And Take Our Word for It,
As We Pick a Dozen Artists Who Are Ready To Take On The World

This Week

Ultimately, we're all in the business of picking hits. On the record side, it's called A&R. On the radio side, it's what adds up to adds. In the earlier days of Top 40, DJs played their own "pick hits of the week," and stations had KDWB "Discovers," KYCaces in the holes, hitbounds, picks to click. Here at Gavin, we're always looking around the corner at artists who've got whatever it takes to make it. Sometimes we're right, sometimes wrong, but it's always fun for us and, hopefully, interesting and useful fcr you. This issue, we asked all our format editors to pick an artist they believe is ready to break through, tell why they're betting on them, and offer a brief profile. The artists can be brand new (like Jon B., top) or well-weathered (like Joe Ely, middle). Or like Take That, they can be ricing the charts outside the U.S., but still on the verge of getting radioactive here. One thing they have in common: there's a buzz around them.

Listen. In News, it's media merger-mania (again), as Disney lards Capital Cities/ABC and CBS slips into the Westinghouse. We weigh Warner's response to bad raps from Bob Dole and company, welcome Kato Kaelin as a radio talk host (!), and salute some of the many great names who've trooped through Los Angeles radio. On the GO Chart, Blessid Union of Souls (bottom), Firehouse, Jamie Walters and Dionne Farris are faring particularly well.
Paula Abdul
Crazy Cool
The new single from the new album Head Over Heels
Produced by A. Jeffery and Peter Lord for Republic Records, Inc.
Management: Bob O'Dearly & Larry Tolin for Mavri/Third Rail
Richard Branson's a bright guy, right? Brilliant entrepreneur willing to take risks to break new ground? When Branson was in San Francisco last week to announce the opening of his biggest Virgin Megastore, he talked about his newest store, his new products, including Virgin Cola and Virgin Vodka, and resurrecting what brought him to most of our attention: a record company (more on that next week).

So why, when so many technology gurus are speeding down the superhighway, is Branson sticking with the tried and true? Because, as you'll read here, he sees the future in taking what works and simply doing it better.

I think there's a future in retail only if you can be sure that the experience of shopping is more than just a shopping experience. That's why we're trying to create entertainment complexes. A few days ago we bought the MGM cinema chain, and the new cinemas we'll be building will most likely be next door to the megastores we're building. They'll be multi-plexes; extremely comfortable places to go for an evening out. If you don't have that experience really special, what's the point of people going out? That's why we're trying to make our stores more than just stores—they're cafes, places where you can read books and listen to music, places that are nice places to be seen in, and where you might even find your future girlfriend or boyfriend.

Yes, we're in the matchmaking business. We always were, I suppose. The only other site (besides San Francisco) where we have the bookstore is the Paris megastore and it works well there.

We find that people spend more money—that's after all what we want—when they can buy their books and records in the same place. Our Paris megastore is the largest per-square-foot turnover store in the world—of any kind of store, bar none. In 30,000 square feet we're turning over about $130 million. We have a quality environment. Our concept isn't pile it high and sell it cheap. We've been fortunate in that in America we got some big sites, like Times Square and this site, at a time when the recession in retailing was quite bad. We got prime locations at reasonable rents, which should make it that much more economical to make them pay.

From the record industry point of view, it's good for retailers to stick their necks out and have prime sites right in the middle of a main street. If people walking down the main street are thinking of buying some clothes, and run across a record shop, they're likely to buy records—which will be very good news for the record industry as a whole.

From an advertising standpoint, take a site like Times Square. Our building is right next to the Coca-Cola sign. Every time there's a film about Times Square, Virgin will be there. So it's not just the profit we make from being a retailer, we're helping enhance the Virgin name.

One of the reasons we haven't moved into the really high tech area—although we do have a company that produces CD ROMs—is that I can't work a computer. I still work with my notebook and the phone, and I like to go into things which I feel I know a bit about. In fact I've bought one to take on holiday to see if I can finally get it.

Staying ahead of competition is critical. Going into any new business, you have to do it so well that nobody can go and do it better. We have to do the same thing we do with the airline, where for ten years we've been on the leading edge. We offer a service much, much better than the other airlines, and it works well there.

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following the club smash "come back,"
the next hit from their self-titled new album and the soundtrack, *virtuosity*

produced and mixed by john waddell/tim bran
management: sandra turnbull and the team at hyper/kinetics, ltd.

going for adds august 8

produced by malcolm burn & charlie sexton
management: tim neice

radioactive on-line: http://radioactive.net

"I never got in trouble
just lucky I suppose
But I never was quite an angel
even in those Sunday Clothes"

FROM THE ALBUM
*A LIFE IN 12 SONGS*

PUT ON YOUR SUNDAY CLOTHES AUGUST 8

ON TOUR

MCA
Produced by Malcolm Burn & Charlie Sexton
Tim Neice Management
Get Amped: HTTP://WWW.MCA.COM/MCA-RECORDS
BY BEN FONG-TORRES

On the day that a New York Times editorial cautioned against "concentrating control of the main media outlets...in too few hands," another blockbuster media merger took place.

No, not just another blockbuster: the blockbuster.

The Walt Disney Co. and Capital Cities ABC Inc. announced that the former was acquiring the latter in a $19 billion merger.

The deal, announced on July 31, is the biggest media/entertainment acquisition of all time. Capital Cities, based in New York, becomes a subsidiary of Disney, which is headquartered in Burbank. The merged company will be known by the Disney name.

No major executive changes are foreseen. Michael Eisner, whose resume includes stints at ABC-TV, remains chairman and chief executive of Disney. Besides the current top-rated television network, ten stations, and 80 percent of ESPN, Disney gains the ABC group of radio networks, which provide programming to some 3,400 stations, including the Rick Dees countdown show, along with its chain of 21 owned stations.

Bob Callahan, president of ABC Radio Networks, called the merger "a terrific deal for both sides, with complementary assets that can yield creative and powerful programming for the radio industry...the magic of Disney could have as much magic for the ears as it does for the eyes. The global appeal of Disney works hand-in-hand with our own efforts."

Thomas Murphy, chairman of Cap Cities, noted: "We're not putting together two television networks together or two movie studios together or two theme parks together. We're in allied fields, but we're in different fields."

The companies have often worked together in the past—don't forget, The Mickey Mouse Club was on ABC—and their respective chief executives had talked, on and off, for three years about the possibility of merging someday.

Yet Again

Walter Yetnikoff, who's been laying low since he left the helm of what was then CBS Records five years ago, will soon return to the record business, backed by $70 million of investment capital. It's reported that Yetnikoff is set to form a label that will ink pacts with various independent labels. He is close to signing a deal with former Sire Records chief Daniel Glass, who has his own imprint, Underdog Records, sources say. He is also talking with Queen Latifah, who owns Flavor Unit Records.

Yetnikoff, who hasn't officially commented on his return, left CBS Records shortly after Columbia was bought out by Sony. He has been running his own VelVel Musical Industries, which has a boutique label with the New York nightclub The Bottom Line.

And There Goes CBS

The Disney/Cap Cities deal was bigger, but Westinghouse's expected buyout of CBS, announced August 1, nonetheless added drama to a week in which two historic networks changed owners.

The $5.4 billion sale has a few humps to iron out, including the FCC's 20/20 rule, as the deal would give Westinghouse a total of 39 radio stations. The agreement also requires stockholders' approval. Meantime, the possibility remains of a higher bid from new bidders such as Ted Turner, who has voiced his interest in CBS.

The 20/20 rule may change when the House of Representatives votes on the new telecommunications bill, but President Clinton has indicated he will veto it. If so, Westinghouse chairman and chief executive Michael Jordan would have to get temporary waivers, then sell off some of the radio stations.

If the deal stands, Westinghouse has the potential to reach 40 percent of the nation's listening audience. The company says no, but the issue is debatable enough to have spread to Page One of the Los Angeles Times, where director Oliver Stone cited the company's firing of Doug Morris (executive chairman/CEO of Warner Music U.S.) as "proof that Dole's poison is working."

"There is absolutely no connection between Doug Morris' situation and Sen. Dole or the rap music controversy," a spokesperson, Richard Piepler, responded.

However, reports persist that Time Warner may sever its partnership with Interscope, producer of most of Warner's rap releases, (and home to Nine Inch Nails, another Dole fave) by mid-month, before the label releases Dugg Pound, an eponymous album described as particularly incendiary.

Michael Fuchs, new chairman of Warner Bros., is working on drawing up an official company policy on music.

But to some observers, the company has already been affected by Dole's pointed criticisms. One manager said a song proposed by a rap artist for the movie, White Man's Burden, whose soundtrack will be on Atlantic, was rejected for violence in the lyrics. The label, he said, "seemed more conscious of it than before."

Ron Stone, president of Gold Mountain Management, added, "People at Warner Bros. are traumatized by the whole experience."

If Warner stands fast against Dole and company, it will have plenty of company in the film community, where, says director John Landis, filmmakers are brushing off the Senator's remarks as "a clear, blatant, hypocritical bit of sophistry that was solely, solely for political purpose."
**LIKE A ROLLING STONE**

**A Two-Knight Stay On L.A. Radio**

Disc jockeys are like ballplayers. The sign on their bus reads: Destination: Somewhere Else.

I'm reminded of that reality by the new volume, *Los Angeles Radio People*, a compilation of disc jockeys (and some talkers and PDs) in L.A. from 1957 to 1994.

The thing is: most of them got away from there somewhere else. And if there were a book called *New York Radio People*, the same would no doubt apply.

As a radio freak in Oakland, listening to KWEB in the early '60s, I followed the station's comings and goings as best I could. The goings—Los Angeles and, usually, to sister station KFWB—included Gary Owens, Casey Kasem, Michael Jackson, "the Real" Don Steele, Robert W. Morgan, and Don McKinnon, who, I heard, was killed in a car crash in 1965. What I hadn't known, until this book, is that KFWB managed then (without success) to coax his brother, Doug, into taking over the shift "to perpetuate a popular broadcasting name."

(Others who left the Bay Area included KYA alumni Emperor Bob Hudson, to KRLA, and Bill Drake, who went to put together his first consultancy in Fresno and Stockton. His ensuing chain of stations included KFRC, which fed such talent as Bobby Ocean, Bobby Dale, Jack Mun Cranfield, Charlie Van Dyke, the late newsman, J. Paul Huddleston, and PD Paul Drew, who, for shame, gets all of two lines in the book, to KJH in "Boz Angeles.")

The book is full of surprises. Joe Smith—yes, our Joe—did a weekend stint on KFWB in '61, following a glorious radio career in Boston. Joe Niagara, who came to fame at WBG in Philadelphia, spent a couple of years in the Southland before making it big on the East Coast. Francis Gary Powers, the spy plane pilot brought down by the Russians in 1960, flew KGIL's traffic copier in 1973. Buck Owens was a jock. And in 1980, Jerry Mathers—the Beaver—was on KEZY. Four years before, that station also had a jock named Beaver Cleaver.

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Wacky DJ names abound, of course, but the ones that pop up most frequently are the basics: Kelly-Kelley (17), Williams (13) and Davis (11) lead a field of Smiths, Stevens, Westerusses, Michaels, Taylors, Moores, Edwards, Browns, and Foxes. In L.A. radio, you get three Days and Two Knights—which is more than most of us get.

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**KLSX to Talk: Kato Replaces Classic Rock**

Who woulda thunk it? Jim Ladd, a fixture on FM rock radio in Los Angeles since the late '60s, has been pushed aside for Kato Kaelin.

KSLX, for years a classic rock outlet, has decided to hire Ladd, Cynthia Fox, and Bob Coburn, among others, to make a format flip to talk.

Kaelin, an actor who came to fame by way of O.J. Simpson, will be part of a lineup including Susan Olsen, who was Cindy in *The Brady Bunch* on TV, and Howard Stern (already doing mornings by satellite).

Kaelin, who will do a two-hour weekday afternoon show with comic Bob "the Real" Don Steele, Robert W. Morgan, and Don McKinnon, who, I heard, was killed in a car crash in 1965. What I hadn't known, until this book, is that KFWB managed then (without success) to coax his brother, Doug, into taking over the shift "to perpetuate a popular broadcasting name."

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"I guess it's time to prove myself, to let the people know, heck, I've got a brain."

Hancell, known as "the Regular Guys." While KLSX is the first major FM station in Los Angeles to go to talk, it will continue with '60s rock on weekends, with Dierdre O'Donahue and Joe Benson remaining on-board.

Station management went after KFI's highly-rated *The John and Ken Show*, but John Kohylt said he and his partner have two years remaining on their contract. He added, with a laugh: "I'm not going to be hitching our fortunes to Kato's popularity."
Jackson: He’s Everywhere!

With his album not performing to industry expectations—despite having sold nearly a million sets of his double-CD release within five weeks—Michael Jackson is on a promotional tear.

A half-hour special, focused on History: Past, Present and Future, Part I and a new single, aired last Friday on ABC, MTV and BET.

Jackson, mired in controversy over various aspects of the album, got into a bit more over the video for “You Are Not Alone.” Part of it—purportedly showing a naked Jackson—had to be digitally altered by computer when producers noticed that Jackson had exposed a little too much of himself.

That video, along with footage of Jackson overdoing some new words for “They Don’t Care About Us,” were the promised highlights of the TV show.

So much for promises. The re-recording of the offending lyrics (“Jew me...’kike me...”) was relegated to a few seconds of Michael, in silhouette, singing while the new verse crawled up the screen, reading, in part: “Chew me sue me everybody do me kick me hike me don’t you black or white me.”

The host, MTV’s Bill Bellamy didn’t pester Jackson with any questions about the lyrics. Typical query: “What is Michael Jackson’s favorite video?” Move over, Mike Wallace!

The show should help boost sales of HIStory, but SoundScan’s figures for the week ending July 30—two days after the broadcast—did not indicate such a spike. The album sold some 68,000, compared with the previous week’s 82,600. Total domestic sales stand at approximately 1,952,000.

Besides Jackson’s planned appearances on the Internet, on the MTV Music Video Awards, and on HBO in concert, Jackson will be the producer of a musical, Sisterella, described as a black version of Cinderella, and opening November 8 in New York, will feature no Jackson music. The musical is by Grammy winner Larry Hart, an artist on Jackson’s MJJ Records.

KGO’s Garrett a Suicide

Duane Garrett, a talk show host on KGO-San Francisco whose interests ranged from high-powered politics to baseball and rock and roll memorabilia, died July 26, an apparent suicide.

The body of Garrett, 48, was discovered below the north tower of the Golden Gate Bridge by a pedestrian in mid-afternoon. His car was found at a nearby parking lot and, according to a coroner’s report, contained writings indicating stress.

Associates said Garrett had talked about financial pressures caused by a decline in the sports memorabilia market. Garrett owned a sports and rock and roll auction house that had been accused of selling fake uniforms and other mementos.

Over the next several days, managers, announcers and listeners of KGO filled its airwaves with expressions of sympathy and shock, and with stories attesting to Garrett’s generosity and lust for life.

That life centered on politics. Before he took on the 7-10 p.m. slot at KGO, Garrett, an attorney and devout Democrat, was a political commentator and strategist who had contributed to and chaired numerous campaigns, including those of Sen. Dianne Feinstein and the presidential bids of Walter Mondale in 1983 and Bruce Babbitt in 1988. He was also called on for advice by Vice President Al Gore and world leaders such as Lech Walesa, Desmond Tutu and Mikhail Gorbachev.

“Duane mastered more worlds than most men enter in a lifetime,” Gore said in a statement. “At the end of his life, he made a lasting contribution to the radio airwaves in San Francisco as an exciting and often controversial talk radio host.”

