

The **Hard** Report

Nov. 15, 1991
ISSUE #253

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08055

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TOP PRIORITY



(Island/PLG)

U2
ACHTUNG BABY LP

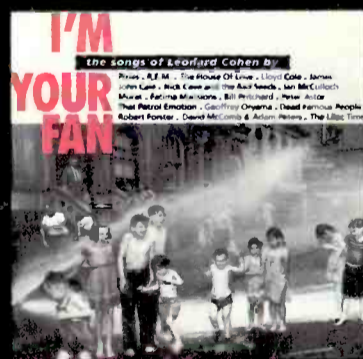
HARD ACT TO FOLLOW



(Arista)

CRASH TEST DUMMIES
ANDROGYNOUS

ALTERNATIVE PICK



(Atlantic)

I'M YOUR FAN
VARIOUS ARTISTS

HARD HITTER



(Red Decibel)

DROP HAMMER
DROP HAMMER

INSIDE:

- **CHRIS BLACK ON THE ATTACK: MAKING METAL MATTER WITH CHERYL VALENTINE**
- **STAFF SHAKE-OUTS AT ATLANTIC AND MERCURY!**
- **DREW AND ZIP SIGNING ON FOR AM DUTY AT WRIF**
- **MANAGEMENT CHANGES AT KTYD AND KKDJ**
- **VIRGIL THOMPSON TO LEAVE KGB MUSICAL CHAIR**
- **KJOT PROGRAMMING SWAPS BRIAN FOR BRYAN AT PD**
- **ALSO THIS WEEK: THE DIGITAL DEBATE CONTINUES**
- **MIKE MARRONE DOES THE DEAL WITH MATTHEW SWEET**
- **AND WARREN ZEVON SETS YET ANOTHER BAD EXAMPLE**

METAL'S MERCURIAL VALENTINE!

MCQUEEN STREET



"IN HEAVEN"

The Story:

Cory Draper – KBER/Salt Lake City

"We wrote the book on research and McQueen Street tests through the roof in all day parts. Solid requests. Give 'In Heaven' a chance. It's an obvious hit."

Marsha Longo – M.D. Pirate Radio/L.A.

"After one week, the response to 'In Heaven' surpasses even our high expectations."

John Edwards – The Blaze/Chicago

"This record is huge here and in Salt Lake City it's a monster. It's not only an active record but with research it's a killer."

Max Volume – KRZQ/Reno

"Barreling down the boulevard of life, I made a right turn down McQueen Street and found myself in heaven!"

Jim Pemberton – P.D. WRIF/Detroit

"This is the most obvious new band I've heard in a long time. 'In Heaven' started getting calls after just a couple of plays. I can see this record on my list for a long, long time."

Patty Martin – M.D. KLOL/Houston

"It's rare for us to go out of the box on a new band. McQueen Street is not your typical new band."



©1991 SBK Records

Produced by Tom Werman



Hard Hundred

Lw	Tw	Artist	Track
2	1	GENESIS	"No Son Of Mine"
5	2	DIRE STRAITS	"Heavy Fuel"
4	3	TOM PETTY	"Into The Great ..."
6	4	THE STORM	"I've Got A Lot ..."
3	5	John Mellencamp	"Get A Leg Up"
8	6	THE WHO	"Saturday Night's ..."
11	7	STEVIE R. VAUGHAN	"The Sky Is ..."
9	8	QUEENSRYCHE	"Another Rainy ..."
>> D	9	U2	"Mysterious Ways"
1	10	U2	"The Fly"
7	11	Van Halen	"Top Of The World"
13	12	RUSH	"Roll The Bones"
14	13	MR. BIG	"To Be With You"
12	14	Robbie Robertson	"What About Now"
10	15	Ozzy Osbourne	"No More Tears"
18	16	INXS LIVE	"Shining Star"
31	17	AEROSMITH	"Helter Skelter"
17	18	RTZ	"There's Another ..."
20	19	SOUTHSIDE JOHNNY	"It's Been A Long ..."
23	20	NIRVANA	"Smells Like Teen ..."
28	21	N.Y. ROCK & SOUL	"Pretzel Logic"
24	22	PRIMAL SCREAM	"Moving On Up"
22	23	DRIVIN' N' CRYIN'	"The Innocent"
30	24	LITA FORD	"Shot Of Poison"
15	25	Rush	"Dreamline"
26	26	GUNS N' ROSES	"Live And Let Die"
27	27	GUNS N' ROSES	"November Rain"
35	28	METALLICA	"The Unforgiven"
29	29	CHRIS WHITLEY	"Big Sky Country"
32	30	EXTREME	"Get The Funk Out"
16	31	Bob Seger	"The Fire Inside"
19	32	Scorpions	"Send Me An Angel"
40	33	TESLA	"Call It What You ..."
21	34	Bonnie Raitt	"Slow Ride"
50	35	JOHN MELLENCAMP	"Love And ..."
47	36	Van Halen	"Right Now"
41	37	FOUR HORSEMEN	"Rockin' Is Ma' ..."
36	38	Eric Clapton	"Watch Yourself"
49	39	EDDIE MONEY	"She Takes My ..."
46	40	SMITHEREENS	"Tell Me When Did ..."
45	41	FIREHOUSE	"All She Wrote"
33	42	Bryan Adams	"Can't Stop This ..."
51	43	BABY ANIMALS	"Painless"
54	44	SKID ROW	"Wasted Time"
37	45	Eric Gales Band	"Resurrection"
48	46	TALL STORIES	"Wild On The Run"
25	47	The Cult	"Wild Hearted Son"
52	48	McQUEEN STREET	"In Heaven"
39	49	Metallica	"Enter Sandman"
38	50	Guns N' Roses	"Don't Cry"

