They played great music, and their listeners were loyal, but they couldn't survive. Oh music radio, is there life after 55?

As thousands of radio folk start to pack their bags and get ready to head for NAB in Dallas and endless rounds of discussion on ratings, research, formats, demos, day-parts and so on, Gavin focuses on a large sector of listeners and a style of music that is gradually being squeezed out of the programming mix. Does 50-plus represent the future of radio, or is it just a thing of the past? In assessing how upper demos have become radio's lower class, Gavin's Managing Editor Ben Fong-Torres talks to David Bramnick (above), new GM at KFRC which has just dropped the "Magic 61" formula, and to Harry Valentine (right), now with Alliance Broadcasting, who first programmed the format at the station. If you are reading the new-look Gavin for the first time at NAB, be sure to check out the wealth of insight, expertise and hard programming information, plus the nuts and bolts detail in the unique Gavin Yellow Pages of Radio section. Subscribing is easy - simply complete the card stitched into this issue.

News this week covers a broad range of issues, including radio's reaction to the Michael Jackson furore, a report from the ground-breaking A's Strategy Summit and even a funeral - that of "Dei" in Def American, which made mourner Mo Ostin smile but was obviously no laughing matter to label chief Rick Rubin (bottom). This week also marks the début of a Trivia Clip contest in Gavin's Media Connection section. The winning reader can win movie tickets, so go to it.
THE NEW SINGLE AND VIDEO

PRODUCED BY DJ PREMIER
OF GANG STARR

FROM THE DEBUT KRS-ONE SOLO ALBUM
RETURN OF THE BOOM BAP

© 1993 Zomba Recording Corporation
**GAVIN AT A GLANCE**

**RECORD TO WATCH**

**TOP 40**
- SHAGGY: "Oh Carolina" (Virgin)
- RAP: DIRT NATION: "Khalilah" (Zoo Street)
- URBAN: KEITH WASHINGTON: "Stay In My Corner" (Qwest/Warner Bros.)
- ADULT CONTEMPORARY: R.E.M.: "Everybody Hurts" (Warner Bros.)
- COUNTRY: DALE DANIEL: "Reckless" (RCA)
- TRACY LAWRENCE: "My Second Home" (Atlantic)
- A3: "Reckless" (RCA)
- MELISSA ETHERIDGE: "I'm The Only One" (Island/PLG)

**MOST ADDED**

- TOP 40: BLIND MELON: "No Rain" (Capitol)
- STING: "Nothing But Love" (A&M)
- LEADERS OF THE NEW SCHOOL: "What's Next?" (Elektra)
- SOULS OF MISCHIEF: "'93 'Til Infinity" (Jive)
- KEITH WASHINGTON: "Stay In My Corner" (Qwest/Warner Bros.)
- AARON NEVILLE: "Don't Fall Apart On Me Tonight" (A&M)
- EARTH, WIND & FIRE: "Sunday Morning" (Reprise)
- ALABAMA: "Reckless" (RCA)
- SQUEEZE: "Everything In The World" (A&M)
- MELISSA ETHERIDGE: "I'm The Only One" (Island/PLG)
- JOHN MELLENCAMP: "Everyday" (Mercury)

**GAVIN HOT**

- TOP 40: EARTH, WIND & FIRE: "Sunday Morning" (Reprise)
- RAP: SOULS OF MISCHIEF: "'93 'Til Infinity" (Jive)
- URBAN: EN VOGUE: "Runaway Love" (Eastwest)
- ADULT CONTEMPORARY: RICK ASTLEY: "Hopelessly" (RCA)
- COUNTRY: ALABAMA: "Reckless" (RCA)
- JAZZ: MILES DAVIS & QUINCY JONES: "Everyday In The World" (A&M)
- ALTERNATIVE: CRACKER: "Kanseki Hat" (Virgin)

**NEXT WEEK**

- Top 40
- GO Chart
- Rap
- Adult Contemporary
- Chart Connection
- Country
- Jazz
- Adult Alternative
- Album
- Urban
- Alternative
- Gavin Rocks

**FORMATS**

- News: That's Sho-biz
- Media Connection

**MANAGEMENT**

- P.D. Notebook

**GAVIN**

Gavin is published 50 weeks a year on Friday of each week. Subscription rates $250 for 50 issues or $1.00 for 25 issues. Subscription and circulation inquiries: (415) 495-1990. All rights to any or all of the contents of this publication are reserved. Materials may not be reproduced in any form without the publisher's permission. ©1993 GAVIN, 140 Second Street, San Francisco, CA 94105

Death lives and rock is seeking to reinvent itself for the '90s. Coinciding with Foundations Forum, which showcases bands such as Capitol's I Mother Earth (above), Gavin assesses the future of Hard Rock and Metal.
CEMA, WEA, UNI Restore Ad Dollars To Used CD Sellers

In a surprising turnabout, three of the four major distribution companies who have been withholding co-op dollars from retailers that sell used CDs have dropped their advertising boycott.

First CEMA, then WEA, and finally UNI, who along with Sony were the targets of a Wherehouse lawsuit charging restraint of trade, issued statements reversing their controversial policy.

"We continue to be concerned about the unchecked growth of the used CD market and the issues it raises regarding concerns, the cannibalization of new sales and the loss of royalties to our artists and songwriters," said CEMA president Russ Bach. Bach had been one of the most critical voices regarding the sale of used CDs, in May he told Gavin he believed that in five years their sale would comprise 20% of the industry, and in August he said in an editorial, "if CEMA supports retailers selling used CDs with advertising and defective allowances, then we will be cutting off our own future."

On Friday of last week, Bach softened his stance, but said, "We recognize that there are deeply held views on both sides of this issue and we would prefer to resolve our differences with used CD sellers through market-based solutions rather than through the courts.

Within a week WEA and UNI announced their intention to reinstate co-op dollars.

In response, Wherehouse said they would consider dropping the companies from the pending lawsuit. "We need to resolve some issues on settlement, and until those issues are resolved we aren't going to be pulling the suit," says Wherehouse vice president Bruce Jesse. "It will stand until we can assess something in terms of settlement on the issues that were raised in the lawsuit and the damages we've incurred."

The used CD fracas began last fall when Wherehouse jumped into an area of the business that until then was only exploited by independent retailers, who in some instances count on used CDs for 50% of their income. In response, distributors began withholding co-op dollars beginning in April, claiming among other things that the sale of used CDs is harmful to artists, who don't receive royalties on the re-sale of their albums. Garth Brooks', who said stores that sold used CDs could not sell his new album, sparked the biggest fire. His nice-guy image was battered by retailers who held "Garth-be-ques" and grilled copies of his albums.

Along with its statement, CEMA issued a list of rules retailers have to follow to be eligible for co-op dollars, including not selling artists that, "at the time, are being supported by co-op funds" and not advertising used CDs with new CDs.

"We can operate within those guidelines," Jesse says. At press time, a spokesperson for Sony offered no comment when asked if it would be rescinding its current policy.

Police continue to search for clues while the star, accused of sexual molestation of a 13-year-old boy, alternates between wowing crowds and collapsing, causing fans to boo with exasperation or gather under his hotel room to scream. A Hollywood starlet hovers gossamer-like nearby playing the would-be guardian angel, and the star's baby sister, who bears a striking resemblance to his rebuilt fixtures, hugs him meaningfully. Meanwhile, a tape is discovered. A man's voice says, "Certain things are going to have to come out and those two are not going to have any defense against me whatsoever. It's going to be a massacre if I don't get what I want."

As all of this is going on, the star's family holds a press conference to say they're getting together for the first time in 19 years to film a two-hour television special to be aired on NBC on January 10, 1994. Pressed by the media, the star's mother says she loves her son very much and doesn't believe what's been said about him.

So goes the Michael Jackson drama. The tape is part of a conversation between the father of the 13-year-old who has accused Jackson of sexual molestation, and the boy's stepfather. The boy's natural father, Jackson's private investigator says, is trying to extort $20 million from the star.

As the saga drags on, radio—and video—has somehow stayed above the fray. Currently, Jackson's single, "Will You Be There (Theme From Free Willy)", is cresting in the top five on the Top 40 charts, and programmers are treating him with fairness, and the respect an artist of his stature commands. A short time after the news broke, Z100 (WHTZ)-New York personality Bruce Jesse.

"We will be cutting off our own future." said Dave Shuman, music director of KBLX in San Francisco. "If CEMA pursues a list of rules and in August he said in an editorial, "if CEMA supports retailers selling used CDs with advertising and defective allowances, then we will be cutting off our own future."

Although forced by the press to address the allegations during their Monday (August 30) press conference, Jackson's family, represented by his parents, Joe and Katherine, and his siblings Taj, Jermaine and Rebbie, were able to outline plans for the Jackson Family Honors. All family members are expected to perform on the show, which will be beamed around the world from the convention center in Atlantic City.

Tickets to the taping will cost anywhere from $50 to $500, and portions of the proceeds will go to various charities that include "Families Caring For Families" and "The Robin Hood Foundation.

"Hell, record people aren't so bad after all." — Tony Mauro

see page 5
KMEL Reunion Recalls Years as The Kamel

By Kenny Wardell

It was a radio station known as "the Kamel," its logo and mascot was a double-humped camel, and the station—KMEL San Francisco—was a powerhouse Album outlet from its beginning in 1977 to 1986, when it changed to Top 40.

Last month, about 40 former KMEL staffers converged at a San Francisco waterfront restaurant for a reunion. Among the alumni who showed up were Geno Mitchellini, now afternoon DJ at KLOS-Los Angeles; Mary Holloway, midday DJ at KRQR-San Francisco, "Wild Bill" Scott, now spinning oldies on KYA-San Francisco, Rich Walcoff, a sports anchor on KGO-San Francisco, John Evans, morning news anchor on K101-San Francisco, DJ Nadine Marz (now running a promotional merchandise company in Southern California), production director Frank Martin (now directing films, including the Emmy-winning TNT miniseries, The MGM Story), and behind-the-scenes Rick Lee (VP/GM), Thom O'Hair (first PD), Bobby Cole (PD/MD), Mike Brandt (GSM), and this correspondent, who was the station's PD strangling a female newscaster.

Stung by an immediate drop in the ratings, KSAN fought back and hung on for three years, but in 1980, its owner switched to country.

"The Kamel" started with a bunch of radio outlaws given a format with a little structure and focus, but one that left room for creativity and fun.

For one DJ, fun meant "being high pretty much all of the time," with memories including "having sex on the studio floor one New Year's morning." Another DJ, asked for a memory, recalled the time he kicked a hole in the wall "because I was hassled by the boss while on the air," while another remembered the PD strangling a female newscaster.

In its prime, KMEL scored numbers higher than 2.5. Since its own format switch, Album stations have rarely seen their own format switch, Album a 4.4 (12+) rating. Since its own format switch, Album stations have rarely seen numbers higher than 2.5. Towards the end, KMEL found itself with five direct competitors fighting for a 2 share. In one former DJ's view, the station, like the station it had defeated, had itself become "stale and self-indulgent.

KMEL became one of the first in a breed of highly-researched and consulted rock stations. The corporate world had grabbed the "Kamel" reins. The "Beast of the Bay," as the mascot was known, was never the same.

Still, most of the former staffers said "the Kamel" could do well today—if, as several said, it kept up with the times. As for radio's future, announcer David "T" said that "over-the-air radio's future is bleak. The delivery of audio via other means is strong." Added O'Hair, "The future will be interactive/cable-delivered."

Otherwise, he sees AM belonging to "police calls," FM to Rush Limbaugh and Howard Stern.

Kenny Wardell is promotion director at B98-FM/KABL-AM in San Francisco.

A³ Programmers, Music Makers Reach Summit

By Kent Zimmerman

It was put together, from conception to execution, in only three months, by all objective measurements, the first GAVIN A' Strategy Summit in Boulder, Colorado, last week scored an A+ with most of the attendees.

There were nearly 300 of them, far more than originally anticipated, and, unlike most industry get-togethers, there was nearly a 50/50 balance between radio and record people—and to good effect.

One common thread from the seminars, noted Michael Ehrenberg of Windham Hill, was that "radio and the industry are working together to make A' succeed."

And Tony Mauro, program director of Satellite Network's "The Mountain," added: "Hell, record people aren't so bad after all."

The Summit, co-sponsored by consulting Denver Constantine and the SBR Radio Company, was the first ever gathering by the fledging adult rock format and brought out an array of industry people and artists (some performing, some attending sessions) dedicated to super-serving disenfranchised adult rock fans.

The gathering was laced with surprises. For instance, after a lively Friday morning free-for-all discussion, singer/songwriter Melissa Etheridge appeared and performed an acoustic view of two songs from her upcoming album. John Hiatt appeared in an equally impromptu fashion Saturday morning, performing four new songs. Both Etheridge and Hiatt earned standing ovations.

Summit attendees were worked hard all weekend by a series of nuts-and-bolts sessions, all of which were well-attended by MDs, PDs, GMs and owners. Larry Johnson of Dynamic Market Research and Larry Rosen of Bolton Research addressed A' programmers while the music session, "On The GRIDDe'" (based on the GAVIN A' Boomers Grid) sparked controversial analysis of what constituted effective and inappropriate A' music. Radio-only Constantine and SBR sessions as well as a record promotion-only closed door seminar rounded out the daytime agenda.

Besides surprise mini-concerts, there was plenty of music in Boulder. Starting with the Thursday night Antones Dos Records Barbecue and concluding with a Saturday acoustic triple bill featuring Rosanne Cash, Bruce Cockburn and Pati Scialla's first public gig, newcomers like Sheryl Crow, October Project, Loose Diamonds, Stephen Bruton, David Broza and The Indians performed under a huge tent. Maria McKee, Counting Crows and a vibrant Sonia Dada also performed at the Fox Theater. Meanwhile back in the hotel, late night "coffee house" acoustic performances featured Patty Larkin, John Gorka, Pierce Pettis, The Story, Jimmie Dale Gilmore and Larry Carlton.

As Ron Sorenson, GM/MD of KFMR-Des Moines, Iowa, capitalized it, it was "much great music and wonderful company."

Gavin September 3, 1993
Def American Stages a Def, Hip, Cool and Groovy Burial

BY SEANA BARTELL

In an only-in-Hollywood kind of a ceremony, some 500 mourners—and 1,500 party-goers—laid "Def" to rest last Friday (August 27).

For five years part of the Def American label, "Def" was sentenced to death by label president Rick Rubin after he learned that the word was included in the latest edition of Webster's Dictionary. Def American Recordings is now American Recordings.

As the label's manager of college promotion, Todd Sievers, explained, "Def started out as a street term that Rick felt expressed a source of excitement that couldn't really be expressed any other way. Now 'def' has been found in the dictionary...and Rick feels it has been found in the dictionary (and Rick feels) it has been found in the dictionary..." and Rick feels..."

In a chapel service at Hollywood Memorial Cemetery, the Def American family—bands, managers, staff and their relatives—gathered to hear a eulogy there to rest near such Hollywood legends as Rudolph Valentino, Cecil B. deMille and John Huston.

Mourners, led by a police motorcade, then adjourned to a party at Shadow Lanes, a Hollywood bowling alley, where they were joined by Black Panthers, the Geto Boys, Johnny Cash, and techno sensations Digital Orgasm.

Reverend Al Sharpton, Rick Rubin and Mo Ostín, flanked by representatives of the Black Panthers

Mark DiDia, Warner Bros. head Mo Ostín, Def American's Sr. VP of sales Fran Albirte and attorney John Branca—carried the casket out to a horse-drawn carriage which, preceded by a New Orleans-style funeral marching band, moved to the gravesite. Def was buried in a plot under a black granite headstone, there to rest near such more than 1,500 additional guests to celebrate the subsequent birth of American Recordings. Attendees included Tom Petty, Flea from the Red Hot Chili Peppers, Depeche Mode's Dave Gahan, Trent Reznor, Roseanna Arquette and Sir Mix-A-Lot, among others. American recording artists Red Devils and Raging Slab performed.

The burial party, hyped by a series of postcards depicting famous funerals, was a media event, or, more accurately, an event geared to draw media attention at a time when Hollywood already has a monopoly on the press. As Sievers told Gavin, "The ultimate purpose is to, in one fell swoop, get the name change across. A lot of people are like 'Why are you doing this? Why spend this much money?' Because everyone's talking about it. The word is out. It's the hottest party in town and everyone knows why—because we're now American Recordings."

The burial of Def, while presented by the label as merely a name change, also seems to better represent the label's ever-diversifying roster. Def American was first known for rap releases by LL Cool J and the Geto Boys, but the label's current artists include the Black Crowes, the Jayhawks, Barkmarket, Andrew Dice Clay, Johnny Cash, and techno sensations Digital Orgasm.

Spurned Stern Suing WLUP-AM

Upset over being dumped by WLUP/AM-Chicago, Howard Stern is taking the station to court.

WLUP dropped Stern's syndicated morning show August 23rd. VP/GM Larry Wert said the show was "not compatible with our station" and pointed to the FCC's most recent fines on stations carrying Stern's show as a major factor in his decision, but Stern has charged that Wert used the FCC fines as a smokescreen for poor ratings.

Don Buchwald, Stern's agent, told Gavin Tuesday (August 27) that a suit would be filed "in one to three days," charging WLUP and owner Evergreen Media Corp, with breach of contract "and other damages." He said that his client's show was dropped with no advance notice and despite a "long-term agreement."

"It's laughable," Buchwald said about Wert's assertions that Stern's show was dropped because of the FCC fines, which were levied against Infinity and several of its stations. "This is the excuse he's come up with... We obviously did business with the wrong people."

While talk continues to swirl about changes in Chicago radio—WLUP/AM is expected to go all-sports under the direction of the returning Greg Solis, with many of its air staff expected to move to its FM sister for a new comedy/talk format (while LMA partner WBZZ gets its music library), Stern is without a station in the Windy City. And, Buchwald said, there are no immediate prospects for one. As he pointed out: "If you owned a station in Chicago, and the Loop came on with what they said, you wouldn't feel too good about the show."

Meantime, Evergreen is preparing for the September 17 court hearing that may help determine the constitutionality of the FCC's indecency enforcement practices.

As reported last issue, the hearing resulted from a Chicago federal judge's rejection of Evergreen's bid for a dismissal of the FCC's $6,000 fine, levied in 1989, against it for allegedly indecent remarks by Steve Dahl and Garry Meier.

