<b>PETE DROGE &amp; THE SINNERS</b> (American)
28	29	THE BADLEES (Rite-Off)
34	30	<b>JIMMY BUFFETT</b> (Margaritaville/Island)
26	31	JARS OF CLAY (Silverstone)
36	32	<b>PATTI SMITH</b> (Arista)
33	33	<b>NIL LARA</b> (Metro Blue/Capitol)
38	34	<b>SQUEEZE</b> (IRS)
43	35	<b>J.J. CALE</b> (Virgin)
29	36	TODD SNIDER (Margaritaville/Island)
31	37	TAJ MAHAL (Private Music)
<b>NEW</b>	38	<b>FINN BROTHERS</b> (Discovery)
<b>NEW</b>	39	<b>NEIL YOUNG</b> (Reprise)
42	40	<b>LITTLE FEAT</b> (Zoo)
46	41	<b>DUNCAN SHEIK</b> (Atlantic)
35	42	DISHWALLA (A&M)
32	43	RICHARD THOMPSON (Capitol)
44	44	NATALIE MERCHANT (Elektra/EEG)
40	45	EVERYTHING BUT THE GIRL (Atlantic)
41	46	SYD STRAW (Capricorn)
47	47	<b>BRIAN SETZER</b> (Integrity)
45	48	OASIS (Epic)
49	49	<b>CRACKER</b> (Virgin)
<b>NEW</b>	50	<b>JACKOPIERCE</b> (A&M)

LW	TW	NON-COMMERCIAL
3	1	<b>LYLE LOVETT</b> (Curb/MCA)
2	2	<b>NEVILLE BROTHERS</b> (A&M)
1	3	GILLIAN WELCH (Almo Sounds)
4	4	ELVIS COSTELLO (Warner Bros.)
5	5	RICHARD THOMPSON (Capitol)
6	6	<b>THE WALLFLOWERS</b> (Interscope)
8	7	<b>PATTI SMITH</b> (Arista)
12	8	<b>KEB' MO'</b> (OKeh/Epic)
7	9	DAVE MATTHEWS BAND (RCA)
11	10	<b>NIL LARA</b> (Metro Blue/Capitol)
10	11	SYD STRAW (Capricorn)
9	12	BILL MORRISSEY (Philo)
17	13	<b>JIMMIE DALE GILMORE</b> (Elektra/EEG)
13	14	PAUL WESTERBERG (Reprise)
28	15	<b>J.J. CALE</b> (Virgin)
19	16	<b>MICKY HART</b> (Rykodisc)
16	17	MARK KNOPFLER (Warner Bros.)
15	18	LOS LOBOS (Warner Bros.)
14	19	PATTI ROTHBERG (EMI)
18	20	EVERYTHING BUT THE GIRL (Atlantic)
31	21	<b>PATTY GRIFFIN</b> (A&M)
20	22	SUBDUDES (High Street)
23	23	STING (A&M)
38	24	<b>CAROL NOONAN</b> (Philo)
21	25	THE CURE (Fiction/Elektra)
<b>NEW</b>	26	<b>FINN BROTHERS</b> (Discovery)
41	27	<b>JUNIOR BROWN</b> (MCG/Curb)
37	28	<b>THE KENNEDYS</b> (Green Linnet)
29	29	THE IGUANAS (Margaritaville/Island)
39	30	<b>BRIAN SETZER</b> (Integrity)
33	31	<b>ALEJANDRO ESCOVEDO</b> (Rykodisc)
34	32	<b>MARTIN SEXTON</b> (Eastern Front)
26	33	DAVID GRAY (EMI)
27	34	THE SPECIALS (Virgin)
25	35	ROY ROGERS (Virgin)
36	36	RORY BLOCK (Rounder)
32	37	BLUE NILE (Warner Bros.)
<b>NEW</b>	38	<b>PETE DROGE &amp; THE SINNERS</b> (American)
35	39	AMANDA MARSHALL (Epic)
24	40	TAJ MAHAL (Private Music)
22	41	JOY ASKEW (Private Music)
<b>NEW</b>	42	<b>NEIL YOUNG</b> (Reprise)
<b>NEW</b>	43	<b>MIDGE URE</b> (RCA Victor)
<b>NEW</b>	44	<b>SQUIRREL NUT ZIPPERS</b> (Mammoth)
50	45	<b>DUNCAN SHEIK</b> (Atlantic)
<b>NEW</b>	46	<b>SQUEEZE</b> (IRS)
<b>NEW</b>	47	<b>DISAPPEAR FEAR</b> (Philo)
40	48	TODD SNIDER (Margaritaville/Island)
30	49	THE CRANBERRIES (Island)
44	50	ROSANNE CASH (Capitol)

# Ellis Paul

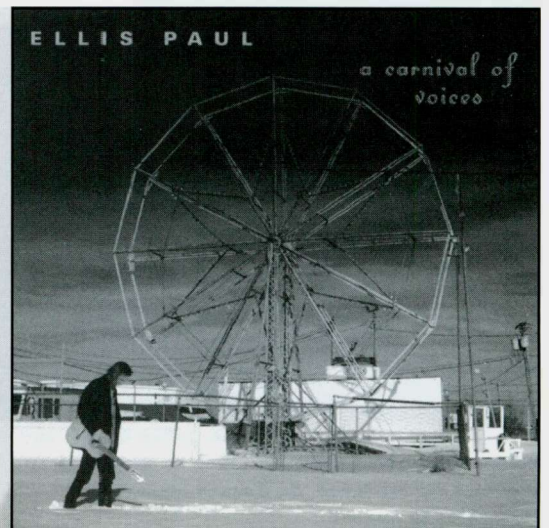
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# Gavin A3 Boomer Grid

EDITORS:  
KENT/KEITH  
ZIMMERMAN



TW	Title (Label)	Spins	Trend	CDR	KBCO	KBYR	KFAN	KFMG	KFOG	KFYD	KGSR	KINK	KLCC	KLRF	KMMS	KMTT	KOTR	KPFT	KPIG	KQPT	KRSH	KRYM	KSCA	KSPN	KSUT	KTAO	KTUZ	KTRX	KTRN	KTUN	KUMT	KUPR	KUMR	KVMF						
1	DAVE MATTHEWS BAND (RCA)	1087	-90	38	4		35	38	22	25	22		8	22	23	23			7	26	29	15	11	20	5	14	27	10	15	20	33	33	7	8						
2	HOOTIE & THE BLOWFISH (Atlantic)	886	-36	32	16		25	37	18	20	24	4		16	23	24			8	35	20	15	20	20	9	9	9	4	15	20	26	31	6							
3	LYLE LOVETT (Curb/MCA)	817	+38	11	19		25	6		9	21	37	5	20	11	9	14	7	15		24	20	8	20	13	16	8	20	20	15	7	8								
4	THE WALLFLOWERS (Interscope)	789	+8	26	27		20	24	7	22	25			13	10	9	11	4			12	10	13	20	11	10	20	2	16	20	14	25	7	8						
5	MARK KNOPFLER (Warner Bros.)	757	-76				18	33	9	19		28	8	20	11	24	4		18		30	15	11	20	10	29	10	19	20	26	26	7								
6	ELVIS COSTELLO (Warner Bros.)	755	0	31			3	22	18	10	11		8	9	23	12	12	4		9	29	20	11	20		8	7	16	20	8	26	7								
7	STING (A&M)	737	-42		12		19	23	23	23	25	8	10	10	24					15	20	20	11			9	22	8	20	29	34									
8	PHENOMENON SOUNDTRACK (Reprise)	669	+80	30	30		28	13	6	18	22	15				12					7	7	23	20		7	22	7	9	20	23	26	6							
9	PAUL WESTERBERG (Reprise)	660	+1				28	22	16	19	12	5			11	5	4			8		10		13	8	7	6	8	13	13	26									
10	LOS LOBOS (Warner Bros.)	654	-42	31	10		22	20	18	6	15		8	15	11	24	14		9		19	15	13	20	11	3	10	21	20	6	15	7								
11	WHY STORE (Way Cool/MCA)	621	+25	26	30		30	24	18	9				11	7	9		4		17	18	10	17	10		8	17	8	15	10	20	26								
12	PATTI ROTHBERG (EMI)	603	-67	20			18	22	18	4			5		11	8	11						14		9	8		4	21			26	7	8						
13	KEB' MO' (CKeh/Epic)	584	+75	22			12	4	8	23	6	35	5	1		10	10	4	13		11	10	9	20	11	14	8	4	9	20	11	9	7	8						
14	THE CRANBERRIES (Island)	538	-25	20	23		25	7			21			6	6						25	24	10	19		8	9	6	10			15	6							
15	DOG'S EYE VIEW (Columbia/CRG)	505	-31	9			5	27	7	15				10	7					3	4	12	10	10	20		6					17	17							
16	SUBDUDES (High Street)	497	+1				20	9		25		7	8	15	23	8				20		5	15	13		8	6	6	5			16	7	8						
17	NEVILLE BROTHERS (A&M)	492	+10				20		6	19	21		8	13	11	10	7	7	7		12	10	5	13	12	13								7	8					
18	JEWEL (Atlantic)	479	-20	22	15			15	19							8					20	4		13			8													
19	GIN BLOSSOMS (A&M)	416	-51	28	23			17	3	14		17		11		7					14		15	20																
20	COWBOY JUNKIES (Geffen)	414	-66		18			7	17	23	16	20	5		10	5			5		4	15	7		10		6	6	14			23	24							
21	PATTI SMITH (Arista)	403	+25	13			9	3			7			7	6	14	4			5		8		10	7		7	16						7	8					
22	ALANIS MORISSETTE (Maverick/Reprise)	398	+3	21			21			12						8				18	16		22											37						
23	NIL LARA (Metro Blue/Capitol)	392	+12	28	8		8	7	6	14		8		9				7			5	15	10	13	8	7		4		3		10	7	8						
24	TRACY CHAPMAN (Elektra/EEG)	391	-67				16	5		10		8				24				12		5	10	9	20		3	6	16	20	20	22								
25	THE CURE (Fiction/Elektra)	382	-28					23			13		5								33	11	14				8								7	6				
26	RICHARD THOMPSON (Capitol)	373	-29				12			11	9		8	14		3	8		13		12	15	8			12	8								7					
27	J.J. CALE (Virgin)	368	+66				8		6		11	6	5	8		9	7	4	13			9		13	6	9	10								6	6				
28	JACKSON BROWNE (Elektra/EEG)	356	-81								19			18	23	5				13		6	15			8	6		6				15	18						
29	AMANDA MARSHALL (Epic)	349	-11				3	6		31		10		15	11	7						10	14	13		12	2	2	6	13	16	9	6	8						
30	SYD STRAW (Capricorn)	343	-21				11	3	6	15	15					7	7	2	5			9	10		9	7		5	9					7	6					
31	BLUES TRAVELER (A&M)	337	+57		29			12			12				9	5					10	11		22	13															
32	PETE DROGE & THE SINNERS (American)	332	+96	10	17		13	6	6	1		6			9	6	6	2	6					11	13		9								4					
33	PRIMITIVE RADIO GODS (Columbia/CRG)	328	+72	15	16			7			26					8	4				20		23			5		1						10	6	3				
34	FINN BROTHERS (Discovery)	318	NEW		6			7			8		5		10	5	7	4				3	7	13	10		3	11	10	7					4					
35	TAJ MAHAL (Private Music)	318	-34		5		10		9			7	8	20	23	12						7		13	4	7										6				
36	TODD SNIDER (Margaritaville/Island)	316	-25	11			30	13		11					11	5							7			6		16									6			
37	SQUEEZE (IRS)	297	+69					4	6	1	8											10	10	9	13		7								4	3				
38	EVERYTHING BUT THE GIRL (Atlantic)	289	-23	25						6	10	25	8									11		11			10									6				
39	NEIL YOUNG (Reprise)	281	NEW		5			5	7		22				11	7	13					10	12			7	7	21							4					
40	LITTLE FEAT (Zoo)	277	+16	12			22	3		5	11	18		22	11		8					8			13		11		5	8	13				4	8				
41	MICKEY HART (Rykodisc)	271	+45										8				5	2	8			13				9	5		7	9			5		6	6				
42	BRIAN SETZER (Integrity)	270	+15	25			18		17		4			8	9	6	4					7		8			3	2								6				
43	DUNCAN SHEIK (Atlantic)	268	+21		12		4	5		8				8	6							6	5		10	6	5		8	10						4				
44	GILLIAN WELCH (Almo Sounds)	268	-3				6				8					11	4	7				10			10	12	4		7							7	8			
45	JIMMY BUFFETT (Margaritaville/Island)	264	+26				32	3		22		34	4				4	2	12			15			10												6			
46	THE BAD LEES (Rite-Off)	256	-9	15	12		13	22		13													12													16				
47	BILL MORRISSEY (Philo)	250	-28				22			13			8										7			9	6		11							7				
48	JARS OF CLAY (Silverstone)	248	-44											15										13	13		5									13	5	15		
49	JACKOPIERCE (A&M)	241	NEW		11		12	2		5													10		13	5	7									8	4	4		
50	ROY ROGERS (Virgin)	223	-36				23						5	19								6	4	11		9	7									6	6			

The Wolf  
Catie Curtis

When the wolf lives in your house  
you can't get him out





# Gavin A3 Boomer Grid

SPINS in BLUE are ADDS

Artist - Title (Label)	KRPT	KZLH	KZZK	SWEG	WARS	WBOS	WBZC	WCOB	WCLZ	WDET	WEEK	WEDX	WFLV	WIII	WYZZ	WMAX	WMMM	WMMO	WMLY	WNCN	WNCW	WNCU	WRLT	WRMR	WRXK	WRSI	WVAY	WVTV	WVOD	WVLE	WVTV	WVPT	WVTV	WVFP	
DAVE MATTHEWS BAND (RCA)	29	18	17	25	6	45		9		3	18		8	15	16	28	27	6	15	10	7	16	14			15	14		23	29	6	20	19	11	
HOOTIE & THE BLOWFISH (Atlantic)	31	18	24	8	24				5					30	12	30	12	6	24	12		9			14	4	14	14	21	26	22	14			
LYLE LOVETT (Curb/MCA)	18	23	20	9				9	6	9	23	24	9		16	14	6	13	6	15	15	16	15	15	14				6	18	6	20	13		
THE WALLFLOWERS (Interscope)	8	14	25	11	3			6	6		23	7	8	15	12	9	13	9	4	19	15	18	26	18	7	10	7		5	18	5	16	10		
MARK KNOPFLER (Warner Bros.)	13	8		25	5				26	5	6		4	15	16	20		5	21	15	15	26	7		4	14		5	15	17	20				
ELVIS COSTELLO (Warner Bros.)				29	13	12		9	7	14	17	17	10	15	16	7	13	3	17	16	4	15	9	10		15		13	14	15	19	17	11		
STING (A&M)	11	8		27	4				17				8	16	23	36	18	15	17				26		28		23	8	12	19	20	14	8		
PHENOMENON SOUNDTRACK (Reprise)	25	18		26	9				6				3	15		20	28	6	8				28		14	4	14	43		9	17				
PAUL WESTERBERG (Reprise)	8			12	13			9	5	10	22	36	4	15	12	6	29	6	7	12		8	27	5		15		29	25	4	27	8	10		
LOS LOBOS (Warner Bros.)				26	8	24			7	7		36	10			13	2	6	19				14	11		15		27	7	14	11	16	9		
WHY STORE (Way Cool/MCA)	11	8	23	19	8	8			7		6			15	12	11	9	6	4	17					7		14	12	24	9	19	7			
PATTI ROTHBERG (EMI)	9	8	25	17	5	24			5		16	24		15	12	9	13	3	9			27	8		10	1	25	13	18	12	6	14	9		
KEB' MO' (OKeh/Epic)	8		9	5				6	6	12	17		4	16		9	6	3	8	15	15	8	14	7	10	7		5							
THE CRANBERRIES (Island)	10			25	9	24					7			6	19		6	7	23			7	16		7	15		39	13	12	11	17			
DOG'S EYE VIEW (Columbia/CRG)	25	5	16	17					5		7			16	12	9	14	7	8			7	16		9	21	1	40	22	26	10	11	14		
SUBDUDES (High Street)	18	16	12		3							10		12		7	18	13	10			13	8	14	15	14	23	7		11	12	9			
NEVILLE BROTHERS (A&M)	5		8					6		11	12	7	5	16			6	7	16	15	18	17				15		4	5						
JEWEL (Atlantic)	8				33				7				16			24	28	6	8			27			7	4	14	29	23	15	4	13			
GIN BLOSSOMS (A&M)				5	12				7				15		9	12	12								14	15	1	10	18	16					
COWBOY JUNKIES (Geffen)				26					7		7		7	15	12			12	7	25					7	15		13	6	5					
PATTI SMITH (Arista)				23	6	8		9	7	14	17		5		6		8		7	5	15	17	3	10		10		12	6	22	6	6	11		
ALANIS MORISSETTE (Maverick/Reprise)	25	18			33																						50	27	27						
NIL LARA (Metro Blue/Capitol)			8	13	4	3					12	17	2	16			3	4	6	7	8	5				4									
TRACY CHAPMAN (Elektra/EEG)				22					6				8	15		13	18	6	3						14			37	11	13	8	11			
THE CURE (Fiction/Elektra)			16	16	13	8		3		8	22	7			12	9			17	12			7		7	4	1	13	14	12	11	5	8		
RICHARD THOMPSON (Capitol)				12	8			9		7	14		10		12			6	6	15	16	8				15	4		4	4	9	9			
J.J. CALE (Virgin)	8	17	12					6		9	12	7	3	6			6		6	15	17	10		18		10	14								
JACKSON BROWNE (Elektra/EEG)	18			20		12			11		6		16				18	16	17						9	14	15	7	8						
AMANDA MARSHALL (Epic)	18			12	11				6				16	12			12	6		4					7		7	7	4						
SYD STRAW (Capricorn)				11	8	3		9		8	14	17	5			8	6	4		4	8	8	10		10										
BLUES TRAVELER (A&M)	7		7	13	33				7		13				10	11												24							
PETE DROGE & THE SINNERS (American)				24	8	3		9			23		5	6		9	3	4	7	15		9	6		10										
PRIMITIVE RADIO GODS (Columbia/CRG)				12	24			3			17			12	5			5	11			4				1	24	13	13	6	7	22	5		
FINN BROTHERS (Discovery)	8	14	12	5				3		3	17	7	5	12		9				4	6	6	10		10	4									
TAJ MAHAL (Private Music)	5	23						6					8			14		6	5							15									
TODD SNIDER (Margaretville/Island)	8	23	9	6							13		2	16			2	4			15	26	14				14								
SQUEEZE (IRS)				13	5	3		6		4	16	24		12	4		6	7		4		1			7	10		12	12	7	3	20			
EVERYTHING BUT THE GIRL (Atlantic)				12	5			3		14			2	15	16		6	7							14	15	7								
NEIL YOUNG (Reprise)				12	8					5	16			6		9		2	11	4	3					4									
LITTLE FEAT (Zoo)	8	33						9		4				6		9	6	1																	
MICKEY HART (Rykodisc)	18			9	5			9		3	14	24	4	12			6	4		7															
BRIAN SETZER (Integrity)				8	8			6						6			4	4	15	17	5	7	7												
DUNCAN SHEIK (Atlantic)				8	8	3		6				17		16			3	4	9	7	3	7													
GILLIAN WELCH (Almo Sounds)								9		10			5							15	15	3				15									
JIMMY BUFFETT (Margaretville/Island)	18										17					13	6	17							14		4								
THE BADLIES (Rite-Off)	17			6					5								8						22		7			26							
BILL MORRISSEY (Philo)	8			9				9	7	6		7	9					4		15	17					10									
JARS OF CLAY (Silvertone)				9		12			7				15		14		14						3					40	12	15	5				
JACKOPIERCE (A&M)			23		5	3					23				6		3			12	4	6	16	11											
ROY ROGERS (Virgin)	8	23						3		3					12				4		7			9											

## A3 Picks

### LOS STRAITJACKETS Viva! (Upstart/Rounder)

*Viva!*, the second album by Los Straitjackets is a fun CD from start to finish. The Straits are a fantastic instrumental band in the Dick Dale



# Extension 606

BY KENT ZIMMERMAN

## Little Feat: Going Up Against the Icon



On the occasion of releasing only their second live album in 26 years, we called up Bill Payne to discuss the Little Feat legacy. Titled *Live at Neon Park*—named after the painter of many Little Feat album covers—the album co-exists peacefully alongside the first Little Feat live album, a legendary set titled *Waiting for Columbus*. Besides discussing the differences between the two recording processes, we found Payne refreshingly honest when it came to accessing Little Feat's career. Besides his work with Feat, Payne has toured with the likes of Bob Seger, James Taylor, Linda Ronstadt, Jackson Browne, Emmylou Harris, Stevie Nicks, and more. "It's nice being a working musician," says Payne, "but my heart and soul is with Little Feat."

### How long has Little Feat been around?

**Lemme see, I first remember a singles review of "Strawberry Flats" in Rolling Stone. That would be—**

BP: 1969 was when we started, making it 26 years of unadulterated terror.

