Mention a genre of music, and most people know what you’re talking about: Country, Rap, Gospel, Heavy Metal, Even Adult/Contemporary and Smooth Jazz & Vocals. Alternative, we’re not so sure about anymore, and neither is anyone else. But for a stumper, try Acid Jazz. The term has entered the musical lexicon, but it’s like a new in-law. Even family members aren’t sure about it yet.

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

Meanwhile, Vinnie Esparza, the Zimmermen’s aide de camp in our A3/Jazz/Smooth Jazz & Vocals wing, provides an overview and a summary of Acid Jazz doings since a year ago. Vin also quizzes, among others, Arturo Gomez (middle) of WDNA in Miami and Mike Lieberman of Acid Jazz/Hollywood Records. In News, we succumb to Olympic Fever, as Alexandra Haslam checks out all the music related to the summer games; all the records that are going for the gold. Rupert Holmes (bottom), remembered for “Escape (The Pina Colada Song),” emerges as the writer of the most engaging TV show yet about radio, Remember WENN. And are you going to Webstock? It’s in the Internet, and in this issue. And our First Person is actually a First Cow: Mancow Muller, the madman of WRCX in Chicago whose favorite hobby seems to be beating Howard Stern in the ratings. Read as Ben Fong-Torres tries to milk him.
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"The Lost Boyz are strictly the best." ~ Vibe
**Mancow**

**On Why He's Beating Howard Stern**

Since arriving two years ago at WRCX/WRXO/WMMS, Eric Muller, much better known as Mancow, has become a major force in Chicago radio and is likely to be syndicated soon by Evergreen. Only 29, Mancow began in 1985 as a board op at KOKO-Warrensburg, Mo. He did gofer work at KBBQ in his hometown, Kansas City, then jumped to a morning show at KDON-Monterey, Calif. From there, he was snapped up by KYLD (Wild 107)-San Francisco. He was an instant hit.

Eric Muller, better known as Mancow

Although he's fought off Howard Stern, who's been the king of the morning show at WKTU (in the WKTU transition) and is still getting mail two months after the fact, I have a lot of sympathy for him. I think what's funny in Chicago is funny in San Francisco. Syndication is a tough question. I don't want to put people out of work, but there are people who deserve to be out of work, who are absolutely pathetic, who have nothing to offer, who are just wacky, and it needs to end.

I've been talking to Howard Stern for the past two years. I've been trying to help him and his show. He's been a great guy. He's been a great friend to me. We've been trying to help each other. But now it's time for me to move on. I have to make my own decisions. I have to make my own choices. I have to be my own person. I have to be my own radio show. I have to be my own everything.

But the American Landscape is the American Landscape. All radio stations should be concerned about this homegrown terrorism. You may be focused on target audiences, but you're also licensed to serve the public interest, convenience, and necessity. To act against ignorance, hate, and violence is an absolute necessity.

**First Words**

It's not unlike graffiti, carjacking, or drive-by shooting. It's invasive, it's criminal, and it's trendy. It happens in bursts. That's how the rash of burnings of black and interracial churches strikes us. In a way, we hope that it's a trend, a manic flare-up of the past 18 months, the result of a racist backlash in this country, and that, just as scientists have come up with graffiti-resistant paint, we can make it go away.

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

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

BY ALEXANDRA HASLAM

"I feel like I could run just about any record label right about now," Louis Cunningham, VP of the Atlanta Centennial Olympic Properties, says with a laugh. Cunningham, whose background is in sports marketing, dove headfirst into the recording industry when he decided to organize a series of musical releases in conjunction with the games.

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

Cunningham decided on a series of albums, each encompassing a musical genre, which could be sold alone or as a set. He contacted record labels, beginning with Atlanta's own LaFace Records, which signed on as producers of an R&B/pop-based release, Rhythm of the Games. Gloria Estefan's "Reach," the first single from the compilation, reached number 5 on the Billboard's classical cross-over chart.

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

"This was designed to be a commemorative piece, not really something you would play. We figured that if a person enjoyed, say, Classical reached the top of Billboard's classical cross-over chart. MCA Nashville's One Voice and MoJazz's People Make the World Go Round have yet to strike out on their own, but with artists like Trisha Yearwood, Willie Nelson and Marty Stuart, John Berry, Herbie Hancock, and Lionel Hampton on board, look for these to begin their run for the gold soon.

Cunningham says, "Our project with a knowledge of the games.

GAVIN News

Mel De Latte, Chantay Taylor Join Gavin

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

Mel De Latte, veteran record company marketer, will head A/C marketing, while Chantay Taylor, whose marketing and promotion experience ranges from radio to records, is in charge of Urban marketing.

De Latte, most recently National Director of Radio Promotion with Motown, has been in the business for 25 years. After serving as Director of Radio Promotion at IRS Records, he joined PolyGram, becoming Vice President of its music division. He was also Vice President of Platinum Promotions, the giant independent radio promotion company.

Chantay Taylor began in radio as Promotion Director at KMBL-San Francisco. After a stint as producer of a morning show at cross town KFRC, she focused on promotion work, first at Chrysalis Records, where, in five years, she rose to become National Special Markets Director. She joined Imago Records in 1991 as West Coast Promotion Manager, and was most recently National Director of Marketing and Promotion.

A graduate of U.C. Berkeley, Class of '83, she lives and works in Brooklyn.

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

"Drive-time DJs are the hippest people on earth."

—David Letterman,
See Page 5
LIKE A ROLLING STONE

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

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

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


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

I soon realized that the list changes each week—dramatically. Just based on what's been in my ten would be shoved aside? Down Every Road (Gee, I didn't know that Merle was once (Reprise), (Curb), (NYNO), Bros.); Connected/Allen Toussaint Labyrinth/Tish Hinojosa (Warner have to include Dreaming From the Holly)/various


Nowadays, the stars are on television, in the movies, and on

mysteries, crime dramas—the kinds of shows Rupert Holmes salutes in Remember WENN (see the story next door). Nowadays, the stars are on television, in the movies, and on records. A few special ones are still in print. And Herb Caen, radio columnist done good, is one of those.

Rupert Holmes Remembers

WENN: Radio's Golden Age

BY BEN FONG-TORRES

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

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

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

And it's the work of Rupert Holmes, who in his previous showbiz life was a singer-songwriter and producer who had a Number One hit with "Escape (The Pina Colada Song)" in 1979. Far from being a one-hit wonder ("Him" hit the top ten early in 1980), Holmes was also a successful writer and producer for Barbra Streisand (Lazy Afternoon) and worked with the Strawbs, Squeeze, Gene Pitney, and latter-day versions of the Drifters and the Platters.

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

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

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

When American Movie Classics called, he was perfectly set up for the job of tackling Remember WENN: "I had been collecting old radio shows. What appealed to me was the same thing that appealed to me about pop music, before the video age. The listener was invited to make the pictures up themselves."

Dave's Top Ten for Radio

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

1. Radio's a great way to reach extremely angry people who are stuck in traffic.
2. Drive-time DJs are the hippest people on earth.
3. TV is an unproven medium that probably won't be around much longer.
4. You have a lock on the bed-ridden demographic.
5. Listeners in bathtubs can't turn off the radio.
6. TV is an unproven medium that probably won't be around much longer.
7. You have a lock on the bed-ridden demographic.
8. TV is an unproven medium that probably won't be around much longer.
9. Drive-time DJs are the hippest people on earth.
10. Radio's a great way to reach extremely angry people who are stuck in traffic.

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

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

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

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

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

**TIME AFTER TIMECAST**

Progressive Networks' new Timecast: The RealAudio Guide, is a Web-navigation service that allows users to receive customized narrowcasts of multimedia news and information. Besides offering audio news clips from c/net, ABC, and others, Timecast gives access to radio stations broadcast live over the Internet, and the Live Now feature provides a current index of Live RealAudio events. Grab a beta version at www.timecast.com...Another guide to RealAudio programming on the Internet is AudioPiks at www.audiopiks.com...JIMMIE DALE GILMORE (right) is conducting online forums in tandem with his Braver New World release. Log on at www.monsterbit.com/jdg/ or www.elektro.com on July 11, 18, and 25 to chat about Gilmore's music, favorite authors, influences, and more...Things are in full swing for the July 14-20 Global Internet Gathering in the Big Apple. Random feeds from around the world and 17 New York clubs will be cybercast at www.thegig.com. Music industry/technology issues such as licensing and distribution, and online trends will be discussed at the July 16-18 PLUG.IN conference in Cooper Union, New York.

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**NEWS**

**'Webstock:' Rock & Pols in Cyberspace**

**BY DAVID BERAN**

Three days of peace and love will be revisited in cyberspace and expanded to four days when Webstock '96 happens November 1-4. Music events planned include cyberecasted, nationwide rock concerts, a live appearance by R.E.M.'s Michael Stipe, and online areas featuring audio and video special effects. Town hall meetings with presidential and gubernatorial candidates, celebrity appearances, and a constant parade of online multimedia areas are also scheduled.

Saying that it will be the largest Internet event ever, Webstock '96 developer Tom Hayes predicts that the "cyberfestival...will be a breakthrough because it is the first Internet program to appeal to a mass audience. The fusion of interactive video, audio, and live action programming will create a new hybrid—hyper-television." M.T.V., Blockbuster, Fox Television, GUESS?, and 7th Level are among those companies producing the event, which expects to draw over a half million visitors.

Webstock '96 was organized by the non-profit organization DO Something, helping young, emerging community leaders of all backgrounds. Further information about the festivities can be found at www.webstock96.com.

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**Thorn EMI Set to Split**

On the eve of an anticipated split into two divisions, Thorn EMI, the London-based music and furniture corporation, reported a pretax profit last year of about $558 million, up about 23 percent from 1994. EMI Music, which umbrellas Capitol, EMI, and Virgin Records, is expected to be split off next month after the company's shareholders vote on the split. Robert 'Tudor' St. John, chairman of EMI Group, said that the company's strategy for the future includes focusing on three areas: expanding in the U.S., expanding through new digital ventures, and expanding internationally. They have also expanded their online presence by launching RealAudio's RealAudio.com...Another new feature provides a current index of Live RealAudio stations broadcast live over the Internet, and the Live RealAudio Guide, is a Web-navigation service that allows users to receive customized narrowcasts of multimedia news and information. Besides offering audio news clips from c/net, ABC, and others, Timecast gives access to radio stations broadcast live over the Internet, and the Live Now feature provides a current index of Live RealAudio events.