Besides his work on KGO, Garrett did political commentaries on KTVU-TV’s morning show. The morning of his death, he called the producer to tell her that it would be “impossible” for him to do his commentary the next day. In recent weeks, Garrett gave away a number of his most prized sports memorabilia to colleagues. He had often contributed items to benefits.

“He gave and gave and never took,” said fellow talk host Ronn Owens.

Less generous was Rush Limbaugh who, two days after Garrett’s death, made jokes about it and countered impressions of Garrett as a near-hero. “How heroic is suicide?” Limbaugh asked. “It seems like such an easy way out.”

“He never knew the man,” responded Owens, who labeled Limbaugh’s remarks “stupid and insensitive.”
THAT'S SHO BIZ

There's been more talk than jock talk among radio programmers. In what seems like a deal-a-day environment anything is possible, but insiders say Chancellor/Shamrock is close to being finalized. Though it isn't done yet (50/50 according to one source), "yes" is a lot closer than "no." And what's that about Evergreen and Gannett?

Does the move by KLSX-Los Angeles to some form of rock talk mean other classic rockers will take a similar tack?

Robert Elman and the staff at KMGZ-Lawton, Okla. poured plenty of bubbly after the station posted a 23.3 12-plus, topping the market for the first time ever. Besides being number one 18-34, the station is tied for first 25-54.

Who do you think was spotted backstage opening night at Huey Lewis' show at Caesars Lake Tahoe?

California's top cop, Attorney General Dan Lungren, who confessed to Lewis that he's been a big fan for years.

One of the hottest items at retail in the San Francisco Bay Area: Noisy Neighbors-Live 105's CD featuring Johnny O and A Lighter Shade Of Brown are slated to check in before it's KFOG time at Midnight.

And morning personalites Kelly and Kline. On the music side Paula Abdul, Stevie B, Spanish Fly, Evergreen and Gannett.

John Coppola also gets a promotion to senior vice president, Top 40/crossover promotion for CHAOS Recordings. As expected, Mark Gorlick has been upped to senior vice president, promotion at MCA Records. He's been with the label since 1992 as vice president, promotion. At Luna Records, Steve Kline joins as director of national promotion after three years at MCA as New York regional promotion manager. Doug Johnson is senior vice president, Epic Records Nashville. Mike Kelly has been tapped to be national director urban promotion for Elektra Entertainment. He comes from Motown where he was director of Southeast regional promotion. Also at Elektra, Darryl Williams is now vice president, A&R, up from director of A&R.

Stephanie Rae joins Mute Records as national manager, marketing after working at TVT Records and manager, regional sales and promotion in Chicago. Jim Scherber moves to Arista/Nashville and Career Records where he'll be vice president, A&R after service as vice president of creative services for Sony Music Publishing. In Atlantic Records' international division, Ann Brubaker has been promoted to senior director of international marketing from director of international marketing...Industry vet Shelley Selover, who leaves Columbia Records after 17 years, recently as AS vice president of Media/West Coast, will start her own media and management and consulting firm, Creative Image Associates (C.I.A.).

Michael Mauldin joins Columbia Records in the newly-created position of vice president, Black Music division.

Michael Mauldin, Columbia Records and senior vice president of Columbia Records Group. Mauldin was president of the Atlanta-based Entertainment Resources International. He will expand Columbia's existing Black Music department to more than 40 black music divisions...John Coppola also gets a newly-created post. He's senior director, Top 40 promotion for The WORK Group. He seqeues from his position director, Top 40/crossover promotion for CHAOS Recordings. As expected, Mark Gorlick has been upped to senior vice president, promotion at MCA Records. He's been with the label since 1992 as vice president, promotion. At Luna Records, Steve Kline joins as director of national promotion after three years at MCA.
THE NEW POP SINGLE
FROM EDDIE MONEY
IN THE TRADITION OF
"TAKE ME HOME TONIGHT",
"THINK I'M IN LOVE" AND
"WALK ON WATER"

LOOKING FOR
ADDs AUG. 15

FROM "LOVE AND MONEY", EDDIE MONEY'S NEW STUDIO ALBUM

WOLFGANG RECORDS
415.541.4900

PRODUCED BY EDDIE MONEY
AND CURT CUOMO

BILL GRAHAM
MANAGEMENT
### Gavin Top 40

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#### Chartbound

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**Top Tip Shaggy**

*Boombastic* (Virgin)

Continued upward momentum with all indications pointing to this turning into a summer sensation everywhere it's given a chance.

**Record to Watch**

Silverchair

"Tomorrow" (Epic)

Brian Philips, Leslie Fram and Sean Demery at 99X Atlanta were screaming about these guys early on. Spreading fast and well worth considering.

---

### Inside Top 40

**Back On The Wild Side**

Based on events of the past few weeks, one might conclude that summer '95 has surpassed Bob Hamilton's wildest dreams. Hamilton started off the year as the new PD of KYLD/KYIZ (Wild 107). San Francisco/San Jose after programming oldies for a decade. Eight months later he's OM of not only Wild 107, but parent company Crescent Communications third Bay Area property, KSOL.

Add to that news last month that one of his main competitions, KQ1T (Hot 97.7)-San Jose, goes away Sunday (August 6) and it's easy to understand why the veteran of numerous market battles exclaims, "It feels like Christmas in the summertime."

As a youngster in Philadelphia, Hamilton was still in high school when he got his first radio gig in 1963. In those early days he did everything from file records to peddle football and basketball broadcast sponsorships to being the lone weekender on a day-time playing everything from religion to country to handling chief engineering duties. "I learned what not to do," Hamilton says of some of that time. "That's something that turned out to be very valuable because I told myself if I had better ideas, maybe programming was something to get involved in. It took a lot of trial and error but I learned a lot.

As for going back to a contemporary music format, Hamilton says "Good radio is good radio no matter what the format or audience target. It comes down to your goal. You have to know what your game plan is. We had to do something different."

They have a high black base, we have a high Hispanic and Asian base. I call our format 'Beans and Bullards.'

Hamilton programmed KRTH-Los Angeles, where he doubled as music coordinator for the RKO chain in the '80s and it was there he got an education about the large Hispanic audience. Wild 107 devoted Sunday nights to the "Old School," bringing out songs like Heartbreak's "Always & Forever" which, Hamilton says, "has universal appeal." Preparing for what he believes will be an increased reliance on an international feel into our music. Wild is mixing more Latin dance music into their mix.

When Hamilton looks back over his 30-plus year career, he sees the biggest change as having more tools (tracking, research) at our disposal. "But put research ear and gut together along with a road map of what you want to go," he says. "Stop worrying about what's happening to the left or right of you and you'll reach your goal."

In the crowded San Francisco marketplace, where there are eight counties in the metro, Bob Hamilton's goal is clear. "I'm shooting to be the number one (12-plus music station, period)."

---

**Editor** Dave Sholin • Associate Editor Annette M. Lai

Top 40 Reports accepted Monday and Tuesday 8:30 am - 4 pm

Station Reporting Phone: (415) 495-1990 • Gavin Fax: (415) 495-2980
Up & Coming

Reports Acd Spins TrenDs
11 32 723 +210 BRUCE HORNISBY - Walk In The Sun (RCA)
12 1 2015 +169 DONNIE FARRIS - Don't Ever Touch Me (Again) (Columbia)
13 1 1051 +106 WEEZER - Say It Ain't So (DGC)
14 2 1123 +184 MARTIN PAGE - Keeper of the Flame (Mercury)
15 1 657 +292 MATTHEW SWEET - We're The Same (Zoo)
16 1 948 +5 SPONGE - Vapill (Work Group)
17 6 831 +16 RUSTED ROOT - Send Me On My Way (Mercury)
18 1 812 -9 BROWNSTONE - Can I Tell You Why (M/G/Epix)
19 1 901 -70 A HOUSE - The Strong And The Silent (Reactive)
20 3 960 +188 AFTER 7 - Til You Do Me Right (Virgin)
21 3 927 +124 SHAGGY - Boltastic (Virgin)
22 1 897 -6 AMY GRANT - Big Yellow Taxi (A&M)
23 3 1437 +146 MOKENSTEF - He's Mine (Outburst/Def Jam/Island)
24 1 741 -71 DAG - Lovely Jane (Columbia)
25 1 974 +58 MAX-A-MILLION - Take Your Time Do It Right (Zoo)
26 2 366 +95 JENNIFER TRYVIN - Better Than Nothing (Squint/No Life/Warner Bros.)
27 3 540 +143 GREEN DAY - J.R. (Reprise)
28 1 342 +297 SONIA DADA - Planes & Satellites (Capricorn)
29 7 411 +146 SCATMAN JOHN - Scatman (RCA)
30 2 480 +120 TRIPPPIN DIASY - I Got A Girl (Island)
31 2 495 +56 BOXING GANDHIS - If You Love Me (Why Am I Dying) (M/Ma)
32 7 327 +160 THE SAMPLES - Weight Of World (MCA)
33 1 714 +76 THE NOTORIOUS B.J.G - One More Chance (Bad Boy/Arista)
34 1 595 +31 LIVE - All Over You (Radioactive)
35 1 540 -22 BUCKETHEADS - The Bomb (Heavy Street/Big Beat/Atlantic)
36 2 484 +32 LA BOUCHE - It's Fallin' Again (Logic/Reprise)
37 6 436 +176 SKEE-LO - I Wish (Sunshine/Scotti Bros.)
38 7 285 +114 JAYHAWKS - Bad Time (American/Reprise)
39 1 457 -33 MICHAEL DAMIAN - Never Walk Away (Wildcat)
40 2 437 -30 INTONATION featuring JOEED D In Your Arms (Metropolitan)
41 1 594 +56 KYBE - Summertime Love (Island)
42 1 549 +51 EVERYTHING BUT THE GIRL - Missing (Atlantic)
43 1 207 +119 BROTHER CANE - And First Shine On (Virgin)
44 1 442 +71 FOO FIGHTERS - This Is A Call (Capitol)
45 1 423 -37 NAUGHTY BY NATURE - Feel Me (Tommy Boy)
46 5 307 +129 MONTELL JORDAN - Sumthin' 4 Da Honey (Raj/Def Jam)
47 1 284 +36 FILTER - Hey Man Nice Shot (Reprise)
48 1 258 -21 CHANNEL B - Believe (Virgin)
49 9 219 +121 TOAD THE SHAMPOO - Trouble (Atlantic)
50 1 620 +122 JON B. featuring BABYFACE - Pretty Girl (Yabum/Yum/550 Music)
51 1 234 +74 SHAMPOO - Truthful (Atlantic)
52 4 232 -15 MNB - I’ve Got A Little Something For You (First Avenue/WorK)
53 5 122 +64 LUCISSO JACKSON - Here (Capitol)
54 2 292 +62 BETTER THAN EZA - In The Blood (Elektra/EPIC)
55 7 277 +96 IVAN NEVILLE - Don’t Cry Now (Island)
56 1 311 +48 SILVERCHAIR - Tomorrow (Epic)
57 4 280 +27 BOYZ OF PARADISE - Shining Star (Rhythm Safari/Priority)
58 4 205 +39 TOMMY JAMES - Who Do You Love (A&M)
59 6 156 +115 BLAKEY ST. JOHN - Only Just Enough (Vesper Alley)
60 4 150 +71 CRYSTAL WATERS - Relax (Memory)
61 1 150 +85 MALIBU - I Want Candy (Big Al)
62 4 497 +43 BONE THUGS N HARMONY - 1st Of The Month (Relativity)
63 1 200 +118 TOM PETTY - A Higher Place (Warner Bros.)
64 10 77 +47 DEBORAH COX - Sentimental (Atlantic)
65 1 248 -18 MADONNA - Don’t Stop (Maverick/Def Jam/Island)
66 1 361 +30 LUNIZ - Get Da L On It (G-Note/Abo Toby)

Signals & Detections

There are big phones for Silverchair's "Tomorrow" at Z100 (WHIZ)-New York where MD Andy Shane is also raving about Rancid's "Time Bomb." Andy loves the Clueless soundtrack and notes standouts by Supergrass, Jill Sobule and the Smoking Popes. Presidents Of The United States "Lump" is getting early spins as well. Alanis Morissette's "You Oughta Know" is number one in requests at Z104 (WZEE)-Madison, Wis. MD Dana Lundon is "in love with entire CD." Lundon is also into Dave Matthews Band's "Anis Marching," the no-rap version of 2 Unlimited's "Here I Go" and Lisa Loeb's new music. WDDU/FM-Philadelphia is getting tons of calls for Deep Blue Something's "Breakfast At Tiffany's." MD Debbie Wylde notes that she has never seen an unknown act take off like this. KIIS-Los Angeles is spinning both versions of "Macarena." ID: Steve Perron is amazed by Selena's sales figures. "He on the lookout for a '95 version of Wham!' hit, 'I'm Your Man,' redone by Lisa Morrisey with backing vocals by George Michael." says KUBE-Seattle MD Shellie Hart. Wild 107 San Francisco's Michael Martin flashes number one requests for Selena's "Dreaming Of You," which is top three in callout. "Immature's "Feel The Funk" from the Dangerous Minds soundtrack exploded after we put it on Make It Or Break It," Martin says.

Crossover

URBAN/DANCE
AFTER 7 - "Til You Do Me Right" (Virgin)
MOKENSTEF - "He's Mine" (Outburst/Def Jam/Island)
SKEE-LO - "I Wish" (Sunshine/Scotti Bros.)
SHAGGY - "Boltastic" (Virgin)
VYBE - "Warm Summer Daze" (Island)
MONTELL JORDAN - Sumthin' 4 Da Honey (Raj/Def Jam)
FILTER - Hey Man Nice Shot (Reprise)

ALTERNATIVE
SILVERCHAIR - "Tomorrow" (Epic)
BETTER THAN EZA - "In The Blood" (Elektra/EPIC)
TOAD THE WET SPROCKET - "Stupid" (Columbia)
JENNIFER TRYVIN - "Better Than Nothing" (Squint/No Life/Warner Bros.)
WEEZER - "Say I Ain't So" (GCC)
TRIPPPIN DIASY - "I Got A Girl" (Island)

ARTIST PROFILE
BE(BeTTER THAN EZA ARE:)
Kevin Griffin (guitar/vocals);
Tom Drummond (bass);
Cary Bonnecaze (drums)
HOM STATE: Louisiana
LABEL: Elektra
SENIOR VP, PROMOTION:
Greg Thompson
DEBUT SINGE: "Good"
DEBUT ALBUM: Deluxe
GROUP'S ORIGIN: Better Than Ezra was initially formed in 1988 by Griffin and Bonnecaze. At that time they were Louisiana State University students and soon became a popular club act. In 1990, they released a self-produced album, Surprise, and saw their following grow even more. After the untimely death of rhythm guitarist Joel Rundell, the band took some time off. Every time they came back to play, they found their fan base continuing to grow. Fan support bolstered the group's decision to keep making music and thus, Deluxe was born.

GRiffin ON "GOOD": "Good is about being on the receiving end of a relationship when it ends. It's about being able to separate the positive from all the hurt and anger and in the end, recognizing how that person made you grow."

IT'S SAID: "Better Than Ezra's debut CD, Deluxe, showcases good songwriting, strong harmonies, intelligent heartfelt lyrics, and a down-South bar-band feel overlaid with a light coat of Seattle grunge, like oil and dirt coats an engine block."

—Clark Novak, Slam
Probing The Alternative Virus

It's July 1995 and alternative radio stations are spreading across the landscape like some rampant virus. Face it: Alternative is the Ebola of radio formats. Here's the scenario: It starts in 1979, but for years it lies dormant, affecting only a few cities in America. Every once in a while a feverish outburst only a few cities in America. Every once in a while a feverish outburst causes the industry to peer intently into the formatic jungle to see what's going on. Maybe the virus spreads to another market. But only temporarily. Bad signal. Bad execution. It doesn't catch on in that market. The virus is obviously not spread by airborne means (Get it?)