Lw	Tw	Artist	Track
55	51	KINKS	"Did Ya"
68	52	CSN	"Dear Mr. Fantasy"
59	53	LYNYRD SKYNYRD	"All I Can Do ..."
86	54	RICHIE SAMBORA	"Stranger In This ..."
67	55	SOUNDGARDEN	"Outshined"
58	56	JULIAN LENNON	"Saltwater"
53	57	Van Morrison	"Why Must I ..."
62	58	KIX	"Same Jane"
34	59	Heart	"You're The Voice"
44	60	Northern Pikes	"She Ain't Pretty"
63	61	RUSH	"Ghost Of A ..."
42	62	Alice Cooper	"Love's A Loaded ..."
72	63	JETHRO TULL	"Doctor To My ..."
80	64	THUNDER	"Love Walked In"
64	65	Richard Marx	"Playing With ..."
71	66	CHRISSEY STEELE	"Love Don't Last ..."
98	67	QUESTIONNAIRES	"Killin' Kind"
>> D	68	HENRY LEE SUMMER	"Turn It Up"
70	69	JOHNNY WINTER	"Life Is Hard"
88	70	BOB SEGER	"Take A Chance"
69	71	Bruce Cockburn	"A Dream Like ..."
61	72	Blues Traveler	"All In The ..."
57	73	Allman Bros.	"Bad Rain"
89	74	LITTLE FEAT	"Things Happen"
78	75	Motley Crue	"Primal Scream"
85	76	BILLY FALCON	"Heaven's Highest ..."
>> D	77	GENESIS	"I Can't Dance"
65	78	Richie Sambora	"Ballad Of Youth"
>> D	79	BRYAN ADAMS	"There Will Never ..."
66	80	Eddie Money	"Heaven In The ..."
81	81	Texas	"In My Heart"
60	82	Tom Petty	"Out In The Cold"
87	83	SCHOOL OF FISH	"King Of The ..."
43	84	Shadow King	"I Want You"
76	85	Big Audio Dynamite II	"Rush"
75	86	Warren Zevon	"Finishing ..."
94	87	ZZ TOP	"Burger Man"
>> D	88	BODEANS	"Good Things"
96	89	ROD STEWART	"Broken Arrow"
97	90	JAMES TAYLOR	"Copperline"
56	91	L.A. Guns	"Some Lie 4 Love"
95	92	Poison Live	"So Tell Me Why"
79	93	Van Halen	"Runaround"
>> D	94	VINNIE MOORE	"Meltdown"
100	95	ASPHALT BALLET	"Soul Survive"
92	96	The Commitments	"Mustang Sally"
>> D	97	THE SCREAM	"I Believe"
>> D	98	GENESIS	"Jesus He Knows ..."
>> D	99	JOHN MELLENCAMP	"Now More Than ..."
>> D	100	JAMES REYNE	"Some People"

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Published weekly by The Hard Report, Inc. 4 Trading Post Way, Medford Lakes, NJ 08055

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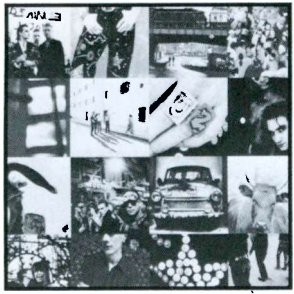
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Radio reports: Monday & Tuesday 10 AM-6 E.S.T.
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Top Priority

U2, *Achtung Baby* Lp, Island/PLG... Achtung means attention in German, and U2 has certainly got ours with the release of



their 7th studio album. Placed at a crossroads by their own success, the band had to choose between remaining true to their origins as groundbreaking innovators or continue to mine the vein that saw 14 million copies of *The Joshua Tree* walk out of record stores worldwide. While it's hard to say whether *Achtung Baby* will sell 3 million or 30, it's easy to hear the choice the band made. Musically daring, the album is a leap forward into the unknown, as the band constantly challenges themselves with new sounds and new styles. But while it is a fairly radical transformation into the future, hints from the recent and far-off ('60s even!) emerge: A snatch of melody, that chunky Edge-ified rhythm guitar sound, Larry Mullen's frantic high-hat -- all prominent since 1983's *War*, the album that broke them out of cultdom and established them at AOR. If there is a record from their past that serves as a reference point, it's *War*. Angry, defiant, and challenging, *War* followed the brooding *October* with a new sound. Steve Lillywhite, Daniel Lanois, and Brian Eno share the production spotlight on *Achtung*, and the new element

is the location of Berlin for a large chunk of the recording. Think of Bowie's Berlin period (*Lodger/Low/Heroes*), with crazy guitars flying off at all angles and a decidedly dark and Germanic dance beat. While Berlin turned out to be a commercial nadir for Bowie, in retrospect it provided some of his most critically acclaimed and influential work. *Achtung Baby* shows real growth, unlike the easy consolidation of *Rattle and Hum*. It's hard to say how the buying public will react, but when 3 years of salivation finally end on Tuesday, you can bet these pups will be flying out of the stores by the boxload. The next tracks? For starters we'd go with "Who's Gonna Ride Your Wild Horses," which starts with gloriously noisy guitars strumming that familiar two chord U2 progression before turning into a gorgeous chorus. Another early favorite is "One," sort of an intense ballad, with very bluesy (by U2's standards) guitar and cool lyrics ("Have you come to play Jesus/To the lepers in your head"). "Until the End of the World" could be the record's "Bullet the Blue Sky," while "Even Better than the Real Thing" is propulsive, with a faintly Beatleish melody and guitar lick (dig the "Taxman" reference). "Ultraviolet" probably sounds the most like recent U2, and will work at radio even if it sounds almost 'old-fashioned' compared to the rest of the album. Reflective, haunting, and beautiful, "Love Is Blindness" is another ballad that could see play before this thing is through, which we estimate should be sometime after next Christmas.

Hard Act

TO FOLLOW

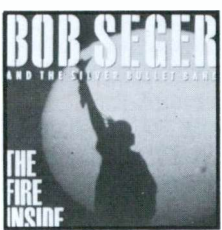
Crash Test Dummies, "Androgynous", Arista... Some members of the press called it the biggest "shoulda been a hit" of the



year. That weird little song that wouldn't go away. That's how a lot of PDs saw "Superman's Song." But ask anyone who added the record. They're likely to say that they didn't mean to add it, they just popped it in for a test and were overwhelmed by the response. In an era when the safe and passive are the norm, that track shook up the status quo. Top 5 phones were reported by nearly half of those who played it, often in the same breath as phone monsters like Metallica or Rush. That's what makes these Dummies so special. They cause a reaction -- standing out on a playlist like David Duke in the Bronx. Saleswise, *The Ghosts That Haunt Me* is over double platinum in their native Canada, and has moved a respectable 120,000 units in America. Now it's time for the second track. Originally recorded by the Replacements back in 1984 (way before they became an item at AOR), this Paul Westerberg toss-off is given the Dummie treatment, with Brad Roberts' uniquely deep vocals leading the way, along with acoustic guitar, piano, mandolin, and drums. Of all the songs that have held sway on the Hard Hold line, this week's inclusion of "Androgynous" has probably provoked the most curiosity. And isn't that what it's all about, to get

listeners to take notice long enough to write your call letters down in that ever important diary? Also, check out the CD pro and the bonus inclusion of "The First Noel" for your holiday playlist plans. Kinda makes the yule log shine just thinkin' bout it.

