It's been obvious the last couple of years. Hip hop needs and deserves a seminar to call its own. We are proud to present it, in the form of The Sessions, Vol. 1. As with our A&R summit in Boulder, our A&R-intensive SFO gatherings, our breakout Country Seminar, and the new Alternative Boot Camp, there are twin goals for the Sessions in Oakland: education and entertainment. In fact, The Sessions' subtitle is: The Educational Hip Hop Summit. To set the table for what we hope will be a beneficial and insightful as well as a fun weekend, Rap Editor Thembisa S. Mshaka and her crew have put together this special 6th anniversary (of Gavin charting rap) issue. Besides the full Sessions agenda, we've got Yo Yo, the Renaissance rapper, in, as her album title says, total control. Chuck D: much more than history. And E-40, one of 40-plus performers who'll be playing at the Sessions. Plus: Sista Presidents, label leading ladies Lisa Cortes of Loose Cannon, Leila Steinberg of Alien, and Quinetta Chelsea of LTC. Also: the impact of "pirate radio" on rap, and Best of the Bay, with hip hop movers & shakers. Thembisa and Quincy McCoy reflect on the tragedy of the loss of Tupac Shakur. And our First Person is Chris Scarpace, CEO of RuffHouse Records. It's a packed issue, so hip hop to it.
FACE the music from this day on...

This is for the Lover in You

Featuring
LL Cool J
Howard Hewett
Jody Watley and
Jeffrey Daniels

Babyface

On your desk now. Going for Adds September 24th.
The first single from the forthcoming album The Day

Produced by Babyface for JMC Productions, Inc. Coproduced by Babyface for JMC Productions, Inc. & LL Cool J.
Management: Henry Medina/ management Today/Management Entertainment
Chris Schwartz is the CEO of RuffHouse records, the six-year-old Philly-based label whose successes include records by Kris Kross, Cypress Hill and—most notably—the Fugees, whose current album, _The Score_, has sold over 600,000 copies worldwide. Here Schwartz discusses the Fugees, the restructuring of RuffHouse's arrangement with Sony from a distribution deal to a strategic venture, and his imminent entry into music publishing.

What caught my attention with The Fugees was that it was all about performance. They had an audition for us in their management office, and it was unbelievable. I was personally getting very bored with hip-hop, you'd go to these shows and see these acts who'd sold hundreds of thousands of records, and they'd just stand there. That wasn't enough for me. The Fugees' show was a full theatrical presentation, although I wasn't quite sure where they were going musically. It was such a cornucopia of rap, hip-hop, R&B, and a whole island flavor to it.

But we worked their first album through a shitty record. Aerosmith couldn't sell records at the volume we were selling 400 to 600 a week, which told us that the Fugees were a double platinum record, but not quadruple platinum within one year. That wasn't enough for me. I didn't think _The Score_ would be a double platinum record, but we were still selling 400 to 600 a week, two years into it, we ended up at close to 140,000 at SoundScan. Two years into it, we were selling 400 to 600 a week, two years into it, we ended up at close to 140,000 at SoundScan.

Our new deal with Sony is basically 50-50—not unlike what Uptown did with MCA. We approached them about it a couple of months ago, and it came together very quickly. When you start to sell records at the volume that we were—since 1989 we've sold 40-50 million records worldwide—then it becomes obvious to both parties that something like this needs to happen.

It means to RuffHouse is more operating money, but we're now getting a 50 percent share of the profits, where before it was 20 percent, and we had to pay out the acts. This is a move to the next level, like what happened with Geffen Records or Sire.

We're also in talks with four of the major publishing companies, and with some people in the investment banking community, about starting our own publishing entity, focusing on young writer/producer signings and catalog acquisitions.

The philosophy is to take a catalog and have a song done by a new act, sort of like what happened with the Fugees recording "Killing Me Softly," and in that way increasing the value of the copyright. I don't want to just be signing rock bands for $200,000 publishing deals. Everyone in the RuffHouse president Joe Nicolau and I are basically record buyers—we've never had the patience to get into the whole nomenclature of publishing.

We had a publishing venture with Sony when the company was new, but we didn't put the time and effort into it. If we had paid attention to it, it would have been great to have a publishing company to mirror the record company. I feel like we wasted five years.

We've always tried to be more than just a record label. That's part of why we run Studio 4 near Philadelphia. Recording gold and platinum records is great, but owning a piece of those records is even better.
GAVIN NEWS

Shakur Death Leaves Questions, Lessons

BY BEN FONG-TORRES

The death of Tupac Shakur last Friday (September 13), six days after he was shot in Las Vegas, took almost no one by surprise—least of all Shakur himself, who lived what he called the "thug life" and, although only 25, foresaw his own early demise.

"All good niggers, all the niggers who change the world, die in violence," he told Details magazine earlier this year. "They don't die in regular ways."

In early 1995, shortly after he'd been shot five times while being robbed of $40,000 in jewelry in the lobby of a Manhattan recording studio, he offered an interview to VIBE magazine, saying: "This is my last interview to VIBE magazine." The day after this interview, he was driving when the car he was ambushed and suffered minor injuries. Investigators say he has shed little light on the attack.

Reaction to Shakur's death as it did to his life and work, ranged widely.

Radio stations devoted much of the weekend to playing 2Pac recordings and letting listeners express their shock and grief. KMEL/FM-San Francisco played a two-hour interview conducted by morning host Sway (who also does the Wake-Up Show on KQED-Los Angeles).

2Pac's mystique lent to his popularity and helped create a demand for his music," Sway told GAVIN.

That demand forced radio to play 2Pac. Shakur, said Sway, had a clear "success strategy" for radio. Despite the gangsta tag on his recordings, he noted, "Most of his singles were pro-female, like 'Keep Your Head Upp' and 'Dear Mama'." Shakur Death Leaves Questions, Lessons

RIAA Pledges $2M More to Drug War

The Recording Industry Association of America (RIAA), which represents the six major record companies and distributors, has established a $2 million fund to broaden its efforts against drug abuse in the music industry.

The $2 million, three-year grant will support the Musicians' Assistance Program (MAP), which was founded by jazz musician Buddy Arnold, who describes it as "the focal point for industry action, 24-hours a day, seven days a week, in education, intervention, treatment referrals and post-rehabilitation support." The RIAA funds are expected to help develop training and educational materials for industry executives and others regarding drug and alcohol addiction.

Said RIAA President Hilary Rosen: "This record company effort achieves a much-needed balance between private and public initiatives. On one end of the scale—the private side—is the heroic good that our label chiefs have accomplished over the years by addressing substance abuse with the confidentiality that individuals deserve and demand. On the public side, MAP will help everyone working both inside and outside the established music community—managers, producers, label representatives, such as A&R executives and publicity—to become better educated about helping friends and associates deal positively with their drug and alcohol addictions."

I'm proud of the work our companies have already done privately on this issue," Rosen continued. "Unfortunately, label reluctance to come forward on such a private and confidential matter has to some been misconstrued as industry denial. This is clearly not so.

The RIAA has also supported the National Academy of Recording Arts & Sciences' (NARAS) Music Cares efforts against substance abuse, to the tune of some $1.5 million over the last five years.

While the RIAA funding of MAP is independent of NARAS' high-profile battle against drug abuse, NARAS President Michael Greene welcomed it. "This is exactly what we wanted to happen," he said. "We'll continue our work in the artistic community and I'm glad that they're doing it from the business community."

"Some people had Elvis. Some people had (John) Lennon. The hip-hop community had 2Pac."

—L.D. Wells, T. Wauzi Records

See Below:

I see you blackboy, bent toward destruction, watching for death with tight eyes

GAVIN SEPTEMBER 20, 1996
Gavin A/C Chart Debut 37*
1291 spins

"It's so nice, I added it twice"
— GREG CAMP/KDBB

"Don Johnson has nothing on this lady! EJ Waters gives us a taste of Miami with 'Colours Of The World'...One of the many great cuts on her new CD. EJ Waters has what it takes!"
— MIKE BLANKENSHIP/KWAT

"So...You think Melissa Etheridge is the only female rocking AC radio? Wrong!!! The tide is rising for EJ Waters. EJ's young, talented, beautiful and can sing the heck out of a song...What more are you looking for? The future for EJ Waters?? Smooth sailing!"
— GREG TRAVIS/KBJJ

Contact: MVP Entertainment
805-565-9552
TJ Promotions 818-506-7869

CASTLE RECORDS
Network Radio Looks Strong

PGD Drops CD Anti-Theft Tags, For Now

While record companies and other retailers engage in high-tech wars against shoplifters, they are also fighting with each other over anti-theft technology. After only a month, PolyGram Group Distribution (PGD) has agreed to temporarily suspend its policy of tagging its CDs with EAS (electronic article surveillance) technology in exchange for the dismissal of antitrust lawsuits filed by Target Stores, Checkpoint Systems, Inc. and other companies.

The EAS is a magnetic tag, which, it has been claimed, can cause damage to cassette players. Record companies argue that it is necessary to protect against shoplifting. But proponents of the rival technology, a radio frequency tag system, say clerks could accidentally place cassette tapes on a shelf with the tags causing damage to the cassette players.

Dallas Station Really Believes in Yesterday

An all-Beatles radio format may sound old or gimmicky, but New World Broadcasters of Dallas says it's serious about what it calls a "24-hour Beatles platform." KCYY-FM-Dallas Ft. Worth.

"It's not just an all Beatles format," says Tony Rodriguez, President of New World and owner of the station. "It's more of a Beatles rockumentary," featuring performances by the band, solo efforts by band members, and renditions of Beatles music by current artists such as U2, Blues Traveler, Oasis, Elton John, and Huey Lewis." KTCY also features Beatles outtakes and interviews.

The Beatles' music, said Rodriguez, "is still a favorite among baby boomers, and now is attracting a whole new generation of followers." KTCY is also broadcasting on the Internet (www.planetcasters.com).

In another twist on conventional radio, KTCY, while broadcasting no commercials for now, is carrying spots for Friends of the Earth, an organization favored by Paul McCartney. The idea, says Rodriguez, is to give the station a sense of the "true spirit of the '60s."

LIKE A ROLLING STONE

‘Dear Diary, I’m On Tour with the Beatles’

Beyond the Anthology videos and upcoming Volume 3, the Beatles continue to be chronicled by way of books. The latest is Ticket to Ride (Dowling Press, Nashville), covering their last tour, in August 1966, and it's a worthy addition to the stacks of Beatles books.

That's because the author, Barry Tashian, was on that tour. His band, the Remains, served as the opening act and played backup for fellow members Bobby Hebb and the Ronettes.

On tour, Tashian kept a diary. "My Dad told me to do it," the soft-spoken musician told me. "It did it rather begrudgingly, but I wrote something every day."

Over the years, Tashian lost track of his diary while building a successful music career, working with Gram Parsons, the Flying Burrito Brothers, and Emmylou Harris. Tashian, with wife Holly, have issued several country-based albums, and their Stray Into Gold, on Rounder Records, won the 1994 NAIRD Country Album of the Year award.

A few years ago, Tashian found the diary and read it. "It was pretty interesting. I showed it to a friend, and she said, 'You've got a book here.'"

He didn't, actually. The diary, which ranged from an awestruck beginning ("What an AMAZING DAY!") to tedious ("What a long day...") contains some wonderful nuggets. On a charter flight to Washington, D.C., he writes, he was standing with George and Ringo. "I had a question about a percussion sound on Rubber Soul and thought this was a good opportunity to ask Ringo. 'What's that tapping sound on 'Looking Through You?' I asked. He said, 'Oh, I just tapped my finger.'"

But the diary entries are short. To make a book out of it, Tashian and company have added recollections by avid fans along the tour; reprints of the late Judith Sims' reports for Teenset magazine, and a collection of rare photos and other memorabilia, including an array of tickets that remind of along the tour; reprints of the late Judith Sims' reports for Teenset magazine, and a collection of rare photos and other memorabilia, including an array of tickets that remind of the tour; reprints of the late Judith Sims' reports for Teenset magazine, and a collection of rare photos and other memorabilia, including an array of tickets that remind of the tour; reprints of the late Judith Sims' reports for Teenset magazine, and a collection of rare photos and other memorabilia, including an array of tickets that remind of..."

An Emmylou Harris. Tashian, with fellow Remains for their perspectives. Three decades after the last Beatles tour, Tashian kept a diary. "My Dad told me to do it," the soft-spoken musician told me. "I did it rather begrudgingly, but I wrote something every day."

While Pearl Jam has moved more than 500,000 units of its newest record, No Code, it's Alanis Morissette, who's made the most news on recent SoundScan reports. Morissette's Jagged Little Pill is selling a steady 100,000-plus each week and is poised to become the all-time best-selling album by a female artist. With 12 million units shipped, she's matched Whitney Houston's eponymous album and surpassed Carole King's Tapestry and her own boss at Maverick, Madonna, whose Like a Virgin sold 9 million.

Meantime, Pearl Jam, who sold 367,000 copies of its latest album for its first week out, added 146,000 in its second week. While the figures fall short of those for Super and Vitalogy, Epic Records said it was "extremely pleased with the Number One debut of No Code. This is Pearl Jam's third consecutive Number One debut."

Alain Taking ‘Pill’ To All-Time Record

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From
“The Power of Peace”
album
(o celebrate Care’s 50th Anniversary)

The Power of Peace
in support of CARE

Celine Dion
Peabo Bryson
Jose Carreras
Chris de Burgh
Celine Dion
Emmanuel
Ella Fitzgerald
Aretha Franklin
Giorgia
Enrique Iglesias
Wynonna Judd
Chaka Khan
Gerald Levert
Kenny Rogers
David Sanborn
Michelle Wright
Yanni

comes...

CELINA DION “Send Me a Lover”
CHRIS DEBURGH “Simple Truth”
VOICES FOR CARE “Power of Peace”
CHAKA KHAN “Kingdom”
KENNY ROGERS “When You Put Your Heart In It”
WYNONNA “All of That Love”
JOSE CARRERAS “Torna A Surriento”
DAVID SANBORN “Lisa”
MICHELLE WRIGHT “I’m Not Afraid”
EMMANUEL “Que Sera”
GIORGIA “Riguarda No!”
YANNI “Keys to Imagination”
ELLA FITZGERALD “Happy Blues”

EXECUTIVE PRODUCER: ALEX MOSES
ON MMI RECORDS, DISTRIBUTED BY WEA

PROMOTION: JON KONJOYAN, JK PROMOTION (213) 874-7507
1996 CHARLIE MINOR FOOTBALL POOL UPDATE
—WEEK III—

By Annette M. Lai

Music superstars, among them Babyface, Celine Dion, Seal, Toni Braxton, Elton John, and Vanessa Williams, have donated their talents to For Our Children, Too! The net proceeds from this CD, issued on Kid Rhino, will benefit the Pediatric AIDS Foundation (PAF), which funds and conducts pediatric AIDS research worldwide.

AIDS is the seventh leading cause of death for children in this country. PAF was founded in 1988 by Susan DeLaurentis, Susie Zeegman, and the late Elizabeth Glaser, wife of actor/producer Paul Michael Glaser. She died in 1994 from AIDS, which she contracted through a tainted blood transfusion.

David Foster serves as executive producer of the project. Eric Kayser, National Manager of Promotion for Kid Rhino, says that according to SoundScan, 2,500 albums have already been sold in its first week out. While there is no emphasis single, Kayser urges radio to join in this crusade by exposing some of the music during their morning shows, and by tying it in with any family-type promotions they may be planning. KBQK-Roswell, N.M., has been spinning Luther Vandross’ rendition of “If I Had a Hammer,” and PD/MV Tim Dill says they’re “front and back-selling [this project] more than usual” when they play the song. Quiet Storm stations have played the Babyface cut, “If,” and country outlets have aired Faith Hill’s “Over the Rainbow” and Bryan White’s “You Are Not Alone.” The original For Our Children, issued in 1991, has sold over a million copies.

Georgia, Georgia...

This weekend, the Georgia Music Hall of Fame has its grand opening. And, surprise, it’s not in Atlanta.

The Hall of Fame has been built, at a cost of $6.5 million, in Macon.

The city of 120,000 lays claim to such fabulized artists as Little Richard, Otis Redding, and the Allman Brothers.

They, along with James Brown, Ray Charles, Gladys Knight, Lena Horne, Brenda Lee, and Ronnie Milsap will be represented in the 43,000-square foot exhibition and education facility in Macon’s downtown national historic district. The more than 150 artists’ works are included in musical programs that are formatted like radio shows in progress.

“This facility is not only a tribute to Georgia musicians,” said Gov. Zell Miller, “but a tribute to our country’s evolving musical heritage from blues to rock & roll.”

Cyberspace Goes MAD

Mad Magazine has leapt into the Internet. Observing its 350th issue this month, the 44-year humor magazine has teamed with Rhino Records and America Online to include a Mad CD-ROM as part of its September issue.

Mad Bytes 3.5 includes three tracks from Rhino’s Mad Grooves, which remakes of the magazine’s status as a multimedia pioneer of sorts. Taping various satirical recordings since the ’60s and luring bound flexi-disks into a 1980 magazine. The CD also offers a database of Mad articles and a gallery of Mad covers and other artwork.

The flashbacks remind of Mad’s early use of radio personalities in its pages, including a feature, “Al Jazzbo’ Collins Explains Jazz” in its February 1957 issue. Other radio-related pieces include a takeoff, “WKRP in Cincinnati” (October, 1980), and “Radio Stations We Never Get to Hear” (January, 1992).

Mad also has an AOL Site (keyword: MAD).
That's Sho Biz By Dave Sholin

Plenty of attention has been focused on New York in light of the legal battle brewing between Chancellor and former Z100 (WHIZ) Vice President Programming/Operations Steve Kingston. Chancellor alleges that Kingston violated his six-month non-compete clause after leaving the station. Z100 GM Jeff Dinetz offered "no comment" regarding the suit, which is asking for both monetary compensation and for Kingston's non-compete to be extended for an additional five months. Meanwhile, Kingston's counsel, Michael Greene and Mitchell Mandell, have issued the following statement: "We expect Steve Kingston will start on Friday, November 1, 1996 at WXRK, pursuant to the terms of his covenant not to compete with Z100 and his personal services agreement with Infinity Broadcasting." Regarding the action pending: "This action is being vigorously defended. In light of these most recent developments, we will amend the answer we file on behalf of Steve to include defamation for an undetermined amount of money. This is an unequivocally state that Steve has done nothing on behalf of WXRK, and has performed no services, and will continue to do nothing until his November 1 start." A court date is set for next week-stay tuned.

On the Air

WLIT-Detroit VP/GM Terry Wood moves to WKKV (W100) Milwaukee in the same position. The shift comes on the heels of V100's purchase by Clear Channel Communications.

Jacor brings in Jack Evans as Director of San Diego Programming. He'll oversee 91X (XTRA/FM) XTRA Sports 690, and Channel 93.3, plus any future SD acquisitions. Stan Igencogle leaves programming at KTRK-Gasper, Waco, Pat Butler takes his place as PD and Dave Cannon steps in as MD. Igencogle remains at the station as GM and Chief Engineer.

WWY/FM-Lexington, Ky. PD Doug Hamand is upped to Operations Director for both WWY and Hot A/C sister WMXI/WM. He replaces Dale O'Brian, who leaves to become PD of WWZZ/WWVZ-Washington, D.C. Mix 102.3 (WJHM) Los Angeles sportscaster Betsy B. Jarvis to MD, replacing Greg Allen. Dave Michaels, MD at KOTM-Ottumwa, Iowa, exits; taking his place is Steve Austin. Tracy McCray is named Assi. MD at KROC/FM-Rochester, Minn. Bryan Scott is the new morning man for WJZA-Columbus, Ohio. The newlywed recently handled a.m. at WAEG/WAEJ-Augusta, Ga. Star 100.7 (KFMB/FM)-San Diego welcomes veteran air talent Anita Rush to middays (noon-3 p.m.). At WQQB-Champaign/Urbana, Ill. part- time svng-mnvr, Josh Edwards moves to nights (7 p.m.-midnight), and former nighttimer, Jason Cox becomes Production Director of WQQB. WZNF, and LMA partner WHZT. Weekender Manny Miravedi also joins WQQB. At KSUY-San Luis Obispo, Freddie B. enters as evening disc jockey. He comes from crosstown KWRU-Pt. Jonathan Michaels lands FT overnight duties at B103 (WBHV)-State College, Pa. Christian Myers is still a part of the Wake-Up Crew, and now he stays on the air until noon. PD Dave Dollow cuts down to noon-2 p.m. ...Address change for Loose 102 (WLSS)-Lafayette, Ind. 47905. (765) 394-1020, fax (765) 452-0215.

In the Grooves

Ritch Bloom has rejoined Capitol as VP of Promotion, based in Hollywood. He'll strategize crossovers from A3, Alternative, Rock, Urban, and AC onto the Top 40 charts. Relativity recently upped Alan Grunblatt to Senior VP. He'll oversee Radio and Video Promotion, Sales, Art, Artist Development, and Media Relations.

Mike Bergin becomes National VP of Promotion at Twisted Records. RCA brings Art Phillips as National Director of College Promotion. He comes from a National Sales Manager post at Billboard's Airplay Monitor. The label also bumps Ron Fair to Senior VP of A&R/Producer of RCA records.

Gavin September 20, 1996
Sho-Prep

MELISSA ETHERIDGE/JOAN OSBORNE

The retail single for Melissa Etheridge's new song, "Nowhere to Go," contains a new version of her "Bring Me Some Water" song as a duet with Joan Osborne.

BRANDI JACKSON

In addition to Tito Jackson's three boys, known professionally as 3T, there's yet another second-generation Jackson ready for show business. Brandi Jackson, the 14-year-old daughter of Jackie Jackson, is preparing to launch her recording career. She may be managed by LaToya Jackson's estranged husband, Jack Gordon.

JOHN MELLENCAMP

John Mellencamp has told The Los Angeles Times that he doesn't expect to tour again any time soon. "I don't see myself touring...at least for a while. Being with Hud and Speck (his infant children) is much more of a priority than being on tour."

LA BOUCHE

La Bouche is a duo of two Americans, Lane McCray and Melanie Thornton, who met in Germany while singing in a group called Groovin' Affairs.

TOO SHORT

The just-reired rapper Too Short packs it in after establishing a ten-album catalogue dating back to his debut disc in 1983, Don't Stop Rapping.

MADONNA/ROBERT MILES

The Leading Man, early in the next couple of years. Jon Bon Jovi is finishing a new solo album, and he's also due to star in yet another film, "Made It Happen."

MADEONA/ROBERT MILES

Madonna has begun working on tracks for a new album, and she's also due to star in yet another film, "Made It Happen."

BIG COUNTRY

Stuart Adamson of Big Country is hoping to release a solo album of Country music in the near future.