District Judge John Nordberg, while rejecting Evergreen's claim that the FCC's definition of indecency was unconstitutionally vague and broad, said it was uncertain whether the Commission's enforcement of that definition has been "arbitrary and capricious" enough that the Constitution's guarantee of due process might be violated. Until such matters are decided, the judge said, he would not dismiss the FCC's forfeiture collection suit against Evergreen.

Jury Out On Theft Device

BY DAVID BERAN

NARM's plan to alleviate the problem of record store shoplifting may create another problem—that of sound degradation in audio cassettes carrying acousto-magnetic anti-theft devices.

Ron Stone, president of Gold Mountain Entertainment, recently sent a letter to the heads of major U.S. record companies voicing his fears concerning the device. "Unfortunately," he wrote, "acousto-magnetic deactivation causes audible degradation in audio cassettes, which in turn reflects negatively on artists and labels... We, as a management company, will not support any such recommendation that places a magnetic field up against any audio product.

"Spurned Stern Suing WLUP-AM

NARM president Pam Horovitz rapped Stone's letter. "Ron Stone," she said, "does not have all the information surrounding the NARM recommendation at hand, and his remarks—for anybody who's been involved in the process of this recommendation—are clearly the result of some misinformation..."

Sensormatic maintains that their redesigned "tasteful" device will not produce any sound degradation on cassettes.

Stone insists that "what I'm suggesting is not so radical. Putting a magnetized device on cassettes within the same sphere is kind of dumb—let's make sure we're not doing any harm."
SHO-BITZ

How symbolic. Some of the jokesters at Live 105 (KITS) - San Francisco have decided to follow the wildly popular path forged by the former Prince and have announced they've changed their names to astrological symbols, presumably their own. From now on OM Richard Sands prefers to be called by his new name, which translates to the sign designated for Virgo, director of music operations.

Steve Masters has laid claim to the symbol for Cancer and promotion and marketing director Gabrielle Medecki of the two used for Capricorn. Gaby's using the formal loopy symbol as opposed to the straightforward one. They all say they reserve the right to change their names to Victor in the near future and we say we're still going to call them Richard, Steve and Gaby. Enough's enough...

Back here on earth, the new PD/MD at WYSS (Y104)-Hamptons, Miss. is Wow, Will Martin.

WFU/MUSIC 92-Fort Wayne, Ind. music director/midday air personality Ann Riley has left the station to join WAXY-Fort Lauderdale as morning driver...Beginning September 20, Storm Davis will be part of the KISS/FM Fargo, N.D. air staff when she takes over the midday slot.

WHO AM I?

In my youth I was fond of playing soccer and I was a big fan of Superman comics. I used to sit under my mom's piano and listen to her play, and kids at school called me Lurch because I grew so fast. In my mid-teens I ranked third in my country in 100 and 200-meter sprints, and in my modeling days I was once required to dye my hair blond for a Wrigley's Gum advertisement.

Who am I?

See page 9 for answer.
Jet moving to late nights. The station also appears to be taking a decidedly younger slant with a new TV campaign in the works.

Ex-KNEW-San Francisco/Oakland morning personality Jon Wallia takes over as PD/AM Driver in Chattanooga, Tenn. Station calls and format TBA. It's part of a duopoly with adult rocker WSKZ (KZ106).

Mark Gunn is the new MD/night guy at W103.5-Los Angeles. New rock KTCL-Denver taps promotions director Dave Granger for 7 to Midnight.

Showing up early to catch the Late Show 2100 (WHTZ)-New York broadcast live from McGehee's Pub on Broadway, right next to David Letterman's new home, the Ed Sullivan Theatre.

Anything to the rumblings about Kaz Utsunomiya, president of Virgin Music Publishing headed to Virgin's A&R department?

Mike Alexander, OM/PD and PM Driver at WXTQ-Athens, Ohio exits for on-air swing duties at KYIS-Oklahoma City, Okla. while former nighttime John Chambers returns as MD.

River City Broadcasting names Dick Stein, former KKKD/AM-KJYK/FM- Tucson VP/GM to the same post at KPNT.

Virgin Music Publishing headed to Virgin's A&R department?

Mark Gunn is the new MD/night guy at V103.5 -Los Angeles. (KnO6). calls and format TBA. It's part of a duopoly with adult rocker WSKZ.

Wailin takes over as PD/AM Driver in Chattanooga, Tenn. Station decidedly younger slant with a new TV campaign in the works.

Ex-KNEW-San Francisco/Oakland morning personality Jon Wallia.

Yo ed out, "Bruce wanted to come along, but I...

Germano with her new beau, producer Malcolm Burn...Fin...format...On the romantic front, A&M artist David Baerwa.

sale of Denver A2 KHIH, which is slated to change to a.

The Boomers' "Art Of Living," went over so well, Atlan.

recent shakeup. Looks like Gary will be leaving Coyote...

Summit was KIOT-Santa Fe PD Gary Wolter, a victim...happy where he is, but is willing to listen... Also present...San Francisco's Steve Feinstein. Word has it Feinst...

frontrunners, Jim Robinson of KTCZ-Minneapolis and...KFOG-San Francisco and Susquehanna management are...interviewing prospective PDs. Among the absentee whispered frontrunners, Jim Robinson of KTSC-Minneapolis and KKS-FSan Francisco's Steve Feinstein. Word has it Feinstein is...happy where he is, but is willing to listen... Also present at...KFOG-San Francisco and Susquehanna management are...interviewing prospective PDs. Among the absentee whispered frontrunners, Jim Robinson of KTSC-Minneapolis and KKS-San Francisco's Steve Feinstein. Word has it Feinstein is...happy where he is, but is willing to listen... Also present at the Summit was KIOT-Santa Fe PD Gary Wolter, a victim of a recent shakeup. Looks like Gary will be leaving Coyote...at the "On The GridDite" music workshop, a song by Canadian group...The Boomers" "Art Of Living," went over well, Atlantic is...rush-releasing the record. In the midst of the Summit, news of the sale of Denver K2 KHII, which is slated to change to a.

A&M artist David Baerwald (currently recording the new David + David album), almost burst into recent ex-girlfriend Mellencamp violinist Lisa Germano with her new beau, producer Malcolm Burn. Finally, heard after Patti Scialfa's stunning performance at the Fox Theatre Saturday night, the E-Streeter-turned-solo Path blunted out. "Bruce wanted to come along, but I told him to stay home. You'll just make me nervous."

**If Heidi Fleiss married Don Ho, what would her name be?**

Heidi Ho!
Melon as one of the label's key priorities—a strategy that's quick to prove successful.  

Sire Records will release The Velvet Underground Live MCMXCIII, the first-ever group-approved live recording by the original Velvet Underground, in three configurations in late October. The concert material was recorded over three nights in June at Olympia, Paris, during the band's recent European tour. Produced by Mike Ratliff, the live album features vintage originals, performed by Lou Reed, John Cale, Sterling Moss, and Maureen Tucker. In addition to the double CD package, Sire will simultaneously release a single CD edition, with ten selected live tracks. The album will feature special packaging and an unsealed: "This is a recording and releasing of these live VU albums as are a dream come true," remarked Lou Reed. 

To finally hear the VU using state-of-the-art technology is something I've always hoped for. I think these albums will sell a standard for live analog recording. I hope the VU continues forever. As a great philosopher once said, 'There's a bit of magic in miraculous.' 

FEARLESS IN SOUTH AMERICA with guitarist Carl Beff, bassist Bobby Dall finished work out," says Poison's Joey Kramer. "I'm not saying it was a much bigger hit in Europe than it was in the States. I'm saying it was a much bigger hit in Europe than it was in the States."

The album will feature special packaging and an unsealed liner, "The recording and releasing of these live VU albums as are a dream come true," remarked Lou Reed.

To finally hear the VU using state-of-the-art technology is something I've always hoped for. I think these albums will sell a standard for live analog recording. I hope the VU continues forever. As a great philosopher once said, 'There's a bit of magic in miracles.'

FEARLESS IN SOUTH AMERICA with guitarist Carl Beff, bassist Bobby Dall finished out." says Poison's Joey Kramer. "I'm not saying it was a much bigger hit in Europe than it was in the States. I'm saying it was a much bigger hit in Europe than it was in the States."
FEBRUARY 17•18•19 1994
St. Francis Hotel San Francisco

Dates that are already looming large on our calendars here at GAVIN, and we hope they will figure big time in your plans for next year. They are the dates of the next GAVIN Seminar.

Tear this out and keep it somewhere prominent! GAVIN
**GAVIN TOP 40**

**Chartbound**

<table>
<thead>
<tr>
<th>Reports</th>
<th>Adds</th>
<th>On Chart</th>
<th>MN Factor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BLIND MELON</strong> - No Rain (Capitol)</td>
<td>121</td>
<td>97</td>
<td>8</td>
</tr>
<tr>
<td><strong>MEAT LOAF</strong> - I'd Do Anything For Love... (MCA)</td>
<td>120</td>
<td>37</td>
<td>58</td>
</tr>
<tr>
<td><strong>STING</strong> - Nothing But That (A&amp;M)</td>
<td>120</td>
<td>90</td>
<td>47</td>
</tr>
<tr>
<td><strong>DARYL HALL</strong> - I'm A Philly Mood (Epic)</td>
<td>96</td>
<td>21</td>
<td>50</td>
</tr>
<tr>
<td><strong>MIDNIGHT OIL</strong> - Outbreak Of Love (Columbia)</td>
<td>96</td>
<td>22</td>
<td>48</td>
</tr>
<tr>
<td><strong>HADDAWAY</strong> - What Is Love? (Arista)</td>
<td>84</td>
<td>23</td>
<td>31</td>
</tr>
</tbody>
</table>

**Top New Entry**

**NEW**

**3**

**NEW EN VOGUE Featuring F-Mob** - Runaway Love (eastwest)

**3**

**TAYLOR DAYNE** - I Don't Wanna Fight (Virgin)

**NEW**

**RICK ASTLEY** - "Hopelessly" (RCA)

**Hot**

**EARTH, WIND & FIRE** - "Sunday Morning" (Reprise)

**Hot**

**“Everybody Hurts” (Warner Bros.)**

**Record to Watch**

**SHAGGY** - "Oh Carolina" (Virgin)

This reggae/pop entry has a lot more than just a silver of support. Showing a solid 41% HIT FACTOR.

**Most Added**

**BLIND MELON** - "No Rain" (Capitol)

**MEAT LOAF** - I'd Do Anything For Love... (MCA)

**STING** - Nothing But That (A&M)

**DARYL HALL** - I'm A Philly Mood (Epic)

**MIDNIGHT OIL** - Outbreak Of Love (Columbia)

**HADDAWAY** - What Is Love? (Arista)

**Editor:** Dave Sholin

**Associate Editor:** Annette M. Lai

**Gavin September 3, 1993**
Reports Add On Chart

82 5 54 23 PENNY FORD - I'll Be There (Columbia)
76 68 3 5 *B.E.G. - Everybody Hurts (Warner Bros)
75 67 3 5 *TINA TURNER - Why Must We Wait Until Tonight? (Virgin)
73 65 6 2 *TAYLOR DAYNE - Send Me A Lover (Arista)
68 6 45 15 NEW ORDER - World (The Price Of Love) (Qwest/Warner Bros)
59 - 37 22 GEORGE THOROGOOD - Get A Haircut (EM/EG)
53 8 16 29 ROBIN S - Love For Love (Big Beat/Atlantic)
47 4 10 33 D.J. JAZZY JEFF AND THE FRESH PRINCE - - Boom! Shake The Room (Jive)
46 2 30 14 CAPTAIN HOLLYWOOD PROJECT - Only With You (Imago)
45 5 14 26 BELL BIV DeVoe - Something In Your Eyes (MCA)
42 1 13 28 MICHAEL MCDONALD - Stand For You (RCA)
41 1 1 - *JOHN WAITE - In Dreams (Imago)
41 - 11 30 10,000 MANIACS WITH MICHAEL STIPE - To Dr. With Love (Elektra)
41 1 20 20 EXTREME - Trapeze Jazz (A&M)
40 4 12 24 2 PAC - I Get Around (Interscope/Atlantic)
38 15 21 2 PROCLAIMERS - I'm On My Way (Chrysalis/ENG)
37 1 16 20 LUTHER VANDROSS - Heaven Knows (Epic)
37 7 19 11 EAST 17 - Deep (London/PLG)
36 - 19 17 HENRY LEE SUMMER - Ain't That Love (Epic)
36 8 24 4 JACKYL - Down On Me (Geffen)
35 - 6 29 CYPRESS HILL - Insane In The Brain (Ruthless/Columbia)
33 1 9 23 HIS BOY Eloy - Chains (Epic/immortal)
31 - 5 26 U.N.K. - Something's Goin' On (Maverick/Sire/Warner Bros.)
31 28 1 2 *BJORK - Human Behaviour (Elektra)
30 - 6 24 KRS KROSS - Alright (Ruthless/Columbia)
29 17 7 5 CEREMONY - 'I Could've Loved You' (GGR)
29 - 7 18 MICHAEL DAMIAN - Reach Out To Me (Scofield Brothers)
25 1 15 9 2 UNLIMITED - Ritalin Dance (Criticizes/Bang)
23 2 7 14 ICE CUBE - Check Yo' Self (Priority)
22 3 8 11 SHAGGY - Oh Carolina (Virgin)
22 6 8 8 DR. DRE - Let Me Ride You (Dr. Dre/Interscope/ Priority/Atlantic)
22 10 8 4 SOXO - If You Go Away (Big Beat/Atlantic)
21 6 2 13 INTRO - Come Inside (Elektra)
21 3 17 1 FABULON - In A Mood (Chrysalis/EG)
20 1 9 10 NUTTIN' NYCE - In My Nature (Pocketown/Jive)
19 - 6 13 SHANICE - If It's For You (Meldown)
18 1 12 5 JEREMY JORDAN - Try My Love (Ecko/Reprise)
17 2 7 8 JAZZMATAZZ - Trust Me (Chrysalis/EG)
16 1 4 11 BABYFACE - For The Cool In You (Empire)
16 14 1 1 *THE JULIANA HATFIELD THREE - My Sister (Hummer/Atlantic)
13 - 10 **M.C. LYTE - Ruthless (First Priority/Atlantic)
13 1 8 4 JOE - I'm In Love (PLG)
13 6 5 2 *PET SHOP BOYS - Can You Forget Her? (E/M/EG)
12 11 1 - *GABRIELLE - Dreams (London/PLG)
11 - 5 6 MARC COHN - Paper Walls (Atlantic)
11 - 9 2 CRUSH - She Came Down (laidback)
10 - 10 95 SOUTH - Why (Big Beat/Atlantic)
10 7 - 3 *ACE OF BASE - All That She Wants (Arista)

Good PDs go to radio stations and make good radio stations. So what do the winners have in common? Kevin says, "They're not overly preoccupied with whether or not a particular song will work. Instead, they should concentrate on developing a strong morning show, helping everyone on the air staff achieve maximum potential and keeping the overall presentation tight and focused. They also don't get stuck with too many valuable promotions." Of the last point, Kevin says that management will usually support programming that's winning, but, he says, "I'm fully aware that everyone wants a station that will win but, more importantly, will poll." He says he remains convinced that "those who stay true to the image they're trying to present will win.

Topping Kevin's list of concerns, however, is where the next group of music directors will come from. Kevin feels that, especially in smaller markets, PDs give little or no control to MDs. "The hardest thing for some people to do is trust someone with the music," he says. "Those spreading three or a half or four days worrying about two or three songs, checking mounds of stats, probably are never going to win."

As examples of changing times, Kevin recalls outdated theories like women won't listen to women and the days when jocks had monosyllabic or euphemistic names. "Now you have names like Mancow or Chio The Hit Man," he says. "People turn on the radio, and if you entertain them they'll stay. Essentially, when good radio stations win we all benefit. And when had radio stations go away we benefit too. Think of something like 'Hot Hits.' It turned the record business on its ear because all of a sudden people were going out and buying records again."

As to the current state of radio, Kevin says he hears exciting things happening in a number of formats.

** Artist Profile **

SHAGGY

** Born:** Kingston, Jamaica

** Birth Name:** Orville Richard Burrell (no relation to Hammer, thank you)

** Birthdate:** October 22, 1968

** Label:** Virgin

** Senior Vice President, Promotion:** Michael Plen

** Album/Latest Single:** Pure Pleasure/"Oh Carolina"

** Origin of the Name:** Shaggy: "As a kid, I was like a straw with this huge head of hair—so the kids started calling me Shaggy after the guy in 'Scooby Doo.' I hated it, tried to lose the nickname, but it just stuck. Now, I've found out that in the U.K., 'to shag' means to have sex, so it's a cool name now."

** Musical influences:** B.B. King, Sammy Davis, Jr., Bob Marley and Josey Wales

** Favorite Record by Another Artist:** "War" by Bob Marley

** Proudest accomplishment:** Achieving a #1 record in the U.K. with "Oh Carolina."

** He says:** "No matter where you go, no matter what you do, make an impression."

** It's said:** "You know you've got a hit when a song goes #1 or Top Five in nearly every market in the country. From the 25 stations in America playing 'Oh Carolina,' the same success is developing. Stay tuned."

—Michael Plen, Senior VP, Promotion, Virgin Records

Kevin Carroll
“Even album stations are getting more aggressive,” he says. Kevin sees less of a “doomsday attitude” in Top 40 because, he says, “All of a sudden stations are making comebacks. Some people said, ‘Screw it,’ decided to take some chances and are doing it right. There are a lot more places where they are pushing the envelope. Now, it’s almost cool to break the rules.”

Welcome to the following new Top 40 correspondents:

**PD Scott Richards, KDXT (XT93), P.O. Box 4106, Missoula, MT 59806. PH (406) 720-9399 FAX (406) 721-3020**

**PD Jace Hunter, KNDX (CANDY 101), 4012 Kietzke Lane, Reno, NV 89502. PH (702) 820-1986 FAX (702) 820-2099**

---

**GO STATION PANEL:** The GO Chart is based on reports by 142 Gavin correspondents who are not part of “Radio & Record” or “Billboard” panels. Underlines indicate upward movement, while blue entries highlight a stronger performance than on the main Top 40 chart.