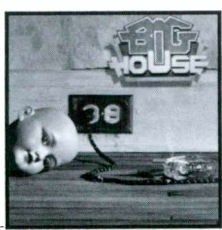
Track Action



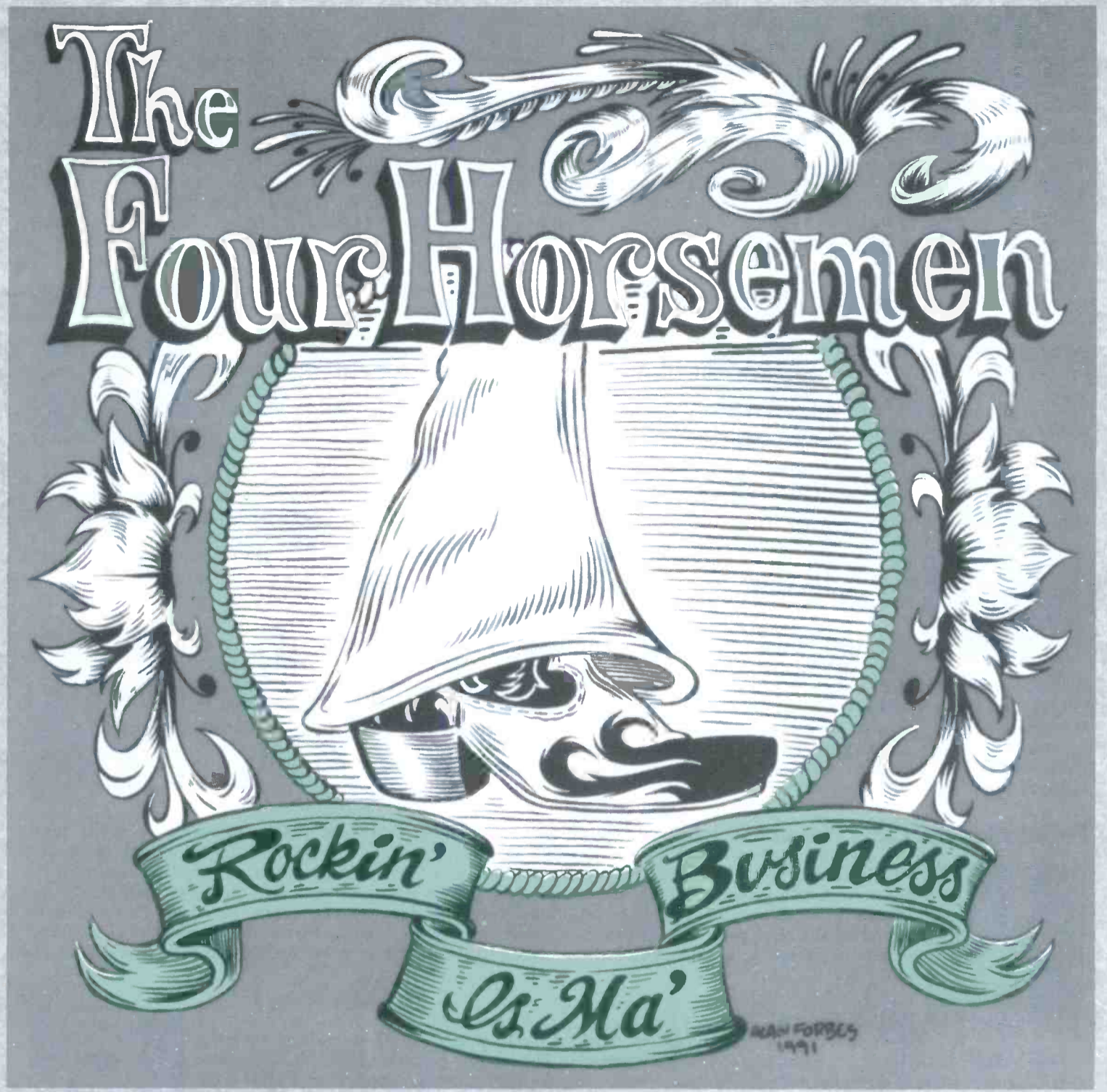
Bob Seger, "Take a Chance", Capitol... After a self-imposed five year semi-retirement, Bob is back and going strong. With both "The Real Love" and the title cut re-establishing him at AOR with Top 5 success, "Take a Chance" is next up. Saleswise, *The Fire Inside* is around 1.2 million, no chump change for sure in this recessed economy. Like the title says, this time Bob's asking us all to take a chance on him, and so far it's 23 who have, with WMMR, WIOT, KFMU, KWIC, KZRR, and WKRR joining the likes of WRIF, KTXQ, WNEW, KAZY, KRQR, and KLBJ. Furious Kenny Aronoff drumming adorns this one, along with guitar work from session heavyweights Waddy Wachtel and Rick Vito. 88-70* the week before the 'official' add date, we won't be surprised if this veteran rocker settles into Top 10 land as well.



Dan Reed Network, "Long Way To Go", Mercury... In a world where so many acts that are touted up and down the pages are simply retreads doing the same old thing or newcomers who wish they could, it's refreshing to hear a band who's music stands on its own. What, intelligent mainstream rock? What a concept. We're all tired of hearing about the next great savior of rock and roll who will bridge the gap between the classics of the past and the future of rock. Usually that means it's gonna be the lamest record you've ever heard, right? Not with this bunch. One listen to the whole album and you realize it's only a matter of time before the right song lifts 'em to the platinum level their music deserves. Kind of like what happened with King's X and "It's Love" this year. Come to think of it, King's X is a pretty good comparison: Great guitar work, stellar harmonies, and songwriting talent in abundance. This acoustic number is the album closer, with fine twelve string playing (hey, remember a guy named Nuno who had some success with the twelve string?) and the winding down feel that fits its end o' the year timing of the release.