THAT'S SHO-BIZ

F.O.R. #160

Friends of Radio

Faith Newman

Director of A&R

Columbia Records

Hometown: Philadelphia

What was the first record you ever bought?

At Green's "Guilty." The Jeans and in Light was Soul Train. The Hits That Made It Happen.

What radio station did you listen to as a kid?

WWSAS-Philadelphia. I bad it on all the time because it had a sense of family and community and was central to the city's scene.

What radio station did you listen to now?

I switch around, from HOT 97 to KISS to WBLS.

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

...make sure it wouldn't be restricted to a list of songs that are the same 99% of the time. I would...make sure it wouldn't repeat. It would come through with a wide range of music.

What was the last record you went out of your way to listen to?

Nine's "Lyon King." I love the track, and it's really different sounding.

What artists do you feel lucky to have worked with?

Nas, because he's a genius, a real poet. It's exciting to watch him work. Chuck D was fun to work with. L.L. Cool J, because he's such a good businessman.
### Gavin Top 40

#### Top Most Added
1. DONNA LEWIS - 'Love You Always Forever' (Atlantic)  
2. ERIC CLAPTON - 'Change The World' (Resurgence)  
3. NO MERCY - 'Where Do You Go (Aruba)'  
4. CELINE DION - 'All I Ever Wanted To Be' (Soul Music)  
5. TON BRAXTON - 'You Make Me High' (Laface/RCA)  
6. PRIMITIVE RADIO GODS - 'Standing Outside Of Time' (Ergo/Columbia/505)  
7. DAMON DOCHTERMAN - 'My Own Work' (Columbia)  
8. ALANIS MORISSETTE - 'You Learn' (Maverick/Reprise)  
9. JEWEL - 'Who Will Save Your Soul?' (Atlantic)  
10. JOHN MELLENCAMP - 'Key West Intermezzo' (I Saw You First) (Merci: 80s Gold)  

#### Top Most Added
1. DONNA LEWIS - 'I Love You Always Forever' (Atlantic)  
2. LIL ONES - 'Jealousy' (Elektra/EEG)  
3. L.L. COOL J - 'Loungin' (Def Jam)  
4. AMBER - 'This Is Your Night' (Tommy Boy)  
5. TONY MARTIN - 'The Hat' (Cranberries)  
6. JOHN MELLENCAMP - 'Wild Girl' (Mercury)  
7. BLUES TRAVELER - 'But Anyway' (A&M)  
8. MELISSA ETHERIDGE - 'Nowhere To Go' (Island)  
9. DONNA LEWIS - 'I Love You Always Forever' (Atlantic)  
10. JOHN MELLENCAMP - 'Key West Intermezzo' (I Saw You First) (Merci: 80s Gold)  

#### Top Tip
- **REPUBLICA** - 'Ready to Go'  
- **TREND** - 'Going, Going, Gone!'  
- **RECORD TO WATCH** - 'Bone, Thugs-N-Harmony - Crossroads'  
- **REPUBLICA** - 'Ready to Go'  
- **TREND** - 'Going, Going, Gone!'  
- **RECORD TO WATCH** - 'Bone, Thugs-N-Harmony - Crossroads'

### Inside Top 40

**By Dave Sholin**

#### Teaching Top 40 In College and High School

In a business that tries to squeeze 25 hours into a day, it is all the rage to find 'Waldo' in the pages, essentially testing your students' attention span. (One school recently had a book featuring Waldo in the school's textbooks!) At some schools, Top 40 radio stations are finding ways to keep students' attention and make their education fun.

Top 40 is the best way to teach kids about music and help them develop a love for it. It's a fun and engaging way to teach music history, artists, and genres. By incorporating Top 40 into the curriculum, teachers can create a more engaging and relevant learning experience for students. This can involve playing current hits in class, discussing the artists and their music, and even incorporating Top 40 into school projects and assignments.

### Chartbound

<table>
<thead>
<tr>
<th>Chartbound</th>
<th>Reports</th>
<th>Add Week</th>
<th>SPINS</th>
<th>TREND</th>
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<tbody>
<tr>
<td>PHIL COLLINS - 'Dance Into The Light' (Atlantic)</td>
<td>74</td>
<td>73</td>
<td>360</td>
<td>+360</td>
</tr>
<tr>
<td>WILD ORCHESTRA - 'At Night (1)' (RCA)</td>
<td>65</td>
<td>64</td>
<td>1243</td>
<td>+318</td>
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<tr>
<td>MAXWELL - 'Ascension (Don't Ever Wonder)' (Columbia/CBS)</td>
<td>62</td>
<td>61</td>
<td>1236</td>
<td>+283</td>
</tr>
<tr>
<td>NEW EDITION - 'I'm Still In Love With You' (MCA)</td>
<td>55</td>
<td>54</td>
<td>824</td>
<td>+551</td>
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**Editor** Dave Sholin • Associate Editor Annette M. Lai
Top 40 reports accepted Mondays and Thursdays 8 a.m.-4 p.m.
Station Reporting Phone: (415) 495-1990 • Gavin Fax: (415) 495-2189

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Gavin September 20, 1996
**Up & Coming**

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<td>637+252 Republica - Ready To Go (RCA)</td>
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<td>844+207 Gabrielle - Give Me A Little More Time (G/Disco/London/stand)</td>
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<td>1022+152 Az Yet - Last Night (LaFace/Arista)</td>
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<td>156+146 * Kim Stockwood - Jerk (Curb)</td>
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<td>220+200 Puff Johnson - Over High (World/CRC)</td>
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<td>673+35 Jocelyn Enriquez - Do You Miss Me (Classified)</td>
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<td>290+140 Sting - I'm So Happy I Can't Stop Crying (A&amp;M)</td>
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<td>279+73 Salt N Pepa - Champagne (MCA)</td>
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<td>89+52 * Finn Brothers - Only Talking Sense (Discovery)</td>
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<td>326+75 Charm Farm - Superstar (Mercury)</td>
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<td>270+17 Eels - Haiku For The Soul (DREAM/works/Goffen)</td>
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<td>250+51 Benny Maradone - Stand By Your Man (Curtis)</td>
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<td>189+66 White Zombie - I'm Your Booty Man (Geffen)</td>
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<td>15</td>
<td>55+55 * The Wonders - That Thing You Do (Epix)</td>
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<td>-</td>
<td>446-97 Crush - Jellheads (Entertainment)</td>
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<td>379+72 Soundgarden - Burden In My Hand (A&amp;M)</td>
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<td>442-53 Warren G. &amp; Adina Howard - What's Love (Dimension/Interscope)</td>
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<td>332+36 Newsboys - Reality (Virgin)</td>
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<td>254+17 Sir Mix-A-Lot - Jump On It (American/Biohazard)</td>
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<td>3</td>
<td>265-5 Tina Turner - Missing You (Virgin)</td>
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<td>4</td>
<td>174+16 Track 1-1A - Rootbots &amp; Puddles (Royally)</td>
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<td>1</td>
<td>597+1 Flippin - No Worries, No Crying (Ruthless/Columbia/CRG)</td>
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<td>191+106 Lounge Pounds - Front Porch Dog (Ruthless/Columbia/CRG)</td>
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<td>3</td>
<td>176-12 Luther Vandross - Your Secret Love (LV/Epic)</td>
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<td>10</td>
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<td>329+49 * Ricky Martin - Maria (Sony Latino)</td>
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<td>283+67 Flippin - Ready Or Not (Ruthless/Columbia/CRG)</td>
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<tr>
<td>10</td>
<td>-</td>
<td>178-19 Robert Lamont - All The Years (Chicago)</td>
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<tr>
<td>10</td>
<td>4</td>
<td>110+46 * Montell Jordan feat. Flesh N Bone - Falling (Out jam)</td>
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</tbody>
</table>

* Indicates Debut

---

**Artists**

**GINuwine**

**Hometown:** Washington, D.C.  
**Birthdate:** October 15  
**Label:** 550 Music/Sony  
**Vice President, Promotion:** Hilary Shave  
**Current Single:** "Pony"  
**Current Album:** The Bachelor  
**Major Musical Influences:** "Michael Jackson, the Artist Formerly Known as Prince, and Bobby Brown."  
**Likes:** "Music, basketball, video games, and traveling."  
**Dislikes:** "Hard times"  
**Favorite Ways to Chill Out:** "Driving my car far away somewhere, like to a beach or park."  
**Favorite Foods:** "Crab and shrimp"  
**When you were young, you wanted to grow up and be:** "...a lawyer or an entertainer."  
**Proudest Career Achievement So Far:** 

> ..."getting signed."  

**Future Ambitions:** "Being the best at whatever I do."  

**GINuwine on His Music:** 

> "My music is very different, but makes you want to get up and get going."  

---

**Top 40**

**Signals & Detactions**

1996 Chicago MD Erik Bradley is spreading the word on En Vogue's "Don't Let Go," which he believes will be "one of the hottest songs during fall of 1996." Erik B. is also in love with Amber's "Colour Of Love," and No Mercy's "Please Don't Go...Sublime's "What I Got" is being re-released at WLVT-Ellin, N.Y. and PD Mike Strobel reports, a handful of curious calls.

**What's Going On?**

An overview of early indications from a select panel of Gavin Only Correspondents

**ROBERT LAMONT - LUTHER VANDROSS - Your Secret Love (LV/Epic)**

** gusto & Detactions**

---

**What's Going On?**

An overview of early indications from a select panel of Gavin Only Correspondents

**Steph Nelsekken, PD/MD, KCP-ALBERT LEA, MINN.** "We're spinning a track from a video game called Shaolin. It's a ballad by Julie Eisenhower titled, 'Where Do We Go From Here.' It's phenomena. I'm amazed more people haven't found this song. We began playing it two weeks ago and now callers want it for their weddings. For a copy contact Rob Wheat at Virtual Image Productions (619) 765-1363."  

**Mark Reid, APD/MD, KQKY-KENT, NE** "Number One phones on No Doubt's 'Spiderswebs,' which moves into powers. Republica's 'Ready To Go' is hot, as is '311's Down.' We have high hopes for Gabrielle's 'Give Me A Little More Time.'

**Charlie Fish, PD, WFQX-WINCHESTER, VA.** Republica's song took off immediately on our phones. Jewel's 'You Were Meant For Me' tested extremely well. Butthole Surfers' 'Pepper' is still top five in requests.

**Jewel**

**Skip Carr, MD, WAVT-POTTSTADT, PA.** "Number One requests for L.L. Cool J.'s "Lovin'." Plus, a big buzz on Kim Stockwood's 'Jerk'.

**Ed Kamb, PD, KONG-KLOW, KAUAI, HAWAII** "Every play on Merril Bainbridge generates those calls. "Who did that song? It's great! Great adult reaction to Once blue's 'Save Me.'"
**GO Chart**

**GO MOST ADDED**

PHIL COLLINS (42)  
FINN BROTHERS (16)  
FUN FACTORY (15)  
ALANIS MORISSETTE (15)

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

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<td>I Love You, Always Forever</td>
<td>Atlantic</td>
<td>3578</td>
<td>+14</td>
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<tr>
<td>2</td>
<td>ERIC CLAPTON</td>
<td>Change The World</td>
<td>(Reprise)</td>
<td>3186</td>
<td>-47</td>
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<tr>
<td>3</td>
<td>JOHN MELLENCAMP</td>
<td>Key West Intermix (I Saw You First)</td>
<td>(Mercury)</td>
<td>2930</td>
<td>+18</td>
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<tr>
<td>4</td>
<td>CELINE DION</td>
<td>It's All Coming Back To Me Now</td>
<td>(Sony/Columbia/CRG)</td>
<td>2650</td>
<td>+46</td>
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<td>5</td>
<td>PRIMITIVE RADIO GODS</td>
<td>Dancing Outside A Broken Phone</td>
<td>(Virgin)</td>
<td>2650</td>
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<td>(Atlantic)</td>
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<td>Free To Decide</td>
<td>(Island)</td>
<td>2203</td>
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<td>(Island)</td>
<td>2176</td>
<td>+49</td>
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<td>-125</td>
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<td>(Reprise)</td>
<td>2056</td>
<td>-55</td>
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<td>2036</td>
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<td>(Mercury)</td>
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<td>+18</td>
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<tr>
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<td>2000</td>
<td>+139</td>
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<td>17</td>
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<td>(Atlantic)</td>
<td>2000</td>
<td>+139</td>
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<tr>
<td>18</td>
<td>ERIC CLAPTON</td>
<td>Change The World</td>
<td>(Reprise)</td>
<td>2000</td>
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<tr>
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<td>Key West Intermix (I Saw You First)</td>
<td>(Mercury)</td>
<td>2000</td>
<td>+139</td>
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</table>

**Urban/Dance**

BRANDY, TAMIA, GLADYS KNIGHT & CHAKA KHAN - "Missing You" (LaFace/Arista)
LA BOUCHE - "To Be With You" (MCA)
AZ ELY X - "Last Night" (LaFace/Arista)
SALT-N-PEPA - "Champagne" (MCA)
BLACK STREET - "Foolish" (Lavish)
# A Foundation for the Jazz Fallen

**By Keith Zimmerman**

Kent and I were sent to Dublin to host an American music session for the worldwide music convention. In the City, stopping off in Scotland for another week to cool out, I hand over On Z Corner to our Editorial Assistant, Vinnie Esperza. —Keith Z.

One of the most heart-wrenching things I have ever heard is that one of my favorite saxophonists, the legendary Hank Mobley, died homeless and penniless at a train station in Philadelphia in 1986. My initial sorrow quickly turned to anger as I asked myself, “How could such a master of the American art form be left to die alone and hungry?” It was simply not right to let this man, who gave us so much, leave this earth in such a pitiful manner.

As stunning as it may seem, Hank Mobley is by no means an isolated case. More than a few jazz legends cannot afford to pay for proper medical treatment, let alone a roof over their heads. Too many have died penniless, often leaving their families bankrupt by medical and other unanticipated expenses. Pianist Phineas Newborn, Jr., a genius in his own right, has lain for two years in an unmarked pauper’s grave in Memphis, while the families of Sun Ra and Carter Jefferson were left with huge medical bills and no means to pay them. As “free-lancers” and free spirits, jazz musicians are often easy prey to health problems.

The issue of royalties is another story altogether. It seems that more often than not, past legendary figures have been taken advantage of by record companies or promoters. They were there to play, not to be entrepreneurs. Sadly, too many failed to read the fine print. Chet Baker’s wife lives in a trailer park on welfare while the retail racks are filled with Chet Baker CD reissues. Does that seem right to you?

It was not until 1989, when the Jazz Foundation of America was formed, that any organization existed to assist jazz artists with their medical, financial, and career development needs. The JFA has a mission to help jazz artists with medical bills, drug and alcohol recovery programs and non-profit music programs. It has been successful in raising millions of dollars and the work is tight, and government grants are becoming increasingly scarce due to recent cutbacks in music programs and non-profit schemes. With the economic difficulties surrounding tour support and the fact that jazz clubs are often struggling, jazz musicians often find themselves in a pitiful manner.

Add to that the pressures of playing nightly on the road, and it is understandable why these musicians are easy prey to health problems.

The issue of royalties is another story altogether. It seems that more often than not, past legendary figures have been taken advantage of by record companies or promoters. They were there to play, not to be entrepreneurs. Sadly, too many failed to read the fine print. Chet Baker’s wife lives in a trailer park on welfare while the retail racks are filled with Chet Baker CD reissues. Does that seem right to you?

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## Gavin Smooth Jazz

### Top Tip

**DAVID SANBORN**

*Songs from the Night Before (Elektra/EFF)*

As expected, Sanborn is easily climbing the chart, going from the number 22 spot to #13, and the #2 spin trend with #115. Heavy hitters include WJZZ/WWZ, KLJZ/WWK, and WVAX/WWK.

### Record to Watch

**CHUCK LOEB**

*The Music Inside (Verve Forecast)*

This fine New York guitarist is getting much love from WJZZ/WZ, KJZY (19), and KYPX/KE. New adds include WVIZ/WWZ, WCMZ/WE, and WUXY. In the Top 20 this week at #18.

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### Gavin Smooth Jazz Chart

**Most Added**

- **Kenny G (45/74)**
- **Grover Washington Jr. (14/254)**
- **Keiko Matsui (11/207)**
- **Jeff Lorber (4/931)**

**TOP TIP**

**David Sanborn**

*Songs from the Night Before (Elektra/EFF)*

**Record to Watch**

**Chuck Loeb**

*The Music Inside (Verve Forecast)*

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### Gavin Smooth Jazz Chart

**LW** | **TW** | **Reports** | **Adds** | **Spins** | **Differences**
---|---|---|---|---|---
2 | 1 | Peter White - Caravan of Dreams (Columbia/CRG) | 67 | 2977 | +21
3 | 2 | Jeff Lorber - State of Grace (Verve Forecast) | 66 | 4931 | +30
1 | 3 | Norman Brown - Better Days Ahead (MoJazz/Motown) | 66 | 0889 | -70
5 | 4 | George Benson - That's Right (GRP) | 66 | 2882 | +14
4 | 5 | Dave Koz - 'Ole the Broken Path (Capitol) | 66 | 2863 | -15
6 | 6 | Ramsey Lewis - Between the Keys (GRP) | 59 | 0679 | -56
10 | 10 | Cheli Minucci - Renaissance (VJC) | 66 | 0675 | +28
8 | 8 | Bill Evans - Escape (Voxe) | 50 | 0661 | -38
9 | 9 | Doc Powell - Laid Back (Unprivacy) | 60 | 0653 | -28
17 | 10 | Art Porter - Late Shore Drive (Verve Forecast) | 67 | 0662 | +72
9 | 11 | Joe McBride - Keys To Your Heart (Heads Up) | 57 | 4362 | -69
16 | 12 | Paul Hardcastle - Hardcastle 2 (VJC) | 61 | 2590 | +87
22 | 13 | David Sanborn - Songs From The Night Before (Elektra/EFF) | 59 | 2570 | +115
12 | 14 | Herbie Hancock - Second Wind (A&M/Sounds/Garten) | 43 | 1570 | +17
15 | 15 | Richard Elliot - City Speak (Blue Note Contemporary) | 49 | 0532 | -2
13 | 16 | Brian Culbertson - After Hours (Blue Moon) | 52 | 0527 | -25
18 | 17 | Tom Scott and the L.A. Express - Bluestreak (GRP) | 58 | 1498 | -5
21 | 18 | Chuck Loeb - The Music Inside (Verve Forecast) | 58 | 3497 | +40
19 | 19 | Count Basic - Movin' in the Right Direction (Innervision) | 36 | 0493 | -50
20 | 20 | Harvey Mason - Ratamacue (Atlantic) | 51 | 0468 | -15
21 | 21 | Avenue Blue Feat. Jeff Golub - Naked City (Blue Moon) | 38 | 0465 | -20
11 | 22 | Bryan Savage - Cat Food (Eaton) | 45 | 0463 | -91
25 | 23 | Paul Jackson, Jr. - Never Alone (Blue Note) | 54 | 0439 | +2
27 | 24 | Andy Snitzer - In The Eye Of The Storm (Warner Bros.) | 60 | 3437 | +27
32 | 26 | Boney James - Seduction (Warner Bros.) | 40 | 1409 | +63
29 | 27 | Russ Freeman/The Rippingtons - Blue New World (Peak/GRP) | 41 | 0406 | -44
28 | 28 | Luther Vandross - Your Secret Love (Peak) | 46 | 3378 | +10
30 | 29 | Earl Klugh - Sudden Burt Of Energy (Warner Bros.) | 42 | 2354 | 0
31 | 30 | Chris Camozzi - Windows Of My Soul (Higher Octave) | 42 | 0348 | -13
35 | 31 | Kim Penseych. - Under The Influence (Sharache/Cachet) | 40 | 0322 | -1
34 | 32 | Vanessa Williams - "Faith" (Mercury) | 38 | 0316 | -14
33 | 33 | Lionel Richie - Lovers Beyond Words (Mercury) | 34 | 0314 | -30
29 | 34 | Marilyn Scott - Take Me With You (Warner Bros.) | 33 | 0314 | -45
35 | 35 | T0mi Braulot - How Could An Angel Break My Heart (LaFace/Atlantic) | 35 | 0311 | +4
36 | 36 | Dave Camp - Torrid Rain (Blue Orchid) | 35 | 0309 | 0
41 | 38 | Gloria Estefan - Bestia (Epic) | 35 | 1285 | +11
39 | 39 | Hiroshima - Urban World Music (Quest/Reprise) | 37 | 1282 | +15
40 | 40 | Grover Washington Jr. - Soulful Sutta (Columbia/CRG) | 47 | 1245 | NEW
41 | 41 | Everything But The Girl - Walking Wounded (Atlantic) | 32 | 0249 | -42
40 | 42 | Spiro Gyra - Heart of the Night (GRP) | 29 | 0248 | -41
43 | 43 | Denny Josa - Inner Voices (Blue Orchid) | 45 | 3241 | NEW
44 | 44 | Acoustic Alchemy - Anacron (GRP) | 27 | 0239 | +1
38 | 45 | Joe Sample - Old Places Old Faces (Warner Bros.) | 29 | 1238 | -65
46 | 46 | Steve Reid - Water Sign (Telarc Jazz Zone) | 25 | 0223 | 18
47 | 47 | Ronny Jordan - Light To Dark (Atlantic/Blue Jay) | 34 | 2222 | -21
48 | 48 | Soundscapes - Life Force (Instro) | 33 | 0220 | +23
49 | 49 | Kim Waters - You Are Not Alone (Warwick/Quality) | 25 | 0189 | -46
50 | 50 | Dotseno - Essential (100/10) | 31 | 4186 | NEW

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**Gavin Smooth Jazz**

**September 20, 1996**
The time and energy donated by these individuals is worthy of serious praise and attention. The program provides, free of charge, everything from doctor’s treatment to lab tests and surgery. Even travel expenses are provided.

This organization is quite simply a godsend to many of our under-established jazz musicians, as well as some of our widely known national treasures. Whom we, as jazz aficionados, may be completely unaware of, are in serious need. If you have already donated to this worthy cause, then thanks and praises to you; if you’re only now aware of its existence, you owe it to yourself and the artists you love to donate whatever you can.

Jazz radio should think about getting involved with the JFA, and perhaps organize a string of benefit promotions. It’s a positive way to help the giants of jazz and to educate your listeners. In addition to jazz radio’s own fundraising concerns, this could be a worthwhile promotion for jazz radio to get behind in markets across the country.

Jazz movers and shakers in radio and music industry circles should contact the JFA and organize some benefit events to help them sustain these valuable programs which have already helped so many. Contributions, of course, are tax deductible. Advisory and Honorary Board members include Jon Faddis, Roberta Flack, Lionel Hampton, Mona & Milt Hilton, Ted Macero, Wynton Marsalis, Marian McPartland, Red Norvo, George Shearing, and GAVIN’s own Quincy McCoy. Call them at 1-800-JFA-JAMS or write them at 1200 Broadway, Ste. 7D, New York, NY 10001. Ask them for a copy of their brochure.