Word of mouth seems to be the way of this virus. Throughout the '80s a certain segment of the American population is, indeed, exposed to these deadly Germs. And R.E.M., U2, The Cure, Echo & the Bunnymen, New Order, Modern English, the Replacements, the Ramones, the Clash. On and on. Bacteria spreading among the populous. And they remain infected. No cure for those poor saps.

And then one day in the early '90s, from an unlikely hamlet in the northwest named Seattle (A city no one was paying attention to, by the way), the virus appeared. No cure for those poor saps.

Once again the industry peers into the jungle, and this time nearly has its head blown off by the explosion of the virus spreading through retail outlets all across America. And the face of American radio changes again.

It took about 12 years to get to a mere 30 commercial alternative stations (more or less). And in the last five years that number has almost tripled. It used to be that if one station a year (lapped formats to alternative) was big news. Now, it's like a space shuttle launch. They're going up all the time, and we only watch on the 11 o'clock news.

I'm not concerned here (yet) with the oh-so-big-and-huge deep, deep, deep question of "What Is Alternative Now?" Or "Should We Still Call It Alternative?" No. Right now, I just want some observations on why we are suddenly in the midst of this huge outbreak.

**Insight**

The first person I went to for some insight was Fred Jacobs of the infamous Jacobs Media consultancy. Many of you are probably not aware that one of Fred's first clients as a consultant was 91X in San Diego back in 1984. It's actually odd that for years he was known as the "classic rock Guy." But that's because he was developing classic rock as a national format while consulting this one alternative station in San Diego. Needless to say, classic rock took off and went to the moon. But Fred saw the potential of alternative, too, and in 1988 started "The Edge" as part of a national effort. He owned the A (3,000 watt) 1.5 share station, owned by the Ma and Pa operation that was doomed to fail. And the industry as a whole sort of looked at that and just assumed that that was indeed correct, that it really was a 'two share' format and that was all there was to it.

My conversation with Fred continues, but we'll save that till next week in part two of this probe into the alternative virus. You'll also hear from Jacobs Media's big alternative gun Tom Calderone, newcomer John Moschitta from WQXA, John Bradley from SBR, alternative vet Richard Sanders, and a few other industry luminaries. Stay tuned.
GREGORY GRAY

THE POPE DOES NOT SMOKE DOPE

Written by Gregory Gray • Produced by Stephen Hague & Gregory Gray • Management Bud Prager for ESP MANAGEMENT
Illustrations by Ross MacDonald
In The Trenches

If you’re on the air, you’re on the front lines.
Let’s find out what the foot soldiers are jazzed about.

ALANIS MORISSETTE
Jagged Little Pill (Maverick)

Alanis Morissette’s third official release finds her leaving dance territory and laying down heavy doses of angst and introspection. It’s the perfect album for the ’90s: it makes you feel perfectly guilty for liking something so likable, but it’s offbeat enough to still be considered “hip” by your friends who think Pearl Jam is still it. With the ultra-bitter ballad “You Oughta Know” leading off and featuring a couple of Chili Peppers for spice, Jagged Little Pill has at least three more singles to go. Check out “Hand In My Pocket,” “All I Really Want,” and “Head Over Feet.”

—Mike Peer
Mike Peer is the MD at KNKC in Austin. He also does 10 a.m.-3 p.m. and you should call and either congratulate or chastise him, depending on your bent, for just getting married.

FOO FIGHTERS
FOO FIGHTERS (CAPITOL)

Let’s say, hypothetically, you date a girl who used to go out with a famous guy—oh, Dave Grohl, for instance. Maybe you feel insecure that one of her last boyfriends was not only a famous guy, but the greatest rock drummer on our planet. Perhaps she even has a tattoo on her back that bears a striking resemblance to a Screamin’ album cover he designed. Eventually, years go by, you meet him, and you find out he’s a really nice, funny guy. Then you get an early copy of his new album, where he writes the songs, sings them, and plays all the instruments, and it’s incredible. Your old jealousies could flare up here, but you’re better than that.

You know he’s been writing and playing for years (see Screamin’ and Nirvana). He’s done the solo thing before (see Simple Machines Tool Set #3, “Pocketwatch”), and it’s your favorite kind of music (see melodic and buzzsaw guitars). Plus, just enough Kurt has rubbed off to make you feel melancholy. This is no third wheel spin-off band. The man’s a major talent.

Nice job, Dave. You bastard.

—Tim Davis
Tim is now the interim PD of KTBZ “The Buzz” in Houston. He is on the air from 7 p.m.-12 midnight.

DEEP BLUE SOMETHING
HOME (INTERSCOPE)

So is there something in the Dallas’ water, or what? On the heels of Trippin’ Daisy, Flagship, and The Toadies comes the four-piece band Deep Blue Something, with their debut, Home. From start to finish, this album has more hooks than Uncle Joe’s Bar Shop. Highlights from Home include the catchy power pop songs “Red Light” and “Done,” plus the unfor-

GAVIN ALTERNATIVE

BE ON THE LOOKOUT

WEEK OF JULY 31

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<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
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<tr>
<td>Aqua Velvets</td>
<td>Surfmanica</td>
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<td>Blind Melon</td>
<td>Soup</td>
<td>(LP) (Capitol)</td>
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<td>CIV</td>
<td>Set Your Goals</td>
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<td>Dandelion</td>
<td>Dyslexicon</td>
<td>(LP) (Columbia)</td>
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<td>Faith No More</td>
<td>Evidence</td>
<td>(Reprise)</td>
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<td>Gregory Gray</td>
<td>Euroflats in Silverlake</td>
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<td>Green Day</td>
<td>J.A.R.</td>
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<td>Ben Harper</td>
<td>Fight For Your Mind</td>
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<tr>
<td>The Hatters</td>
<td>You Will Be You</td>
<td>(Atlantic)</td>
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<td>Ke’</td>
<td>I Am</td>
<td>(LP) (RCA)</td>
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<td>Letters To Cleo</td>
<td>Wholesale Meats &amp; Fish</td>
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<td>Edwin McCain</td>
<td>“Solitude”</td>
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<td>My Life With Thrill Kill Kult</td>
<td>Hit N’ Run Holiday</td>
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<td>Rancid</td>
<td>Ruby Soho</td>
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<td>Ray Luv</td>
<td>Forever Hustlin’</td>
<td>(Atlantic)</td>
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<td>Red Belly</td>
<td>Fire In The Hole</td>
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<td>Rocket From The Crypt</td>
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<td>Sacred Spirits</td>
<td>Yeha Noha</td>
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<td>Seaweed</td>
<td>Start With</td>
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<td>Shampoo</td>
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<td>Danny Tate</td>
<td>Do It All Over Again</td>
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<td>Whale</td>
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WEEK OF AUGUST 7

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<td>Bob</td>
<td>(WB)</td>
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<td>Mac Vo</td>
<td>Player IV Life</td>
<td>(Relativity)</td>
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<td>The Muffs</td>
<td>Agony</td>
<td>(Reprise)</td>
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<td>Portishead</td>
<td>Wandering Star</td>
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<td>PJ Harvey</td>
<td>Long Snake Moan</td>
<td>(Island)</td>
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WEEK OF AUGUST 14

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<td>B-Tribe</td>
<td>Suave Suave</td>
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<td>Tha’ Dog Pound</td>
<td>Honor Among Thieves</td>
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<td>Forbidden Vibe</td>
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<td>Po’ Broke ‘N Lonely!</td>
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<td>Steven Kowalczyk</td>
<td>Moods And Grooves</td>
<td>(Atlantic)</td>
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College Picks

IN THE LEAD

BIRDBRAIN
Bliss (TVT)

Although this band’s name hints at Buffalo Tons (or, more correctly, Dinosaur Jr.’s) inspiration, Bliss, Birdbrain’s debut disc, isn’t a tribute to any specific band or era. In fact, this Rhode Island outfit scavenges the entirety of the rock landscape—picking up a pebble here, a boulder there—to construct its varied sound. Bliss first two tracks are somewhat deceiving, for they (especially “Drown”) present Birdbrain’s grunge-smudged counter- tenance. However, the rest of the disc reveals the band to possess keen pop sensibility, and an appreciation for lots of classic and contemporary aesthetics: I spot nods to The Beatles, Aerosmith, Jane’s Addiction, Smashing Pumpkins, Jim Carroll and Iron Butterfly (!)—minus the keyboards, of course. “Hometown” is strummy and acoustic, and it, along with “Pervert,” seems sorta Sgt. Peppery. “Booga” offers bluesy scorch, trashy southern-fried elements and some distorted vocal, while “Circle jerk” becomes solidly psychedelic. “Gash” features a whispery, creepy, processed vocal and a groovy riff, and the powerful “Jena” is a certified pop gem that’s ripe with the harmony vocals that delightfully highlight most of the recording. Check out the above and be on alert for the hidden thirteenth track (the Birdbrain theme song) at the end of the disc. Don’t be a birdbrain and pigeonhole (ouch!) this ensemble. All I am saying is give Bliss a chance. —SEANA B.

SUGAR
Besides (Rykodisc)

Comparisons suck; but as far as I’m concerned, Bob Mould is the Pete Townsend of our time. Mould’s seared and brazen leads bring to mind Pete’s best windmill guitar blasts of the late ’60s and early ’70s. Moreover, Mould’s lyrical poignance—balanced within unbridled emotive outbursts—is without equal. This fat-free, double- whammy set of live and unreleased tracks merely reaffirms Mould’s place in the post-modern guitar-hero pantheon. Bouts of frenzied acousticality, such as “If I Can’t Change Your Mind (Solo Mix)” are interspersed with raging slabs of plugged-in power surge. The hammer hits hardest on cuts like “Helpless,” and “Clownmaster” is nothing short of crisp-n-uncut white sonic blaze. One lump or two? Hell no—take five! —SPENCE D.

LUNA
“Bonnie And Clyde” b/w “Chinatown”
(Beggars Banquet/ easstwest/AG)

Many an obscurest nerd will tell you that nothing good came from the Galaxie 500 split, and that without Damon and Naomi, Dean Wareham shouldn’t even try to tie his shoe. Could handfuls of indie geeks be wrong? You can bet your gas station jackets and Chuck Taylors on it. Luna’s newest single features the low and sexy French vox of Stereolab’s Laetitia Sadier. Her vocals supremely complement the Wareham’s Lou Reed-esque croon, and the twosome sing “Bonnie And Clyde” in French behind music that strays from the Velvet underground to lean toward the theme song from The Avengers. “Chinatown” also captures the vibe of a mid-’60s spy flick, but in a less dangerous and more pop-oriented fashion. “Bonnie And Clyde” isn’t available on Luna’s latest full-length, Penthouse, so make sure to hold on to the single or the excellent 3 Stories EP. —ERIC S.

Post-Toenut and pre-Krispy Kreme, the troop pauses for a trade shot. Standing, left to right: WRFL’s A.J. Naito, Kameron Lachney from KLSU, WEVL’s Mike Shearin, WRFL Promotions Director Rose-the-gutter-cay, me, WTUL’s Ubiquitous Mr. Del Rosario, Mark Murdock from WUFT, Mike Jones and Eric Greenwood from WUSC and McGathy’s Cory Sheridan. Kneeling: Brian Carroll and Iron Butterfly (D-Addiction, Smashing Pumpkins, Jim Carroll and Iron Butterfly (!)—minus the keyboards, of course. “Hometown” is strummy and acoustic, and it, along with “Pervert,” seems sorta Sgt. Peppery. “Booga” offers bluesy scorch, trashy southern-fried elements and some distorted vocal, while “Circle jerk” becomes solidly psychedelic. “Gash” features a whispery, creepy, processed vocal and a groovy riff, and the powerful “Jena” is a certified pop gem that’s ripe with the harmony vocals that delightfully highlight most of the recording. Check out the above and be on alert for the hidden thirteenth track (the Birdbrain theme song) at the end of the disc. Don’t be a birdbrain and pigeonhole (ouch!) this ensemble. All I am saying is give Bliss a chance. —SEANA B.

 coleg en
MOST ADDED

SeaWeed (37)
Fidghish (17)
Presidents of the United States of America (16)
Ben Harper (16)
For Love Not Lisa (12)

TOP TIP

Luna

Penthouse (Elektra/EEG)
Luna poises itself to ascend to the penthouse with a #15 debut. 26 stations are spinning the latest from Dean Wareham & Co. in rotation, while ten newcomers add it this week.

RECORD TO WATCH

Kids Soundtrack

Various Artists (London)

Apparently, kids these days fuck, fight and freestyle to the sounds of Lou Barlow. The soundtrack to this disturbing film is stacked with Sebadoh and Folk Implosion tracks and climaxes with the best Slint song ever! 12 stations wisely add it this week.

Gavin College

ZV LW TW
1 1 1 Bjork - Pos (Elektra/EEG)
11 6 2 Teenage Fanclub - Grand Prix (DGC)
4 2 3 Foo Fighters - Foo Fighters (Roseville/Capitol)
6 4 4 Fugazi - Red Medicine (Dischord)
- 14 5 Liquid Noise - Listening Cap (4-AD)
2 3 6 The Verve - A Northern Soul (Vernon Yard)
29 7 7 Buffalo Tom - Sleepy Eyed (Beggars Banquet/eastwest/AG)
14 8 8 Versus - Dead Leaves (Teen Beat)
5 5 9 Sea - Are You Driving Me Crazy? (Touch & Go)
15 10 10 Shaneszoo/Ones And The Popes - The Snake (Zoo/Warner Bros.)
16 11 11 Supergrass - I Should Coco (Capi)
- 22 12 Six Finger Satellite - Severe Exposure (Sub Pop)
- 26 13 Dub Narcotic - Industrial Exposure (Fry/Rhythm Record Vol. One (K)
32 14 1 Half Japanese - Hit (Safe House)
NEW 15 Luna - Penthouse (Elektra/EEG)
- 46 16 That Dog - Totally Crushed Out! (Geffen)
NEW 17 Toenut - Information (Mute America)
41 33 18 Alanis Morissette - Jagged Little Pill (Maverick/Reprise)
- 19 19 Dirty Three - Dirty Three (Touch & Go)
- 41 20 Geraldine Fibbers - Lost Somewhere Between The Earth And My Home (Virgin)
47 21 21 Low - Long Division (Vernon Yard)
NEW 22 Young Gods - Only Heaven (Interscope/AG)
23 23 23 June Of 44 - Engine Takes To The Water (1/44 (Stick/Touch & Go)
NEW 24 Butterglory - Down (Merg)
25 25 25 Ramones - Adios Amigos (R Routative)
9 9 26 Portastatic - Slow Note From A Sinking Ship (Merg)
NEW 27 Dambuilders - Ruby Red (rocksweat/EEG)
42 28 28 Thomas Jefferson Slave Apartments - Out And Switch (Orion/American)
31 31 29 Future Sounds Of London - ISDN (Astralwerks)
22 24 30 Primus - Tales From The Punchbowl (Interscope/AG)
13 13 31 Teenage Diner - Get Action! (Cap)
- 47 32 Tk. Faith Healers - L (Too Pure/American)
- 40 33 Groover - My Wild Life (Zero Hour)
NEW 34 Holiday - Holiday (Morton)
- 35 35 Tindersticks - Tindersticks (London)
10 29 36 Kendra Smith - Five Ways Of Disappearing (4-AD)
44 37 MAN OR MACHINI - Project Infinity (Frusus)
NEW 38 Red Hot & Bothered - The Indie Rock Guide To Dating 2 (Red Hot/Kinetic/Reprise)
- 39 39 Chaweza - Done Glumming (Madar)
43 43 40 Red Krayola - Amor And Language (Crag City)
17 17 41 Natalie Merchant - Tigerlily (Elektra/EEG)
- 42 Pennywise - Same Old Story (Ep)
7 16 43 Equivel - Music From A Sparkling Planet (Bar/War)
3 15 44 Chris Knox - Songs Of You & Me (Caroline)
- 45 45 prim - Helux (Too Pure/American)
NEW 46 Simple Ones - Worth The Weight (Shangri-La)
NEW 47 Silverchair - Frogfoot (Epic)
24 48 48 Tripping Daisy - I Am An Erotic Firecracker (Island)
40 - 49 Supercollider - Incidental Music 1991-95 (Merge)
18 18 50 Catherine Wheel - Happy Days (Mercury)

Inside College by Seana Baruth

Tasty Toenut Treat

Besides being the site of the 1996 Gavin Seminar and the 1996 Summer Olympic Games, Atlanta is home to Toenut, who last week-end celebrated the release of their debut disc. Information, with a sold-out show at The Point, a venue in the heart of Atlanta's Little Five Points. However, thanks to Mute America’s Roze Braunstein and Columbia’s Brian Cullinan (an Atlanta homeowner), the show merely provided a focal point for what became a three-day Toenut event/mini-convention enjoyed by a bevy of MDs and other industry “professionals” like myself. You know, I’m beginning to see why WTUL MD Anthony DelRosario is so ready to drive (in this case seven hours) to come to things like this, because ultimately, the Toenut gathering was more rewarding than any convention I’ve attended. The group was small enough to permit actual, in-depth communication; the itinerary was limited to one “official” event a day, thus eliminating the hard-to-make-choices and frantic clashing necessary with a jam-packed schedule, and Toenut was amazing (See photo, page 19).