**GO CHART MOST ADDED:**

**STING (61)**

**BLIND MELON (60)**

**R.E.M. (47)**

**PD Brad Anderson, KSSZ (KISS/FM), 3501 S. University Drive, Fargo, ND 58104. PH (701) 239-0414 FAX (701) 239-0453**

There’s no stopping Rick Astley, who charts Top 20 at KIS 108 27-20, WRYK 24-20, WXK 24-17, 102ZQO debuts #20, KSKM 25-20, KTPM 21-16, etc. Twenty-seven ADDs including: WMME/FM, WNZN, WTWN/FM, KODG, KGRS, WNNO, KQLA, QWOP, WDQX, WVIC, KLIS, KDLK, KIRU, KONG, KHTR, KPLZ and KWW. “Hopelessly” debuts on the GO Chart at #52.

Rick Astley’s quick start for Earth, Wind & Fire’s comeback, which takes big gains at WIQQ-Greenville 27-18, ISLE 99-58. Croix 30-21, WMTT-Bowling Green/Glenside 32-22, Stockton 27-14, KTMT-Medford 29-21, etc.

Top 15 stats on Daryl Hall’s “I’m In A Philly Mood” at WPLJ-New York and WQOQ-Philadelphia, plus 21 new believers including: KQKY, WRCK, WNZ, Z95, WHIZR, KROC, WQGN, WAAL-FM, KJ103, KTWX, WKIIQ, WWCP. B96.9 and WERZ.


Expect a strong debut in a few weeks for R.E.M.’s “Everybody Hurts,” which is pulling impressive airplay and going right on: Z104, K106, Y104, WZYQ, WCQG, TOWER 98, X139, KJK, WWLC, KQG, KTSR, KXMT, KIS, WSBG/FM and WUI-FM.

Moves 20-12 at KK&L-FM-Carroll, Iowa and debuts at #20 for KISS 108-Boston.

Soko’s “If You Go Away” maintains a Top Five listing at KLYV-Duluth and chart Top 30 on KZTT-Moberly, Mo., KBFD-Wayneville, Mo. and Z106.7-Evansville, Ind. Ten ADDs include: KDLK, KROQ, WNNJ, WSM, KEN, WNIO, KTDJ, KFTZ, WJAH-FM and KGWY.

How hot is Shaggy? Just ask Mike Donovan at WXLC-Waukegan/Chicago, who takes it 21-8. "Oh Carolina" is also taking nice gains at ISLE 95.6-4, MIX 93.5 18-15, KRIS 18-12 and KTPM 24-19. New on: KLIS-Los Angeles, WSPK-FM, Poughkeepsie, N.Y. and KPLZ-Seattle. Be sure and check out Shaggy’s profile on the previous page.
Most Added

LEADERS OF THE NEW SCHOOL

What's Next?
(Elektra)

SOULS OF MISCHIEF

93 'Til Infinity
(Jive)

ERIC SERMON

Stay Real
(Def Jam/Columbia)

Top Tip

POOR RIGHTEOUS TEACHERS

Nobody Move
(Profile)

RECORD TO WATCH

DIRT NATION
Khadijah
(Zoo Street)

Gettin' down and dirty with the
Dirt Nation this week are
Sandman of WBU - Tampa
and Kim Collett of KSJS - San
Jose

Say What?

The biggest news of last week had to be "The Death of Def." Rick Rubin, founder and owner of what was known as Def American Recordings. Reverend Al Sharpton delivered a eulogy to the 500 people who were invited to the burial. Dan Charnas and Q were seen embracing each other for moral support as a horse-drawn hearse marched band wound its way through one of Hollywood's oldest and most prestigious cemeteries. "Def" will spend eternity near the likes of Cecil B. deMille, Rudolph Valentino, John Huston, Peter Lorre, and Tyrone Power.

For those of you who are new to the school or if you're just in the dark, this autobiographical cut by KRS-ONE for some serious knowledge and longevity, and in the cut's chorus he reminds us that many crews have come and gone. Once they fall off - they're outta here! But have no fear, Kris also reminds us, "No doubt BDP is old school, but we ain't goin' out!" Peep out the B-side, "I Can't Wake Up," which is about KRS-ONE

Kevin Mitchell at (212) 229-5225 or KMEL's Alexander Mejia at (415) 391-1061...In case you didn't get Brute Bailey's MCA newsletter, Rakim is set to release his solo debut, "Heat It Up," which will appear on the soundtrack to the movie Gunmen. Expect Rakim's solo album to come out to the first of the year...Fade and Enz at Interscope Records have asked me to tell everyone to stop calling for the Snoop Doggy Dogg record. They won't have it until sometime in September, and when they get it you'll get it. This means that you'll have to play your little sister's 17th generation copy of the single until then...Birthday shout-outs go out to Gavin's own Rod Edwards who turned 26 on August 15, Priority Records' Carmonique Roberts who turned 24 on August 25 and Columbia Records' Tyesh Harris who'll turn 22 on September 5...And last but not least, he on the look out for our second Rap/Urban video magazine. We'll showcase the new

Hi-C with "Got It Like That," Daddy-O with "Brooklyn Bounce," C.O.D. with "Straight From The Underground," Professor X (and crazy mad guest appearances) with "Close The Crack House" and Shazic Of Lingo with "Mad Flavaz"...Nuff said.

New Releases

KRS-ONE
Outta Here (Jive)

For those of you who are new school or if you're just in the dark, check this autobiographical cut by KRS-ONE for some serious knowledge and longevity. Produced by DJ Premier, the Blast Master drops a historical bomb that's a reminder of his past and his place in hip-hop. As the lyrics flow from the speakers, you can almost visualize the vocal picture that Kris paints as he goes through key moments of his life and career. One thing Kris makes evident is his mad guest appearances) with "Close The Crack House" and Shazic Of Lingo with "Mad Flavaz"...Nuff said.

New Releases

KRS-ONE
Outta Here (Jive)

For those of you who are new school or if you're just in the dark, check this autobiographical cut by KRS-ONE for some serious knowledge and longevity. Produced by DJ Premier, the Blast Master drops a historical bomb that's a reminder of his past and his place in hip-hop. As the lyrics flow from the speakers, you can almost visualize the vocal picture that Kris paints as he goes through key moments of his life and career. One thing Kris makes evident is his mad guest appearances) with "Close The Crack House" and Shazic Of Lingo with "Mad Flavaz"...Nuff said.
THE TRIGGA WITH NO HEART IS DUMPIN' SUCKAS IN 93!

SPICE 1

"DUMPIN' 'EM IN DITCHES"

PRODUCED BY EA-SKI AND CMT

THE NEW SINGLE AND VIDEO ON YOUR DESKS NOW

FROM THE FORTHCOMING ALBUM

187 HE WROTE

THE FOLLOW UP TO HIS GOLD SELF-TITLED DEBUT

© 1993 Zomba Recording Corporation
## RAP RETAIL

### SINGLES

<table>
<thead>
<tr>
<th>ZW</th>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>11</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>4</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>7</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>13</td>
<td>12</td>
<td>11</td>
</tr>
<tr>
<td>16</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>10</td>
<td>11</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>15</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>16</td>
</tr>
<tr>
<td>18</td>
<td>17</td>
<td>16</td>
</tr>
<tr>
<td>22</td>
<td>20</td>
<td>17</td>
</tr>
<tr>
<td>20</td>
<td>19</td>
<td>18</td>
</tr>
<tr>
<td>12</td>
<td>19</td>
<td>20</td>
</tr>
<tr>
<td>18</td>
<td>19</td>
<td>20</td>
</tr>
<tr>
<td>24</td>
<td>21</td>
<td>22</td>
</tr>
<tr>
<td>23</td>
<td>22</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>23</td>
<td>24</td>
</tr>
</tbody>
</table>

### ALBUMS

<table>
<thead>
<tr>
<th>ZW</th>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>—</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>3</td>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>12</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>10</td>
<td>12</td>
<td>13</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>14</td>
</tr>
<tr>
<td>17</td>
<td>14</td>
<td>17</td>
</tr>
<tr>
<td>13</td>
<td>15</td>
<td>14</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>22</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>20</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>25</td>
</tr>
</tbody>
</table>

### ARTIST PROFILE

**THREAT**

**Birth Name:** Corey Lloyd

**From:** Hawthorne, California

**Label:** Da Bomb/Mercury

**Promotion Contact:** Patrick Poe

**Latest Release:** “Let The Dogs Loose”

**Current Album:** Sickinnhead

**Musical Influences:** DJ Pooh, Ice Cube, Bobcat, Yo Yo, Easy E, King Tee, 2 Pac and Nefertiti.

**He Says:** “I think there is a responsibility that goes along with making records. You’re talking to millions of people all over the world, so you gotta be saying something. If you ain’t saying nothing, you’re wasting your time.”

**He Also Says:** “You can take a man from Watts and put him in Beverly Hills, and he’ll adapt. But you take a man from Beverly Hills and put him in Watts, and he’s through. We will survive.”

**IT’S SAID:** “From the skits to the lyrics to rhymes, it’s the attention given to even the smallest details that help to set this record apart from the crowd.”

**ATCO, The Source**

**Tour Details:** Currently on a promotional tour of the U.S.
HI-C
Got It Like That (Skanless)
The best word to describe Hi-C's new single is "surprise"—and it's a pleasant one. I know hard-core rap fans may be skeptical, but you can't sleep on this one. Produced by Hi-C's partner in rhyme, Tony-A, "Got It Like That" smacks you in the grill with a neck-snappin' gangsta groove complete with funky synthesizer key strokes and a menacing bass line. Hi-C's delivery is harder than it was on most of his past projects, but he still manages to inject a bit of humor. Play this for your audience and see how many of them can figure out who it is. Contact Nasty Nes or Jammin' John of Crazy Pinoy Promotions at (206) 522-3953.

FUNKMASTER FLEX PRESENTS THE FLIP SQUAD
C'mon Baby/Butterfly Style (Wreck)
The Funkmaster comes back again with the follow up to his underground hit, "Six Million Ways To Die." "C'mon Baby" is DJ candy because its dancehall dub over popular and old school vocals and breaks contains loops ranging from Doug E. Fresh's "La Di Da Di" to the familiar piano and guitar riffs of MC Lyte and Mr. Scarface. This twelve-inch contains primarily break beats, but there are two vocal cuts on the B-side, "Butterfly Style." The first is a two-minute call and response by Mr. Excitement, and the second is a funky '93 remix of "It's Yours" by T La Rock. "C'mon Baby" caters more to commercial radio and club DJs rather than to college DJs, but nevertheless, The Flip Squad is definitely something you need to flex on your turntables. Contact Drew Ha at (212) 730-7160.

DIRT NATION
Khadijah (Zoo Street)
Dirt Nation comes direct with their debut single, "Khadijah," which is a dedication to a neighborhood "Buddah Queen" from whom they purchase the raw herbs. Its mellow, mid-tempo grooves are complemented by the group's story-telling delivery that provide simplistic but thoughtful lyrics about single mothers and surviving on the mean streets of inner cities. The B-side, "Jail Break," is more harder-edged, with razor-sharp lyrics, deep, echoing bass lines and loops of a guitar riff from U2's "Mysterious Ways." Regardless of the group's name, Dirt Nation will soon rise higher than top soil. Check 'em out. Contact Victoria Clare at (310) 822-2770.

—Tim Perry
Rap Album New Releases

BLACK MOON
Enta Da Stage (Wreck)
When Nervous Records decided to jump into the rap game last year, the splash was heard nationwide when the debut Black Moon, Hailing from Bucktown, U.S.A., AKA Brooklyn, Buckshot Shorty, 5 Pt. Excellerator and DJ Evil Dee have been pummeling pavement since the release of their first single, "Who Got The Props?" But success didn't stop them from going right into the studio to complete their debut album on Wreck Records (Nervous' rap division). Produced by Evil Dee and his brother Mr. Walt, collectively known as The Beat Minerz, Enta Da Stage is described by KRS-ONE as "...the funniest shit I've heard in a long time." The clever use of samples separate this project from the run-of-the-mill albums that are currently saturating the rap market. Although "Who Got The Props" was definitely worth the wait with its 17 cuts here, seven were produced by KRS-ONE, two by Kid Capri and one by Showbiz. Complement the dope production with the no compromise delivery of the Blastmaster and you have one of the roughest, rawest rap albums ever. One listen to the lyrical terrorist named KRS-ONE and you know he is not just another rapper—he's a true master of ceremonies. Cuts to check out include "Powerful Impact," "Buck 'Em Down," "Black Smurf1N'Wessun," which features Smurf-N-Wessun who has just signed with Wreck, "Slave," "Shit Iz Real" and "U Da Man," which features the world premiere performance from Big Drew Huh.

KRS-ONE
Return Da Boom Bap (Jive)
I wasn't sure what "Boom Bap" meant, but after I listened to this album, my guess would be straight-up, hard-core rap music with a little rough and rugged lyrics. Of the fourteen cuts here, seven were produced or co-produced by DJ Premier, four by KRS-ONE, two by Kid Capri and one by Showbiz. Complement the dope production with the no compromise delivery of the Blastmaster and you have one of the roughest, rawest rap albums ever. One listen to the lyrical terrorist named KRS-ONE and you know he is not just another rapper—he's a true master of ceremonies. Cuts to check out are "Mortal Thought," "I Can't Wake Up," "Slap Them Up," "Sound Of Da Police," "Uh Oh," "Brown Skin Woman" and "Return Da Boom Bap." And KRS-ONE would like to say, "Peace to all the real DJs out there 'cause I don't send my music to no garage DJs."

ILLEGAL
The Untold Truth (Rowdy)
So what do Colin Wolfe, Diamond D., Erick Sermon, Dallas Austin, Lord Finesse, Speracheet X, Biz Markie and Cool Y have in common? They're all involved with Illegal's debut album. Very rarely do new groups, let alone one made up of two preposterous teams, command the respect of such well-known producers, but Illegal's got the right one, baby—uh huh! A lot of critics may be skeptical about little kids kickin' hard-core rhymes, but since they write all their own lyrics, you can't front on 'em! Cuts worth peepin' out include "Back In The Day," which gives us Illegal's background, "Curtain Blazer," with guest vocals by Diamond D., "Understand The Flow," "On Da M.I.C.," with guest vocals by Lord Finesse and A.G., "Stick Em Up" and "If U Want It."

LEADERS OF THE NEW SCHOOL
T.I.M.E. (Elektra)
The long-awaited pioneers of the new school finally come back from their two year absence with T.I.M.E. (The Inner Mind's Eye). Though we've heard tidbits of Busta's lyrical loud mouth on cuts ranging from Mary J. Blige's B-side "Intro" to Heavy D's "Bunch A Niggas," we haven't really heard the group catch their breath collectively since last year's classic remix of Tribe's "Scenario." But yes, once again we get to listen to Busta's crazy mad-muffled, rugged lyrics, Dinco's smooth innovative deliveries, Charlie's high pitched yelling, singing and catchy rhymes, and the group's union choosiness and exclamation marks. T.I.M.E. was definitely worth the wait with its 17 cuts of lyrical madness and mesmerizing tracks with wild noise loops to mellow basslines. The group themselves produced a majority of this album allowing Dinco, Charlie, and Milo to flex their studio skills. The majority of the production was left to Busta Rhymes along with Buckspin and Sam Sever. The group comes a little bit harder than they did on A Future Without A Past, with less big band '20s and '30s jazz horn and piano loops, and a little less screaming from Charlie Brown. Much of the harder lyrics can be heard on cuts like "Spontaneous" (which is reminiscent of "Sound of the Zeekers," but with a harder edge and containing all of the New School Society M.Cs, e.g. Crackler-Jacks, Rumpletilskinz, etc.) and "A Quarter To Guthrun." On the extra phatt tip, songs like "Syntax Erri," where Busta really flips the script with one of the most unique rhythmic deliveries heard this past year, and "What's Next?" will definitely catch the ears of the most critical hip-hoppers.

--Tim Perry

P.D. NOTEBOOK

A COMMENT ON EARLY ADDS

M y June 4 column, called "The Early Add Dilemma," contained a letter from the program director of a small station who was squeezed by promotion reps who wanted early adds on new product to help get chart numbers. The reps presented an early drop because they felt it hurt the momentum on the song. The question he asked was, "Will adding records early cause major trouble with record reps when you also drop them early?"

Here's a response from Randy Linton, PD of KRRD-FM-Decorah, Iowa, inspired by the same column: "My relationship with most record promoters is excellent...but I have had some not-so-pleasant encounters with some in the past, as we all have. One example is the half-hour 'grill session' by a promoter on a record that was barely moving up on 'Up and Coming,' and we decided to keep on mad-muffling the record that's 'makin' some headway.'

The key is being able to determine whether that song, either by sound, artist or trend, will burn faster than the next. Whether that song, either by sound, artist or trend, will burn faster than the next. The song that may burn faster may sit one or two weeks longer. Again, that sort of decision is what makes our jobs in radio so challenging, and keeps us from programming by the book, or number by number on a national chart."

Thanks to Randy for his observations. Here's a letter from Pat Linton, PD of KDEC/Des Moines, Iowa, inspired by the same column: "My relationship with most record promoters is excellent...but I have had some not-so-pleasant encounters with some in the past, as we all have. One example is the half-hour 'grill session' by a promoter on a record that was barely moving up on 'Up and Coming,' and we decided to keep on mad-muffling the record that's 'makin' some headway.'

The key is being able to determine whether that song, either by sound, artist or trend, will burn faster than the next. Whether that song, either by sound, artist or trend, will burn faster than the next. The song that may burn faster may sit one or two weeks longer. Again, that sort of decision is what makes our jobs in radio so challenging, and keeps us from programming by the book, or number by number on a national chart."

Coming... I flat-out said no, but that wasn't what they wanted to hear, so they said that since I was still in my twenties, I had no clue what my A/C audience wanted (even though our station has 41% of the audience in our county!), that I was missing the boat, etc., etc. I feel...we shouldn't let our listeners down just to please someone on the phone. If the promoter is good, they'll understand that you'll add it when you feel it's right to do so. Smaller market PDs and MDs need to work hard to get the respect of record companies and build a professional relationship with those great people we talk to every week!"

Next week: A final letter based on the same columns—with some thoughts about how one decides what to add and what not to. (Ed. Note: In last week's column [8/27], it was erroneously stated "Experts are not predicting that RDDS data streams may have applications in designing cars that can locate themselves to within a few feet anywhere in the country. In fact, experts are making such predictions. Sorry for any confusion.