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**Arbitron in Two New Markets**

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

Dan Bowen

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

In the Grooves

David Massey

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

Friends of Radio

Booker T. Jones

of Booker T. & the MGs

Hometown: Memphis, Tenn.

Currently resides: Northern California

Currently heard: Sampled in Maxi Priest’s hit, “That Girl” (Virgin). His song, “Green Onions” is also featured in the Stepin Fetchit soundtrack (EMI)

What radio stations did you grow up listening to? WLOK and WDIA

What stations do you listen to now? KDKA, KSOL, KMLE, and KYLD [Wild 107]

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

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

Your thoughts on having “Green Onions” sampled in the Maxi Priest song? I haven’t heard the song yet.

Current projects you’re working on? An album titled Empress of the Blues. It’s the Bessie Smith story.

Who is somebody you really would like to work with someday? Brenda Russell

Your proudest career achievement so far: Receiving the R&B Foundation’s Pioneer Award.

Future ambitions: To record a new solo vocal album.

GAVIN July 5, 1996

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

F.O.R. #150

THAT’S SHO-BIZ

That’s Sho Biz By Dave Sholin

What is really up at KXKZ-Los Angeles? The A/C’s heavily rumored flip to Dance/Pop last Friday afternoon (June 28), turned out to be a false alarm. But is there more to this story? Was that on-air announcement from management about the station’s current process merely a diversionary tactic? Rumblings that a change is coming simply won’t go away. Toss could be tipping by the time you read this.

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

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

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

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

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

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

Congrats to Sandy Webb, daughter of former Warner Bros. A/C Promo VP Dino Barbaris and her husband Marcus on the birth of Marcus Dean June 28. Now let’s see, that means Dino’s brother and Island President Johnny is a grand uncle which would make Dino and wife Sue... Several PDs are waiting for your T&Ms. Steve Hoffman wants to hear from energetic, natural-sounding personalities for Alice in San Francisco at One Embarcadero Center, San Francisco, CA 94111...Mike Marino is searching for a morning show, APD/MD, p.m. driver, and production person at KJZT 665 West Sahara, Ste 216, Las Vegas, NV 89102. And Trace Michaels has a midday opening at KCDD-Abilene. Call him at (915) 673-5252.

Expect to soon hear All Access Media’s Kandy Klutch on a radio near you via her new syndicated feature, The Mac Report.

Sho-Dates: DIANE RUFER

On the Air

Dan Bowen

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

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Future ambitions: To record a new solo vocal album.
Lou for Blues Traveler performing in full Amish attire under the eaves credits of the new bowling comedy, Kingpin. Songs by the English Beat, Goldfinger, and Colin James also appear on the A&M soundtrack...Little Richard will be in the comedy Chairman of the Board, scheduled to begin shooting in August...Keep an eye out for Harry Connick, Jr. in the new 20th Century Fox film Independence Day. RCA Victor's soundtrack to the film features a score composed by David Arnold. The hip-hop documentary Rhyne & Reason is scheduled for an October release, and the Immortal soundtrack will feature fresh cuts from the Wu-Tang Clan, MC Eiht, Biggie Smalls, and A Tribe Called Quest...There's going to be a lot of triumphing hype. Believe it. The movie is every bit as compelling as the Capitol soundtrack, which features new music from Primad Scream and a debut solo from Blur's Damon Albarn. Mark Wahlberg, formerly Marky Mark, is negotiating to play a disco dancer in the film Boogie Nights. London Records has culled the classical music favorites of rock stars such as Paul McCartney, Bono, and Brian Wilson for their album Exile on Classical Street. London hopes that the August release will convince fans of the rock stars to give classical music a spin...All apologies for listing Bernie Taupin as the sole writer of the Bryan Ferry song "Dance With Life," from the Phenomenon soundtrack. Co-writing credit should go to Martin Page. We also made an inadvertent mistake in our June 21 summer soundtrack listing. The Hackers soundtrack is on Edel America, and not Zoo Entertainment. Edel America also has a chance to techno soundtrack to the film The Shadow Conspiracy coming this fall. Kid Rhino's latest release is the Hanna-Barbera Pic-A-Nic Basket of Cartoon Classics. The 4-CD picnic box includes cool cartoon themes from the likes of The Flintstones, Jonny Quest, and Yogi Bear. MTV just filmed a Steve Earle prison concert for part of their documentary on artists who have battled drugs. The special will begin airing August 10...The Truth About Cats & Dogs star Janeane Garofalo will be in the Cowboy Junkies' video for their single "Angel Mine," which is also featured on the film's soundtrack...Tune in to HBO on July 14 to catch the taped performance of the Who's Quadrophobia for the Prince's Trust...CONGRATULATIONS to Gary Jay, at TNT Records, who knew that Mark Knopfler wrote the music for the film Local Hero...This week's question: Which James Bond movie had a theme song that hit the charts around this time nineteen years ago? One winner will be drawn from all correct answers received, and will be awarded cool soundtrack CDs from MCA Records, Milan Entertainment, and Epic Soundtrack. Fax answers, along with your address, to my attention at (415) 495-2580, phone Gavin at (415) 495-3900 ext. 601, or e-mail me at davberan@best.com. Keep it real, and we'll you on the big island. —DAVID BERAN

Sho-Prep

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

ALAN JACKSON

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

CHER

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

BECK

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

DOLLY PARTON

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

PATTI SMITH

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

RUSS FREEMAN & THE RIPPINGTONS

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

METALLICA

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

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what to expect at the ILF

Every year the festival offers a weekend of information, networking, business, music and fun! So far this year has featured local and national luminaries including Martin Atkins of Invisible Records, Steve Albini recording engineer of Big Black & Nirvana, Paul Sackman of "Musician Magazine" and Irwin Strinberg founder of Mercury Records. And there have been musical presentations featuring stunning performances by Veruca Salt, Triple Fast Action, Freakwater, The Lupins, Certain Distant Suns, Cool Rock Steady, Frank Orrall of Poi Dog Pondering and Pat DiNizio of The Smithereens. In the midst of all this activity is a trade show that, in the past, has included exhibitors such as Disc Makers (Pennsauken, NJ), Baker & Taylor (Milwaukee WI), Manic Records (Overland Park, KS) and Crank Records (Chicago, IL)."
## Gavin Top 40

<table>
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**Inside Top 40 by Dave Sholin**

### Third Quarter Welcome

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

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

**KJRM RADIO**
- 665 West Sahara
- Suite 216
- Las Vegas, NV 89102
- Phone: (702) 889-5100
- Fax: (702) 257-2926
- PD: Mike Marino

**KXYS RADIO**
- P.O. Box 112
- Bryan, TX 77805-1312
- Phone: (409) 823-5997
- Fax: (409) 823-7578
- PD: Ron Elliott

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

**WAMM RADIO**
- P.O. Box 752
- Harrisonburg, VA 22801
- Phone: (540) 434-0331
- Fax: (540) 434-7087
- PD: Steve Knupp
- MD: John Cacchian

**WHTS RADIO**
- 533 E. Kimberly Road
- Davenport, IA
- Phone: (319) 344-9487
- Fax: (319) 344-7105
- PD: Tony Waites
- MD: Brian Scott

**WJYQ RADIO**
- 7 Perley Street
- Concord, NH 03301

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**Signals & Detections**

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

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### TRENDS

- **TRENDS**
  - *As big as Jewel's song was for us.*
  - *I just want you...you leave with being allowed to play. Taking them at face value, the club manager let them on stage. Before days, they had a manager, an agent, and, soon, a record deal with Creation Records that lead them to success in the U.K. and the US.

### ARTIST PROFILE

**Oasis**

- **Country:** England
- **Genre:** Rock

**Top 40**

- **I'm a Believer**
- **American Pie**
- **Here I Go Again**
- **The A Team**
- **Bohemian Rhapsody**

**Up & Coming**

- **Foals**
- **The Horrors**
- **The Dirty Nil**
- **The Wombats**
- **The Strokes**

**What's Going On?**

An overview of early indications from a select panel of GMR's Top Correspondents.

**Mike Stover, PD, WLYY-ELMIRA, N.Y.**

"The Smashing Pumpkins' 'Tonight, Tonight' is huge for us. After three weeks of play, we're getting top ten calls for Magnapop's 'Open the Door.' The Primitives' Radio Gods' 'Standing Outside...' is a top ten single at retail. No Mercy's 'Where Do You Go' is also generating interest on the phones."
SMALL MARKET SUCCESS

By Gregg Mariuz

About two years ago, shortly after I began working for Jeff McClusky & Associates, Paul Swanson asked me to take over the "Small Market Success" column for him. I thought, "What a great opportunity to be able to talk to radio across the land and hopefully raise a few ears about what was happening in the small markets." Little did I know that those two years' worth of conversations would be the most educational in my career as a promotion man. The insight, the experience, and all the ins and outs of small market Top 40 radio as it continues today, successfully.

It's really impossible to know what is takes to program a successful small market Top 40 until you do it. I remember an interview with Chad Bowar of KLDG-Grants Pass, Ore. From over a year ago. As a recent sign-on to Top 40, he said, "We think we have everything in place, and just hope that it all comes together." A year later, they were basically Number One across the board by hard work and perseverance—without a budget, without promotions. One might think, "So what, that's Grants Pass, Oregon." Due to its proximity to Medford, Ore. (market #205) and stiff competition by a marvelous Top 40 located there, I'd say that's pretty significant. You might also say from a record standpoint, "So what, they hardly sell any records there." I'd say you're dead wrong, and for every Grants Pass around the country, I'd say the same. Collectively, these markets could damn near make a record go gold, not to mention their ability to put a new artist on the map. Just ask Chad; he knows about breaking ground with no support or story to back it up.

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

Will KLDR be the next KYYY? Will they be supported due to the hard work and impressive status in the marketplace, only to have the carpet pulled out from under them somewhere down the road? Will similar small market Top 40s see the same fate, especially in the climate of group takeovers and corporate consolidation? You and I better hope not, or we will all have to sit back and re-evaluate the format of Top 40, and the status of small markets within it. I will soon move over the label side to Jeff McClusky & Associates, thank you all for the tremendous education and opportunity you have given me. I wouldn't have written this article if it weren't for you.

Editorial assistance by Annette M. Lai

NOTE: "Small Market Success" will return to this spot after a brief hiatus.