Do it today; the jazz legend you save may be your own...personal favorite.
Jazz/Smooth Jazz Picks

PAUL HARDCASTLE
"Bird Island" (JVC)

It’s the first single cut from Paul Hardcastle’s upcoming Hardcastle 2 release. "Bird Island" features acoustic guitar, dueling Hardcastle piano fills and accents. "Bird Island" is named for a small island near the Seychelles in the Indian Ocean. Hardcastle vacationed there, then wrote and recorded this song when he returned to England. Hardcastle is a high profile Smooth Jazz artist, so this cut is a slam dunk early recordings on Acid Jazz.

MICK TALBOT
"Instinct’s Next Airplay" (Instinct)

check out Instinct’s next airplay Acid Jazz magic of Count Basic, for those of you into the funky

SOUNDSCAPE
"Impulse! tradition of Sonny Rollin’s and Arrows" is a kicking piece in the Pianist Joey Calderazzo is relaxed in force composition, "Song for Bilbao." Metheny, who also co-produces, siz-

GROVER WASHINGTON, JR.
"Can You Stop the Rain" (Columbia)

Some of us are of the opinion that Smooth Jazz radio needs to hammer more on high visibility artists like David Sanborn and Grover Washington, Jr., in addition to mining new sounds and maintaining textures. Always one to alternate projects between Jazz and Smooth Jazz, Grover comes to the rescue with this smoky, commercial love ballad, just in time to help Smooth Jazz radio steal a few of those female listeners from A/C and Urban. "Can You Stop the Rain" is a remake of the Peabo Bryson hit and comes from the upcoming Soulful Strut, scheduled to hit the stores on September 17.

LARRY GOLDINGS
ARTIST PROFILE

Gavin Jazz #1
MOST ADDED!

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Gavins September 20, 1996
**Gavin Americana**

**MOST ADDED**
- AL ANDERSON (27)
- K.T. OSLIN (23)
- BR5-49 (23)
- MARSHALL CHAPMAN (22)
- STEVE FORBETT (17)
- RIG ROCK DELUXE (16)
- NASHVILLE INSURGENT COUNTRY (12)
- FILE (11)

**TOP TIP**
- AL ANDERSON
  - Pay Before You Pump (Imprint)
  - Have you heard about this new $1-a-gallon, 100 octane stuff out now? Well, if it's out of your league, this new one from Big Al is probably your best bet. He rocks the country straight into the Americana zone. This week's most added, debuts at #34.

**RECORD TO WATCH**
- AMY RIGBY
  - Diary of a Mad Housewife (Koch)
  - I can't say enough good things about this one. "Beer & Kisses" is the standout track that will surely generate phones, and it should be on your airwaves.

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**Americana Inroads by Rob Bleetstein**

**Big Blue Hearts on a Red Hot Trail**

A house in an alley in San Francisco's South of Market district is probably the last place you'd expect to find a new and exciting country-influenced, roots-rock band. **Big Blue Hearts** have been together only since the beginning of this year, but upon one listen to their compelling harmonies and timeless melodies, you can sense the star-making machinery has its eyes set on this ensemble.

Led by 25-year-old songwriter/vocalist/guitarist David Fisher, a Virginia native who came to San Francisco three years ago, Big Blue Hearts are an extremely focused bunch of musicians who have their heads straight and their priorities in order. Lead guitarist/vocalist Michael Donovan, bassist/vocalist Michael Anderson, and drummer/vocalist Paul Zarich are all Bay Area natives whose interconnections and musical pasts have brought them to this band on the verge. Big Blue Hearts' rapid ascension is a major label deal with Geffen Records. Before they signed them to the label, "I couldn't stop thinking about them, I couldn't stop thinking about them, I couldn't stop thinking about them," says Petersen (a 25-year music biz veteran who's signed acts like Devo and kd.lang). Petersen was ready to sign them to the label. "Over the weekend after seeing them, I couldn't stop thinking about their show, and decided to just sign them to the label." This was all before the band could even record a demo tape.

Fisher cites Dwight Yoakam, Elvis Presley, Merle Haggard, and a whole slew of other Americana favorites as influences. Donovan and Anderson are both from the Bay Area peninsula town of Belmont, and fell into a country groove by listening to their relatives Willie Nelson and assorted bluegrass records.

On a first visit to their headquarters, one is taken by the fact that three of the four band members live together in the house. They've got their practice room, where their schedule of rigorous rehearsals and upcoming gigs are plainly posted, letting you know these guys are not screwing around.

"When I first came here, I got real disheartened trying to deal with all these flaky guitar players who couldn't be on time or get their act together," says Fisher. "So, now I'm just real happy that we've found the right combination of players who all share the same vision, and can have some fun at the same time."

Fisher has been singing in bands since he was 15, but has only been writing songs for two years, which you'll have a hard time believing, once you hear his music. With a voice that will undoubtedly draw comparisons to Roy Orbison, Chris Isaak, and the Mavericks' Raul Malo, Fisher and the Big Blue Hearts will have no problem standing out.

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**Chartbound**

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<tr>
<th>Artist/Song</th>
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Editor: Rob Bleetstein

Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m. Station Reporting Phone: (415) 495-1990 • Gavin Fax: (415) 495-2580

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MEYER
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"APPALACHIA WALTZ"

“A striking album that’s rooted in American traditional music...”
– Billboard

"Will enchant and delight...a fascinating example of
the artistic and spiritual bridges that music has the
power to build.”
– Mary Chapin Carpenter

“Our listeners are going to eat this up.”
– Rita Houston, WFUV
1995 Americana Station of the Year

ON TOUR:
Oct. 30 Stanford University
Oct. 31 Sacramento Community Center Theater
Nov. 2 UCLA
Nov. 3 Seattle Opera House
Nov. 4 Boetcher Concert Hall, Denver
Nov. 6 Live from the Bottom Line, NYC
Nov. 7 Cornell University

APPALACHIA WALTZ –
LIVE FROM THE BOTTOM LINE!
Co-hosted with WFUV in New York,
November 6th, 8pm ET.
Broadcast available via NPR and SATCOM Satellite.
Please contact Max Horowitz at 212-465-2444.
The band is set to work with producer T Bone Burnett, who's already seen the band live, and they are on the same wavelength as to how to capture their sound. Big Blue Hearts will also be part of the Fillmore's Sessions show at the legendary rock hall on September 21. The ongoing Sessions series showcases local bands, and this show will also feature Jim Campilongo and the Ten Gallon Cats.

R&R Hall of Fame Honors Woody

A ten-day celebration honoring the life and music of Woody Guthrie will culminate with a weekend of all-star concerts in Cleveland on September 28 and 29 at the Rock and Roll Hall of Fame. Artists such as Jimmie Dale Gilmore, Bruce Springsteen, Ani DiFranco, Syd Straw, Alejandro Escovedo, Ellis Paul, the Indigo Girls, Billy Bragg, Phoebe Snow, and Arlo Guthrie are slated to perform. The Hall of Fame and the Woody Guthrie Archives, in association with Case Western Reserve University, will present the multi-day Guthrie tribute, which will include photo displays, a film festival, and the first major conference exploring the life and music of Guthrie.

Americana Picks

NASHVILLE: THE OTHER SIDE OF THE ALLEY

Insurgent Country Volume 3 Various Artists (Bloodshot)

We've waded through A Life of Sin and turned to Hell Bent. Now comes the next logical step into Bloodshot's Insurgent series, the invasion of Nashville. Yes, folks, Music City does have its own underground, and it lives not too far from that fantastic Barbara Mandrell Museum. On The Other Side of the Alley, producer Bill Frickes-Warren has rounded up some of the finer unknowns and Lower Broadway scenesters, and puts them under one Ryman-influenced big top.

Tom House's opening benediction, "The Hank Williams Memorial Myth," is the perfect set up for this aural tour of Nashville unlike any other. New York transplants Tim Carroll gets spurs-a-blazin' with "Open Flame," which features background vocals from Joan Osborne (pre-'One of Us'). The traditional sounds that have been emanating from Lower Broad over the past few years—and recently popularized by BIS 49—are well represented on this disc, most notably from Paul Burch & His Honky Tonk Orchestra ("Your Red Wagon") and Greg Garing's "Safe Within Your Arms," which is as hauntingly Hank as you're gonna find.

Of course, some great songwriters and rockers are well represented as well. R.B. Morris's "Roy" has a lonesome hobo feel to it, Duane Jarvis brings just enough twang to "Cocktail Napkin," and Gail Owen rocks it up with "No Ammunition." Also stepping up to the plate are tracks from Kristi Rose & the Handsome Strangers, Sonny George & the Tennessee Sons, and Courtesy Move.

But the real insurgent nuggets come from the likes of Hayseed—who's "God-Shaped Hole" makes me think that if Jimmy Martin had appeared on the scene today, he'd be singing this song—and from Lambchop, who've created the seriously scary-yet-loveable "Whitney."

While this release will undoubtedly shed some light on Nashville's other side, the potential to go one step further is here. How about if Hayseed takes over the Randy Travis gift shop?

AL ANDERSON

Pay Before You Pump (Imprint)

Big Al is back, and you know he's up to something good when this disc begins with a needle-scraping onto some scratchy vinyl. Since leaving the ever-popular NRBQ a few years back, Al Anderson has been kicking around Nashville, lending his guitar and songwriting talents to many an album (he co-wrote Carlene Carter's "Every Little Thing"). Pay Before You Pump is a high octane, take-full of Anderson's latest compositions, many of which are arguably his best.

Americana stations will want to immediately start off with "Listen to Your Heart." If this format was ever looking for a hit song to break, this it is. Anderson is master of the hook, and this tune's got a big one to go along with Tammy Rogers's violin and Gary Moore's steel.

Anderson has paid his dues in full—with extra donations. With that in mind, he has taken it upon himself to also rock harder than ever. One listen to the opening "No Place in History," which was co-written with John Hiatt and Scott Mathews, or the hip-shakin' "Bang Bang Bang" and you'll get the idea. Other twangers of interest are "It Came From The South," "Get Gone," and "Under the Hood." On the smoother side, Anderson's ballad "Change Is Gonna Do Me Good" is a beauty—accentuated with Reese Wynans's B3 drawnin with backing horns.

With most of the tracks being first-takers, Pay Before You Pump is a stripped-down effort that goes for the gut and takes your heart and head along for the ride. Also riding shotgun with Anderson are old friends Elvis Costello, Ron Sexsmith, and Delbert McClinton.

The Roots of Americana!

The Picketts

Euphonium

Philo 1203

"My Father's Only Son is Newcomer's strongest effort yet. It is a moving collection of mature songs with a wide range of musical influences. WYEP will start with "Crazy In Love" and "These Are The Moments", but don't miss out on listening to "Throwing Back The Little Ones". If it doesn't put a lump in your throat, you'd better see a doctor soon!"

--Greg Mertus, WYEP, Pittsburgh, PA

Carrie Newcomer

My Father's Only Son

Philo 1203

"My Father's Only Son is Newcomer's strongest effort yet. It is a moving collection of mature songs with a wide range of musical influences. WYEP will start with "Crazy In Love" and "These Are The Moments", but don't miss out on listening to "Throwing Back The Little Ones". If it doesn't put a lump in your throat, you'd better see a doctor soon!"

--Greg Mertus, WYEP, Pittsburgh, PA

Jeff White

The White Album

Rounder 0385

In nine years of touring with artists such as Alison Krauss, Vince Gill, Tim O'Brien and the Weary Hearts, Jeff White has made a lot of fans in country and bluegrass music. His solo debut is a wonderful showcase for his soulful voice, tuneful guitar playing and fine songwriting. Special guests include Vince Gill, Jerry Douglas, Ronnie McCoury and Alison Krauss.

Peter Keane

Walkin' Around

Flying Fish 652

"What makes Peter Keane's music exciting for me is the way he incorporates what's gone on before him—he absorbs it, builds off it, turns it around, and then sends something completely fresh out into the world...that's what a folksinger is supposed to do." --Bill Morrissey
**MOST ADDED**

**KORN** (60)  
**CORE** (53)  
**MOONSPELL** (50)  
**SAMAE** (47)  
**DESLUTY** (38)

---

**TOP TIP TOOLS**

"Stiffcore" (Zoo)

Generous spins from WRIR(30), WVCN(29), WSOU(23), WKNJ(16), WKNQ(14), DMX(13), WMMR(12), WCPN(11) and KOFX(10) allows Tool to claim this week's highest debut spot.

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**RECORD TO WATCH**

**DANZIG**

7th House EP (Hollywood)

The mighty Danzig returns to radio with an enticing EP entitled 7th House. The EP is just a little taste from his full-length, Black Acid Deal, which is going for adds on October 7 and 8. Don't be fooled by Danzig's new industrial twist, he's darker and more evil than ever—it's great!

---

**Gavin Rocks**

1 ORANGE SPARK - Fire In The Hole (Atlantic)  
2 THE CROW - CITY OF ANGELS - Various Artists (Hollywood)  
3 TYPE O NEGATIVE - October Rust (Roadrunner)  
4 WHITE ZOMBIE - The Heavyl Metal (Geffen)  
5 CONVEXT - Do We Speak A Dead Language? (Memory)  
6 BIOHAZARD - Male Lead (Warner Bros.)  
7 KMDF - XTORT (Max Trax/TVT)  
8 OVERDOSE - Scar (Fierce/FLG)  
9 PRONG - Rude Awakening (Epic)  
10 PRO-PAIN - Contents Under Pressure (Energy)  
11 MOLLY McGUIRE - Lime (Epic)  
12 PRO-PAIN - Contents Under Pressure (Energy)  
13 MELIAH RAGE - Death Valley Dream (Backstreet)  
14 W.A.S.P. - Still Not Black Enough (Castle)  
15 THE CALIFORNIA TAKEOVER...LIVE - Earth Crisis/Snapcase/Strife (Victory)  
16 KISS - You Wanted The Best, You Got The Best! (Mercury)  
17 DIMESTORE HOODS - Dimestore Hoods (MCA)  
18 RAGE AGAINST THE MACHINE - Evil Empire (Epic)  
19 HEADCRASH - Headcrash (Discovery)  
20 PRO-PAIN - Contents Under Pressure (Energy)  
21 MOLLY McGUIRE - Lime (Epic)

**TW SPINS TREND**

1 ORANGE SPARK - Fire In The Hole (Atlantic) 488 +20  
2 THE CROW - CITY OF ANGELS - Various Artists (Hollywood) 457 -45  
3 TYPE O NEGATIVE - October Rust (Roadrunner) 418 -45  
4 WHITE ZOMBIE - The Heavyl Metal (Geffen) 406 +29  
5 CONVEXT - Do We Speak A Dead Language? (Memory) 394 +151  
6 BIOHAZARD - Male Lead (Warner Bros.) 365 -52  
7 KMDF - XTORT (Max Trax/TVT) 363 -57  
8 OVERDOSE - Scar (Fierce/FLG) 347 +73  
9 PRONG - Rude Awakening (Epic) 344 -95  
10 PRO-PAIN - Contents Under Pressure (Energy) 334 -16  
11 MELIAH RAGE - Death Valley Dream (Backstreet) 317 -40  
12 MOLLY McGUIRE - Lime (Epic) 309 -15  
13 PANZERFASS - The Great Southen Thrash (Elektra Entertainment Grp.) 308 -106  
14 ESCAPE FROM LA - Various Artists (Lava/Ratonic) 307 -50  
15 GODLESS - Songs of Love and Hate (Earache) 299 -4  
16 MARILYN MANSON - The Beautiful People (Nothing/Interscope/AG) 294 +158  
17 HEAVY CRYSTAL - Headcrash (Discovery) 288 -11  
18 TALES FROM THE CRYPT - Bordello of Blood (Mercury) 284 -55  
19 TOOL - Striktats (Zoo) 280 NEW  
20 VERTEX - Verex (Blue Dolphin) 277 -39  
21 MERCYFUL FATE - Into The Unknown (Metal Blade) 265 -29  
22 SLAYER - Undisputed Attitude (American) 264 -50  
23 MD.45 - The Craving (Slab) 232 -55  
24 SKOLD - Revival (Atlantic) 230 -28  
25 KORN - No Place To Hide (Immortal/Epic) 208 NEW  
26 CREDE - Revelin (Atlantic) 208 -15  
27 SOLITUDE AETURNUS - Downfall (Parasierl) 206 -39  
28 KING DIAMOND - The Graveyard (Metal Blade) 200 NEW  
29 MELIJA RAGE - Death Valley Dram (Backstreet) 192 +29  
30 RUSH - Test For Echo (Atlantic) 188 -59  
31 Iced Earth - The Dark Saga (Century Media) 188 -24  
32 RAGE AGAINST THE MACHINE - Evil Empire (Epic) 184 -52  
33 DIMESTORE HOODS - Dimestore Hoods (MCA) 180 -9  
34 M.O.D. - Dictated Aggression ( Megaforce/FLG) 175 -15  
35 KISS - You Wanted The Best, You Got The Best (Mercury) 174 -30  
36 THE CA.IFIED - Takeover Live - Earth Crisis/Snapcase/Sire (Victory) 169 -5  
37 METALICA - Load (E1ektra/FLG) 169 -27  
38 W.A.S.P. - Still Not Black Enough (Castle) 167 NEW  
39 FIVE SECONDS EXPIRED - Null (Another Plane) 162 -1  
40 MADBALL - Demonstrating My Style (Roadrunner) 182 -36  
41 DOG R.NOT DOG - Play Games (Roadrunner) 146 -39  
42 SEPULTURA - Roots (Roadrunner) 145 -26  
43 POWERFACE - 4 On The Floor (Kane) 138 +23  
44 WORLD BANG - Acoly (Chicique/BMG) 138 -5  
45 CANNIBAL CORPSE - Vice (Molotov Blade) 138 -9  
46 NICKLEBAG - 12 Hits And A Bump (Iguana) 127 -11  
47 BILE - Tenowhere (Energy) 122 -13  
48 CARCHASS - Screaming (Earache) 121 -21  
49 MANHOLE - All Is Not Well (Noise) 109 -12  
50 ANTHROPHOBIA - Framework (Mwasteum) 106 -48

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**Hard Kopy BY ROB FIEND**

**Over for ‘Mind Metal’**

KXGO-Eureka is the latest commercial station to have its metal show axed by the evil corporate overlords. "Mind Over Metal" was created by Metal Director/Station Manager Chuck Steel and amassed a substantial listenership over its two-year running period. This popular show is already being missed by distraught head bangers voicing their disbelief and rage.

"I think owners and program directors need to think outside the box and listen to what the audience wants to hear," says Steel. The problem has to say about their radio station, says Steel. "The problem with broadcasting today is that it focuses on formulas instead of giving the audience what they want to hear."

Steel, who devoted himself in protest, remains as sales manager and warns, "Someplace, somehow, Mind Over Metal will rise from the ashes to rock once again."

Congratulations to WSOU-South Orange, which pulled off a successful Listener Appreciation Concert a day after the CMJ festivities ended. Located at the Ashbury Park Convention Hall in New Jersey, WSOU drew over 2,800 witnesses to the crushing blows of Five Seconds Expired, Bile, Core, Biohazard, Deadguy, Dog Eat Dog, Downset, Drill, Fear Factory, Fury of V, H2O, Kilgore Smudge, Merauder, Misfits, Murphy’s Law, Orange 9mm, Overkill, Pro-Pain, and Shift. If you're interested in the ultimate station promotion, take a lesson from WSOU.

All Metal radio hoodlums should hand over for 'Mind Metal.'

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**EDITOR ROB FIEND**

Rock reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-2 p.m. Station Reporting Phone: (415) 495-1990

Gavin Fax: (415) 495-2580

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**RECORDS TO WATCH**

**DANZIG**

7th House EP (Hollywood)

The mighty Danzig returns to radio with an enticing EP entitled 7th House. The EP is just a little taste from his full-length, Black Acid Deal, which is going for adds on October 7 and 8. Don't be fooled by Danzig's new industrial twist, he's darker and more evil than ever—it's great! Thanks!

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Skateboarding Marketing's Munsey Ricci is looking for a promotion wizard. If you're good on the phones and willing to work a little over part-time—but not quite full-time—give him a call at (516) 328-1103.

Pavement Records has moved from the wavy city to sunny Phoenix, Arizona. The new address is Pavement Music, 2123 S. Priest Dr., Ste. 206 Tempe, AZ 85282. The Director of Marketing & Promotion, Greg Derbas can be reached at (602) 736-9315 or faxed at (602) 736-9316 beginning September 30. Hit e-mail address has changed to moo.khan@uol.com. Call or E-mail Mr. Derbas and bug him about the new Crowbar record, Broken Glass, which is going for adds on October 21 and 22. Adds for September 25 and 24 include Glenn Lieb, "Exile on Mainline" (Metal Blade), Danzig, 7th House Record (Hollywood), Galactic Cowboys, Feel the Rites (Metal Blade), Iron Maiden, The Best of the Beast (Castle), Manowar, Louder Than Hell (Geffen), Piston, Number One (Fierce), Puncture, Iomine (MIA), Rainbow, Ritchie Blackmore's Rainbow (Fuel), Tree, American Dream (Cherrydisc), Warrant, Belly to Belly Volume 1 (GMC) Add for September 30 and October 1 are Another Society, School EP (PC Music). Earth Crisis, Gomorrah's Season Ends (Victory), Mary's Window, Wbrobe (Stidisc), Motorhead, Overnight Sensation (GMC), Skunkweed Keep America Beautiful (Royalties), The Guitars That Rule the World (Metal Blade), 247 Spyz, (W.A.R.), Ugly Kid Joe, Moyal California (Castle).
metal is back...
meliah rage
death valley dream

some stations that found the dream:

CKQB  WCWP  WMMW
KNDI  WWSP  WVUM
KCSU  WVCR  WRBC
KOFX  WJUL  WMPG
KXXI  WLKL  WMHB
KZRK  WELH  WVUD
KPT  WKNH  WGLZ
KVIK  WSMU  WDBM
KUPD  WSGR  WERS
KUSF  WXJM  WRHU
KMSA  WSOU
KUNV  WEOS

for radio information, call:

concrete radio industries america

212.645.1360

...welcome home

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Rock Chartbound

THE URGE (94) Epic
*SAMUEL (95) Century Media
*CRAWL (95) Venture
*MORNSPELL (95) Century Media
*DESULTORY (90) Metal Blade
Dropped: #39 The Almighty, #42 Jersey Boys, #43 Liv Junkies, #47 Nevermore, #48 Fac, #50 Drill

TOP REQUESTS

TYPE O NEGATIVE
WHITE ZOMBIE
KORN
ORANGE BLOSSOM DOWNSET

Rock Picks

SKUNKWEED
Keep America Beautiful (Royalty)

Skunkweed will sneak up on your listeners like potent Northern California green bud. One moment you'll be kind of groovin' along to the band's sticky riffs and voidless rhythms thinking, "Yeah, this is kind of cool," and the next thing you know, your head will be swinging back and forth while your legs do the happy-dog-shakes. Well, maybe not, but that's what happened to me. Skunkweed conjures up a fairly heavy sound on Keep America Beautiful, which is going for adds on September 30 and October 1, that's reminiscent of the old '70s retro-stones-rock years. The band offers a fuzzy display of big guitars that rampage through fingering bass lines, poppin' drum beats, and sonic vocals. "Truth" is the focus track and will keep your leafy-inclined listeners mesmerized with its colorful guitar schemes and swirling melodies. "High" jumps right out with squeling ax grinds that dance around solid drum pounding and Scott Tracy's hypotonic vocals—the title says it all for this track. Check out "Gone" for a pleasant dose of chunkiness, while "Chelsea" and "Terminal c" showcase more spiritual licks. Skunkweed will appeal to those who get off on melodic, riff-ridden songs that have an herbal twist.