BY ERIC NORBERG

18

GA VIN SEPTEMBER 3, 1993
LEADERS OF THE NEW SCHOOL

WHAT'S NEXT?

the single and video that answers it's own question from the forthcoming album T.I.M.E.

Produced by Dino D for Jelly-Toa-Marijuana Beats, Inc.

The only answer on Elektra Records, Cassettes and Compact Discs.
**Top Added**

- **AARON NEVILLE (49)**
- **EARTH, WIND & FIRE (46)**
- **RICK ASTLEY (38)**
- **R.E.M. (35)**
- **TAYLOR DAYNE (35)**

**Record to Watch**

**RECORD TO WATCH**

**R.E.M.**

"Everybody Hurts" (Warner Bros.)

**Inside A/C**

The battle to succeed Billy Joel's "The River Of Dreams" at #1 is a bloody one as Rod Stewart's "Reason To Believe" edges out Mariah Carey's "Dreamlover" by a nine-station, one-HEAVY rotation margin. Each record upped their HEAVY rotation ante by nearly 40 stations, yet B.J.'s 219 HEAVY's margin. Each record upped their HEAVY rotation ante by nearly 40 stations, yet B.J.'s 219 HEAVY's margin. Each record upped their HEAVY rotation ante by nearly 40 stations, yet B.J.'s 219 HEAVY's margin.

Michael McDonald's "I Stand For You" hunches into the Top Ten at #8

**Toni Braxton**

with a 91% HIT FACTOR, up from last week's 84%. The only other new track in the Top Ten is Rick Astley's "Hopelessly." His A/C's HOTTEST single, standing at #10.
THE ADULT CONTEMPORARY RADIO DEBUT OF Gifthorse RECORDING ARTIST

JEFF ARUNDEL

"One True Love"

FROM THE ALBUM

COMPASS

A3/NAC ALREADY ON MAJOR MARKET STATIONS: KTCZ, WBOS, WVBR, WLOQ, WHPT, WTVXU, KERA, KKFAN, KFMG, KUMD, KCFE, WMMM, KZON, KXCI, KQPT, KOTR, KCRW, KSSY, KKSF

"CATCHY, LYRICAL, UPBEAT. AND BEST OF ALL, ADULT LISTENERS WARMLY EMBRACE THIS TRACK. "ONE TRUE LOVE" HAS THE POTENTIAL TO BECOME A CLASSIC."
—JANE FREDERICKSEN, KTCZ CITIES 97.1

"GREAT MUSIC AND STRONG LISTENER REACTION PROMISE A LEGITIMATE MULTI-FORMAT SMASH!"
—ROB MOORE, KCFE CAFE 105.7

IF YOU CAN'T FIND IT ON YOUR DESK CALL DREW EMMER AT 612-942-5775
A/C PROMOTION BY: CALLAHAN WEST, JON KONJOYAN, MIKE MARTUCCI AND TOM KAY
after only two chart-weeks. It’s also
were mine” is such a record. Only
chart weeks would probably be our
record that could get to #20 in two
提供了 64% HIT FACTOR.

**Up & Coming**

<table>
<thead>
<tr>
<th>Artist</th>
<th>FN</th>
<th>TW</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>P.M. DAWN</td>
<td>55</td>
<td>3</td>
<td>26%</td>
</tr>
<tr>
<td>RAY CHARLES</td>
<td>52</td>
<td>21</td>
<td>19%</td>
</tr>
<tr>
<td>AARON NEVille</td>
<td>49</td>
<td>49</td>
<td>19%</td>
</tr>
<tr>
<td>DANNY HILL</td>
<td>46</td>
<td>22</td>
<td>19%</td>
</tr>
<tr>
<td>YELLO</td>
<td>45</td>
<td>4</td>
<td>15%</td>
</tr>
<tr>
<td>WENDY MOTEN</td>
<td>44</td>
<td>4</td>
<td>15%</td>
</tr>
<tr>
<td>TAYLOR DAYNE</td>
<td>39</td>
<td>35</td>
<td>14%</td>
</tr>
<tr>
<td>R.E.M.</td>
<td>38</td>
<td>35</td>
<td>14%</td>
</tr>
<tr>
<td>BETH NIELSEN CHAPMAN</td>
<td>34</td>
<td>31</td>
<td>13%</td>
</tr>
<tr>
<td>CREATED NATION</td>
<td>28</td>
<td>2</td>
<td>12%</td>
</tr>
<tr>
<td>THE STORY</td>
<td>25</td>
<td>24</td>
<td>12%</td>
</tr>
<tr>
<td>CUBA GOODING</td>
<td>25</td>
<td>9</td>
<td>12%</td>
</tr>
<tr>
<td>THE BLENDErs</td>
<td>24</td>
<td>6</td>
<td>12%</td>
</tr>
</tbody>
</table>

Reports/Adds

- P.M. DAWN: “The Way Of The Wind” (Goa Street/Island/PLG)
- RAY CHARLES: “Still Crazy After All These Years” (Warner Bros.)
- AARON NEVille: “Don’t Fail Apart On Me Tonight” (A&M)
- DANNY HILL: “Let Me Show You” (Spontaneous)
- YELLO: “Drive/Driven” (Smash/Island)
- WENDY MOTEN: “So Close To Love” (Em/Eric)
- TAYLOR DAYNE: “Send Me A Lover” (Atlantic)
- BETH NIELSEN CHAPMAN: “The Moment You Were Mine” (Reprise)
- CREATED NATION: “Love Will Come Later” (Audikon)
- THE STORY: “So Much Mine” (Elektra)
- CUBA GOODING: “Meant To Be In Love” (Tried & Tru)
- THE BLENDErs: “Last Kids (Cowtown)
- PAUL LEONARD: “Saints And Strangers” (Bridge Timbre)

Dropped: Pat Benatar, SWV, Marc Cohn, Proclaimers, Path Scala, K.T. Oslin, Jack

**Plus Factor**

**RICK ASTLEY**

- Records which received the greatest increase in Hit Factor

**Go West**

- Big ten-point gain for “The Beach Boys” “Summer In Paradise.” The #40 to #5 move comes with a 40%

**Yello**

- Current album: Essential Yello

**Editors of the Group**

- Dieter Meier, Boris Blank

**FUTURE PLANS**

- To finish my movie, "Once Upon A Dream."

**Musical Influences**

- Charlie Parker, Sonny Rollins, Miles Davis

**FAVORITE ALBUM BY**

- "Blue By Miles Davis (1959)"

**LIFE**

- "A Day In The Life"

**New Releases**

**BRUCE HORNSBY**

- "Fields Of Gray" (RCA)

**Best Things Are Developing**

- For Toni Braxton’s “Another Sad Love Song” as it moves #35 to #25 this week

**Big Ten**

- Big ten-point gain for “The Beach Boys” “Summer In Paradise.” The #40 to #30 move comes with a 40%

**Go West**

- “Tell Me” is showing its stuff with a healthy #34 to #28 chart move, with two-thirds of all players in quality rotation including WMJQ, KQED, WMJQ, KQED, WMJQ, KQED, WMJQ, KQED, WMJQ, KQED, WMJQ.

**Go West**

- With a 70% HIT FACTOR a single with only 86 reports can go top thirty as has Soul Asylum’s moving

**Runaway Train.” Impressively calls**

- Include WMXQ, KYQ, B100, CKFM and WMJQ.
R.E.M.'s "Everybody Hurts" with 103 first-week players followed closely by Taylor Dayne's "Send Me A Lover" with 100 out-of-the-box. Some singles off to exclusive starts in Top 40 include the Sting, Tina Turner and John Waite, but I'd expect A/C to catch up when the format is encour-

Chartbound in A/C with 101 players. This triumphant comeback should easily end up with single-digit peaks in all formats.

Over on the GO Chart the highlights include six debuts led by John Mellencamp's "Human Wheels" which opens at #24 a full 14 ranks ahead of its main chart number. Other entries include the #28 for Meatloaf's "I'd Do Anything For Love..." with no corresponding main chart number yet. Most Added for GO Chart reporting stations were Sting's "Nothing 'Bout Me" with 61 Adds and Blind Melon's "No Rain" with 60.

—Ron Fell


John Waite, Charles & Eddie and Chris Isaak and will hit the pavement on September 7.

Word has it that Tone-Loc is also working on a TV series called L.A. 187 about an undercover cop.

The Media Connection
**Inside Country**

**SPECIAL NOTE:** We've set September 13 as the date to change over to our Monday reporting dead line. Starting then, our deadline will be 6 PM (PST).

**RADIO HAPPENINGS...**
Glenn Michaels, MD at KRYX. Corpus Christi has added Assistant PD to his duties. Rich Austin has left WDLS-Scranton. Nancy Faye will now handle both the PD and MD duties. Mark Denny exits KLEE-Ottumwa to take a position at KLEE-St. Louis. Steve Blatter has been named PD to his duties...Rich Austin has left WDLS-Scranton. Nancy Faye will now handle both the PD and MD duties. Mark Denny exits KLEE-Ottumwa to take a position at KLEE-St. Louis. Steve Blatter has been named PD to his duties. (Continued)

**INDUSTRY HAPPENINGS...**

**RECORD TO WATCH**
**DALE DANIEL**
**Coming Back To Haunt Me**
(BNA Entertainment)
Newcomer out of the starting gate with 53 stations, including KUZZ, WFMK, WKKH, KKJQ, KWYO, K92/FM, KXIA, KBMW, KZMO, KXIA.

**Chartbound**

<table>
<thead>
<tr>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>RANDY TRAVIS - Cowboy Boogie (Warner Bros.)</td>
<td>140</td>
<td>24</td>
<td>—</td>
<td>20</td>
<td>120</td>
<td>14%</td>
</tr>
<tr>
<td>TRACY LAWRENCE - My Second Home (Atlantic)</td>
<td>139</td>
<td>109</td>
<td>—</td>
<td>14</td>
<td>125</td>
<td>10%</td>
</tr>
<tr>
<td>SHAWN CAMP - Fallin' Never Felt So Good (Warner Bros.)</td>
<td>128</td>
<td>60</td>
<td>1</td>
<td>46</td>
<td>79</td>
<td>37%</td>
</tr>
<tr>
<td>LARI WHITE - Lay Around And Love On You (RCA)</td>
<td>116</td>
<td>10</td>
<td>—</td>
<td>20</td>
<td>96</td>
<td>17%</td>
</tr>
</tbody>
</table>

**Total Reports:** This Week 211 Last Week 211
Hit Factor is a percentage of stations which will have it in Heavy or Medium rotation.

**Album Cuts**
**GARTH BROOKS** - American Honky-Tonk Bar Association/The Night I Called The Old Man Out/Standing Outside The Fire/One Night A Day/Callin' Baton Rouge
**RAY STEVENS** - If 10% Is Good Enough For Jesus
**ALAN JACKSON** - Mercury Blues
**WYNONNA** - Rock Bottom/Girls With Guitars

**Most Added**
**ALABAMA (138)**
**TRACY LAWRENCE (109)**
**MARK COLLIE (68)**
**RONNA REEVES (67)**
**MARK CHESNUTT (61)**

**Top Requests**
**GARTH BROOKS**
**BILLY RAY CYRUS**
**SAYWER BROWN**
**DWIGHT YOAKAM**
**CLAY WALKER**

**GARVIN COUNTRY**

**EDITOR:** Lisa Smith
**ASSOCIATE EDITOR:** Cyndi Holzelze

---

**2W LW TW**

| 1 | 1 | BILLY RAY CYRUS - We Ve Turned A Page (Mercury) |
| 2 | 2 | TRACY BYRD - Holdin' Heaven (MCA) |
| 3 | 3 | GARTH BROOKS - Don't Mind If I Do (Liberty) |
| 4 | 4 | DWIGHT YOAKAM - A Thousand Miles From Nowhere (Reprise) |
| 5 | 5 | AARON TIPPIN - Workin' Man's Pride (RCA) |
| 6 | 6 | WYNONNA - Only Love (Curb/MCA) |
| 7 | 7 | MARK COLLIE - Forever And Always (Warner Bros.) |
| 8 | 8 | BOY HOWDY - A Cowboy's Born With A Broken Heart (Curb) |
| 9 | 9 | JOE DIFFIE - Standin' Room Only (Curb) |
| 10 | 10 | TRAVIS TRITT - Lookin' Out For Number One (Warner Bros.) |
| 11 | 11 | CLAY WALKER - What's It To You (Giant) |
| 12 | 12 | JOHN MICHAEL MONTGOMERY - Beer And Bones (Atlantic) |
| 13 | 13 | STEVE WARINER - I Didn't Love You (Arista) |
| 14 | 14 | BROTHER PHelps - Let Go (A&M) |
| 15 | 15 | VINCE GILL - Life Is Like A Song (Warner Bros.) |
| 16 | 16 | JOEY CHARLES - The Good Old Days (A&M) |
| 17 | 17 | CLINT BLACK - No Time To Kill (MCA) |
| 18 | 18 | DIAMOND RIG - This Time Ain't Got Life Yet (Arista) |
| 19 | 19 | GEORGE STRAIT - Easy Come Easy Go (MCA) |
| 20 | 20 | PATSY LOVELESS - Nehim But The Wheel (Epic) |
| 21 | 21 | SUZY BOBBUS - Just Like The Weather (Liberty) |
| 22 | 22 | CONFEDERATE RAILROAD - Truthy Women (Atlantic) |
| 23 | 23 | MARK COLLIE - Forever And Always (Warner Bros.) |
| 24 | 24 | McBride & The Ride - Hurry Sundown (MCA) |
| 25 | 25 | LORRIE MORGAN - Half Enough (BNA Entertainment) |
| 26 | 26 | TRYING - I'll Cry Tomorrow (RCA) |
| 27 | 27 | COLLIN RAYE - That Was A River (Epic) |
| 28 | 28 | REBA McENTIRE with LINDA DAVIS - Does He Love You (MCA) |
| 29 | 29 | MARY-CHAPIN CARPENTER - The Bug (Columbia) |
| 30 | 30 | LEE ROY PARNELL - On The Road (Arista) |
| 31 | 31 | MARTINA McBRIE - My Baby Loves Me (RCA) |
| 32 | 32 | MARK CHESNUTT - Almost Goodbye (MCA) |
| 33 | 33 | BILLY DEAN - I'm Not Built That Way (Liberty) |
| 34 | 34 | BUCK OWENS - I've Got A Baseball (RCA) |
| 35 | 35 | MINDY PATTINSON - Heavenly Blue (MCA) |
| 36 | 36 | MIKE AND THE MECHANICS - The Ballad Of Bright White (RCA) |
| 37 | 37 | MARK CHESNUTT - Almost Goodbye (MCA) |
| 38 | 38 | ALABAMA - Trashy Women (Atlantic) |
| 39 | 39 | SAMMY Kershaw - Queen Of My Double Wide Trailer (Mercury) |
| 40 | 40 | AARON NEVILLE - The Grand Tour (A&M) |

**Album Cuts**
**GARTH BROOKS** - American Honky-Tonk Bar Association/The Night I Called The Old Man Out/Standing Outside The Fire/One Night A Day/Callin' Baton Rouge
**RAY STEVENS** - If 10% Is Good Enough For Jesus
**ALAN JACKSON** - Mercury Blues
**WYNONNA** - Rock Bottom/Girls With Guitars

**Gavin September 3, 1993**
JOIN US FOR A PARTY AT

"CHARLIE'S NITE LIFE"

CHARLIE FLOYD'S DEBUT RELEASE ON LIBERTY RECORDS

FIRST SINGLE
"I'VE FALLEN IN LOVE (AND I CAN'T GET UP)"

ON YOUR DESK SEPTEMBER 1ST
Reports Adds Weeks

165 6 6 TURNER NICHOLS - Moonlight Drive-In (BNA Entertainment)
101 41 2 CHRIS LEBOUX - Every Time I Roll The Dice (Liberty)
96 13 3 ROGER BALLARD - Two Steps In The Right Direction (Atlantic)
79 2 4 TWISTER ALLEY - Dance (Mercury)
72 68 1 MARK COLLIE - Something's Gonna Change Her Mind (MCA)
69 67 1 RONNA REEVES - He's My Weakness (MCA)
64 50 1 RICK TREVINO - Just Enough Rose (Columbia)
55 1 4 STEPHANIE DAVIS - It's All In The Heart (Asylum)
54 47 1 JOHN BERRY - Kiss Me In The Car (MCA)
53 52 1 DALE DANIEL - Coming Back To haunt Me (BNA Entertainment)
45 1 4 MICHAEL WHITE - Country Consolience (Reprise)
41 13 2 B.J. THOMAS - A Southern Girl Gone A Summer Night (Silver City)
30 1 1 BILLY BURNETTE - The Big Man's Love (Capricorn)
29 1 3 JIM Wise - Cowboy Cadillac (American)

Dropped: #14-Radney Foster, #16-Hall Ketchum, #25-Doug Supernaw, #31-Burl Sivley, #32-Don Hackett, #34-Dee Bradley, #41-Randy Travis, #51-Bob Carlisle, #53-Lee Brice, #54-Clint Black, #55-Wenonha, #61-Mike Ford, #64-Randy Parton, #66-Andy Griggs, #68-Morgan Timms, #72-Chris Isaak, #74-Gary Stewart, #79-Kevin Fowler, #83-Ricky Skaggs, #89-Dale Turner

Dropped: #1-Richie McDonald, #6-Dave Alvin, #8-Sheena Easton, #10-Hootie & The Blowfish, #11-John Hiatt, #12-Johnny Cash, #15-Tanya Tucker, #16-Cher, #21-Charley Pride, #22-Melba Montgomery, #26-Tanya Tucker, #27-Johnny Cash, #28-Doug Supernaw, #29-Randy Travis, #30-Chris Isaak, #31-Mike Ford, #32-Dee Bradley, #34-Don Hackett, #35-Sheryl Crow, #36-Tanya Tucker, #37-Dave Alvin, #38-Charley Pride, #39-Melba Montgomery, #41-Randy Turner, #42-Emmylou Harris, #43-Bobby Bare, #44-Ray Stevens, #45-Bob Carlisle, #46-Bobby Bare, #47-Ray Stevens, #48-Bob Carlisle, #49-Randy Turner, #50-Emmylou Harris, #51-Bobby Bare, #52-Ray Stevens