Big House, "All Night", RCA... These aspiring rockers are the latest import from the Great White North to hit the states. From a look at the boys snapshot of the sleeve, it's obvious they ain't just growin' big ugly toothless hockey players up there either. Pretty boys with hooks to spare, the chorus is catchy and the guitars rocking. And like Slade or Prince, you gotta love a band that misspells every word they can (at the Hard Report we only misspell words cause we can't help it). On second thought though, after considering the intelligence levels of Bob and Doug MacKenzie, maybe that isn't an intentional misspelling on cuz, cums, evry, or wot. Hmmm. Two minutes and 52 seconds of fun and hormones, this is one big house we recommend rummaging through again and again.



BUSINESS IS GOOD

NEW THIS WEEK:

WDVE KSAQ WDHA WMFX WRXK
 WIBA WNCN WGCX KDJK KJOT
 KQDS WQLK and more!

ALREADY IN BUSINESS AT:

WBCN WRXL WRFX PIRATE WLLZ
 KGON WRIF WIOT WAVF WKLQ
 KEYJ KRNA WRUF WRXR WTKX
 KQLZ KBAT KFMF KLCX KZKZ
 KXUS KSQY WEBN WXTB KTXQ
 KUPD KOME KSJO KRXQ WQFM
 and dozens more!

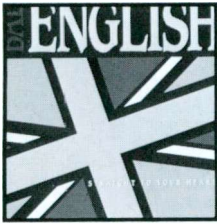
GREAT!
 AND
GETTING GREATER!

HARD HUNDRED 41-37*
 R&R 43-37*
 MMR 52-37* (71% Increase)

From the album **NOBODY SAID IT WAS EASY**

MORE Track Action

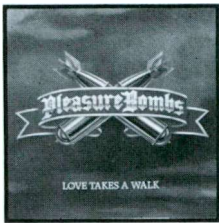
Bad English, "So This Is Eden", Epic... Adam said it to Eve, and John Waite said it to Neil Schon when Bad English's debut proved the concept of the supergroup was still viable in the 1990s. Multi-platinum with the debut, "Straight To Your Heart" got *Backlash* off and running with a Top 10 placing at Rock Radio a few weeks back. Sales are at a respectable 300,000, and Epic is ready for the second assault on the airwaves, this time with the format exclusive "So This Is Eden." The first thing you notice about this song is that it's a rocker, with smokin' guitars and a heavy rhythm section to drive you home. Then dig the chorus and the chanted "Na na's", lifted straight from "Pictures of Matchstick Men." Whoa, holy '60s song reference! And one last thing John, is that an apple in your pants, or did Claudia Schiffer just walk past?



John Lee Hooker, "This Is Hip", Charisma... If ever a title described the tune within, this is the case! John Lee lays down a smooth groove, with a group of musicians that includes Ry Cooder, Johnnie Johnson, Nick Lowe, and Jim Keltner. Not a slouch among 'em. And to hear Ry go off with that slide, man, that's sweet. And now that the glut of product (blues and otherwise) that hampered "Mr. Lucky"'s progress has sort of passed, it should be easier to find a slot for this blues legend. Even with limited airplay, the buzz from those 1990 Grammys has fueled sales of 250,000 units -- and how many 77-year olds can boast that claim? Heavy at WZEW, the tune also raises the hipness factor at CFOX and KGSR, with many more "hip"-sters expected to join the party John Lee's throwing.



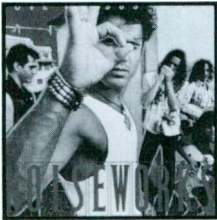
Pleasure Bombs "Summer's Over", Atco... Desperation and loneliness. The leaves are off the trees for sure, and the P-Bombs are back with this mini-symphony lament. Heavy string work sets up the tension in the lyrics and melody. It's a real showcase for vocalist Janet Dailey, and illustrates a whole other side to the band that brought us "Love Takes A Walk." Not just some one-dimensional rockers, the strings segue seamlessly into a furious guitar assault at the end. "Love Takes A Walk" scored some serious airplay points at the format, with sales pictures developing wherever strong play was found. If given an equal shot, "Summer's Over" is the kind of song that will get a reaction among the oh-so-jaded Rock Radio audience.



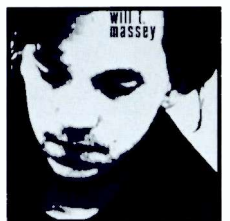
King Of Fools, "Sad In Wonderland", Imago... When Imago's Andy Dean showcased this album to select programmers a few months back, the consensus track favored by those in the know was this one. Energetic production wraps guitars and keyboard brass around Roy White's Bowiesque vocals. White is a post-punk survivor, and his sound and vision are fulfilled on "Sad In Wonderland." The CD pro is about a minute shorter than the album version, and the tightening up of the tune seems to do the trick. Imago is totally behind these guys (and Baby Animals too!), so expect them to be around quite a while. The CD pro also tacks on some tracks recorded since the album was released, including a version of Joan Baez's "Sacco and Vanzetti."



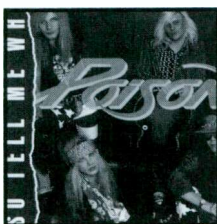
Noiseworks, "Hot Chilli Woman", Columbia... Borrowing a tip from fellow Aussies INXS, Noiseworks open this rocker with a wailing harmonica a la "Suicide Blonde." The comparison to INXS is also fitting because these guys are HUGE in their native Australia, where this song rose to #1 on the koala charts. It's that high energy down under rock, with guitars pumping, drums pounding, and enough "yeah yeah's" to please an early Beatles fan. But the real hook ain't the goofy lyrics equating the object of desire to food, it's the harmonica that pushes this pup along at a brisk pace. Columbia has prepared a groovy video that could turn this band into MTV darlings of the first degree, so it is definitely in your interest to check these guys out before your listeners demand it of you.