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**GO Chart**

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

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**GO MOST ADDED**

1. HOOTIE & THE BLOWFISH (18) - "The Long Way" (Atlantic)
2. THE CRANBERRIES (15) - "Dreams" (A&M)
3. ALANIS MORRISSETTE - "I Care" (Maverick/Interscope)
4. MARIAN CAREY - "Always Be My Baby" (Columbia/CRG)
5. TRACY CHAPMAN - "Give Me One Reason" (Elektra/Interscope)
6. JANN ARDEN - "Insensitive" (A&M)
7. MAXI PRIEST - "In The Street" (Virgin)
8. ALANIS MORRISSETTE - "I Care" (Maverick/Interscope)
9. ULTRA NATIVE - "Nights Like This" (Elektra/Interscope)
10. LISA LOEB & NINE STORIES - "Waiting For Wednesday" (Geffen)

**THE GO STATION PANEL**

**SMALL MARKET SUCCESS**

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Organic à Go-Go

By SANDRA DERRIAN

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

Around midnight, the Chemical Brothers took the stage without introduction, captivating the crowd that had tripled in size since the gates opened. “Life Is Sweet” and “Chemical Beats” burst through the enveloping sound system. “In Dust We Trust” fitted perfectly with the state-of-the-art light displays, our audience with their vast array of pioneering electronic instruments complementing the drummer’s trip-hop, acid jazz beats. Frontman Jack Dangers blew a fierce saxophone and manipulated the theremin like a mad magician.

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

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

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

Orbital’s spectacular displays were reminiscent of late ‘70s Pink Floyd, and we were fixated on their trademark goggy headlights until they ended with “Halcyon+On+On.”

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

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

Gavin Alternative

Static

Organic à Go-Go

By SANDRA DERRIAN

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

N

or long after Summer Solstice hit the southwest coast of the United States, so did nearly 8,000 people. They came for Organic, billed as the groundbreaking festival “to celebrate the electronic dance culture growing here on our mother earth,” which featured the Orb, Orbital, the Chemical Brothers, Underworld, Meat Beat Manifesto, and Loop Guru Organic, an exclusive gathering of artists who, in the words of organizers Chaotica, “have catalyzed the creation of a new culture and who continue to nurture it.”

“The best concert event of the ‘90s. It was revolutionary.”

“We Trust” fitted perfectly with the electronic dance music. Will more program directors give their listeners the mix they’ve been waiting for? Only time will tell.

Editor MAX TOLKOFF • Assistant SPENCE D. Alternative Reports accepted through Tuesday 3:00 p.m.

Most Added

REPUBLICA (16)
Ready To Go (RCA)

WEND, WXEG, KJZER, WTGE, KMYZ, WPUG, WZRH, WOXY, KPOJ, KTCP, KITS, WWDX, WHTG, WRLG, KODE, KNRR

REACH-A-ROUND (11)
Big Chair (RCA)

WQST, KQKR, WOXY, KJEE, WRXQ, KPOJ, KTCQ, KDGE, KPNT, KNRR, KACV

IMPERIAL TEEN (11)
You’re One ( Slash/Touch)

WXEG, KJZER, WMRQ, WWXH, WMRQ, WPBM, WHTG, WEJE

DAVE MATTHEWS BAND (9)

So Much To Say (RCA)

KISF, WYTM, KSXM, WBUZ, WDGE, XTRA, WENZ, KDGE, KNRR

SEMSIONIC (9)

If I Run (MCA)

KWOD, WXEG, WPUG, WCHZ, KXPK, KTCP, KTCR, XTRA, KACV

Most Requested

PRIMITIVE RADIO GODS
Standing Outside

(Columbia/CRG)

BECK

Where It’s At (DGC)

RAGE AGAINST THE MACHINE
Bulls On Parade (Epic)

NO DOUBT
Spiderwebs (Trauma/Interscope/AG)

BUTTHOLE SURFERS
Pepper (Capitol)

Most Buh-Uzz

We asked a bunch o’ programmers what’s REALLY working at radio. “Or Ooooh, baby baby, I can feel the power”

MAGNAPOP
Open The Door (Priority)

PRIMITIVE RADIO GODS
Standing Outside

(Columbia/CRG)

BUTTHOLE SURFERS
Pepper (Capitol)

GARBAGE
Stupid Girl (Almo Sounds/DGC)

NADA SURF
Popular (Elektra)

Most Likely To Succeed

They’re just seedlings, but watch em grow

SCREAMING TREES
All I Know (Epic)

IMPERIAL TEEN
You’re One ( Slash/London)

SEMSIONIC

If I Run (MCA)

REPUBLICA
Ready To Go (RCA)

PRODIGY
Firestarter (Mute)
In order to better insure that your groups are represented in Gavin LOOKOUT!, all new release schedules are due Mondays by 5 p.m. PST. Fax 'em to Spence D. @:

(415) 495-2580

GAVIN ALTERNATIVE

JULY 8
Bagman
James White
Jars of Clay
Long Fin Kille
Love
Lush
Neil Young
Ruby
Rue de Blues
Soul Coughing
Texas Tornados
Trouble Funk
X-Members
Wendy Melton

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

JULY 15
Aunt Bettys
Boukan Ginen
Catherine
Couch
D Generation
dig
Dog Eat Dog
Electronic
Elephant Ride
emmet swimming
Escape From L.A.
Fred Schneider
Franta
Holy Barbarians
Johnny Q Public
Kevin Salem
Mihms
The Phantom Surfers
Placebo
Roger Miller
Sindra
Steve Wynn
Sugar around
Tonic
Tonnage
Tuscadero
Ugly Americans
V/A
Wen
Wild Colonials

“Aunt Bettys” (Elektra)
Rev An Nou (Xenophile)
“Youre Not Alone” (TVT)
“Year of the Zombie” (Lookout!)
“No Lunch” (Columbia)
“Defenders Of The Universe” (Radioactive)
“Insus” (Roadrunner)
“Raise The Pressure” (Warner Bros.)
“Wash Me” (WORK)
“Arlington To Boston” (Epic)
soundtrack
“Whip” (Reprise)
Shape
“Dolly Bird” (Reprise)
“Body B” (Elektra)
“Underneath” (Roadrunner)
Sag (Mammoth/Atlantic)
“Subtribal” (Lookout)
Placebo (Caroline)
“The Benevolent Disruptive Ray” (SST)
“One Hit Wonder” (Caroline)
“Shelly’s Blues, Part 2” (Zero Hour)
“Like Shine” (MCA)
Lemon Parade (Polydor)
V/A (550/Immortal/Okeh)
The Pink Album (Elektra)
Stereophonic Spanish Fly (Capricorn)
Da Black Side Brown (Damian)
Twelve Golden Country Hits (Elektra)

JULY 22
A Bachelor In Paris
Better Than Ezra
Black Crowes
Brendan Benson
Catherine
Cha Cha Da Amor
Cocktail Capers
The Crime Scene
Crowded House
Fiona Apple
Goops
Jason Faulkner
Kevin Salem
Organs In Orbit
Psychotica
Saxophobia
Tim Booth & Angelo Badalamenti

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

JULY 29
Alice In Chains
the bluesmen
Chimera
cub
Grant Lee Buffalo
Imperial Drag
Lou Reed
Love
Mr. T Experience
The Queens
Sex Pistols
Versus
Wen
White Zombie

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

AUGUST 5
50 Feet Tall
The Connells
Emmylou Harris
Fireside
Holly Palmer
I Want My MTV Home Video
Kristen Barry

“Superhighway” (Deep Elm Records)
Weird Food and Devastation (TVT)
Portraits (Reprise)
Do Not Tailgate (American)
Remy Palmer (Reprise)
The Beginning The Middle The End (Virgin)

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San Francisco
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San Francisco

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San Francisco
Gavin Convention

Gavin July 5, 1996
**Most Added**

**The Braxtons**
"So Many Ways" (Atlantic)

**Whitney Houston**
"Why Does It Hurt So Bad" (Arista)

**Maxi Priest Featuring Shaggy**
"That Girl" (Virgin)

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**Top Tip**

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

Ghost Town DJ's score a total of +580 spins this week, up from +156 last time. Stations reporting spins include V103 (40), WBLX (37), and WPEG (25).

---

**Record to Watch**

**Maxwell**

"Ascension (Don't Ever Wonder)" (Columbia/CRG)

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

---

**Gavin Under Construction**

**Top Tip**

**Twins**

**Most Added**

1. **Toni Braxton** - You're Makin' Me High (LaFace/Arresta)
   2. **R. Kelly** - I Can't Sleep Baby (Il I (Jive)
   3. **Keen Sweat** - Twisted (Elektra/EEG)
   4. **Case** - Touch Me, Touch Me (Def Jam Recording Group)
   5. **Men of Vizion** - Housekeeper (MJJ/550/Epic)
   6. **Tevin Campbell** - Back To The World (Qwest/Warner Bros.)
   7. **TOTAL** - Kissin' You (Bad Boy/Arresta)
   8. **112** - Only You (Bad Boy/Arresta)
   9. **Kenny Lattimore** - Never Too Busy (Columbia/CRG)
   10. **Montell Jordan featuring Slick Rick** - I Like (Def Jam Recording Group)
   11. **Bone Thugs N Harmony** - Tha Crossroads (Ruthless/Relativity)
   12. **Monica** - Why I Love You So Much (Rowdy/Arresta)
   13. **Keith Sweat** - Twisted (Elektra/EEG)
   14. **Toni Braxton** - You're Makin' Me High (LaFace/Arresta)
   15. **Whitney Houston** - "Being Single" (Motown)
   16. **Maxwell** - "Ascension (Don't Ever Wonder)" (Columbia/CRG)
   17. **Art N Soul** - "I Like" (Def Jam Recording Group)
   18. **Debra Cox** - "Baby Driving Me Crazy" (RCA)
   19. **SwV** - "You're The One" (RCA)
   20. **Aretha Franklin** - "It Hurts Like Hell" (Arresta)

**Most Added Trends**

- **Maxwell** +123
- **Ghost Town DJ's** +220
- **Monica** +117
- **R. Kelly** +67
- **Donell Jones** +61

**Most Added by Region**

**West Coast**

- **Maxwell** +72
  - "Ascension (Don't Ever Wonder)" (Columbia/CRG)
  - "I Can't Sleep Baby" (Jive)
  - "You're Makin' Me High" (LaFace/Arresta)
- **2Pac** +43
  - "How Do I Want It" (Death Row/Interscope)

**Southwest**

- **Debra Cox** +78
  - "Where Do We Go From Here" (Arresta)
- **Donell Jones** +67
  - "Groove Theory" +63
- **Groove Theory** +75
  - "Baby Liv" (Arresta)

**Midwest**

- **Art N' Soul** +47
  - "All My Liv" (Big Beat/Atlantic)
- **R. Kelly** +42
  - "I Can't Sleep Baby" (Jive)
- **Monifah** +37
  - "You" (Universal)

**Mid-Atlantic**

- **Toni Braxton** +117
  - "Ascension (Don't Ever Wonder)" (Columbia/CRG)
- **Maxwell** +117
  - "You're Makin' Me High" (LaFace/Arresta)
- **Valerie George** +96
  - "Being Single" (Motown)

**Southeast**

- **Ghost Town DJ's** +226
  - "My Boo" (So So Def/Columbia/CRG)
- **R. Kelly** +123
  - "I Can't Sleep Baby" (Jive)
- **Monica** +117
  - "You Said" (Island)

**Carolinas/Va**

- **Keith Sweat** +76
  - "Twisted" (Epic/EEG)
- **Groove Theory** +75
  - "Baby Liv" (Arresta)

**Making Noise**

**The Regional View**

*Editor: Quincy McCoy • Assistant: Stacy Baines*

Urban reports accepted through Tuesday 3 p.m.