SLOW BURN-Heads Will Roll (Columbia)
SLOW BURN-Heads Will Roll (Columbia)

#1 ONE YEAR AGO TODAY
ALAN JACKSON
Love's Got A Hold On You

#1 FIVE YEARS AGO TODAY
EARL THOMAS CONLEY / EMILY LOU HARRIS
We Believe In Happy Endings

#1 TEN YEARS AGO TODAY
JOHN CONLEY
I'm Only In It For The Love


Top Ten Videos

1. BILLY RAY CURRY - In The Heart Of A Woman (Mercury)
2. SAWYER BROWN - Thank God For You (Curb)
3. TRACY BYRD - Holdin' Heaven (MCA)
4. DWIGHT YOAKAM - A Thousand Miles From... (Reprise)
5. WYNONNA - Love You (Curb/MCA)
6. AARON TIPPIN - Working Man's PH.D (RCA)
7. LITTLE TEXAS - What Might Have Been (Warner Bros.)
8. JOE DIFFIE - Prop Me Up Beside The Jukebox (Epic)
9. HAL KETCHUM - Mama Knows The Highway (Curb)
10. BOY HOWDY - A Cowboy's Born With A Broken Heart (Curb)


MARK COLLIE
"Something's Gonna Change Her Mind" (MCA)

RICK TREVINO
"Just Enough Rope" (Columbia)

RONNA REEVES
"He's My Weakness" (Mercury)

MARK COLLIE
"Something's Gonna Change Her Mind" (MCA)

RICK TREVINO
"Just Enough Rope" (Columbia)

RONNA REEVES
"He's My Weakness" (Mercury)

BILLY BURNETTE
"The Bigger The Love" (Capricorn)
TOGETHER
WE CAN MAKE
IT HAPPEN

ALIBIS
the latest platinum album from
TRACY LAWRENCE
ACADEMY OF COUNTRY MUSIC AWARDS BEST NEW MALE VOCALIST • BILLBOARD'S BEST NEW MALE ARTIST
THE FOLLOW UP TO HIS PLATINUM DEBUT ALBUM STICKS AND STONES.
PRODUCED BY JAMES STROUD
CMA HORIZON AWARD NOMINEE

CONFEDERATE RAILROAD
the gold debut album from
CONFEDERATE RAILROAD
FEATURING "QUEEN OF MEMPHIS," "JESUS AND MAMA," "WHEN YOU LEAVE THAT WAY" AND "TRASHY WOMEN"
PRODUCED BY BARRY BECKETT
MANAGEMENT: INTERNATIONAL MANAGEMENT SERVICES
ACADEMY OF COUNTRY MUSIC AWARDS BEST NEW VOCAL GROUP CMA AWARD NOMINEE - BEST VOCAL GROUP

LIFE'S A DANCE
the platinum debut album from
JOHN MICHAEL MONTGOMERY
FEATURING "LIFE'S A DANCE" AND "I LOVE THE WAY YOU LOVE ME"
PRODUCED BY DOUG JOHNSON, WYATT EASTERLING
MANAGEMENT: ESTILL SOWARDS AND JOHN DORRIS,
HALLMARK DIRECTION CO.
CMA HORIZON AWARD NOMINEE

AND BE SURE TO WATCH
THE COUNTRY MUSIC AWARDS
SEPTEMBER 29th ON CBS

...AND WE THANK YOU.
Generation X, meet Generation Y—as in, “Why bother?”

The members of Generation Y were born just before the rumblings that led to World War II. Its members went through high school in the mid-'50s, just before rock and roll. Most of them stuck with their radio favorites, the big bands and their featured vocalists, and while a younger generation embraced Top 40, they paved the Middle of the Road. When FM pulsed with rock and roll, and MOR became Adult Contemporary, they turned to stations playing classical, big band, or what's called “beautiful music.”

Today, they are the 55-and-over crowd, and as far as radio seems to be concerned, “over” is the operative word—as in over and out.

Or, as long-time jazz and big band DJ Al “Jazzbeaux” Collins puts it, “If you’re over 55, man, it’s like having leprosy.”

It doesn’t make sense, especially given the popularity of such artists as Natalie Cole and Harry Connick, Jr. and the sales of Barbra Streisand’s Back to Broadway album and the soundtrack of Sleepless in Seattle, whose artists—among them the late Jimmy Durante—went head to head one recent week against Cypress Hill—and won. But in the last few years, WPLJ-New York, says his station left that cell because Z100 (WHTZ) “was doing it already. With 12-24s, you’ll get sodas and movies, but to really goose your revenue line, you have to have banks, airlines, motor vehicles, and it’s difficult to attract those advertisers if your audience is skewed to a younger demo.”

“Young demos are being ignored,” says David Bramnick, a former general sales manager who recently took over the GM slot at KFRC-San Francisco. “The marketers are all aiming down the middle.”

But today’s story is about the newest—and oldest—of lost generations, and about Y they’re getting less radio all the time.

Of course, they can turn to News...
and Talk; classical, jazz and country fans can find plentiful outlets. But those who related with Beautiful, or Easy Listening, are being abandoned, as one after another have shifted into A/C or another format. Nationally, the percentage of Beautiful stations has dropped from about eight to about two in three years. Big band/nostalgia stations have held at about two percent, but in the last several years, three

bassists of big band radio have thrown in their lounge jackets: KMPC in Los Angeles, WNEW/AM in New York, and, just last month, "Magic 61" (KFRC/AM) in San Francisco (not to mention WREC-Memphis, WYNZ-Portland, and others).

It's the radio version of sending the folks off to the retirement home. "Magic 61's" disappearing act took place despite its standing as one of the most successful 12+ stations in recent years in a cluttered radio market.

In fact, the seven-year-old "Magic 61" had just scored an up book, to 4.2, landing it in fifth place among more than 50 signals, when new owners Alliance Broadcasting pulled the plug August 12 and began simulcasting with its FM Oldies sister.

Upset listeners called in such numbers that the station resorted to answering with a taped message that dropped names like Ray Charles, the Righteous Brothers and the Platters, hoping to get fans of 61" staff, including such proven veterans as Jim Lange, Buddy Hatton, Dan Sorkin, Carter B. Smith and Don Sainte-John. "It was a good station. But everything was over age 50, and our predominant audience was near 65." (The latest Arbitrons showed that 52 percent of KFRC/AM's audience was 65 or over, and 30 percent were 55-64. Although all such stations are known to draw younger listeners as well, the 45-54 cell was only 9.5 percent. KGO, the long-time dominator in the market, also draws older listeners with its News/Talk, but, while 35 percent of its listeners were over 65, only 15 percent were 55-64, a healthy 24 percent were 45-54, and another 26 percent were in the 25-44 age range.)

Previous GM Brent Osborne laid out the station's problems succinctly when he spoke with this reporter. "Eighty percent of the $200 million that ad agencies spend each year on Bay Area radio is targeted to 25 to 54. The agencies say 'Magic 61's' audience is too old; that if you're over 54, you don't count." He grabbed a notepad and began jotting down some numbers, talking as he scrawled. "Now, KGO does about an 8." Scribble. "KFRC does about a 4." Jot. "They do about $30 million in sales. We do about $4 million." He underlined the two numbers, thurst the pad toward me, and looked up. "Now, what's wrong with this picture?"

"What's wrong, in the opinion of many radio people, are advertising agencies and radio reps. As Bramnick puts it: "Ad agencies in American don't believe that people over 65 are (a) making large purchases or (b) willing to change brand loyalties. I don't believe it's true. But the people who control marketing in the United States today are mostly 30 to 49 years old, and they're marketing to their own generation. So older people are being overlooked." Les Malloy, who went on the air in San Francisco in 1934, agrees. "But I was watching KQED (a PBS TV station) and they were having a pledge drive, running jazz, and nothing happens. Then they put on "Magic 61's" from the beginning and saw it hit its first ratings heights, says that the station actually turned a profit early on (his successors say it made no money over its seven years), but concedes that the station was "a hard sell. There were ways of selling that were never tried." Valentine, now with Alliance Broadcasting, names, as one example, use of a directory for seniors, the Silver Pages, to find merchants targeting the older audience.

The upper demos do a lot of reading. The number one magazine in the country, according to Wall Media, isn't TV Guide or People, but Modern Maturity, followed by Reader's Digest.

To Al Ham, founder of the syndicated programming service, Music of Your Life, much of revenue going into publications can be taken by radio. "Magazine advertising and direct-mail is costly. Radio is the best way to reach these people, especially with our kind of stations. "With this kind of music," he says, "you get ratings and the most loyal listeners around, and no one's come up with a way to sell it. But the key is to find not the advertising agencies, but the advertisers, the sponsors. They're out there wanting to reach this audience. It's a case of taking time and finding these people." Once they're found, says Valentine, the pitch should be a breeze. "Roughly 25 percent of our population is over 50," he says. "They own 80 percent of the assets of this country. They hold 77 percent of the nation's savings accounts (a seemingly foreign concept to most of the younger generation), and they have the highest amount of discretionary income."

Valentine could go on. For years, social scientists and other researchers have touted the strength of the 50-plus populace, how they make up the largest group of business owners, managers and CEOs, how they own their own houses and have less..."
expenses, and how much they spend on a variety of goods: new cars, appliances, travel, and clothing—not only for themselves, but for grandchildren as well.

But no matter how impressive the numbers may be, stations aimed at older adults are having a difficult time. Gaver's Top 40 editor, Dave Sholin, was KFRC/AM's program director when it shifted to big band. "If you go into that format, you'll go from 20th to third in 12-plus," he says. "But the problem is turning numbers into cash."

"It's true," says Cheryle Hangartner of Katz Radio. She's been buying time on News and Talk stations for 12 years. "What I hear is that when you get an older demo, 55-plus, the question is how much discretionary income do they really have? Are they actually on fixed incomes, or living off Social Security money? If someone's over 50, they've probably bought their home. At 35, you're still shopping for furniture."

The thing is, there are people aged 35—and younger—who like the music of the past. But they show up too weakly in the ratings for the time buyers to notice.

Which brings us to Stan Martin, a programmer who's had success with an upper demo music station. Now director of programming and operations at WQEW/AM-New York, Martin was PD at WPEN/AM-Philadelphia, which got a 0.9 over-all rating in Spring 1991, making it the top-rated music station—and making it profitable. Now, he's trying to do the same in New York, where WQEW/AM is positioning itself as the successor to the late, great WNEW. NEW, of course, was the home of Martin of Bloch's Make Believe Ballroom beginning in the late '40s, of MOR giants like William B. Williams, and of a big band format, lifted by such DJs as Ted Brown, Jonathan Schwarz and Al "Jazzbeaux" Collins through the '80s until Westwood One purchased it and replaced music with talk. It is now WBIR, all-Business.

Martin, who put WQEW on the air the same week that WNEW bowed out, thinks he knows how to overcome the advertising community's biases.

"It's a misconception," he says of the ad world's view of older people. "This is the first generation of audience that has more money than their children. They travel. They buy luxury cars. It's an active audience. They like to go out." And, as we were saying, "they" aren't all seniors. Martin sees plenty of 20- and 30-somethings at concerts with Tony Bennett and Natalie Cole.

As radio people have to bring the advertisers to our events," says Martin. "We attract people ranging three generations, and we invite buyers as guests, to see the kind of people we draw. It's an edutucatory situation. If they see and experience what we do, they will spend the money."

With WNEW gone—and with 'QEW being perceived as what Martin calls a "savior" in the New York area, and with two other beautiful outlets, including the long-standing WPAT, having gone the A/C route, Martin thinks WQEW/AM, in combo with its Classical sister (WQXR/FM), can be profitable.

But, he adds, "it's incumbent on managers at such stations to run it: keeping a careful eye at costs. You can't run it with rock and roll, money, on rock and roll talent. You have to be thoughtful about expenses."

One option for stations willing to accept the challenges of programming for older listeners is syndicated programming, such as Music of Your Life. Unistar's AM Only and Satellite Music Network's Stardust. In fact—this just in—in San Francisco, the AM side of B98 (KABL) has decided to go after the abandoned "Magic 61" listeners, returning the KABL call letters to the AM air and playing standards, mostly vocalists from the '50s into the '80s, from Unistar. One quickly-produced station ID asserts: The Magic has moved...

"With Magic 61's departure," VP/GM Eddie Esserman told Gavin, "there's an opportunity to jump onto. We're not gonna get rich with this, but it's an opportunity to do some good business with the station. There's a ratings constituency that we as radio people have to accept the challenges of programming, such as Music of Your Life. Unistar's AM Only and Satellite Music Network's Stardust. In fact—this just in—in San Francisco, the AM side of B98 (KABL) has decided to go after the abandoned "Magic 61" listeners, returning the KABL call letters to the AM air and playing standards, mostly vocalists from the '50s into the '80s, from Unistar. One quickly-produced station ID asserts: The Magic has moved..."

"This is the first generation of audience that has more money than their children."

—Stan Martin

"It's a misconception," he says of the ad world's view of older people. "This is the first generation of audience that has more money than their children. They travel. They buy luxury cars. It's an active audience. They like to go out." And, as we were saying, "they" aren't all seniors. Martin sees plenty of 20- and 30-somethings at concerts with Tony Bennett and Natalie Cole.

As radio people have to bring the advertisers to our events," says Martin. "We attract people ranging three generations, and we invite buyers as guests, to see the kind of people we draw. It's an educatory situation. If they see and experience what we do, they will spend the money."

With WNEW gone—and with 'QEW being perceived as what Martin calls a "savior" in the New York area, and with two other beautiful outlets, including the long-standing WPAT, having gone the A/C route, Martin thinks WQEW/AM, in combo with its Classical sister (WQXR/FM), can be profitable.

But, he adds, "it's incumbent on managers at such stations to run it: keeping a careful eye at costs. You can't run it with rock and roll, money, on rock and roll talent. You have to be thoughtful about expenses."

One option for stations willing to accept the challenges of programming for older listeners is syndicated programming, such as Music of Your Life. Unistar's AM Only and Satellite Music Network's Stardust. In fact—this just in—in San Francisco, the AM side of B98 (KABL) has decided to go after the abandoned "Magic 61" listeners, returning the KABL call letters to the AM air and playing standards, mostly vocalists from the '50s into the '80s, from Unistar. One quickly-produced station ID asserts: The Magic has moved...

"With Magic 61's departure," VP/GM Eddie Esserman told Gavin, "there's an opportunity to jump onto. We're not gonna get rich with this, but it's an opportunity to do some good business with the station. There's a ratings constituency that we as radio people have to accept the challenges of programming, such as Music of Your Life. Unistar's AM Only and Satellite Music Network's Stardust. In fact—this just in—in San Francisco, the AM side of B98 (KABL) has decided to go after the abandoned "Magic 61" listeners, returning the KABL call letters to the AM air and playing standards, mostly vocalists from the '50s into the '80s, from Unistar. One quickly-produced station ID asserts: The Magic has moved...

"This is the first generation of audience that has more money than their children."

—Stan Martin

population jumps by 23 percent. By century's end, 55 percent of disposable household income will belong to homes headed by people aged 34 to 54.

Hangartner, of course, knows all this. "I wonder what's going to happen when the target becomes 35-44," she says. "I think you'll see stations staying in those (nostalgia) formats. Of course, tomorrow's 50 year-old isn't likely to be attached to the same music as yesterday's 50 year-old. The Music of Your Life of the future, after all, is Therapy? and Nirvana, Madonna and Menace II Society. Or it may be big band and pop standards; Benny Goodman and Ella Fitzgerald.

"Big band is still healthy," says Jazzbeaux, "and it's fueled by new bands like the North Texas State band, the Blue Wish Band in Cincinnati, and Full Faith and Goodit in San Francisco, which gets a lot of young people."

He also credits CD reissues of Goodman and Artie Shaw, and of other World War II era music (on such labels as Rhino with its Sentimental journey series, Columbia/Legacy with its Best of Big Bands series, Capitol, Time-Life and LaserLight).

"The Generation X is discovering this kind of music," says Ham. "It's become the in thing. It took us through the Depression, a world war, and the Korean War. It's the music of romance and optimism."

"With this kind of music, you get ratings and the most loyal listeners around..."

—Al Ham

"With this kind of music, you get ratings and the most loyal listeners around...

—Al Ham

"With this kind of music, you get ratings and the most loyal listeners around...

—Al Ham

"With this kind of music, you get ratings and the most loyal listeners around...

—Al Ham

"With this kind of music, you get ratings and the most loyal listeners around...

—Al Ham

"With this kind of music, you get ratings and the most loyal listeners around...

—Al Ham

"With this kind of music, you get ratings and the most loyal listeners around...

—Al Ham

"With this kind of music, you get ratings and the most loyal listeners around...

—Al Ham

"With this kind of music, you get ratings and the most loyal listeners around...

—Al Ham

"With this kind of music, you get ratings and the most loyal listeners around...

—Al Ham

"With this kind of music, you get ratings and the most loyal listeners around...

—Al Ham

"With this kind of music, you get ratings and the most loyal listeners around...

—Al Ham

"With this kind of music, you get ratings and the most loyal listeners around...

—Al Ham

"With this kind of music, you get ratings and the most loyal listeners around...

—Al Ham

"With this kind of music, you get ratings and the most loyal listeners around...

—Al Ham

"With this kind of music, you get ratings and the most loyal listeners around...

—Al Ham
Most Added

FRED HESS (21)
DAVE FRISHERB (18)

J.J. JOHNSTON (17)
PETER DELANO (17)
JOE MORELLO (10)
CONTE CANDOLI (13)
GOOD FELLAS (12)

Top Tip

VARIOUS ARTISTS

Project G-7 (Evidence)

NNENNA FREELON
Heritage (Columbia)

Gavin Jazz stations salute the past and present with 66 reports apiece for Nnenna Freelon and the G-7 West Montreux salute.

Best Added:

College #50
Cornell Dupree, Romero

* FOURPLAY (Warner Bros.)
* GARY BRUNOTTO (Altenburgh)
* RANDY WESTON (Antilles/Poly Gram)
* CONTE CANDOLI (Best Recordings)
* FRED HESS (Capri)

Jazz/Adult Alternative New Releases

JOE MORELLO
GOING PLACES (DMP)

You hear the opening strains of "Sweet Georgia Brown" and that unmistakable drum style hits you—sticks tapping on the very edge of the snare drum skin, sometimes incorporating the metal rim's resonance. After nearly two decades, Joe Morello, the legendary drum technician with the Dave Brubeck Quartet, returns to the studio under the watchful ear of the Digital Music Products label.