### In 26 years, how many live albums?

BP: There's been one live album, *Waiting for Columbus*, 18 years ago. We thought long and hard about *Live at Neon Park*, because we were going up against the icon.

**Little Feat is one band which has evolved into an adjective, as in, "That band has a Little Feat feel."**

BP: From Lowell to without Lowell, our yardstick has always been the music itself. I've never felt popularity was a reason to do anything. I've always felt—and I know Lowell felt just as deeply—that if you feel you're making progress as a band and as a musician, and if people respond live when you're playing,

there's a good reason to do it. Other than that, you might as well choose a new line of work.

### Are there definitive eras in the history of Little Feat?

BP: The first year was an era in itself. We had twenty bass players and horn sections. We were trying to find ourselves. I remember we discarded one whole album's worth of material after Ahmet Ertegun at Atlantic listened to it and said, "Boys, it's too diverse."

### Let's juxtapose the new live album with *Columbus*? Where did you record?



Bill Payne (second from right) discusses the rides at Neon Park.

BP: Two nights at the Roseland in Portland, Oregon. One night at the Fillmore in San Francisco. Two nights at the House of Blues in Los Angeles. We inter-cut songs from different nights. There was a big push for us to record analog, but I was afraid we couldn't edit between the shows if we didn't record digitally. Rather than go in and fix things, which is what we did on *Waiting for Columbus*, we were able to edit the best performances together. The toughest gig was not only making

the decision of what songs went on the album, but listening to different sections of different performances. On "Let It Roll," for instance, up until the guitar breakdown, the San Francisco recording was brilliant, then we switched to the second night at the House of Blues up until Paul's solo, then we went back to the first night in Portland. It's all seamless.

### Did Little Feat fix a lot of *Waiting for Columbus*?

BP: A lot of guitars [on *Columbus*] are fixed. It's not as live an album as people think. I'm not apologizing; It's a great record, but there were fixes on it. We recorded it in Washington, D.C. and London. *Neon Park* is also a great album, but there are some inter-cuts, though not on every song. It's a tradition Little Feat is way into. God, Lowell, used to edit cassettes! He'd

play me this one cassette and I'd be thinking, does he really want seven and a half beats or just seven? I guess he meant seven. The song turned out to be "Rock N Roll Doctor." He'd just said, "Figure it out, Billy, and teach it to these guys."

### Has Little Feat been together longer with or without Lowell?

BP: It was 12 years with Lowell, then a six or seven year hiatus, then we reformed in 1988. Lowell passed away June 29, 1979. We released *Hoy Hoy* in 1980.

### Truly one of the greatest Greatest Hits albums of all time.

BP: Basically I assembled it with [George] Massenburg and Neon Park, who contributed the artwork. I thought we had put together—in a loving and thoughtful way—a record for our truest fans. The idea of starting it with Lowell singing "Rocket in My Pocket" acoustically served a couple purposes. We wanted to show the purity of a song before it got into Little Feat's hands, as well as Lowell's genius, which, to me, was how he would phrase music and sings his lyrics. That was Lowell's genius. I don't subscribe to the fact that he was a genius slide guitar player, although I thought he was great. He was much stronger as a writer, as a singer, as a guy who could phrase. That was his originality. Lowell was a lot of things. He wrote a lot of great tunes. But back to "Rocket in My Pocket," the opposite could be true as well. The song transformed once it got into the band's hands, which was also a magical thing. The perception of what Lowell did in the band could be a little more than what he actually did.

### Neon Park's artwork became synonymous with Little Feat.

BP: Lowell met him through a guy named Ivan the Ice Cream Man. They hit it off after he did the artwork for Frank [Zappa]. We introduced Neon's work on *Sailing Shoes*, our second album. Naming the new album after him was an idea that came from a fan off the Internet.

### As far as who sings what, can you give us a guide to the voices of Little Feat?

BP: As far as the classics, Lowell's tunes include "Fat Man in the Bathtub," "Dixie Chickens," "Rocket in My Pocket," "Mercenary Territory," "Long Distance Love," and "Roll 'Em Easy." Paul sings "Old Folks Boogie," "Texas Twister," "Let It Roll," and "Hate to Loose." The stuff I sing would be "Gringo," "Red Streamliner," "Oh Atlanta," and "Representing the Mambo."

## LITTLE FEAT LIVE FROM NEON PARK

The new live album featuring over two hours of classic Little Feat music including three brand-new, never released tracks INCLUDING THIS SUMMER'S ANTHEM, OH ATLANTA!

Gavin 40\*  
Combined and Commercial  
277 spins



Produced by Bill Payne & Bill Wray

200

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**MOST ADDED**  
GARTH BROOKS (141)

TRISHA YEARWOOD (109)

TOBY KEITH (96)

FAITH HILL (62)

COLLIN RAYE (62)

**TOP REQUESTS**  
LEANN RIMES

SHANIA TWAIN

GEORGE STRAIT

RICOCHET

DAVID LEE MURPHY

**RECORD TO WATCH**  
SMOKIN' ARMADILLOS

"Miracle Man"  
(MCG/Curb)

This single should bring the Armadillos their first major hit, scoring big with 26 adds and 53 total stations.

# Gavin Country

LW	TW		W	R	Adds	H	M	L
2	1	SHANIA TWAIN - No One Needs To Know (Mercury)	10	201	0	196	5	0
4	2	SAWYER BROWN - Treat Her Right (Curb)	17	201	0	190	9	2
6	3	RICOCHET - Daddy's Money (Columbia/CRG)	12	200	1	187	12	1
7	4	RHETT AKINS - Don't Get Me Started (Decca)	16	200	0	174	26	0
10	5	DIAMOND RIO - That's What I Get For Loving You (Arista)	12	201	0	142	57	2
8	6	WYNONNA - Heaven Help My Heart (Curb/MCA)	12	200	2	135	56	9
3	7	SAMMY KERSHAW - Meant To Be (Mercury)	17	187	0	171	10	6
11	8	PAUL BRANDT - My Heart Has A History (Reprise)	17	190	2	141	44	5
9	9	LEANN RIMES - Blue (MCG/Curb)	7	196	1	126	57	13
14	10	WADE HAYES - On A Good Night (Columbia/CRG)	10	201	2	77	116	8
13	11	PATTY LOVELESS - A Thousand Times A Day (Epic)	14	195	0	84	106	5
15	12	CLAY WALKER - Only Days That End In "Y" (Giant)	7	200	2	64	123	13
16	13	NEAL McCOY - Then You Could Tell Me Goodbye (Atlantic)	11	197	2	69	109	19
12	14	MARTY STUART/TRAVIS TRITT - Honky Tonkin's What I Do... (MCA)	13	189	0	95	70	24
19	15	GEORGE STRAIT - Carried Away (MCA)	4	201	0	42	149	10
18	16	LEE ROY PARNELL - Giving Water To A Drowning Man (Career)	10	199	4	46	119	34
17	17	TRACE ADKINS - There's A Girl In Texas (Capitol)	14	194	2	48	111	35
23	18	BROOKS AND DUNN - I Am That Man (Arista)	4	201	2	9	160	32
26	19	TIM MCGRAW - She Never Lets It Go To Her Heart (Curb)	4	199	3	7	139	53
22	20	MARK CHESNUTT - Wrong Place, Wrong Time (Decca)	8	190	2	26	110	54
21	21	TRACY BYRD - 4 to 1 In Atlanta (MCA)	8	192	1	28	102	62
25	22	PAM TILLIS - It's Lonely Out There (Arista)	7	194	5	11	118	65
27	23	BLACKHAWK - Big Guitar (Arista)	5	192	7	5	121	66
28	24	LONESTAR - Runnin' Away With My Heart (BNA Records)	7	186	5	5	112	69
1	25	DAVID LEE MURPHY - Everytime I Get Around You (MCA)	17	131	0	97	23	11
30	26	RICK TREVINO - Learning As You Go (Columbia/CRG)	7	183	6	5	88	90
29	27	MARK WILLS - Jacob's Ladder (Mercury)	7	183	2	4	87	92
31	28	JAMES BONAMY - I Don't Think I Will (Epic)	9	163	10	3	88	72
35	29	BILLY DEAN - That Girl's Been Spyin' On Me (Capitol Nashville)	3	179	24	0	60	119
39	30	BRYAN WHITE - So Much For Pretending (Asylum)	3	178	47	0	58	120
5	31	ALAN JACKSON - Home (Arista)	13	121	0	75	24	22
N	32	GARTH BROOKS - It's Midnight Cinderella (Capitol Nashville)	1	178	141	1	34	143
34	33	RANDY TRAVIS - Are We In Trouble Now? (Warner Bros.)	4	165	14	0	53	112
33	34	AARON TIPPIN - Everything I Own (RCA)	8	149	6	0	62	87
36	35	THE MAVERICKS - Missing You (MCA)	5	139	8	1	68	70
47	36	JODEE MESSINA - You're Not In Kansas Anymore (Curb)	2	154	53	1	29	124
38	37	JOE DIFFIE - Whole Lotta Gone (Epic)	4	148	17	0	40	108
37	38	LORRIE MORGAN/JON RANDALL - By My Side (BNA Records)	14	111	2	9	73	29
44	39	TY HERNDON - Living In A Moment (Epic)	3	142	28	0	34	108
N	40	TERRI CLARK - Suddenly Single (Mercury)	2	145	56	0	13	132
40	41	GEORGE DUCAS - Everytime She Passes By (Capitol)	5	114	7	1	43	70
50	42	MINDY McCREADY - Guys Do It All The Time (BNA Records)	3	130	44	0	18	112
42	43	GREAT PLAINS - Dancin' With The Wind (Magnatone)	8	104	2	0	35	69
48	44	STEVE AZAR - I Never Stopped Lovin' You (River North)	4	105	12	1	26	78
20	45	MARTINA McBRIDE - Phones Are Ringin'... (RCA)	15	95	0	6	70	19
49	46	4 RUNNER - That Was Him (This Is Now) (A&M)	5	104	13	0	23	81
N	47	FAITH HILL - You Can't Lose Me (Warner Bros.)	2	109	62	0	10	99
N	48	TRISHA YEARWOOD - Believe Me Baby (I Lied) (MCA)	1	109	109	0	5	104
N	49	TOBY KEITH - A Woman's Touch (A&M)	1	107	96	0	2	105
N	50	COLLIN RAYE - Love Remains (Epic)	2	97	62	0	9	88

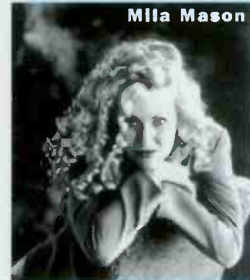
Total Reports This Week 201 Last Week 203

## Inside Country BY JAMIE MATTESON



### Mila Mason: Unforgettable

When she was proclaimed, in a Revlon promotion as "Tennessee's Most Unforgettable Woman", Mila Mason was working as a model dividing her time between Nashville



and New York. Although pleased by the honor from Revlon, there was only one title she

truly coveted: Country recording artist. As the daughter of a singer, she fell in love with music at an early age. While passionate about all music, Mila found herself being drawn to Country music in her early teens with idols like Conway Twitty, Loretta Lynn, and Merle Haggard. Now, as her debut single "That's Enough of That" gets ready to hit the airwaves, she spends a few minutes with Gavin.

**Where did you grow up?**

"I was born in Murray, Kentucky, but I've lived in different parts of Kentucky and all over the U.S. As a child I attended 13 different schools from Kentucky to Nevada and California."

**When did you move to Nashville?**

"When I was 16, I knew I wanted to be a singer, so I worked at various jobs in Nashville including singing demos and jingles. A door was opened when I sang on demos for writer Harlan Sanders, who has written such hits at George Jones "If Drinkin' Don't Kill Me (Her Memory Will)." I met producer Blake Mevis

through his daughter Gina and her sister-in-law Maria Pittman. They heard my music and asked me to bring a copy for Blake to hear. I dropped off a copy of a song that I had co-written with Kostas (who, among many other songs wrote "Blame It on Your Heart" for Patty Loveless), and before I even got home, there was a message on my answering machine that he loved my singing and volunteered to produce a session for me."

**How did your deal with Atlantic come about?**

"Blake had played golf with Atlantic Senior VP/GM Bryan Switzer and had given him a CD demo. Bryan really liked the music and asked me to do a showcase for Atlantic Records executives in July, 1995. At the dinner after that showcase, Bryan asked if I would like to join the Atlantic family. I burst into tears right there. The first call I made from the restaurant was to my son and daughter. They were so excited for me."

**How did you choose songs for your album?**

"When we signed with Atlantic we had the five songs which

**THE SIGN SAYS...**



KDRK-Spokane MD Tim Cotter rolls out the red carpet for Atlantic's Jenny Shields and Mila Mason.

Editor: JAMIE MATTESON

Consulting Editor: LISA SMITH • Associate Chart Editor: JEFF HOUSE

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

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Up & Coming

Reports	Adds	Weeks	
88	3	5	<b>FRAZIER RIVER</b> - Tangled Up In Texas (Decca)
72	5	4	<b>DOUG SUPERNAW</b> - You Still Got Me (Giant)
53	20	2	<b>LARRY STEWART</b> - Why Can't You (Columbia/CRG)
53	26	2	<b>SMOKIN' ARMADILLOS</b> - Miracle Man (MCG/Curb)
51	49	1	* <b>MICHELLE WRIGHT</b> - Nobody's Girl (Arista)
47	5	5	<b>PATRICIA CONROY</b> - What Else Can I Do? (Intersound)
47	10	3	<b>DAVIS DANIEL</b> - I'm Not Listening Anymore (Polydor)
32	8	2	<b>KEITH GATTIS</b> - Real Deal (RCA)
28	6	1	* <b>THE HUTCHENS</b> - Wait A Minute (Atlantic)

DROPPED: #24 Linda Davis, #32 Tracy Lawrence, #41 Confederate Railroad, #43 Jeff Carson, #45 Daryle Singletary, #46 Tammy Graham, Philip Claypool, Charlie Major, Hal Ketchum, John Anderson

\* Indicates Debut

CMT Adds

Courtesy of Country Music Television 

- DAVID LEE MURPHY** - The Road You Leave Behind (MCA)
- PAUL BRANT** - I Do (Reprise)
- SAMMY KERSHAW** - Vidalia (Mercury)
- TRACY LAWRENCE** - Stars Over Texas (Atlantic)

Album Cuts

- PERFECT STRANGER** - Cut Me Off
- SAMMY KERSHAW** - Chevy Van
- JERRY REED** - Blindsided Me

Blake had produced for the demo. These were the same songs I had performed for Atlantic. The label loved the songs and then Blake and I had to find five more for the album. We listened to over 500 songs. The hardest part was narrowing it down to those specific five songs. I am very lucky to have been sent such great material. The album is a mixture of songs that are upbeat and fun and also songs that are empowering to women without being anti-male."

**You've been on the radio tour for several months, Any good stories?**

"First, I want to say that it has been such a positive experience in visiting so many great radio stations across the country. I am impressed

by the amount of time people took out of their day to meet me and listen to my music. All of the Atlantic regionals have their own "Mila" road story but the topper is probably with Southeast regional Sherri Garrett. She had just bought her new convertible four days earlier, and we were in South Carolina to visit some stations. We were putting the top down when my guitar crashed through her back window and shattered it. We had to drive with the top down for four days. While in Savannah, there was a huge thunderstorm, and we arrived at WCHY to do an interview, soaking wet."

**What would you like people to know about you personally and professionally?**

"I am a single mother, and I've worked hard to get to this point. I am fortunate and proud to have a great relationship with my ex-husband and his wife. When I travel, the children stay with them, which allows me to fulfill my dreams and know that the kids are safe and loved. Professionally, I want to make great music and albums. I love what I am doing and am so amazed at the love that fans show. It is truly rewarding." ●



**KNAX Fresno PD Larry Santiago with a lucky listener who won lunch with Mila.**

GO Chart

GO MOST ADDED

- GARTH BROOKS** (101)
- TRISHA YEARWOOD** (87)
- TOBY KEITH** (73)
- COLLIN RAYE** (47)
- FAITH HILL** (42)

GO STATION PANEL:

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

LW	TW		W	R	Adds	H	M	L
2	1	<b>SHANIA TWAIN</b> - No One Needs To Know (Mercury)	10	127	0	127	0	0
4	2	<b>SAWYER BROWN</b> - Treat Her Right (Curb)	17	127	0	127	0	0
5	3	<b>RHETT AKINS</b> - Don't Get Me Started (Decca)	17	127	0	121	6	0
6	4	<b>RICOCHET</b> - Daddy's Money (Columbia/CRG)	12	126	1	117	9	0
3	5	<b>SAMMY KERSHAW</b> - Meant To Be (Mercury)	17	124	0	123	0	1
8	6	<b>WYONNA</b> - Heaven Help My Heart (Curb/MCA)	12	126	1	109	16	1
10	7	<b>DIAMOND RIO</b> - That's What I Get For Loving You (Arista)	12	127	0	103	24	0
9	8	<b>LEANN RIMES</b> - Blue (MCG/Curb)	8	126	0	100	23	3
11	9	<b>MARTY STUART/TRAVIS TRITT</b> - Honky Tonkin's What I Do...(MCA)	13	124	0	90	30	4
12	10	<b>PAUL BRANDT</b> - My Heart Has A History (Reprise)	17	118	2	87	28	3
14	11	<b>WADE HAYES</b> - On A Good Night (Columbia/CRG)	10	127	2	56	69	2
15	12	<b>NEAL McCOY</b> - Then You Could Tell Me Goodbye (Atlantic)	11	126	0	56	66	4
13	13	<b>PATTY LOVELESS</b> - A Thousand Times A Day (Epic)	14	121	0	62	57	2
17	14	<b>CLAY WALKER</b> - Only Days That End In "Y" (Giant)	7	127	2	50	71	6
18	15	<b>LEE ROY PARNELL</b> - Giving Water To A Drowning Man (Career)	10	127	0	43	73	11
16	16	<b>TRACE ADKINS</b> - There's A Girl In Texas (Capitol)	14	127	1	43	70	14
22	17	<b>GEORGE STRAIT</b> - Carried Away (MCA)	4	127	0	24	98	5
20	18	<b>TRACY BYRD</b> - 4 to 1 In Atlanta (MCA)	8	127	0	26	84	17
21	19	<b>MARK CHESNUTT</b> - Wrong Place, Wrong Time (Decca)	8	125	0	25	80	20
24	20	<b>PAM TILLIS</b> - It's Lonely Out There (Arista)	7	127	2	9	96	22
27	21	<b>BROOKS AND DUNN</b> - I Am That Man (Arista)	4	127	0	3	104	20
28	22	<b>TIM MCGRAW</b> - She Never Lets It Go To Her Heart (Curb)	4	127	0	3	95	29
26	23	<b>BLACKHAWK</b> - Big Guitar (Arista)	5	125	0	3	90	32
25	24	<b>MARK WILLS</b> - Jacob's Ladder (Mercury)	7	125	0	4	80	41
29	25	<b>LONESTAR</b> - Runnin' Away With My Heart (BNA Records)	7	116	2	2	71	43
30	26	<b>RICK TREVINO</b> - Learning As You Go (Columbia/CRG)	8	118	3	2	62	54
31	27	<b>THE MAVERICKS</b> - Missing You (MCA)	5	112	4	1	68	43
38	28	<b>BRYAN WHITE</b> - So Much For Pretending (Asylum)	3	122	21	0	49	73
34	29	<b>BILLY DEAN</b> - That Girl's Been Spyin' On Me (Capitol Nashville)	3	119	15	0	50	69
32	30	<b>AARON TIPPIN</b> - Everything I Own (RCA)	8	105	4	0	58	47
35	31	<b>JAMES BONAMY</b> - I Don't Think I Will (Epic)	10	96	9	0	55	41
1	32	<b>DAVID LEE MURPHY</b> - Everytime I Get Around You (MCA)	17	71	0	50	16	5
N	33	<b>GARTH BROOKS</b> - It's Midnight Cinderella (Capitol Nashville)	1	115	101	1	17	97
45	34	<b>JODEE MESSINA</b> - You're Not In Kansas Anymore (Curb)	2	110	34	1	23	86
40	35	<b>JOE DIFFIE</b> - Whole Lotta Gone (Epic)	5	103	9	0	35	68
39	36	<b>RANDY TRAVIS</b> - Are We In Trouble Now? (Warner Bros.)	4	100	7	0	37	63
36	37	<b>GEORGE DUCAS</b> - Everytime She Passes By (Capitol)	8	92	6	1	43	48
49	38	<b>TERRI CLARK</b> - Suddenly Single (Mercury)	2	107	39	0	9	98
7	39	<b>ALAN JACKSON</b> - Home (Arista)	13	66	0	36	19	11
48	40	<b>TY HERNDON</b> - Living In A Moment (Epic)	3	88	20	0	22	66
44	41	<b>STEVE AZAR</b> - I Never Stopped Lovin' You (River North)	4	83	8	1	26	56
41	42	<b>GREAT PLAINS</b> - Dancin' With The Wind (Magnatone)	8	78	1	0	34	44
46	43	<b>4 RUNNER</b> - That Was Him (This Is Now) (A&M)	5	80	11	0	23	57
N	44	<b>TRISHA YEARWOOD</b> - Believe Me Baby (I Lied) (MCA)	1	87	87	0	4	83
N	45	<b>TOBY KEITH</b> - A Woman's Touch (A&M)	1	82	73	0	0	82
47	46	<b>FRAZIER RIVER</b> - Tangled Up In Texas (Decca)	5	70	3	0	18	52
N	47	<b>MINDY MCCREADY</b> - Guys Do It All The Time (BNA Records)	3	73	27	0	8	65
N	48	<b>FAITH HILL</b> - You Can't Lose Me (Warner Bros.)	2	73	42	0	5	68
N	49	<b>COLLIN RAYE</b> - Love Remains (Epic)	2	69	47	0	5	64
50	50	<b>LORRIE MORGAN/JON RANDALL</b> - By My Side (BNA Records)	14	41	0	4	24	13



**MOST ADDED  
TEAM DRESCH (31)**

**D-GENERATION (21)**

**DE LA SOUL (8)**

**ROYAL CROWN REVUE (7)**

**TOP TIP**

**DEAD CAN DANCE**

*Spiritchaser (4AD/Warner Bros.)*

No surprises here. Dead Can Dance is our highest debut this week at #16. 5 new stations ADDED the disc this week, 9 are spinning it in Medium, and 7 enthusiasts—KCPR, KCSB, WCDB, WDCR, WMNF, WRSU, and WUNH—are callin' it Heavy.