Station Reporting Phone: (415) 495-1990 • Gavin Fax: (415) 495-2580
The New Epidemic of Terror

By Quincy McCoy

The heart and soul of the black community is under attack. I’m not referring to the light skirmishes against affirmative action or electoral redistricting. Nor our battles to improve local schools, AIDS education, or the fight against drugs and unemployment in our neighborhoods. These troubles can’t hold a candle to this new epidemic of terror: the burning of black churches.

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

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

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

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

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

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

I’m not quite sure what to make of the proliferation of new labels under these major umbrellas. After the success of companies like Bad Boy, LaFace, and Rowdy within the Arista family, it’s not hard to see why they’re sprouting up. With the distribution a major can offer in addition to that familiar major label name, more and more executives and music producers are stepping out into labels of their own. Here’s the scoop on some of these new companies plan to bring in the very near future. Former VP of EMI Black Music Lindsey Williams (above) has formed Lenzo Entertainment to be distributed by EMI. The man who nurtured projects like Arrested Development, Gang Starr and AZ is taking the R&B road to success with Lenzo’s debut act, Nikko, a brother from New York. Lenzo is also on the management tip, with a small client roster that includes Tragedy. The label has inked deals with Paula Perry of Masta Ace’s INC Crew, with Rhyme Reckxa of the Next Level family, and Meanae, an emcee from DJ Clark Kent’s Supermen camp (check for a white label soon!).

Universal’s comin’ correct with The Lost Boyz and Crucial Conflict, whose album, The Final Tic, is still fierce! 23 underground stations are on “Hay” on the strength, and single number 2, “Ride The Rodeo,” is all that...Miami-based Lil’ Joe Records isn’t new, but their distribution deal with RED is. Lil’ Joe has acquired the entire Luke Records and 2 Live Crew catalogs (H-Town is signed direct to Relativity). For info on new Lil’ Joe releases, call Priscilla at Pretty Special (212) 873-1379. On the international (and really independent) tip, Knowledge

Like That!

New Labels Abound!

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Like That!

New Labels Abound!
one life, one love, one King.

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

Nas
sit back, relax... nas is back.
### Gavin Rap Retail

#### Singles

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#### Albums

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<td>ORIGINAL GANGSTAS SOUNDTRACK - Various Artists (Noo Trybe/Atlantic)</td>
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### Artist Profile

**NAS**

*Who:* Nasir Jones  
*Age:* 22  
*From:* Queensbridge, New York  
*Label:* Columbia

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

**Current single:** "If I Ruled the World," featuring Lauryn Hill

**Current album:** It Was Written

**Producers include:** Trackmasterz, who produced the single and the majority of the album; Dr. Dre, who produced Nas' career with Columbia.

**Current album:** For an intergalactic album in August

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

**Props:** "Nas reports violence without celebrating it, dwelling on the way life triumphs over grim circumstances rather than the other way around." -New York Times
Gavin Mixshow

Like Fax!

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

Let The Mixshow Begin

Much respect to Thembisa Mshaka and JD Austin for bringing Tribe Called Quest to Thembisa’s GAVIN rap conference call. Great job! Alex Cabraces breaks from KKKR to 103.9 as PD Rick Thomas gives him an offer he can’t refuse: WJHT dynamic duo, Paco Lopez and Jeff Lee are busy with the annual “Come Together Day” which is expected to draw 30,000 celebrants.

Steve Chavez reports that his remix of La Diferenzia’s “Antonietta” has been accepted by Arista. Good luck to Egl “Swedish Egil” Aalvik and Ken Roberts as they launch Groove Radio 103.1 in L.A. Peace! —MF

Caller, You Play What?

Jam Master D, KZRB-Texarkana
Hot: Keith Sewat “Twisted” (Elektra)

Miss “Blackberry Molasses” (eastwest)
MR: Bone Thugs N’ Harmony “Crossroads” (Ruthless/Relativity)
BTW: Mr. Mike “Where Ya Love At” (Suave/Relativity)

Michael London-WXVI-Montgomery
Hot: Nas “If I Ruled The World” (Def Jam/RAL/Mercury)

Mr. Cypress Hill “Boom Biday Bye Bye” (Ruffhouse/Columbia)
BTW: Faith “Ain’t Nobody” w/Queen Latifah (Bad Boy/Arista)

Dre-Ski, WAMO-Pittsburgh
Hot: Crucial Conflict “Hay”

Outkast “Elevator” (LaFace/Arista)
MR: Bone Thugs N’ Harmony “Crossroads”
BTW: Pop Da Brown Hornet “DP Connection” (Smoke)

DJ Honda “Out For The Cash” (Relativity)
Jeff Lee, WJBT-Jacksonville
Hot: Sadat X “Hang ‘Em High” (Loud)

Nas “If I Ruled The World” (Mercury)
MR: Crucial Conflict “Hay”
(Pallas/Universal)

DA BABEES ON POINT

D Street, KSJL-San Antonio
Hot: Outkast “Elevators”
UGK “One Day” (Elektra)

MR: Ghost Town DJs “My Boo”
BTW: Lost Boyz “Music Makes Me High” (Universal)

Geoffrey C. WERQ-Baltimore
Hot: Toshi Kubota duet with Caron Wheeler, “Just The Two Of Us” (Columbia)
Skin Deep, “Everybody” (Loose Cannon/Island)

MR: Faith Evans, “Ain’t Nobody”
(Bad Boy/Arista)

MR: Bone Thugs N’ Harmony “Crossroads”
BTW: Paperboy, “P’s Cure” (Next Plateau)

Mr. Mike Street, WCDX-Richmond
Hot: LL Cool J, “Loughin’” (Def Jam/RAL/Mercury)

Mr. Reel To Real, “Are You Ready For Some More” (Strictly Rhythm)
BTW: Todd Terry Presents Martha Wash and Jocelyn Brown, “Keep On Jumpin’” (Logic)

Shawn Phillips, KZHT-Salt Lake City
Hot: Ghost Town Djs, “My Boo”

Heather B. “My Kind Of N*g*r” (EMI)
MR: Reel To Real, “Are You Ready For Some More” (Strictly Rhythm)
BTW: Tony Terry Presents Martha Wash and Jocelyn Brown, “Keep On Jumpin’” (Logic)

Nas “If I Ruled The World”
Mr. Mike Street, WCDX-Richmond
Hot: LL Cool J, “Loughin’” (Def Jam/RAL/Mercury)

Mr. Reel To Real, “Are You Ready For Some More” (Strictly Rhythm)
BTW: Tony Terry Presents Martha Wash and Jocelyn Brown, “Keep On Jumpin’” (Logic)

G Sharp, MD, WPGC-Washington DC
Hot: Donnell Jones, “All About You”

Mr. Mike Street, WCDX-Richmond
Hot: LL Cool J, “Loughin’” (Def Jam/RAL/Mercury)

Mr. Reel To Real, “Are You Ready For Some More” (Strictly Rhythm)
BTW: Tony Terry Presents Martha Wash and Jocelyn Brown, “Keep On Jumpin’” (Logic)

Gina Thompson, “Things That You Do”
(Mercury)

MR: Case f/Foxy Brown, “Touch Me, Tease Me”
Nutty Professor Sdhrk.
(Def Jam/RAL/Mercury)
BTW: Outkast “Elevators” (LaFace/Arista)

G Man, KBXX-Houston
Hot: Toni Braxton, “Your Makin’ Me High”
(LaFace/Arista)
A Tribe Called Quest, “ince Again”
MR: Bone, Thugs N’ Harmony, “Crossroads”
BTW: 2Pac f/Jodeci, “How Do You Want It” (Death Row/Interscope)

B Swift, KBXX-Houston
Hot: Outkast, “Elevators”

Editors
Thembisa Mshaka
Contributing Editor: Mike Futaaki
Editorial Assistant: Jackie Jones McWilliams
Gavin Mixshow reports are taken on conference calls at noon and 2 p.m. Pacific time each Monday.

Mixshow Profile

GEOFFREY CURTIS aka GEOFFREY C.

Title: Mixer
Station: WERQ, Baltimore, MD.
Format and Demographic: 18-34 female
Program Name/Time:
Club Q, 11:00 PM to 1:00 AM
Friday/Saturday

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

Favorite artists: Earth Wind and Fire, Michael Procter and A Tribe Called Quest.
MOST ADDED
BRYAN FERRY/PHENOMENON
SOUNDTRACK (15/689 spins)
BLACK CROWES (15/46 spins)
NEIL YOUNG (13/281 spins)
THE SAMPLES (12/36 spins)
WILLY DeVILLE (9/30 spins)

Gavin A3

Blue entries highlight a stronger performance than on the combined A3

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RECORD TO WATCH
LOS STRAITJACKETS
Viva! (Upstart/Rounder)
Los Straitjackets don their Mexican wrestling masks and play a tidy brand of instrumental surf music, and it's wonderful. Absolutely start with “Pacifica.”

Editors: Kent/Keith Zimmerman
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When the wolf lives in your house you can't get him out.
### A3 Picks

**LOS STRAITJACKETS**

**Viva! (Upstart/Rounder)**

Viva!, the second album by Los Straitjackets is a fun CD from start to finish. The Struts is a fantastic instrumental band in the Dick Dale/Non-Beach Iroy surf guitar mode. This quartet of two guitars, drums, and bass made quite a splash last week on Late Night with Conan O'Brien, as the bandmembers donned Mexican wrestling masks to hide their true faces. The guitar parts are worked out to precision, but the performances reverberate with shear spontaneity. "Lonely Apache" has the single-note twangs of Hank B. Marvin and the Shadows. "Outta Gear" is high-speed, real groovy "60s stuff, and "Pacific," an airplay gem, emits glistening Link Wray riff and lonely surfer girl sentimentality. These guys surely kick butt live. Highly recommended.