DANZIG
7th House (Hollywood)

It took a few listens before I was convinced that the 7th House EP was, in fact, Glenn Danzig's latest effort. The three-song EP, taken from the upcoming full-length, Black Acid Devil, and going for adds on September 23 and 24, sounds almost nothing like Danzig's previous work. His signature lurking bass lines, giant guitar riffs, and howling vocals have been replaced by acid-washed industrial-rock, mutated samplings, simulated drum bashing, and whispering vocals. Maybe this is the result of some sort of food poisoning, or maybe Danzig has finally let his futuristic demons loose to wreak havoc on an unsuspecting hard rock/metal radio community. What ever the case, Danzig's early taste from Black Acid Devil will take rock radio by the horns, rip it from the roots, and shove it backwards into the soft-underbelly of presumptuous drum rock & roll. "7th House," the first track, showcases Danzig's new industrial leanings with quick-paced, (dare I say) dance beats, wicked hooks, and possessed vocals. "Hand of Doom," the next track, is an impression Black Sabbath cover which features Alice in Chains' Jerry Cantrell on guitar, while "Hunt of Blood" rounds out the EP with more digitized gloom and doom. Keep your station evil with 7th House.

CHEMLAB
Exile on Mainline (Metal Blade)

New York City's Lower East Side is the breeding ground for many unruly life forms, including Metal Blade Records' Chemlab. The hard rockin' techno dance crew have been hiding out the last two years, but have resurfaced with the Exile on Mainline EP. Devilishly heavy and sardonically dark, Chemlab's Exile on Mainline is a delicious taste taken from their upcoming full-length, East Side Militia, scheduled for release in October. The EP offers three different versions of the title track including an extended dance mix, radio edit, and the LP cut. All variations of the song rock hard with piercing guitar licks that flirt with harmonizing keyboards, traumatizing drum machines, skittish sampling, and horrific vocals—so for the extend version because longer is always better. The EP also offers another track from the album, entitled "Jesus Christ Porno Star." This twisted, guitar-riddled track merits airplay with its stark industrial spuzz-works, liquid vocals, and intimidating keyboards. Also, what a great title to back announce, especially if you're broadcasting from a Catholic school. Chemlab has concocted some pretty serious experiments that will increase your station's aggressive credibility.

**Gavin Rocks**

**Artist Profile**

MANOWAR

**From:** Hell
**Label:** Geffen Records
**Latest Release:** Louder Than Hell
**Add Date:** September 23/24, 1996
**Radio Promotion Contact:**
Geffen, Dennis Blair (310) 285-7882; Concrete Marketing, Steve Pru (212) 645-1360.
**Manowar is** Eric Adams, vocals; Karl Logan, guitar; Scott Columbus, drums/percussion; Joey DeMaio, bass/keystones.
**Background:** In the beginning, Joey DeMaio was working as a bass/pyro tech for Black Sabbath. When Sabbath played a show at Newcastle City Hall in England, he hooked up with original Manowar guitarist Ross the Boss, who at the time was playing for Shaking Street, a Sabbath support band. As both shared an all-consuming love for in-your-face metal, it was not long before they struck on the idea of Manowar. After recruiting Eric Adams and drummer Donny Hamzikt, Manowar recorded their debut album, Battle Hymns.

**About the Album:** 10 tracks long and more powerful than a 100-horsepower engine between your legs, Louder Than Hell will put the heavy back into metal.
**Touring:** "The Whole purpose of playing live is to blow people's heads off," says DeMaio. "That's what we do, that's the energy of this band. We're out there to kick ass, we're out there to turn our gear on and blast, we're out there to kill. That's what metal is. Anybody who says otherwise is not playing heavy metal. We will melt your face!"

Dates TBA.
core

"way down"

from the new album

REVIVAL

includes 45 minutes of unreleased material

For more info contact
Jon Nardachone at 212-275-2135

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WHERE EXTREMES MEET

THE FIRST TRACK FROM THE NEW ALBUM

<(TRAGIC)>
Seconds? Thanks, But I’m Full

Doug Ingold from Zoo is a very happy man right now. “Stinkfist” from Tool is building nicely at the format. The first week for adds was huge, but not so huge that there’s nothing left to draw upon. Those stations that didn’t go the first week will probably jump on board within the next few weeks.

There’s an obvious story developing, and radio likes the song. Life is good, right? Maybe. Doug, like all good promotion pros, has one eye on the road ahead. The “Big Picture.”

In terms of making the Tool album a project with longevity, the question always arises about what to do next. What song would be a great follow-up? By the way, these things are usually planned way in advance. Labels generally know what order they’re going to work the tracks. But lately there’s been more babbling than usual on the label side of the industry about how tough it seems to be to get radio to even look at, let alone play, a second track from a developing artist.

Doug’s brain has a small corner reserved in it called “Concern.” Doug remembers his days at Relativity, when he had to chase after another track from Our Lady Peace. The first cut, “Starseed,” itself a major work project. So Doug has been down this road before.

He’s rather zen about the whole thing. “We all have to deal with our own realities,” says Doug. “My reality is that at the end of the day I have to sell records. While radio is sitting around deciding whether or not they’re going to go on a second track, while they’re analyzing how the record did for them or how it did internationally, or whether the video got there, I still have to go about the business of marketing my band. I tend to market a band more toward the audience, rather than the station itself. It’s always been tough to get a second track. I don’t don’t think today is any different than it was a year ago, or five years ago. Unless a record reaches a certain threshold in a programmer’s mind, a second track is always gonna be tough.”

So Doug is under no illusions about Tool. He’s got his battle gear strapped on, and he knows that even though there’s been an initial good reception to Tool, the next track ain’t no automatic for the people.

HMMM...

Some in the promotional field even have trouble finding the right words to describe this situation. Howie Miura is currently working “The One” from Tracy Bonham. Was radio as receptive to this as they were to “Mother Mother,” a song that was very big for this format?

The jury is still out. “They hold every record up to how good the last one did,” says Howie. His theory is that because labels lead off with the most active tracks first, radio then looks for follow-ups to be as active as the first. “If the second track does not do exactly what the first one did, it seems to be held against the artist. But each song needs its own time to develop in its own way.” However, Howie points out that the second Local H track is doing better than the first. And that takes us right to the heart of this issue: you really can’t generalize. Every situation is different.

What do the following artists have in common? Garbage, Elastica, No Doubt, Bush, Better Than Ezra, and Alanis Morissette. They all came outta the blue with albums that radio played multiple tracks from. And radio recognized the depth in these albums fairly quickly. But each had its own story of either initial, or secondary struggle for airplay. And look at some of the big struggles for second tracks this year: Spacehog, the Rentals, Jars of Clay, the Toadies, just to name a few.

That’s not to say the entire radio panel ignored second tracks from these artists (again, I’m trying to avoid generalizing). But it was like slogging through waist-deep mud in ski boots for a lot of labels.

DON’T YOU GUYS HAVE ANY HITS?

Does this mean there was only one good song on the album? Mike
FEATURING THE SINGLE "WORK IN THIS UNIVERSE"
GOING FOR ADDS SEPT. 16TH • IN STORES OCT. 8TH
PRODUCED BY JAMES IHA AND D'ARCY. MANAGEMENT: FIGUREHEAD

"This trio of bi-racial weirdos are up to something but I have no idea what."
-Charles Aaron, SPIN

THE FIRST RELEASE FROM THE SCRATCHIE/MERCURY JOINT VENTURE!
The Heads
"Damage I've Done"

Overland Productions
Management: Gary Kurfirst and Ira Lippy
Produced by The Heads
October 15th
in stores October 8th

Featuring Jerry Harrison,
From the Heads
The Album
Tina Weymouth with
Chris Frantz and
The New Single
The Heads
"Safehouse"
Overdue On Tradition
(Discovery)

GAVIN ALTERNATIVE

The New Single
From The Heads
Featuring Jerry Harrison,
Chris Frantz, and
Tina Weymouth with
Johnette Napolitano

The Album
No Talking Just Head
in stores October 8th

U.S. Tour Begins
October 15th

Produced by The Heads
Management: Gary Kurfirst and Ira Lippy
Overland Productions

Stern, PD of KFHI in Las Vegas says
perhaps, yes. "Expecting that a
brand new band can write not one,
but two great hit songs for the same
debut album is asking a lot," says
the irascible Stern. But he admits
that radio (not that Mike speaks for
the entire industry) is somewhat at
fault for not being more open. "I
think that radio is somewhat guilty
for not supporting artists. We're try-
ing to change that here." But is a
radio's job to support artists? Or is it
to find the best cuts and play them,
and artist development be damned?
Another answer to that question
comes from Jim Randall, PD of
WPJA in Jacksonville, "I think we're
in a song related business. I think
the record industry would like to
think that we're in the business of
developing acts. That's not necessar-
ily true. But it's by good product that
we develop acts. The audience
knows what they don't like. We're
not going to develop a bad act. I'm
a little leery out of the box. I like to
hear the whole project. I like to hear
everything (and I can't always do
that). You can usually tell how deep
that album is. If there's only one
track on there, and it's a band that's
totally unfamiliar, I'd have a tendency
not to deal with it. Period. Even if
it was a monster hit, because there's
nothing else. People don't buy
singles. People want to know that
a CD you play on your radio station
is either good or bad. And if it's got
two good tracks on it chances are
they'll buy it. That, for me, is one of
the ways to tell if your radio station's
alive...if you're selling music."

Next week: Part 2 — where we'll
talk to more radio types, and some
promotion vets who were actually
done this since before the gulf war.

Max Tout

GAVIN ALTERNATIVE

CITY ON FIRE

"29" from Gouds Thumb
(Critique)

I've hung out
with these guys,
and I still can't
figure out where
the name came from. Actually
they told me,
but I forgot. Anyway, nineteen first-
week adds is pretty noteworthy.
Plus, a bunch of Rob Fiend's stations
are playing this, too (in case you
only read this section and then throw
the magazine away, Rob Fiend is our
hard rock dude. He can smell a hit
from 30 miles away. He heat me to
talk to more radio types, and some
promotion vets who were actually
done this since before the gulf war.

GOU9DS THUMB
"Safehouse"
Overdue On Tradition
(Discovery)

College and hard rock radio went
nuts for these guys right away. "Safe-
house" was most added at Gavin and
CMJ it's first week out about two
months ago. But you barely heard
about it, 'cause no one at college or
hard rock wanted to let us in on the
secret. They wanted to keep Head-
crash to themselves. The group's fan
base in Europe is enormous (Head-
crush is German), and the buzz is just
starting to happen here in the states.
"Safehouse" appeared on the last
Gavin Alternative Video Reel, and the
label is so committed to breaking this
to me that's the mark of a real hit.
Occasionally a band will prove
worthwhile, and it's a band that's
totally unfamiliar, I'd have a tendency
not to deal with it. Period. Even if
it was a monster hit, because there's
nothing else. People don't buy
singles. People want to know that
a CD you play in your radio station
is either good or bad. And if it's got
two good tracks on it chances are
they'll buy it. That, for me, is one of
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talk to more radio types, and some
promotion vets who were actually
done this since before the gulf war.

Wow.

South

KNOXVILLE, TN (LISA LEEKING-WUTK) 423-971-2229

WINTER PARK, FL (LISA BLANNINC-WPRK) 407-646-2445

LEXINGTON, KY (KEVIN MINCH-WRFL) 616-257-1557


Everclear, Alanis Morissette, RA The Wine


Although the average weight of each member of the band is about 150 pounds, LUV HAMMER throws its heaviness around on their first full length CD with the grace and fatness of a sumo wrestler. LUV HAMMER is an incredibly fat power trio based in San Francisco, California.

LUV HAMMER's previous seven inch, The Standard of Purity, was very well received. Option exclaimed, "Look for Luv Hammer's kicky hard rock on The Standard of Purity!" BAM Magazine interjected, "Chomping and grinding Axe plus additional attention to the music pays dividends." American Music Press added, "Choppy rhythms and heavy guitar but not quite metal, its more intelligent than that. They certainly have a very individual sound and that takes some doing in this day and age. A band to watch for.” Metal-Core Fanzine announced, "Straight forward heavy metal band which is very rare nowadays. The music is catchy and the production is good." Stanford University News reviewing a show declared, "Enchanting with its mysterious form, Luv Hammer is an uprising crew out of the San Francisco music scene. The audience is captivated with their intense beat and provoking action."

On their new release, LUV HAMMER has created twelve heavy, diverse songs that will blow your socks off! From the brain sizzling heavy psychodelia of “Lung Pusher” to the cello laden melodies in “Happy,” LUV HAMMER shows variety, yet retains power in every song.

Give LUV HAMMER a listen or two or three. You won’t regret it!

For booking, promotional or band information, please call (415) 751-5632.
LUV HAMMER
MCDP GLX-1139
Produced By: Chris Haynes

Corey Quintana - Guitar, Vocals
Donald Cram - Drums
Ian Alderette - Vocals, Bass

Thank you in advance for listening to LUV HAMMER. I don’t think you will be disappointed. You should start with the songs "Lung Pusher" and "Happy" to get a flavor of the heavy LUV HAMMER sound.

Would you please place us on the station’s mailing list for playlists. Additionally would you please fill out and return the enclosed, post-marked postcard.

LUV HAMMER is currently working on a six song EP which should be out by year’s end. If you would like a copy, write us and let us know who to send one to.

Very truly yours,

milk Records
ROBERT WALTER with Gary Bartz

Spirit of '70
GBR004

GREYBOY RECORDS PROUDLY PRESENTS its fifth release, 'Spirit of '70' by keyboardist, Robert Walter. The album firmly places Robert on the map as a rising star in the world of groove jazz. Saxophone guru, Gary Bartz guests along with The Greyboy Allstars on this; 26 year old Robert Walter's impressive and mature debut. 'Spirit of '70' is an eight track (seven on LP) journey back to the era where jazz began fusing with boogaloo and rock'n'roll. 'I wanted to make a jazz record with interesting solos and a lot of improvisation' explains Robert. 'Most mainstream jazz tends to be very serious so with this album I wanted the songs to remind me of the soul and R'n'B music of the late sixties and early seventies.'

Robert began playing the piano during his teenage years spending most of his free time learning honky tonk and boogie woogie from records by Albert Ammons and Roosevelt Sykes. Growing up in a musical household, Robert was greatly influenced by his stepfather who was a drummer and for five years, Robert played the drums in San Diego funk band Daddy Longlegs. Returning to the keyboards, he joined punk band, Creedle and recorded two albums with them for Cargo Records. He is currently a member of two San Diego jazz bands The Greyboy Allstars and Room 608. 'The music I was exposed to as a child by artists like James Brown, Sly Stone, The Jackson 5 and Dr John, as well as blues and psychedelic rock seeped into my subconscious long before I was old enough to play the piano or write songs. I think a lot of people of my generation feel nostalgic towards the music of this period because of its optimistic feel and sense of fun, traits often absent from modern records.'

The appearance of Gary Bartz on the album legitimized many of Robert's concepts. Recognized for making some of the pivotal music of the sixties and seventies, Gary's recordings of 'Celestial Blues' and 'Uhuru Sasa' were instrumental in Robert's musical development. Gary Bartz is a respected jazz musician who has worked with Miles Davis, McCoy Tyner and Donald Byrd. He has also recorded many albums as a band leader including the jazz funk classic 'Harlem Bush Music'. The Greyboy Allstars were formed as a nucleus for Greyboy Records' primary interest in making quality live recordings. 'West Coast Boogaloo' arrived in 1994 sealing the band's fate as the top soul jazz band in the U.S. The band divides its time between studio work with producer/DJ Greyboy and touring America and Europe.
'Volcanic Acne', the album's first track is a favorite from The Allstars' live shows. Laidback grooves with more of a rock feel than the rest of the album. The unusual title of track two 'Corry's Snail and Slug Death' comes from an English gardening product. 'I wrote this as a tribute to sixties' boogaloo music' says Robert. 'I play organ to be consistent with the boogaloo sound. Gary Bartz plays a bluesy alto solo that echoes Lou Donaldson. 'Bidi Man' refers to Allstars' bassist, Chris Stillwell's addiction to the East Indian cigarettes of the same name. The guitar line here is very country sounding. 'It's easy when writing music to overcompose, so with 'Paliatia' I attempted to correct that. It is a name of a brain disorder so the title fits the idea of this song. The form is very simple consisting of only two chords, giving the soloist more freedom. This is my favorite Gary Bartz performance, particularly on the fade out.' 'Kick To The Head, Burrito On The Floor' was written after Zak Najor, the Allstars' drummer met the fate described in this title. With the closest sound to mainstream jazz on the record, the track adopts a boogaloo-bossa nova style beat. The first of two covers on the album is Jimi Hendrix 'Little Miss Lover'. This song was chosen by Robert and the rest of The Allstars, at first, for the drum break at the beginning of the original. However, as time went on, most traces of the Hendrix version have disappeared and The Allstars have made this very much their own track. The strange, Thelonious Monk-style line of 'Impervious' is based on whole tone scales. A difficult track to play because the tempo is much slower than most funk-based music. Gary Bartz's solo demonstrates his skill at effortlessly changing from avant-garde jazz to down home blues. The final cut on the album; a cover of 'Jan Jan' by Miles Davis began as a jam after all the prepared music was finished. The saxophones are handled by Karl Denson playing the second chorus on tenor and Gary Bartz on soprano for the fourth chorus.

Robert Walter Selected Discography
Robert Walter - Spirit of '70 - Greyboy Records
Creedle - Half Man, Half Pie - Cargo/Headhunter
Creedle - Silent Weapons For Quiet Wars - Cargo/Headhunter
The Greyboy Allstars - West Coast Boogaloo - Greyboy Records
Karl Denson - The D Stands For Diesel - Greyboy Records
Greyboy - Land Of The Lost - Ubiquity Recordings

Greyboy Records Discography
GBR000 Greyboy - Greybreaks Volume One
GBR001 The Greyboy Allstars - West Coast Boogaloo
GBR002 Karl Denson - The D Stands For Diesel
GBR003 Grandmother's Funck - Please Baby Please

For further information on our newest release or back catalog, please contact Bernadette on 619 488 7410.
GRANDMOTHER'S FUNCK
Please Baby Please Baby Baby Baby Please
GBR003

GREYBOY RECORDS FOURTH RELEASE 'Please Baby Please Baby Baby Baby Please' comes from the Swiss outfit Grandmother's Funck. Their sound, firmly rooted in the sixties and seventies, grew out of jam sessions inspired by the likes of the JB's, Sly Stone, Herbie Hancock and George Clinton. As saxman, Daniel explains, 'We don't care whether our style is considered old or new. The music which we draw our inspiration from has crossed all limits of time.'

Comprised of seven members, all formerly trained in various jazz schools throughout Switzerland, GMF's personnel are Daniel Bohnenblust: sax and vocals, Bernhard Bamert: trombone, Andreas Michel: keyboards, Bernhard Haeberlin: guitar and talkbox, Stephan Schneider: keyboards and vocals, Pascal Senn: bass and Daniel Aebi: drums. Joining the band for this album are special guests: Cuban musician Juan Mungia, Trudy Lynn formerly of James Brown's band and American vocalist Sharon Harris.

The album echoes the clean studio sound of James Brown or Sly Stone but also captures the warm and intense atmosphere of the best Blue Note and Riverside recordings, with primarily all instrumental tracks. GMF do however allow singers Trudy and Sharon the chance to show off their powerful soul voices on a couple of tracks.

Since their conception in Spring of 1993, GMF have steadily grooved themselves in to Switzerland's music scene. After the release of their self-titled album on SoundService Records in late 1994, the band began supporting the very artists whose sounds they were emulating like Fred Wesley, Maceo Parker and Bobby Byrd and, the champions of nineties soul jazz, The Greyboy Allstars. Karl Denson, co-founder of Greyboy Records and head of The Greyboy Allstars was so impressed with the young band that he invited them to record their second album for his label. Busy filling their time on the live circuit, GMF showed up at the music conference in Midem, France earlier this year and have tours planned for Germany, France and, of course, their homeland. Summing up GMF, one band member breaks it down: 'All we want is to have a hell of a party on stage, make people dance and enjoy every funky note we play.'
GMF Discography
Grandmother's Funck - Grandmother's Funck - SoundService Records
Grandmother's Funck - Please Baby Please Baby Baby Please - Greyboy Records

Greyboy Records Discography
GBR000 Greyboy - Greybreaks Volume One
GBR001 The Greyboy Allstars - West Coast Boogaloo
GBR002 Karl Denson - The D Stands For Diesel
GBR003 Grandmother's Funck - Please Baby Please
GBR004 Robert Walter - Spirit of '70

For further information on this release or other titles, please contact Bernadette on 619 488 7410.
The new single "29" from the self-titled debut release Gouds Thumb Mixed by Nick DiDia Produced by Fred Maher
Upcoming release info is accepted all the time. But must be received by 3 p.m. PST Monday in order to make the following week's issue.

Please send all info via fax: (415) 495-2580 or phone: (415) 495-1990 x 648.

Also, send any and all goodies (gear, toons, etc.) to: Spence D. c/o The GAVIN Alt. Dept. 140 Second St.; 2nd Floor; SF, CA 94105.

SEPTEMBER 23

Afro Celt Sound System
Archers of Loaf
Beck "Devil's Haircut"
Billy Bragg
Braid
Carpe Wade
Chris Isaaq
Crash Test Dummies
Crossfire
The Cult
The Damned
F丑lujah
GIBH
Gene Clark
Groovie Ghoulies
Jabberjaw
John Parrish/PJ Harvey
Lazy
Lemonheads
Midnight Oil
Paladins
Paul Westerberg
Phantom Surfers
Phil Collins
Ruth Ruth
Suzanna Hoffs
Tanner
Teoxenes Di Bitti
Wecozer

SEPTEMBER 30

babyfox
B.T. w/Tori Amos

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To appear in the following week's issue, your ad must be received by Friday noon (PDT), seven days prior to issue date. Free Opportunities listings should be typed on company/station letterhead and are accepted only by fax (415-495-2580).