And then there was Atlanta. I’m from the South, and as a WUSC homeowner—which, in fact, he is. As far as radio is concerned, for me Atlanta=heaven. I hope the residents know how lucky they are...

P.S. In case you doubted their flesh-and-blood existence, I can now vouch for the human-ness of the USA Women’s Synchronized Swim Team. They were on my plane from S.F. to Hotlanta, and they squealed way too much to be robots or androids.

Before he headed home to Atlanta, Columbia’s Brian Cullinan celebrated his 26th birthday with a group of New York buddies. Who (unbeknownst to him) had ordered a stripper to accompany his celebratory meal. I considered running a photo of the group of celebrants that included WUSB’s Erika Tooker, Beggars Banquet’s Jim Heffernan and Vernon Yard’s William Marion, but decided instead on this one, in which (from the look of things) it appears that Brian is beginning to grasp the enormity of the situation. Under similar circumstances I would have been mortified, but Erika reported that Brian handled himself with the aplomb of a southern gentleman homeowner—which, in fact, he is. Next time you talk to Mr. Cullinan, ask him about the Atlanta house he asked for, bought, and renovated all by himself; it’s an extraordinary tale. C’est tout.●
The Sacrificious

Sounds of The

Supersuckers
**Like That!**

BY THEMBSA S. MSHAKA

**Fire It Up!**

IT'S THE EDITOR'S CHOICE

**ISSUE, AND THE WINNER...**

**IS...DADDY DI!** Peel out the waves he's been making on Flavor Unit/Elektra, and look out for his video this week...He had there been runners up, I would've given props to AZ, Mad Skillz and Raekwon, whose projects all promise to be off the hook...What is it about rap promotion that frowns on upward mobility for sistas? We all know ladies who have paid dues, done time and gone beyond the extra mile for their companies' artists, generating chart-toppers and breaking new records. When will one's track record mean more than one's off-screen persona? Perhaps it will take the start of a new company. I know I can imagine a label with divas perfectly suited to head up every department. You know the names, just fill 'em in. As always, a new gig for anybody strivin' in this business is good news, and James "The Black Latin" Lopez (did you know he's fluent in Spanish?) is going even farther west than Maverick—to Wild West, that is. He'll be handling product management and retail promotion among other things as of August 7. His new digits are 213-651-9384 at the office, or page him at (800) 601-5645...Kelly Lynn Jackson, who worked tirelessly at StepSun, has moved into management in her new position at Entertainment Resources International. She'll be heading up ERI's Hollywood, the soundtracks department. Spike Lee releases Clockers on August 10, E-A-Ski and Rally-Ral are hittin' switches on the road together as they tour the south August 4-19. To get the where and when, contact Walter Dawkins at (213) 993-3255.

That's right, he's gone Hollywood. Spreading of Hollywood, the soundtracks don't stop coming. This month, Spike Lee's clockers on 40 Acres and a Mule Musicworks/MCA. The flick stars Mic Geronimo and brings Crooklynites Chubb Rock, O.C. and Jeru together for "Return of The Crooklyn Dodgers" (which is really Part II since the rappers are different, but the song is fly)...Da Youngsta's are no longer with eastwest. They have left both former label and group name behind to join PopArt Records as the Illy Funksta's PopArt, says Libra Promotions historian Jesse Maidbrey, is the Philly-based label that put out Salt 'N Pepa's early records. The Funksta's have a bomb-style new self-produced joint out called "I'll Make Ya Famous" with Mob If you're one of the few who don't have it, so call her at (818) 953-3790. RBX's add cante has been moved up to August 10...Mack 10, E-A-Ski and Rally-Ral are hittin' switches on the road together as they tour the south August 4-19. To get the where and when, contact Walter Dawkins at (213) 993-3255.

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MC's Act Like They Don't Know

The 1st single and video from

KRS ONE

Produced by DJ Premier

Don't waste your time on wack rappers...

Going for adds now!
Guaranteed to get you strung with the tip of his tongue...
8 OFF gets the job done.

RENE & ERIKA
WOULD LIKE TO THANK YOU FOR
MAKING "GHETTO GIRL" THE #1
MOST ADDED SINGLE
ON AT:
CFRO  WAWK/FM  KGLT
WMKR  POWER106  KUNV
WSMU  WWKR  KSCR
WRQ  WTDC  KCSB
HOT97  KZFM  KSCU
DCR  WOLF  KKBT
WAWK  KJKK  KUGS
WYJE  WJMH  WPOW
WHOV  WJSI  WDIX
WWUM  KCMU  WSVY
WWII  WCDX  WKYS
KDDA  KKDS  WPEG
WQMG  WEUP  WTUG

The first single and video from the forthcoming debut album
WRAP YOUR LIPS AROUND THIS.
Album in stores September 19.

Produced by 8 OFF
Management: Gia Management, (718) 429-2996

World Wide Web: http://www.elektra.com
### Gavin Rap Retail

**RA** | **LW** | **TW** | **Singles**
---|---|---|---
1 | 1 | 1 | THE NOTORIOUS B.I.G - One More Chance (Bad Boy/Arresta)
3 | 3 | 2 | METHOD MAN - You're All (RCA/Def Jam)
2 | 2 | 3 | NAUGHTY BY NATURE - Feel Me Flow (Tommy Boy)
4 | 4 | 4 | LUNIZ - I Got 5 On It (C-NOT/Elio Tybre)
12 | 10 | 5 | SHAGGY - Boom Boom (Virgin)
5 | 5 | 6 | E-40 - Splurkey Me (S & W/Interscope)
8 | 7 | 7 | MACK 10 - See Life (Priority)
6 | 6 | 6 | 2 PAC - So Many Tears (Epic/Atlantic)
7 | 8 | 9 | OL' DIRTY BASTARD - Shiny Shiny Yo (Elektra/EMI)
9 | 9 | 10 | Mobb Deep - Survival Of The Fittest (Loud/RCA)
20 | 16 | 11 | CHEF RAENWON - Criminology (Loud/RCA)
11 | 12 | SPECIAL ED - New Go Back (Profile)
19 | 18 | 13 | BUSHWICK BILL - Who's The Biggest (Rap-A-Lot/Noo Tybre)
11 | 12 | 14 | DR. DG - Keep Their Heads Ringin' (Priority)
23 | 20 | 15 | A-Z - Sugar Hill feat. Miss Jones (EMI)
25 | 21 | 16 | JUNIOR MAFIA - Player's Anthem (Big Beat/Atlantic)
13 | 13 | 17 | DA BRAT - Give It 2 You (So So Def/Chaos)
17 | 17 | 18 | GRAND PABLO - I Like It (Elektra/EMI)
19 | 19 | 19 | SMOOTH - Mind Blown (Live)
14 | 14 | 20 | LOST BOY - Lifestyles Of Da Rich And Shameless (Uptown/MCA)
15 | 15 | 21 | MASTA ACE INCORPORATED - The N.C.R. Ride (Delicious Vinyl/Atlantic)
18 | 22 | 22 | AMG - Around The World (Select)
16 | 23 | 23 | T-ASYLUM - Hey Look Away (Kaper/RCA)
24 | 24 | 25 | SKEE-LO - I Wish (Sunshine/Scotti Bros.)
21 | 24 | 25 | MAD CJ MAC - Come And Take A Ride (Rap-A-Lot/Noo Tybre)

**RA** | **LW** | **TW** | **Albums**
---|---|---|---
1 | 1 | 1 | NAUGHTY BY NATURE - Poverty's Paradise (Tommy Boy)
2 | 2 | 2 | 2 PAC - Me Against The World (Epic/Atlantic)
13 | 8 | 3 | LUNIZ - Operation Stackola (C-NOT/Elio Tybre)
4 | 4 | 4 | Mobb Deep - The Infamous (Loud/RCA)
3 | 3 | 5 | THE NOTORIOUS B.I.G - Ready To Die (Bad Boy/Arista)
7 | 6 | 6 | GRAND PABLO - 2000 (Elektra/EMI)
5 | 5 | 7 | MACK 10 - Mack 10 (Priority)
23 | 15 | 8 | BUSHWICK BILL - Phantom Of The Rapra (Rap-A-Lot/Noo Tybre)
9 | 11 | 9 | E-40 - I'm A Major Way (ScWid N'Tue)

**NEW**

10 | 6 | 4 | BONE THUGS N' HARMONY - E.1999 Eternal (Relativity/Objective)
8 | 10 | 11 | SPECIAL ED - Preaching (Profile)
14 | 12 | 12 | C-BO - Tales From The Crypt (A&M)
6 | 7 | 13 | OL' DIRTY BASTARD - Return To The 36 Chambers: The Dirty Version (Elektra/EMI)
— | 20 | 14 | SOUTH CIRCLE - Another Day, Another Baller (Guns/Relativity)
10 | 9 | 15 | FRIDAY SOUNDTR. - Various Artists (Priority)
16 | 16 | 16 | 5TH WARD JUVENILEZ - Deadly Groundz (Rap-A-Lot/Virgin)
12 | 14 | 17 | METHOD MAN - Tri-C (RCA/Def Jam)
— | 25 | 18 | SAGGY - Bombs Away (Virgin)
17 | 18 | 19 | MAD CJ MAC - True Game (Rap-A-Lot/Noo Tybre)
20 | 20 | 20 | M.C. BREEZ - Big Baller (WPAA/Chicag)
11 | 13 | 21 | TALEZ FROM THE HOOD - Various Artists (MCA)
15 | 19 | 22 | MASTA ACE INCORPORATED - The New Reality (Elektra/EMI)
21 | 23 | 23 | D-SHOT - Boss Ballin' (Shod Records)

**NEW**

24 | 24 | 25 | NEW JERSEY DRIVE LOCK TRACK - Various Artists: Vol. I & II (Tommy Boy)
25 | 25 | 25 | THE NOTORIOUS B.I.G. - One More Chance (Bad Boy/Arresta)

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### Rap Picks

**Concrete Click**

"Keep It Street" (Lineline)

"Rapping hardcore with the尼亚加法流派" is Bosson's Concrete Click, a duo standing firm for unadulterated hip-hop, without pump and circumstance, unless it comes in the form of overwhelming applause for a soothing synth-meets- scratching track beneath their confident vocals. This is worth the phone call for a hot pie of wax. Call Andre at Lifeline Records (617) 603-7677.

**WC & The Mad Circle**

"West Up!" (Payday/FRR)

From the campy funk hacking vocals to the bouncy keyboard and cynical charisma, this track has everything WC needs to execute his pro-GaIi flow with homeboys Ice Cube and Mack 10. It's summer folly, all about the switches and good times, but L.A. isn't always about the drive-by, so spin it, lay back and enjoy. Call Garnett at Payday (212) 603-7677.

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### Artist Profile

**Shabazz The Disciple**

**First Appearance:** Guest rhymin on "Diary Of A Madman" with Gravediggaz.

**Current Single:** "Death Be The Penalty," produced by 4th Disciple for Wu-Tang Productions

**Label:** Penalty Recordings

**Promotion Contact:** Ray (800) 200-3104

**Musical Influence:** "My uncle was a DJ. He used to play old breakbeats, and I started to feel the music. I felt like I really had a lot to express."

**On Knowledge:** "I can't come preaching, trying to rule someone's life. They have to study. Some of my lyrics may require going to the Bible or Qur'an for the meaning, but it gets people reading."

**How He Got On:** Wu-Tang super-producer RZA heard Shabazz's demo and invited him to kick it in the studio during the recording of Wu-Tang's album.

**On Getting Out Of The Dope Game:** "No matter how you're involved, you're breaking up families and dealing with death. Ultimately it comes back to haunt you, but hold onto the little bit of faith you might have, because it will prevail. I survived."

**He Says:** "I can't tell you what's right and what's wrong. I'm just going to lay the plan down. It's a positive plan, and hopefully the people are with it."

---

**Guru Featuring Bahamadia**

"Respect The Architect" (Remix) (Chrysalis/EMI)

"Leavin' the competition dumb-founded, for when I catch wreck, I won't let you slide. If you're feeling the music, then let your head follow and see where it takes you. You'll love the filtered organ, womp-womp bass line and jingle bells. The instrumental is great to follow. I felt like I really had a lot to express."
Religion To Rap

In Miami a black radio station and a record store that specializes in classic R&B, soul, jazz and gospel have turned their old friendship into a great working relationship that's paying off for each of their customers. James Thomas, Program Director of WEDR-FM 99 JAMS and WRBB 1370 AM in South Florida, and Bob Perry, owner of Blue Note Records in North Miami Beach, have helped each other over the years.

WEDR-FM 99 JAMS: We've been blessed with having a relationship with both the listeners and the business community. Of course, that means retail. Bob Perry at Blue Note Records has gone out of his way to provide rare music from across the country and around the world for our stations to program and our listeners to buy. This connection has worked especially well with gospel music.

Blue Note Records: My relationship with James T. and the stations goes back to the '70s when I was a local distributor promotion man. Today, at my store I always save them classic soul stuff, like an old Barry White CD that was only available in Europe, or a Bo Williams CD you couldn't get domestically, or a Mela Moore, Phylis Hyman or Honey Crawford disk. I eventually sponsored The Classic Jam Hour which runs every Tuesday and Thursday from 9-10a.m.

What's the impact of the classic jam show? Phenomenal. It's a great hour of classic music from the Barbara Mason school of 50's music. We go through the 60's with Motown and Atlantic classics. 70's, 80's, 90's. Bob Perry loves it, and he calls the store immediately to ask for what just played. Sometimes James will lay heavy on a classic and say on the air, "Bob's gonna get calls on this."

How's your Gospel business? It's the largest growth section in the store. It's larger than Spanish and right behind hip-hop. We carry all the current artists such as Kirk Franklin, but our real strength is with older demos (45-65). So we stock up on everything from Luther Barnes and Rance Allen to Helen Baylor and the entire Mahalia Jackson catalog. People want more than just the greatest hits. If someone comes into my store and ask for The Dixie Hummingbirds, I can get them the first recorded on the peacock label and tell them who the current members are. At a big chain store you'd be lucky to find anybody to talk to you, let alone get that kind of information. We also advertise in local church bulletins, do gospel in-store appearances, and underwrite gospel shows.