Morello is clearly on the forefront of "Going Places" sound, but not in the sense that he's artificially pushed front and center in the mix. That famous "Take Five" drum sound is back. "Parisian Thoroughfare" features some nifty drum cameshot, coupled with Greg Govert's piano, resembles the famous interplay between Brubeck and Morello with staccato piano bursts and Joe's marching organ sound. Morello recently described his style as linear and melodic, Joe, not into the busy, odd time signatures of younger drummers, is worthy enough to stand among all-stars like Buddy Rich, Shelly Manne and Max Roach. "Going Places" is intimate, uncomplicated and hopping, however, his "Mission Impossible" rendition is a tour de force drum clinic on its own.

DANCING FANTASY

WORLDWIDE (IC/DA)

If I were a major label, I'd look carefully at these guys. Dancing Fantasy is a curious synth duo from Europe that always seem to grab A's affections. Their music is unabashedly wide-eyed and fun, free of heavy messages and steady technique. Their newest, entitled "Worldside", has a travelogue theme, with each selection signifying a step in a different city—New York, Los Angeles, Tokyo, Sydney, etc. Many tracks are breezy and airborne and try to capture a particular geographic vibe. New York's "Brooklyn" is jazzy, L.A.'s "Hang Loose" is mysterious and post, and Montreal's "Deja Vu" is as musical void. Admit it or not, many of those tricky N segues. They are almost impossible to follow Curtis McLaw and Chris W. Williams' pert visions of each city.

"Dancing Fantasy" is a package of music, and melodic. Joe, not into the busy, odd time signatures of younger drummers, is worthy enough to stand among all-stars like Buddy Rich, Shelly Manne and Max Roach. "Going Places" is intimate, uncomplicated and hopping, however, his "Mission Impossible" rendition is a tour de force drum clinic on its own.

RECORD TO WATCH

JOE MORELLO
Goin' Places (DMP)

The star drummer from the Dave Brubeck Quartet is back with his strongest solo effort.

Chartbound

J.J. JOHNSTON (Antilles)
BENNY CARTER (Music Masters)
* DAVE FRISHERB (Sterling)
* JOE MORELLO (DMP)
* ANITA GRAVINE (Jazz Alliance)
* RICHARD SCALES (S Part Record)
* GLORIA LEMOGER (Shanachie)
* PAT COT (Part Record)
* LA VIENTA (Telarc)
* JIM CHAPPELL (Real Music)
* PETER DELANO (Verve)
* JOHN LUCY (Polia)
* RON AFFIP (Verve)
* CONTE CANDOLI (Best Recordings)
* RANDY WESTON (Antilles/Poly Gram)
* GARY BRUNOTTO (Atoll)
* FOURPLAY (Warner Bros.)

JAZZ EDITORS:
KENT/KEITH ZIMMERMAN

Reports accepted Thursday only 9am - 3pm
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2500

JAZZ/JAZZ EDITORS:
31
Most Added

1. GEORGE BENSON - Love Remembers (Warner Bros.)
2. PETER WHITE - Promenade (Sin-Drome)
3. BILLY JOE WALKER, JR. - Warm Front (Liberty)
4. DAVE KOZ - Lucky Man (Capitol)
5. ART PORTER - Straight To The Point (Verve Forecast/PolyGram)
6. BILLY JOE WALKER, JR. - Warm Front (Liberty)
7. GEORGE BENSON - Love Remembers (Warner Bros.)
8. PAT METHENY GROUP - The Road To You (Geffen)
9. ART PORTER - Straight To The Point (Verve Forecast/PolyGram)
10. DONALD FAGEN - Kamakiriad (Reprise)
11. CRAIG CHAQUICO - Acoustic Highway (Higher Octave)
12. JIM CHAPPELL - Over The Top (Real Music)
13. DONALD FAGEN - Kamakiriad (Reprise)
14. BETH NIELSEN CHAPMAN - You Hold The Key (Reprise)
15. LYNN AND JIMMIE VAUGHAN - In Texas (Warner Bros.)
16. GEORGE HOWARD - When Summer Comes (GRP)
17. CRISTIANO FARIA - The Brasil Project, Vol II (Private Music)
18. MIKE DAVIES - The Breakdown (Private Music)
19. PAT METHENY GROUP - The Road To You (Geffen)
20. DON ALLEN - The Long Road Home (Horsepower)

Top Tip
FOURPLAY
Between The Sheets
(Warner Bros.)
Let the lovin' begin! Fourplay makes a bold debut at #27

Chartbound

1. OTTMAR LIEBERT + LUNA NEGRA (25)
2. DAVID LANZ AND PAUL SPEER (17)
3. TELLER + KALLINS (10)
4. FOURPLAY (9)
5. GEORGE JINDA + WORLD NEWS (9)
6. BETH NIELSEN CHAPMAN (6)

Reports accepted Thursday only 9am - 3pm
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580
GAVIN SEPTEMBER

COMMERCIAL ADULT

2W LW TW
1 1 1 DAVE KOZ - Lucky Man (Capitol)
2 2 2 PETER WHITE - Promenade (S-M) (Philips)
3 3 3 GEORGE BENSON - Love Remembers (Warner Bros.)
4 4 4 DONALD FAGEN - Kamaklidri (Reprise)
5 5 5 ART PORTER - Straight To The Point (Verve Forecast/PolymGram)
6 6 6 GREGOR KARUPAS - Summerhouse (Passion Music)
7 7 7 ALEX BUSONI - This Time Around (Tidal/RCA)
8 8 8 JIM CHAPPELL - The Top (Rea Music)
9 9 9 BILLY JOE WALKER JR. - Warm Front (Cabin)
10 10 10 CHICK COREA - The A New Earth (UGD)
11 11 11 DAVE BRUBECK - Take Five (Gray/RCA)
12 12 12 JIMMIE KELLY - I'm Coming Home (Stax)
13 13 13 MONTY NEOCH - 2001 A Space Odyssey (Rhino)
14 14 14 JIMMY SMITH - The Magic Of jazz (Columbia)
15 15 15 KEN NAVARRO - Soothing Stroll (Nova/RCA)
16 16 16 BILL KIMBALL - Jazz Impressions (Blue Note)
17 17 17 JOHN BEASLEY - The Bridge (Reprise/RCA)
18 18 18 DAVE CHOPIN - I Love You, I Love You (Sony/RCA)
19 19 19 RANDY ROSS - I Like To Call It Mind (Verve)
20 20 20 JIMMY SMITH - The Magic Of Jazz (Columbia)
21 21 21 ROBERT KAPUTI - The Chains (Warner Bros.)
22 22 22 KEN NAVARRO - Soothing Stroll (Nova/RCA)
23 23 23 JOHN BEASLEY - The Bridge (Reprise/RCA)
24 24 24 DAVE CHOPIN - I Love You, I Love You (Sony/RCA)
25 25 25 RANDY ROSS - I Like To Call It Mind (Verve)
26 26 26 JIMMY SMITH - The Magic Of Jazz (Columbia)
27 27 27 ROBERT KAPUTI - The Chains (Warner Bros.)
28 28 28 KEN NAVARRO - Soothing Stroll (Nova/RCA)
29 29 29 JOHN BEASLEY - The Bridge (Reprise/RCA)
30 30 30 DAVE CHOPIN - I Love You, I Love You (Sony/RCA)

NEW

2W LW TW
1 1 1 DAVE KOZ - Lucky Man (Capitol)
2 2 2 PETER WHITE - Promenade (S-M) (Philips)
3 3 3 GEORGE BENSON - Love Remembers (Warner Bros.)
4 4 4 DONALD FAGEN - Kamaklidri (Reprise)
5 5 5 ART PORTER - Straight To The Point (Verve Forecast/PolymGram)
6 6 6 GREGOR KARUPAS - Summerhouse (Passion Music)
7 7 7 ALEX BUSONI - This Time Around (Tidal/RCA)
8 8 8 JIM CHAPPELL - The Top (Rea Music)
9 9 9 BILLY JOE WALKER JR. - Warm Front (Cabin)
10 10 10 CHICK COREA - The A New Earth (UGD)
11 11 11 DAVE BRUBECK - Take Five (Gray/RCA)
12 12 12 JIMMIE KELLY - I'm Coming Home (Stax)
13 13 13 MONTY NEOCH - 2001 A Space Odyssey (Rhino)
14 14 14 JIMMY SMITH - The Magic Of jazz (Columbia)
15 15 15 KEN NAVARRO - Soothing Stroll (Nova/RCA)
16 16 16 BILL KIMBALL - Jazz Impressions (Blue Note)
17 17 17 JOHN BEASLEY - The Bridge (Reprise/RCA)
18 18 18 DAVE CHOPIN - I Love You, I Love You (Sony/RCA)
19 19 19 RANDY ROSS - I Like To Call It Mind (Verve)
20 20 20 JIMMY SMITH - The Magic Of Jazz (Columbia)
21 21 21 ROBERT KAPUTI - The Chains (Warner Bros.)
22 22 22 KEN NAVARRO - Soothing Stroll (Nova/RCA)
23 23 23 JOHN BEASLEY - The Bridge (Reprise/RCA)
24 24 24 DAVE CHOPIN - I Love You, I Love You (Sony/RCA)
25 25 25 RANDY ROSS - I Like To Call It Mind (Verve)
26 26 26 JIMMY SMITH - The Magic Of Jazz (Columbia)
27 27 27 ROBERT KAPUTI - The Chains (Warner Bros.)
28 28 28 KEN NAVARRO - Soothing Stroll (Nova/RCA)
29 29 29 JOHN BEASLEY - The Bridge (Reprise/RCA)
30 30 30 DAVE CHOPIN - I Love You, I Love You (Sony/RCA)
John Mellencamp's music has a home on A3 stations. These are the listeners who care less about rock-ability and more about what John actually has to say. While I had no problem with his last two releases (one was spare and beautiful, the other rock hard and convincing), I can see how *Human Wheels* could be viewed as somewhat of a comeback (or throwback to Scarecrow). While Mellencamp seems to have permanently given up big-top production, true to form, he still shares the same goofy disenfranchised feeling a lot of us have as MTV "grinds" music to a pulp. Using Great American instrumentation that is definitively adult-friendly, here's a brother-in-arms talking about God, America and family—topics a lot of us can discuss until sun-up. My favorites include "Case 795 (The Family)" and the illustrious title track.

As we prepare next week's Gavin A3 Strategy Summit photo spread, quite a few heart-felt thank you's are in order in no particular order. These are a few of the people who helped make this event a success. Denis Constantine, Ray Skibisky, John Bradley, Dave Rahn, Ted Conti, Jason Martin, James Lewis, Antones/Dos, Michael Ehrenberg & John Vernile, Sky Danels, Bill "W.F" Leopold & Melissa, Trapper Jim Trippy, Larry Weinstraub, J.B. Brewer, Lori Hokler (we missed you!), Harvey Leeds, Peter Gucia, Tracy Skelly, Barry Lyons, Michelle Taylor, Steve Jensen and Martin Kirkup, Bonnie Simmons. Dave Loncao, Paul Wilson, Faith Henschel, Will Borwin and John Hiatt, Harry Levy, Rosanne Cash, Todd Bisson, Kid Leo, Bernie Finekhein, Barbara Carr, Don Strauberg and the stuff of the Fox Theater, Dan Van Der Hoop of Colorado Concert Sound. Karen Cobb and Shelley Cremers at the Clarion and night-cappers Deborah Lewow and Erica Linderholm.

KERA's Jeff Luchsingher, KZYM's Jackie Selby and Dave Loncao of RCA under the A3 Summit Tent.

*MAE MOORE*  
**Bohemia (TriStar Music)**

We've been listening to Mae Moore's *Bohemia* for the past three months, since a Canadian import package sneaked through enemy lines. Immediately we found the opening "rap/spoken word title track a delight, a soothing and hook-laden adult pleaser. Produced by Steve Kilhey of the Church, Mae inherits some of Kilhey's surrealistic methodology, giving the music and voice an airy balance. Clutching her Dali, Mae digs in acoustically, distinguishing herself from the crowded mass of female troubadours by collaborating with a stable of strange Australian musicians. Recorded in "New South Wales' (Sydney) and mixed in her hometown of Vancouver. *Bohemia* maintains a modern sheen, especially on "Because Of Love," with its New Orderish bass. Nice drift.

*PATTY LARKIN*  
**Running Angels**  
*(High Street)*  

Most Added! Iowa-born, Wisconsin-bred Cape Codder Patty Larkin joins the electric folk elite with her finest work yet.  

**RECORD TO WATCH**

PATTY LARKIN  
Running Angels  
*(High Street)*

Most Added! Iowa-born, Wisconsin-bred Cape Codder Patty Larkin joins the electric folk elite with her finest work yet.

**TOP TIP**

SQUEEZE  
"Everything In The World" *(A&M)*

Squeeze squeezes in white A3 R&B at #30, our highest debut.

**Gridbound**

CRACKER (Virgin)  
* LOS LOBOS (Sire/Warner Bros.)  
* PATTY LARKIN (High Street)  
* DAVID BROZA (November)  
* IAN MOORE (Capricorn)  
* LARRY CARLTON (GRP)  
* HAPPY RHODES (Aural Gratification)  
* STING (A&M)  
* BILL MILLER (Warner Bros.)  
* ROY ROGERS (Liberty)  
* JIMMIE DALE GILMORE (Elektra)  
* BLIND MELON (Capitol)  
* BIG COUNTRY (Fox/BMG)  
* LOOSE DIAMONDS (Cox)  
* JAMES TAYLOR (Columbia)  

Dropped: #35 Robin Zander, #40 Steve Miller Band, #44 Widespread Panic, #46 Waterboys, #47 Larry

**Gavin September 3, 1993**
<table>
<thead>
<tr>
<th>Week</th>
<th>Album</th>
<th>Artist - Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>IZ (Island/PLG)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>TIM FINN (Capitol)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>5</td>
<td>THE STORY (Elektra)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>VAN MORRISON (Polydor/PLG)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>B.B. KING (MCA)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>ZIGGY MARLEY AND THE MELODY MAKERS (Virgin)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>1</td>
<td>BOB DYLAN (Columbia)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>MATTHEW SWEET (Zoo)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>7</td>
<td>MARC JOHNN (Atlantic)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>9</td>
<td>JOHN MATT (ABM)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>10</td>
<td>DONALD FAGEN (Reprise)</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>10</td>
<td>PAUL WESTERBERG (Reprise)</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>11</td>
<td>SWEET RELIEF (Third Ear/Chase)</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>11</td>
<td>TIM FINN (Capitol)</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>11</td>
<td>THE STORY (Elektra)</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>11</td>
<td>BOB DYLAN (Columbia)</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>11</td>
<td>MATTHEW SWEET (Zoo)</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>11</td>
<td>MARC JOHNN (Atlantic)</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>11</td>
<td>JOHN MATT (ABM)</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>11</td>
<td>DONALD FAGEN (Reprise)</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>11</td>
<td>PAUL WESTERBERG (Reprise)</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>11</td>
<td>SWEET RELIEF (Third Ear/Chase)</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>11</td>
<td>TIM FINN (Capitol)</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>11</td>
<td>THE STORY (Elektra)</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>11</td>
<td>BOB DYLAN (Columbia)</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>11</td>
<td>MATTHEW SWEET (Zoo)</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>11</td>
<td>MARC JOHNN (Atlantic)</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>11</td>
<td>JOHN MATT (ABM)</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>11</td>
<td>DONALD FAGEN (Reprise)</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>11</td>
<td>PAUL WESTERBERG (Reprise)</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>11</td>
<td>SWEET RELIEF (Third Ear/Chase)</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>11</td>
<td>TIM FINN (Capitol)</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>11</td>
<td>THE STORY (Elektra)</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>11</td>
<td>BOB DYLAN (Columbia)</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>11</td>
<td>MATTHEW SWEET (Zoo)</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>11</td>
<td>MARC JOHNN (Atlantic)</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>11</td>
<td>JOHN MATT (ABM)</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>11</td>
<td>DONALD FAGEN (Reprise)</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>11</td>
<td>PAUL WESTERBERG (Reprise)</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>11</td>
<td>SWEET RELIEF (Third Ear/Chase)</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>11</td>
<td>TIM FINN (Capitol)</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>11</td>
<td>THE STORY (Elektra)</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>11</td>
<td>BOB DYLAN (Columbia)</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>11</td>
<td>MATTHEW SWEET (Zoo)</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>11</td>
<td>MARC JOHNN (Atlantic)</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>11</td>
<td>JOHN MATT (ABM)</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>11</td>
<td>DONALD FAGEN (Reprise)</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>11</td>
<td>PAUL WESTERBERG (Reprise)</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>11</td>
<td>SWEET RELIEF (Third Ear/Chase)</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>11</td>
<td>TIM FINN (Capitol)</td>
<td></td>
</tr>
</tbody>
</table>

* New entries are marked with an asterisk (*) in the table.
**GAVIN URBAN**

**ASSOCIATE EDITOR:**

**JOHN MARTINUCCI**

**Most Added**

**TONY TONI TONE**

**Anniversary**

(Wing/Mercury)

**KEITH WASHINGTON**

Stay In My Corner

(Qwest/Warner Bros.)

**TEDDY PENDERGRASS**

"Voodoo"

(Elektra)

**Top New Entry**

**EN VOGUE**

“Runaway Love”

(eastwest)

**Hot**

**EN VOGUE**

“Runaway Love”

(eastwest)

**EARTH, WIND & FIRE**

Sunday Morning

(Reprise)

**RECORD TO WATCH**

**KEITH WASHINGTON**

"Stay In My Corner"

(Qwest/Warner Bros.)

Keith uses his smooth vocals to persuade listeners to stay in his corner

**Inside Urban**

Hope you were able to take advantage of the Labor Day holiday...if you weren't able to, you didn't miss much...I pulled weeds! Chances are as you're reading this you may still have opportunity to report your playlist (in case you've forgotten), as the Urban radio reporting deadline is 3 p.m. Tuesday.