Will T. Massey, "I Ain't Here", MCA... The class of 1991 has certainly produced its share of great singer/songwriters. Michael McDermott, Billy Falcon, and Chris Whitley are just a few of those who took a turn at bat during the summer. The latest to get a shot is Mr. Will T., whose sound is reminiscent of a jangler John Mellencamp, with a slightly folkie guitar wrapped around some great lyrics ("I've got a mansion of memories/I just might crawl through the window and sleep there tonight"). The vocals are vaguely Springsteenish, and Massey comes through with a great spoken bridge in the middle. Add to the mix the fact that Will will be out supporting the BoDeans, and you've got a reason to get to the show early to see a couple of great young format stars.

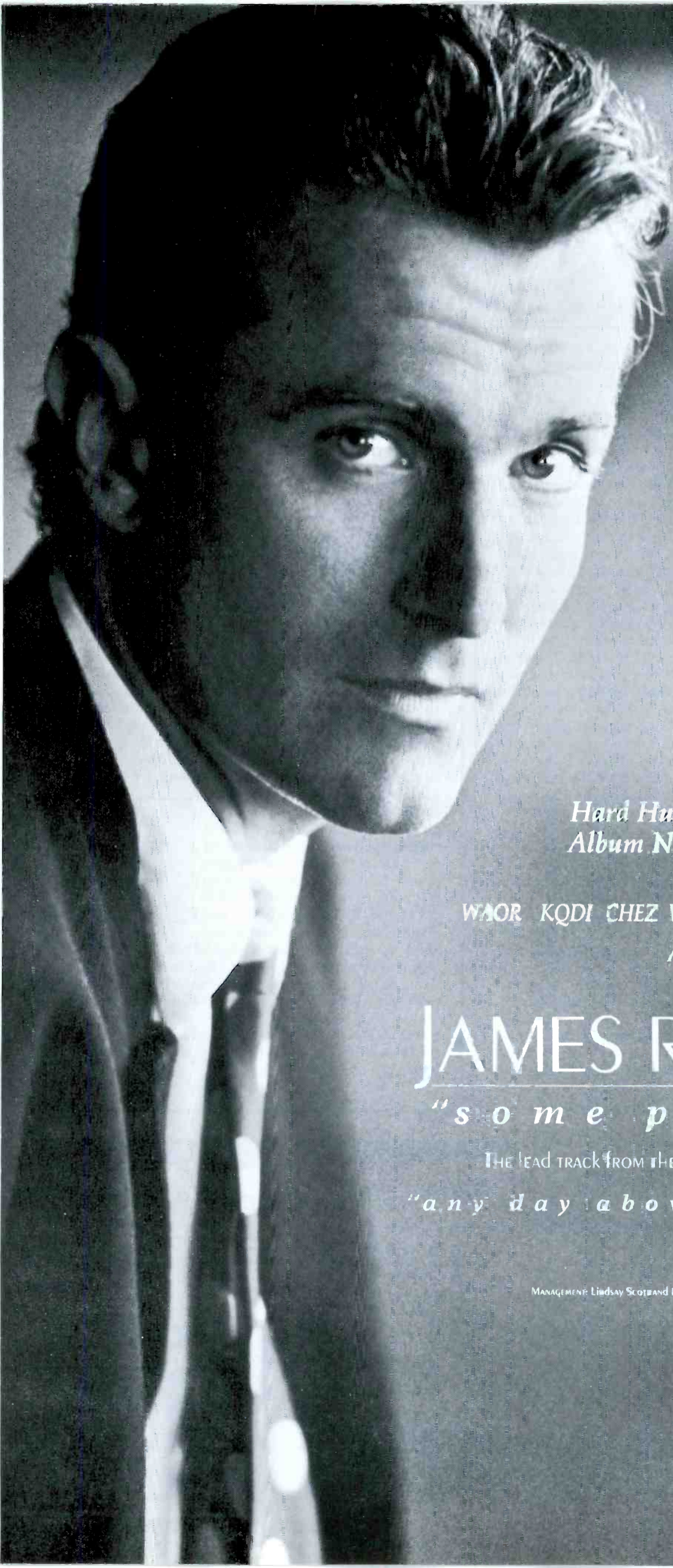


Poison, Swallow This Live Lp, Capitol... L.A.'s own slam glam wham jammers have unleashed their live monster onto the world, including four studio tracks, the first of which, "So Tell Me Why," is on the air at over a dozen reporters. "Souls On Fire" is a bluesy rocker, but the real hit of the package is "Only Time Will Tell," a ballad in the true Poison tradition of "Something To Believe In" and "Every Rose Has Its Thorn." On the live side, look for your audience to be jamming the phones for the raw and rockin' versions of all the hits, from balladland to cranking career hits as "Nothin' But a Good Time," "Talk Dirty To Me," "Your Mama Don't Dance" and "Unskinny Bop."



MORE ADDED

1	U2	"She Moves In ..."	158..	8	Genesis	"I Can't Dance"	19..
2	Aerosmith	"Helter Skelter"	31..	8	Henry Lee Summer	"Turn It Up"	19
3	John Mellencamp	"Love And ..."	29..	8	Richie Sambora	"Stranger In ..."	19
3	Metallica	"The Unforgiven"	29..	9	CSN	"Dear Mr. Fantasy"	18
4	Eddie Money	"She Takes My ..."	28..	9	The Scream	"I Believe"	18
5	Tesla	"Call It What ..."	25..	10	New York Rock & Soul	"Pretzel Logic"	16
6	Van Halen	"Right Now"	23..	11	Bryan Adams	"There Will ..."	15
7	Nirvana	"Smells Like ..."	21..	11	Genesis	"Jesus He Knows ..."	15



*Hard Hundred Debut 100**
*Album Network Debut 94**

HARD ADDS:
WAOR KQDI CHEZ WSGM KLFX KMKF

Already in for next week!
WBCN!