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Henry J. Kaiser Convention Center
Oakland, California

OFFICIAL PROGRAM

Gavin presents the Sessions vol. 1
Celebrating Six Years in Total Control With The Sessions Vol. I

It all began almost eighteen months ago, when it became clear that the hip-hop industry was growing by leaps and bounds, commanding respect and attention the world over. Led by Rap Editor Thembisa S. Mshaka, GAVIN began planning a hip-hop seminar that would provide the hands-on education and professional execution for which the company is known. The rap world needed direction and recognition beyond every attempt that had been made before, and THE SESSIONS VOL. I would deliver.

The announcement was made at the GAVIN SEMINAR '96 Rap Awards in Atlanta before a thousand attendees, and was met with cheers at the idea of GAVIN Rap returning to the Bay Area, a place whose magic and musical heritage have few rivals. For the next three months, the GAVIN Rap team (christened “The G-Team” by Director of Black Music Marketing John Austin) brought the gift of Sessions to every corner of the nation.

Since April, a stunning program has been in the planning, with input from specialists from every area of the music world (try Barry Weiss, Kashif, and Keith Clinkscales on for size) and many of rap’s finest, including Chuck D. And while new ventures are often given a sideways glance, if you’re reading this, be you attendee or panelist, keynoter or sponsor, you believed, and we appreciate your participation and support. THE SESSIONS VOL. I staff of some forty organizers and volunteers has worked tirelessly, and they get mad props!

On a tragic note, we mourn the loss of one of hip-hop's greatest souls, Tupac Shakur. We dedicate this issue to him, in celebration of his achievements and creative power. You'll even get to read the words he intended for us to hear in the aftermath of his passing. Our special pullout section also includes the newly renovated Urban Landscape, the Reggae section, and pages of great reading on everything from pirate radio to the rise of three sista label presidents and four Bay Area music industry pioneers.

We know you'll enjoy everything we've put together. Now all we need to do, once and for all, is stay together...like that. ONE LOVE.

— THEMBISA S. MSHAKA
April 8, 1996

Dear Friends:

We welcome Gavin, the Sessions Vol. 1 to Oakland, and the thousands of visitors from all over the country and abroad. Oakland invites the International Urban music community to experience the physical and cultural beauty of the entire Bay Area. To demonstrate our hospitality, we are proclaiming Thursday, September 26th as The Session Vol. 1 Day in Oakland.

Over the years, Oakland has produced a number of urban music giants. The Oakland music scene is a launching pad for new artists and a hub for music industry insiders. The Pointer Sisters, En Vogue, Hammer, Too Short, Toni! Tony! Tone!, Sly & the Family Stone, Tower of Power, Edwin and Tramaine Hawkins all began their careers in Oakland.

We look forward to contributing our many resources from Oakland to the success of your convention.

Respectfully yours,

ELIHU M. HARRIS
Mayor

EMH:as
How refreshingly distinctive.
Rap Icon 2Pac Dies

"Do G's get to go to heaven? 'Cause I don't wanna die, but if so I'd like to know: Do Gs get to go?"
— Richie Rich, "Do Gs"

T upac Shakur, 25, known professionally as 2Pac, was a hip-hop icon. While his life, the depth of his personal strife, his criminal record, and his music have been under scrutiny and debate, his status in the hip-hop world is not. No matter what we might think, or what critics and a jaundiced media depict, no one can take his accomplishments from him. They are the stuff of which legends are made. (As I write and I'm sure as you read, it's still strange to speak of him in the past tense.)

During one of his last radio interviews, with Sway of KMEL-San Francisco, Shakur likened himself to "a rose that had grown through the concrete." He noted that the scratches and imperfections of that rose should not condemn it. "People should say, 'Damn! A rose grew through the concrete!' 2Pac knew himself very well, and knew he was just like a rose: striking, special, and capable of defending itself with stubborn thorns. In spite of the concrete of poverty, a broken home, and the ravages of the streets, he blossomed, surpassing the world's expectations.

2Pac enjoyed platinum success as a member of Digital Underground, going on to become a multi-platinum force in rap with Me Against The World and All Eyez On Me, the most successful double album of original music ever released by a rap artist, whose sales have no end in sight after reaching quintuple platinum heights. Shakur also made the transition from rapper to actor smoothly, igniting the screen with controversial portrayals in Juice, Above the Rim, and Poetic Justice that, at times, seemed to be an extension of himself. The raw anger and passion he let loose on screen had magnetism, if nothing else. He was honing his acting prowess up until his murder, and was in production on Gang Related, a film in which, in a twist of bittersweet irony, he assumed the role of an undercover cop.

Between his sexual assault conviction and the subsequent eight-month jail term he served, his confrontations with the law, and the shooting outside a New York studio in which he was five times wounded, the scratches were getting higher in number and cutting deeper into the rose, but amazingly, he recovered and continued to grow. He feverishly recorded All Eyez On Me and sought to wage a geographic hip-hop war with The Notorious B.I.G. and his camp to whom he attributed the New York shooting. It bounced like ping pong between VIBE and The Source in print and in songs like "Hit 'Em Up," where he lambasted Bad Boy, Mobb Deep and B.I.G. mercilessly. He had beefed up security and become "more cautious, because I'm just playin' this game of life until it's time for me to leave," said Shakur.

Sadly, nothing could stop the four bullets 2Pac sustained while caravanning from last week's Tyson fight to Death Row's after party. Traffic had subsided on the casino strip in Vegas, allowing for the fatal drive-by to take place. Shakur was hit twice in the chest and once in the thigh and hand. Six days later, after he'd had a lung surgically removed, coming to for a brief time and being placed on life support, God called him home.

I believe that no amount of money, fame or notoriety can heal the pain and misery that roses borne of concrete must bear. And while I am shaken and saddened by the passing of an icon of my generation, I take pride and comfort in knowing that his voice will never fade because his music lives on.

Condolences and respect go to his family and friends. One Love.

IN THE EVENT OF MY DEMISE
(DEDICATED 2 THOSE CURIOUS)
IN THE EVENT OF MY DEMISE
WHEN MY HEART CAN BEAT NO MORE
I HOPE I DIE 4 A PRINCIPLE
OR A BELIEF THAT I HAD LIVED 4
I WILL DIE BEFORE MY TIME
BECAUSE I FEEL THE SHADOW'S DEPTH
SO MUCH I WANTED 2 ACCOMPLISH
BEFORE I REACHED MY DEATH.
I HAVE COME 2 GRIPS WITH THE POSSIBILITY
AND WIPED THE LAST TEAR FROM MY EYES
I LOVED ALL WHO WERE POSITIVE
IN THE EVENT OF MY DEMISE!

—Tupac Shakur
Read in the Poetry Circle, Santa Rosa, California, 1993
Thursday, September 26

9 a.m.–5 p.m.
Registration
CALVIN SIMMONS FOYER
Lanyards courtesy of Bottom Up Records
Bags courtesy of EMI & Bottom Up Records
Badges courtesy of Gavin and BMI

10 a.m.–5 p.m.
Gavin Alley Exhibit Hall
Take a break between Sessions and showcases. More than 20 exhibitors from
the worlds of entertainment and community service await you, from Sony
AutoSound to California Lawyers for the Arts.

11 a.m.–Noon
What You Need to Know About the Internet
OLYMPIC ROOM
Sponsored by NetNoir: The Cybergate-way to Afrocentric Culture
NetNoir's Marcelino Ford-Livene and a dynamic panel of entertainment
and internet specialists get you ready for profitable and savvy surfing with live
demonstrations.

Noon
Light Buffet and Showcase
Various Artists
BALLROOM
Enjoy a light buffet and showcase featuring new talents Messy Marv (Ammar
Entertainment), Dynasty (Wit-G Records), Various Blends and Dogg Pound Posse
(Philicia Davis Records).

2 p.m.
Record Pool Roundtable Challenges & Issues
OLYMPIC ROOM
Pool directors from all parts of the country gather for the first time to dis-
cuss the challenges of their field. Quality, timing, responsibility are among the issues to be
explored. "Eardrum" of Washington, D.C.'s "Tables of Distinction" is your moderator.

3 p.m.
My Trunk is Empty: Now What? Do I Go Major?
CALVIN SIMMONS THEATER
Sponsored by Bobby Beats
Performance: Money B Presents Folk Music Featuring Vickie and Clee & John Dee (Bobby Beats Records)
Independent industry moguls explore the next level of sales and recognition. What happens when the major comes knockin?
This session is moderated by Gavin Rap
Editor Theribisa S. Mishaka and features super-producer Mike Mosely of Steady Mobbin Productions and SuaveHouse
Sponsored by Bobby Beats

4:15 p.m.
Keynote Address
Keith Clinkscales
President/CEO, VIBE Magazine
CALVIN SIMMONS THEATER
Keith's story is inspiring and not to be missed.
He was incredible at GAVIN Seminar '96 so come get the knowledge!

6–8 p.m.
The Sessions Vol. 1 Turntable Showcase
CALVIN SIMMONS THEATER
Hip-Hop would be doo-wop without DJs, and Sessions represents lovely
with a Turntable Showcase featuring Relativity artists DJ Honda, World
Champion DJs Invisible Scratch Pickles (Q-Bert, Mix Master Mike, Shortkut, DJ
Apollo), and L.A.'s Beat Junkies, J-Rocc & Symphony. Who knows a freestyle test
may even jump off.

Friday, September 27

8 p.m.
Loud, HiTown, Rawkus, Riot, and
Jungle Present The
Opening Night Welcome Dinner/Showcase
BALLROOM
Featuring Xzibit, Sadat X, The Rose Family, Guse, Tendroni, and more.

10 a.m.
Film Screening
New Line Cinema Presents:
Set It Off
JACK LONDON CINEMA
Jack London Square, Oakland
At last, you'll get to see the highly anticipated crime adventure starring Queen
Latifah, Jada Pinkett and Vivica Fox. Directed by F. Gary Gray (appearing live)
and paired with a star-studded Elektra soundtrack, it promises to be all that.
Your badge admits you on a first-come, first-served basis.

11 a.m.–12 noon
Keynote Address
Michael Greene
President/CEO, National
Academy of Recording
Arts and Sciences
CALVIN SIMMONS THEATER
Michael Greene addresses the many challenges facing today's
music community. Get up close and personal with the man behind the
Grammys.

9 a.m.–7 p.m.
Registration

9–11 a.m.
Continental Breakfast
– Courtesy of MCA Records
Start your day off the MCA way with videos and giveaways from the Black
Music Division. Join us at the Registration Foyer.

10 a.m.–5 p.m.
Gavin Alley Exhibit Hall

Various Blends

Earndrum
Congratulations to Thembisa, Jackie, and John on Sessions Volume One!!
Friday September 27

12:00 noon - 2 p.m.
Luncheon Showcase

4080 Magazine Mobbin' Thru the Bay

Enjoy lunch in the theater's lovely foyer, then get a taste of Westside Flava from Mac Dre (Ramper Room), Mr. III (Cell Block Records), Above The Law, and Mac & AK (Tommy Boy) to name a few.

2 p.m.
RADIO ONLY Session

Arbitron, BDS & the DJ

OLYMPIC ROOM

What's up with the book and the spine? Heston Hosten from BDS and Julian Davis of Arbitron break it down for hip-hop programmers, who are all too often the last to know.

1:30-2:30 p.m.
ARTISTS/MANAGERS ONLY Session

Video, Imaging & Style Essentials

BALLROOM

The importance and effects of artist development are outlined from inside the artist to the outside world during this session. Plus, pearls of wisdom from video specialists. Moderated by Video Preview host Kalyn Sloan and featuring Dian Thompson from Premiere Casing.

3-4:30 p.m.
Reggae Coalition Roundtable

BALLROOM

Sponsored by LTC Records Performances by LTC Artist N.Y.K.E., EMI Artist Mad Cobra, and Zone International Artist Junior P.

This session is designed to build the reggae/dancehall nation from within as an historic follow-up to the GAVIN Seminar ‘96 panel. Moderated by GAVIN Reggae Editor Tami DuSautoy featuring Co-Host O'Diene (XXU-Los Angeles) and Barbara Barbaree (KKBT-Los Angeles).

4 p.m.
I Own the Store, You Play the Records: Retail and Radio Working Together

CALVIN SIMMONS THEATER

Sponsored by Wild West Records Performance by Wild West Recording Artist Supherb

Retailers and Radio explore ways to communicate better and sell music more effectively together. Moderated by GAVIN Rap Editor Themistios S. Mshaka featuring KMLE's SMO Alex Mejia, HOT 97- Atlanta's MD Chaka Zulu, and Larry Davis of Oakland's Ts Wauzi Records.

8-11 p.m.
Loose Cannon, Bottom Up Records and Don Trybe Present The Assorted Flavas Showcase

OLYMPIC ROOM & CALVIN SIMMONS THEATER

Join us in the Olympic Room for food & drink. Performances by Paula Perry, Meaner, Rhyme Recksa, Do Or Die, 3Xcrazy, Ch. Style, Facemob Featuring Scarface, Damu, Geo Rankin, & Baby Lon Don verify that there is strength in diversity.

11-2 a.m.
Def Jam Presents 415's Richie Rich & 213's Warren G

GEOFFREY'S INNER CIRCLE

410 Fourteenth Street, downtown Oakland

Saturday September 28

9 a.m.-5 p.m.
Registration

9 a.m. - 11 a.m.
Continental Breakfast

- Courtesy of MCA Records

Join us in the Registration Foyer

10 a.m.-5 p.m.
Gavin Alley Exhibit Hall

11 a.m.-Noon
KEYNOTE Address

One-On-One: Nelson George talks with Barry Weiss, President, Jive Records

CALVIN SIMMONS THEATER

In this rare moment, renowned author and journalist Nelson George brings you to the Presidential Suite with independent label mogul Barry Weiss, whose company brings you R. Kelly, A Tribe Called Quest, and E-40.

12:30-2 p.m.
Music Industry Careers Forum

Presented by the San Francisco chapter of The National Academy of Recording Arts and Sciences

CALVIN SIMMONS THEATER

Performances by Relativity Artists Mac Mall and Dru Down

Professionals in the areas of production, public relations, management, and promotion lend their insights on breaking into and succeeding in this business. Moderated by songwriter/vocalist Clotyloven Richardson. Featuring Rico Casanova, director of PROS Record Pool, Makeda Smith, President Jazzmyne PR, and "Mack of the Year" Dru Down.
There is a soundtrack for this movie called Bulletproof. It has established artists with new hits, new artists establishing hits.

SALT-N-PEPA "CHAMPAGNE"

K-Ci & JoJo of JODECI "HOW COULD YOU" PASSION "WHERE I'M FROM" (DON'T FIGHT THE CLEAN MIX)

LOST BOYZ "PLANT A SEED"

NONCHALANT "UNTIL THE DAY"

RAHSAAN PATTERSON "WHERE YOU ARE"

DELIQUENT HABITS "TRES DELINQUENTES"

WRECKX-N-EFFECT "THA SHOW"

LIGHTER SHADE of BROWN "THA TWO OF US"
"THE ROSE FAMILY
IS THE NEXT
BEST UNDERGROUND
SHIT COMING OUT...
CHECK FOR IT!
BIG UP TO THE
RAWKUS CREW..."
- STRETCH ARMSTRONG

"I'M CHILLIN'!!!"
- DJ RED ALERT

"THE ROSE FAMILY
IS BANGING THE
UNDERGROUND
HEADS IN NYC AND
THE SAN FRANCISCO
BAY AREA"
- BENI B

EARLY SPINS IN THE MIX
WQHT (HOT 97) NYC, NY
WNWK NYC, NY
WSGF SAVANNAH, GA
WAEG AUGUSTA, GA
WG2B LOUISVILLE, KY
KDKO DENVER, CO
KKDA DALLAS, TX
WVAZ CHICAGO, IL

"BEACHES & CRÈME"
B/W "HAH!"

PERFORMING AT:
LOUD RAWKUS PMP SHOWCASE
GAVIN SESSIONS 1996
SEPTEMBER 26 8PM
CALVIN SIMMONS THEATRE

FOR MORE INFORMATION:
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RAWKUS ENTERTAINMENT
65 READE ST, STE. 2B
NEW YORK CITY, NY 10007
212.566.5866 (V)
212.655.5866 (F)
A Black Pear in Total Control

"I've been on the low for awhile, but now, it's time to rise up, so open ya eyes up"
-Yo Yo, “Steady Risin’” 1996

It holds true in rap as it does in life: a woman’s voice brings divine balance to the order of things. Yolanda “Yo Yo” Whitaker has always spoken her mind on everything from politics to sex, ensuring that the female perspective of the streets and the world was clearly heard. Since 1991, Yo Yo has represented a whole woman, delicate one moment, devious the next, but sexy all the while. Over the course of four albums, this is the only part of Yo that hasn’t changed. Her latest triumph, Total Control, marks her debut directly on eastwest, as executive producer, co-producer and mother/rapper. Yo Yo reveals below that the more things change, the more adept she becomes at handling them.

You’re a self-proclaimed renaissance woman, and it’s been three years since the last album. What have you been up to?

I love to keep busy, and have always been good at juggling several things at a time. I hosted overnights on an experimental level at Power 106 (KPWR-Los Angeles). I enjoyed being an on-air personality, but it’s definitely a job for professional jockeys. I tried to do the show and music, but the two schedules always conflicted. I made cameos appearances in Sister Act II, Panther, New York Undercover, and Martin. I recently started an advice column in VIBE.

How did VIBE column come about?

We were in their offices talking about the fan mail, which I get by the pound. Anne Kristoff, my publicist and an editor at the magazine jokingly started to call me Dear Abby; and it turned out to be a good idea. Now, I get as much mail as the magazine itself, and I’m working on getting a full page.

When we saw each other last, your daughter was walking! How’s motherhood treating you?

Tiffany is two years old now, and quite a handful, but I enjoy being a mother because it keeps me calm. She cheers for me when she sees me on TV, but she knows that’s Yo Yo. In real life, I’m Mom.

How did motherhood affect your recording work?

I was already more mature once I had Tiffany, so it all fell into place. I’m growing for the better as an entertainer. I’m so headstrong, nothing sidetracks me. [Pauses] Except Black Pearl [her identity-defining LP from 1992]. Lyrically, it didn’t give the guys enough to go on, and that was my only side-track.

Did you always know you’d be a performer?

Actually, I thought I was gonna be a child psychologist. When I was younger, I was into sports, cheerleading, and I even did hair. I had a job as a bus driver for handicapped children. Though he would always tell me I had skills, I never thought Ice Cube was serious. After I'd worked at McDonald’s for a month, he told me to quit and record music. I made my debut with Cube on “It’s a Man’s World” right after that.

Female emcees are often punished by the industry for growing and changing, paying with their sales potential or their popularity. Do you feel like you’re still viewed as part of Cube’s camp and therefore see as dependent upon that association?

I always give Cube credit, but I’m an artist in my own right. I’m no longer with Street Knowledge Productions and have signed direct to eastwest. We’ll always be cool though; we did “Bonnie
Why 300 ‘Pirate’ Stations Are On the Air

On any given weekend day, within a radius of a few miles of the Berkeley Flea Market, if you tune your radio into 87.9 FM, you’ll hear the totally free-form and eclectic sounds of Flea Radio Berkeley, a micro-powered “pirate” radio station that costs a mere few hundred dollars to set up and put on the air.

Run and operated by the folks from the nearby 24-hour/six-days-a-week micro-powered Free Radio Berkeley, the weekend-only community radio station is just one of approximately 300 illegal, unlicensed, micro-powered radio stations currently operating across the U.S. Although American “pirate” radio dates back several decades, it’s only been in the past three years that the FCC has allowed them to flourish. The “rebel radio movement” was officially born in the Berkeley Hills in 1993.

Since then Dunifer, who has been dubbed “the poster boy of pirate radio” and featured in dozens of articles from the San Francisco Examiner to the New York Times and Spin, has engaged the FCC head-on in a much-publicized legal battle.

“The Commission has fined Dunifer $20,000 and took him to court to stop his broadcasting, but twice this year, U.S. District Judge Claudia Wilkens has gone up to 20 times that of the corporations,” he says. “It’s more of a fight going on for how much access the average American has to relevant information that affects their lives.”

Dunifer also sees a direct correlation between the skyrocketing prices of commercial stations and the unprecedented rise of these unlicensed stations. He points to the Bay Area radio market, the nation’s fourth largest, where in the past six months 21 commercial stations have changed hands at ever-escalating costs.

“Whatever the case, it’ll be an interesting scenario to watch unfold.”

Meanwhile, critics say that the proliferation of unregulated stations will merely cause chaos on the dial. While the court ruling is in limbo, Dunifer hopes to continue to encourage and help as many new micro-powered stations as possible to get on the air. A radio engineer by profession, he gives classes in building inexpensive transmitters.

One of Dunifer’s associates at Free Radio Berkeley, who goes by the handle Captain Fred, says he foresees the FCC “backing down” and “the micro-stations merging into the scheme of things.”

“The current trend of buying up stations has grossly inflated prices. Realistically, the maximum price of a station should be three to four times the advertising billing per annum. However, we now have a situation where the ratio has gone up to 20 times that of the advertising revenue stream. It’s an investment scam on the part of the corporations,” he says. “The ultimate result, he adds, is “less community-based programming.”

That’s one commodity that the micro-powered stations don’t lack. On stations such as Free Radio Berkeley, San Francisco Liberation Radio or Free Radio Santa Cruz, along with diverse musical programming including punk rock and hip-hop, listeners can hear shows on compost gardening, traffic reports from a cyclists perspective, and programs from such community activist organizations as Cop Watch and Food Not Bombs.

What is the future of rebel radio?
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Step Into Tha Hall of Game, where E-40 Ups the Stakes

"I really put my heart into every song on this album," says E-40, Vallejo's Godfather of Game. "I had to, because everybody is expecting me to come with something creative and way above average."

Perhaps that expectation stands because E-40 is one of rap's most innovative lyricists, regularly kicking lines with 16 words in them compared to the ten word-per-line counts of most of his counterparts. With the October release of his latest triumph, Tha Hall of Game, yet another legion of fans will discover what the Bay Area and the deep South already know: As an artist and as a businessman, E-40 is way ahead of his time.