**Album Cuts**

**BELL BIV DEVOE - Lovely**

**KENYA GRIEV - Top Of The World (Menace II Society)**

**JOHNNY GILL - Tell Me How U Want It**

**JANET JACKSON - Again/You Want This**

**MARK WHITFIELD - That Girl**

---

**Charthound**

<table>
<thead>
<tr>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>COMING OF AGE - &quot;Coming Home To Love&quot; (Zoe)</td>
<td>27</td>
<td>4</td>
<td>1</td>
<td>7</td>
<td>15</td>
<td>33%</td>
</tr>
<tr>
<td>MEN AT LARGE - &quot;Would You Like To Dance (With Me)&quot; (eastwest)</td>
<td>27</td>
<td>3</td>
<td>—</td>
<td>9</td>
<td>15</td>
<td>37%</td>
</tr>
</tbody>
</table>

**Total Reports:**

This Week 58 Last Week 58

Hit Factor is a percentage of stations which will have it in Heavy or Medium rotation.

Reports accepted: Monday at 8am through 3pm Tuesday

Station Reporting Phone: (415) 495-1900

Gavin Fax. (415) 495-2980
Well, Janet Jackson holds on to her #1 for week two...and Toni Braxton, Shanice and Babyface hold on to their respective numbers behind her. Mariah Carey’s “Dreamlover” hops five places to take #5. Numbers six, seven and eight hold tight while Maze Featuring Frankie Beverly move up one slot to enter the Top 10. Looking mighty “Hot” is En Vogue’s “Runaway Love” as it races up 13 places while picking up eleven adds including WWVE-Atlanta, WQOK-Nashville, WZK-Atlanta and WMVP-Milwaukee. Tied with the Funky Divas for moving 13 places is Earth, Wind & Fire’s “Sunday WMVP-Milwaukee. Tied with the

New Releases

PRINCE
Pink Cashmere (Paisley Park/Warner Bros.)

This kicks off the Royal Bad One’s collection, The Hits & B-Sides. The Former Prince will make you (pinky?) with envy as he lays down a cool groove that’s crafted in the “Purple Rain” style. The vocal version is an edit of the album version, and it’s shock full of Orchestra-edged texture. Yo! MTV, how about an Unplugged?

TONY TONI TONE
Anniversary (Wing/Mercury)

Tony Toni Tone release the a perfect follow-up to their #1 single, “If I Had No Loot.” I say “perfect” because it’s my favorite track off their Soul Of Soul CD. The Tony (i)’s can definitely dish up he slow texture. Yo! MTV, how about an Unplugged?

AROUND HALL
Get A little Freaky With Me (Silas/MCA)

Guy fans need not fret, because even though the group disbanded, Aaron busts out his solo debut with a mid-tempo track that’s recalls his days with the group. Hall isn’t a stranger to solo outings—last year his “Don’t Be Afraid” on the Juice soundtrack was smokin’.

SAMPLE THIS!
Another Lie (Elektra)

The debut of a group with a jazzy groove and an in-your-face vocalist. Sample This is a blending of the styles of groups like The Brand New Heavies with En Vogue. Their fusion is definitely radio-friendly.

LISA TAYLOR
Don’t Waste My Time (Motown)

I dare you to not to tap your feet to Lisa Taylor’s “Don’t Waste My Time.” This Giant Records artist lends her vocal sweetness to Motown’s Meteor Man soundtrack with applaudable results. “Don’t Waste My Time” gets better with each play.

J. SPENCER
Hot Pants (MoJazz)

J. Spencer plays a smoothed-out soprano sax on the funky/jazzy tip. “Hot Pants” has vocal assistance from labelmate Colin England and its rap flavor comes courtesy of Jimmy “Clev” Houston. J. Spencer’s mix will find “Hot Pants” admirers of all ages, shapes and sizes.

1 OF THE GIRLS
Handle With Care (eastwest)

These four young ladies deliver a smooth and sensitive ballad requesting patience and that the elements of a relationship be handled delicately. Off stage, 1 Of The Girls stress that young women should be themselves, but at the same time be responsible and this single expresses that from the heart and not from the soapbox.

TONI BRAXTON

BORN: Severn, Maryland
CURRENT SINGLE: “Another Sad Love Song”
CURRENT ALBUM: Toni Braxton
LABEL: LaFace/Arista
PROMOTION VP: Doug Daniel
MUSICAL INFLUENCES: Chaka Khan and Whitney Houston
FAVORITE RECORD (RECORDED BY SOMEONE ELSE): “Sexy”
What Toni listens to in her leisure: Jazz and Showtunes

PROUDED ACCOMPLISHMENT: Singing “Breathe Again” in Spanish without prior knowledge of the language.

FAVORITE PASTIME: Writing children’s books.

CURRENT OR UPCOMING TOUR DETAILS: Currently on a promotional tour of the U.S.
SHE SAYS: “As a whole project, this album expresses who I am; a typical young woman who’s been through some of life’s experiences, who’s been through some of love’s ups and downs, who has a lot of love to give.”

FUTURE PLANS: Producing, Riding the Orient Express.
**Gavin Alternative**

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

<table>
<thead>
<tr>
<th>No</th>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
</tbody>
</table>

**Top Requests**

**SMASHING PUMPKINS**

**JULIANA HATFIELD**

**BLIND MELON**

**CATHERINE WHEEL**

**THE BREEDERS**

---

**Most Added**

**BUFFALO TOM (45)**

**SQUEEZE (18)**

**CURVE (16)**

**STEREOLAB (15)**

**THE BREEDERS (11)**

**Top Tip**

*Cath Carroll* (4-AD/Reprise)

A strong debut for this D.C. band, who enter the chart at #22!

---

**New**

<table>
<thead>
<tr>
<th>No</th>
<th>Artist</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>26</td>
<td>UB40 - Can't Help Falling, Higher Ground (Virgin)</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>ROO RADLEYS - Lastem (Columbia)</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>DEPECHE MODE - I Feel You, Walking, Mercy, Caress, Judas, Condemnation (Sire/Reprise)</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>PAIN TEENS - Lisa, Power, Rul, Sexual (Trance Syndicate)</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>DOUGHBAGS - Shire (A&amp;M)</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>PLAN B - Life's A Beat (Matador)</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>SWERVEDRIVER - Never Lose That Feeling (A&amp;M)</td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>BIG COUNTRY - I'm The One I Love (RCA)</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>LIZ PHAIR - Fuck And Run, Never Said, Johnny (Matador)</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>TRIBE - Red Rover, Super Collider (Slash/Warner Bros.)</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>BUFFALO TOM - Soda Jerk (Beggars Banquet)</td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>STONE TEMPLE PILOTS - Plush, Wicked Garden (Atlantic)</td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>ZOGGY MARLEY AND THE MEDLEY MAKERS - Brothers &amp; Sisters, Mama, Joy &amp; Blues (Virgin)</td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>MONA LISA OVERDRIVE - Stack (Matador)</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>DEBORAH HARRY - Can I See Clearly, Standing In My Way (Sire/Reprise)</td>
</tr>
<tr>
<td>41</td>
<td>41</td>
<td>DAVID SYLVESTER AND ROBERT FRIPP - God's Monkey (Virgin)</td>
</tr>
<tr>
<td>42</td>
<td>42</td>
<td>FLAT DUO JETS - Where Are You, Michelle, White Trees (Sky Records)</td>
</tr>
<tr>
<td>43</td>
<td>43</td>
<td>CYPRESS HILL - Insane In The Brain, When The Ship... , Bong (RuthHouse/Columbia)</td>
</tr>
<tr>
<td>44</td>
<td>44</td>
<td>FALICIOUS - I'm A Mood (Chrysalis/ERG)</td>
</tr>
<tr>
<td>45</td>
<td>45</td>
<td>THE CONNELLS - Stacked (TVT)</td>
</tr>
<tr>
<td>46</td>
<td>46</td>
<td>TRIPPING DASY - My Umbrella (Island Label)</td>
</tr>
<tr>
<td>47</td>
<td>47</td>
<td>POSIES - Dream All Day, Solar Sister, Flavor, Love Letter (DGC)</td>
</tr>
<tr>
<td>48</td>
<td>48</td>
<td>PHOENIX FOR PYROS - Pete, Mejia, Cursed Female, Sadness (Warner Bros.)</td>
</tr>
<tr>
<td>49</td>
<td>49</td>
<td>THERAPY - Screamer (A&amp;M)</td>
</tr>
<tr>
<td>50</td>
<td>50</td>
<td>SQUEEZE - Everything In The World (A&amp;M)</td>
</tr>
</tbody>
</table>

**Chartbound**

**KINKY MACHINE - Kinky Machine (MCA)**

**JPS EXPERIENCE - Bleeding Star (Matador)**

**HOUSE OF LOVE - "Hollow" (Fontana/Mercury)**

**JANE SIBERRY - When I Was A Boy (Reprise)**

**STEREOLAB - Transient Random Noise... (Elektra)**

Dropped:

- #37 Cranes, #44 X, #47 Dramarama, #49 Tiger Trap, #50 Deep Forest.

---

**Inside Alternative**

Hello and to those of you who went to England for the Reading Festival, welcome back! Judging by the number of frozen reports we received, I’d say quite a few went over. Gotta love *Bud Dry*, no?

Seana and I are digging this *Envelope* single; “The Street They’re Trying To Kill,” pretty hard, so imagine our surprise when we read that *Envelope* is *Gerard Cosloy’s* new band. Not only did Gerard write the damn thing, he sings on it, too! Just when you thought you had things figured out.

*Jen Karson* resigned from *WRU* last week. Taking over officially is *Susan Apselbaum* (no, that is not a typo). Give her a “welcome aboard” call at (802) 656-0796.

By the time you read this, *CIMX-Detroit’s X-Fest* will be a fond memory. Among the many acts that gave their time were *The Breeders*, Urge Overkill, Liz Phair, Alex Chilton and Walt Mink.

*Live 105*-San Francisco celebrated the Labor Day weekend by hiring 105 homeless people to sweep the streets of the city. *Live 105’s* Green Team hooked up with the San Francisco Clean City Coalition for the sidewalk clean-up, which took place September 6. After the sweep, the homeless participants were treated to lunch at the San Francisco Fair.

Congratulations to *John Knapp*, who steps in as 550’s new national alternative promotion guy. John, who was formerly with WFFY-Baltimore, will temporarily be based out of New York but plans to move to Los Angeles in the near future.

John’s got a hot *Eve’s Plum* and *Flop* record, so if he hasn’t spoken with you yet—hang tight ’cos he will soon.

Caroline Records has picked up *The Buzzcocks!* The band’s album, *Trade Test Transmission*, will see the light of day in America in a slightly different form than its English counterpart, so Buzzcocks collectors, get ready! Look for the album to hit on October 29, with an American tour scheduled for November.

*Furrist Records* has signed a three-year exclusive deal with ADA (Alternative Distribution Alliance), distributors of Matador, Restless and Twin Tone, among others. Now it will be that much easier to find albums from *Sometime Sweet Susan*, Snog and Brother Eye in your local record store.

Atlanta-based *Ichiban Records* has acquired controlling interest in *Sky Records*, the highly respected alternative label also based in Atlanta. Henceforth, *Flat Duo Jets*, *Searsucker, the Swans*, *Insane*
BUILDING STRONG BODIES
FIVE WAYS!

Four tracks also available on the new Warner Bros. compilation Follow Our Trax Vol. 9 Ribbed Ticklers—Can you guess which ones?

©1993 Warner Bros. Records Inc.
**COMMERCIAL RADIO**

**2W LW TW**

1 1 1 **THE JULIANA HATFIELD THREE** - My Sister, For The Birds, The Sound (Mammoth/Atlantic)

2 2 2 **CATHERINE WHEEL** - Crank, Careless, Rhythm, Snow/Many, Pain (Fontana/Mercury)

3 5 5 **NEW ORDER** - Regret, World, Ruined, Lie, Chemical, Everything (Ghost/Warner Bros.)

4 11 11 **SWEET RELIEF** - Soul Asylum, P Jam, McKee, M. Sweet, E. Dando (Thirty-Ear/Cosmos)

5 8 8 **URGE OVERKILL** - No Rain, Ria, Wonder, Texas (Oh Humsy/Columbia)

6 12 12 **ANGELVORE** - Whitey, Classic, God's, Indian (Virgin)

7 15 15 **THE CRANBERRIES** - Dreams, Linger, Sunday, Watching Back, Wanted (Island/PLG)

8 16 16 **BREMNER** - Human Behaviour, Ape, Absolutely, Violently Happy (Elecric)

9 18 18 **THE OCEAN BLUE** - Sublime (Reprise)

10 20 20 **CRACKER** - My Girl, My Country, The Moon (Sassafras/Warner Bros.)

11 22 22 **MATTHEW SWEET** - The Ugly Truth, Time Capsule, Devil, Do It Again (Zoo)

12 24 24 **THE CRANBERRIES** - Dreams, Linger, Sunday, Watching Back, Wanted (Island/PLG)

13 26 26 **JANETE** - Dream, Linger, Sunday, Watching Back, Wanted (Island/PLG)

14 28 28 **THE CRANBERRIES** - Dreams, Linger, Sunday, Watching Back, Wanted (Island/PLG)

15 30 30 **NEW ORDER** - Regret, World, Ruined, Lie, Chemical, Everything (Ghost/Warner Bros.)

**ARTIST PROFILE**

**CATHERINE WHEEL**

**From:** England

**Last single/album:** "Crank"/Chrome

**Label:** Mercury

**They Are:** Rob Dickinson, singer/guitarist; Brian Futter, guitarist; Neil Sims, drummer; Dave Hawes, bassist.

**They Say:** "All that touring has paid off for us. Being over here (America), we were allowed to develop and re-invent ourselves. It allowed us to find our feet and identify our own sound. We were sick of being mentioned in the same breath as other bands. We've grown into something different—we're producing something new that only pertains to us and is not like anything else. I wasn't as confident on those issues with the first album, but on this one, I'm prepared to go up to anybody and say, 'This is worth listening to.'"

—Rob Dickinson

**IT'S SAID:** "Brothers and sisters, the Devil has sent a child among us. He's not dancing naked in a highland glade. He's not defecting in shire churches and chanting the Lord's prayer backwards. He's not even in a death metal band...Not quite, anyway. Rob Dickinson, singer in the fiery vortex of noise and emotion that is Catherine Wheel, is the most evil-looking man in rock. He makes Perry Farrell look like a choirboy."

—John Mulvey, NME

**New Releases**

**KEROSENE**

**Arrhythmia (Sire/Warner Bros.)**

After a couple of months of living with Kerosene's "Worthless" single, the band's debut album lands on your desk this week. Back in June, I said the band's sound was "brimming with soul-natured attitude and freshness. Jane, Five-Eights and Vigilantes Of Love will record under the ichiban moniker—which, incidentally, means number one in Japanese. Hey, don't say you never learn anything from reading the trades, okay?!

Because of the number of frozen reports this week, the top ten looks pretty much the same—with the exception of The Breeders' 17-4 move. Although Smashing Pumpkins hold onto Number One by a fairly comfortable margin, The Breeders' 17-4 move—along with their presence among this week's Most Added—should be enough to make the top three feel the heat. Jumping 21-14 is The Ocean Blue who called four newcomers this week—The Max, WEQX, WCDL and WTSR. Up till now, most of the band's support has been from the commercial side, although this week shows some growth from the college end of the panel.

Our honest Mariac this week is Cracker's album, Kerosene Hat, which balanced 45-21 this week! Newly added at Q101, KROQ, 91X, and CFNY, among others. Did Dawn Have a great week or what?

Our highest debut this week comes from Unrest, who enter the chart at #29! "Cath Carroll" is getting heavy requests today at three phones at WUNH, WCDB and KGAY.

The Boo Radleys swing 38-27, thanks in part to WCHZ, WXCI, KQRO, WUVR, WCBB and WXYU—all of which have the band in Heavy rotation. And personal thanks to the ten stations that added The Boos this week. Thank you, Thank you. You're so glad that you did!

Congratulations to Buffalo Tom on their Most Added honors. As you can see by the numbers, Joel Klliman and Pete Rosenbloom made mincemeat of the competition and there's more! Buffalo Tom had enough points to debut this week—and rather strongly, too—as they entered the chart at #35.
faced hooks"—a sentiment that, with the release of this dynamic full length, still holds true, although Arrhythmia rocks much harder than the lead track might lead you to believe. In fact, if you're expecting this to be an entire album of power-pop a la early Stuffies, I've got some news for you—it just ain't so. The dozen tracks on Arrhythmia fall somewhere between early Stuffies/Replacements and, uh, Therapy? The hooks are there, the songs are there and the guitars are definitely there. Geez, what more do you need? I like the Westerberg-ish, cryin' in yer beer song, "Shame," the jaunty pop tunes "So Plain," "Excess," "Joume" and "Everything," and muscle-flexing "Everybody's Icon." Can't wait 'til these guys tour. I have a feeling they have to be seen to be fully appreciated.

—LINDA RYAN

IGGY POP
American Caesar (Virgin)

What was once painted as an ignominious past has now been reevaluated, and accolades are piling up on Iggy where self-mutilating slashes used to. The point is, those scars are gone, just as all of these trumpeting words of praise will be someday. What remains is the music, and Iggy has jumped out of enough cakes in his life to recognize this simple truth. "Wild America" is an appropriate first single that rushes with immediacy and a sweaty fist of wah wah guitar groove. An uncensored video is supposedly making the rounds, as well as headlines, and Henry Rollins makes a special guest appearance on the track. The honky throb of "Mixin' The Colors" slags MTV and espouses individuality in the face of uniformity with lines like "I like the kids with the ways of their own." Plastic And Concrete is a thumping rocker with a truly great chorus, and check out Lisa Germano's pristine backup vocals on "Beside You." Other chestnuts include the convoluted grind of "Sickness" and the raunchy "Boogie Boy." The point blank honesty of the self-penned, hand-scrawled biography is worth the price of admission, but don't forget the music.