How do you promote gospel artists/in-store appearances, and do they work? I promote in-stores in spots that run during the gospel programs on WEDR. The groups come over, we lay out a little spread, and people show up in droves. It's a thrill for the artists to have a place to sign autographs and meet people who love what they do.

What about the hip-hop and rap? WEDR's impact on my store is the strongest of all the stations in the market. They play a lot of rap during the day, and they mix it well with classics and hip-hop. There aren't many other stations in town that influence current hip-hop and rap with sales power like they do. Despite what people think, techno and bass stuff doesn't sell here. That Miami "bass thing," can't hold a candle to the religion and rap.
the vibe is set.

groove theory

"tell me"

THE INCREDIBLE DEBUT SINGLE
ALREADY SLAMMIN' ALL OVER RADIO.

already tellin' you:

WBL S HOT 97 WKYS WOWI WCDX WPLZ WCKX WZAK WQZB
WVEE WQUL WJJN WENN WBLX WIBB WQUE KSJL KVSP
WPEG WFXA WWDM WQMG WQK WAEG KIPR KJMS WHRK
WKKV WEJ M WGCI KDLE WJFX WJHM WJBT WEDR KKB T KJLH

watch for groove theory live coming to your market. soon.

produced by Bryce P Wilson.

another real talent from the innovative folks at Epic Black.

http://www.sony.com
And take Perfect Strangers and Korn and Jon B. and Daddy D. Take our word for it: The dozen artists on these pages, reflecting our dozen formats, are primed for prime time.

Here's who, how and why.

Programmers, as well as labels, often take a skeptical view of an act's track record overseas, arguing that often it won't translate to similar success in America. Arista vice president of promotion, Bruce Schoen, defies that argument by saying, "In an era of alternative and rhythm crossover music, Top 40 radio has quickly embraced 'Back For Good' as it stands alone as a true pop hit."

The group's track record speaks for itself. In the five years since Take That first appeared on the British music scene, they've taken ten singles to the top ten in the U.K. and they were the first group in that country's history to have four consecutive records enter the charts at number one.

**TAKE THAT:**

*On The Brink Of U.S. Success*

*By Dave Sholin and Annette M. Lai*

If you run through the laundry list of emotional and physical responses that hearing a hit song can produce, Take That pushes every one of them. Their new single, "Back For Good," has only been out in the U.S. for a little more than two weeks and the early returns are all positive.

Boston's Kiss 108 (WXKS/FM) was on it long before its official release. "We got the import from the U.K. around the time of our annual Kiss Concert in June," says PD John Ivey. "Steve (Rivers), (Kid) David, Tad (Bonvie) and I listened to the CD and it was like lightbulbs were going off. I put it on immediately and what made it so cool was that nobody was going to have it for awhile. We didn't even know what label it was going to be on. I didn't even tell anyone we were playing it at first."

"Take That's Gary Barlow says the group is ready to take on America. Despite all of their success, Barlow says, "All people in England talk about is making it in America. It's very strange—even though we're enormously famous in England and the rest of the world, until you've made it in America, people just aren't happy at all."

At this writing, the group is going through a major transition with the departure of group member Robbie Williams. Barlow says that while the group will miss him, they all wish him the best. "Robbie's goals aren't in music anymore—he wants to do other things. I'm sure that when Take That lands at JFK Airport and step off that plane, whether there are four or five of us, the group is whoever steps off that plane. I think not one person in this band is bigger than the name Take That."

**DADDY D:**

*Flavor From Oklahoma City*

*By Thembisa S. Mshaka*

Oklahoma City's Daddy D is shaping up to be the multi-format success that Flavor Unit knew he could be. Signed to the label by general manager Sha-Kim and distributed through Elektra Entertainment Group, Daddy D has a solid team from both companies behind his distinctive blend of hip-hop and southern-fried soul.

His single, "Luv On A Dub," is already taking off at commercial and urban stations. Flavor Unit promotion director Kevin M. Weekes attributes this to Daddy D's star quality on the road. "It's rare for a new artist to impress urban PDs during interviews, let alone dine with them," he says. "WZHT's PD Michael Long had a great time with him, and Chris Coleman at WBLX-Mobile found him very articulate."

Daddy D loves being on the road. According to Weekes, each of the cities they hit on tour showed a steady increase in airplay.
D-DAY IS COMING.

FLAVOR UNIT, the crew that brought you Queen Latifah and Naughty By Nature, is proud to present

DADDY D

on a dub
(Fire It Up)

Featuring Liz Vaughn

The premiere single and video from the forthcoming debut album Game Recognize Game.

Video directed by Queen Latifah.

“Daddy D is the smoothest rapper in the midwest. His beats and production are tight. Don’t let this one slip by you. Check it out! ‘Luv On A Dub’ is getting much love here in Oklahoma City.”-- Big Daddy Monday, KVSP

And on the B-side...

“‘Player’s Posse’ is the bomb Player! ‘Player’s Posse’ cannot be ignored!”
- Nasty Nas, KCMU Seattle

Produced by LP and Keytek for Waveform 7 Productions
Executive Producers: Queen Latifah, Sha-Kim and Merlin Bobb
Management: Damn Good Management

On East West Records America compact discs and cassettes. World Wide Web: http://www.elektra.com

JON B.
Yeah! And He's Only 19!
By Quincy McCoy

This is a good year for new faces on the Urban Landscape. When push came to pull, Jon B's passion for excellence made him the easy choice. He comes from a family dedicated to music. His father is a professor of music, his mother is a concert pianist, his brother plays the cello and his sister the violin.

"The first type of music I was turned on to besides classical was a kind of pop-ish R&B," Jon says. "The stuff the Bee Gees did in the '70s was soulful and full of hooks. It helped me understand early in my career what the concept of a good hook was all about. As for performing, I've always looked to Michael Jackson for inspiration."

Like Michael Jackson, Jon B. started performing at a young age. He began writing music and lyrics after receiving his first keyboard at age nine. By age 14, he had already produced his first demo in his homemade studio. When in high school he was selling his tapes and sending them out to labels. It wasn't until he was 18, however, that he got a break. "It was hard because people weren't checking for another white soul singer type," he says. "I was looking for someone to take the music for what it is, without a stereotype attached. That somebody turned out to be Babyface.

"The biggest blessing for me was meeting Tracey Edmonds, Face's wife, at Yab Yum," Jon says. "It helped that he's one of my biggest influences — going back to when he was with the group the Druel 1 immediately identified with his voice. He's taught me a great deal about using simplicity in my lyrics." At only 19, Jon B. has already worked with the likes of Toni Braxton. After 7, Color Me Brown. He smiles. "In this case I'm not paying attention," says Jon. "That's what got me really fired up. It's so encouraging to find that there are people out there looking for hits regardless of the size of the label.

Two weeks ago, we featured Alision Knuss on the cover of Gavin, this week we profile Country's other Cinderella story, Perfect Stranger. The band is made up of four regular guys who were playing the Texas-Oklahoma circuit and making periodic trips to Nashville to cut sides. Sounds like a million other guys, right? The difference is, this band cut a record that captured people's imagination. "The first time I heard Perfect Stranger, I had the same feeling I did the first time I heard George Jones'," Jon says. "He Stopped Loving Her Today," said Curb vice president of country promotion John Brown. "It was very emotional and it stopped me in my tracks. I don't hear more than two or three records like that a year."

What Brown heard was a collection of songs the band had released on their own label, and serviced to radio. Their first single, "Ridin' The Rodeo," was played by Gavin stations, and by the time the second single, "You Have The Right To Remain Silent," came out, labels were starting to notice. At a time when it was virtually impossible for an independent label to crack the country charts, Perfect Stranger were coming on strong.

"I thought if we could get to radio with it and capture that emotion, it would be a success," Brown says. He didn't have to worry, Gavin stations had already picked up on the song. "It gave me a renewed faith that there are people out there listening to records, regardless of the size of the label.

Whether it's an independent or a major, he continues. "That's what got me really fired up. It's so encouraging to find that there are people out there looking for hits regardless of the size of the label."

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9Q Country's Dene Hallam prides himself on finding hits. He saw the band's first video on the Gavin Video reel, and sought out their single. "There was an honesty about the song," Hallam says of "You Have The Right To Remain Silent." He started pumping the song in heavy rotation, and it became the number one requested song and a top seller in Houston. "Even now it's the number two selling single in Houston behind Shania Twain," says Hallam.

Labels started paying attention to the band and a small bidding war ensued. Curb acted quickly and signed them. Then they did was something virtually unheard of in country music: they picked up promotion of the single (which is now in the Top Ten) and, after a few minor adjustments, released the same album. It's a common practice in pop for a major to pick up an independent record and run with it, but this is the first time in recent memory that it's happened in country music.

And it is paying off. Three weeks ago the album sold 4,300 units. Last week it jumped to 7,800 and this week you have "You Have The Right To Remain Silent" sold 9,849 copies. "So many times record companies just aren't paying attention," says Brown. He smiles. "In this case I'm glad they weren't."
To All Gavin Reporters:

Thank you for all your patience and help in delivering one of the biggest singles in 1995.

PERFECT STRANGER
"You Have The Right To Remain Silent"

In the last 5 days 120,000 albums shipped.

Gavin 5  R&R R  Billboard 8  Network 40
And That...

Italy, of all places, for a television commercial for a company called Coin Clothing, which sells designer jeans. "Insensitive" is scheduled for release as the album's second single. The first, "Could I Be Your Girl," has already had a successful run on the A/C charts.

The album's title track tells about the time Arden lived one floor below a woman named June whose every activity could be heard through the walls and air vents. This turned Arden into what she describes as an "involuntary voyeur."

Arden, a Generation X-meets-thirtysomething musician, crafts songs with heavy doses of dramatic angst and eyewitness reportage interspersed with dashes of honest self-analysis that are often mistaken for self-deprecation. When she plays the weak and different maiden, it's obvious that it's all an act.

If anything considered, I'd gladly stake my claim to Arden's eventual Stateside stardom based completely on the guitar-slinging lady's live performances with her tight and talented backing band. I've seen her enough (three times in three months) to see her give the all-important third dimension to her already vivid songs.

Arden is a complete package. She possesses a strong and clear voice, excellent compositional skills and an engaging stage personality. The unconventional Arden has what it takes to leap from cult status to pop icon. Her bold stage presence and her gift for constructing and presenting accessible pop songs are the backbone of an enduring and durable talent.

KORN STALKS SUCCESS
By Rob Fiend

There are several artists who have the potential to be a dominant force in hard rock/metal and beyond. Unfortunately, due to the flash-in-the-pan syndrome, lack of label support or instability within a band, many potentially huge groups fade into obscurity leaving only a few songs as a reminder of what was and could have been. When I was asked to choose one band that is poised to become the next "big thing" I gazed out on the field and saw Korn towering among the rest.

Hailing from Bakersfield, California, Korn signed to Immortal Records in March of '94. In September of that year the band played at the Concrete Foundations Forum. Afterward, while still on Immortal, the band hooked up with Epic Records after playing their first New York gig in front of the entire Epic staff. Following a mini tour with House Of Pain and Biohazard, Korn, along with Immortal and Epic Records, released their self-titled debut and have been submerging hard rock/metal radio to their uncanny brand of progressive aggressive rock ever since.

"Their sound is unlike any other band," says KMSA-Grand Junction's metal director Eric Pain. Besides their unique blistering sound, which incorporates everything from low-end guitar grinds to hip-hop rhythms and harsh vocal sneers, Korn delivers messages that most people can identify with.

"If people spend enough time figuring out the lyrics," says Epic Records' director of national rock promotions Cheryl Valentine, "they'll be all over this record."

From nursery rhymes to songs about getting picked on in the school cafeteria, Korn lyrics are easily identifiable especially among younger audiences. "The attraction to Korn has a lot to do with the attitude they convey," says Epic's coordinator of national rock promotions Smitty. "They deliver heart felt emotions that their young audience can identify with."

Korn is not relegated just to hard rock/metal audiences. "The appeal is nationwide," says WXZI East Lyme's music director Julie Johnson. "They represent both alternative and metal formats because they're hard and out there. But the real key is that they can write songs and put together a sound that will not have them waiting for the return of the century to get noticed. "Weird Out" is great, but also lend an ear to "Trailer Park Girl," "Supercool," "Tapped," and "Snow Job."

How delightful! Well, it's clear Dandelion's four suburban commandos grunged it out for a while there. But the real key is that they can write songs and put together a sound that will not have them waiting for the return of the century to get noticed. "Weird Out" is great, but also lend an ear to "Trailer Park Girl," "Supercool," "Tapped," and "Snow Job."

Only a handful of bands get talked about this way each year by those buzz transmitters in radio, so make sure you don't become red mush on the tracks.

DANDELION: Riding Radio's Mystery Train
By Max Tolkoff

It doesn't matter if it's Beck or Elastica or Offspring or Green Day. The principles are the same. If you think a song is gonna happen on radio, then you have to, like the Old West pioneers, put your fingers and ears to the rails to sense the vibrations of the oncoming train.

In this case, the rails are radio people, who mysteriously spread the word from station to station. I felt it with Elastica. That train came flying, and you had to jump out of the way quick or become red mush on the tracks. The same with Beck. Radio couldn't wait. Some do take a little longer: Offspring and Green Day. But you can tell. Dandelion falls into the category of "I feel the train a-comin', but we have a few minutes."

"Weird Out" is absolutely causing a buzz. Trust me on this. Ruffhouse Records is a Philadelphia rap label that wanted to hook up with a rock label and felt something. Did I say Philadelphia? Oh yeah, Dandelion's from Philly, last known for its great cream cheese.

"Our little scene was comprised mainly of degenerate mutants with parties in dark basements and run-down warehouses," says singer Kevin Moore. "No P.A., and hours in line waiting for some loser to fill up beer cans for all of his buddies."

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By Jan Arden
Top New Artist Chart/Heat Seekers: #16- #12

Added This Week To

40 weeks on the Gavin Rock Chart and Counting!
Peaked at #1 with #1 Phones!

“Korn is the kind of band that keeps hard radio fun when things start to drag. Instant phones, instant reaction and forever on my show” — Eric Slayter, KZRK

“Korn is like an undulating muscle. They probe playfully before slamming your sorry ‘didn’t know it was rock ‘n’ roll suburban white trash ass into a neighborhood of trippy chaos and punch-drunk anger.”
—Mark Morden, WSGR

“Their sound is unlike any other band.” — Eric Pain, KMSA
**A/C Up & Coming**

Reports Adds \(655+831\) MICHAEL JACKSON - You Are Not Alone (Epic)

Add-SPINS TRENDS

47 2 809 +101 ALISON KRAUSS - When You Say Nothing At All (BNA/Round)

47 4 558 +33 DANIEL RYAN - She Takes Me (Sympathy)

47 13 507 +217 CHUCK NEGRON - Soul To Soul (Victory/GAP/AEC)

40 2 764 +49 JON B. featuring BABYFACE - Someone To Love (Yab Yum/556 Music)

39 3 497 +29 BETTE MIDLER - To Detain You (Atlantic)

39 10 467 +153 PIANO - That's Not My Style (BGC)

38 37 439 +340 * ANNIE LENNOX - A White Shade Of Pale (Arista)

37 8 840 +156 TLC - Waterfalls (LaFace/Arista)

35 2 681 +11 THE REAL MCCOY - Come and Get Your Love (Arista)

35 14 402 +130 ROYALTY RECORDS - Stay Forever (MCG/Curb)

34 11 517 +169 VAN MORRISON - Days Like This (Polydor)

34 33 410 +305 * ROD STEWART - This (Warner Bros.)