The stage for 40's platinum-plus success has already been set. He began his career as an independent entrepreneur, selling his own tapes on the Sick Wid It label he established with his cousin, B-Legit in 1989. By the time major labels were knocking at his door offering distribution, Let's Side (1989), Mr. Flamboyant (1991), Downtown (1992), Federal (1993), and The Maxim (1994) had reached combined sales numbering over 800,000 copies. Jive Records came through with the right deal for 40, offering him over $3 million to market, promote, and distribute the Sick Wid It roster, which includes E-40, the Click, Celly Cell, Suga-T, and B-Legit. To date, 40's Jive debut, In a Major Way, has rocketed past gold sales, and so has the Click's Game Related LP. Says Jive President Barry Weiss, "E-40 has outdone himself with Tha Hall of Game, and it's going to be big."

Tha Hall of Game includes a gallery of rap and urban stars, both established (Jodeci's K-Ci, 2Pac, and Spice-1) and up-and-coming (Ham and 3XKrazy). The production is equally diverse and star-studded. The album features tracks from Mike Mosely, who has been down with 40 since "Let's Side," Tone Capone, whose "Ring It" contribution is a standout, and Ant Banks, who laced 40 with the lead single, "Rapper's Ball."

You'll never find 40 limited to certain subject matter or a particular flow. Though the rapid-fire stutter style is his trademark, he can make his point at any pace with clarity and finesse. His slang is easily interpreted and borders on the addictive, just like his sound. Mike Mosely captured E-40 best when he said, "He is definitely a leader and innovator of rapology. A whole lot of people were playin' behind him, from his close friends to record distributors. But 40 believed in himself, and it paid off in the long run. I admire that in him."

So do we, and we are proud to feature him at our first Jam Session concert on September 28.

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From the Streets to the Suites

With more women in power positions than ever, a new day is dawning in the music industry's corporate world. As budget cuts and firings sweep through the business like a brush fire, women are securing their own futures by heading up companies, not just by being the employee "glue" holding them together. Each president profiled here has made a commitment to achieving a fiscal, creative, and emotional balance, and to taking success one step at a time. They are each acutely aware of the value their vision holds for moving their business into the 21st Century.

Twenty years ago, an event like The Sessions was inconceivable; a young and hungry kid called hip-hop was just learning to walk. Women label presidents—women of color at that—were equally unheard of. I am proud to say that The Sessions Vol. 1 is here and hip-hop is in its twenties, having raised three gifted sista presidents on its way to adulthood: Loose Cannon’s Lisa Cortes, LTC Records’ Quinetta Chelsea, and Aliens Records’ Leila Steinberg. Their wisdom and foresight have brought them to the heights of the industry, and now each has brought her company’s talent and knowledge to the Bay Area this weekend. What follows are their thoughts on the future of music and business, and how they plan to change it.

LISA CORTES
PRESIDENT, LOOSE CANNON RECORDS

Lisa Cortes is a self-proclaimed new soul visionary. (Read: She’s mad cool, but she’s no joke.) She cut her teeth in the music business at RUSH Entertainment, and later signed Black Sheep, Tony! Toni! Toné!, Buju Banton, and Tony!-Da’ Noise, Bring In Da’ Funk) while at Mercury Records, throwing antiquated notions of a linear Black voice out the window. In 1994, she founded Loose Cannon, a sanctuary for unique sounds ranging from the roots reggae of Bajan to the rugged rhymes of Paula Perry.

"Loose Cannon is an expression of excitement about the variety of personal and professional experiences I’ve had," says Cortes (above). "The music we create reflects the new reality that many aren’t embracing. People are much more dynamic than they are given credit for, regardless of race or gender. It is possible to be a Black consumer and listen to Marley, the Grateful Dead, and KISS-FM."

Amplifying such musical range requires a maverick approach to leadership. Citing her primary responsibility as "maintaining the balance between art and commerce," Cortes notes that a diverse and capable staff is critical to Loose Cannon’s formula for success. "I look at them as my team members," she says. "I look for people who are not about attitude, but about getting the job done. Plus, they’ve got big hearts, which helps when it’s time to get down and dirty with the work. Island’s finance team is incredible, too."

What is this balancing act ultimately about for Cortes? "A P&L [profit and loss statement] and my gut," she says. Cortes understands that the finances must set the parameters within which creativity operates. When the streets, radio, or retail indicate that the market is responding, the intuitive side kicks in. "I believe in taking chances," she says. "For example, I’m not giving up on Skindeep, because these three brothers are talented; when they hit, they’ll hit big. I don’t use the word failure."

That longer "I" word is nowhere in sight at Loose Cannon. This fall, Cortes unleashes hip-hop with purpose and promise. Paula Perry, the razor-tongued princess of the INC pulls no punches with the heavily buzzing "Paula’s Jam," and Clark Kent introduces Meemer with a blazing hot single, "The Real Rap Song." In 1997, Nexx Level emcee Rhyme Recka will pick up where Smoothie Da Hustler left off. Cortes is also amped about her latest new soul coup, the signing of Jhelisa Anderson, whose "Aretha-meets-Portishead" sensibility has won her much acclaim overseas.

Through it all, Cortes says centered and same by playing-pinball and collecting art. "Sometimes, it’s about getting still to connect with yourself," she says. In her view, the co-existence of Nas and the ‘Macarena’ is also a good sign. "No one told Chris Blackwell that he couldn’t have Bob Marley and Grace Jones on his label," she muses. With Cortes at the helm, Loose Cannon is the embodiment of spirit, edges, and dreams coming true.

Watch the Loose Cannon roster catch wreak at the Assorted Flavas Showcase, Friday from 8-11 at the Calvin Simmons Theatre.

QUINETTA CHELSEA
PRESIDENT, LTC RECORDS

Pearl of Wisdom: "If the music business is what you want to do, embrace the challenge with a level head."

Sanity: "Weekend getaways!"

Up and running since 1995, LTC is the latest of several profitable ventures for Chelsea. Before getting into the music biz, she was a menswear design-

By Thembisa S. Mshaka
“As a woman president, I keep the level of professionalism high and the profile low. I think it’s hard for men to balance the two.”
—Quinetta Chelsea, LTC Records

Chelsea is no stranger to women running businesses. Her mother owned and operated the Record Boutique in Inglewood, California throughout her childhood. Now heading up a label of her own, Chelsea often reflects on how often she was called upon by others to help them set up their ventures. “I helped a friend establish his record company, but never thought I’d do the same until my brother started managing N.Y.K.E.”

N.Y.K.E. (New York Killer Entertainer) is the apple of LTC’s eye. He’s a vicious dancehall toaster who holds his own live as well as on wax. After being unable to get a firm commitment for the artist from a label, Chelsea just started one of her own.

“[LTC] stands for Long Time Coming Records,” laughs the entrepreneur. “I was going into business with two other women, but the plans fell through. Since I had already set up the company, N.Y.K.E. changed the name and the label was born.” It may have been a long time coming, but Chelsea’s time is here.

The challenges are great, but Chelsea loves meeting them all. “Orchestrating is the toughest one,” she says. “I must say that women are excellent at making the pieces fit together while keeping costs low. With two teenage sons, I’ve mastered that.”

The studio is LTC’s way of becoming more self-sufficient while creating another revenue stream. Her three-person staff has gotten N.Y.K.E. high visibility with his video for “Good Bodie Girls” and more recently, had him on the road opening for Beenie Man. LTC’s combined efforts caught the attention of INDI, with whom they’ve inked a distribution deal. That’s what has Chelsea most excited now. “We have an incredible remix on the single coming, aimed directly at the next level of radio exposure.” And, she’ll be actively seeking out new talent at The Sessions Vol. L...

LTC Records presents N.Y.K.E. at the Reggae Coalition Roundtable, Friday at 3 p.m. in the Ballroom.

LEILA STEINBERG
PRESIDENT, ALIEN RECORDS

Pearl of Wisdom: “Balance is everything.”
Secret to Sanity: “I dance, eat healthy, get out to beautiful environments often, and hang out with my kids.”

Leila Steinberg is an unsung she-ro of the Bay Area’s music scene. Chances are that if a Bay Area-based artist has risen to national attention, she was instrumental in making it happen. Steinberg managed 2Pac actively through the not-so-humble beginnings of his solo career. She was instrumental in making it happen. Steinberg managed 2Pac actively through the not-so-humble beginnings of his solo career. She assisted Atron Gregory in the development of TNT Records and Digital Underground. Steinberg managed Vallejo prodigy Khayree through the growth of Young Black Brotha Records while at the same time managing teen hardcore sensation Mac Mall, whom she brought to the attention of Relativity Records in 1994. Steinberg put Mall on JT...
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"I am putting forth a new business perspective, one of community involvement and responsibility, both of which are largely alien to the music world."

– Leila Steinberg, Alien Records

"Tha Bigga Figga's breakthrough smash "Game Recognize Game," which turned Priority's attention to Get Low Records. To make her long story short, you've already felt the impact of Steinberg's ability to build creative icons and corporate institutions.

What the shy, multi-talented mother of three daughters didn't know was that producers/entrepreneurs Denzel Foster and Thomas McElroy were watching her work and feeling her impact, too. When they sought to make hits for a roster of their own (as they had for En Vogue, Madonna, and Toni! Toni! Toni!), Steinberg was tapped to lead the charge.

Oakland-based Alien Records, a division of Y? Entertainment, was established in 1995. "After fifteen years of building a number of labels and handling every aspect of label operations, Tommy & Denny gave me the opportunity," she says. "I am putting forth a new business perspective, one of community involvement and responsibility, both of which are largely alien to the music world."

This philosophy is, in part, what led to the label's name, but it's also meant to have at the arrival of the 21st Century and sounds that are out of this world. The techniques for positioning the label in the minds of the industry and the hearts of community also point to a fresh approach, including an alternative form of distribution that will go undisclosed (for now).

Youth outreach is paramount to Steinberg, both as a parent and as a businesswoman who has directed young talent for over a decade. Teenage vocal trio Premiere is Alien's lead project, and the label will pursue partnerships with schools and radio stations nationwide to spread the word about their sound.

"Alien makes a point of linking arts and education. We have activated an internship program within the label to help young people get a head start on building their careers. We never forget that our artists are our immediate community, and we keep them informed about the business of music so they understand the realities of entertainment. That way, they embrace their responsibilities and fulfill them gladly."

How does Steinberg feel being surrounded by R&B artists after coming from a hardcore rap background? Somewhat like an alien herself, but she brings her keen sense of street marketing to the house of soul that 2-Tuff-E-Nuff built, which includes male trio 4D, family singer-songwriter threesome Eclipse, and rap duo To Be Continued. Says Steinberg, "Tommy and Denny knew my expertise could take their sound to new listeners and open the doors for other musical ventures, including rap and rock."

Though her presidential shoes are new, she's filling them already. Once she hires a few additional members for Alien's driven team, she intends to carry out Foster & McElroy's pro-female directive. "Denny, in particular, wanted to bring a woman's balance into the boardroom; he understands that women execs are the wave of the future."

Speaking of the future, Steinberg sees it this way: "Conservative business practices, focused efforts, and the exchange of services within an ever-expanding network."

When Alien lands on your desk, expect a sweet-sounding, successful takeover to commence.

Leila Steinberg is a panelist on Let's Make a Deal: Legal Aspects of Recording Contracts, taking place Saturday in the Calvin Simmons Theater at 12:30 p.m.
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benefiting
BALTIMORE BRANCH YMCA
&
BALTIMORE CHAPTER UNCF

For further information contact: CYNTHIA BADIE ASSOCIATES (212) 222-9400
Gavin Rap

**Most Added**

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<td>JAY-Z - Can't Knock The Hustle (Roc-A-Fella/Freeze/Priority)</td>
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<td>GHOSTFACE KILLA - Daytime 500 (Rucker Sharp/Epic Street)</td>
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<td>BUSH BABEES - Love Song (Wunner Bros.)</td>
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<td>COMMON - The Bitch In Yoo (Relativity)</td>
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<td>LOST BOY - Music Makes Me High (Universal)</td>
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<td>BAD ART - The Lump Lump (Duck Down/Priority)</td>
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<td>P分校 YO GO - She Said (Delicious Vinyl/Capitol)</td>
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<td>OUTKAST - Electrify (LaFace/Atlantic)</td>
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<td>CAPONE N HOREAGA - Illegal Life/Slipknot (Penalty Recordings)</td>
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<td>ED.O.G. - Dedicated/Acting (Gold Recordings)</td>
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<td>HIGH SCHOOL HIGH SOUNDBuffer - Wu-Wear/High School High Sdtrk. (Big Beat/Atlantic)</td>
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<td>ULTRA - Big Time (Dirt Recordings)</td>
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<td>THE ROOTS - Confrontation Of The Depressed/Rest of It (DGC)</td>
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<td>THE BEATING - Find That (Relativity)</td>
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<td>BIG SHUG - Crush/Official (Payday/FFRR)</td>
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<td>A TRIBE CALLED QUEST - I'm A Blip (Act)</td>
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<td>GROUP THERAPY - East Coast/West Coast Killa (Atracmas/Interscope)</td>
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<td>CHUCK D - Ni (Act)</td>
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<td>XX BIT - When Eyes May Shar (Loadi/RCA)</td>
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<td>DJ HONDA - Out For The Cash (Relativity)</td>
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<td>BIZ MARKIE - One (Dirt Recordings)</td>
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<td>RAS KASS - Anything Goes/On Earth As It Is In Heaven (Patchwerk/Priority)</td>
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<td>NINE - Lil' King (Profile)</td>
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<td>ILL AL SKATRMA - Me And My C (Act)</td>
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<td>M.C. LYTE - Everyday (First Priority/Atlantic)</td>
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<td>YO-YO - Same Thang (Evryday) (eatwest/EGG)</td>
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<td>ROYAL FLUSH - Worldwide (Burz)</td>
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<td>GOODIE Mob - Dirty South (LaFace/Arista)</td>
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<td>DE LA SOUL - The Sugarman (HOT) (Tommy Boy)</td>
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<td>NAS - 2 (Act) The World Featuring Lauren Hill (Columbia/CRG)</td>
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<td>SHYHEIM - Shyheim Style 1 (Squig/Rat Bad Boys (Voo Trybe/Virgin)</td>
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<td>Kll connection - Wake Up (Act)</td>
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<td>CHINO XL - Plenty's Rhymes/Thousands/Areep (Act)</td>
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<td>HELAH SKELE-TAH - Operation Lockdown/Da Wiggly (Duck Down/Priority)</td>
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<td>VODDIU - One Life To Live2 Deadly Sins (Patchwerk)</td>
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<td>33</td>
<td>37</td>
<td>AMERICA IS DYING SLOWLY - Various Artists (eatwest/EGG)</td>
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<td>POOR RIGHTEOUS TEACHERS - Concept Style (KRR-One) (Profile)</td>
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<td>39</td>
<td>39</td>
<td>P.M.D. - Rough Rugged-n-Raw (Boo&amp;ing)</td>
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<td>35</td>
<td>40</td>
<td>A TRIB - Do Yo' Thing (Zebra/Gnlstone Ent.)</td>
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</table>

**Record To Watch**

| OGG - No Fear/Da Storm (Duck Down/Priority) |
| A+ - All I See (Remix) (Medstar/Atlantic) |

**Top Tip**

**Gluttonous Maxims**

Digital's ode to the posterior brings them into third place for Most Added. In heavy rotation at my hip-hop aerobics class (really)...
WE GOT THE STREETS COVERED
**Gavin Rap Retail**

### Singles

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<th>ZW</th>
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<td>L.L.COOL J - L-O-V-E (Def Jam Recording Group)</td>
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<td>50 CENT - Girls (Young Money/Cash Money)</td>
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<td>CLASH - People's Instinctive Trav'lin' Soul sniper (MCA/Interscope)</td>
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<td>GHOST TOWN DJs - My Boo (So So Def/Columbia/CRG)</td>
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### Albums

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**Rap Picks**

**RAS-T**

"Nine-Million Dollar Man" (Norfside)

Salutam Remi delivers his signature production style beneath a new emcee known as Ras-T. The 007-type flavoring gives his braggadocious rhymes an air of mystery that will keep ya head noddin'. Ras-T is the lead project from Salutam Remi's Norfside Records. Feels good to have up-tempo tracks coming back.

Contact Leroy at (212) 245-2727.

### THE ROSE FAMILY

"Beaches N Creme" b/w "HAAH!" (Rawkus)

"Chillin...Strin" on about a half-a-million. "This hook will be running through your head indefinitely, and the beat is knockin', too! Rawkus is setting the rap world on its ear with this, and the Rose Family has a cast of all-star voices that you'll want to hear more from. Flip the wax for a taste of the dawn' n' dirty B-side.

Contact Brian or Red at Rawkus (212) 566-3160.

### YO YO

"One for the Cutie" featuring MC LYTE (eastwest/EEG)

This cut opens up Yo Yo's album with a bang, and is among my favorite tracks. Look for this to be a huge record, the ladies are a power-packed pair that make their standards for the opposite sex clear: bonus: this is actually a double-sided, and MC LYTE's "F.I.A.G (The Rap Game)" is a slammin' wake-up call to all Big Willies in training. Contact Rene at Elektra (212) 275-4058.

### XZIBIT

"Yo Love" featuring Crystal Waters (Mercury)

"Me and My Click" was just an appetizer, and this explosive hit single is the main course. It has all the necessary ingredients to win, from the addictive hook to Crystal's sassy vocals. It's exactly what we love Ill and Al for, so "Yo Love"—show love! Contact Mario at Mercury (212) 603-7922.

---

**A Gavin classic (I to r): Red Alert, Thombs, and Wildman Steve**

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**ARTIST PROFILE**

**XZIBIT**

His journey: Xzibit was born and raised in Detroit until age nine.

He moved to New Mexico then lived in Arizona briefly. At 14, trouble took hold of him, and he served a two-year stint in the system. Released on his own recognition at 17, he relocated to California. It was there that he began to take rhyming seriously.

**LABEL:** Loud Records

**CAMEOS:** On the posse cut "Freestyle Guetto" with King Tee, and three cuts from Tha Alkaholiks' Coast to Coast album. He was offered his deal with Loud soon after the buzz caught on.

**NEXT SINGLE:** "The Foundation," produced by Muggs

**DEBUT ALBUM:** At the Speed of Life

**PRODUCERS INCLUDE:** Muggs (Cyress Hill), Diamond D (Fat Joe), and E-Swift (Alkaholiks).

**ON THE ALBUM:** I did this album for more than photos and travel. It's heartfelt. People have told me how refreshing it is to hear music from the West Coast that doesn't have a Roger sample or Q-G-Funk in it.

**CREATIVE INFLUENCE:** My mother, who was a writer. I express hostility in my written thoughts then put it in a rhyme. Releasing them in the studio makes it all worthwhile.

**FUTURE PLANS:** To catch wreck as one-third of the "Usual Suspects, a new group comprised of Ras Kass, Saafir, and Xzibit.

**AT SESSIONS:** Check Xzibit out during the Loud, Rawkus, Hifdown, and Jungle Records Opening Showcase, Thursday at 8 p.m.
Firing Squad
the new album

Stick to ya gunz or you could find yourself dead & gone.
The first two singles from the Mash Out Posse
already charting so keep reporting.
Like Fax!
The loss felt "Round the World: Hand in hand with the loss of Tupac Shakur is the hope to end coastal strife and curb violence. This Sunday, Harlem's Mosque #7 will hold a memorial, and Death Row Records has something in the works for the West Coast. Funeral services were held privately over the weekend. Tupac's family called a duty to work against the wave of negative press that surrounds Shakur's death.
WJBJ's Jeff Lee played "The Runnin'" (the only duet 2Pac and B.I.G. did) to unify listeners. HOT 97 did a 3-hour call-in, and every call was mournful, but it ultimately had a healing effect for New York.
With both parents and children agreeing when it comes to rap fans, this may be the wake-up call needed to come together...like fax. Our LOVE. —TM

Let The Mixshow Begin
My staff and I send our condolences to the family and friends of Tupac Shakur. Much respect goes to KMLE/KKBX air personality and hip-hop luminary, Sway for laying down the real wisdom after Tupac's passing. Strength comes from the heart and not from a gun, each one teach one. Thanks to Elite ADM for once again coming with one fine party during the recent Billboard Monitor conference.
Lisa Orlando is spinning dance records on WKQL. Send product to: 819 Baldwin, Royal Oak, MI 48047. Condolences go to Champion's Peter Albertelli as his grandmother recently passed away. Peace. —MF

Caller, You Play What?

D Street, KSJL-San Antonio
Hot: Do Or Die "Po Pimp" (NooTrube)
Lost Boyz "Music Makes Me High" (Universal)
E-40 "Playaz Ball" (Sic-Wid-Lt/Jive)
MBR: Bone, Thugs N Harmony, "Dayz Of Our Lives" (eastwest/EEG)
BTW: Da Brat, "Sittin' On Top Of The World"

D Street, KSJL-San Antonio
Hot: Do Or Die "Po Pimp" (NooTrube)
Lost Boyz "Music Makes Me High" (Universal)
E-40 "Playaz Ball" (Sic-Wid-Lt/Jive)
MBR: Bone, Thugs N Harmony, "Dayz Of Our Lives" (eastwest/EEG)
BTW: Da Brat, "Sittin' On Top Of The World"

Jeff Lee, WJBT-Jacksonville
Hot: Mystikal "Here I Go" (Jive)
Westside Connection "Bow Down" (Priority)

Jeff Lee, WJBT-Jacksonville
Hot: Mystikal "Here I Go" (Jive)
Westside Connection "Bow Down" (Priority)

Dave Meyer, KMEL-San Francisco
Given his shot as a KMEL All Star mixer and air personality, Franzen developed a friendship with a neighborhood DJ by the name of Eddie Def. After practicing daily and breaking in by spinning at weddings and various functions, he became head mixer at one of San Francisco's largest nightclubs, City Nights. In 1993, Sergio began interning for KMLE power mixer and air personality, Franzen Wong. One thing led to another and KMLE mix show veteran, Alexander Mejia started featuring him on Club 106. In 1994 he was given his shot as a KMLE All Star DJ and in 1995 he took over the 12:00 O'Clock Beat.