—DAVID BERAN

MY LIFE WITH THE THRILL KILL KULT
13 Above The Night (Interscope)

I always find it difficult to describe Thrill Kill Kult's sound, and perhaps that's because I've always used a music frame of reference. A better starting point—at least one that more aptly captures the band's colorful spirit—would be the disposable, tabloid-infested underside of pop culture, because this band's medium goes well beyond music. Inspired by porno flicks, B-movies and overzealous religious fanatics, from which the majority of the band's samples are culled, Thrill Kill Kult lead you on a musical journey through what the band's bio describes as "a ghoulish birthday party of sleazoid debauchery." And gee, I guess that pretty much says it all. Favorite tracks include "Dirty Little Secrets," which features Lydia Lunch on vocals, "Blue Buddha," "The Velvet Edge," "Radlife" and "Final Blindness," which starts with the line, "Tonight in Los Angeles, California, thousands of teenagers will drive up..."
"ROCKET FROM THE CRYPT

"Study Wrists" (Interscope)

Here's one released just to commercial radio, as the college side of the panel has played this as an album track for some time. Now it's the big boys' turn. With its chunky guitar riffs and simplistic, catchy hooks, "Study Wrists" sounds like a sure thing for radio. If you were adventurous enough to take a chance on "Hippy Dippy Do," then "Study Wrists" is a must. And if you didn't play Rocket From The Crypt the first time out, shame on you. Luckily, redemption is two minutes and 11 seconds away.

—LINDA RYAN

SATIVA LUVBOX

"U Got It All Wrong" (Gasoline Alley/MCA)

"U Got It All Wrong" starts with a distinctly fuzzy bass line that immediately sends you back to the garage. Sativa Luvbox has little in common with any current music trends, as their sound mirrors the garage bands of the late 60s. In fact, you're probably more likely to find records from The Chocolate Watchband (ala "Let's Talk Sound Mirrors") in frontman Patrick Mata's record collection than any grunge, disco or jazz guitar band. Lyrically (and in keeping with this theme), "U Got It All Wrong" is a mirror-to-our-eroding-society song that, in this day and age, is as close to a protest song as it gets. Fittingly, this song will be featured in the upcoming Fear And Loathing style political satire (I think it's a satire. It's hard to tell with politics), The Last Party. Give it a spin. Righteous harmonica. Drop out, tune in and I know you know the rest.

—LINDA RYAN

COCTEAU TWINS

Evangeline (Capitol)

Headphones are a must for this sonic picnic and first single from the upcoming album. Drop into background landscapes of milky way-out keyboards and slivers of airy guitar.

"About You I'd Ask" are Bruno's vocals are patent 'Teau Twin ringlets and truthfully I think cal excellence here, much as they are the cowboy-like "Slouch Hat" and the superb lyric, "If you wait for Darnielle writes brief, blunt and uncomplicated stories, he always manages to conjure a moment in such a way that it's like seeing the neighborhood where you grew up on a strangely-lit summer evening. Suddenly you don't recognize anything; suddenly you're in awe. Of the offerings here, I prefer the proud, desperate and wistful "Billy the Kid's Dream Of The Magic Shoes" (reminds me of an Ambrose Pierce story) and "Alpha betizing."

And finally, Barbara Manning continues to pursue her goal of releasing 100 different singles on 100 different labels with a 7" on Teenbeat. I'm not sure exactly what number she's on, but since her band members change as rapidly as her label, it's no surprise to find San Francisco veterans Fliphouse playing with her on this effort. The Batman Robert Scott wrote this A-side, "I4 We Go Under," specifically for Barbara, whose stunning version of the Bats' "Smoking Her Wings" was a stand-out on her last full-length. "I4 We Go Under" smacks a bit of "Smoking Her Wings" but also recalls one of Ms. Manning's originals, "Someone Wants You Dead!" Lefty Frizzell's "I Love You 1000 Ways" is her choice for this single's B-side, and its sedate, country pace provides Barbara's warm, embracing vocal with just the right forum. As it says in the Teenbeat catalogue, "Barbara is the best singer and she's totally great and nice too." —SEANA BARTUH

THE NEW SINGLE FROM THE NEW ALBUM TOREADOR OF LOVE

rows a hip-hop beat, tries a wuzzy, processed vocal and uses his reslient melody as anchor in a storm of flying noise and samples. Side two's "Keeping The Weekend Free" adds mournful piano to a more standard Bruno offering, and "L.W.S. (1967)" is a rather, um, uniquely rendered version of a long-ago hit for Gloria Gaynor.

The Mountain Goats' latest piece of 7" vinyl comes from Ajax in Chicago (hi, Tim). The EP, Chile de Arbol, also features five songs that, like most Mountain Goats' tunes, succeed by being both incredibly direct and truly incandescent. While John Darnielle writes brief, blunt and uncomplicated stories, he always manages to conjure a moment in such a way that it's like seeing the neighborhood where you grew up on a strangely-lit summer evening. Suddenly you don't recognize anything; suddenly you're in awe. Of the offerings here, I prefer the proud, desperate and wistful "Billy the Kid's Dream Of The Magic Shoes" (reminds me of an Ambrose Pierce story) and "Alphabetizing."

And finally, Barbara Manning continues to pursue her goal of releasing 100 different singles on 100 different labels with a 7" on Teenbeat. I'm not sure exactly what number she's on, but since her band members change as rapidly as her label, it's no surprise to find San Francisco veterans Fliphouse playing with her on this effort. The Bats' Robert Scott wrote this A-side, "I4 We Go Under," specifically for Barbara, whose stunning version of the Bats' "Smoking Her Wings" was a stand-out on her last full-length. "I4 We Go Under" smacks a bit of "Smoking Her Wings" but also recalls one of Ms. Manning's originals, "Someone Wants You Dead!" Lefty Frizzell's "I Love You 1000 Ways" is her choice for this single's B-side, and its sedate, country pace provides Barbara's warm, embracing vocal with just the right forum. As it says in the Teenbeat catalogue, "Barbara is the best singer and she's totally great and nice too." —SEANA BARTUH

Label addresses: Amarillo, P.O. Box 24433, SF, CA 94124, Shrimper, P.O. Box 1837, Upland, CA 91785-1837; Baby Huey, 9028 E. Rancho Santiago, Upland, CA 91730-2443; SF, CA 94124; Ajax, P.O. Box 9028, Chicago, IL 60680-4114. Teenbeat P.O. Box 5075, Washington, D.C. 20091
IGGY POP AMERICAN CAESAR

Featuring
"Wild America"

Produced by Malcolm Burn
Representation: Art Collins Management

©1993 Virgin Records Ltd.
**Most Added**

**MELODY ETERIDGE**
**JOHN MELLENCAMP**
**SCORPIONS**
**MEATLOAF**
**R.E.M.**
**AEROSMITH**

### Top Tip

**MEATLOAF**

I’d Do Anything For Love (But I Won’t Do That)

*Most Added*

**MELODY ETERIDGE**
**JOHN MELLENCAMP**
**SCORPIONS**
**MEATLOAF**
**R.E.M.**
**AEROSMITH**

### Chartbound

- **MELODY ETERIDGE** (Island/PLG)
  - “I’m The Only One”
- **SCORPIONS** (Mercury) “Alien Nation”
- **JAMES BOND** (Absolute) “Doctor On Call”
- **LUCKY PETERSON** (VERVE) “I’m Ready”
- **STING** (A&M) “Nothing But Me”
- **SQUEEZE** (A&M) “Everything In The World”

Dropped: #40 Bruce Hornsby, #43 Bon Jovi, #48 Peter Gabriel, #46 Sister Whiskey.

### Mojo

"It’s Late"

The Power Ballad

**BLOOD RECORDS**

"It’s Late" The Debut Single From The Debut Album

**BLOOD RECORDS**

Contact: Blood Records (At (215) 293-9200)

Management: Zone Management

Member of NAIRD

Produced by: Doug Gordon

Featuring: Stuart Bryant on lead vocals/guitar, Danny B. on bass, Rhondo on drums, and Tom Keifer on background vocals.

**LOOKING FOR ADDS SEPTEMBER 28TH**
Strung Mind

LINEUP: Stue Shoaps, Vocals/guitar; Billy O'Malley, guitar/vocal; Tim Catz, drums; Sully Erna, vocals

LABEL: Sire/Reprise
DEBUT ALBUM: What's In Your Mouth
FIRST VIDEO/SINGLE: Bastard

PRODUCER: Alex Perialis

Stue Shoaps Talks About:
THE SIGNING: "Howie judged WBCN's Rock and Roll Rumble competition which we won in '91 and then in '92 one year to the day that Howie signed us. He has been the best to us. We've heard horror stories from other bands about their problems but we've got big brother Howie keeping an eye on us.

THE PRODUCER: "We started off with a list of six producers and as it turned out Alex was at the top; all the others either we couldn't afford or they were busy. We had already heard a lot about Alex's work with such bands as Nuclear Assault, Anthrax, Testament, Wrathchild, Pantara, and Agnostic Front.

THE RECORDING: "We went in to record the album in the beginning of September '92 with our old drummer and things didn't work out. Subsequently, he was fired or quit depending on who you talk to. It took us a few months to find Sully Erna and break him in. We met Sully a friend of a friend. We finished recording in five or six weeks, including the mixing and pre-production. Alex went out and got us bass strings at five in the evening on Easter Sunday by getting the owner of a music store to open up for us. We felt privileged to work with him, and we think of him as our friend."

THE LYRICAL HUMOR: "That's an attitude thing! We're very tongue-in-cheek. Take "Lap Frappe." I'm a huge KISS fan and I think of Paul Stanley's lyrics as being both silly and tongue-in-cheek at the same time. For that song, I just got off on Paul Stanley's passion and updated it to what I thought he would have originally done."

THE SINGLES: "Bastard" is the first single and video from the album. We shot some live performance footage in Boston before completing the video in Richmond, Virginia.

TOURING: "This is our second tour. We're traveling a great time and are finally getting to do what we've wanted to do for so long. We've blocked out some time to play Foundations Forum '93 on September 10. We go on at 9:00 P.M., in the hotel ballroom. Souls At Zero and the Scorpions. After that we have dates scheduled up and down the coast of California. We're talking to our agents about hooking up with some other bands and staying out on the road."

MESSAGE TO RADIO: "Enjoy 'Bastard.' "

IT'S SAID: "'Draining' as much to GBH, The Misfits and Black Flag as they do to Metallica and Slayer for influencing their bare-boned sound, Strip Mind's lethal combination of hard core riffing and metal muscle should not only strip minds, but rip off ears as well."

-Bill Ebner, Foundations

SOULS AT ZERO
(energy records)

Writing reviews can sometimes be a tiresome exercise, it's easy to run out of adjectives, ideas, or even words. Then there is the ritual that every writer indulges in at one point or another, tearing up the completed work while screaming, "This sucks!" and starting over again. Wrathchild America can definitely relate to starting over again because when their existence became alienated, their careers started to tumble down hill which only became worse after leaving Atlantic Records, suffice to say, they weren't happy with their situation.

Instead of calling it quits, they made some improvements and a few radical changes. They pulled themselves out of the dirt by writing a slew of new songs, changing their name to Souls At Zero, and getting signed to Energy Records. After recording for 40 days and nights in a Baltimore studio, Souls At Zero completed a mighty hard guitar-oriented album that rocks with the intense aggression that serious hard rock fans look for.

Guitarist Jay Ahbene and Terry Carter excel in the hard crunch of Super riff department by exchanging and executing spiraling hooks into a chaotic frenzy of chords. The only thing that matches the prowess of Brad Divens bass are his yelling vocals which express total frustration. This whole album is angry, it's an outlet for these bands which all rock. Guitarist Jay Ahbene and Terry Carter excel in the hard crunch of Super riff department by exchanging and executing spiraling hooks into a chaotic frenzy of chords. The only thing that matches the prowess of Brad Divens bass are his yelling vocals which express total frustration. This whole album is angry, it's an outlet for these bands which all rock. Guitarist Jay Ahbene and Terry Carter excel in the hard crunch of Super riff department by exchanging and executing spiraling hooks into a chaotic frenzy of chords. The only thing that matches the prowess of Brad Divens bass are his yelling vocals which express total frustration. This whole album is angry, it's an outlet for these bands which all rock. Guitarist Jay Ahbene and Terry Carter excel in the hard crunch of Super riff department by exchanging and executing spiraling hooks into a chaotic frenzy of chords. The only thing that matches the prowess of Brad Divens bass are his yelling vocals which express total frustration. This whole album is angry, it's an outlet for these bands which all rock. Guitarist Jay Ahbene and Terry Carter excel in the hard crunch of Super riff department by exchanging and executing spiraling hooks into a chaotic frenzy of chords. The only thing that matches the prowess of Brad Divens bass are his yelling vocals which express total frustration. This whole album is angry, it's an outlet for these bands which all rock. Guitarist Jay Ahbene and Terry Carter excel in the hard crunch of Super riff department by exchanging and executing spiraling hooks into a chaotic frenzy of chords. The only thing that matches the prowess of Brad Divens bass are his yelling vocals which express total frustration. This whole album is angry, it's an outlet for these bands which all rock. Guitarist Jay Ahbene and Terry Carter excel in the hard crunch of Super riff department by exchanging and executing spiraling hooks into a chaotic frenzy of chords. The only thing that matches the prowess of Brad Divens bass are his yelling vocals which express total frustration. This whole album is angry, it's an outlet for these bands which all rock. Guitarist Jay Ahbene and Terry Carter excel in the hard crunch of Super riff department by exchanging and executing spiraling hooks into a chaotic frenzy of chords. The only thing that matches the prowess of Brad Divens bass are his yelling vocals which express total frustration. This whole album is angry, it's an outlet for these bands which all rock. Guitarist Jay Ahbene and Terry Carter excel in the hard crunch of Super riff department by exchanging and executing spiraling hooks into a chaotic frenzy of chords. The only thing that matches the prowess of Brad Divens bass are his yelling vocals which express total frustration. This whole album is angry, it's an outlet for these bands which all rock. Guitarist Jay Ahbene and Terry Carter excel in the hard crunch of Super riff department by exchanging and executing spiraling hooks into a chaotic frenzy of chords. The only thing that matches the prowess of Brad Divens bass are his yelling vocals which express total frustration. This whole album is angry, it's an outlet for these bands which all rock.
SPIN DOCTORS
Jimmy Olsen's Blues (Epic)

If Perry White heard this, he'd scream, "Great Caesar's ghost!" Inspired by that cub reporter for the Daily Planet and infused with the same spirit as "Little Miss Can't Be Wrong," this hot outfit has spun themselves another winner.

JOHN MELLENCAMP
Human Wheels (Mercury)

Domestic violence, deep philosophy, paradoxical love relationships and scattered Christian images are all par for the emotional obstacle course of a new John Mellencamp effort. John's sound is still doused with electric/acoustic contradictions. Lisa Germano's gissundo violin and mandolin riffs weave a Celtic blend into a sound stew commandeered by Mike Wanchic's fanning electric guitar and Kenny Aronoff's bellwether pounding drums. The most rockin' track is the first single. "What If I Came Knocking," the most sociably poignant is "Case 795" (the beds are made but there's no sheets out) and the most lyrically crafted is "Human Wheels."

BETH NIELSEN CHAPMAN
You Hold The Key (Reprise)

Even before you take a microscope to the lyric, Beth Nielsen Chapman's work attracts your attention by the strength of each song's engraved melodies. The Chapman magic is a wonderful composite of lyrically intriguing scenarios set to instantly comfortable, melodic plots. They're sung with the kind of flexible, true-tone voice that contradicts the conventional wisdom that great songwriters didn't have to think hard to come up with other words--the man had sold more than 31 million units and his sixth album is now exploding off the shelves. Brooks had a hand in many of the cuts here, including the album (and show) opener "Standing Outside The Fire," the smokin' ode to teenage sex "Ain't Going Down (Til The Sun Comes Up)," and two story-songs, "The Night I Called The Old Man Out," and "The Night Will Only Know." Songwriter Tony Arata ("The Dance") shows his humorous side with "Kickin' and Screamin" in which Garth has a lot of fun doing his best Lyle Lovett impersonation. Brooks decided to cover an overlooked New Grass Revival song, "Callyn Batou Rouge," and convinced the band to re-unite for the recording. The crowd singalong comes in the form of the blue-colar anthem "American Honky-Tonk Bar Association."

Mavis Staples
The Voice (Paisley Park/Warner Bros.)

Mavis couldn't ask for a better time to release her second CD, The Voice on Prince's Paisley Park Records. Imagine an accumulation of the cool flava grooves that Prince and his associates have come up with over the years and jam them into almost 54 minutes of rousing performances by Mavis Staples. No matter what mood you find yourself in, Mavis does it all...gospel, funk, R&B and hip-hop. Liner notes and credits reveal a smorgasbord of talent that makes the whole project even sweeter. If you must pin me to highlights on the CD, I suggest the title track, "The Voice." "House In Order," "Blood Is Thicker Than Water," "You Will Be Moved," "Kain't Turn Back," and "I'll Be Right There."

Gavin P I C K S

Singles

BRUCE HORNSBY
Fields Of Gray (RCA)

Think artistry excellence and Bruce Hornsby is one of the few names that comes to mind. Parents can relate to the song that he wrote for his two sons. His message? During life's ups and downs, those "fields of gray," he'll always be there to support them.

MICA PARIS
Whisper A Prayer (Island/PLG)

Just getting started at Urban, Mica (pronounce Mee-shuh) will no doubt wrapped around this latest appeal of the title song "Purple Rain" in the '80s to "Don't Smoke In Bed" in the '90s. The most rockin' track is the first single, "What If I Came Knocking," the most sociably poignant is "Case 795" (the beds are made but there's no sheets out) and the most lyrically crafted is "Human Wheels."

HOLLY COLE TRIO
Don't Smoke In Bed (Manhattan)

Singer Holly Cole gives Jazz A' and the fringes of A'something different to croon over. Backed only by grand piano and acoustic bass, vocalist Cole cuts a cozy cabaret ambiance. Yet she isn't exclusively mired in Rodgers and Hart, or the traditional supporter club style. "Get Out Of Town," with its haunting harmonica cameos by ex-Fleetone Horror Levy, takes Holly's chanteuse demeanor to contemporary heights. You can hear drop between minimal arrangements as Cole affixes her sophisticated stamp on diametrical standards like "I Can See Clearly Now" and "The Tennessee Waltz."

Gavin September 3, 1993

John Martinucci
“RENEGADE GENTLEMAN”

Rocks with the Blues!

WMVY  KBCO
KSPN  WMMM
WDET  KCSU
KTCZ  KIOT
WNCW  KFMG
KZYR  KWVS
WRLT  KUWR
K-OTTER

© 1993 GRP RECORDS, INC.
DREAM OF ME