JAMES REYNE

"some people"

THE LEAD TRACK FROM THE CHARISMA DEBUT ALBUM

"any day above ground"

Produced by **Simon Hussey**
Additional production by **Chris Lord-Alge**
MANAGEMENT: **Lindsay Scott and Roger Davies** for **ROGER DAVIES MANAGEMENT**



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Hard Report Card

U2

"Mysterious Ways"



#1 ADDS: 158
TOTAL: 160

Not surprisingly, the big record of the week was the second offering from *Achtung Baby*. Radio has responded with the adds, and programmers are telling us about it. KMJX's David Allen Ross says, "It moves me. It's got a funky infectious groove, I've got to turn it up." Turned up to the tune of a Hard Hundred debut at 9*, KZAP's John Russel tells us, "I really like it. I wish they would quit teasing us. Give us the whole album. It's the best tease we've had in a long time." WPLR's Tom Bass complains, "I have never had so much great music to choose from. Both tracks that we've heard from U2 find the biggest band in the world doing exactly what I've been waiting for. Expanding musical boundaries, carving new ground, taking chances, not relying on some formula for hits. I can't wait to hear the rest of *Achtung Baby*." Curt Cartier at KEZE loves the variety and makes an easy prediction, "It's great to hear these guys mixing it up from single to single. This is going to be a huge record for them." A lot of stations had trouble with "The Fly," but John Cooper at WPYX calls "Mysterious," "A bit more accessible. I admire them for having the guts to try something different instead of playing it safe." And WIOT's Michael Young says, "Hard to tell what direction U2 is going in musically, but whatever they're doing, it sounds great! For a band to release two tracks in a different vein than radio expects, sheds a whole new light. 'Mysterious Ways' is as refreshing as the change of seasons in that it's simply different." Flip to the front to catch our review of the full Lp. ♦ ♦ ♦ ♦ ♦



Tin Machine, "Baby Universal", (6/18): Tin Machine began their US tour last week in Philly, and you can bet audiences are drooling to get their first look at Mr. Bowie since the Sound and Vision tour of 1990. Meanwhile, the new cut comes up for air at another half dozen this week, including KOMA, WMMS, WKLC, KWIC and WZZO. Relentless and driving, this baby harkens back to the glitter days of old. WBCN, WEQX, KFMU, KRXQ and WAPL are some of the other stations already lending their support for this format legend's latest endeavor. Just an add or two off the Hard Hundred, look for a splashy debut to accompany that tour motion next week. ♦ ♦ ♦ ♦ ♦

AEROSMITH

"Helter Skelter"

COLUMBIA



#2 ADDS: 31
TOTAL: 134

And the winner of the Box Set Derby is... so far Aerosmith, whose version of this Beatles classic charges up the chart, landing at another 30-plus this week alone. WSHE, KLB, WNOR, KZAP, WTPA, KKDJ and KATP are among those who dust the cobwebs off this 1975 recording, with increases at 10 (KEZE, KRRK, WKIT, KSJO) combining for a powerful leap 31-17* on the Hard Hundred. The box should be in your hands by the time you read this, and promises to include many more gems, as well as a booklet that is said to be incredible. ♦ ♦ ♦ ♦ ♦



Eddie Money, "She Takes My Breath Away", (28/65): It was a furious week of add action reported on the latest from Eddie. Fifth most added overall, Mr. Mahoney grabbed the attention of stations like KSAQ, KTXQ, WLZR, WWCT, WRDU, and WIOT, where Michael Young tells us, "The new track has renewed my belief that some people never forget how to tear it up every now and again. This has to be Eddie's best release since *No Control* and there are still a plethora of great tunes left. It makes me feel good to talk so highly of a former New York officer, seeing that the only thing they've ever said to me was, 'You have the right...'" It's up the Hard Hundred 49-39*, with more action expected in the coming weeks. ♦ ♦ ♦ ♦ ♦

Kinks, "Did Ya", (4/49): The Kinks continue to pile up accolades and airplay for their latest. We've always maintained that Ray Davies is one of the best writers -- ever -- and it's good to find we're not the only ones who place him on such a pedestal. Adds are at KATP, KJOT, WXRK, and KMMS, and it's Dave Cowen who speaks for many at the format when he says, "I feel like I've been burned by these guys' stuff on the last few albums, but it sounds great to have Ray and Dave working together so well again." We can hardly wait for the full album and tour that are penciled in for '92, but in the meantime, the track moves up our chart 55-51*. And a message to those who aren't playing it yet -- WAKE UP, this is the best Kinks song in nearly 10 years! ♦ ♦ ♦ ♦ ♦



Who got hired?

Who got fired?

What happened in 1991?

What will happen in 1992?

And where will you fit in?

The year end
issue of
the Hard Report
is coming!

**THE ONLY TRIPLE PLATINUM
ROCK BAND
YOU'VE NEVER HEARD!!!**

THE KENTUCKY

HEADHUNTERS



"LET'S WORK TOGETHER"

ADDS ON NOVEMBER 11

**PRODUCED BY THE KENTUCKY HEADHUNTERS
REMIXED BY EDDIE KRAMER
MANAGEMENT: MITCHELL FOX FOR FOXHUNTER PRODUCTIONS**

Hard Report Card

JOHN MELLENCAMP

"Love and Happiness"



#3 ADDS:29
TOTAL:71



It didn't take a soothsayer along the lines of pop astrologer Jeanne Dixon to figure out that when *Whenever We Wanted* (1-2) came out it would produce prodigious results from its inception until whenever it wanted to cease. Or at least well until '92, whatever comes first. Next on the holiday chopping block by popular demand is "Love And Happiness" which has been flirting with fifth gear since radio got hold of its appeal from an early depth track experience. In the stat pack, "L & H" can be discovered as third most added along with sixth biggest mover (50-35*). While sifting amongst the 29 adds, KATP, KCQR, KDJK, KIOZ, KJKJ, KLOS, KMOD, WAQX, WCIZ, WDHA, WHEB, WMMR, WNEW, WRQC and WRDU emerge as a random sampling. Meanwhile, another cut ("Now More Than Ever") rejuvenates the album's strength as "Get A Leg Up" begins its dizzying death defying downward spiral. "Now" manages to peak into the HH debuting at 99* with the help of WLZR, WKQQ, WQMF, WDVE, WEBN, KSEZ and WGRF. ♦♦♦♦♦