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**FINN BROTHERS (Discovery)**

Neil and Tim Finn, the vocal twins of Crowded House. Have recorded a cozy duet effort called Brothers. "Only Talking Sense" is a rich composition identified - the presentation is sunny. "Where Is My Soul" is a rocking "Is It the Sun," where Jack O'Neill and Cary Pierce. No pulled back to show her smile, "sings Jacko Pierce, a fun-loving quartet led by Jack O'Neill and Cary Pierce. No limp tales of the "hook on Finnest Hour.

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**Jacko Pierce**

"I like the way she calls me baby. Hair pulled back to show her smile," sings Jacko Pierce, a fun-loving quartet led by Jack O'Neill and Cary Pierce. No limp tales of the "hook on Finnest Hour, Instead, it's all tightly constructed pop verses, strumming acoustic guitars, and ringing layers of electric guitars. With crafted songs like "Vineyard," "Say That You Love Me," and "Trials, Crowded House, have recorded a kick butt live. Highly recommended.
Little Feat: Going Up Against the Icon

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

How long has Little Feat been around?

Let me see, I first remember a singles review of “Strawberry Flats” in Rolling Stone. That would be—

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

In 26 years, how many live albums?

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

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

BP: From Lowell to without Lowell, our yardstick has always been the music itself. I’ve never felt popularity was a reason to do anything. I’ve always felt—and I know Lowell felt just as deeply—that if you feel you’re making progress as a band and as a musician, and if people respond live when you’re playing, there’s a good reason to do it. Other than that, you might as well choose a new line of work.

Are there definitive eras in the history of Little Feat?

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

Let’s juxtapose the new live album with Columbus. Where did you record?

BP: Two nights at the Roseland in Portland, Oregon. One night at the Fillmore in San Francisco. Two nights at the House of Blues in Los Angeles. We inter-cut songs from different nights. There was a big push for us to record analog, but I was afraid we couldn’t edit between the shows if we didn’t record digitally. Rather than go in and fix things, which is what we did on Waiting for Columbus, we were able to edit the best performances together. The toughest gig was not only making it 26 years of unadulterated terror.

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

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

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

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

LITTLE FEAT
LIVE FROM NEON PARK
The new live album featuring over two hours of classic Little Feat music including three brand-new never released tracks
INCLUDING THIS SUMMER’S ANTHEM, OH ATLANTA!
Gavin Country

Top Requests by LeAnn Rimes

1. SHANIA TWAIN - "One Day At A Time" (Mercury)
2. TROOPER - "The Boys Of Fall" (Curb)
3. GEORGE STRAIT - "I Don't Believe In Him" (MCA)
4. RICOCHET - "Take What You Want" (RCA)
5. DAVID LEE MURPHY - "Love Remains" (Epic)

Inside Country

By Jamie Matteson

Mila Mason: Unforgettable

When she was proclaimed the "Most Unforgettable Woman," Mila Mason was creating a model for other female country artists. As the daughter of a singer, she fell in love with music at an early age. While passionate about country music, Mila found herself being drawn to Country music in her early teens with idols like Conway Twitty, Loretta Lynn, and Merle Haggard. Enough of That gets ready to bit the airwaves, she spends a few minutes with Gavin.

Where did you grow up?
When did you move to Nashville?
How did you choose songs for your album?
Why did you choose Blake Mevis as your producer?
What do you think about Atlantic Records?
These were the same songs I had left on KNAX Fresno PD Larry Santiago with a "call me" message across the "To do" column. They had been such a positive experience, and I was excited to see how they would be received. I had been having several months, Any good stories? I was looking forward to the upcoming album release, and I had prepared a list of songs to be performed for Atlantic. The label had produced a demo with Blake, and I was impressed with the songs and Blake's potential.

I am very lucky to have been working with Blake, and I am grateful for the opportunity to share my music with such a talented artist. The first challenge I faced was narrowing down the songs to 500. I was surprised by the amount of people who took the time to meet me and listen to my music. All of the Atlantic regions had their own "Mila" road story, but the topper was probably with Southeast region. She had just bought her new country.
**Gavin College**

### Inside College

**Wax Scratch Fever**

**The Rise of the DJ from the Depths of the Hip-Hop Underground to the Plateaus of the College Soundscape**

**For Spence D.**

To most casual sonic observers, the DJ is the individual who blends together the music that keeps the party (house, rave, club, or otherwise) rocking from dusk 'till dawn. However, once upon a time, the DJ was a 'ural force to be reckoned with, a mythical audio warrior proficient in the art of sonic fury. But with the advent of technology--DAT, sampling, and multi-tracking--the DJ was rendered all but obsolete, quickly replaced by a new breed of cybernetically endowed chronologists. Refusing to be erased from the collective consciousness, a loose, straitened hand of DJs sought shelter below, taking up residence in underground labs, where they continued to hone their skills on the wheels of steel, patiently waiting until the commercialization of hip-hop finished wreaking havoc on the surface above them. They knew that they would eventually rise from the depths to reclaim the dwindling wax soundscape as their own. Primarily existing on the hip-hop fringe, these sonic outlaws utilize Techie 1200s and lo-fi four-tracks to create contraband mixtapes filled with amazing technical scratching and unimaginable sound collages. From these revolutionary confines have risen three DJs who have helped us to sublimate our longing for digital jazz. While it's easy to be fooled by the jazz trappings of his music, Krush is very much a traditional hip-hop DJ. "In terms of DJs, there's Grandmaster Flash, DST. Those were my first impressions of hip-hop and my first influences," says Krush. "I'm interested in jazz and using jazz elements in my music." Here's a look at the career of DJ Krush worldwide.

**DJs for the Week**

### Top Tip

**Dead Can Dance**

Spiritchaser (4AD/Warner Bros.)

No surprises here. Dead Can Dance is our highest debut this week at #16. 5 new stations added the disc this week, 9 are spinning it in Medium, and 7 enthusiasts--KCFR, KCSB, WDCR, WUWF, WRIR, and WUHT--are calling it Heavy.

### Record to Watch

**Ween**

12 Golden Country Greats (Elektra)

If the alt.country movement needed final validation, it has gotten it from this masterpiece. The ADD date is next week, but these stations just couldn't wait:

KUCI, WTUL, WDCR, WXDU, WRRV.

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**Most Added**

**Team Dresch (31)***

**D-Generation (21)***

**De La Soul (8)***

**Royal Crown Revue (7)***

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**Gavin July 5, 1996**

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**Column Reporting Phone:** (415) 495-1990  **Gavin Fax:** (415) 495-2580

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**Editor: Seana Baruth • Assistant: Matt Brown**

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

Station Reporting Phone: (415) 495-1990  **Gavin Fax:** (415) 495-2580
At first listen, his creations appear to be devoid of any actual DJ techniques. They are, in fact, rife with cutting edge sonic interpretations that redefine the stereotypical role of the DJ. To this end, he utilizes Jimi Hendrix feedback/noise stylings to twist the medium and its output beyond standard recognition. “A lot of my scratching is subliminal,” he explains. “There’s a track called ‘Galactic Funk’ where instead of scratching I took a speaker and put it right next to the needle so it was actually feeding back, and it sounded like a theremin. I wanted to get this high-pitched sound, this hum that you get from a turntable if it’s ungrounded. You get this ‘WHRRRRZZZZZZW’ but I processed it a little bit, and next thing you know, it actually sounds like a completely different instrument, and I’m still scratching, actually. So it doesn’t sound like a conventional scratch. I am scratching, you just don’t know what you’re hearing. The idea was to really flip out different things. It’s like trying to really make it sublimi

tal to the point where scratching becomes as essential a portion of the song as an instrument. A lot of scratching

takes on top of the music, and I want to take it more to a dub reggae thing, where it becomes immersed in the music.”

Latest releases: Songs of a Dead Dreamer (Asphodel)
Necropolis: The Dialogue Project (Knitting Factory Works)

DJ SHADOW

DJ Shadow may be the most enigmatic of the three DJs here discussed. Though he has a considerable
discography, much of his work has either been released overseas or on small domestic labels. Based in the idyllic college community of Davis, California, Shadow has made a name for himself by systematically deconstructing and reconstructing the hip-hop soundscape. “Hip-hop has always been about innovation,” he says, “but within the last five years, hip-hop has become very, very, very conservative, beats have to be slow, they gotta be 4/4, and it sounds like a complete different instrument, and I’m still scratching, actually. So it doesn’t sound like a conventional scratch. I am scratching, you just don’t know what you’re hearing. The idea was to really flip out different things. It’s like trying to really make it subliminal to the point where scratching becomes as essential a portion of the song as an instrument. A lot of scratching takes on top of the music, and I want to take it more to a dub reggae thing, where it becomes immersed in the music.”

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Necropolis: The Dialogue Project (Knitting Factory Works)

AxioM ALTERED BeATs

AxioM ALTERED BeATs

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

Who could ask for more?

DR. OCTAGON

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

College Picks

TUSCADERO

The Pink Album (Elektra)
While this recently remixed album was originally released on Teen Beat, five of the songs here were completely overhauled and re-recorded, making The Pink Album seem almost new. Tuscedero was formed in our nation’s capital on Halloween eve, 1993, and the four piece stirs a few street-smart tricks into their bag of adolescent-flavored treats. “Heat Lightning” takes a while to strike, but once the distorted guitar morsoon hits, Missy Farris’ vocals sear and claw their way to the forefront. The straight-ahead rock of “Just My Size” recalls Bratmobile, as the brush drumming carries the guitar on its shoulders. The goofy “Dime-A-Dozen” boozes a King Kong-y stutter groove, while first single, “Hollywood Handsome,” features a bewitching chorus. McCarty and Farris were the kind of little girls who would bake you brownies in their easy bake ovens, and lace them with vodka. Now, they’re baking you songs.

—DAVID BRIAN

 Ents: New drummer Scott Churrilla has played with KMFDM, Sister Machine Gun, and Jackopierce.
 How The Rev celebrates Martini Time: With Tanqueray. Amen, brother!

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ENTS: New drummer Scott Churrilla has played with KMFDM, Sister Machine Gun, and Jackopierce.