**RECORD TO WATCH**

**WEEN**

*12 Golden Country Greats (Elektra)*

If the alternacountry movement needed final validation, it has gotten it from this masterpiece. The ADD date is next week, but these stations just couldn't wait: KUCI, WTUL, WDCR, WXDU, WRVU.

# Gavin College

2W	LW	TW	
15	1	1	<b>BECK</b> - Odelay (DGC)
38	6	2	<b>THE REVEREND HORTON HEAT</b> - It's Martini Time (Interscope)
7	4	3	<b>JAWBOX</b> - Jawbox (TAG)
1	2	4	<b>SQUIRREL NUT ZIPPERS</b> - Hot (Mammoth)
4	5	5	<b>BUTTHOLE SURFERS</b> - Electricallyland (Capitol)
10	8	6	<b>LAND OF THE LOOPS</b> - Bundle of Joy (Up)
2	3	7	<b>BIKINI KILL</b> - Reject All American (Kill Rock Stars)
20	10	8	<b>KMFDM</b> - XTORT (Wax Trax!/TVT)
32	9	9	<b>DUB NARCOTIC SOUND SYSTEM</b> - Boot Party (K)
—	20	10	<b>GASTR DEL SOL</b> - upgrade & afterlife (Drag City)
3	7	11	<b>DICK DALE</b> - Calling Up Spirits (Beggars Banquet)
43	14	12	<b>PATTI SMITH</b> - Gone Again (Arista)
16	16	13	<b>MEAT BEAT MANIFESTO</b> - Subliminal Sandwich (Interscope)
29	23	14	<b>CUL DE SAC</b> - China Gate (Thirsty Ear)
6	12	15	<b>MAGNAPOP</b> - rubbing doesn't help (Priority)
<b>NEW</b>	16	16	<b>DEAD CAN DANCE</b> - Spiritchaser (4-AD/Warner Brothers)
35	17	17	<b>JALE</b> - So Wound (Sub Pop)
18	18	18	<b>MOOG COOKBOOK</b> - the moog cookbook (Restless)
25	19	19	<b>NADA SURF</b> - high/low (Elektra)
—	43	20	<b>THE KELLEY DEAL 6000</b> - go to the sugar altar (Nice Records)
—	30	21	<b>STRAPPING FIELDHANDS</b> - wattle & daub (Shangri-La)
31	22	22	<b>RED FIVE</b> - Flash (Interscope)
36	25	23	<b>AVAIL</b> - 4AM Friday (Lookout)
—	31	24	<b>ASH</b> - 1977 (Reprise)
14	15	25	<b>ANI DI FRANCO</b> - Dilate (Righteous Babe)
21	21	26	<b>PORNO FOR PYROS</b> - Good God's Urge (Warner Bros.)
9	13	27	<b>COCTEAU TWINS</b> - Milk & Kisses (Capitol)
8	11	28	<b>JAMES TAYLOR QUARTET</b> - The Money Spyder (Acid Jazz/Hollywood)
11	29	29	<b>KOSTARS</b> - Classics with a K (Grand Royal)
—	47	30	<b>FASTBACKS</b> - New Mansions in Sound (Sub Pop)
28	28	31	<b>GRANT LEE BUFFALO</b> - Copperopolis (Slash/Reprise)
<b>NEW</b>	32	32	<b>GODRAYS</b> - Songs for TV Stars (Vernon Yard)
<b>NEW</b>	33	33	<b>ME'SHELL NDEGECELLO</b> - Peace Beyond Passion (Maverick/Reprise)
23	32	34	<b>THE CURE</b> - Wild Mood Swings (Fiction/Elektra)
<b>NEW</b>	35	35	<b>TRAMPOLINE</b> - I want one of Everybody (SpinArt)
47	36	36	<b>TRIP HOP TEST PART 3</b> - Various Artists (Moonshine)
42	37	37	<b>MELT BANANA</b> - Scratch or Stitch (Skin Graft)
—	38	38	<b>COME</b> - Near Life Experience (Matador)
—	39	39	<b>SENSE FIELD</b> - Building (Revelation)
<b>NEW</b>	40	40	<b>BEDHEAD</b> - Beheaded (Trance Syndicate)
13	34	41	<b>BOB MOULD</b> - Bob Mould (Rykodisc)
17	24	42	<b>UNWOUND</b> - Repetition (Kill Rock Stars)
12	33	43	<b>POLVO</b> - exploded drawing (Touch & Go)
26	26	44	<b>GROOVIE GHOU LIES</b> - World Contact Day (Lookout)
5	27	45	<b>STEREOLAB</b> - Emperor Tomato Ketchup (Elektra)
<b>NEW</b>	46	46	<b>JUNE OF 44</b> - Tropics and Meridians (1/4 Stick/Touch & Go)
44	44	47	<b>THE MAKE-UP</b> - Destination: Love; Live! At Cold Rice (Dischord)
<b>NEW</b>	48	48	<b>TEAM DRESCH</b> - Captain My Captain (Chainsaw/Candyass)
33	45	49	<b>ELVIS COSTELLO</b> - All this Useless Beauty (Warner Bros.)
22	50	50	<b>SINGOLA</b> - Crash Landing in Teen Heaven (Caroline)

## Inside College

### Wax Scratch Fever



**THE RISE OF THE DJ FROM THE DEPTHS OF THE HIP-HOP UNDERGROUND TO THE PLATEAUS OF THE COLLEGE SOUNDSCAPE**

**BY SPENCE D.**

To most casual sonic observers, the DJ is the individual who blends together the music that keeps the party (house, rave, club, or otherwise) rockin' from dusk 'till dawn. However, once upon a time, the DJ was an aural force to be reckoned with, a mythical audio warrior proficient in the art of wiki-wiki schism who was capable of transforming two turntables into blazing weapons of sonic fury.

But with the advent of technology—DAT, sampling, and multi-tracking—the DJ was rendered all but obsolete, quickly replaced by a new breed of cybernetically endowed chronologists.

Refusing to be erased from the collective consciousness, a loose, stratified band of DJs sought shelter below, taking up residence in underground labs, where they continued to hone their skills on the wheels of steel, patiently waiting until the commercialization of hip-hop finished wreaking havoc on the surface above them. They knew that they would eventually rise from the depths to reclaim the dwindling wax soundscape as their own.

Primarily existing on the hip-hop fringe, these sonic outlaws utilize Technics 1200s and lo-fi four-tracks to create contraband mix-tapes filled with amazing technical scratching and unimaginable sound collages. From these revolutionary confines have risen three DJs who have begun a subliminal campaign to capture the college radio airwaves and systematically reeducate the masses.

**DJ KRUSH**

A native of Tokyo, DJ Krush touched his first turntables about ten years ago and has since become Japan's preeminent mix-master. With his smooth turntable techniques being much in demand

worldwide, Krush has done intricately funky remixes for everyone from Gangstar frontman Guru to modern jazz guitar icon Ronnie Jordan.

With his affinity for incorporating hard bop, swing jazz, and hip-hop elements into his music, Krush has been labeled as one of the progenitors of the global hip-hop and acid jazz scene. "I've always been interested in jazz and using jazz elements in my music," he says. "I've listened to a lot of different types of music over the years, but what seems to connect with me the most is hip-hop and jazz."

While technically a DJ, Krush operates more on the scale of a hip-hop composer, mixing and orchestrating programmed and sampled beats, and blending them with live instrumentation to create swinging hip-hop jazz suites. While it's easy to be fooled by the jazz trappings of his music, Krush is very much a traditional hip-hop DJ.

"In terms of DJs, there's Grandmaster Flash, DST. Those were my first impressions [of hip-hop] and my first influences," says Krush. In the tradition of these seminal figures, Krush instills his music with lethal and judicious doses of needle-bending interplay.

Latest release: *Meiso* (ffrr/Mo'Wax Records)

**DJ SPOOKY**

New York-based DJ Spooky's sonic musings are theoretically and philosophically rooted in hip-hop's aural tradition, but they sound light years beyond any of the traditional breakbeat or scratch residue left behind by ordinary, earthbound DJs. Spooky's forte is transferring the art of scratching into an ethereal afterworld. He is a purveyor of ill ambient toneology, or "illbient" music, as he prefers to call it.

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

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At first listen, his creations appear to be devoid of any actual DJ techniques. They are, in fact, rife with cutting edge sonic interpretations that redefine the stereotypical role of the DJ. To this end, he utilizes Jimi Hendrix feedback/noise stylings to twist the medium and its output beyond standard recognition. "A lot of my scratching is subliminal," he explains. "There's a track called 'Galactic Funk' where instead of scratching I took a speaker and put it right next to the needle so it was actually feeding back, and it sounded like a theremin. I wanted to get this high-pitched sound, this hum that you get from a turntable if it's ungrounded. You get this 'WHRRRZZZWWWW,' but I processed it a little bit, and next thing you know, it actually sounds like a completely different instrument, and I'm still scratching, actually. So it doesn't sound like a conventional scratch. I am scratching, you just don't know what you're hearing. The idea was to really flip out different things. It's like trying to really make it subliminal to the point where scratching becomes as essential a portion of the song as an instrument. A lot of scratching rides on top of the music, and I want to take it more to a dub reggae thing, where it becomes immersed in the music."

Latest releases: *Songs of a Dead Dreamer* (Asphodel)

*Necropolis: The Dialogue Project* (Knitting Factory Works)

#### DJ SHADOW

DJ Shadow may be the most enigmatic of the three DJs here discussed. Though he has a considerable discography, much of his work has either been released overseas or on small domestic indies. Based in the idyllic college community of Davis, California, Shadow has made a name for himself by systematically deconstructing and reconstructing the hip-hop soundscape. "Hip-hop has always been about innovation," he says, "but within the last five years, hip-hop has become very, very, very conservative; beats have to be slow, they gotta be 4/4, and you can't do anything even slightly threatening to the musical structure, because then that's gonna throw everything into turmoil."

Like Krush and Spooky, Shadow has elevated himself to the position of turntable composer/grand wax manipulator. He not only threatens the musical structure; he turns it inside out. "I get into compositions and trip off things that I think not too many hip-hop or sample-based musicians do," he says. "I change 4/4 rhythms into 5/4, 3/4, 7/8, then shift gears back to 4/4. Not too many people experiment with that, because it's really hard and the first few times I tried to do it, I short-circuited my brain because I'm so used to 4/4. I listen to a lot of things outside of hip-

hop to get inspiration on a compositional level, because that's where I see myself headed." He continues, "To fully get into what I'm doing, you kind of have to have a hip-hop education that goes beyond the here and now, and that goes beyond the 1990s. I really feel sorry for anybody who completely closes his ears to all other types of music besides hip-hop, because his perspective is gonna be really inbred as to what music should sound like—especially what hip-hop should sound like. None of the pioneers ever closed their ears to other kinds of music. If you look at all the people who get the most respect production-wise, it's for breaking rules. And that to me is the key."

Latest release: "Hardcore (Instrumental) Hip-Hop" 12-inch single (SoleSides/Mo'Wax)

Be forewarned: DJ Shadow's full length album is on the horizon.

\* \* \*

Whether it be old school jazz leanings, hardcore hip-hop beatitude or intergalactic spatial contortion, each of these three DJs is helping to reestablish the "lost" art of the turntable as a legitimate force in contemporary music.

#### BONUS BEATS: More Maximum Turntable Interference **AXIOM ALTERED BEATS Assassin Knowledges of the Remanipulated (Axiom Records)**

Altered Beats holds the distinction of being the first all-DJ album released by a major label. It doesn't disappoint, offering up a bevy of tricked-out stylings from the world champion DJ crew the Invisible Scratch Pickles (Q-Bert, Mixmaster Mike, Shortkut, and Disk), East Coast wax icon Rob Swift of NYC's legendary X-Men conglomerate, and new musings from Old School pioneer Grandmixer DST. All overseen by Bill Laswell. Who could ask for more?

#### DR. OCTAGON Dr. Octagonocologist (Bulk Recordings)

Dr. Octagon is the twisted alter-ego of the legendarily obtuse vocal incinerator Kool Keith (of Ultramagnetic MCs fame). Almost every track on the album is accompanied by the monumental and graphic scratch portrayals of San Francisco's DJ Q-Bert. His world famous manic, hi-speed, frontal lobe destructo scratch techniques are more akin to Samurai swordplay than anything else, and he lets the needle slide, careen, and rip the wax in a nonstop flurry throughout the album.

#### College Picks

##### TUSCADERO **The Pink Album (Elektra)**

While this recently remixed album was originally released on Teen Beat, five of the songs here were completely overhauled and re-

recorded, making *The Pink Album* seem almost new. Tuscadero was formed in our nation's capital on Halloween eve, 1993, and the four piece stirs a few street-smart tricks into their bag of adolescent-flavored treats. "Heat Lightnin'" takes a while to strike, but once the distorted guitar monsoon hits, Missy Farris' vocals sear and claw their way to the forefront. The straight-ahead rock of "Just My Size" recalls Bratmobile, as the brash drumming carries the guitar on its shoulders. The goofy "Dime-A-Dozen" boasts a King Kong-y stutter groove, while first single, "Hollywood Handsome," features a bewitching chorus. McCartney and Farris were the kind of little girls who would bake you brownies in their easy bake ovens, and lace them with vodka. Now, they're baking you songs. —DAVID BERAN

##### NELS CLINE TRIO **Ground (Krown Pocket)**

Massive chord explosions like the old days of Sonic Youth, wavering feedbacks in the new-psych tradition, skittery avant jabs and plucks a la Derey Bailey, suavely mutated jazz scales dashing up and down the fretboard: combine these with Nels Clines' tones, dynamics, and emotional skills for a devastating approach to jazzrock. This trio has taken a micro-genre that is often for losers and explored it with overwhelming conviction, force, and style. Nels' guitar is out front for sure, but the rhythm section of bass and drums is bound to be up to something, always tucking just a bit more oomph or mystery into the moment. I get two main images: a) the guitar as a shuddering, dangerous force that rages and gnashes with unstable electric power, b) inspired hesitancy and shadowy nuance...implying rather than performing the main ideas. *Ground* begins with a thick, low-end prowling sound—like Jon Spencer at 16 rpm remixed by Bardo Pond—moves on to trash the concept of clean jazz guitar with these fat muddy riffs, then lays down the law on track three with a hammer-of-the-gods drum hook, toweringly repetitious power strums, and a bassline you could build a house on. The CD then proceeds on out to the badlands with some crazed Boredoms-type rhythms where the songs just kind of scabble along the edge of a sonic chasm, and you hear lots of twittery, skittery fret scrapes mixed with free drumming. This is such an intensely creative scene that you *must* appreciate it. Amp overload, pickup tweaking, dust and dirt mixed in with the sound, strings suavely coaxed to resonate with bewitching warmth and mischievous character...yes, indeed, we are most fortunate in radioland. —ALAN LOWE

#### ARTIST PROFILE

## REVEREND HORTON HEAT



**FAVE PHRASE:** "Bad-ass"

**FROM:** Dall-ass, Tex-ass

**LATEST RELEASE:**

**It's Martini Time**

**LABEL:** Interscope

**CONTACT:** Yigal, Xavier, or Lenny (310-443-4558)

**THEY ARE:** Jim Heath, a.k.a. the Reverend (guitar); Scott Churilla (drums); Jimbo (stand-up bass).

**HE SAYS:** "AC/DC, in their wildest dreams, could never party as hard as Jerry Lee Lewis. Jerry Lee Lewis was punk rock when they didn't even know what that was...He shot his bass player and then bitched him out for bleedin' on his new white carpet...he's a character along the lines of G.G. Allin." —the Reverend

**ON THE PIVOTAL CRAMPS SHOW**

**HE ATTENDED IN 1979:** "There was a rumble in the parking lot between the punks and the redneck heavy metal guys; the metal guys had guns so they started shootin' at a crowd of kids. And I was sittin' there, just thinking about my surroundings and everything, and I realized that I was dangerously close to becoming a redneck. I decided then it'd be a lot better to hang out with the punk rock guys."

**IT'S SAID:** Beware the righteous anger of Jim Heath...And if there's one thing that will incur the Rev's wrath, it's trendiness in music; his faith lies squarely with rockabilly. —Guitar World

**FUN FACT:** New drummer Scott Churilla has played with KMFDM, Sister Machine Gun, and Jackpierce.

**HOW THE REV CELEBRATES**

**MARTINI TIME:** With Tanqueray. Amen, brother!



**MOST ADDED**



**CHIELI MINUCCI**  
(15/113 spins)  
**ACOUSTIC ALCHEMY**  
(15/28 spins)  
**HARVEY MASON**  
(11/163 spins)  
**THE APOSTLES**  
(10/20 spins)



**VANESSA WILLIAMS**  
"Erase" (Mercury)  
"Erase" inches Vanessa Williams closer to Smooth Jazz core artist status. She's our number one Spin Trend with +155 out of 226 spins.

**RECORD TO WATCH**

**THE APOSTLES**  
(Acid Jazz/Hollywood)

The Apostles have already gathered 12 followers; KIFM, KQBR, WTCD, KXDC, Smooth FM, KCLC, WNVV, KEZL, KRVR, WJCD, KCIY, and WJZZ.