32 12 379 +100 MICHAEL KLINE - I Can't Leave I Can't Stay (Anthony Avenue)

30 9 297 +84 LINDA RONSTADT/EMMYLOU HARRIS - Feels Like Home (Elektra/EEG)

29 10 342 +101 PAM TATE - Love Lost and Found (Left Field)

27 7 363 +133 JAYHAWKS - Bad Time (American/Peacock)

23 3 311 +25 JOHN DENVER - For You (Legacy/Columbia)

17 3 357 +65 COLLECTIVE SOUL - December (Atlantic)

16 4 203 +59 STEVIE WONDER - TomorrowRobins Will Sing (Motown)

15 7 187 +73 * THE JAZZMASTERS feat. PAUL HARDCASTLE - Talkin To Freedom (JVC)

14 2 241 +9 GIOVANNI - Call Me In My Eyes (Sire/Arista)

14 9 151 +105 * BAD COMPANY - You're The Only Reason (Elektra/EEG)

12 2 245 +45 NATALE MERCHANT - Carnival (Elektra/EEG)

12 2 166 +31 BRADLEY KAPTURE - Questions Of The Heart (December Moon Music)

13 12 128 +126 * JIMMY BUFFETT - Mexico (MCA)

12 1 147 +12 AFTER 7 - 'Til You Do Me Right (Virgin)

Dropped: Eddie Money, Aaron Neville, Mike & The Mechanics, Dione Farris, Anita Baker & James Ingram, Northern Voices, Soul Asylum, Bertie Higgins.

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**Hey, Jude**

Island Records' latest addition to its roster, Jude Cole, hangs with Laura Hinson, the label's VP of A/C promotion and Gavin's Ron Fell after his showcase at last month's Upper Midwest Conclave in Minneapolis.

**NON-CHARITY BEER AUCTION**

Also Concluding was this motley crew, seated left to right: Bonnie O'Brien, WAHR-Huntsville, Alabama; Tom Mazetta of Mazetta Promotion-Chicago; Jennifer Jones, Jennifer Jones Promotion-Nashville; and Tom Callahan, Coyote Records-Denver. Auctioning two beers to the highest (or least sober) bidder is Lisa Buerger, WQSM-Milwaukee.

**Gavin A/C #1 Hits From**

8/5/94 ELTON JOHN - "Can You Feel The Love Tonight?"
8/2/91 BRYAN ADAMS - "(Everything I Do) I Do It For You"
8/4/89 RICHARD MARX - "Right Here Waiting"
8/8/86 MIAMI SOUND MACHINE - "Words Get In The Way"

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**A/C Picks**

MICHAEL BOLTON

"Can I Touch You....There" (Columbia)

According to Gavin's June 1995 poll of nearly a hundred A/C stations, Michael Bolton remains one of A/C's top 15 core artists even though he hadn't released a record since last Fall. This one's easy on the ear, yet full of passion. It's produced and co-written by Mutt Lange.

PAULA ABDUL

"Crazy Cool" (Captive/Virgin)

"Crazy Cool" is a street-sexy, abrasive makes-the-heart-grow-fonder, slow dance track that doesn't carry the exotic swirling dervish of Abdul's last single "My Love Is For Real." "Crazy Cool" is, pardon the pun-air conditioned.

CYNDI LAUPER

"Hey Now (Girls Just Want to Have Fun)" (Epic)

Lauper's signature song could only be covered by Lauper. The refreshing reggae treatment may cut off the conservative wing of the A/C format, but the Hots and the Nearly-Hots should welcome the exotically swirled dervish of Abdul's last single "My Love Is For Real." "Crazy Cool" is, paxton the air-conditioned.

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**WHEN I NEED YOU**

Leo Sayer's #1 single - remade especially for AC radio by PO' BOY SWING

your IMPACT DATES are:

AUGUST 14TH & 15TH

Twin Vision Promotion
Peter Hay @ 800-899-4464

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**ROYALTY RECORDS**

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**Gavin August 4, 1994**
<table>
<thead>
<tr>
<th>Artist/Music Title</th>
<th>Rank Increase in Total Spins</th>
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<td>Martin Page - Keeper of the Flame (Mercury)</td>
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Listed above are the top ranked singles based on the division of each song's total stations into its total Spins.
Inside Country by Cyndi Hoelzle

Wal-Mart: The Little Tour That Could

Okay, admit it. Some of you scoffed at the idea of country acts playing Wal*Mart parking lots all over America. I’ll be the first to admit that I let out a chuckle or two, and was proven wrong when I witnessed the overwhelming success of the “Wal*Mart Country Music Across America.” We checked in with the tour at the halfway point, and the proof is in the sales figures. Small markets do sell records.

The concept came from Charlie Anderson, CEO of Anderson Merchandisers, the company that supplies tapes and CDs to Wal*Mart. Anderson’s idea was to bring up and coming country artists right to the public, by setting up stages in small towns. Wal*Mart across the country. The acts would perform for the crowd and then go inside the stores to sign autographs. In return, the acts are guaranteed that their albums are positioned in special displays in Wal*Marts all across the country.

In planning the tour, which will return, the acts are guaranteed that the public, by setting up stages in small town Wal*Marts across the country. The acts would perform for the crowd and then go inside the stores to sign autographs. In return, the acts are guaranteed that their albums are positioned in special displays in Wal*Marts all across the country.

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THE DEBUT SINGLE FROM THE FORTHCOMING ALBUM

LIFE

GOOD

GOING FOR IMMEDIATE AIRPLAY!
West for the artist to build that tight-knit motion of it." At that time LoneStar before the show, through the promotion of days after the show, and they saw a significant increase in sales, Wal*Mart's record department a couple of days after the show, and they saw a significant increase in sales, and had for a week to ten days to see what all the fuss was about. "You could see a tremendous spike in sales by watching the SoundScan graph line stretch out of the store."

The biggest turnout so far has been in Paris, Tennessee. 5,000 people crowded the parking lot to see Wade Hayes and Roy Howdy—and the population is only 9,800.

Plans change daily, but Stacy Dean Campbell, Daryle Singletary, Terri Clark, Wesley Dennis, Kenny Chesney, Bryan White, Brett James, Dan Scals, Rick Trevino and Shelby Lynne are all scheduled to perform the rest of the tour, which ends October 21.

AROUND THE DIAL

Tom Travis, formerly with KKIX-Fayetteville, is the new PD at KMVK-Little Rock, replacing Ken Wall. KOJY's Gary Wilson reported some new froggy names being used over at sister station KFRG. They've got both "Forest Jump" and "Cindy Crawfidd" on the air. Darren Stevens at WKSI is getting good response to the new Emilio record, proving the Tejano star's appeal goes beyond the Southwest. WFMN-Indianapolis is making plans for their Fan Jam V1. Confederate Railroad, Joe Diffie, continues on page 46.

Hamilton says it was still a great success. "They played in between the produce and the meat department," he laughs. "And yet there were more than 600 people crowd- ed around. Steve Kolander did an acoustic set, with his drummer playing a cardboard stereo box and a plastic deli sandwich box for cymbals. And the crowd loved it."

"Radio support has been fantastic," says Walland. "Some markets have three different stations who have done live remotes. It's like the circus coming to town—you can't not be a part of it."

I went to two shows early in the tour (in Paris and Sulphur Springs, Tex.) and I was amazed at the diversity of the turnout. It did seem like everyone in town was there, from grannies chasing their grandkiddies around the parking lot, to teenagers sitting out in their pickup trucks. After the shows, I watched the autograph line stretch out of the store. As Billy Montana said, "It becomes a community event. We had everyone in town turn up, including the 4-H and the cheerleading squad."

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OUR FIRST SINGLE IS OUR FIRST #1 RECORD

What a way to kick off a CAREER!

LEE ROY PARNELL
A LITTLE BIT OF YOU

The lead single from his new album, we all get lucky sometimes
IN STORES NOW

CMT AUGUST ARTIST OF THE MONTH

Our thanks to Radio for a truly great beginning.

Produced by Scott Hendricks
Co-produced by Lee Roy Parnell

© 1995 Arista Records, Inc., a Bertelsmann Music Group Company
Western Flyer recently performed for campers at Camp Anytown, designed to teach teenagers racial tolerance.

Bryan White invited children to a special performance at Nashville's Cumberland Science Museum recently. (L-R) Buddies of Nashville Coordinator Nisha Jackson, White and Nisha's Buddy Tiffany.

WY2M (Y105) made one listener's dream come true: she won tickets to see David Lee Murphy, met the blue-eyed star, and got an autographed guitar. (L-R): Murphy, winner Kim Curry, Y105's Dayton Stone and the Curry family.

and Alison Krauss will play the listener appreciation event September 24.

AROUND THE ROW

The agenda for SITO '95 has been set. The annual talent buyer's showcase will take place October 5-7 and will feature panels as well as performances by Rhett Akins, Stacy Dean Campbell, Jeff Carson, Terri Clark, Wesleyllynn, Emilio, Ty England, 4 Runner, Brett James, Woody Lee, Shelby Lynne, Billy Montana, David Lee Murphy, Jon Randall, Kim Richey, Shaver, the Smokin' Armadillos, Rhonda Vincent, Western Flyer, Bryan White and others.

Billy Ray Cyrus recently performed "Some Gave All" for a half a million Korean War vets and friends at the Joint Presidential Gala on the Mall in Washington D.C.

Alan Jackson will release a greatest hits package in late October. Not only is this the first hits package for Jackson, it's also the first for Arista Nashville.

Thanks to Billy Montana, who came by the NashVille offices just in time to give me the quote I needed for the Wall-Man story (above). Montana also sang a few songs from his Magnatone album.

Neila says this is his favorite song off his latest album. It's a change of pace for Neil, and it shows off his baritone.

SHANIA TWAIN

"The Woman In Me (Needs The Man In You)" (Mercury)

Twain and husband Mutt Lange have definitely found the winning formula. They can score this ballad from her platinum plus album of the same name.

SHAVER

"Honey Bee" (Zoo/Praxis)

This live cut is from a rockin' set Live At Smith's Ode Bar: Billy Joe Shaver is one of our treasures.

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tattooed
in history

SAMMY KERSHAW

OVER 4 MILLION RECORDS SOLD
TEN TOP 10 SINGLES INCLUDING THREE #1s
EIGHT TOP 10 VIDEOS INCLUDING TWO #1s

And now the new single "Your Tattoo" (written by Kossis & Jack Tempchin) from his forthcoming release "The Hits Chapter 1"

AIRPLAY DATE: 8/14
Gavin Americana

**Most Added**

KEVIN WELCH (16)

TOM PRICE (14)

BROOKS WILLIAMS (10)

TEXANS: MOUNTAIN STAGE (9)

JAMES KEELAGHAN (9)

WILLY PORTER (7)

JIMMY BUFFETT (7)

**TOP TIP**

TONI PRICE

Hey (Discovery/Antone's)

Proving to be a big winner with plenty of cuts to choose from, Hey debuts at 20 this week and is getting rave reviews across the Americana landscape.

**American Inroads**

by Rob Bleeststein

But Will It Play In Peoria?

I don't know about that, but I can tell you what's playing favorites with several Americana outlets. Up in the Northwest, Don Ashford at KVLR is way into the latest ones from Buddy Miller, Dale Watson, Willie Nelson and Kate Wallace. Wallace’s “What Kind Of Love” is working real well with our listeners,” he says, “and I’m impressed with Celinda Pink also.” Don’s got new music call times. They’re Monday and Tuesday from 12-2 p.m...In God’s country (Mendocino, Calif.). Steve Rubin at KZXY is getting ballistic phones for Patty Larkin. “The singer/songwriter side of the coin seems to be a stronghold for our audience,” he says. “We love the new Laurie Lewis, Tim O’Brien, Clair Lynch and Roches CDs. But Jimmie Dale Gilmore, Dale Watson, Dwight Yoakam and Junior Brown’s ‘Sugarfoot’ are doing really well for us too.”...Down South a bit in L.A., Rene Engel of KPCG says he’s “still gone over the Butch Hancock record. Patty Larkin and The Blazers are two acts we’re very high on and believe both are long overdue for a major breakthrough. Marshall Chapman is generating incredible phones after every spin. People are relating to her writing and what the album is all about.”...In the great Salt Lake, Bill Boyd of KRCL finds “Salamander Crossing giving folks that perfect mix of bluegrass and pop. Jimmy Buffett’s new one is very good and he benefits from the outside writing on it. Toni Price’s ‘Hey is a killer and a very solid record. Our audience was familiar with her last record, and that always helps. Leslie Tucker is doing well with our female listenership, and Dale Watson is a gem to those in the know.”...In the bluegrass state of Kentucky, Kim Richey. “Kim’s record is just so good,” says Karr. “We’re all over it. Dale Watson’s ‘Nashville Rash’ is certainly a favorite, and so are Blue Mountain’s ‘Blue Canoe’ and Seconds Flat’s ‘Dance On My Grave’.

**TIKTOS YOU CAN’T LIVE ANOTHER MINUTE WITHOUT KNOWING**

Dwight Yoakam just wrapped up recording his next album at Capitol Studios in Hollywood with kingpin Pete Anderson at the helm once again. According to Pete, “This record’s more like Guitars, Cadillacs. It’s hard West Coast country a la Buck Owens meets The Beatles and they hook up with Al Green. Dwight’s written a album full of new material, which two are co-writes with Kostas.”...Farm Aid’s 10th Anniversary show will take place October 1 at Kentucky’s Cardinal Stadium. On hand to help: Willie, Neil and Mellencamp will be Hootie and the Blowfish and others to be added later...If there’s ever a day to be in Nashville, it’s for Harlan Howard’s Birthday Bash on September 6, which will be a farewell fest this year. The king of the country song (he wrote “I Fall To Pieces” and “Busted” among countless others—you should already know this) will be on hand, along with hosts Rodney Crowell and Gretchen Peters. This is always one star-filled schmoozefest and a lot of fun...Congratulations to Rounder Records’ Brad Paul on his promotion to VP of national promotion and publicity.

**CHARTBOUND**

WILLY PORTER (9)

JIMMY BUFFETT (7)

BROOKS WILLIAMS (16)

TEXANS MOUNTAIN STAGE (9)

JAMES KEELAGHAN (9)

WILLY PORTER (7)

JIMMY BUFFETT (7)

**Record to Watch**

JAMES MCMURTRY

Where’d You Hide The Body (Columbia)

This record's too cool not to be on your airwaves. This is James’ third album and is the best of the lot. Just ask the folks at KFAN, WNCW, KPNG, KDHF, World Cafe, KAFR and WNLU.

**Associate Editor: Rob Bleeststein • Nashville Bureau Chief: Cyndi Hoelzel**

Americana reports accepted Monday 9am - 5pm and Tuesday 9am - 3pm

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

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**New Releases**

**BODEANS**

*Joe Dirt Car (Slash/Reprise)*

Joe Dirt Car could well be subtitled *What We Did Over Our Last Six Summer Vacations*. Here's a dog-eared journal of music pressed onto two digital biscuits. This mish-mash of time periods will help you recall the best time you ever had seeing the Bodeans (Ours was a bastard gig during their U2 tour.) In his liner notes, Kurt Neumann hits it right on the head. “Through the years, BoDeans have been praised and criticized, often for the same things.” “Say About Love,” “Fadeaway” and “She’s A Runaway” sound like they were captured at peak points in their lives. Bravo and congratulations to this band for surviving. Here’s the proof they’re still revving.

**LONESOME ROMEOS**

From the upcoming Curb Records release

**SEVEN YEARS IN BED**

Including the trax...