How The Rev celebrates Martini Time: With Tanqueray. Amen, brother!
**Gavin Smooth Jazz**

**MOST ADDED**

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

**TOP TIP**

**RECORD TO WATCH**

*(Acid Jazz/Hollywood)*

The Apostles have already gathered 12 followers; KIFM, KQBR, WTCD, KXDC, Smooth FM, KCJL, WNWV, KEZL, KRRV, WJCD, KCIY, and WJJZ.

**S&V Chartbound**

- HARVEY MASON (JVC)
- *MIKHAIL RUSHTON* (Reprise)
- *SHIRLEY SCOTT* (Muse)
- *HORACE SILVER* (Impulse!)
- *KENNY GARRETT* (Warner Bros.)
- *ALPHONSE MOUZON* (Tenacious Music)

**S&V Spin Trends**

1. VANESSA WILLIAMS +155
2. RAMSEY LEWIS +119
3. NORMAN +81
4. BROWN +106
5. KEN PENSIL +81
6. AARON NEVILLE +71

**Editors:** KEITH & KENT ZIMMERMAN  |  *Jazz & Smooth Jazz* reports accepted Thursdays.

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**SPECIAL RADIO EDITS:**

Warm Summer Rain • Treasures of the Heart

**Dolphin Ride • Secret of the Himalayas**

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### JAZZ/SMOOTH JAZZ & VOCALS

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

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

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**Classic Jazz with a Hip Hop Twist.**

**Featuring "Summer Song," "Move Your Hand," and Single "Down Here on the Ground" Featuring Dianne Reeves.**

**The Blue Note RemiX Project.**


**MOST ADDED**

1. NICHOLAS PAYTON (Verve)  
2. JEANIE BRYSON (Telarc Jazz)  
3. RAY BROWN (Telarc Jazz)  
4. AHMAD JAMAL (Verve)  
5. BLUE NOTE ALL-STARs (Blue Note)  
6. BOB MINZTER BIG BAND (CMF)  
7. GEORGE SHEARING TRIO (Telarc Jazz)  
8. DANIEL PEREZ (Impulse)  
9. KANSAS CITY SOUNDTRACK (Verve)  
10. TED ROSENTHAL (Concord Jazz)  
11. BOB JAMES TRIO (RCA Victor)  
12. CHRISTIAN McBride (Verve)  
13. JOSHUA BREAKSTONE (Evidence)  
14. TOM HARRELL (Concord Jazz)  
15. CHARLIE HUNTER QUARTET (Blue Note)  
16. JOSHUA ROSENTHAL (Konodia)  
17. RAY BARRY (RCA Victor)  
18. VINNY VALENTINO & HERE NO EVIL (DMP)  
19. TIM ARMACOST (Concord Jazz)  
20. SCOTT HAMILTON (Telarc Jazz)  

**TOP TIP**

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

**RECORD TO WATCH**

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

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**On Z Corner**  
BY KEITH ZIMMERMAN

Ronny Jordan’s Return To Smooth Jazz

British guitarists Ronny Jordan made his mark in Acid/Smooth back in 1992 with his 4th & Broadway debut. The Antidote, which was considered by many to be many to be

Ronny Jordan plans an American tour this year to support his new record, the first Acid Jazz radio crossover release. His growing cover version of Miles Davis’ “So What” is a memorable, contemporary classic.

Jordan’s follow-up album, The Quiet Revolution, came out in 1993, and was also warmly received by radio. His third album, available only as a UK import CD, was a 1994 collaboration with DJ Krush called Bad Brothers. With Light to Dark, scheduled for release on August 13 on 4th & Broadway, and plans to tour the United States this year, Jordan is poised for a reentry into the Acid Jazz genre.

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**By Keith & Kent Zimmerman**  
Jazz & Smooth Jazz reports accepted Thursdays.
The premier U.S. Acid Jazz label for 6 years running

Up next: Soundscape (Mick Talbot from The Style Council and Chris Bangs)
When did John White come in?

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

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

Jared: The staff here—ten full timers, several part-timers and interns—starts that large when you consider how many albums we release.

Count Basic has been your biggest mass appeal success.

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

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

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

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

When did you start working Acid Jazz to radio?

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

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

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

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

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

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

What's your definition of Acid Jazz?

Jared: It's some of the best that jazz, soul and funk have to offer, as heard through the ears of a slightly younger generation. Not in America want to become hip-hop or grunge stars. In Europe, for whatever reason, there's a generation that grew up listening and worshipping old soul and jazz. They went into their garages and worked on their funky jazz tracks. In America, we hear music, then we proceed to segregate and separate. That's why this synthesis has come from Europe to America.

How about a basic Instinct history lesson?

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

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

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

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

When did John White come in?
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‘Naked City’
92658

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“Baby I’m Yours” featuring Phoebe Snow,
from Avenue Blue’s second Top 5
Gavin Smooth Jazz release - Naked City.

RICK BRAUN
‘Beat Street’
92559

The much-anticipated new collection from
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The State of Acid Jazz in 1996

By Vinnie Esparza

Editorial Assistance by Keith and Kent Zimmerman

Call it Acid Jazz, If You Must

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

Instinct Records uses the term Acid Jazz liberally, having invested years of importing the music into this country. But on the other side, there are those who feel the term should be broken down further, recognizing movements like “New Groove,” which might describe the live instrument style of Count Basic, “Hip-hop” for the more sample-oriented acts like Greyboy, or “Trip-Hop” and Jungle for the more sparse underground styles pioneered by Tricky or Massive Attack. Then there are those who see their music as uncategorizable, including On the One editor Andrew Jervis’ project with saxman/keyboardsman Paul Scriver, Better Daze.

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

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

Three Schools on Acid

Consider three schools of Acid Jazz:

Bands like Slide 5 and Alphabet Soup go for a live sound, much like that of the music’s forefathers of the early ’70s, often incorporating hip-hop elements like scratching and rapping. Artists like Greyboy create beats as musicians solo over them. Then there are the studio acts that are all samples and loops, like much of the music on Mo’ Wax Records. This form of Acid Jazz—considered most experimental and avant garde—is where Trip-Hop and Jungle were born.

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

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

SINCE WE LAST SPOKE...

Another Year in the Life of Acid Jazz

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

* Instinct recording artist Count Basic continues to dominate the airwaves, especially on S&J V stations, with a new album, Movin’ In the Right Direction.
* Acid Jazz Records gets a major distribution deal in the U.S. through Hollywood Records. Dozens of titles previously available as pricey imports are now available domestically.
* The groundbreaking Mo’Wax label establishes U.S. offices and joins the London/FFRR family.
* Quango Records, another ground-breaking label, is established in the U.S. by Jason Bentley & Bruno Guez. First stateside Quango release is an E.P. by Kruder & Dorfmeister, one of the leading producers in the new groove/Acid Jazz realm.

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To find out more about Misha, contact David Kunert at JVC Music 213-878-0101 ext. 37
Trippin', Boppin', and Hip-Hoppin'

Street Level Viewpoints
By Vinnie Esparza

Michael & Jody McFadden, Ubiquity Records
Andrew Jervis, On the One Magazine

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

Andrew Jervis: 'To me, Acid Jazz doesn't really mean anything except a marketing tool or a way to sell records. It started out as a good description, but I don't think it holds true today because of the many types of styles within the genre. Some may feel that Acid Jazz is simply a mixture of two or three types of music. It's exactly opposite of that. The theme behind Acid Jazz clubs was to bring in a DJ that would offer a myriad of styles, from drum and bass to Latin to funk to jazz.'

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

File as: Jazz/Acid Jazz (if you must):'


Fog City Records, formed by Ubiquity producer Dan Prothero, releases a disc from New Orleans Acid Jazz/Funk band Galactic, titled Coolin' Off. It's one of the first Acid Jazz discs to use the CD-ROM format. (Contact Prothero at www.fogworld.com for info and soundbites.)

Greyboy starts his own label, Greyboy Records, releasing a breakbeat album called Greybreaks, a Greyboy All-Stars full-length titled West Coast Boogaloo with James Brown trombone man Fred Wesley, and a CD by saxophonist Karl Denson titled The D Stands for Diesel. Future projects include keyboardist Robert Walter's project with Gary Bartz, and Swiss funk outfit Grandmothers Funk.

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Greyboy Get Shorty soundtrack features the hit track from the Guitars & Saxes Tour "Forget-Me-Not"

Sting | Guru's Jazzmatazz | Soul II Soul

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Count Basie's Strange Life
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\textbullet\ RCA's Groovetown label
folds after releasing a handful of works by Roy Ayers and Brooklyn Funk Essentials... Jazz label
Novus is closed.

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

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

ACID JAZZ ANNUAL REPORT

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

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

Mike Lieberman - Acid Jazz/Hollywood Records

Mike Lieberman is the point person for Acid Jazz Records in the U.S. a label that had little to no exposure on U.S. radio before its deal with Disney-owned Hollywood Records. Their Vibraphonic project charted top 5 on the Gavin Smooth Jazz chart.

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

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

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

Alison Pember: Mo Wax

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

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

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

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

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

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

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

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

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

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

Jason Bentley and Bruno Guez, Quango Records

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

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

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

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

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

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

Susan Mainzer, Island 4th & Broadway and associated labels

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

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

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

Todd C. Roberts, editor, Urb Magazine

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

"When we started, Acid Jazz was just getting off the ground in the clubs. Labels like Ubiquity were just getting started, and we were listening to bigger acts like Soul 2 Soul that were influenced by what was going on in London. Instinct started putting this Acid Jazz compilations, and that pretty much put the term on American soil. Urb stands for what Acid Jazz is in its ideal form. Growing up on hip-hop and Alternative, we're now faced with an area of music that tries to take from all of that. Urb is like an ideal radio station, we try to play everything that we like."

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

"Listen Up! as Miles Davis once said 'Les is more.'" — BOBBY JACKSON - WCPN

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WHERE THE MUSIC MATTERS

Gavin July 5, 1996
D'Angelo or Maxwell could have been considered Acid Jazz, but nowadays they are lumped with the Urban heap.

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

J. Mikael Ellcessor, Coast to Coast Promotion and Marketing

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

"We've worked Ti. Kirk, Isaac Hayes, the Band New Heavies, Vorbophonics, and the Groovin' collection to A3, even though they weren't proven in the marketplace. It has been an uphill battle, but we don't feel it."

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

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

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

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

Gary Vercelli, KXJZ-Sacramento

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

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

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

Andy O'Leary, KUVO-Denver

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

Wayne Parks, WUCF-Tampa/Orlando

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

"We're getting a good response. The most interesting part is the demo were getting, a lot of females, 28-45. That's a money demo per se. Something's going on here. 'Acid Jazz is a term we've never tried to embrace because it's such a public station like ours, we still have to address audience. When I put the word acid out there, you've got a drug connotation, as uplight as that sounds. That is why we've worked on wording this as 'cool grooves,' a hybrid of progressive jazz.