**Gavin Smooth Jazz** *Vocals*

LW	TW		Reports	Adds	Spins	Differences
1	1	<b>DOC POWELL</b> - Laid Back (Discovery)	70	2	957	+54
2	2	<b>RICHARD ELLIOT</b> - City Speak (Blue Note Contemporary)	67	2	864	+61
3	3	<b>RUSS FREEMAN/THE RIPPINGTONS</b> - Brave New World (Peak/GRP)	67	1	849	+50
4	4	<b>HERB ALPERT</b> - Second Wind (Almo Sounds)	67	0	796	+44
5	5	<b>EARL KLUGH</b> - Sudden Burst Of Energy (Warner Bros.)	69	2	729	+25
6	6	<b>JOE MCBRIDE</b> - Keys To Your Heart (Heads Up)	69	0	712	+60
7	7	<b>HERBIE HANCOCK</b> - The New Standard (Verve)	61	1	693	+66
9	8	<b>ED HAMILTON</b> - Planet Jazz (Telarc Jazz Zone)	61	0	642	+64
13	9	<b>JOE SAMPLE</b> - Old Places Old Faces (Warner Bros.)	61	0	627	+70
10	10	<b>BONEY JAMES</b> - Seduction (Warner Bros.)	48	0	625	+50
8	11	<b>GEORGE JINDA</b> - Between Dreams (Shanachie/Cachet)	61	1	611	+20
14	12	<b>BRIAN CULBERTSON</b> - After Hours (Bluemoon)	61	1	604	+51
16	13	<b>JEFF LORBER</b> - State of Grace (Verve Forecast)	67	2	588	+56
21	14	<b>NORMAN BROWN</b> - Better Days Ahead (MoJAZZ/Motown)	68	2	584	+108
22	15	<b>RAMSEY LEWIS</b> - Between the Keys (GRP)	63	1	579	+119
15	16	<b>MARILYN SCOTT</b> - Take Me With You (Warner Bros.)	57	0	570	+32
11	17	<b>SPYRO GYRA</b> - Heart of the Night (GRP)	65	1	562	-10
19	18	<b>BRYAN SAVAGE</b> - Cat Food (Elation)	68	0	558	+69
12	19	<b>COUNT BASIC</b> - Movin' in the Right Direction (Instinct)	49	6	534	-31
17	20	<b>FREDDIE RAVEL</b> - Soul To Sol (Verve Forecast)	60	1	527	+11
18	21	<b>J MICHAEL VERTA</b> - Time Line (BrainChild)	62	2	518	+7
20	22	<b>AVENUE BLUE</b> featuring JEFF GOLUB - Naked City (Bluemoon)	54	9	485	-1
25	23	<b>BILL EVANS</b> - Escape (Escapade)	59	1	470	+68
23	24	<b>PAMELA WILLIAMS</b> - Saxtress (Heads Up)	58	0	454	+13
24	25	<b>JOHN TESH PROJECT</b> - Discovery (GTPS)	42	0	420	+7
26	26	<b>LIONEL RICHIE</b> - Louder Than Words (Mercury)	45	0	404	+9
27	27	<b>DARYLE CHINN</b> - From The Heart (MoJAZZ/Motown)	49	0	395	+5
31	28	<b>ANGELA BOFILL</b> - Love In Slow Motion (Shanachie/Cachet)	45	0	383	+35
30	29	<b>DOUG CAMERON</b> - Rendezvous (Higher Octave)	54	1	376	+31
28	30	<b>CRAIG CHAQUICO</b> - A Thousand Pictures (Higher Octave)	48	0	369	-10
29	31	<b>ED CALLE</b> - Double Talk (Sony)	38	0	363	-9
34	32	<b>DAVE CAMP</b> - Torrid Rain (Blue Orchid)	45	0	361	+42
33	33	<b>KEN NAVARRO</b> - When Night Calls (Positive Music)	40	0	352	+18
32	34	<b>SLIM MAN</b> - Closer to Paradise (GES)	39	0	324	-18
36	35	<b>OLETA ADAMS</b> - Moving On (Mercury)	41	1	321	+39
35	36	<b>PAUL TAYLOR</b> - On The Horn (Countdown/Unity)	32	2	289	-1
38	37	<b>CHRIS CAMOZZI</b> - Windows of My Soul (Higher Octave)	43	9	285	+19
37	38	<b>PETE ESCOVEDO</b> - Flying South (Concord Jazz)	34	1	284	+3
50	39	<b>PHENOMENON SOUNDTRACK</b> - featuring Eric Clapton (Reprise)	35	3	277	+106
39	40	<b>TOM SCOTT AND THE L.A. EXPRESS</b> - Bluestreak (GRP)	36	1	270	+12
44	41	<b>EVERYTHING BUT THE GIRL</b> - Walking Wounded (Atlantic)	39	4	255	+42
43	42	<b>RICK BRAUN</b> - Beat Street (Bluemoon)	21	0	239	+17
41	43	<b>JOSEPH VINCELLI</b> - I Will Wait For You (Breakaway Records)	34	0	230	-4
—	44	<b>VANESSA WILLIAMS</b> - "Erase" (Mercury)	39	6	226	<b>NEW</b>
46	45	<b>MICHAEL ROSS</b> - The Last Love Letter (MIHL)	34	1	220	+12
42	46	<b>GEORGE HOWARD</b> - Altitude Adjustment (GRP)	34	1	214	-15
47	47	<b>PIECES OF A DREAM</b> - The Best of (Blue Note)	30	0	195	-3
45	48	<b>GEORGE MICHAEL</b> - Older (DreamWorks/Geffen)	24	0	184	-27
—	49	<b>KIM PENSYL</b> - Under The Influence (Shanachie/Cachet)	35	9	174	<b>NEW</b>
—	50	<b>S. BREWER/P. McCANDLESS</b> - Torches/Lake (ACCESS MUSIC) (JZZ)	25	0	170	<b>NEW</b>

**SJ&V Chartbound**

**HARVEY MASON** (Atlantic)  
**CHIELI MINUCCI** (JVC)  
\***AARON NEVILLE/TRUTH ABOUT CATS & DOGS SMDTRK** (A&M)  
**PAUL JACKSON, JR.** (Blue Note)  
**CHIP DAVIS' DAY PARTS** (American Gramophone)  
**BOB JAMES TRIO** (Warner Bros.)  
**NESTOR TORRES** (Sony Latin)  
**CHER** (Reprise)  
\***ACOUSTIC ALCHEMY** (GRP)  
**ALPHONSE MOUZON** (Tenacious Music)  
**KIM WATERS** (Warlock)  
**JEFF & JOAN BEAL** (Triloka)  
**MISHA** (JVC)  
**NANDO LAURIA** (Narada)  
**Dropped:** #40 Bob Mamet, #48 Waiting to Exhale, #49 Tony Rich Project.

**SJ&V Spin Trends**

- |                          |                      |
|--------------------------|----------------------|
| 1. VANESSA WILLIAMS +155 | BROWN +108           |
| 2. RAMSEY LEWIS +119     | 4. ERIC CLAPTON +106 |
| 3. NORMAN                | 5. KIM PENSYL +81    |
|                          | 6. AARON NEVILLE +71 |

**Jazz Chartbound**

\***BOB BELDEN** (Blue Note)  
**ANTONIO CARLOS JOBIM TRIBUTE** (Verve)  
**LES McCANN** (MusicMasters)  
\***HORACE SILVER** (Impulse!)  
**BABATUNDE** (Diaspora)  
\***SHIRLEY SCOTT** (Muse)  
**EITHER/ORCHESTRA** (Accurate)  
\***THEO SANDERS** (Blue Chip)  
\***ALPHONSE MOUZON** (Tenacious Music)  
\***KENNY GARRETT** (Warner Bros.)  
**Dropped:** #37 Steve Brown, #39 Stephane Grappelli, #41 Diana Krall, #44 Freddie Cole, #48 Dave Holland Quartet, #49 Dee Daniels and Metropole Orchestra, Richie Beirach.

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Submerge yourself in the peaceful, airy and mystical sounds of world-renowned percussionist and founding member of The Rippingtons, Steve Reid. *Water Sign* showcases Reid's compelling and innovative songwriting and percussion techniques and flows with the many talents of an impressive array of today's top contemporary jazz artists.

**SPECIAL RADIO EDITS:**  
*Warm Summer Rain • Treasures of the Heart*  
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# POST-BOP

2W	LW	TW	
5	1	1	<b>NICHOLAS PAYTON</b> - Gumbo Nouveau (Verve)
3	2	2	<b>JEANIE BRYSON</b> - Some Cats Know (Telarc Jazz)
4	4	3	<b>AHMAD JAMAL</b> - The Essence Part 1 (Verve)
13	7	4	<b>RAY BROWN</b> - Some of My Best Friends Are Saxophone Players (Telarc Jazz)
8	5	5	<b>KANSAS CITY SOUNDTRACK</b> - Various Artists (Verve)
10	8	6	<b>DANILO PEREZ</b> - Panamonk (Impulse!)
12	6	7	BLUE NOTE ALL-STARS - Blue Spirit (Blue Note)
15	10	8	<b>TOM HARRELL</b> - Labyrinth (RCA Victor)
16	11	9	<b>BOB MINTZER BIG BAND</b> - Trane (DMP)
25	14	10	<b>BOB JAMES TRIO</b> - Straight Up (Warner Bros.)
2	3	11	CHRISTIAN McBRIDE - Number Two Express (Verve)
17	15	12	<b>GEORGE SHEARING TRIO</b> - Paper Moon Music of Nat King Cole (Telarc Jazz)
20	17	13	<b>JOSHUA BREAKSTONE</b> - Remembering Grant Green (Evidence)
—	22	14	<b>CHARLIE HUNTER QUARTET</b> - Ready...Set...Shango! (Blue Note)
7	9	15	DAVID HAZELTINE QUARTET - 4 Flights Up (Sharp Nine)
18	19	16	<b>TED ROSENTHAL</b> - Rosenthology (Concord Jazz)
<b>NEW</b>	17		<b>JAMES CARTER</b> - Conversin' with the Elders (Atlantic)
30	20	18	<b>MICHAEL WOLFF TRIO</b> - 2 a.m. (Cabana Boy)
29	25	19	<b>MARLENA SHAW</b> - Dangerous (Concord Jazz)
—	28	20	<b>JACK McDUFF/JOEY DeFRANCESCO</b> - It's About Time (Concord Jazz)
<b>NEW</b>	21		<b>BLACK/NOTE</b> - Nothin' But the Swing (Impulse!)
9	13	22	RAY BARRETTO - My Summertime (Blue Note)
<b>NEW</b>	23		<b>JOE LoCASCIO</b> - A Charmed Life (Heart Music)
<b>NEW</b>	24		<b>CEDAR WALTON</b> - Composer (Astor Place Recordings)
22	21	25	VINNY VALENTINO & HERE NO EVIL - Now And Again (DMP)
<b>NEW</b>	26		<b>HOWARD JOHNSON</b> - Gravity (Verve)
14	16	27	BRIAN LYNCH QUARTET - Keep Your Circle Small (Sharp Nine)
—	30	28	<b>SERGIO SALVATORE</b> - Always a Beginning (Concord Jazz)
1	12	29	RENEE ROSNES - Ancestors (Blue Note)

# COMMERCIAL SJ&V

2W	LW	TW	
2	1	1	<b>DOC POWELL</b> - Laid Back (Discovery)
3	2	2	<b>RICHARD ELLIOT</b> - City Speak (Blue Note Contemporary)
1	3	3	RUSS FREEMAN & THE RIPPINGTONS - Brave New World (Peak/GRP)
8	6	4	<b>HERBIE HANCOCK</b> - The New Standard (Verve)
4	4	5	HERB ALPERT - Second Wind (Almo Sounds)
6	5	6	JOE McBRIDE - Keys To Your Heart (Heads Up)
11	8	7	<b>BONEY JAMES</b> - Seduction (Warner Bros.)
5	7	8	EARL KLUGH - Sudden Burst Of Energy (Warner Bros.)
15	10	9	<b>BRIAN CULBERTSON</b> - After Hours (Bluemoon)
10	13	10	<b>JOE SAMPLE</b> - Old Places Old Faces (Warner Bros.)
21	17	11	<b>RAMSEY LEWIS</b> - Between the Keys (GRP)
—	18	12	<b>NORMAN BROWN</b> - Better Days Ahead (MoJAZZ/Motown)
14	16	13	<b>ED HAMILTON</b> - Planet Jazz (Telarc Jazz Zone)
—	14	14	<b>JEFF LORBER</b> - State of Grace (Verve Forecast)
9	12	15	GEORGE JINDA - Between Dreams (Shanachie/Cachet)
13	15	16	MARILYN SCOTT - Take Me With You (Warner Bros.)
7	9	17	COUNT BASIC - Movin' in the Right Direction (Instinct)
20	25	18	<b>BRYAN SAVAGE</b> - Cat Food (Elation)
12	11	19	SPYRO GYRA - Heart of the Night (GRP)
16	19	20	FREDDIE RAVEL - Soul To Soul (Verve Forecast)
17	21	21	PAMELA WILLIAMS - Saxtress (Heads Up)
19	20	22	AVENUE BLUE featuring JEFF GOLUB - Naked City (Bluemoon)
18	23	23	LIONEL RICHIE - Louder Than Words (Mercury)
29	29	24	<b>BILL EVANS</b> - Escape (Escapade)
23	24	25	J MICHAEL VERTA - Time Line (BrainChild)
24	26	26	ANGELA BOFILL - Love In Slow Motion (Shanachie/Cachet)
22	22	27	ED CALLE - Double Talk (Sony)
25	28	28	JOHN TESH PROJECT - Discovery (GTPS)
26	27	29	DARYLE CHINN - From The Heart (MoJAZZ/Motown)

Post-Bop compiled by a sample of Jazz intensive reports

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

**REMIXX**  
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bobby hutcherson  
the roots  
ronnie laws  
the l.g. experience  
noel pointer  
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horace silver  
easy mo bee  
lonnie smith  
michael franti/spearhead  
jacky terrasson  
the angel



**the new groove**

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BLUE NOTE



**MOST ADDED**



- BOB BELDEN (44)**
- HORACE SILVER (42)**
- KENNY GARRETT (33)**
- KEVIN MAHOGANY (38)**
- SCOTT HAMILTON (23)**
- ARTURO SANDOVAL (21)**

**TOP TIP**

**TEDDY EDWARDS/HOUSTON PERSON**  
*Horn to Horn*  
 (Muse)  
 Teddy Edwards and Houston Person play Network Battle of the Tenor Saxophones in this tribute to legends like Stan Getz, Lester Young, John Coltrane, and more. Sixty-eight total reports and a debut at #32!

**RECORD TO WATCH**

**KENNY GARRETT**  
*Pursuance: The Music of John Coltrane*  
 (Warner Bros.)  
 More Free Jazz from Kenny Garrett, and a nice follow-up to last year's fantastic Trilogy CD. Also, Garrett fronts a fine band that includes Pat Metheny.

# Gavin Jazz

LW	TW		Reports	Adds	H	M	L
1	1	<b>NICHOLAS PAYTON</b> (Verve)	85	0	77	6	2
2	2	<b>JEANIE BRYSON</b> (Telarc Jazz)	83	0	75	7	1
7	3	<b>RAY BROWN</b> (Telarc Jazz)	82	1	60	16	5
4	4	<b>AHMAD JAMAL</b> (Verve)	79	2	66	8	3
6	5	<b>BLUE NOTE ALL-STARS</b> (Blue Note)	77	0	58	15	4
10	6	<b>BOB MINTZER BIG BAND</b> (DMP)	79	3	52	20	4
8	7	<b>GEORGE SHEARING TRIO</b> (Telarc Jazz)	75	1	54	15	6
14	8	<b>DANILO PEREZ</b> (Impulse!)	80	3	44	25	8
12	9	<b>KANSAS CITY SOUNDTRACK</b> (Verve)	79	3	44	27	5
11	10	<b>TED ROSENTHAL</b> (Concord Jazz)	73	0	55	11	7
19	11	<b>BOB JAMES TRIO</b> (Warner Bros.)	80	3	40	27	10
3	12	CHRISTIAN McBRIDE (Verve)	73	0	53	18	2
16	13	<b>JOSHUA BREAKSTONE</b> (Evidence)	75	3	44	21	7
17	14	<b>TOM HARRELL</b> (RCA Victor)	74	1	40	27	6
21	15	<b>CHARLIE HUNTER QUARTET</b> (Blue Note)	76	2	28	34	12
5	16	DAVID HAZELTINE QUARTET (Sharp Nine)	68	1	44	17	6
22	17	<b>MICHAEL WOLFF TRIO</b> (Cabana Boy)	76	2	16	48	10
23	18	<b>JOE LoCASCIO</b> (Hear Music)	71	1	29	31	10
46	19	<b>JAMES CARTER</b> (Atlantic)	76	10	16	33	17
13	20	RAY BARRETTO (Blue Note)	61	0	29	28	4
20	21	VINNY VALENTINO & HERE NO EVIL (DMP)	64	1	26	28	9
25	22	<b>TIM ARMACOST</b> (Concord Jazz)	62	1	25	27	9
47	23	<b>CEDAR WALTON</b> (Astor Place Recordings)	72	8	13	27	24
9	24	RENEE ROSNES (Blue Note)	56	0	29	18	9
32	25	<b>BLACK/NOTE</b> (Impulse!)	70	7	12	29	22
28	26	<b>RALPH SHARON TRIO</b> (DRG)	55	1	24	22	8
27	27	DIANE SCHUUR (GRP)	58	0	22	20	16
15	28	CHARLIE HADEN QUARTET WEST (Verve)	50	0	29	17	4
18	29	BRIAN LYNCH QUARTET (Sharp Nine)	52	0	25	21	6
40	30	<b>JACK McDUFF/JOEY DeFRANCESCO</b> (Concord Jazz)	63	4	12	28	19
33	31	<b>HOWARD JOHNSON</b> (Verve)	59	1	10	31	17
—	32	<b>TEDDY EDWARDS/HOUSTON PERSON</b> (Muse)	68	12	8	25	23
35	33	<b>MARLENA SHAW</b> (Concord Jazz)	57	1	15	20	21
36	34	<b>JORIS TEEPE</b> (Mons)	55	1	12	28	14
30	35	TALIB KIBWE (Evidence)	54	2	11	32	9
24	36	CYRUS CHESTNUT (Atlantic)	48	0	25	14	9
34	37	SERGIO SALVATORE (Concord Jazz)	55	2	12	27	14
43	38	<b>RON AFFIF</b> (Pablo)	53	6	13	25	9
26	39	CHARLIE SEPULVEDA (Tropijazz)	49	1	11	32	5
—	40	<b>CARNEGIE HALL JAZZ BAND</b> (Blue Note)	60	6	5	25	24
38	41	ANNIE ROSS (DRG)	48	0	9	27	12
—	42	<b>MARCUS ROBERTS</b> (Columbia/CRG)	68	10	5	12	41
45	43	<b>KEYSTONE TRIO</b> (Milestone)	49	5	8	26	10
50	44	<b>JEREMY DAVENPORT</b> (Telarc Jazz)	45	1	10	22	12
29	45	JAMES WILLIAMS & ICU (Evidence)	43	0	12	22	9
42	46	LILLIAN BOUTTE (Dinosaur)	49	1	6	23	19
—	47	<b>CHARLES FAMBROUGH</b> (Evidence)	53	7	4	20	22
31	48	SONNY ROLLINS (Milestone)	37	0	11	18	8
—	49	<b>DANISH RADIO BIG BAND</b> (Dacapo)	43	3	8	16	16
—	50	<b>KARRIN ALLYSON</b> (Concord Jazz)	52	10	4	9	29

**On Z Corner** BY KEITH ZIMMERMAN



## Ronny Jordan's Return To Smooth Jazz



**Ronny Jordan plans an American tour this year to support his new record.** *British guitarist Ronny Jordan made his mark in Acid/Smooth back in 1992 with his 4th & Broadway debut, The Antidote, which was considered by many to be the first Acid Jazz radio crossover release. His grooving cover version of Miles Davis' "So What" is a memorable, contemporary classic. Jordan's follow-up album, The Quiet Revolution, came out in 1993, and was also warmly received by radio. His third album, available only as a UK import CD, was a 1994 collaboration with DJ Krush called Bad Brothers. With Light to Dark, scheduled for release on August 13 on 4th & Broadway, and plans to tour the United States this year, Jordan is poised for a reentry into a vastly changed Smooth Jazz radio landscape. Since Jordan's airplay success predated Count Basic's chart activity by three years, we dispatched Vinnie Esparza to speak with the man initially responsible for blending Smooth and Acid on the airwaves.*

**When you set out to record your new CD, did you have a particular approach in mind?**  
 Smooth Jazz radio has been very good to me, since Day One. For this record, I wanted to [address] them as well as break some new ground. One of the upcoming singles for this record will have more of an R&B flavor. The song, "It's You," is aimed at Urban, but also has the potential to be played on multiple formats. The song I think the Smooth Jazz crowd will like is "Closer Than Close."

**Tell us about the song "Homage."**  
 Keyboardist Joel Campbell and I wrote that tune. The trumpet sounds you hear are actually me

playing the guitar synthesizer. I was doing that Miles Davis fusion kind of thing. "Homage" is basically paying respects to players like Miles, Grant Green, Jaco Pastorius, McCoy Tyner—all heroes of mine. There's even some fretless guitar in the chorus section as a nod to Jaco.

**Are you comfortable being labeled "Acid Jazz"?**  
 I didn't mind five years ago, but times have moved on now. I see my music entering a different realm. I like to think of my music as "Urban Jazz," a mixture of hip-hop, R&B, and Jazz—with a '70s feel and a '90s approach. It just so happened that *The Antidote* came out right in the middle of that [Acid Jazz] period, so the Acid Jazz crowd just totally accepted it. The one thing we do have in common is an abundance of love for '70s music. Apart from that, we don't really have that much in common. I was never really a part of that crowd. You see, Acid Jazz is not just about your style of music; it's about your style of clothing. It's a fashion statement as well, although I've never really dressed [the part].

**Tell us about some of the artists on the new record.**  
 Well, these guys are new, and this album introduces them to the music world. These are guys that I admire and feel deserve better recognition. There's Joel Campbell, one of the best keyboard players in England. Sola Akingbola was born in Nigeria, and he is from the Yuroba tribe. His name means "God honors thee," and he is an immensely gifted percussion player. We never knew he could sing or write music, because he kept that on the down low. Then one day we were rehearsing and he just starts singing. I was pretty blown away, and insisted he sing on the new album. You see, it's a natural gift. The Yuroba tribe are famous for their

**On Z Corner Continued on page 43**



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**Up next:** *Soundscape (Mick Talbot from The Style Council and Chris Bangs)*







# BASIC INSTINCT

## Instinct Records Meets Count Basic

By Kent Zimmerman

The Instinct releases that radio receives are only the tip of the label's creative output; in fact, they release about 40 records a year with a full-time staff of less than a dozen. In addition to the success of the various *This is Acid Jazz* compilations and Count Basic albums (which have charted top five *Smooth Jazz*), there are street releases reflecting ambient, tri-hop, dub jazz, hip-hop/Latin fusion, techno, and dance. We spoke with founder Jared Hoffman, his 50% partner Gerald Helm, and John White, the label's "social director."

### What's your definition of Acid Jazz?

Jared: It's some of the best that jazz, soul, and funk has to offer, as heard through the ears of a slightly younger generation. Kids in America want to become hip-hop or grunge stars. In Europe, for whatever reason, there's a generation that grew up collecting and worshipping old soul and jazz. They went into their garages and worked on their funky jazz tracks. In America, we hear music, then we proceed to segregate and separate. That's why this synthesis has come from Europe to America.