“Sonny’s Day,” “Sea Of Love,”

“When You Die” and “King Of The Ditch”

GOING FOR ADDS AUGUST 8TH

Produced by Michael Lloyd & Ron Aniello
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<td>SHANE McGOWAN AND THE POPES (Z/A/Warner Bros)</td>
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**Editors:** KENT/KATHY ZIMMERMAN

© 1995 Warner Bros. Records Inc. Which is the record company releasing the new album from Pretty & Twisted.
“They don’t come much easier to pick than this one. Hooks, Hummability, and the Hootie-factor add up to a smash.”

— Dave Logan, P.D.
KZON, Phoenix

Already on:
KSCA WBOS KBCO KMTT
CIDR KZON KTCZ WVGO

AND OVER 30 MORE!!

因为他们没有那么好到可以轻松击中。

— Dave Logan, P.D.
KZON, Phoenix

已发布在:
KSCA WBOS KBCO KMTT
CIDR KZON KTCZ WVGO

还有超过30个!!

VH1 ADD

“他们没有那么容易被挑中。钩子、可听性以及胡特因因素的结合使得它成为了一首大热门。”

— Dave Logan, P.D.
KZON, Phoenix

已经发布在:
KSCA WBOS KBCO KMTT
CIDR KZON KTCZ WVGO

还有超过30个!!

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**NEW FROM JIMMY BUFFETT!**

**BAROMETER SOUP**

a batch of twelve new songs...

featuring the single

"BANK of BAD HABITS"

**On Tour Now**

#1 Most Added Everywhere!
**MOST ADDED**

**JIMMY BUFFETT**
(20/175 SPINS)

**FABULOUS THUNDERBIRDS**
(18/77 SPINS)

**HEATHER NOVA**
(15/14 SPINS)

**PRETTY & TWISTED**
(13/111 SPINS)

**FREDDY JONES BAND**
(12/320 SPINS)

**TOP TIP**

**GIN BLOSSOMS**
"Til I Hear It From You" (A&M)

Holy moly, one of this year’s hottest debuts with 489 spins, an increase of +334. All of this before the entire Empire Records soundtrack even comes out.

**RECORD TO WATCH**

**HEATHER NOVA**
"Walk This World" (Work Group)

A child of the villages becomes part of a new breed of aggressive female singers. Among the fifteen stations out-of-the-box are WRLT, WBOS, WXLE and KXPT, whose J.D. Stone declares “Electricity... fascinating!!”

Just a pleasant reminder:
The Zimmermen and Merilee Kelly are looking for the best and the boldest GRIDbonders. Call and/or send either of us a CD or DAT source.

**A3 Gridbound**

*JIMMY BUFFETT* (Margaritaville/MCA)

**PAUL BRADY** (Mercury)

**MONKEYWALK** (Ofbeat)

*PRETTY & TWISTED* (Warner Bros.)

**BLUE MOUNTAIN** (Roadrunner)

**FABULOUS THUNDERBIRDS** (Private Music)

**THE BLAZERS** (Rounder)

**DEEP BLUE SOMETHING** (Rainmaker/Interscope)

*HEATHER NOVA* (Work Group)

*TONI PRICE* (Discovery)

*SEAL* (Warner Bros.)

Please Note: All GRIDbonders have upward Spin Trends.

Dropped: #36 Danny Tate, #41 Steve Forbert, #43 Blues Traveler, #45 Jill Sobule, #46 Pink Floyd, #49 Rod Stewart, #50 Beggars, Fury In The Slaughterhouse, Edwin Collins.

**A3 Spin Trends**

1. GIN BLOSSOMS +334
2. JIMMY BUFFETT +165
3. WILLY PORTER +137
4. BEN HARPER +126
5. PRETTY & TWISTED +111
6. EDWIN MCCAIN +100

**JIMMY BUFFETT**

Barometer Soup
(Margaritaville/MCA)

Jimmy Buffett makes it two in a row. Prior to Fruitcakes, his recorded output was a bit shaky. Consequently (and assuming it even mattered to him) Fruitcakes enjoyed more airplay than Buffett saw in years. With the release of Barometer Soup, JB’s on a tear. Like Fruitcakes, Barometer Soup scans Buffett’s literate personality, playing on just about everything you like about the guy. Our favorite is the biggest production, the Mark Twain-inspired “Remittance Man,” but we can also see people digging the title track, “Bank Of Bad Habits,” “Diamond As Big As The Ritz,” and a great cover of James Taylor’s “Mexico.”

**PAUL BRADY**

Spirits Colliding (Mercury)

They’re already hailing Spirits Colliding overseas as a breakthrough, which is odd since it’s Paul Brady’s most Yank-infused work to date, similar to a synthesized Astral Weeks. Here’s the concept: Brady enlists the talented Woolen Brothers (known primarily as Flecktones) who forge an electric and futuristic rhythm base. Brady fills in the colors with things like guitars, mandolins, tin whistles, bouzoukis and other string-driven things. It’s a dichotomy in that the mix is acoustic and high tech electronic. The good news is that the creative core is compact and heartfelt. “I Want You To Want Me” was engineered by Mick Glossop (who has worked extensively with Van), so if it intrigues you, proceed with abandon.

**FREDDY JONES BAND**

North Ave Wake Up Call
(Capricorn)

Freddy Jones is the most unpretentious band on the entire A3 chart, perhaps the Atlanta Rhythm Section in a later metaphorical reincarnation. Their only crutch is melody and expert ensemble performance. Three guitars and two vocalists strong, North Avenue Wake Up Call is a polished gem, a welcome sidestep from witless posturing. What you hear is what you get, especially on a mid-tempo cruiser like “Hold On To Midnight” or the opening “Waitress.”

**SARAH MCLACHLAN**

“I Will Remember You” (Arista)

While alternative bands are lining up to sell their songs to sleazy teen movies, usually ‘90s equivalents to Gidget Goes To The Beach, Sarah McLachlan stays on the art movie circuit with The Brothers McMullen. Excuse my ignorance, but I remember “I Will Remember You” from, perhaps, a live performance? Understated and elegant.
HEATHER NOVA
"Walk This World"
(Big Cat/Work Group)

Heather Nova sings aggressive, sexual music with a sophisticated alternative flair. Her band is, however, crack and spiry, and not above mixing Bach and Beatles. Live, she sounds like Pentangle with edge and attitude.

In the studio, a different story, everything's alive, electric and ringing. Fifteen out-of-the-box tracks won her Record To Watch.

KEVIN WELCH
Life Down Here
On Earth
(Dead Reckoning)

The best thing that ever happened to Kevin Welch was to get the hell off that high-glossed digital country music highway and get off-road again, where he belongs. With his buddy Kieran Kane and the launching of Dead Reckoning, Kevin's found his voice again. Not only that, he's included one of the finest rock/Americana/Celtic synthesis we've heard all year, "I Feel Fine Today." I'm damned proud to say I've shared a corner of the bar with Mr. Welch, and if pressed, I'd buy him yet another drink.

GAVIN A3 RADIO SUMMIT 3

THURSDAY, AUGUST 24
10a.m. Three Simultaneous Workshops:
- GAVIN's Environmental Strategy Breakout
- Staging Your Own Concert Event
- Image & Production with Tom Kestling of KQED

11:30a.m. Lunch in the A3 Tent starring Viva! and More (the beers are on Steve Schnuur & Howard Leon)

4p.m. (North) American Stars in the Bar Post-Meeting Party (the beers are on Steve Schnuur & Howard Leon)

FRIDAY, AUGUST 25

9a.m. Opening Festivities: 2nd Annual Women in A3 Breakfast featuring Shannon Worrell & Howard Leon introducing Spider Robinson.

SUNDAY, AUGUST 26

9a.m. Registration


11a.m. Three Simultaneous Workshops:
- GAVIN's Environmental Strategy Breakout
- Staging Your Own Concert Event
- Image & Production with Tom Kestling of KQED

12:15p.m. Lunch in the A3 Tent starring Capricorn and Rounder, and introducing Shannon Worrell

2p.m. Three Simultaneous Workshops:
- GAVIN's Environmental Strategy Breakout
- Staging Your Own Concert Event
- Image & Production with Tom Kestling of KQED

3:30p.m. Dong Ills Marketing with Gregg Bogil of schwartz bicycle

4p.m. Fox Theater Performances

FRIDAY, AUGUST 25

8a.m. Registration


11a.m. Three Simultaneous Workshops:
- GAVIN's Environmental Strategy Breakout
- Staging Your Own Concert Event
- Image & Production with Tom Kestling of KQED

12:15p.m. Lunch in the A3 Tent starring Viva! and More (the beers are on Steve Schnuur & Howard Leon)

4p.m. (North) American Stars in the Bar Post-Meeting Party (the beers are on Steve Schnuur & Howard Leon)

SATURDAY, AUGUST 26

8:30a.m. 2nd Annual Women in A3 Breakfast


11a.m. Three Simultaneous Workshops:
- GAVIN's Environmental Strategy Breakout
- Staging Your Own Concert Event
- Image & Production with Tom Kestling of KQED

12:15p.m. Lunch in the A3 Tent starring Viva! and More (the beers are on Steve Schnuur & Howard Leon)

4p.m. (North) American Stars in the Bar Post-Meeting Party (the beers are on Steve Schnuur & Howard Leon)
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**JAZZ/ADULT ALTERNATIVE**

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<td>TERENCE BLANCHARD - Romantic Dance</td>
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<td>JON HENDRICKS AND THE ALL-STARS - Boppin' At The Blue Note</td>
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<td>CARMEN BRADFORD - With Respect</td>
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<td>17</td>
<td>CHARLIE HUNTER TRIO - Bing, Bing, Bing</td>
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**NEW 18**

| T.S. MONK III - The Charm | Blue Note |
| LYNNE ARRIALE TRIO - When You Listen | DMP |
| JAYSON JASON - For Who Knows | Blue Note |
| TAMARIS - Looking Forward | Evidence |
| TITO PUENTE - Tito's Idea | Tropijazz |
| NAIVE COLORES (VIGORE & ROSINES) - One World | Concord Jazz |
| JACK MCDOUFF - The Heath System | Concord Jazz |
| RICHIE COLE - Kush The Music Of Dizzy Gillespie | Heads Up |
| MILT JACKSON - Burnin' At The Woodside (Guest/Reprise) |
| ETTA JONES - A Last (Last) |
| ARTURO SANTAYNO & The Latin Train | GRP |
| HAROLD LAND - A Lazy Afternoon (Postcards) |
| SCOTT HAMILTON - Live At Becon Jazz Festival (Concert Jazz) |

*Post-Bop compiled by a sample of Jazz intensive reports*

**COMMERCIAL ADULT**

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<td>LEE TITENOUR/LARRY CARTER - Larry &amp; Lee (GRP)</td>
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<td>BRIAN CULBERTSON - Modern Life (Bluemoon)</td>
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<td>KIRK WHALUM - In This Life (Columbia)</td>
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<td>HERBIE HANCOCK - Kiss Da Drum (Mercury)</td>
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<td>AARON NEVILLE - The Tattooed Heart (AAA)</td>
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<td>GREG VAIL - Ever Motion (BrainChild)</td>
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<td>JOHNNY MOORE - Branded/Raw &amp; Refined (Charisma)</td>
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<td>JOHN WELCH - Modern Life (Bluemoon)</td>
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<td>3RD FORCE - Force Of Nature (Higher Octave)</td>
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<td>NEW 28</td>
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<td>NOW 29</td>
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<td>T.S. MONK III - The Charm (Blue Note)</td>
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*Commercial Adult compiled by a sample of Adult intensive reports*

Continued from page 55

Tempo and veteran trumpet ace from the old Kenton band, Conte Candoli, are flanked by young powerhouse bassist Brian Bromberg, drummer Terri Lynne Carrington and pianist Mike Lang. Tempo's tenor sax tenor sax style is further accentuated by the piano and Hammond B-3 work of Kenny Drew, Jr. Moving from grand piano to organ creates an extra dimension throughout the sessions. Bassist Dwayne Dolphin also jumps from electric bass to stand-up acoustic, adding even more versatility between a traditional or electrified sound. Still, Turrentine has remained a jazz staple for over three decades and is still an overpowering studio force on T Time. Try "I Haven't Got Anything Better To Do," a brooding, sensuous slow ballad, or the cooking, invigorated version of Coltrane's "Impressions." Turrentine pulls back about a quarter of a beat through the main themes as guitarist Dave Stryker and pianist Drew turn up the heat during their cameos.

---

**Thanks A2 Radio for Back to Back #1s!!!**

**RICK BRAUN**

Beat Street

NOW

#1 Gavin A2

#1 R&R NAC

**BRIAN CULBERTSON**

Modern Life

After 7 weeks at

#1 Gavin A2

#1 R&R NAC

Albums

Now a new emphasis track: "Come To Me"
KBLX is a friendly, dependable station in the San Francisco/Oakland market at 102.9 on the FM dial. Their “Quiet Storm” sounds have mellowed listeners in the Bay Area for over 15 years.

Program director/morning drive personality Kevin Brown has been with the station for five years and says his show is the fourth most popular show on the FM dial with 25-54 year-olds.

How does A2 radio compete with bankrolled morning zoos and syndicated bulldogs like Stern and Imus?

By being yourself, says Brown. “The morning show has to reflect the psychographic profile of this format. Because we play instrumentals, our listeners, especially the older ones expect us to be the opposite of Top 40. They want a laid-back jazz presentation and it’s very difficult within that context to talk over intros and use a lot of humor and chatter. It’s just not conducive to the format.

“You have to inject more personality in the morning only because it is a reflection of the audience’s tastes and needs, but these people are driven by information. We’re competing with Top 40, but just as much with newstalk. You have to deliver information in an authoritative way. You have to be able to relate to the music and people.”

On the air, Brown’s demeanor is an extension of his friendly personality. Pretense won’t wash on KBLX.

How does KBLX handle requests?

“We play requests in the morning and, interestingly enough, the small percentage of people who call the station ask for what they know they can get. I’m playing fewer and fewer oldies. We play currents according to the supply. Right now, in the spring and summertime, there’s a lot of new music out there, and we’re finding we can incorporate a lot of that stuff into the format.

“I’m a big fan of putting the music in front of the people,” says Brown. “Adults don’t know what they like, but they like what they know. One of the biggest challenges in this format is to offer information. We tell them about the artists, where they come from, where they’ve been and when you’ll see them next. We try to align ourselves with artists who actively tour and give us product on a regular basis.

“KBLX is the entertainment station,” says Kevin. “Promoters deal with us all the time because we sell tickets. Concert ticket giveaways are ongoing. There isn’t a major show coming through within the format that we’re not involved in.”

As KBLX services their listeners with high profile listener parties, they play the music of Thelonious Monk, James Brown and Rahsaan Roland Kirk. You can dance if you want to.

T.J. Kirk plays the music of Thelonious Monk, James Brown and Rahsaan Roland Kirk. You can dance if you want to.

T.J. Kirk is:
Scott Amendola - drums, percussion
Will Bernard - guitar
Charlie Hunter - 8 - string guitar, bass
John Schott - guitar

T.J. Kirk plays the music of Thelonious Monk, James Brown and Rahsaan Roland Kirk. You can dance if you want to.

t.j. kirk

Their eponymously titled debut album.

Get the latest info on Warner Bros. artists from the Internet (http://www.jazzonlin.com/JAZZ/WBjazz.htm)
Gavin A2

Continued from page 57

direct mail and ticket giveaways, San Francisco's morning drive race is especially competitive due to Bay Area drivers' unusually long commutes. Listeners are notorious dial cruisers, and since people jump in and out, Brown doesn't believe in front-selling too many titles.