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

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

Ken Hamlin, KUVO-Denver

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

"Labelers today that are slammimg include Ubiquity, Giant Step—who are putting out a new Dana Bryant album-Incident, and Hollywood, who are doing an excellent job reissuing Acid Jazz Records catalogue."

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

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

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

* Verve continues its Talking Verve Series of classic recordings by artists like Cal Tjader and Wes Montgomery, subtitled Roots of Acid Jazz. Move to Groove, the best of '70s funk/jazz, is released on the Chronicles series. The rare Roy Ayers Live in Montreux 1972 album, originally available only in Japan, is out. Current releases include Courtney Pine's Modern Day Jazz Stories, a tribute to Bob Marley featuring Pine and singer Omar.

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

GRETCHEN PETERS (20)
LYLE LOVETT (19)
TIM O'BRIEN (15)
ROGER BROWN (12)
SCOTT JOSS (10)

Top Tip

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

Record to Watch

WAGON
No Kinda Room (Hightone)
More alt-country from the wilds of St. Louis. ala Wilco and the Bottle Rockets. And hey, who could argue with that? Fine songs and production by Lloyd Maines makes Wagon one to roll.

Gavin Americana

LW TN Reports Adds
1 1 JUNIOR BROWN - Semi Crazy (ACG/Curb) 71
2 2 WILLIE NELSON - Spirit (Island) 69
3 3 LYLE LOVETT - The Road To Ensenada (Curb/MCA) 69
4 4 DALE WATSON - Blessed Dr Damed (HighTone) 57
5 5 SAM BUSH - Glamour & Girls (Sugar Hill) 59
6 6 CHRIS HILLMAN & NRB PEDERSEN - Bakersfield Bound (Sugar Hill) 59
7 7 TIM O'BRIEN - Red On Blonde (Sugar Hill) 62
8 8 WAYLON JENNINGS - Right For The Time (Justice) 56
9 9 KELLY WILLIS - Fading Fast (Watermelon) 58
10 10 ROSIE FLORES - A Honky Tonk Reprise (Rounder) 63
11 11 BILL MORRISSEY - You'll Never Get To Heaven (Philo) 57
12 12 GRETCHEN PETERS - Imprint) 57
13 13 TAMMY ROGERS - Tammy Rogers (Dead Reckoning) 62
14 14 KIMMIE RHODES - Revival (Arista Texas) 58
15 15 MANDY BARNETT - Mandy Barnett (Asylum) 48
16 16 TISH HINDSUSA - Dreaming From The Labyrith (Warner Bros.) 52
17 17 ROBIN & LINDA WILLIAMS - Sugar For Sugar (Sugar Hill) 52
18 18 JIMMIE DALE GILMORE - Braver Newer World (Elektra/EEG) 48
19 19 KATY MOFFATT - Midnight Radio (Watermelon) 48
20 20 FLACO JIMENEZ - Buena Suerte, Senorita (Arista Texas) 48
21 21 KIM BOWMAN - Goin' Back Home (Rounder) 44
22 22 JERRY DOUGLAS & PETER ROWAN - Yonder (Sugar Hill) 45
23 23 MARTIN SEXTON - Black Sheep (E-Squared/Warner Bros.) 41
24 24 WEBB WILDER - Acres Of Suede (Watermelon) 41
25 25 THE PLACHI VALLEY DRIFTERS - White Room (CMH) 21
26 26 STEVE EARLE - The Big City (Rounder) 21
27 27 REES SHAD - Wellsboro (Sweetfish) 21
28 28 JUNEL MOSER - Around Townes (Winter Harvest) 21
29 29 BILL MORRISSEY - You'll Never Get To Heaven (Philco) 21
30 30 LEE BRICE - I'll Never Lay My Guitar Down (Rounder) 19
31 31 SCOTT JOSS - Souvenirs (Little Dog) 19
32 32 JERRY DOUGLAS & PETER ROWAN - Yonder (Sugar Hill) 35
33 33 SONNY BURGESS - Sonny Burgess (Rounder) 35
34 34 THE THOMPSON BROTHERS - Cows On Main Street (RCA) 35
35 35 RONNIE DAWSON - Just Rockin' & Rollin' (Upstart/Rounder) 35
36 36 JERRY DOUGLAS & PETER ROWAN - Yonder (Sugar Hill) 35
37 37 JERRY DOUGLAS & PETER ROWAN - Yonder (Sugar Hill) 35
38 38 BILL MORRISSEY - You'll Never Get To Heaven (Philco) 35
39 39 BILL MORRISSEY - You'll Never Get To Heaven (Philco) 35
40 40 BILL MORRISSEY - You'll Never Get To Heaven (Philco) 35
41 41 BILL MORRISSEY - You'll Never Get To Heaven (Philco) 35
42 42 BILL MORRISSEY - You'll Never Get To Heaven (Philco) 35
43 43 BILL MORRISSEY - You'll Never Get To Heaven (Philco) 35
44 44 BILL MORRISSEY - You'll Never Get To Heaven (Philco) 35
45 45 BILL MORRISSEY - You'll Never Get To Heaven (Philco) 35
46 46 BILL MORRISSEY - You'll Never Get To Heaven (Philco) 35
47 47 BILL MORRISSEY - You'll Never Get To Heaven (Philco) 35
48 48 BILL MORRISSEY - You'll Never Get To Heaven (Philco) 35
49 49 BILL MORRISSEY - You'll Never Get To Heaven (Philco) 35
50 50 BILL MORRISSEY - You'll Never Get To Heaven (Philco) 35

Americana Inroads by Rob Bleetstein

Bluegrass, Prisons, & Fat Frys

The International Bluegrass Music Association (IBMA) has announced its plans for this year's "World of Bluegrass" event, taking place in Owensboro, Kentucky, on September 23-29. Combining their Awards show, trade show, and Bluegrass Fan Fest, the IBMA's "World of Bluegrass" week is not only a Bluegrass home-coming, but also a tremendous career development resource for those with a professional interest in this genre of music. With its series of Leadership Development sessions, Mentor programs, keynote addresses, DJ taping sessions, and Town Meeting, one can count on coming away from this gathering with plenty of new and useful information. The Americana chart's relationship with Bluegrass will be a panel topic on Wednesday, September 25.

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

Continued on page 43

Chartbound

SYD STRAY (Capricorn)
SQUIRREL NUT ZIPPERS (Machinath)
ROGER BROWN & SWING CITY (Decca)
ELECTRIC RANGE (Smokehouse)
WAGON (HighTone)
J.J. CALE (Virgin)
REES SHAD (Wellfield)
GRETCHEN PETERS (Imprint)
KEB MO (Decca/Epic)
Dropped: #66 Dan Edwards, #37 Carpetbaggers.

Gavin July 5, 1996
**Gavin A/C**

**Adult Contemporary**

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**TOP TIP**

**WHITNEY HOUSTON**

"Why Does It Hurt So Bad" (Arista)

Let's not hold our breath waiting for this to chart. It's a sure thing next week.

**RECORD TO WATCH**

**TINA ARENA**

"Show Me Heaven" (Epic)

When all is said and done Arena will be as much an A/C core artist as any other format.

---

**Inside A/C by Ron Fell**

The **KSSK Story: Winning in Paradise**

Some people must think Michael Shishido has made it. He's operations manager for KSSK AM/FM in Honolulu. The stations are owned by Patterson Broadcasting, an Atlanta-based group which now owns eight stations in Honolulu, a market with a little more than a million residents and 720,000 in the 12+ demo. His combo of stations dominate paradise with a reach of 60% of the market. The AM currently has a nine share and the FM an 11 share with a weekly audience of more than 200,000.

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

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

The experience factor and the level of professionalism make a big difference in Honolulu. "It's not that the other Hawaii radio stations are not professional, some are and some need refresher courses. But at KSSK, everyone lives a legacy of a higher standard established by past management and ownership." Thirty-six year old Shishido, a native of Honolulu, has a bachelor's degree in communications from the University of Hawaii. He continued on page 22.
THE JOHN TESH PROJECT

You Break It
From the album Discovery
Featuring
Natasha Pearce

THANK YOU RADIO!
(GAVIN AND R&R STATIONS)

LIVE UNDISCOVERED AMERICA TOUR
A portion of the concert proceeds will be donated to the music education program of a local elementary school.

7/4 Blockbuster Pavilion, Charlotte, NC
7/5 Walnut Creek, Raleigh, NC
7/6 Wolf Trap, Vienna, VA
7/7 Classic Amphitheater, Richmond, VA
7/8 Palace Theatre, Myrtle Beach, SC
7/9 Knoxville Civic Auditorium, Knoxville, TN
7/12 Koger Theatre, Columbia, SC
7/13 Metropolitan Park, Jacksonville, FL
7/14 Chastain Park, Atlanta, GA
8/20 Davies Symphony Hall, San Francisco, CA
8/21 Bakersfield Convention Center, Bakersfield, CA
8/22-23 Humphrey's, San Diego, CA
8/24 Symphony Hall, Phoenix, AZ
8/25 Universal Amphitheatre, Los Angeles, CA
8/26 Red Rocks Amphitheatre, Denver, CO
8/29 Wolf Mountain, Salt Lake City, UT
8/30-31 Tropicana Las Vegas, NV

9/4 Riverside Theatre, Milwaukee, WI
9/5 Riverbend Theatre, Cincinnati, OH
9/6 Riverport Amphitheatre, St. Louis, MO
9/7 Starlight Theatre, Kansas City, MO
9/8 Riverfront Amphitheatre, Little Rock, AR
9/9 Brady Theatre, Tulsa, OK
9/10 Starplex Amphitheatre, Dallas, TX
9/11 Woodlands Pavilion, Houston, TX
9/14 Suncoast Theatre, New Orleans, LA
9/15 Maxwell C. King Center, Melbourne, FL
9/19 Sunset Musical Theatre, Sunrise, FL
9/21 Tampa Bay PAC, Tampa Bay, FL
9/22 Johnny Mercer Theatre, Savannah, GA
9/26 Alabama Theatre, Birmingham, AL
9/27 Germantown PAC, Germantown, TN
9/28 Starwood Amphitheatre, Nashville, TN

Contact: Josie DiChiara

http://www.tesh.com

GMC
1996 Tour Presented by GMC
Listed above are the top ranked singles based on the division of each song's total spins into its total spins.