Richie Sambora, "Stranger In This Town", (19/44): Jon Bon Whovi? This guy's proving something very substantial, namely the biggest moving record of this week, 86-54*. It takes the edge off of the allure and aura of the *lead singer* species. Stepping out from behind the shadows and into an awaiting spotlight, Richie Sambora has made more than Cher take notice. Take WWCT's Jamie Markley for instance: "Ballad Of Youth" from Richie Sambora is still in Heavy for us as we toss on 'Stranger In This Town' this week. He's already familiar with the 18-24s. And with the adult sound of this album, he can't lose. Nor can we! It kind of makes you wanna well up with tears. The cavalry is represented by KAZY, KCLB, KKEG, KQDS, KQWB, KWHL, KWIC, WAOR, WLLZ, WRIF, WWCT, WWTR and WWWV this week. ♦♦♦♦♦



Billy Falcon, "Heaven's Highest Hill", (3/27): Although the dimensions of Heaven's highest hill can't be measured by any humanly abstract (or other) terms, it's fortunate for us the musical interpretation for radio can be collected and measured. Unfortunately the measurements many require are purely factual, unlike any subjective massaging this song and artist deserve. Got that? Me neither. However you slice it, KRNA, KUPD and WIMZ sign on this week, spurred on by heavy play at WZLZ and increases by WCIZ and WKLC. The trip to the summit is halted at 85-76* for now. ♦♦♦♦♦



and increases by WCIZ and WKLC. The trip to the summit is halted at 85-76* for now. ♦♦♦♦♦

METALLICA

"The Unforgiven"



#4 ADDS: 29
TOTAL: 115



Metallica's doing it all these days. When a good sample of a random station's top phones include U2, Stevie Ray Vaughan, Nirvana, The Storm, The Scream, Ozzy Osbourne and Metallica, you know they're doing something right. Or then again maybe they've been doing something right all along, it's just that AOR has finally figured out what it was. Whatever the case may be, any slight resemblance of that kind of success a few years back was completely unheard of. They're included in the top 10 most requested tracks of the week, including KBER, KZRR, KAZY, KILO, KISW, WAZU, WONE and WWCT. They're a little higher on the most added column with a tie for third. And you can believe they'll be among the highest on the docket of increases in the next several weeks. They've not only found a groove, but they've discovered a niche that many a band's been trying to emulate and get a piece of themselves for years now. Always one step ahead of the competition, isn't that what *avante garde's* all about anyway? Sitting pretty -- or should we say ugly -- at 35-27*. A lot of room left to operate! ♦♦♦♦♦

TESLA

"Call It What You Want"



#5 ADDS:25
TOTAL: 96



Tesla takes another whack with the sledge hammer and manages to ring the bell yet again. WXLN's Malcolm Ryker takes inventory, and you can call him whatever you want: "You can call the new Tesla whatever you want, but I'll call it a pure smash rock record! Three million records sold and our listeners can't get enough of this album!" Did you hear that? 3,000,000 slabs dished out. Now are you ready to wake up!? As far as exceeding the two Guns N' Roses tracks ahead of them on the Hard Hundred, the conquest is inevitable. The sights are set even higher than surpassing their Geffen stable mates, and it's a good bet Top 10 territory may be visited as well. Inclusion at the top of the add list is once again guaranteed by 25 stations (6th most) finding room in their coffers, with another seven spots swiped, 40-33*. KMBY, KRRK, KRXQ, WVCR and WWBZ feature Tesla in heavy, with add space cleared by KJOT, KLCX, KLPX, KNAC, KRAB, WDVE, WEGR, WGLF, WHCN, WLLZ, WXKE and WXLN. ♦♦♦♦♦



Guns N' Roses, "Live And Let Die", (8/90): In this week's suppository-shaped Geffen garage, "Live And Let Die" continues to battle "November Rain" (2/89) for the more prestigious of parking spots. A sudden onslaught of eight adds enabled "Live" to surge ahead of its counterpart in the total station category by one, 90 to 89. "November Rain" is pulling in more requests though, for a 12 to 2 advantage. Among those ringing "Rain" is KKEG, KLAQ, KXXR, WDIZ, WHCN, WIOT, WNEW, WPLR and WZZQ. The add difference is in "Live"'s favor, substantiated by KLOL, KOME, KRNA, KWHL, KWIC, WBLM, WGCX and WXRC. The HH looks like this: the cover song stays anchored at 26*, and the original is moored at 27*. ♦♦♦♦♦

Thunder, "Love Walked In", (7/32): It's all in the timing. And when the timing is just right, that's when you walk through the door and slam it tightly shut behind you. Oh, and by the way, don't look back! What's all this have to do with Thunder? It's not that they've been biding their time or anything like that. They've just been nibbling little by little and waiting for the right moment to swallow it whole, or walk through the door in keeping with the theme. It's coming real soon. They threaten once again with KBER, KCLB, KOME, WHEB, WHJY, WZRR and WZZQ adding some might. WRIF, WWBZ and WZLZ all have 'em heavy, and the HH charts "Love Walked In" at 80-64* (5th biggest mover!). ♦♦♦♦♦

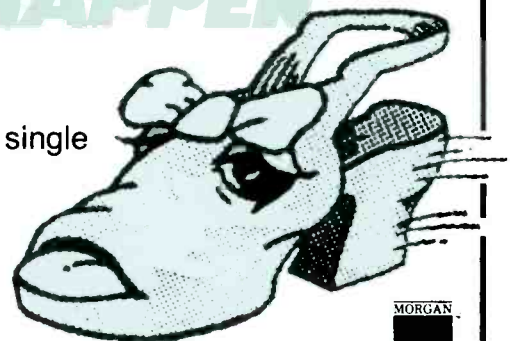


LITTLE FEAT

THINGS HAPPEN

The second single from the Lp

SHAKE ME UP



HARD HUNDRED 89 - 74*



WEBB WILDER

doo dad

72445-11010

ALREADY ON:
KZOQ WIXV
KFMH WKDF
KPEZ WEQX
WZEW

"MISSISSIPPI-MODERNE"

"INTERPLANETARY-ROCK"

"VFW-METAL"

"SWAMPEDELIC-PSYCHOBILLY"

While critics and fans have
worn out their hyphens,
one thing's for sure:

WEBB WILDER IS AN
UNDEFINABLE ORIGINAL!