Advice: "Work hard and keep your eye on your goals. Keep striving for success..."
Elektra Entertainment Group

Gerald Levert and Eddie Levert, Sr.
Keith Sweat
Mista
Billy Lawrence
Ray J. Norwood
Meliek Britt
Adina Howard
Michael Speaks
Terry Ellis
En Vogue
Silk

Busta Rhymes
Pete Rock
MC Lyte
Yo Yo
Grand Puba
Ol' Dirty Bastard

Elektra Entertainment Group  http://www.elektra.com

## PRIME PROPERTY

### WEST COAST

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<tr>
<td>Ga III</td>
<td>&quot;Hi Me Off&quot;</td>
<td>(MCA)</td>
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<tr>
<td>Kevin Lyttle</td>
<td>&quot;Last Night&quot;</td>
<td>(LaFace)</td>
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<tr>
<td>The Isley Bros</td>
<td>&quot;F oatin' On Your Love&quot;</td>
<td>(Island)</td>
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<tr>
<td>Tevin Campbell</td>
<td>&quot;I Got It Bad&quot;</td>
<td>(Qwest/Warner)</td>
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<td>(Elektra)</td>
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<td>(Rap-A-Lot)</td>
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<td>(Bad Boy/Arista)</td>
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<td>Blackstreet</td>
<td>&quot;No Diggity&quot;</td>
<td>(Interscope)</td>
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<td>3</td>
<td>Maxwell</td>
<td>&quot;Asiration (Don't Ever Wonder)&quot;</td>
<td>(Columbia/CRG)</td>
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<td>4</td>
<td>Luther Vandross</td>
<td>&quot;You're Secret Love&quot;</td>
<td></td>
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<td>5</td>
<td>AZ Yet</td>
<td>&quot;Last Night&quot;</td>
<td></td>
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<td>6</td>
<td>Aaliyah</td>
<td>&quot;If Your Girl Only Knew&quot;</td>
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<td>7</td>
<td>Dru Hill</td>
<td>&quot;Tell Me&quot;</td>
<td>(Island)</td>
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<td>8</td>
<td>Johnny Gill</td>
<td>&quot;Let's Get The Mood Right&quot;</td>
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<td>9</td>
<td>Gina Thompson</td>
<td>&quot;The Things That You Do&quot;</td>
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<td>10</td>
<td>MINT CONDITION</td>
<td>&quot;What Kind Of Man Would I Be&quot;</td>
<td>1996</td>
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**SPINS LAST WEEK**

**SPINS THIS WEEK**

**Q-FILE**

The Urban Landscape would like to welcome our newest reporters:

| KMID | KZWA | WNOV |
| WMMJ | KDKS | WXYV |
| WJZD | WMGM | WXXV |
| WVAZ | KBCB | WHTA |
| WMNX | WFXE | WJZA |
| WXQL | WTUG | WYNX |
| WZIF | WQOK | KDIA |
| WIKS | KDEK |       |
kennylattimore delivers everything love has to offer.

just what it takes

The follow-up single to the hit, never too busy.

Produced by Keith Crouch for Human Rhythm Productions.
Management: Rhythm Jazz Entertainment Group.
Come see Kenny Lattimore online at... http://www.so-iy.com

COLEMBIA
Tupac Amaru Shakur was an artist full of complexity and contradictions. He was a gifted and controversial rapper whose music celebrated the violence and drugs associated with gangster life, and yet, many of his songs portrayed a gloomy mentality for what it really is—a destructive cycle produced by racism and oppression.

His life (short for white Americans, statistically right on target for black males) is a contemporary table of an underground hero who articulated the rage and pain of the underclass and sold millions of albums. He was a charismatic film star, an actor with excellent range and promise. He was also convicted of assault and served eight months in prison. His insatiable lifestyle and notorious led to repeated arrests, public altercations, and possibly his death from gunshot at the age of 25.

Shakur was born in Harlem in 1971. He grew up in the Bronx, then moved with his mother to Baltimore where he studied acting at the High School of the Performing Arts. He began telling his stories about ghetto life when a friend of his was shot while playing with guns. Shakur’s first rap was about gun control. But in America, that is no way to get rich and famous. Let’s face it, we live in a country that has always glamorized guns and violence in our entertainment. It’s woven deeply into the American fabric of life—ask any card carrying member of the National Rifle Association or militia group, a high school teacher, or a Hollywood producer.

Hollywood film legend James Cagney made a profitable life of crime, playing feisty villains whom you love to hate. In films like Public Enemy, Cagney played gleeful bad guys who seduced moviegoers with the glamor of their lifestyle and increased the public interest in the criminal class. Like Shakur and other rappers, Cagney had the rage of the underclass in him. It was natural for him to play tough, cynical men who walked with a swagger and treated women harshly.

It was natural for him to play tough, cynical men who walked with a swagger and treated women harshly. Like Cagney, who left gangster films behind, Shakur was indicating more and more publicly that he was changing. Evidenced at this year’s MTV Music Video Awards show, Shakur was walking around with just a two-way radio and told an interviewer, “This shows my growth.”

“My life is radial. I can put out small fires by just calling my posse for help, before situations get out of hand.”

Recently he appeared at a political rally in Los Angeles to speak out against Proposition 209 in California, the so-called Civil Rights Initiative that would end affirmative action in the state. Proposition 209 in California, the so-called Civil Rights Initiative that would end affirmative action in the state. Maybe he was beginning to comprehend the power he could have on the people he represented.

It’s sad to see another talented young brother become just another murder statistic in the inner-city rise of youth violence. The U.S. Department of Justice says it all stems from poverty. All of Shakur’s money, jewelry, cars, and popularity couldn’t break the cycle of violence that hovered around him, vulture-like, waiting. Some will say it’s all his fault, and that he deserved what he got. But what his murder points out is how the conditions in our ghettos haven’t improved since Tupac was a child. As gifted as he was, it still took hard work, determination, and luck for him to reach the top of the pop charts. Yet, despite all his efforts, he wasn’t able to break the cycle he documented so well in his music.

It’s sadder still that, just like in the murders of most young black males, there are as yet no witnesses, no suspects, or clues. The cowards who ambushed Shakur may never come to trial, but the cycle they live in has a momentum of its own. One day, they, too, might face a violent form of poetic justice.

Top of the World Ma! by Quincy McCoy

2Pac Timeline

1989 • 2Pac becomes a tertiary member of the group Digital Underground and makes his wax debut on the track entitled "So What We Gonna Do Next?"

1992 • 2Pac makes his film debut in Juice, directed by Ernest Dickerson.

1993 • Co-stars with Janet Jackson in John Singleton’s Poetic Justice. Also releases his second album Strictly My N.I.G.G.A.Z.

1994 • Appears in Above the Rim. In November 2Pac’s sexual assault trial opens and later in the month he is shot five times in Manhattan. In December he is convicted on sexual abuse charges. Also appears on Thug Life’s album Thug Life Volume 1.

1995 • In February he is sentenced to 4 1/2 years in prison. In May he marries longtime girlfriend Keisha. Also releases his third album entitled Me Against the World.

1996 • 2Pac’s fourth album, All Eyez on Me, is released and breaks the 5 million mark. He also makes what will be his final film appearance in the upcoming Gang Related.
DON'T LET GO [LOVE]

en vogue

THE NEW SINGLE AND VIDEO

FROM THE ORIGINAL SOUNDTRACK TO THE NEW LINE CINEMA MOTION PICTURE "SET IT OFF."

PRODUCED BY ORGANIZED NOIZE FOR ORGANIZED NOIZE PRODUCTIONS, INC.

SOUNDTRACK ALBUM IN STORES SEPTEMBER 24

SOUNDTRACK EXECUTIVE PRODUCER: SYLVIA RHONE
SOUNDTRACK CO-EXECUTIVE PRODUCERS: ORGANIZED NOIZE AND MERLIN BOBB

SOUNDTRACK ALBUM FEATURES NEW MUSIC BY Brandy, Tamia, Gladys Knight & Chaka Khan; Bone Thugs-N-Harmony; Organized Noize featuring Queen Latifah; En Vogue; Busta Rhymes; Seal; Simply Red; Goodie Mob; Blulight; Queen Latifah; Billy Lawrence featuring MC Lyte; Ray J; Da 5 Footaz and X-Man featuring H Squad
The only breaks you get are the ones you take.

SET IT OFF

NEW LINE CINEMA presents A PEAK PRODUCTION A film by E. GARY GRAY. JADA PINKETT, QUEEN LATIFAH, SET IT OFF, VIVICA A. FOX, JOHN C. McGINLEY, KIMBERLY ELISE, and BLAIR UNDERWOOD.

TAKASHI BURFORD, ALLEN ALSOBROOK, MARY PARENT, GARY GRAY, TAKASHI BURFORD, and KATE LANE.

www.setitoff.com

Soundtrack album available on EastWest Records Compact Discs and Cassettes.

OPENS NOVEMBER 6TH

The soundtrack featuring

"MISSING YOU"
Brandy, Tamia, Chaka Khan & Gladys Knight

"SET IT OFF"
Organized Noize featuring Queen Latifah

"DAYS OF OUR LIVES"
Bone Thugz-N-Harmony

AND MORE NEW MUSIC FROM

En Vogue, Busta Rhymes, Simply Red, Queen Latifah, Goodie Mob, Blu Light, Billie Lawrence featuring MC Lyte, Ray J, Seal, Da 5 Footaz, X-Man featuring H Squad.

Soundtrack Available September 24th on EastWest Records and Compact Discs.
Gavin CCH

Contemporary Christian Hits

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From the Vine

BY TODD CHATMAN & CHRIS WARD

Boulder Revelation:
We're in the Same Boat

The query rang out from the gathered programmers: "What if the single released by the record label is not the single we feel we should be playing?" The earnest question was met by nods of agreement and a few guilty snickers as the panel of distinguished MDs picked up where the gentleman had left off. "In other words, if we think there is a better single, should we play it?"

I know most of you think this is a typical ACRM gathering during GMA week, but not so, dear reader. This event took place at Gavin's recent Boulder A3 Summit, where I was surprised to hear many of the same problems addressed that Christian music programmers face. In fact, Michelle Fink, National Promotions Director for Reunion, and Jim Houscer, Eastern Promotions King at Sparrow EMI, and I discussed this very issue (very quietly) for the next ten minutes as we sat through this informational session. One of the conclusions the three of us came to on that Friday, surrounded by the creme de la creme of the Album Adult Alternative world, is that radio is radio no matter what the format. Record labels lay out big budgets for artists that they believe will succeed at retail and radio. In that plan are singles that they feel will advance the record.

When programmers decide that the singles chosen by the record labels are not in the best interest of their playlists and audiences, we have those delightful discussions of who knows the music better than the other guy. Does this column have a point? Yes.

Nobody successfully answered the brave question at the Boulder summit, and I doubt that any of us have the solution. But the thing we can learn from this story is that CCH is no different than any other format you read about in this prestigious publication. Gavin lets us see what radio is doing and how we can make our stations and the music we play or create better. I hope all of you CCHers utilize this information to make yourselves better programmers.

We had a great time at the A3 summit. I learned a lot, and several hip record labels came along for the ride. Sarah Masen and Katy Krippayne from re:think definitely thought it was worthwhile when Sarah's former CCH Number One hit "All Fall Down" was the third highest rated song on the A3 grid, beating out Pearl Jam and a few other well known artists. Record labels take notice: one of the participants (an A3 reporting MD) yelled out that it wasn't fair that a Number One off a CCH chart would be included in the test. When asked which chart, she said, "The Christian chart!" Yes, they do read our stuff!

In other news, congrats from Chris and the Toddster go out to Jars of Clay for making it Platinum. They will be covering David Bowie's classic "Heroes" on the upcoming film Long Kiss Goodbye starring Geena Davis and Samuel L. Jackson. Speaking of movies, the Newsboys premiered their new movie Under the Big Top to a packed house in a little town outside Nashville. From the trailers it looks like it will be more than just a cult-classic. (Can you say "cult" in a Christian column?)

Ah, well, time to come to a close again. Watch next month for a look at WORQ/FM and the zany antics of Jim "Kid" Raider.
**Gavin A/C**

**Adult Contemporary**

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**Total Reports This Week:** 243
**Last Week:** 241

By Ron Fell

**Songs for the Summer of '96**

While Ron Fell is enjoying a much deserved vacation, I called a few of our leading A/C Program and Music Directors and asked this question:

"What song do you think will best define A/C for the Summer of '96?"

I've listed their responses in order of the artists with the most mentions:

**ERIC CLAPTON "Change the World"** - Rene Shishido, KSSK-Honolulu; Angela Perelli, KCRY-Los Angeles; Roger Christian, WMJQ-Buffalo, NY; Garth Nicholas, KYVY-FM-Napa, CA; Jim Douglas, WFPS-Freeport, IL; Greg Montana, WFRQ-Fremont, OH; Danny Howard, WDEF-Chattanooga, TN

**LOS DEL RIO "Macarena"**

Michael Shishido, KSSK-Honolulu; Angela Perelli, KCRY-Los Angeles; Roger Christian, WMJQ-Buffalo, NY; Linda Silver, WMXV-New York

**CELINE DION "Because You Loved Me"**

Michael Shishido, KSSK-Honolulu; Angela Perelli, KCRY-Los Angeles; Roger Christian, WMJQ-Buffalo, NY; Linda Silver, WMXV-New York

**RON FALLS - "I Love You Always Forever"**

- Al Schwickerath, K101-San Francisco; Susan Black, WQCD-Hollywood; Richard Metz, W2K-Portland, OR; Johnnie Chiang, KOST-Los Angeles

**DONALD CLAYTON & LARRY MULLEN "Theme from Mission: Impossible"**

- Al Schwickerath, K101-San Francisco

**JOHN MELLENCAMP "Key West Intermezzo (I Saw You First)"**

- Al Schwickerath, K101-San Francisco; Charles Rafter, WOBM-FM-Toms River, NJ; Bob Brooks, KLSY-Ridgetop, CA

**TRACY CHAPMAN "Give Me a Reason"**

- Rose Diehl, KMAJ-Topeka, KS; Sue Richard, WFAS/FM-White Plains, NY; Linda Silver, WMXV-New York

**CRAIG LEWIS "Don't Stop"**

- Michael Shishido, KSSK-Honolulu; Angela Perelli, KCRY-Los Angeles; Roger Christian, WMJQ-Buffalo, NY; Linda Silver, WMXV-New York

**ERIC CLAPTON "Change the World"**

- Rene Shishido, KSSK-Honolulu; Angela Perelli, KCRY-Los Angeles; Roger Christian, WMJQ-Buffalo, NY; Garth Nicholas, KYVY-FM-Napa, CA; Jim Douglas, WFPS-Freeport, IL; Greg Montana, WFRQ-Fremont, OH; Danny Howard, WDEF-Chattanooga, TN

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**CELINE DION "Because You Loved Me"**

- Michael Shishido, KSSK-Honolulu; Angela Perelli, KCRY-Los Angeles; Roger Christian, WMJQ-Buffalo, NY; Linda Silver, WMXV-New York
Gypsy Soul
The New Single
Silent Tears
(Running Away)
CAB 9609

Radio Add Date:
Sept. 23rd

Radio Promotion:
Mel Delatte - Rocking Chair Entertainment
Tel. 310.573.4244
Fax. 310.573.4289

From The Debut Album
Test of Time

"The First Time We Heard Gypsy Soul We Fell In Love"
Now It's Your Turn!
"God Give Me Strength"

From The Motion Picture grace of my heart

Written & Performed by Burt Bacharach and Elvis Costello

Produced by Burt Bacharach & Elvis Costello
Elvis Costello appears courtesy of Warner Bros.
A/C Up & Coming

A/C Picks

JOURNEY

"When You Love a Woman"
(Columbia)

Journey’s back with the lineup that made so many hits in the early ’80s. The chemistry is right and the teamwork has resulted in a big time ballad with airplay written all over it.

TONI BRAXTON

"Un-Break My Heart"
(LaFace/Arista)

It’s a pretty sure bet that when you put Toni Braxton’s voice on a David Foster production of a Diane Warren ballad, you’ve made an A/C chart-topper. It’s elegant. lush, and likely un-burnable.

MICHAEL BOLTON

"Love Is the Power"
(Columbia)

Even though the new Bolton release, *This Is the Time*, is a Christmas album, this track defies all seasonality. He’s somewhere between Meatloaf and Mathis—and maybe even a Michael McDonald—on this classy song about intra-personal magnetics, which Bolton co-wrote with Walter Afanasief and Diane Warren.

BRIAN McKNIGHT

"Remember the Magic"
(Walt Disney)

Brian McKnight sails through this wonderful song, which is featured in the new album celebrating Disneyworld’s 25th anniversary. The Magic Kingdom never sounded so good.

BAD COMPANY

"I Still Believe in You"
(Elektra)

A/Cs may have little or no Bad Company music in their library, but this fresh track—a power ballad—is sure to get Hot A/C play. The guitars are underplayed and the vocals carry the song without any metallic aftertaste.

LOUVETTE

"When I Think of You"
(Butterfly)

Louvette came out of nowhere to chart with her first-ever single, “Ask Me,” and this worthy follow-up is sure to take her to new heights.

AGNEWS

Chris Conley, PD at Lite Jazz
KHHI-Denver, is the new PD at A/C
WHED-Philadelphia. Conley replaces Jim Ryan, who recently landed the WLTW-New York gig. Star 98/
WSPT-Stevens Point, Wisc. nearly doubled its power last week when it got the FCC OK to operate at 100,000 watts ERP.

CHART DEBUT! Single “Driving” MOST ADDED three weeks in a row in Gavin - 83 stations now playing!
MOST ADDED
ROBERT BRADLEY'S BLACKWATER SURPRISE
(17/87 spins)
STEVE FORBERT (17/99 spins)
PHISH (16/194 spins)
KINKS (15/132 spins)
GRAHAM PARKER (11/173 spins)
MATCHBOX 20 (11/64 spins)

TOP TIP
CRASH TEST DUMMIES
A Woman's Life (Artista)

BLUE ENTRIES HIGHLIGHT A STRONGER PERFORMANCE THAN ON THE COMBINED A3

RECORD TO WATCH
ROBERT BRADLEY'S BLACKWATER SURPRISE
Here it is, A3's injection of soul. Many of you mentally "added" Robert after his stunning performance in Boulder. Most Added on the strength of tracks like "California" and "Once Upon a Time."

In the City, Europe's ultra-hip music like we were smitten by the novelty of the Shelbourne Hotel. So it wasn't Rocking In the City '96

New 50

A3 Spin Trend.

Blue entries highlight a stronger performance than on the combined A3

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EXTENSION 606  BY KENT ZIMMERMAN

Postcard from Dublin
Rocking In the City '96

Mind you, we'd be to Dublin once before while Keith and I were working on the rotten book. We knew about the glories of hometown Guinness pints after hours at the Shelbourne Hotel. So it wasn't like we were smitten by the novelty of seeing music in Dublin. But when In the City, Europe's ultra-hip music convention, decided to move their dogs to Dublin, we were excited. When they asked Keith and I to host a panel on the U.S. market last week (originally titled What the Fmck is Triple A), we were doubly chuffed, as they say over there.

What ended up happening was what always happens every time I travel to the U.K. You see things from the different perspective. You see the advantages of the American way of doing business and the weird ways we categorize our music but you also understand how strange it must seem to those used to getting their music out of a huge mixed barrel like BBC 1. In trying to discuss our complicated world of hair-splitting music formats and pre-requisite artist schmoozing, the Brits and the Irish saw the opportunity of having 50 Radio Ones per format (as opposed to one government subsidized radio beacon) as well as not having a snotty music press to kiss up to. As for heeding the advice that bands have to be good at PR and politicking American radio programmers by doing free shows and station promotions, Europeans sometimes see that as a violation of rock 'n roll's mystique, a sign of desperate brown-nosing, if you will. I can certainly see both sides.

In the City, so far, has an excellent track record of breaking bands. At last year's confab—in the convention's home town of Manchester— one of the three finalist bands was Kula Shaker, which many are now hailing as the next Oasis, except that these four musicians are reputed to be nice guys. Having seen Kula at In the City last year, I can certainly attest to their on-stage power, sort of Continued on page 98

Gavin September 20, 1996
Michelle Shocked

The Hard Way

Add date: 9/23/96

From the long awaited release Kind Hearted Woman, now on Private Music
It's a beautiful struggle
when the tracks end here
but the train's gotta run.
Robert Bradley's Blackwater Surprise

California

the first single from their self-titled debut album

#1 Most Added! This Week's “Record To Watch”

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The surprise kick in the butt at this year's A3 Summit in Boulder! Thanks A3 Radio!

Produced by Michael & Andrew Nehra
Mgmt: Vinny Rich for It's A Gas Management
E-mail: realgasman@aol.com
Booking: Ron Kaplan for Monterey International & Dan Weiner for Monterey Peninsula Artists
"Heady but funky; smooth yet gritty. B+

-Entertainment Weekly

The master of his element. Life-affirming Speech makes you think while you groove.

-L.A. Times

A standout cut.

-LA Weekly

FROM THE DEBUT ALBUM SPEECH, WRITTEN AND PRODUCED BY SPEECH.
ADDITIONAL PRODUCTION AND REMIX BY THE BUTCHER BROTHERS. MANAGEMENT: HERVEY & COMPANY

HTTP://WWW.EMIRECORDS.COM
Continued from page 92

David Gray, humanitarian.
a modern throwback to Syd Barrett's classic Floyd line-up. Look for Kula Shaker (signed to Columbia) to go absolutely mega here in the States, radio disco craze or no. A great band is still a great band. No exception here.

As for this year's ITC, Keith and I happened on two incredible live performances; one by an old friend, one by a new band of merry cranks. The "old face" is David Gray, who put on a stunning performance at the Mean Fiddler. With his latest album barely out a week in Great Britain, it was shocking to hear the Frames dc rock Dublin, Hansard (eyes closed) and lomaire in front. "In fact, when we get there, can you do us a favor and take us to where the Beat poets used to hang out?"

No problem, guys. Drinks at Tosca. A visit to City Lights Books. A snapshot on Jack Kerouac Alley. A stroll through North Beach. It the least we can do, man, for a job well done. God save the Frames. David Gray, In the City, and the fair city of Dublin.

With fond memories of Boulder bands still in our minds, Keith and I kept thinking, ya all shoulda been there. Who knows, maybe one day you will.

A3 Gridbound

PHISH (Elektra)
Graham Parker (Razz & Tie)
The Borrowers (Guardian)
Kinks (Guardian)
*Robert Bradley's Blackwater
Surprise (RCA)
*Steve Forbert (Paladin/Revolution)
Eric Johnson (Capitol)
Sue Foley (Discovery)

A3 Picks

While we were away, a whole bouquet of great music came in. As far as we could hear, here's the best of the lot...

SHERYL CROW
(A&M)

SHERYL CROW's self titled sophomore release was born out of turmoil from day two when Tuesday Night Music Club producer Bill Borell (who is credited as a co-writer on three new songs) abruptly quit the project. As recently as last week, Tuesday Night Music Club members publicly aired some pretty sour feelings about Ms. Crow, ranging from their feelings of betrayal to the seamy circumstances surrounding the death of TNMC co-collaborator Kevin Gilhurt. Even

Spin Trends

1 CRASH TEST DUMMIES +217
2 JOHN MELLENCAMP +202
3 R.E.M. +194
4 SHERYL CROW +152
5 SHAWN COLVIN +141
6 SUZANNE VEGA +133

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Eric Johnson (Capitol)
Sue Foley (Discovery)
CAKE

Fashion Nugget

FOLLOW-UP TO THE HIGHLY ACCLAIMED CAPRICORN DEBUT RELEASE
“MOTORCADE OF GENEROSITY”

PRODUCED BY:
CAKE

MANAGEMENT:
BONNIE SIMMONS, OAKLAND, CA

©1996 CAPRICORN RECORDS. MANUFACTURED AND MARKETED BY MERCURY RECORDS HTTP://WWW.CAPRICORN.COM
**RUSTED ROOT**

"Sister Contine" (Mercury)

Rusted Root's "Hey Jude"? How far this band has evolved! The Root sheds a little of that tribal H.O.R.D.E. skin and records a bubbling, Hammond-laced rock opus. About the only remnant of the original sound is Michael Glabicki's wobbly vocal. Jerry Harrison's production is certain and steady, kicking the band up a few rungs on the rock ladder. We dig the song (especially the 5:07 album version) and also predict the GRIDdle's harsh score will turn out to be irrelevant to the song's eventual success. The music here is glorious.