### How about a basic Instinct history lesson?

Jared: We started up in 1989. At the time, I was DJing in clubs in New York, focusing a lot on buying—and then writing about—import records for several dance clubs and magazines. I began hearing a lot of different dance music, some of it with live instruments, live playing, with elements of live jazz on top. I was intrigued. As with any DJ, there's always that nagging urge to start a label. As Instinct began to grow from a hobby of putting out 12-inch singles into a real business, I was finally able to drop out of Wall Street.

Gerald: Jared, at the time he was DJing, was working nine-to-five on Wall Street. When we first met, he was wearing a suit and tie. Before meeting up with Jared, I had a music background working for Rough Trade in the United States. I originally started in San Francisco working with their distribution system. Then we moved the main offices to New York. Jared and I met at Rough Trade when he was looking for distribution. I'd heard of his label and was intrigued with the Acid Jazz 12-inches.

### Were the first records licensed from the U.K. or was it original music cut here in America?

Jared: Instinct was originally a licensing operation, but one artist put us in a different direction early on. A young artist named Moby, who went on to become one of the big stars on the techno scene. Between Moby and the licensed music, it may have seemed very schizophrenic, but coming from the mind of a DJ, both forms of music represented underground dance. After Rough Trade folded, Gerald was looking for the next thing to do, so he was helping me, looking over things, kicking around ideas. Soon Instinct evolved into a full-blown partnership. We now split 50/50.

### When did John White come in?

John: I came in as an employee in '92 and began taking over office management duties and production. I was the first person to get on a plane, go somewhere else, and reach out to the industry and be social. I guess I enjoyed it more, otherwise we would have been a reclusive company putting out 40 records a year.

Gerald: When you consider the Acid Jazz, ambient, and our second label, Shadow Records, which has been doing a lot of abstract hip-hop and trip-hop, it adds up. We're signing more of our own artists for the world and becoming less of a licensee firm.

Jared: The staff here—ten full-timers, several part-timers and interns—isn't that large when you consider how many albums we release.

### Count Basic has been your biggest mass appeal success.

Jared: Two years ago, at a German music fair, someone was hounding us to listen to his CD. It turned out to be Alexander Spritzendorfer, who manages Count Basic. Eventually we listened—because you never know where the next gem comes from—and thought it was fantastic, a combination of live playing, real songs, and craftsmanship.

### Is the term Acid Jazz still alive and valid? Is it a dirty word yet?

Jared: It's not a dirty word. As always, on most underground levels, names and phrases come and go. After more than 20 people repeat a phrase, the first 15 don't want to have anything more to do with it. We were careful not to get blind-sided by that kind of thinking.

Gerald: We've taken five years to develop the term Acid Jazz in the U.S. We were the first to release music in the States under the tag Acid Jazz, in '90 and '91. We felt no reason to dump it.

### When did you start working Acid Jazz to radio?

Jared: I must say, if it hadn't been for Marla Roseman [of Promark], we wouldn't have been able to take our music to radio. We began in a low key way to present some of our compilations to radio. We knew [Smooth Jazz] was looking for artists. We thought that maybe radio should keep an eye on some of our compilations.

John: The first time we went to a GAVIN convention, we met every single station personally. We had just shipped the *New Voices* compilation with Count Basic just before we went. Most hadn't heard it, then radio found something on the *New Voices* CD, "ML in the Sunshine" by Count Basic. We had stations like CD101 and WNUA already playing some of our cuts that they'd picked up on their own after Marla sent the CD out. Then we included the "Sunshine" track on *Life Think It Over*, Count Basic's first album.

### How was the second Count Basic album, *Movin' in the Right Direction*, different from the first?

Gerald: The first record was mainly Peter [Legat aka Count Basic] by himself with a lot of musicians from Austria who had worked on and off together, touring musicians who went on the road to back up the record. With *Movin' in the Right Direction*, after all the road touring they'd done all over Europe, they became a solidified band with Peter as a leader. The playing was smoother.

### What's next on the Acid Jazz front for Instinct?

Gerald: The next band is Soundscape from England, which is Mick Talbot—formerly with the Style Council and Dexy's Midnight Runners—and his partner, Chris Bangs, one of the seminal jazz/soul DJs [the Special Branch DJs] credited for founding the term Acid Jazz. We're just now editing their first single. Next will come a full album by Gota. Some of the people on that record include the guitarist with Average White Band and people who have worked with Luther Vandross. ●

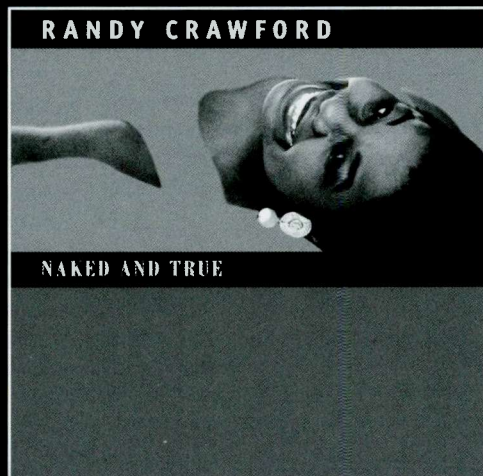


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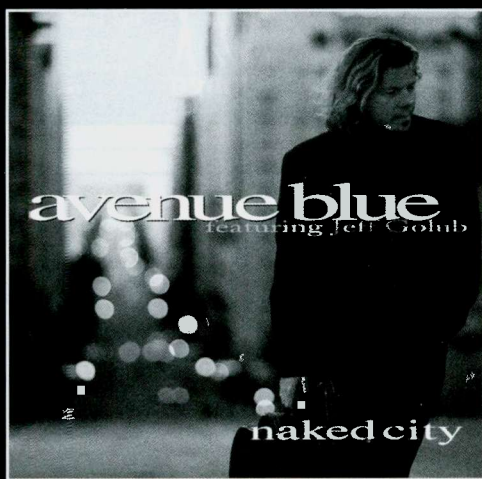
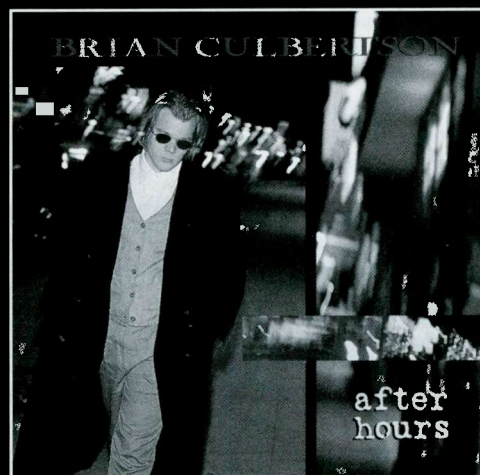
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featuring Rick Braun from  
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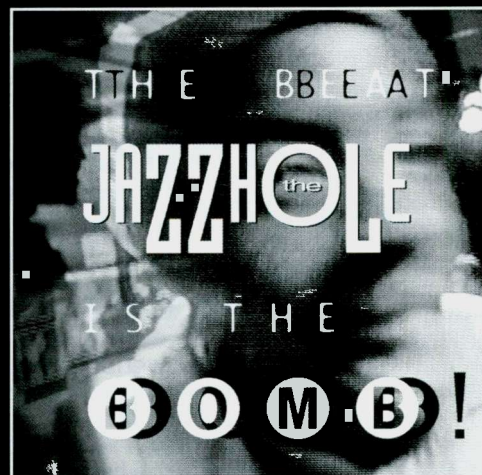
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Gavin Smooth Jazz release - *Naked City*.

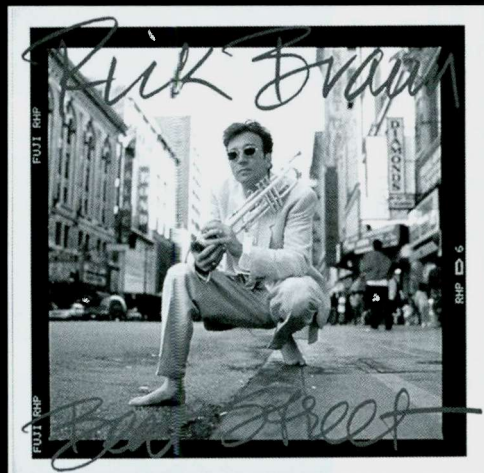


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# The State of Acid Jazz in 1996

By Vinnie Esparza

Editorial Assistance by Keith and Kent Zimmerman

## Call it Acid Jazz, If You Must

The term Acid Jazz is as helpful as it is confusing. While some people feel Acid Jazz is a combination of three or four jazz and R&B styles, there are some who feel the "Acid" in Acid Jazz gives artists freedom to experiment.



Instinct Records' Gerald Helm and Jared Hoffman

Instinct Records uses the term Acid Jazz liberally, having invested years of importing the music into this country. But on the other side, there are those who feel the term should be broken down further, recognizing movements like "New Groove," which might describe the live instrument

style of Count Basic, "Hip-bop" for the more sample-oriented acts like Greyboy, or "Trip-Hop" and Jungle for the more sparse underground styles pioneered by Tricky or Massive Attack. Then there are those who see their music as uncategorizable, including *On the One* editor Andrew Jervis' project with saxman/keyboardist Paul Scriver, Better Daze.

On commercial radio, Acid Jazz is a term that simplifies the genre and is used quite liberally, while the street scene cringes over its use and prefers more specific, splinter terms.

Charlie Hunter, one of the leaders of the San Francisco Acid Jazz movement a few years back, now avoids the Acid Jazz tag, going so far as to describe his music as "Antacid Jazz."

## Three Schools on Acid

Consider three schools of Acid Jazz: Bands like Slide 5 and Alphabet Soup go for a live sound, much like that of the music's forefathers of the early '70s, often incorporating hip-hop elements like

scratching and rapping. Artists like Greyboy create beats as musicians solo over them. Then there are the studio acts that are all samples and loops, like much of the music on Mo' Wax Records. This form of Acid Jazz—considered most experimental and avant garde—is where Trip-Hop and Jungle were born.

## Everything But The Girl, Count Basic, and Jacky Terrasson, All Borrowing from the Same Street

It's interesting to note the dichotomy between Acid Jazz on the radio and Acid Jazz on the street. On the radio—commercial radio in particular—Acid Jazz is a form of pop/jazz with artists like Germany's Count Basic and England's Incognito leading the way, whereas on the street, Acid Jazz is often conceived of as dying or already dead. After all, anything in music that's hip and progressive, by its nature, can only dominate the scene for so long before it's morphed into something more underground.

## SINCE WE LAST SPOKE... Another Year in the Life of Acid Jazz

Here are a few highlights of what has gone down since GAVIN first covered Acid Jazz last July.

\* Instinct recording artist Count Basic continues to dominate the airwaves, especially on SJ&V stations,

with a new album, *Movin' in the Right Direction*.

\* Acid Jazz Records gets a major distribution deal in the U.S. through Hollywood Records. Dozens of titles

previously available as pricey imports are now available domestically.

\* The groundbreaking Mo' Wax label establishes U.S. offices and joins the London/ffrr family.

\* Quango Records, another groundbreaking label, is established in the U.S. by Jason Bentley & Bruno Guez. First stateside



release is an E.P. by Kruder & Dorfmeister, one of the leading producers in the new groove/Acid Jazz realm.

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Take the latest release by Everything But The Girl (pictured), *Walking Wounded*, on which Ben Watt has cleverly incorporated much of what is hot in the U.K. now—specifically Jungle and House beats. The *Blue Note Remix Project*, yet another



example of England's influence over this genre, features, on its cut "Mixed Feelings," a collaboration between jazz pianist Jacky Terrasson and a beat programmer named the Angel, who incorporates Jungle into the only original piece on the album.

There is a definite split in Acid Jazz today; between artists achieving popularity through radio airplay—very deliberately making music that will be played on commercial radio (i.e. Count Basic)—and those still experimenting with "underground" styles, who are not concerned with airplay. No matter how you configure or classify it, Acid Jazz is a musical genre that will never stand still. ●

# Trippin', Boppin', and Hip-Hoppin'

## Street Level Viewpoints

By Vinnie Esparza

Michael & Jody McFaddin, Ubiquity Records

Andrew Jervis, *On the One Magazine*

Michael and Jody McFadden are the co-founders of Ubiquity Records. Andrew Jervis is editor of the "Jazzmopolitan" magazine, *On the One*.

Andrew Jervis: "To me, Acid Jazz doesn't really mean anything except a marketing tool or a way to sell records. It started out

as a good description, but I don't think it holds true today because of the many types of styles within the genre. Some may feel that Acid Jazz is simply a mixture



Quangos' Jason Bentley and Bruno Guez

of two or three types of music. It's exactly opposite of that. The theme behind Acid Jazz clubs was to bring in a DJ that would offer a myriad of styles,

from drum and bass to Latin to funk to jazz."

Michael McFadden: "The term Acid Jazz, for us, has both good and bad elements. Overseas, if we label one of our releases as Acid Jazz it simply will not sell. We have been told to use the term New Groove or Street Jazz. Here in the States, however, is a different story, we need to label our music Acid Jazz if we want to be placed in the proper section of the store. Therefore we write:

"File as: Jazz/Acid Jazz (if you must)."

\* Ubiquity forms CuBop Records, specializing in reissued and new Latin Jazz. Ubiquity founders Michael and Jody McFaddin sell their store, *The Groove Merchant*, in

the lower Haight in San Francisco, to fully concentrate on the label.

\* Fog City Records, formed by Ubiquity producer Dan Prothero, releases a disc from New Orleans Acid

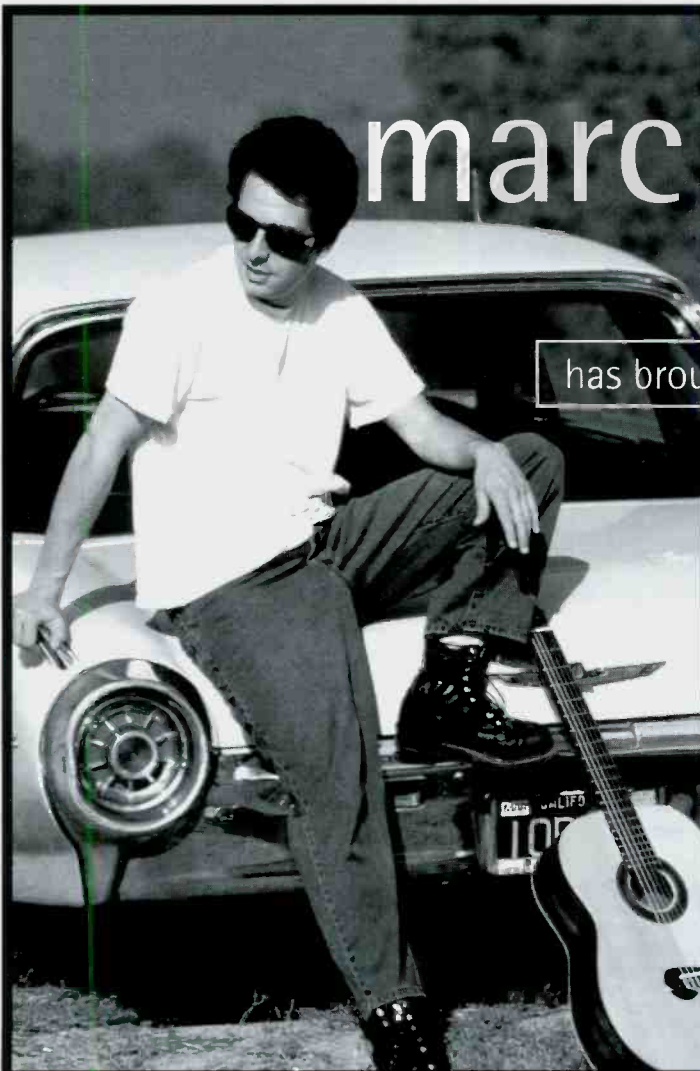
Jazz/Funk band Galactic, titled *Coolin' Off*. It's one of the first Acid Jazz discs to use the CD-ROM format. (Contact Prothero at [www.fogworld.com/](http://www.fogworld.com/) for info and soundbites.)

\* Greyboy starts his own label, Greyboy Records, releasing a breakbeat album called *Greybreaks*, a Greyboy All-Stars full-length titled *West Coast Boogaloo* with James

Brown trombone man Fred Wesley, and a CD by saxophonist Karl Denson titled *The D Stands for Diesel*. Future projects include keyboardist Robert Walter's project with Gary

Bartz, and Swiss funk outfit *Grandmother's Funck*.

\* *Exploration 3*, released by Ubiquity, emphasizes programmed beats by artists like Angel, Tosca, and Ape, and also features



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## ACID JAZZ ANNUAL REPORT

AJ: "Over the past five years, the price of sampling machines has gone down, thus allowing more people to afford the technology and create music that is more experimental. If there is a shift to programmed and sampled music, I think this is a pretty good explanation, although there will always be real musicians to balance out the waves of programmed material."

Jody McFadden: "I think one of our biggest attributes is that our demographics are so wide. We're selling this music to everyone from the 15-year old snowboard crowd to the 40-year old who shops at Hear Music. Acid Jazz is a music that nobody really hates. Some people hate hip-hop or Alternative, but no one really hates Acid Jazz."

Mike Lieberman -  
Acid Jazz/Hollywood Records

Mike Lieberman is the point person for Acid Jazz Records in the U.S., a label that had little to no exposure on U.S. radio



before its deal with Disney-owned Hollywood Records. Their Vibraphonic project charted top 5 on the GAVIN Smooth Jazz chart.

"Vibraphonics was our first project to radio. I found a song that worked for Smooth Jazz radio. [Last November] we started with ten stations, and by the end of the year, Broadcast Architecture gave their stations the green light, and we saw the record blow up on the airwaves. I feel in order for that format to grow, they need to incorporate new music. However, getting airplay can be like pulling teeth.

"The name of our label is both a blessing and a curse at radio. It's a blessing because we are a respected, well established label with a very deep and diverse catalogue. It can be a curse at commercial radio because PDs seem to be scared of our name, thinking our music isn't smooth, [that it] may be a little bit clubish.

"If you want proof that Acid Jazz is here to stay, look at college radio. Ten years ago the leading college stations were playing Husker Du; five years ago they were playing Nirvana. What are they playing today? Many of the leaders, like KALX or KUSF, are playing music with a lot of Acid Jazz elements—the Chemical Brothers and what not."

Alison Pember, Mo' Wax

Mo' Wax started about five years ago and has been the leading label in ushering in what is known as "Trip-Hop," that is, a more experimental, avant garde fusion of hip-hop and Acid Jazz. Distributed by London/frr/LLS.



Alison Pember is the U.S. label manager. Anyone interested in checking out Mo' Wax for your station can contact Alison at (212) 333-8478.

"The first record on Mo' Wax was Repercussions, a straight-up Acid Jazz record, and while labels like Acid Jazz and Talkin' Loud were the groundbreakers five years ago, putting out some awesome records, Mo' Wax very purposefully set out to be radically different. We didn't want to be labeled Acid Jazz. We sought to break new ground with what a lot of people now are coining "Trip-Hop," back when it didn't have a name—just this bizarre fusion of Acid Jazz and hip-hop.

"Acid Jazz, the term, is a bit outdated. It's a great term for people who have to have a box. I think a lot of what is labeled Acid Jazz really isn't. I won't name names, but a lot of it is straight-up pop riding the Acid Jazz wave.

"In the U.S., it is very difficult to work groups with no vocals, which presents a challenge to us, because much of our music has no vocals. Money Mark and DJ Krush records have vocals on them, but I predict a tough battle with the DJ Shadow record, even though he's the Godfather of Trip-Hop. But college kids are embracing it, especially those that listen to Alternative.

Michael Cuscuna, Mosaic Records and Reissue Coordinator for Blue Note, Impulse!, and Columbia.

Michael Cuscuna is the Godfather of Jazz Reissues, and gatekeeper to the tapes that first influenced Acid Jazz pioneers. A legendary Blue Note producer, Cuscuna's mail order Mosaic label sets new heights in licensed reissue sets by Jazz artists like Chet Baker and Gerry Mulligan.

"We reissued all of this Rare Groove stuff when we noticed a lot of young kids dancing to music that was older than they were—first in England, then in major U.S. metropolitan areas. Rappers were also using a lot of jazz samples in their mixes. The three that stuck out the most were Lou Donaldson, Grant Green, and John

Count Basic's *Strange Life* remixed by Kruder & Dorfmeister.

\* RCA's Groovetown label folds after releasing a handful of works by Roy

Ayers and Brooklyn Funk Essentials. Jazz label Novus is closed.

\* The Solsonics are dropped by EMI after only one album.

\* Groove Collective jump ship from Reprise, landing on Impulse! with their second release, *We the People*. Giant Step Records, formed in the process, is distributed by



Patton. Even though they might not normally be candidates for reissues, we put out a lot of the late '60s/early '70s funk things that were the more commercial records [during their time]. What we put out is partly based on the feedback we get from buyers, who write us and make suggestions, as well as what tracks from what records are being sampled.