A/C Up & Coming

Reports Adds SPINS TRENDS

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A/C Pick

STEVIE WONDER "Kiss Lonely Goodbye" (Motown)

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

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

GAVIN JULY 5, 1996

ARTIST PROFILE

ANNE HASLAM

LABEL: One Way

PROMOTION CONTACT: Tom Mazzetta

BIRTHPLACE: Bolton, England

CURRENT RESIDENCE: Pennsylvania.

MUSICAL INFLUENCES: "Joan Baez and Jon Mitchell."

FAVORITE RECORD BY ANOTHER ARTIST: "Earth Moving by Mike Oldfield."

FAVORITE MOVIE OF ALL TIME: "South Pacific."

FAVORITE VACATION SPOT: "Maui."

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

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

IF I WEREN'T A RECORDING ARTIST, I' D BE: "A photographer."

MOST TREASURED MATERIAL POSSESSION: "My mother's wedding ring."

MOST INTERESTING PERSON YOU WOULD LIKE TO KNOW: "Phoebe Snow and Shirley MacLaine."

THREE ESSENTIALS YOU WOULD NEED TO SURVIVE ON A DESERT ISLAND: "A radio, fresh water and cruelty-free sunscreen."
Continued from page 39
around the world, there is the Bluegrass Fan Fest, which presents the best of the best in three consecutive days and nights of non-stop music. Among the acts confirmed so far are Claire Lynch, J.D. Crowe, Nashville Bluegrass Band, Jerry Douglas, Del McCoury, Lonesome River Band, and Blue Highway.

If you're a station that programs even a smattering of bluegrass, you should consider attending this gathering in the heartland.

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

The station fax number is (602) 207-5100, and their mailing address is 5555 North 17th Avenue, 3rd floor, Phoenix, AZ 85013.

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

Jazz/Smooth Jazz Picks

MISHA Connected to the Unexpected (JVC)

According to Israeli keyboardist Misha Segal, the tunes on Connected to the Unexpected were "generally built from the beat up." Many of the tunes spring from hip-hop styled rhythms and urban vocal presentations. But Misha has also tasted the rockabilly commercial for some people, so Bad Brothers went back into the underground. People have heard about it, but unfortunately, they don't see it around. Whether or not you see it in the States depends on the [regional] state of Acid Jazz. If the scene is still strong when someone gets around to getting the rights, you'll probably see the record everywhere in the states.

***
Please welcome a new Gavin Smooth Jazz reporter, KOAZ-Phoenix. FD Angie Hand will handle programming and music duties, so give her a call at (602) 207-5140 and say hey.

Americanica Picks

ROBBIE FULKS Country Love Songs (Bloodshot)
The debut of Robbie Fuls' Country Love Songs has got his hillbilly blood pumping like the day I first heard Dwight Youkam's Guitars, Cadillacs, Etc., Etc. From the opening fiddle lick and sadly humorous lyrics of "Every Kind of Music But Country," Fuls immediately comes across as the "real deal." Using a production aesthetic harkening back some 30 years, Fuls doesn't hesitate to revile the good old country themes from back then, too (murder ballads, xerophyle love songs, food pacans).

With killer backup provided by Missouri bar legends the Skeletons, and former Buckaroo Tom Brumley on pedal steel, Fuls neatly swings the ax blade down on the self-penned classics "Rock Bottom, Population 1" and the fabulous "The Back Starts Here" ("The Back starts here/With Hank sure to follow/Turn him up loud and clear/He's singing my sorrow"). Fuls' music honestly reflects his heart and personality, with gems like "Barely Human," "She Took a Lot of Pills (and Died)," and "We'll Burn Together." "Tears Only Run One Way" recalls vintage Everly Brothers and "Papa Was a Steel-Headed Man" reflects the album's wonderful cover photo. So, say hallelujah, for Country Love Songs stands in strong triumph over much of today's Boston-with-a-bell-huckel commercial patter. Oh, and if you're in the Keystone state, you won't want to miss "The Scrapple Song."

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

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

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

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

***
Misha Segal, the Israeli keyboardist, has just released The Spark that is akin to Nanci Griffith's high lonesome notes, and gives off a not at all syrupy. She can hit those high lonesome notes, and gives off a spark that is akin to Nanci Griffith's earlier works.

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KEVIN MAHOGANY (Warner Bros.)

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

**By Rob Fiend**

**WSOY Rocks**

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

Neither can you believe this line-up? Neither can I. I'm red all over from pinching myself— not to see if I'm dreaming, I just like pinching myself and I thought I'd share that with you. Anyway, the last time I saw so many killer bands on one bill was when Jane's Addiction opened up for the original line-up of Metallica, Bauhaus, Joy Division, and Jimi Hendrix, in a dream I had back in 1994 (once I dreamt about seeing Jane's Addiction) and heads scattered about. It gives me the willies. Adds for July 8 and 9 are MD-45, The Crashing (Slah), Orange 9mm, "Fire in the Hole" (Atlantic), Skold, "Chaos" (RCA), The Almighty, Just Add Life (Raw...), Adds for July 15 and 16 include Escape From L.A. soundtrack, Various Artists (Lava/Atlantic), Five Seconds Expired, Null (Another Planet), Iced Earth, The Dark Saga (Century Media), Loud Speaker, Fierce Attack (Another Planet), Melvins, Stag (Mammoth/Atlantic), Nevermore, In Memory (Century Media), Tales from the Crypt soundtrack. Anthrax, "Bordello of Blood" (Mercury), The Crow: City of Angels soundtrack, Various Artists (Hollywood).
Rock Picks

M.O.D. Dictated Aggression (Megadethe/FLG)

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

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

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

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

Rock Chartbound

*Doughnuts (94) Victory
*Refused (91) Victory
Warped (82) Metal Blade
*M.O.D. (62) Megadethe/FLG
*Strain (40) NewAge
*Redemption (87) NewAge
Dropped: #43 Grave, #45 Into Another, #48 Kilgore Smudge, #48 Both Worlds, #50 Slave State

ARTIST PROFILE

NICKLEBAG

Label: Iguana Records
Latest Release: 12 Hits and a Bump
Add Date: You should already be on it!
Radio Promotion Contact: Rob Gill, McGathy Edge
(212) 924-7775

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

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

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

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

*CARTOONIST'S CONVICTION UPHeld*

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

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

Unbelievably, this drastic sentence was upheld in an appeal on June 1, 1996. Could it be that the state of Florida succeeded from the union without the knowledge of the rest of the United States? Obviously, they do not feel obligated to uphold the constitutional rights promised to all people under the First Amendment. The Supreme Court will be the next stop in 'The People Of The State Of Florida Vs. Mike Diana.'

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

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

To talk with Mike Diana or his publisher contact MICHAEL HUNT PUBLISHING 312-927-5008 or Fax us at 312-927-5584 P.O. BOX 226 BENSENVILLE, IL 60106 The Worst of Boiled Angel is now available thru Last Gasp 1-800-366-5121
Southern California, who has this 17-year old talent from So Good (Show Me Your Love) who had a hit song to her credit, was the only one participating in the commencement ceremony, however, is that she took on a rhythmic ballad with the skill of a seasoned veteran.

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

BY DAVE SHOLIN

**SINGLES**

LINA SANTIAGO

"Just Because I Love You" (Universal)

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

**ALBUMS**

TIM O'BRIEN

Red on Blonde (Sugar Hill)

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

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

GRANT LEE BUFFALO

Copperopolis (Slash/Reprise)

You know how you always seem to find that one album each year that becomes your "Summer Record"? This new LP from Grant Lee Buffalo is a thick, lush compilation of songs that linger like smoke on a hot sticky night. Just punch up track 11, "Hyperion and Sunset," and you'll instantly see what I mean about this being hot weather music. The mostly country rockers are dreamy and richly textured, with a positive tip. Romance, sensitivity, dignity, and respect for the ladies are the key ingredients at the center of their music.

In March when I was visiting London, I heard a remarkable remake of the Jacksons' classic "Show You the Way to Go." Lucky for me I was scheduled to visit Choice-FM, where I was informed that the version was by Men of Vizion. I was pleasantly surprised, because I already loved "House Keeper" by Vizion. It's really the guts to apply his talents to the works of Mr. Zimmie, helped along by the groove-and-a-half banjo of Charlie Cushman. "Father of Night" gets transformed into a 'newgrass' gospel tune, while Mark Schatz's body percussion (ham bone) plays perfectly off O'Brien's raps on "Subterranean Homesick Blues." Schatz's bass keeps "Everything Is Broken" thumping along at a good pace, and you can't go wrong with "Maggie's Farm" or "Lay Down Your Weary Tune." My personal nod goes to "Man Gave Names To All the Animals," done with a bluegrass-reggae groove. I'm sure Bob would give it a big "Whoaooa.

---

10,000 ARENA MANIACS

Late night television continues to show that it sells records. Tina Arena appeared on The Tonight Show with Jay Leno June 7 and made such an impression with her polished performance of "Chains" that, in the next two days, her album, Don't Ask, sold 10,000 copies. Book 'em, Leno.
The GAVIN Seminar introduced Kriss Kross, The Pharcyde, and Cypress Hill to the Music Industry. Now, we want to introduce YOU.

Gavin Presents

The Beat Sessions Vol. I


SESSIONS VOL. I is GAVIN's Hip-Hop Seminar. September 26-28, 1996

Henry J. Kaiser Convention Center, Oakland, California

REGISTER NOW! (415) 495-3200

For showcase information contact John Austin (215) 924-7823
NIL LARA

GAVIN Combined 26-23  
Commercial 33" • Non-Commercial 10"  
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"Money Makes the Monkey Dance", "Baby",  
"Bleeding", "Fighting For My Love", and  
"I Will Be Free"

On tour with Johnny Clegg thru July  
HORDE tour through August  
GAVIN A3 Summit  
In your market sometime soon...you can count on it!

"...it's a good bet that Nil Lara will remain near the  
top of many lists, unmoved by whatever trends  
might surface..." CHICAGO TRIBUNE

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

New Adds This Week:  
KMTT - Seattle  
KCRW - Los Angeles  
KUNC - Greeley  
WVBR - Ithaca

On 40+ Gavin Stations & Over:  
70 Combined A3 Stations including:  
KSCA KCRW WXRT KFOG WXPN  
K2B K2B K2B K2B K2B  
WBO5 WXRV CIDR KERA WHPT  
K2P3 KMTT KBCO WYEP KUPR  
WMNO WRLT KTAO WRRX KGSR  
WEBX and many more...