"For the most part we back announce. The more information you give people up front, the more they are likely to forget, especially in mornings, where there's so much going on like traffic, weather and news. I don't do too much frontselling, outside of one or two artists or elements. It's the same with contests. What we try to do is move them along in increments of ten or fifteen minutes and no longer than that."

TOP TIP

Clearance Clemons has readied an edit on "Into The Blue Forest." Adds on WJZJ, WMT and WBFB with KINK, KFIM, WTMD and KJZJ already applying spin pressure.

What does Brown see in the future for adult alternative radio?

"People will soon get music on satellite into both their cars and homes. Twenty-four hour cable music services have light jazz channels. I don't think the issue is continuous music because people with CD players already have that. The morning show is going to have to evolve into something other than a music box."

"You have to connect with people, make them like you and give them a reason to keep coming back every day. I don't think that challenge has been met by the format as a whole. In competitive markets like San Francisco (with two A2 stations), maybe, but outside of that, I think the format is going to have to step up to the plate in order to deal with all the attention we are now getting."

A2 Spin Trends

1. THE JAZZMASTERS featuring PAUL HARDCORE +120
2. 3RD FORCE +103
3. TORCAUTO MARIANO +72
4. RICK BRAUN +65
5. RANDY CRAWFORD +65
6. KEIKO MATSU +58

Jazz Chartbound

JOE ROCCISANO ORCHESTRA (Landmark)
WARREN JAMES (Warner Bros.)
RON HOLLOWAY (Milestone)
ROBERT TROWERS QUARTET (Concord Jazz)
LEON LEE DORSEY (Landmark)
BILL MAYS (Concord Jazz)
EAST BOUNCE (One Voice)
RANDY CRAWFORD (VEA-import)
MARK WINKLER (Unity)

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A2 Chartbound

KERVED MATSUMI (White Cat/Unity)
SHAHIN & SEPHIR (Higher Octave)
TOM GERMERO (Farenheit)
DEZONA (Lipstick)
WALTER BEASLY (Maelstrom)
DANCEHALL JORDIAN (IC/DA)
FRANK GREGORY (Valle Vie)
JOHN BOSWELL (Hearts)
WAYMAN Tisdale (MOJAZZ)
TANIA MARIA (Kokopelli)
SHADOWFOX (Sonos Images)
ABRAM LABORIEL (Bluemoon)
JAZZ CRUSADERS (Sp-Drome)
EAST BOUNCE (One Voice)
RANDY CRAWFORD (VEA-import)
MARK WINKLER (Unity)
ENYA (Reprise)

Please note: All Chartbounders have upward Spin Trends.

Dropped: #65 Altono Blackwell, #49 Larry Coryell, Tony Gammet, Craig T. Cooper, Baby II Men, Steve Batta, Beautiful World.

Editor: KEITH & KENT ZIMMERMAN • Jazz reports accepted Thursday Only
9 am - 5 pm • Station Reporting Phone: (415) 495-1900 • Gavin Fax: (415) 495-2500
The Walter Beasley Project

Private Time

featuring

"Private Time"
"Freaknic"
"As She Moves"
"Deep In My Soul"
"Just Like Before"

E-mail: mercury@polygram.com

Produced by Walter Beasley
Management: Preston Powell for Jazzetria, Inc.

2ND MOST ADDED R&R NAC
3RD MOST ADDED GAVIN A2
**MOST ADDED**

- **SEAWeed (38)**
- **CIV (37)**
- **SHEER TERROR (31)**
- **WARRIOR SOUL (24)**
- **REDBELLY (23)**
- **FOR LOVE NOT LISA (22)**

**TOP TIP**

- **SHANK 456**
  - *The Big Paycheck* (Roadrunner)

  Last week's record to watch captures this week's highest debut position. Heavy spinners include WSOU(15), KOAL(6), WEOS(6) and WSGR(6).

**RECORD TO WATCH**

- **454 BIG BLACK**
  - *Your Jesus* (Century Media)

Boston's 454 Big Black are scoring points at hard rock/metal radio with their dark groove-ridden hooks. Getting spins from 17 Rocks stations with more to follow next week.

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### Gavin Plugged In

**Hard Kopy** by Rob Fiend

Testament's new album is getting strong spins. The band blew us away with their amazing acoustic set. The band is promoting their new album, *Live At The Fillmore*, which marks their first release on their own label.

The group took a barrage of unbearable loud guttural metal chords, by surprise with light acoustic melodies and Chuck Billy's soulful vocals. Even A/C associate editor Diane Rufer found Testament's set irresistibly good. "I was pleasantly surprised," she says. "I thought they were great. In fact I'd like to see them in concert, especially if they opened for Chris Isaak." I wouldn't count on them being able to breathe. However, you will probably see them in James Cameron's upcoming film *Strange Days*, in which the band jams away in a couple of scenes. It's true that the Gavin staff was blown away by Testament's performance. I think the band was even more blown away by their reception. Long thunderous applause echoed after each song prompting grins.

After the last song, "Trail Of Tears," Chuck Billy and Testament's back up singer, Michelle and guitarists Eric Peterson announced they were done but ended up playing "Greenhouse Effect" after shouts of "More! More! More!"

The set was great but I wish about 50 Album/COR programmers could have witnessed Testament's elegant side. It would have helped the band get their acoustic tracks on commercial rock radio. As it stands now the band's association with metal is hampering their efforts to be taken seriously by Album radio.

"Some (commercial rock) programmers have shown interest in our acoustic songs," says Billy, "but they say they can't play it because we're Testament." The group's struggle for acceptance is another example of the long road the hard rock/metal format has before getting commercial radio to take it seriously.

Not all hard rock/metal bands are about loudness and aggression as Testament proved to us last week. Sudi Gaasche has left McGathy Promotions to pursue another angle in the music industry. Always supportive and friendly but ready to crack the whip if she caught you messing up, she'll be sorely missed, especially by me. Keep Sudi in the loop by sending her music and call (212) 740-7640 if you need any of her expert advice. Bob Burt exits WHMH-St. Cloud and hands his duties to Dan Peterson, who takes music calls on Mondays and Tuesdays from 9:00 a.m. to noon central time at (612) 252-6200. WHMH Operations Manager Scott Koln will also take music calls on Thursdays 3:00 to 5:00 p.m. central time.

Earache Records' Fudge Tunnel has a new record. In A Word, going for adds on August 14.
HAJI'S KITCHEN

Haji's Kitchen (Shrapnel)

The only thing better than one lead guitar is two. This is the case of Haji's Kitchen, who've taken a break from blowing away the Dallas club scene to bring you their debut self-titled album. Axe masters Eddie Head and Brett Sine teamed up with Z-Rock's bass guitar competition two-time winner Derek Blakeley to form a vicious guitar section. Criminally lead vocalist Eddie Ellis and drummer Rob Staniekowicz were lured away from their other commitments to round out the band's sound. The result is overwhelming. Haji's Kitchen deliver waves of warped guitar arpeggios backed by a crushing rhythm section and blissing vocals. From the mind-melting blasts of "Machine" to the guitar chords of "Shed," metal radio will have a field day. Hard core, metallic rock with a dash industrial is what's cookin' in Haji's Kitchen.

OUT VILE JELLY

Out Vile Jelly (OVJ)

If you've ever wondered what acid on acid would be like, check out L.A.'s Out Vile Jelly. This creative foursome successfully mixes a variety of funky bass lines, driving drum beats with hissing guitar schemes and knee-slapping melodic chords. "Swimming Pool," if given the chance, will win over hard rock and COR/ROAR with its undeniable hip-hoppin' drum beats, jazzy bass lines, soulful vocals, mechanized guitar hooks, and overall groovin' sound. "Dead Inside," "Gold!" and "Gold Club!" will meet hard rock metal radio's aggressive requirements. Out Vile Jelly offer a truly impressive listen. To demand your copy, call former KMSA metal director and Brave New Radio's Tramp at 1-800-4TR-AMP1.

MEATBOX

9 Volt (Sonic Wave)

WKNC-Raleigh's former metal director Ken Recorr turned me on to this a few weeks before his departure. This three-piece funkadelic-hard groovin' band has been tearing up Raleigh's rock scene for the past year. I'm not a huge fan of anything remotely funky but Meatbox's mix of hard-edge guitars and thrashy funk rhythms is difficult not to like. In fact, the 9 Volt EP is probably the freshest, most energetic groove- ridden CD to hit my desk in a long time. "I've Got Your Pride" floored me with its giant hooks, flicking melodic licks and gawking vocals while the thrashing qualities of "Popcycle" and "Needles on the Beach" gave me whiplash. The clever sampling and layered riffs of "Dreaming With a View" merit airplay as does the aggressiveness of the title track. Meatbox is being shipped to college radio soon, but call (919) 832-9647 if you don't find it in your mail pile.

SEAWEED

Spanaway (Hollywood)

Tacoma, Washington's Seaweed are back with an enticing new album that couples melodic harmonies with aggression. Spanaway, produced by Adam Kasper (Soundgarden, Nirvana), contains 13 hard rockin' alternative tracks and is the band's Hollywood Records debut. "Free Drug Zone" is the focus track, but don't limit yourself just to that. "Crush Us All," "A Common Mistake" and "Undeniable Hate" showcase Seaweed's dual guitar riffs and intense rhythm section which highlight Aaron Stauffer's gripping vocals. Their perfect tracks for hard edge shows. "Start With" and "Magic Mountainman" (my fave') are a bit slower but still boast huge infectious hooks. The latter has hit potential at COR and alternative radio. Seaweed's latest offering is a must play for any current rock station.

TOP REQUESTS

FEAR FACTORY
WHITE ZOMBIE
KYUSS
TESTAMENT
MONSTER MAGNET

GAVIN ROCKS

ARTIST PROFILE

SEAWEEED

The Band is: John O. Atkins, bass; Bob J. Bulgrien, drums; Wade N. Neal, guitar/vocals; Aaron M. Stauffer, vocals; Clint W. Werner, guitar.

From: Tacoma, Washington

Label: Hollywood Records

Radio Promotion Contact:
Will Knapp (Metal) 818-560-5670

Spackelle (Alternative)

Latest Release: Spanaway

Add Date: August 8, 1995

About The Band: Aaron and Clint had been chums since 4th grade when they discovered their common love for AC/DC and Billy Squier. In 1989 they discovered Wade and started to jam together. After playing with several bass players and drummers they hooked up with John and Bob and the line-up was complete.

About The Album: Produced by Adam Kasper, known for his work with Soundgarden and Nirvana, and mixed by Andy Wallace, who has worked with Nirvana, White Zombie and Jeff Buckley, among others, the 13-song rawk extravaganza features special guest drummers Matt Cameron (Soundgarden) and Barrett Martin, and will be in stores August 22.

Thoughts On Rock Radio:
The album is aggressive enough and loud enough to fit into the heavier metal shows, but also contains all the positive elements of a great alternative record.

Touring: Currently on the Warped Tour with label mates Into Another.
**Singles**

**DANNY RED**
Rolling Stone Girl (WORK)

An original blend of pop and reggae makes this a natural for summer. All hook from start to finish complete with a melody lyric and video that's bound to bring on a smile.

**CHARLIE SEXTON**
**Sextet**

Sunday Clothes (MCA)

Charlie Sexton co-composed this effort with James McMurtry. It's a story and tribute to Sexton's grandparents—moral people who made sure their grandson went to church. Sexton says they were his life's saving grace. Already an A3 winner, it's time for Top 40 to rediscover his talent. —AML

**PAULA ABDUL**
Crazy Cool (Captive/Virgin)

Once Paula's latest album landed on programmers' desks, it took only a short time before they gravitated to the lead track on the CD. Now it's the follow-up single to the lead track on the CD. It's a story and tribute to Sexton's grandparents—moral people who made sure their grandson went to church. Sexton says they were his life's saving grace. Already an A3 winner, it's time for Top 40 to rediscover his talent. —AML

**LONDONBEAT**
Already a hit in the clubs, everyone's expectations. Now it's the follow-up single to the lead track on the CD.

**BRANDY**
**Merv**

A reworking of Van Morrison's "Crazy Love," hit number one at urban radio, sparking interest.

**BRANDY**
**Lonely One (Intersound)**

Her latest album (with the Barrio Boyzz).

**GAVIN**
**August 4, 1995**

**SELENA**
Dreaming Of You (EMI Latin/EMI Records)

The posthumous release of Selena's English language album has earned her the title of fastest selling female artist in music history. The first single, "I Could Fall In Love," is already top 20 and at least two other tracks, "Missing My Baby" and "Dreaming Of You," are already seeing limited play in Hispanic intensive markets. Aside from the aforementioned tracks, check out "I'm Getting Used To You," "God's Child (Baila Conmigo)" (a duet with David Byrne), "Forbidden Love (Amor Prohibido)," and "Wherever You Are (Dondequiera Que Estes)" (with the Barrio Boyz).

"Dreaming Of You" is a bittersweet tribute to Selena's talent as a Tejano superstar and what we can only imagine would have been a stellar pop career. —ANNETTE M. LAI

**GARY TAYLOR**
**The Mood Of Midnight Morning Crew Records**

Gary Taylor is special. For years now he's been writing songs for artists Anita Baker, The Whispers and Vesta. Last year he dominated Quiet Storm shows all over the urban landscape with his album Square One. He captured the imaginations of listeners searching for new seductive and sensual songs. The Mood of Midnight is further proof that love songs have a new head architect. The first single, "Special," a duet with Bridgette Bryant, should be special enough to increase his airplay from the late night to all day on all urban stations. —QUINCY MCCOY

**GAVIN**
**August 4, 1995**

**REPORT**

**SILVERCHAIR**
Tomorrow (Epic)

The buzz on this week's Record To Watch has been getting louder for weeks. Count me among those who believe this is an act headed for major stardom. I'm told their live performance is awesome; and if it comes close to matching this release, there's no argument.

**BROKENHEARTED (Atlantic)**

Just say the name of this artist and the audience knows it's all good. Teamed up with Boyz II Men's Wanya Morris, Branday sings sweetly, emotionally and sincerely. Very strong.

**PAULA ABDUL**
Captive (Captive/Virgin)

Her latest album (with the Barrio Boyzz). The posthumous release of Selena's English language album has earned her the title of fastest selling female artist in music history. The first single, "I Could Fall In Love," is already top 20 and at least two other tracks, "Missing My Baby" and "Dreaming Of You," are already seeing limited play in Hispanic intensive markets. Aside from the aforementioned tracks, check out "I'm Getting Used To You," "God's Child (Baila Conmigo)" (a duet with David Byrne), "Forbidden Love (Amor Prohibido)," and "Wherever You Are (Dondequiera Que Estes)" (with the Barrio Boyz).

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**FOO FIGHTERS**
(Capitol/Roswell Records)

Foo Fighters was a military moniker given to UFOs during World War II, and it's an appropriate name to link Dave Grohl's post Nirvana incarnation with unidentifiable phenomena. The vocalist/guitarist manages to go beyond the urban landscape with his live performance is up- tempo, the track will also be a reworking of Van Morrison's "Crazy Love," hit number one at urban radio, sparking interest.

**BRANDY**
**Merv**

A reworking of Van Morrison's "Crazy Love," hit number one at urban radio, sparking interest.
Walk In The Sun
The first single from Hot House the new album by Bruce Hornsby

AS SEEN ON VH1

Produced by Bruce Hornsby. Management: Q Prime Inc.
Back For Good
Is Here For Real

TAKE THAT
BACK FOR GOOD

The fast-breaking debut single from their forthcoming Arista debut album Nobody Else

Monitor Mainstream 40*-32*

VH1

On over 100 stations including the following:
WXKS, WTIC, WPRO, WSTR, WAPE, WFLZ, WZJN, WKSE, KRQ, KKOQ