**ROBERT BRADLEY'S BLACKWATER SURPRISE**

(RCA)

The more you listen, the truer this album sounds to the band's on-stage persona. Unique and special, Robert Bradley's Blackwater material is a hodgepodge of different American soul music centers. Notice the different stops on the James Brown train route, including Memphis Hi/Stax stops on the James Brown night soul music centers. Notice the different layers that Forbert frequently operates on. He tends to gently tap into the songs, all of Forbert's finest ingredients—that closely-mixed gravelly voice, catchy verses, a wheezy harmonica that takes the song home, and especially that "call/fax/email" hook from hell. As usual, such a fine radio tune is surrounded by a lot of other fine songs that again reveals the American in Steve. Typically, it will take weeks to unravel all the songs and the different layers that Forbert frequently operates on. He tends to gently tap you on the shoulder with images and verses that catch your emotions off guard. "Dear Lord," for instance, is a beautiful acoustic prayer, one of those songs that reveals life's light and dark moments. Steve is an American treasure, and it's a joy to have such an icon continue to present such vital material.

**SUZANNE VEGA**

Nine Objects of Desire (A&M)

Nine Objects of Desire is 12 ingeniously crafted songs, including the sensual "Stockings," which attempts to explain the cry, unspoken attraction between two interesting feminine females. Cool and urbane, Suzanne Vega's latest sound accidentally (?) fits in well with America's current love affair with lounge music. Clever mechanical production mixed with cool steel acoustic guitars and flexible electric instruments, much of what's intriguing about Vega's current direction is what seems to be smoldering beneath the surface. A vibe of secrecy, for instance, permeates songs like "No Cheap Thrill" or the aforementioned "Stockings." The first part of "World Before Columbus" is the most stripped-down entry, recalling Vega's former folkie persona. "Tombstone" has a wonderful walking jazz bass feel. The packaging surely wins the award for the best use of green.

**STEVE FORBERT**

Rocking Horse Head

(Paladin/Revolution)

The more we listen, the more we're starting to believe that "Moon Man (I'm Waiting on You)" might be Steve Forbert's best song ever. It's got all of Forbert's finest ingredients—that closely-mixed gravelly voice, catchy verses, a wheezy harmonica that takes the song home, and especially that "call/fax/email" hook from hell. As usual, such a fine radio tune is surrounded by a lot of other fine songs that again reveal the American in Steve. Typically, it will take weeks to unravel all the songs and the different layers that Forbert frequently operates on. He tends to gently tap you on the shoulder with images and verses that catch your emotions off guard. "Dear Lord," for instance, is a beautiful acoustic prayer, one of those songs that reveals life's light and dark moments. Steve is an American treasure, and it's a joy to have such an icon continue to present such vital material.

**KINKS**

"To the Bone" (Guardian)

Wow! A splendid performance by Ray Davies, defining love in terms of music, a Kinks vinyl record, and a beautiful woman who got away. That, my friend, is rock n roll. With the combination of Ray Davies' sterling songwriting plus a million dollar Bob Clearmountain mix, "To the Bone" is a stage-tested winner.
lock up your daughters,
crank up your stereo,

THE
lemonheads
are back

IF I COULDN'T TALK I'D TELL YOU

the first track from the new album
car button cloth

produced by bryce goggin

headlining national tour
starts this october
thru christmas
Don’t Tamper with Patti Smith

Way too much has happened already this fall—one column doesn’t seem to provide enough space to cover it all. Consequently, we’re some what late in reporting on the third annual Indie Rock Flea Market, a growing event that drew a big college presence to a parking lot in Arlington, Virginia. Both Brad-Bing! president TAG college prom king Ben Goldberg wrote the report we’re running this issue (see adjacent page).

And then there’s CMJ. This week, I failed to devote what remains of Inside College to tout the mythical “Great Event That Almost Everyone Missed.” otherwise known as the Patti Smith keynote address at the last for specialness via exclusivity, a legacy of involvement in college radio. Did I mention that I possess rare Homer demos?

Anyway, despite proudly sporting a “Feminist” badge, I can’t say I’ve ever been a Smith devotee (I was lying about the demos, okay?). Nevertheless, I found her speech to be as relevant and moving as she actually dislikes.

Smith counseled, “We have to be true to ourselves,” and “Don’t misrepresent your heart.” After Smith’s diatribe regarding “tampering” in the people’s art form of rock & roll, she expanded her comments to eschew the current obsession with labels—especially in radio formatting—and thereby celebrate music in general: “We did nothing but fight against labels in the 70’s. Then, I went away for 20 or 20 years and you all went labels-happy. There are so many rhythms of expression in this arena… Neol Young. Spiritualized. We shouldn’t segregate our own history.”

Furthermore, she commented, “I see music becoming more global. Since World War II, we can’t seem to respect each other’s family or God, maybe we’ll at least be able to respect each other’s music. We have global communication networks devoted to news of weather or terrorism, maybe music can serve as our communication network for spiritual things.”

And finally, before taking questions, Smith’s mesmerizing yet strangely cohesive commentary focused briefly and sharply on free-form radio, which, she shrewdly observed, “Develops the possibilities of listeners as appreciators or creators.”

These issues, aren’t, of course, unfamiliar to college radio types, we frequently debate them in our isolated circles. Smith’s commentary, however, was particularly inspirational because she has never attempted to claim the college radio high ground, and defensiveness has never been her M.O. She has never competed to be cooler or more indie or more informed than everyone else. Unlike so many of our leaders, she has led by example. Now that’s affecting. Too bad there weren’t more folks there to see it.

Inside College by Seana Baruth
Flea Market Focus

BY BEN GOLDBERG

Ben Goldberg is Director of College Promotions at TAG, owner and operator of the Big De-Bing imprint, and a semi-regular contributor to Gavin.

I went to my first Flea Market in Albuquerque, N.M.—a city marked by lots of chintzy colors and I felt queasy. We had gone downtown the night before—past the sunset orange buildings—to my uncle’s favorite place to eat, a fancy Mexican restaurant where many of his friends worked. Upon walking through an opulent sky blue entrance, I proceeded to puke creamy red on their rug. Being eight at the time, haranguing was a pretty regular activity. My parents helped drag the rug into the kitchen, mumbled some apology about the altitude difference, and made a quick exit.

High culture, they must have decided, wasn’t successful—night as well shot lower. We parked the car between numerous station wagons in a makeshift lot and paid the entrance fee. The whole concept was brilliant: various objects one can usually only find in people’s basements and garages are dusted off, placed on rickety tables, and dressed up with price tags. It was an expose of people’s neglected belongings, stuff they may have once found useful and now haggled out to this field to make a quick buck. My fondest memory is haggling this woman down to 52.50 for her camera—and I almost made it through the whole day without puking!

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I spent some Saturday mornings in high school driving around with George’s family. They’d pack into a van at quarter to eight and hit as many garage sales as they could. George and I would race each other to the small stacks of vinyl in the hopes that we’d find a Pink Floyd garage band or Velvet Underground first pressing. I now own many Percy Faith and His Orchestra records because of these mostly futile searches.

Little did I know this was the consumer training I would need to attend the ultimate convergence of basement cultures: The Indie Flea Market. While there are many “record fairs” which go on around the country, the title of this one implies expensive obscurities in pristine condition. Great, if I want the French pressing of the first Van Der Graaf Generator LP, but where can I score some cheap Neon Judgement discs? Many people who listen to independently-produced music are in school, or are earning featherweight wages, and have most of their collection on normal blu-ray cassettes.

The Go Records store in Arlington, Va. realized this three years ago when they first organized this event in an abandoned Sears parking lot. Arlington is the ideal place to hold such a flea market—the roads are way confusing (making the gathering “obscure”), the area has a bustling music scene, and Ian MacKaye is almost obligated to show up—kind of like when a school gives an honorary degree to somebody so they’ll speak at graduation. He was there, along with other recognizable faces (from the chart to your left). This provided the opportunity for laypeople to talk shop: “How much is this?”, “When’s the new (popular hand on label) coming out?”, “Can I get a picture with you?”

No surprise, there was mostly music-related paraphernalia for sale. Some people were selling their collections to tone girl was doing it to pay for her move out West, another person was a freelancer who doesn’t write reviews and gets promo, some their zines, some their label’s releases. Of notable mention is my friend Randy, who pawned off his pachinko machine, and the Drag City table, which offered a kiss from Jennifer of Royal Trux and hasty sketches by David of Silver Jews.

In the area which originally served for handicapped parking, a series of hands played throughout the day. Things leaned towards the spacier side, with groups like Tel Aviv, Labradford, Windy & Earl, Trans Am, and Swirlies getting about a half-hour each. To keep the kids grounded, Versus, Pee Shy, and Godboys rocked out.

It seemed everybody there was involved with something and excited to meet other people doing similar things. Moreover, believe it or not, snobbery and cynicism was at a record low. I don’t know if this is attributable to the lack of any corporate presence or a concentration of the type of people willing to drive a distance to go to an indie rock flea market, but it was definitely different from the radio gatherings most of us have attended. You can see a lot of hands and meet cool people at both. However, while conventions are notable for seeing a lot of hands and meet cool people at both. However, while conventions are notable for getting a lot of expensive stuff for free, nothing can beat the feeling of bargaining down for something cheap. Also, you hopefully won’t pulse as much.

Eleven new songs
written and produced by
JOHN PARISH & POLLY JEAN HARVEY

Music by JOHN PARISH
Words by POLLY JEAN HARVEY
Engineered by HEAD

featuring THAT WAS MY VEIL
and IS THAT ALL THERE IS?

Management: PAUL MCGUINNESS and SHEILA ROCHÉ
PRINCIPLE MANAGEMENT ©1996 Island Records Ltd.
Gavin Country

Inside Country by Jamie Matteson

KTPK: Tailormade for Topeka

Looking through 22 years of great Country music this year. When you're located just 60 miles from a major market like Kansas City, which has three powerhouse Country stations, local and niche programming plays a key role in your station's success. Program Director Marlena Adkison began at the station in 1976, working part-time on weekends. She currently programming play a key role in Country stations, local and niche organizations like Big Brothers and Big Sisters. We all have different connections in the community, and we are encouraged to play up those aspects. Much like our listeners, our own programming play a key role in your station's success. Program Director Marlena Adkison began at the station in 1976, working part-time on weekends. She currently programming play a key role in Country stations, local and niche organizations like Big Brothers and Big Sisters. We all have different connections in the community, and we are encouraged to play up those aspects. Much like our listeners, our own programming play a key role in your station's success. Program Director Marlena Adkison began at the station in 1976, working part-time on weekends. She currently programming play a key role in Country stations, local and niche organizations like Big Brothers and Big Sisters. We all have different connections in the community, and we are encouraged to play up those aspects. Much like our listeners, our own programming play a key role in your station's success. Program Director Marlena Adkison began at the station in 1976, working part-time on weekends. She currently programming play a key role in Country stations, local and niche organizations like Big Brothers and Big Sisters. We all have different connections in the community, and we are encouraged to play up those aspects. Much like our listeners, our own

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

The new single "The Fear Of Being Alone" from the forthcoming album What If It's You

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MCA NASHVILLE

Visit us on the net at http://www.mca-nashville.com

Produced by Reba for Reba McEntire Productions and John Guess for Guess Works Productions
Up & Coming

Reports Adds Weeks
78 17 2 KEITH STEGGAL - My Life (Mercury)
72 31 2 LONESTAR - When Cowboys Don't Dance (BNA-Records)
64 10 3 BRADY SEALS - Another You, Another Me (Reprise)
54 5 3 JAMIE WARREN - One Step Back (River North)
53 5 3 DERYL DODD - Friends Don't Drive Friends (Capitol/Columbia)
51 21 2 FRAZIER RIVER - Last Request (Decca)
47 31 1 * BR5-49 - Cherokee Bongo (Atlantic)
34 31 1 * EMLIO - How I Tell You Lately? (Capitol Nashville)
32 32 1 * MARK CHESNUTT - It's A Little Too Late (Decca)
32 2 2 LYFE LOVETT - Don't Touch My Hat (Curb/MCA)
31 25 1 * PAUL JEFFERSON - I Just Might Make It (Almo Sounds/Geffen)
28 3 2 MARTY HAGGARD - In The Attic (Critique/BMG)

Dropped: #41 James Bonamy, #42 Garth Brooks, #43 Tim McGraw, #48 Pam Tillis, Great Plains

GRAND OL' GATHERING PLACE

Steve Wariner, the newest member of the Opry, ran into his labelmates Diamond Rio backstage at the Opry House last week. Marty Roe, of Diamond Rio, holds his new guitar that represents their current single "It's All In Your Head." The lyric refers to the late Elvis Presley "...We never walked on the moon—Elvis ain't dead—you ain't going crazy..." Diamond Rio got to sleep in their own beds that night, but Wariner went on to play in Ohio. Pictured left to right are Dan Truman, Marty Roe, Dana Williams, Steve Wariner, Brian Prout, and Gene Johnson.

balance of small town atmosphere with the big city conveniences just an hour away.

Q. With Kansas City so close, are you included in promotional aspects regarding concerts etc?
A. Many times we are. We are very fortunate that we have our own 8,000 seat venue (Kansas Expo Center), so we get our own share of concerts quite regularly, including Lorrie Morgan and Hank Williams, Jr. Sometimes artists may think Kansas City is too big for them, so they'll come to us or to KC, 50 miles west in Manhattan, Kan. where they have a lot of shows. That's where Garth played several days last spring.

Q. What tools and methods do you use in making the musical decisions for the station?
A. I listen to everything and also get responses from the jocks. We are consulted by Broadcast Programming, but we really let the listeners decide. We write down every request that comes in and call local record stores to see what people are buying. We do a feature called the IQ-Test (interest quotient) every day where we play a new song and take feedback from listeners. Even though it's just a sampling, many times I am able to look back later and see a tie-in to the songs they are requesting.

Q. Do you consider the station aggressive on new music?
A. We are fairly aggressive on new music. With two other stations in this market, several surrounding stations, and the Kansas City stations, there is a lot of button-pushing so we do have to be careful. As the heritage station here, many of our listeners are older, so we may be a bit more inclined to traditional sounds and ballads.

Q. Do you have a special Fall promotion you are planning?
A. In the Spring Book, we gave away trips, so now we have teamed up with a local Mitsubishi dealer to give away a car. Until this year, this market was only rated once a year, so this is our first Fall Book. We're excited about it, but at the same time it kills the promotion budget.

Q. Okay, here's the important question: With the fierce rivalry between the KU Jayhawks and Kansas State Wildcats,
you get a lot of songs that make you smile and some that make you cry.

"You Just Get One"
written by Don Schlitz and Vince Gill.

Jeff Wood

THANK YOU GAVIN RADIO
FOR MAKING
SIX OF ONE
HALF A DOZEN
(OF THE OTHER)
A HIT!
BUT THE SUMMER ISN'T OVER YET!

JOE NICHOLS
"WAL-MART PARKING LOT"
AIRPLAY SEPTEMBER 30

THE NEW SINGLE FROM THE
INTER Sound CD & CASSETTE

EVERYBODY KNOWS

Producer David Foster, Asylum's Kevin Sharp, Gavin's Jeff House and Diane Richey & Associates' Jim Quinton.

who do you root for?
A. I went to Kansas State so that's where my heart is, but whenever they play, we have both logos in the studio. Several staffers went to KU, so we are pretty divided on loyalty.

10 THINGS YOU MAY NOT KNOW ABOUT K.C:

1. Kansas City is known as the "Heart of America." The maximum distance from Kansas City to anywhere in the continental United States is approximately 1900 miles, or half the distance from coast to coast.
2. Kansas City is a bi-state metropolitan area which straddles the Missouri-Kansas state line. It includes 136 cities, the four largest being Kansas City, Mo., Kansas City, Kan., Overland Park, Kan., and Independence, Mo.
3. Approximately 1.6 million people live in the Kansas City metro area, which is the same size as the state of Connecticut.
5. K.C. is the home of Hallmark Cards, H&R Block Income Tax, National Collegiate Athletic Assoc. (NCAA) and AMC Theaters among many others.
6. Many hard to live without foods and products were invented in K.C., including Teflon, Eskimo Pies, the melt in-your-mouth-not-in-your-hands M&M candy coating, McDonald's Happy Meal, Wishbone salad dressing, and the multi-screen theater concept.
7. With over 60 barbecue restaurants, K.C. is the nation's barbecue capital.
8. K.C. has more miles of boulevards than Paris and more fountains than any city except Rome.
9. Within 300 miles of K.C., there are more than 16 million people!
10. Kansas City has more freeway miles per capita than any metro area with more than one million residents.

Reba's back in a big way. Her trademark teased hair has been replaced with an updated style, giving her a softer look that suits her perfectly. The new album has been much anticipated by radio and listeners, who have hoped Reba would return to the sound that has made her Country's reigning queen. She absolutely does it here with this mid-tempo smash that encompasses her unique vocals with a great contemporary sound.

MARY CHAPIN CARPENTER
A Place in the World
(Columbia)

The lady who always keeps Country music on its toes is back with her sixth album, and her first since 1994's Stones in the Road. Mary Chapin wrote all the songs and, once again, works with producer John Jennings, creating that MC² sound. The first single, "Let Me Into Your Heart," is bluesy, yet swiftly paced and should be just what radio's looking for. We got a sneak listen, and the album is full of gems. "I Want to be Your Girlfriend" and "Hero in Your Own Hometown" are signature Mary Chapin songs. With five Grammys, two CMA awards, 15 top 10 singles, including four Number Ones, she looks to be back on the map. Look for her touring through the rest of the year, both in the U.S. and Europe.

Reviews

PAUL JEFFERSON
"I Might Just Make It"
(Almo Sounds)

It's hard to resist songs about fulfilling dreams. It just so happens that Paul Jefferson's dream of becoming a Country star may come true with his new single. With 26 stations jumping on the first week, we've deemed this song as this week's Record to Watch. Look for Paul Jefferson as Jamie Matteson's guest host, as well as the video, for "I Might Just Make It," on the next edition of Gav-in Video Magazine coming the first week of October.
Caryl Mack Parker

“better love next time”

isn’t just about love,
it’s about life.

Produced by C. DiNapoli, C. M. Parker, S. Parker, B. D. Willis, A. Martin

Adds September 30
JOURNEY "When You Love a Woman" (Columbia/CRG)

Yes, ladies and gentlemen, Steve Perry, Neal Schon, Jonathan Cain, Ross Valory, and Steve Smith really have reunited and all is well with the world once more. Rumors about the group getting back together came as more than a pleasant surprise to millions of devoted fans. They mark their monumental return with a ballad that is quintessential Journey. For the full story, see next week's Gavin for Perry's first interview in ten years.

BABYFACE "This Is for the Lover in You" (Epic)

It's funny what a couple of major hits can do. Though I'll admit to being less than impressed with this cover of Hamilton, Joe Frank, & Reynolds' 1975 hit when I first heard it last year, Melanie Thornton and Lane McCray make this new version sparkle. Already bolstered by a substantial amount of airplay, this production has everything in place to be hit number three for this twosome.

SUBLIME "What I Got" (MCA)

Sadly, Sublime's Bradley Nowell, creator of this cleverly written song, recently passed away. Now, several months later, his labor of love is nearly top five at Alternative and poised to go cut three, and you'll see very quickly what this band is all about; call them an English L7 if you wish. There really is too much anxiety ridden guy music out there. I'd rather hear angry women scream at me (I realize there's a few snide comments waiting to be plucked from the air, but don't go there right now). This album is an unrelenting, unforgiving, non-stop guitar lashing par excellence. Through it all, however, it's easy to spot the great songwriting. "Black Eye," "Scream," and "I Wanna Be Your Lush" are really good pop tunes that follow each other in sequence. Line 'em up, knock 'em down. Then you get to cut #6, "Crossfucker," and you think maybe this is the best song on the album. But wait, there's more! Each song has hooks, hooks, and more hooks—plus great dynamics. If Fluffy can maintain this level of quality over the span of a few more albums, they'll definitely have a career. Keep your fingers crossed.

—MAX TOLKOFF

ANOINTED Under the Influence (Mycrhythm)

I confess, I was worried when I saw Mark Heinerman and Chris Harris' production credits on this project, but I'll be the first to admit that I should have known better than to judge first and listen later. On Under the Influence, Heinerman and Harris find the right balance for Anoitted. R&B with Pop flavoring slides down easy with solid hooks and silky smooth vocals. The acoustic title track is a great single on a project full of standouts. Other noteworthy cuts include the flute-filled "Waiting in the Wings" and the short-but-sweet "Get Ready." This trio has definitely got its vocal stylings down pat, and they sound even more comfortable on this project.

K.T. OSLIN My Roots Are Showing (BNA)

There are albums that sound great on radio, but that you never really pull out to listen to at home. This is one of them. Working closely with music historian Robert K. Oermann, Oslin set about choosing songs that could be re-done with K.T.'s unique and imaginative style. Co-producers Oslin and Rick Will, brought in a diverse group of musicians, including guitarist Jay Joyce (Iggy Pop, The Wallflowers) and R&B keyboardist Mark Harris (Whitney Houston, CeCe Winans), which is evident throughout the entire project. The album's high lights include the smooth singing "Sand Mountain Blues," Irving Berlin's prohibition era number "(I'll See You In) Cuba," and "Silver Tongue & Gold Plated Lies," with its infectiously driving beat. The album has been mailed with this week's issue of Gavin, and you'll no doubt find your own favorites. Enjoy!

—JAMIE MATTESON
ON TOUR NOW!

Featuring:
MORE LUV
NEW SOUTH AFRICA
OH DARLING
SUNSET ROAD

BÉLA FLECK & THE FLECKTONES

LIVE ART

THE NEW LIVE DOUBLE-ALBUM
Stellaring off-the-spot improvisations • and an array of extraordinary guest stars including Bruce Hornsby, Chick Corea, Paul McCandless and John Cowan • Seven new Flecktone tunes • Various vocal tracks • Radically re-worked prior material

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