"I think that newer Acid Jazz stuff will be broken on Alternative radio before it is broken on commercial jazz radio. Anything that ruffles the feathers is usually passed on. With US3, it was purely broken off as pop and Alternative.

Jason Bentley and Bruno Guez, Quango Records

Quango Records is a new label, a part of Island Records. It released a highly anticipated record by English producers Kruder & Dorfmeister, and has received instant respect on the street, unusual for a major-distributed label.

Jason Bentley: "The term Acid Jazz is kind of a late '80s thing. It's changed so much and there's so many different hybrids, the sound has truly evolved in the last five years. Acid Jazz is a retro-soul jazz styling that, in its worst form, can sound like repetitive beats and horns. In its more interesting forms, it can touch on the street hip-hop culture and incorporate with jazz, an improvisational nature matched with the improvisational nature of the DJ."

Bruno Guez: "Hats off to Everything But The Girl for their new record. They are going to have a lot of mainstream support. As they are embracing a lot of new styles and attitudes of music, production, and rhythm, that is part of the Acid Jazz movement as well. The timing is good on this record."

JB: "We didn't really promote Kruder & Dorfmeister, to radio because they come from a background that is more club and DJ-based. We started to push radio when *Bomb the Bass* came out. There's many different styles of music on the label. You have that DJ perspective, which is not often something that is going to be translated well on the radio. We're able to market our music to unconventional avenues like cafes or whatever, where people are very willing to try out new music and go to the stores to look for our music."

BG: "We're the first hip-hop generation hitting our thirties. The sounds that you can make with machines now can effec-

tively beat the sounds you can create with traditional instrumentation. It's also a lot more affordable today."

Susan Mainzer, Island/4th & Broadway and associated labels

Susan is National Director of Media Relations, West Coast at Island Records.

"Island got involved with Acid Jazz pretty early on. One of our signees is Ronny Jordan, who's coming out with his third record. We try to use the *Rebirth of Cool* compilations as a way to showcase the newest, grooviest dance jazz. On the last one, we incorporated more of a Trip-Hop edge, because it seemed to be the direction a lot of people were going.

"I personally prefer the term "New Groove." Acid Jazz a few years ago was more hip-hop oriented, and now people are trying to use higher BPM like Jungle. I see a shift more toward programmed beats versus live musicians. The most exciting thing going on right now to me are the DJs who have no boundaries, like Kruder & Dorfmeister.

"In the next couple of years, we're going to see a big influx in Latin rhythms. It's the biggest thing in House, and definitely a presence on the Acid Jazz scene. The rhythms of Latin jazz work nicely with Acid Jazz. Look out for Sound Assembly

on Moonshine. I saw them live and they blew me away."

Todd C. Roberts, editor, *Urb Magazine*

*Urb* is a five year-old magazine dedicated to hip-hop, rave, and DJ culture in the global sense, specifically that of the underground. Starting out as a free magazine in Los Angeles, *Urb* now retails nationwide.

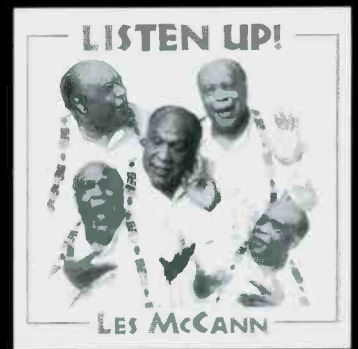
Todd C. Roberts: "When we started, Acid Jazz was just getting off the ground in the clubs. Labels like Ubiquity were just getting



started, and we were listening to bigger acts like Soul 2 Soul that were influenced by what was going on in London. Instinct started putting

out the *This is Acid Jazz* compilations, and that pretty much put the term on American soil. *Urb* stands for what Acid Jazz is in its ideal form. Growing up on hip-hop and Alternative, we're now faced with an area of music that tries to take from all of that. *Urb* is like an ideal radio station, we try to play everything that we like.

"Acid Jazz is a freedom to use jazz elements to invent more contemporary forms of music. A few years back, artists like



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| WNIJ | KBEM             | KSOR | WFSS |
| WRQM | WDUQ             | KSDS | KCBX |
| KUVO | KCKK             | KCND | KUNV |
| KXJZ | WAER             | WCLK | WDCU |
| WEAA | WFPL             | WSIE | WUTC |
| KAZU | KCSM             | KIOS | KJAZ |
| KJZZ | KSJS             | KSLU | KTPR |
| KUSD | WCPN             | WDET | WESM |
| WFIT | WGLT             | WGMC | WGVU |
| WITR | WKGC             | WMOT | WNAA |
| WNOP | Woub             | WTUL | WUAL |
| WUSF | WTMD             | WJAB | WBJB |
| KYOT | and many more... |      |      |

Contacts: Mike Carlson at MC Promotion (206) 258-3354  
Rick Leclercq at MusicMasters (908) 531-3375



GROOV

ACID JAZZ!



"1-800-54-GROOV"

Impulse/GRP.

\* San Diego's Green Circle Bar, an important Acid Jazz club, shuts its doors.

\* Blue Note releases more Rare Groove Series albums by Lonnie Smith, Donald



# Jazz Radio's Take on Acid Jazz

D'Angelo or Maxwell could have been considered Acid Jazz, but nowadays they are lumped with the Urban heap.

"I don't think there is anything wrong with the term Acid Jazz, but I don't really see Acid Jazz as we know it becoming more experimental. I think it is going to play into the lowest common denominator. Everything but the Girls' success on radio is a bit of a fluke. I think they are getting the airplay because they are an established act, and they can afford to experiment. Obviously, if the stations got a Jungle disc from some unknown, that disc would have never seen the light of day."

**J. Mikel Ellcessor, Coast to Coast Promotion and Marketing**

J. Mikel Ellcessor, during his final days at WYEP-Pittsburgh, experimented by mixing rock genres with Acid Jazz. When he left the station to work for Susan Levin at Coast to Coast Marketing, he brought along his enthusiasm, promoting Acid Jazz to Jazz, Smooth Jazz, and A3 radio.

J. Mikel Ellcessor: "We've worked TJ Kirk, Isaac Hayes, the Brand New Heavies, Vibraphonics, and the Groovin' High collection to A3, even though they weren't proven in the marketplace. It has been an uphill battle, but we're doin' it."

"I think it's way too premature to even discuss shelving the term Acid Jazz or breaking it down. The progressive community is always moving on to something else; it's the nature of who they are. Those who are dedicated to that particular lifestyle are not going to want to see that lifestyle interrupted or diluted in any way. The 'Acid Jazz was dead' conversation was up a year and a half ago.

"The reality is, the rest of the people interested in music are just starting to get turned on to Acid Jazz.

"Progressive culture eats itself. Regardless of what scenesters say, let the genre develop its own way. I see it as a good thing that Acid Jazz is happening, because it means that it's maturing. We have new bands forming, DJs that are moving into the next level; we have Acid Jazz shows and Acid Jazz clubs popping up in new markets.

"What burns me up is that when people get the opportunity to encounter the music in general, they love it. Adults are very good at deciding what they like and don't like. When they are given the opportunity to choose, they are going to pick things that add something to their lives, rather than the same thing over and over again." ●

**Gary Vercelli, KXJZ-Sacramento**

"Two years ago we started an Acid Jazz program on Saturday night, 'The Acid Jazz Hour,' hosted by Steve Milne. It met with such good response that we extended it to two hours.

"One of the albums that we've had great success with in terms of crossover with our mainstream audience is the *Blue Note Remix Project*—in particular, Easy Mo Be's remix of Horace Silver's 'The Sophisticated Hippie.' Also, the remix of Bobby Hutcherson's 'Montara' [re-mixed by Philly hip-hoppers The Roots], and Ronnie Foster's 'Summer Song' [remixed by hip-hop producer/rapper Diamond D]. Another album that I have found to have good acceptance is the James Taylor Quartet's *The Hand of the Inevitable*.

"Labeling anything as Acid Jazz that's jazzy with a solid groove speaks more to marketing than the music itself. The problem with some Acid Jazz records is the soloing not being on par with a lot of our jazz musicians. We like to mix our Acid Jazz show with some of the classic soul jazz so that we can inform as well as entertain. We back-announce the older cuts by saying that it is a heritage artist of the Acid Jazz format."

**Andy O'Leary, KUVU-Denver**

"One third of my show, *Jazz Town*, features Acid Jazz. It's really cool to see the mainstream jazz musicians embracing the music and not just writing it off, i.e. Buckshot Lefonque and Courtney Pine. Still, I don't think the public at large understands the difference between Acid Jazz and hip-hop. Jazz purists, as they did with the funky jazz of the early '70s, reject Acid Jazz and say, "It don't mean a thing if it ain't got that swing," but in my eyes, "It don't mean a thing if all it ever does is swing."

**Arturo Gomez, WDNA-Miami**

"We call ourselves the jazz and rhythm station, and we encompass all aspects of jazz, except Smooth Jazz, which we leave up to the SJ&V station in town. We play

everything from the true 'Acid Jazz' of the early '70s to the new school of groove. The success of US3 made it a lot easier for us to be accepting of Acid Jazz. When it hit, we were establishing ourselves as an all encompassing jazz station. Now we make sure to incorporate two to three songs per hour.

"On Friday night we have a show from midnight to 3 a.m., *The Underground Railroad*, which plays a higher percentage of Acid Jazz when we have a hipper lis-



tening audience. The *Blue Note Remix Project* is working particularly well. Acid Jazz is a continuing evolution of not only the classic funk jazz, but of hip-hop as well. But once you get hip-hop into the picture, you scare off a lot of people.

"The reason I don't like the term Acid Jazz is that it has a negative connotation to the uninitiated. 'Acid' may make people think of things psychedelic, that it's rock or metal. In the U.K., everyone knows what Jungle is, but here it's like, 'Huh?' What's interesting, however, is the term 'Jungle' was used to describe jazz in its early days."

**Wayne Parkins, WUCF-Tampa/Orlando**

"About a year ago, we bumped up our straight-ahead hours to 70, eliminating what was Alternative music to progressive jazz, or as we refer to it, 'cool grooves,' a mix of Acid Jazz, funk, and R&B. The reason we mix it up quite a bit is because we have 35 hours to fill up a week and there is not enough of what has fallen into that Acid Jazz category to fill up that block.

"We're getting a good response. The most interesting part is the demo we're getting, a lot of females, 28-45. That's a money

demo per se. Something's going on here.

"Acid Jazz is a term we've never tried to embrace because even at a public station like ours, we still have to address audience. When I put the word 'acid' out there, you've got a drug connotation, as uptight as that sounds. That is why we've worked on wording this as 'cool grooves,' a hybrid of progressive jazz.

"Instinct and Hollywood are finding success because they are still producing underground stuff, but they are also putting out stuff that is Smooth Jazz radio friendly. I think a lot of Acid Jazz labels are beginning to look at how they can incorporate radio-friendly tracks and still keep their edge.

"Rap burnout may have played a key role in turning people on to Acid Jazz. We have a large segment of the population who are tired of rap and the super slick R&B of today, looking for something that genuinely grooves, like the War or Tower of Power of yesteryear. We miss that sound."

**Ken Hamlin, KUVU-Denver**

"Sean White and I have hosted *So What* on Friday nights for almost a year. The show grew out of a club night that has been going on for over three years. A lot of people say Acid Jazz is dead. I think the term is dead, but it's transforming into a lot of different directions and still hasn't settled on one particular direction.

"Labels today that are slammin' include Ubiquity, Giant Step—who are putting out a new Dana Bryant album—Instinct, and Hollywood, who are doing an excellent job reissuing Acid Jazz Records' catalogue.

"I'm interested in seeing if this *Everything But The Girl* record will open up ears. Will people get into the Jungle vibe? Albums like Courtney Pine's *Modern Day Jazz Stories* or the *Blue Note Remix Project* could potentially win over heads from the straight-ahead crowd. Yet there's this stigma attached by jazz radio; the albums have cuts that can potentially work for jazz radio, but they are shunned by those who see the music as tainted by groove." ●

Byrd, the Three Sounds, John Patton, and others. *Blue Note Remix Project* features reworked and remixed classic Blue Note funk by top notch hip-hop producers, including one Jungle track.

\* Countdown/Unity Records releases *The Whole Affair*, a full-length disc from the English soul and groove band Izit. Their follow-up, *Imaginary Man*, will

arrive in September. \* Verve continues its *Talking Verve Series*, classic recordings by artists like Cal Tjader and Wes Montgomery, subtitled

*Roots of Acid Jazz*. *Move to Groove*, the best of '70s funk/jazz, is released on the *Chronicles* series. The rare Roy Ayers-Live in *Montreux 1972* album,

originally available only in Japan, is out. Current releases include Courtney Pine's, *Modern Day Jazz Stories*, and a tribute to Bob Marley featuring Pine and singer Omar.

\* The First Annual JVC Acid Jazz Fest is scheduled for August 21-24 with hopes of drawing 10,000 groovers to Toronto.



**MOST ADDED**  
GRETCHEN PETERS (20)

LYLE LOVETT (18)

TIM O'BRIEN (15)

ROGER BROWN (12)

SCOTT JOSS (10)

**TOP TIP**  
SCOTT JOSS

*Souvenirs*  
(Little Dog)

Honky-Tonker and Dwight Yoakam band member Joss steps up to the bar and delivers on his Little Dog debut. This week's top debut at #31.

**RECORD TO WATCH**

WAGON

*No Kinda Room*  
(Hightone)

More alterna-country from the wilds of St. Louis, ala Wilco and the Bottle Rockets. And hey, who could argue with that? Fine songs and production by Lloyd Maines makes Wagon one to roll.

# Gavin Americana

LW	TW	Reports	Adds
1	1	JUNIOR BROWN - Semi Crazy (MCG/Curb)	71 0
3	2	WILLIE NELSON - Spirit (Island)	69 1
15	3	LYLE LOVETT - The Road To Ensenada (Curb/MCA)	69 18
6	4	DALE WATSON - Blessed Or Damned (HighTone)	57 1
2	5	SAM BUSH - Glamour & Grits (Sugar Hill)	59 0
10	6	CHRIS HILLMAN & HERB PEDERSEN - Bakersfield Bound (Sugar Hill)	59 1
20	7	TIM O'BRIEN - Red On Blonde (Sugar Hill)	62 15
7	8	WAYLON JENNINGS - Right For The Time (Justice)	56 1
9	9	KELLY WILLIS - Fading Fast (A&M)	58 1
11	10	ROSIE FLORES - A Honky Tonk Reprise (Rounder)	63 3
4	11	GILLIAN WELCH - Revival (Almo Sounds)	57 0
5	12	BR5-49 - Live From Robert's (Arista)	57 0
13	13	TAMMY ROGERS - Tammy Rogers (Dead Reckoning)	62 3
8	14	KIMMIE RHODES - West Texas Heaven (Justice)	58 1
16	15	MANDY BARNETT - Mandy Barnett (Asylum)	48 2
12	16	TISH HINOJOSA - Dreaming From The Labyrinth (Warner Bros.)	52 0
14	17	ROBIN & LINDA WILLIAMS - Sugar For Sugar (Sugar Hill)	52 0
21	18	JIMMIE DALE GILMORE - Braver Newer World (Elektra/EEG)	48 6
28	19	KATY MOFFATT - Midnight Radio (Watermelon)	48 5
19	20	FLACO JIMENEZ - Buena Suerte, Senorita (Arista Texas)	53 2
25	21	PSYCHOGRASS - Like Minds (Sugar Hill)	47 4
23	22	THE CACHE VALLEY DRIFTERS - White Room (CMH)	45 0
22	23	MARTIN SEXTON - Black Sheep (Eastern Front)	46 0
27	24	WEBB WILDER - Acres Of Suede (Watermelon)	41 1
26	25	WANTED! THE OUTLAWS - 20th Anniversary (RCA)	41 2
24	26	THE IGUANAS - Superball (Margaritaville/Island)	39 1
18	27	STEVE EARLE - I Feel Alright (E-Squared/Warner Bros.)	36 0
31	28	JONELL MOSSER - Around Townes (Winter Harvest)	46 7
17	29	BILL MORRISSEY - You'll Never Get To Heaven (Philo)	36 0
39	30	SLEEPY LaBEEF - I'll Never Lay My Guitar Down (Rounder)	41 6
N	31	SCOTT JOSS - Souvenirs (Little Dog)	39 10
30	32	JERRY DOUGLAS & PETER ROWAN - Yonder (Sugar Hill)	35 0
N	33	SONNY BURGESS - Sonny Burgess (Rounder)	38 8
38	34	THE THOMPSON BROTHERS - Cows On Main Street (RCA)	35 4
29	35	ROSANNE CASH - 10 Song Demo (Capitol)	32 0
40	36	RONNIE DAWSON - Just Rockin' & Rollin' (Upstart/Rounder)	35 3
32	37	ROBERT EARL KEEN - No. 2 Live Dinner (Sugar Hill)	31 0
34	38	HANK WILLIAMS JR. - Wham Bam Sam (MCG/Curb)	31 0
33	39	MOLLIE O'BRIEN - Tell It True (Sugar Hill)	32 0
35	40	SUBDUDES - Primitive Streak (High Street)	27 0

## Americana Inroads

BY ROB BLEETSTEIN



### Bluegrass, Prisons, & Fat Frys

The International Bluegrass Music Association (IBMA) has announced its plans for this year's "World of Bluegrass" event, taking place in Owensboro, Kentucky, on September 23-29. Combining their Awards show, trade show, and Bluegrass Fan Fest, the IBMA's "World of Bluegrass" week is not only a Bluegrass homecoming, but also a tremendous career development resource for those with a professional interest in this genre of music.

Development sessions, Mentor programs, Keynote addresses, DJ taping sessions, and Town Meeting, one can count on coming away from this gathering with plenty of new and useful information. The Americana chart's relationship with Bluegrass will be a panel topic on Wednesday, September 25.

Along with a full-blown exhibitor forum and the prestigious Seventh Annual IBMA Awards Show, which is broadcast to an audience of millions

With its series of Leadership

Continued on page 43

# Old Wood Barn

A new album by the *Joel Rafael Band*

**GAVIN Americana Pick**

"Old Wood Barn is full of stories that, like many great folk songs, get handed down from one generation to the next."

Rob Bleetstein GAVIN

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KCDI WCBN KDHX  
KPKF KFAN KUPR  
KOTO KFAL WQQQ  
KLOA KFLX KTOO  
KVLR KULP KGNU  
WADN DMX KUPR  
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### Chartbound

- |                                  |  |
|----------------------------------|--|
| SYD STRAW (Capricorn)            | J.J. CALE (Virgin)                           |
| SQUIRREL NUT ZIPPERS (Mammoth)   | REES SHAD (Sweetfish)                        |
| ROGER BROWN & SWING CITY (Decca) | GRETCHEN PETERS (Imprint)                    |
| ELECTRIC RANGE (Smokehouse)      | KEB MO (Okeh/Epic)                           |
| WAGON (Hightone)                 | Dropped: #36 Don Edwards, #37 Carpetbaggers. |

Editor: ROB BLEETSTEIN

Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m.  
Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580  
E-mail: pwrglide@well.com



**MOST ADDED**

- WHITNEY HOUSTON (42)
- HOOTIE & THE BLOWFISH (36)
- HARRY CONNICK JR. (31)
- REO SPEEDWAGON (27)
- MARIAH CAREY (25)



**TOP TIP**

**WHITNEY HOUSTON**  
 "Why Does It Hurt So Bad" (Arista)  
 Let's not hold our breath waiting for this to chart. It's a sure thing next week.

**RECORD TO WATCH**



**TINA ARENA**  
 "Show Me Heaven" (Epic)  
 When all is said and done Arena will be as much an A/C core artist as any other format.

# Gavin A/C

Adult Contemporary

TW	Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	6	240	5	6605	+427	133	56	42	9
2	19	213	3	6221	-163	139	40	26	8
3	7	194	3	4818	+179	84	57	38	15
4	14	182	0	4718	-302	87	49	37	9
5	22	175	0	4615	-310	87	33	40	15
6	14	169	4	4348	+164	88	32	30	16
7	10	180	4	4203	+75	68	44	49	18
8	5	188	25	3691	+897	44	44	56	40
9	4	182	19	3602	+784	43	41	57	36
10	12	140	0	3348	-861	57	34	34	13
11	15	133	0	3075	-198	46	38	34	14
12	10	112	1	2798	-234	51	27	25	9
13	11	119	0	2766	-43	40	43	23	11
14	36	114	2	2751	-75	39	33	29	10
15	23	114	0	2743	-480	44	24	27	18
16	7	113	4	2699	+264	42	25	32	13
17	15	112	4	2622	+25	39	30	31	10
18	6	146	13	2608	+322	18	40	49	35
19	14	105	1	2542	-609	39	29	24	12
20	14	108	2	2380	-538	26	42	30	9
21	11	113	8	2306	+137	25	38	29	17
22	31	96	0	2264	-118	34	21	28	11
23	8	121	10	2084	+182	10	37	41	27
24	8	110	11	2027	+318	12	36	37	23
25	16	94	1	1982	-310	22	29	30	12
26	12	105	24	1981	+424	19	25	37	22
27	10	98	2	1973	-177	21	34	28	13
28	25	95	1	1966	-331	19	31	35	8
29	24	73	2	1840	-174	32	17	14	9
30	9	96	7	1739	+176	9	30	40	17
31	15	94	1	1604	-843	10	20	37	24
32	18	79	1	1502	+22	14	21	31	13
33	2	94	36	1474	NEW	7	19	34	31
34	12	81	2	1452	-74	9	21	36	15
35	7	62	9	1450	+118	23	14	15	8
36	4	95	5	1418	NEW	1	23	38	28
37	7	89	17	1338	NEW	5	13	37	30
38	9	73	4	1277	+27	6	24	26	16
39	19	55	1	1241	-275	17	16	17	4
40	7	67	1	1165	NEW	4	17	33	12

**Chartbound**

	Reports	Adds	SPINS	TREND
HARRY CONNICK JR. - "Hear Me In The Harmony" (Columbia/CRG)	75	31	904	+398
BONNIE HAYES - "Things You Left Behind" (Beacon)	68	8	1084	+187
WHITNEY HOUSTON - "Why Does It Hurt So Bad" (Arista)	67	42	889	+600
CHUCK NEGRON - "How 'Bout Us" (Viceroy/GAP/AEC)	66	24	855	+347

Total Reports This Week: 246 Last Week: 249  
 Editor: RON FELL  
 Associate Editor: DIANE RUFER  
 A/C reports accepted: Mondays  
 8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m.  
 Station Reporting Phone: (415) 495-1990  
 GAVIN FAX: (415) 495-2580

**Inside A/C**

BY RON FELL



## The KSSK Story: Winning in Paradise



Some people must think **Michael Shishido** has it made. He's Operations Manager for **KSSK AM&FM** in Honolulu. The

stations are owned by Patterson Broadcasting, an Atlanta-based group which now owns eight stations in Honolulu, a market with a little more than a million residents and 720,000 in the 12+ demo. His combo of stations dominate paradise with a reach of 20% of the market. The AM currently has a nine share and the FM an 11 share with a weekly come of more than 200,000.

Shishido describes the Hot A/C FM as "Top 40 for adults that targets 25-34 female. "KSSK/AM is what we might describe today as a full-service format with plenty of personality and news as well as music."

The FM's morning show team of **(Michael W.)Perry & (Larry) Price**, together since 1983, consistently pulls in 20-25% shares 12+. According to Shishido, "No one on the air has less than 10 years experience."

The experience factor and the level of professionalism make a big difference in Honolulu. "It's not that the other Hawaii radio stations are not professional; some are and some need refresher courses. But at KSSK, everyone lives a legacy of a higher standard established by past management and ownership."

Thirty-six year old Shishido, a native of Honolulu, has a bachelors degree in communications from the University of Hawaii. He

Continued on page 42



# THE JOHN TESH PROJECT

## You Break It

From the album Discovery

Featuring

Natasha Pearce

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(GAVIN AND R&R STATIONS)

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KXRO  
KDBB  
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KWAT  
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WEIM  
WMVA  
KEZT  
KLWN

KSND  
WNNC  
WFDL  
WXLN  
KNIM  
KQXT

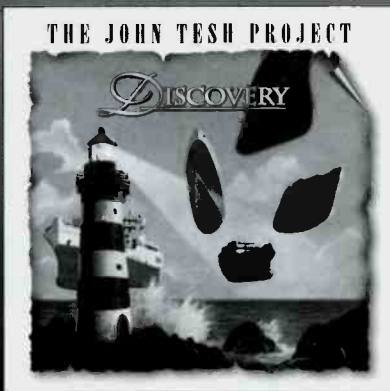


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7/5 Walnut Creek, Raleigh, NC  
7/6 Wolf Trap, Vienna, VA  
7/7 Classic Amphitheater, Richmond, VA  
7/8 Palace Theatre, Myrtle Beach, SC  
7/9 Knoxville Civic Auditorium, Knoxville, TN  
7/10 Koger Theatre, Columbia, SC  
7/12 Metropolitan Park, Jacksonville, FL  
7/13 Chastain Park, Atlanta, GA  
8/20 Davies Symphony Hall, San Francisco, CA  
8/21 Bakersfield Convention Center, Bakersfield, CA  
8/22-23 Humphrey's, San Diego, CA  
8/24 Symphony Hall, Phoenix, AZ  
8/25 Universal Amphitheatre, Los Angeles, CA  
8/28 Red Rocks Amphitheatre, Denver, CO  
8/29 Wolf Mountain, Salt Lake City, UT  
8/30-31 Tropicana Las Vegas, NV

314532125-2



9/4 Riverside Theatre, Milwaukee, WI  
9/5 Riverbend Theatre, Cincinnati, OH  
9/6 Riverport Amphitheatre, St. Louis, MO  
9/7 Starlight Theatre, Kansas City, MO  
9/8 Riverfest Amphitheatre, Little Rock, AR  
9/11 Brady Theatre, Tulsa, OK  
9/12 Starplex Amphitheatre, Dallas, TX  
9/13 Woodlands Pavilion, Houston, TX  
9/14 Saenger Theatre, New Orleans, LA  
9/19 Maxwell C. King Center, Melbourne, FL  
9/20 Sunrise Musical Theatre, Sunrise, FL  
9/21 Tampa Bay PAC, Tampa Bay, FL  
9/22 Johnny Mercer Theatre, Savannah, GA  
9/26 Alabama Theatre, Birmingham, AL  
9/27 Germantown PAC, Germantown, TN  
9/28 Starwood Amphitheatre, Nashville, TN



<http://www.tesh.com>



Contact: Josie DiChiara



1996 Tour Presented by GMC



## A/C Up &amp; Coming

Reports	Adds	SPINS	TRENDS	
60	3	890	+11	<b>JACK JAMES</b> - Love Takes A Holiday (Windy City)
59	4	918	+56	<b>TIN DRUM</b> - Real World (Brainstorm)
59	27	711	+300	<b>REO SPEEDWAGON</b> - Building The Bridge (Castle)
47	2	693	+33	<b>KIMMIE RHODES</b> - I'm Not An Angel (Justice)
44	9	741	+157	<b>THE BADLEES</b> - Angeline Is Coming Home (Polydor/A&M)
42	13	547	+218	<b>BILL CHAMPLIN</b> - Turn Your Love Around (Turnip)
41	23	465	+269	<b>JIM BRICKMAN</b> - Hero's Dream (Renegade)
41	6	647	+54	<b>STEPHEN BISHOP</b> - Dive Into The Pool Of Love (Foundation)
39	2	627	-10	<b>JOAN OSBORNE</b> - St. Teresa (Blue Gorilla/Mercury)
36	13	597	+238	<b>GIN BLOSSOMS</b> - As Long As It Matters (A&M)
34	12	428	+153	<b>JESSICA</b> - Saturday Night (Moonridge)
32	4	418	+51	<b>CHYNNA PHILLIPS</b> - I Live For You (EMI)
31	1	428	-44	<b>ONCE BLUE</b> - Save Me (EMI)
30	6	350	+91	<b>PICTURE PERFECT</b> - How Can You Tell Me (101 South)
31	12	389	+158	<b>TINA ARENA</b> - Show Me Heaven (Epic)
29	4	601	+53	<b>LOS DEL RIO</b> - Macarena (Bayside Boys Mix) (RCA)
27	2	369	-63	<b>SARAH McLACHLAN</b> - Full Of Grace (London)
26	8	368	+148	<b>STYX</b> - It Takes Love (A&M)
26	6	435	+116	<b>BLUES TRAVELER</b> - But Anyway (A&M)
23	1	362	-6	<b>JOHN TESH PROJECT feat. NATASHA PEARCE</b> - You Break It... (GTPS)
22	10	246	+115	<b>EMMYLOU HARRIS</b> - Goodbye (Elektra/Asylum)
21	7	245	+77	<b>THE TOKENS featuring MITCH MARGO</b> - Only In My Dreams (B.T. Puppy)
15	4	276	+76	<b>MAXI PRIEST</b> - That Girl (Virgin)
13	3	165	+14	<b>BONEY JAMES</b> - Seduction (Warner Bros.)
11	11	125	+105 *	<b>MARILYN SCOTT</b> - I'm Calling You (Warner Bros.)
10	2	247	+7	<b>TONI BRAXTON</b> - You're Makin' Me High (LaFace/Arista)
10	4	147	+62 *	<b>THE TONY RICH PROJECT</b> - Like A Woman (LaFace/Arista)
10	1	193	-1	<b>LISA LOEB &amp; NINE STORIES</b> - Waiting For Wednesday (Geffen)

**Dropped:** Karla Bonoff /Nitty Gritty DB, Wynonna, Jae Cie, Lionel Richie, Oasis, Annie Haslam.

\* Indicates Debut

## SPINCREASES

## RANKED INCREASE IN TOTAL SPINS

<b>MARIAH CAREY</b> - Forever (Columbia/CRG)	897
<b>VANESSA WILLIAMS</b> - Where Do We Go From Here (Mercury)	784
<b>HOOTIE &amp; THE BLOWFISH</b> - Tucker's Town (Atlantic)	622
<b>WHITNEY HOUSTON</b> - Why Does It Hurt So Bad (Arista)	600
<b>ERIC CLAPTON</b> - Change The World (Reprise)	427
<b>DONNA LEWIS</b> - I Love You Always Forever (Atlantic)	424
<b>HARRY CONNICK, JR.</b> - Hear Me In The Harmony (Columbia/CRG)	378
<b>CHUCK NEGRON</b> - How 'Bout Us (Viceroy/GAP/AEC)	347
<b>ALL-4-ONE</b> - Someday (Walt Disney/Hollywood)	322
<b>PETER CETERA</b> - One Clear Voice (River North)	318

## S/P/W

## SPINS PER WEEK PER STATION

<b>TRACY CHAPMAN</b> - Give Me One Reason (Elektra/EEG)	29.21
<b>ERIC CLAPTON</b> - Change The World (Reprise)	27.52
<b>CELINE DION</b> - Because You Loved Me (550 Music)	26.37
<b>STING</b> - You Still Touch Me (A&M)	25.92
<b>NATALIE MERCHANT</b> - Jealousy (Elektra/EEG)	25.73
<b>GIN BLOSSOMS</b> - Follow You Down (A&M)	25.21
<b>BoDEANS</b> - Closer To Free (Reprise)	25.03
<b>BRYAN ADAMS</b> - The Only Thing That Looks Good On Me Is You (A&M)	24.98
<b>CHER</b> - One By One (Reprise)	24.84
<b>ALANIS MORISSETTE</b> - Ironic (Maverick/Reprise)	24.71
<b>HOOTIE &amp; THE BLOWFISH</b> - Old Man & Me (Atlantic)	24.21
<b>JANN ARDEN</b> - Insensitive (A&M)	24.13

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

started his radio career as an intern at **KIKI**-Honolulu and eventually worked four years in production, as an on-air music director, an interim PD and in news.. He's been at **KSSK** for nine years and has been the stations' OM for the past year.

While we *think* we'd all like to work in a palm-treed, sun-splashed, tropical paradise like Hawaii, the "paradise syndrome" is a myth, says Shishido. There's no beach in the backyard. "I don't remember the last time I went to the beach," says Michael. "Our studios are on the second floor of a warehouse with no windows." We have plenty of competition. It's probably more competitive than the mainland. We compete directly with A/C **KRTR** (The Crater), and also with Top 40s like **KQMQ**, **194**, and **The Edge**.

**KSSK**/FM takes a decidedly unique approach to A/C in Honolulu. The market is unusual and that leads to some unconventional, yet winning programming. Our main competitors are **KIKI** and **KQMQ**. They lean, appropriately, very rhythmic and our market is urban leaning."

Most mainland music plays well in the Islands. "I don't think any mainland artist has done *better* here than on the mainland, but you'll find a lot of songs that other A/Cs wouldn't even think of playing. Adult-leaning music has a hard time here."

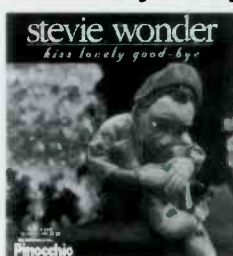
## STATION NEWS

Former Elektra VP of Adult Music, **Suzanne Berg**, is now Sr. VP of Promotion, a newly-created position, at GRP in New York City.

**Connie Lindell**, Music Director of **K101**-San Francisco, is leaving the station..Lindell, who's worked in both radio *and* the record business, says her eventual goal is to work in marketing and promotion where she can eventually "break and develop a new artist."

**KACD**-Santa Monica, Calif. didn't stay A/C very long. The station and its sister, **KBCD**-Newport Beach, have begun simulcasting in a Dance music format as "Groove Radio 103.1." PD is Egil "The Swedish Eagle" Aalvik. ●

## A/C Pick

STEVIE WONDER  
"Kiss Lonely Goodbye" (Motown)

This new Wonder track is a flat out A/C love song that's featured in *The Adventures of Pinocchio*.

While it has all the climactic conclusions of a soundtrack to the closing credits, it also stands alone as a "wonderful" example of the music of a maturing genius.

## ARTIST PROFILE

## ANNIE HASLAM



**LABEL:** One Way

**PROMOTION CONTACT:**

Tom Mazetta

**BIRTHPLACE:** Bolton, England

**CURRENT RESIDENCE:**

Pennsylvania.

**MUSICAL INFLUENCES:**

"Joan Baez and Joni Mitchell."

**FAVORITE RECORD BY ANOTHER**

**ARTIST:** "Earth Moving by Mike Oldfield."

**LAST CD YOU PURCHASED:**

"The Best of Phoebe Snow."

**FAVORITE MOVIE OF ALL TIME:**

"South Pacific."

**FAVORITE VACATION SPOT:**

"Maui."

**LIKES:** "Thunderstorms, fresh raspberries, laughing, singing, animals and Mother Earth."

**DISLIKES:** "Humid weather, destruction of the rain forests and animal-testing."

**IF I WEREN'T A RECORDING**

**ARTIST, I'D BE:** "A photographer."

**MOST TREASURED MATERIAL**

**POSSESSION:** "My mother's wedding ring."

**MOST INTERESTING PERSON**

**YOU WOULD LIKE TO KNOW:** "Phoebe Snow and Shirley McLaine."

**AMBITIONS YOU STILL HAVE TO**

**FULFILL:** "To sing a duet with Jose Carreras."

**THREE ESSENTIALS YOU WOULD**

**NEED TO SURVIVE ON A DESERT ISLAND:**

"A radio, fresh water and cruelty-free sunscreen."



Continued from page 39

around the world, there is the Bluegrass Fan Fest, which presents the best of the best in three consecutive days and nights of non-stop music. Among the acts confirmed so far are **Claire Lynch, J.D. Crowe, Nashville Bluegrass Band, Jerry Douglas, Del McCoury, Lonesome River Band, and Blue Highway.** If you're a station that programs even a smattering of bluegrass, you should consider attending this gathering in the heartland.

#### BACK IN THE BRIG

**Steve Earle and the Dukers** performed two special concerts on June 26 for inmates at the Cold Creek Correctional Facility in Henning, Tennessee. The concerts, agreed upon by Earle as a condition of his probation stemming from a 1994 drug possession conviction, will be part of an **MTV** special scheduled to begin airing the weekend of August 10 and continuing through the month. The special will include concert footage along with exclusive conversations with Earle and other prominent artists who have battled drugs, as well as profiles of inmates currently serving time for drug-related offenses. Earle previously had performed for inmates at CCA Harding Road in Tennessee as part of his probation. While he may not consider himself that well yet, Earle's one-day-at-a-time approach is

keeping him on solid ground. His latest, *I Feel Alright*, should continue to pick up momentum, as "Hard Core Troubadour" is released as the next single. Earle steps back into **Ray Kennedy's Room & Board** studio this week, only this time he's behind the board, producing **Lucinda Williams'** next one for **American.** **THIS PIG'S TOO FAT TO FRY** The rising heat of summer means it's time for **KPIG-Monterey's Fat Fry Festival** to get things good and greasy down Santa Cruz way. On this year's skillet and ready to sizzle at Aptos Village Park on July 20 are **Greg Brown, Laurie Lewis, Janis Ian, and the Hellecasters.** Sunday, July 21 sounds just as smokin', with the reunited **Amazing Rhythm Aces, Toni Price, Mumbo Gumbo, Todd Snider, and Bob Brozman.** Now that's a Fat lineup, so head on out if you're anywhere near.

Elsewhere on the dial, **Chris Marino** and his outlet, **WMLB** in Cumming, Georgia, were the subjects of a wonderful spread in this past Sunday's (June 30) *Atlanta Journal Constitution.* As one of the handful of full-time Americana stations, Marino and gang are paving the way for the format of the future...**Brian Holsten** of **KMMO** in Marshall, Missouri has new call times. Buzz him on Mondays from 10 a.m.-2 p.m. CST. at (816) 335-4711. ●

## Americana Picks

BY ROB BLEETSTEIN

### ROBBIE FULKS Country Love Songs (Bloodshot)

The debut of Robbie Fulks' *Country Love Songs* has got my hillbilly blood pumping like the day I first heard Dwight Yoakam's *Guitars, Cadillacs, Etc., Etc.* From the opening fiddle licks and sadly humorous lyrics of "Every Kind of Music But Country," Fulks immediately comes across as the "real deal." Using a production aesthetic harkening back some 30 years, Fulks doesn't hesitate to revive the good old country themes from back then, too (murder ballads, xenophilic love songs, food paeans).

With killer backup provided by Missouri bar legends the Skeletons, and former Buckaroo Tom Brumley on pedal steel, Fulks neatly swings the ax blade down on the self-penned classics "Rock Bottom, Population 1" and the fabulous "The Buck Starts Here" ("The Buck starts here/ With Hank sure to follow/ Turn him up loud and clear/ He's singing my sorrow").

Fulks' music honestly reflects his heart and personality, with gems like "Barely Human," "She Took a Lot of Pills (and Died)," and "We'll Burn Together." "Tears Only Run One Way" recalls vintage Everly Brothers and "Papa Was a Steel-Headed Man"

reflects the album's wonderful cover photo. So, say hallelujah, for *Country Love Songs* stands in strong triumph over much of today's Boston-with-a-belt-buckle commercial patter. Oh, and if you're in the Keystone state, you won't want to miss "The Scrapple Song."

### JUDITH EDELMAN Perfect World (Compass)

The crispness and vitality of the opening "Pass It On" paves the way for Judith Edelman to make a mark with her delightfully progressive style of bluegrass. Edelman's vocals are bold but not brash, sweet but not at all syrupy. She can hit those high lonesome notes, and gives off a spark that is akin to Nanci Griffith's earlier works.

In her own perfect corner of Nashville, Edelman has producer Bill VornDick, dobro master Jerry Douglas, and musicians Alison Brown, Randy Howard, Clive Gregson, and Matt Flinger providing solid reinforcement for her writing and singing. A Celtic influence can be found on "Why'd You Wait So Long" and the title track. The clickety-clack of "Ride on a Train," is propelled by Brown's banjo, while "Arcata Love Song" and "Every Day You're Gone" are also some of *Perfect World's* finer moments, with Edelman displaying a fresh angle on some common themes.

## JAZZ/SMOOTH JAZZ & VOCALS

**On Z Corner Continued from page 30** singing, and other famous Yuroba singers include Fela Kuti and Seal. Plus, there's a pretty tight Yuroba community in London. We also have a few Americans on the album, Carl Brown and Bobby Barrows. I call them my American cousins.

#### Why wasn't the Bad Brothers album with DJ Krush released in the States?

I really have no idea, actually. There are those who say that this album started the whole Trip-Hop movement. I'm glad it was such a landmark album in that sense, but that wasn't the style of music I was into. It just happened to start a lot of people into that direction. I released it because *The Quiet Revolution* was a little bit commercial for some people, so *Bad Brothers* went back into the underground. People have heard about it, but, unfortunately, they don't see it around. Whether or not you see it in the States depends on the [regional] state of Acid Jazz. If the scene is still strong when [someone gets] around to getting the rights, you'll probably see the record everywhere in the states.

★ ★ ★

Please welcome a new GAVIN Smooth Jazz reporter, KOAZ-Phoenix. PD Angie Handa will handle programming and music duties, so give her a call at (602) 207-3140 and say hey.

The station fax number is (602) 207-3100, and their mailing address is 5555 North 17th Avenue, 3rd floor, Phoenix, AZ 85013.

★ ★ ★

KSOR-Ashland is no longer a Jazz reporter. However, Keith Henty of Jefferson Public Radio is taking over reporting status, representing five stations in Southern and Northern California. Henty programs one source of jazz music across five stations. KSMF-Ashland will be the flagship station listed instead of KSOR starting next week. The other stations include KSBA-Coos Bay, KNSQ-Mt. Shasta, KSKF-Klamath Falls, and KNCA-Redding. Phone Henty at (541) 552-6766, or fax him at (541) 552-8565. The mailing address is still 1250 Siskiyou Blvd., Ashland, OR, 97520. ●

## Jazz/Smooth Jazz Picks

### MISHA Connected to the Unexpected (JVC)



According to Israeli keyboardist Misha Segal, the tunes on *Connected to the Unexpected* were "generally built from the beat up." Many of the

tunes spring from hip-hop styled rhythms and Urban vocal presentations. But Misha has also tasted Smooth Jazz success, having worked with Luther Vandross, Bob James, and Randy Crawford. The mid-tempo instrumental "Through the Rain" is our top airplay candidate, with its textured, synthesized percussion, electronic melody, and acoustic guitar fills. On an artistic note, "Black Ballet" has a darker, cinematic side.

### LES MCCANN Listen Up! (MusicMasters)



The very first Jazz album we ever bought was back in 1971, a live LP called *Swiss Movement* by Les

McCann and Eddie Harris. It was particularly satisfying to hear its lead track, "Compared to What," sprinkled through the film soundtrack of Martin Scorsese's *Casino*. In January of 1995, McCann suffered a stroke in Germany, but judging from the vitality of *Listen Up!*, he's recovered and then some. This is McCann's most successful airplay effort in years; there's blues, gospel, Jazz, pop, and funk all rolled into one. "Bumpin'" is pure Jazz swing, while "Someday

We'll Meet Again" is a fast-paced, Samba-styled workout between McCann and George Duke. While *Listen Up!* will make Jazz listeners smile, there are also elements of Smooth running through the veins of *Listen Up!*

### KEVIN MAHOGANY (Warner Bros.)



After three records in three years on Enja—most of them hitting Number One—the robust vocals of Kevin Mahogany have

found a major label home on Warner Bros. Mahogany has one foot in the past and one in the present, covering modern standards like Al Kooper's *Blood, Sweat, and Tears* anthem, "I Love You More Than You'll Ever Know" or "I Can't Make You Love Me," made popular by Bonnie Raitt. Stevie Wonder's confessional "I Never Dreamed You'd Leave in Summer" has a brooding Jazz feel, while Fats Domino's "I'm Walking" is a good time blues satire. For maximum scat appeal, venture to "Still Swingin'" and "Oh! Gee." No surprise, Mahogany plays a Big Joe Turner type singer in Robert Altman's *Kansas City*.



**MOST ADDED**

VERTEX (47)

HEADCRASH (47)

KISS (42)

M.O.D. (42)

REDEMPTION 87 (32)

**TOP TIP**

BIOHAZARD

Mata Leao  
(Warner Bros.)

Thanks to multiple spins by KOFX(36), WRBC(33), WVCR(28), WSOU(21), and WCWP(14) Biohazard grabs this weeks highest debut.

**RECORD TO WATCH**

M.O.D.

Dictated Aggression  
(Megaforce/FLG)

Billy Milano's latest M.O.D. release will keep metal radio's airwaves buzzing with crunching guitars while challenging listeners with his opinionated attitude. So if the chunky licks don't get you, the naked truth will.

# Gavin Rocks

TW		SPINS	TREND
1	<b>PRONG</b> - Rude Awakening (Epic)	624	-33
2	PANTERA - The Great Southern Trendkill (Elektra Entertainment Grp.)	576	-41
3	SLAYER - Undisputed Attitude (American)	562	-5
4	<b>PRO-PAIN</b> - Contents Under Pressure (Energy)	465	+15
5	RAGE AGAINST THE MACHINE - Evil Empire (Epic)	448	-73
6	CORE - Revival (Atlantic)	444	-43
7	<b>KMFDM</b> - XTORT (Wax Trax!/TVT)	389	+14
8	METALLICA - Load (Elektra/EEG)	384	-49
9	SEPULTURA - Roots (Roadrunner)	370	-33
10	FAR - Tin Cans With Strings To You (Epic)	355	-35
11	SOUNDGARDEN - Down On The Upside (A&M)	334	-56
12	PITCH SHIFTER - Infotainment (Earache)	300	-8
13	<b>VERTEX</b> - Vertex (Blue Dolphin)	295	+70
14	<b>BIOHAZARD</b> - Mata Leao (Warner Bros.)	293	<b>NEW</b>
15	SUICIDE MACHINES - Destruction By Definition (Hollywood)	289	-1
16	KINGS X - Ear Candy (Atlantic)	262	-36
17	<b>MADBALL</b> - Demonstrating My Style (Roadrunner)	261	+27
18	AMORPHIS - Elegy (Relapse)	261	-5
19	CARCASS - Swansong (Earache)	248	-29
20	BILE - No I Don't Know (Energy)	237	-3
21	MY DYING BRIDE - The Angel and the Dark River (Futurist)	234	-21
22	MANHOLE - All Is Not Well (Noise)	231	-7
23	MURPHY'S LAW - Dedicated (Another Planet)	226	-1
24	BARKMARKET - L Ron (American)	217	-9
25	DEEP PURPLE - Perpendicular (CMC International)	210	-9
26	<b>DOG EAT DOG</b> - Play Games (Roadrunner)	207	<b>NEW</b>
27	<b>HEADCRASH</b> - Headcrash (Discovery)	206	+46
28	THE EXPLOITED - Beat The Bastards (Triple X)	199	-26
29	CANNIBAL CORPSE - Vile (Metal Blade)	196	-14
30	<b>KISS</b> - You Wanted The Best, You Got The Best! (Mercury)	191	<b>NEW</b>
31	<b>OVERKILL</b> - The Killing Kind (CMC International)	180	+2
32	DEF LEPPARD - Work It Out (Mercury)	177	-8
33	SCORPIONS - Wild Child (Mercury)	171	-42
34	<b>Y&amp;T</b> - Musically Incorrect (Fuel)	168	+2
35	<b>THE HUNGER</b> - Devil Thumbs A Ride (Universal)	164	+42
36	NEUROSIS - Through Silver and Blood (Relapse/Release)	160	-28
37	<b>MELVINS</b> - The Bit (Atlantic/Mammoth)	157	<b>NEW</b>
38	MICHELIN SLAVE - Poised To Meet The Maker (Magada)	154	-15
39	<b>NICKLEBAG</b> - 12 Hits And A Bump (Iguana)	151	<b>NEW</b>
40	<b>LOCAL H</b> - As Good As Dead (Island)	144	+2
41	CHUM - Dead to the World (Century Media)	142	-3
42	<b>LEMONS</b> - Lemons (Mercury)	128	+23
43	DRILL - Go To Hell (A&M)	120	-13
44	THE PATH OF RESISTANCE - Who Dares...Wins (Victory)	113	-9
45	GRAVITY KILLS - Gravity Kills (TVT)	107	-91
46	SACRED REICH - Heal (Metal Blade)	103	-10
47	OZZY OSBOURNE - Ozzmosis (Epic)	102	-4
48	KISS - MTV Unplugged (Mercury)	101	-122
49	KILLING JOKE - Democracy (Zoo)	98	-22
50	MALEVOLENT CREATION - Joe Black (Pavement)	97	-31

## Hard Kopy BY ROB FIEND

### WSOU Rocks



WSOU-South Orange, NJ, one of the nation's most aggressive college rock stations and major breeding ground for future music industry professionals, has announced that it will be celebrating its 10th Anniversary with, what else, music. On Sunday, September 8, 1996 WSOU, will hold its 10th Anniversary Concert at the Ashbury Park Convention Center in Ashbury Park, NJ. The convention center, which holds over 4,000 people on the main floor and an additional 3,500 on the adjacent atrium, will have its staged mauled by the following confirmed bands: **Fear Factory, Biohazard, Downset, Core, Neurosis, Kilgore Smudge, Tree, Whorgasm, Michelin Slave, Deadguy, Bloodlet, and Five Seconds Expired.** The state of New Jersey should just call 911 now and get it over with. "The Jersey shore will not be the same after September 8," says WSOU PD **John White.**

Can you believe this line-up? Neither can I. I'm red all over from pinching myself—not to see if I'm dreaming, I just like pinching myself and I thought I'd share that with you. Anyway, the last time I saw so many killer bands on one bill was when Jane's Addiction opened up for the original line-up of Metallica, Bauhaus, Joy Division, and Jimi Hendrix, in a dream I had back in 1994 (once I dreamt about Black Sabbath opening up for the Buzzcocks and Sex Pistols, but I was burned on the list so I woke up).

According to WSOU's head honcho John White, there's plenty of room for more bands, so if you're interested, call him at (201) 761-7546—but only if your bands rock. This ain't no three-chord wonder, one-hit-single, you-can-keep-my-sweater whiny indie weeney baking thing, although **Marc Melzter** may have a dunking booth. This is a kick-ass blow-your-

mind show that'll spawn swarming pits, keep your ears ringing for days, and make the surrounding communities extremely nervous. If we're lucky, cops will be wearing riot gear, which is always an open invitation to hurl sharp and burning objects at them.

September may seem like a ways away, but summer always flies by faster than a humming bird on speed. So while you're making your arrangements for this year's CMJ Music Marathon, September 4-7, make room for an extra day and bang your head at WSOU's metallic extravaganza...I'll be checking into the Betty Ford Clinic next week to hang with Betty and to see just how much alcohol my body can withstand before going into convulsions. I'm handing the Rocks keys to my assistant, Guy Hamelin. Guy will make every effort to accommodate you while I'm gone, because he knows I'll make him go see Linda Rondstat Unplugged if he screws up. Actually, I'm confident Guy will do an excellent job in my absence, I just wish he'd lay off those damn animal crackers. It's really disturbing to come back to my desk and find all these severed cracker legs and heads scattered about. It gives me the willys. Adds for July 8 and 9 are **MD.45, The Craving (Slab); Orange 9mm, "Fire in the Hole" (Atlantic); Skold, "Chaos" (RCA); The Almighty, Just Add Life (Raw);**...Adds for July 15 and 16 include **Escape From L.A.** soundtrack, Various Artists (Lava/Atlantic); **Five Seconds Expired, Null (Another Planet); Iced Earth, The Dark Saga (Century Media); Loud Speaker, Revertebrate (Another Planet); Melvins, Stag (Mammoth/Atlantic); Nevermore, In Memory (Century Media); Tales from the Crypt** soundtrack: **Anthrax, "Bordello of Blood" (Mercury); The Crow: City of Angels** soundtrack, Various Artists (Hollywood). ●

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



## Rock Picks

### M.O.D. Dictated Aggression (Megaforce/FLG)

The controversial Bill Malino is back in metal radio's face with his latest M.O.D. release, *Dictated Aggression*. Produced and engineered by Malino, *Dictated Aggression* is a barbwire quilt of hard-hitting metallic riffs, roaring vocals, and pummeling rhythms that depicts a bleak society. Metal listeners will be drawn to M.O.D.'s venomous grinds as well as Malino's down-to-earth, no bullshit view on politics. A few lines from the title track showcase Malino's candor: "I choked on a piece of the American dream/The taste of blood, apple pie, scars and stripes/was enough to make me scream/I cried as a piece of the rocket went south/It crossed the border at half passed twelve/Thanks to that Dick, in the White House."

The aggressive licks match the aggressive lyrics two-fold on "One Was Johnny" with "Johnny came home in a body bag/With a purple heart on his vest/It didn't matter that they shipped the wrong legs, head, arms and chest." Between the combative metallic grooves and Malino's straight-up opinions, *Dictated Aggression* is a heavy record in more ways than one. Metal radio will be elated with M.O.D.'s bombastic 13-track, full-length. Any metal station that doesn't add this record should be required to surrender their metal status. —FIEND

### ORANGE 9mm "Fire in the Hole" (Atlantic)

I usually don't write up single reviews, but the grueling grinds and hypnotic hooks of "Fire in the Hole" screamed for print. Orange 9mm blew my mind during the McGathy bash, and now they've left me a little winded with their first single from the upcoming, *Tragic*. Orange 9mm punches, kicks, bites and slams its way through "Fire in the Hole" like a mean drunk leaving a bloody trail of bludgeoning rhythms and smothered melodies. A must-spin for any agro show. Also included is "Method," which showcases more of Orange 9mm's big beefy bass lines, prickly guitar hooks, pummeling drums, and commanding vocals. —FIEND

## Rock Chartbound

\*DOUGHNUTS (94) Victory

\*REFUSED (91) Victory

WARDOG (82) Metal Blade

\*M.O.D. (62) Megaforce/FLG

\*STRAIN (40) NewAge

\*REDEMPTION 87 (8) NewAge

Dropped: #43 Grave, #45 Into Another, #48 Kilgore Smudge, #49 Both Worlds, #50 Slave Sacre

## ARTIST PROFILE

### NICKLEBAG



**LABEL:** Iguana Records

**LATEST RELEASE:**

**12 Hits and a Bump**

**ADD DATE:** You should already be on it!

**RADIO PROMOTION CONTACT:**

**Rob Gill, McGathy Edge**

**(212) 924-7775**

**NICKLEBAG IS** Bernard Fowler, lead vocals/background vocals; Stevie Salas, guitars/background vocals; Ronnie Wood, slide guitar; Doug Wimbish, T.M. Stevens, John DeServio, Carmine Rojas, Lon Hillier, and Darryl Jones, bass; Dave Abbruzzese, Brian Tichy, and Zack Alfred, drums; Bernie Worrell, Jeff Bova, and Rei Atsumi, keyboards; Dave Friendly and Juliette Prater, percussion.

**BACKGROUND:** Fowler is the voice and driving force behind Nicklebag, while Salas helps steer the entire project. Fowler's soulful voice has enhanced the music of everyone from Iggy Pop to Philip Glass to PIL to Motorhead to Herbie Hancock to the Rolling Stones. Salas' guitar prowess, combined with his songwriting/production talents, has found him on stage and in the studio with musical luminaries ranging from George Clinton and Rod Stewart to Don Was.

**A FEW FACTS ABOUT THE ALBUM:**

**12 Hits and a Bump**, co-produced by Fowler, Salas, and Bill Laswell (Mick Jagger, Iggy Pop, Material, Herbie Hancock) was recorded sporadically when Fowler and Salas had breaks in their schedules.

## Why has the Media Overlooked the most sensational censorship case since 2- LIVE CREW ?

### •CARTOONIST'S CONVICTION UPHELD•

IN 1994, Florida officials arrested Mike Diana, a young local artist. He was charged with obscenity for a small fanzine he published.

After spending three nights in jail, Mike was sentenced to three years of probation during which time he was forbidden to draw, paint, etc. He was also given \$3000 in fines, 1300 hours of community service, forced to undergo a \$1200 psychological evaluation at his own expense, prohibited from going near anyone under the age of 18. Plus, the artist has to suffer the humiliation of random police searches without the necessity of a search warrant.

Unbelievably, this drastic sentence was upheld in an appeal on June 1, 1996. Could it be that the state of Florida succeeded from the union without the knowledge of the rest of the United States? Obviously, they do not feel obligated to uphold the constitutional rights promised to all people under the First Amendment.

The Supreme Court will be the next stop in 'The People Of The State Of Florida VS. Mike Diana.

*"Diana's work covers much of the same ground as the immensely successful movie Silence of the Lambs - albeit without the Hollywood budget, production values or press agents. His work is not pretty, not popular, and in the heart and minds of the pinellas County jurors, not permissible".*

.....Playboy Magazine

*Boiled Angel, is no simple shock affair. Although the imagery is often gruesome, Diana subverts it with surprisingly sophisticated verbal wit and cynicism.*

.....New York Times

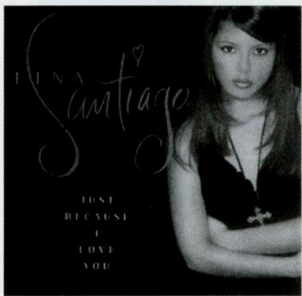
To talk with Mike Diana or his publisher contact MICHAEL HUNT PUBLISHING  
312•927•5008 or Fax us at 312•927•5584  
P.O. BOX 226 BENSENVILLE, IL. 60106  
The Worst of Boiled Angel is now available thru  
Last Gasp 1•800•366•5121



# GAVIN PICKS

## Singles

BY DAVE SHOLIN

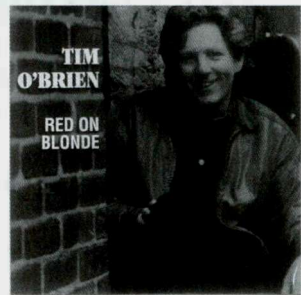


### LINA SANTIAGO "Just Because I Love You" (Universal)

Like millions of high school seniors, Lina picked up her diploma just a little over a month ago. The one big difference, however, is that she was the only one participating in the commencement who had a hit song to her credit. The success of "Feels So Good (Show Me Your Love)" paved the way for this 17-year old talent from Southern California, who has her debut album slated for release late next month. This follow-up single makes a

statement about her versatility, as she takes on a rhythmic ballad with the skill of a seasoned veteran.

## Albums



### TIM O'BRIEN Red on Blonde (Sugar Hill)

Hats off to T.O.B. for having the guts to apply his talents to the works of Mr. Jimmy. The hardest part had to be selecting which 13 tracks to record from the expansive catalog that is all things Dylan. Close behind was how to bring a fresh approach to the songs, which O'Brien does with much success.

Kicking off with "Senor

(Tales of Yankee Power)" from Dylan's *Street Legal* disc, O'Brien applies his bluegrass flair with great aplomb, helped along by the groove-and-a-half banjo of Charlie Cushman. "Father of Night" gets transformed into a 'newgrass' gospel tune, while Mark Schatz's body percussion (ham bone) plays perfectly off O'Brien's raps on "Subterranean Homesick Blues." Schatz's bass keeps "Everything Is Broken" thumping along at a good pace, and you can't go wrong with "Maggie's Farm" or "Lay Down Your Weary Tune." My personal nod goes to "Man Gave Names to All the Animals," done with a bluegrass-reggae groove. I'm sure Bob would give it a big "Whooooa."

—ROB BLEETSTEIN

### GRANT LEE BUFFALO Copperopolis (Slash/Reprise)

You know how you always seem to find that one album each year that becomes your "Summer Record"? This new LP from Grant Lee Buffalo is a thick, lush compilation of songs that linger like smoke on a hot sticky night. Just punch up track 11, "Hyperion and Sunset," and you'll instantly see what I mean about this being hot weather music. Most of these songs are dreamy and richly produced. It reminds me a lot of the first Waterboys album. Quite an eclectic mix. Phillips calls *Copperopolis* "more melodic" than its predecessors. "It's really pushing the melodic envelope. And the harmonic, too," he says.

Can radio deal with this? Of course it can. "Home-spun" is tailor made for the

airwaves. Or try "Even the Oxen." "Two & Two" would be a good choice for the big crashing dramatic impact we know you love so much on radio. What you're witnessing here is the concept of artist development at it's finest. Don't pass up this LP.

—MAX TOLKOFF

### MEN OF VIZION Personal (MJJ/550 Music)



In March when I was visting London, I heard a remarkable remake of the Jacksons' classic "Show You the Way to Go." Lucky for me I was scheduled to visit Choice-FM, where I was informed that the version was by Men of Vizion. I was pleasantly surprised, because I already loved "House Keeper" by this new group, and my intuition was telling me that their album would be a brilliant debut. Men of Vizion are a tasteful throwback to soul and R&B basics, filled with showstopping soulful leads and off-the-hook harmonies. Produced by group member Spanky Williams and New Jack hit-maker Teddy Riley, M.O.V. have made an album of sexy, seductive songs on a positive tip. Romance, sensitivity, dignity, and respect for the ladies are the key ingredients at the center of their music.

—QUINCY MCCOY

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## 10,000 ARENA MANIACS



Late night television continues to show that it sells records. Tina Arena appeared on *The Tonight Show* with Jay Leno June 7 and made such an impression with her polished performance of "Chains" that, in the next two days, her album, *Don't Ask*, sold 10,000 copies. Book 'em, Leno.

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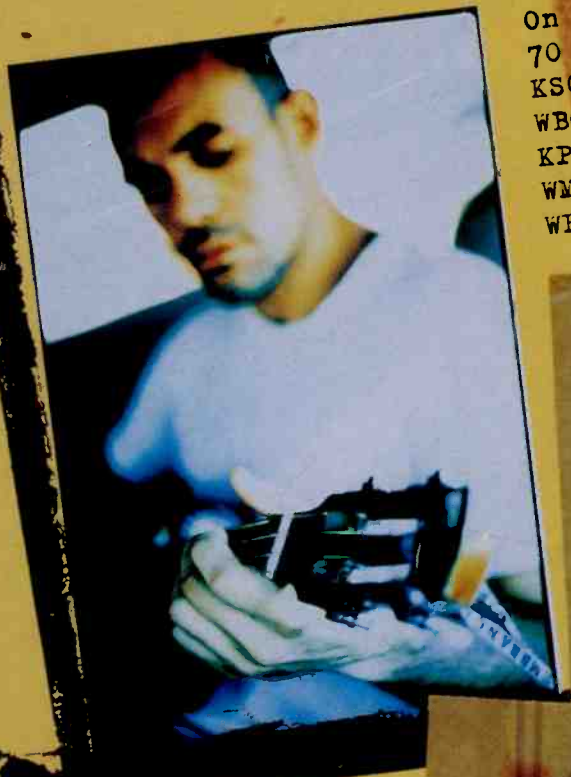


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