PROMINENTLY
FEATURING
THE RABBLE-ROUSING,
RECESSIONARY RAVE-UP

**TOUGH
IT
OUT**

PRODUCED BY R.S. FIELD
MANAGEMENT: ALEX HODGES FOR STRIKE FORCE MANAGEMENT

Hard Report Card

VAN HALEN

"Right Now"



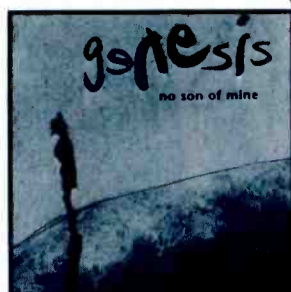
#6 ADDS: 23
TOTAL: 66

With "Top of the World" still hanging pretty tough near the Top 10, WB is slow to push the conversion button before all the zip and luster is lost on the previous track. Nevertheless, nearly two dozen stations couldn't wait, adding the next format fave from *F.U.C.K.* That this will be a Top 10 finisher is basically given, as WONE, WYNF, WUFX, KRQR, KILO, KLOS, and WIOT are a few of those who came to play this week. Increases were notched at KRXQ, WPDH, WXP, and three more. All in all, it's up 11 on the Hard Hundred, 47-36*. ♦ ♦ ♦ ♦ ♦ Primal Scream, "Moving On Up", (8/117): We'll refer back to the September 20th issue of the Hard Report, when our review said, "It takes an uncommonly good record to cut through the clutter -- especially from a little known band -- but we've got no problem sticking our necks out for this one." 117 stations later, it appears the cause was just, as Primal Scream continues to impress. WMMR, KLPX, WIXV, and KEZO are among the add brigade, with increases happening at KFOG, KTCZ, WHEB, WJXQ, KISW, KQDS, and four more. It's a chart scamper of 24-22* for one of our happiest success stories of the season. Make the move y'all. ♦ ♦ ♦ ♦ ♦



GENESIS

"I Can't Dance"



#8 ADDS: 19
TOTAL: 19

Fans new and old are singing the praises of the new, meatier Genesis release. The lead single is gaining "lock" status in almost every market worth mentioning and with some new juice at WNEW, WKLO, WXRX, WCKW, KMJX, WBCN, WAQY and WKGB the track is cleaning up 2-1* on the Hard Hundred. Rotational increases at KLB, WYNF, WKLS, KZAP, WPLR and KXFX have become the order of the day with Power play being cited by WPLR, CFOX, WONE, WHCN, WPDH and WRCN already. As for Heavy reporters, they number well beyond the century mark with KFOG, KTXQ, KQRS, WPYX, WBOS, WFBO, KINK, KLOS, WHJY, WEGR, WHTQ, KSJO, WCMF and WZXL all among that very crowded party. Depth reach has been strong, too. At WPYX, John Cooper tells us, "The new Genesis album has some great moments. 'Jesus He Knows Me,' 'Living Forever' and 'We Can't Dance' are some of the highlights. I predict we'll be playing this record for a long time to come." And at KBCO, it's Ginger Havlat who volunteers, "Genesis is definitely one of the heavyweight contenders this week with three new cuts to offer us." Among those sampling the depth of this release and the tracks they are supporting we find "I Can't Dance" (19/19) on KLOS, WQMF, KRQR, WMMR, WZXL, WLVO, WEBN and WHCN getting a 77* debut; "Jesus He Knows Me" (15/15) is being tracked at KSJO, WZZO, WKFM, WYMG, WMMS, WNEW and WPDH with a 98* bow; and "Dreaming While You Sleep" (7/7) is showing up at WXP, KISW, WOUR and KTXQ. ♦ ♦ ♦ ♦ ♦ Crosby

Stills and Nash, (18/50): Faves of the format for so very many years, this trio makes serious mileage out of a Traffic cover with new play on WBLM, KLOS, WAQY, KZAP, KMOD and WXRK this week. At WIOT Michael Young is cheering this one, "Hats off to Atlantic Records for an outstanding tribute to CSN with the new boxset! Refreshing outtakes and a line-up of songs that recreates the energy of a very influential band puts this on top of the Christmas list." And at WTPA it's Chris James who offers, "It's unusual when the upper demos pick up the phone and call, but they do it for this one. In this day of boxsets when usually it's some reject cut from years gone by that gets released and no one gives a damn. Not so here, this one is a hit." And Dave Frisina at WAQX caps the debate, "Stills & Nash produce a definitive groove jamming with this one." A 68-52* move this week with the top half of the chart in sight. ♦ ♦ ♦ ♦ ♦



NIRVANA

"Smells Like Teen Spirit"



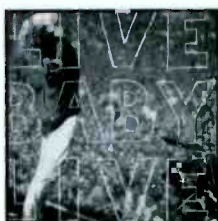
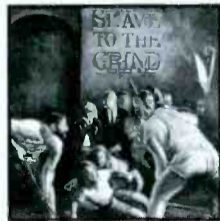
#7 ADDS: 21
TOTAL: 135

Forget about it! If you haven't caught on to this one by now, it's time to start hunting the classifieds for that next job as a quality control expert at Ronco. You can't look at reactions like this and not stand in awe of that little Puget Sound powerhouse. They defy every near and dear tradition of the insultants, and they do it with unabashed glee. Heavy airplay continues to be reported at WDVE, KISW, KIOZ, KNCN, KOMP, KUPD, KXRX and WBAB with new weight to that chart action being added by the topspin of adds on KFME, WRDU, KGGO, WLVO, KZEL, WKDF, WBCN and WBLM. Few, if any, records this year have succeeded in capturing the hearts of the format so completely. For instance, there's Peg Pollard at KIOZ, "Seven times the number of requests as the next most requested song. Every other call is for Nirvana." Or Tom Bass at WPLR, "Number One phones and Number One retail." Jay Sisson cops a prenatal feel from WIXV, "The good news is that Nirvana is our Number One request item. The bad news is that most of the callers are barely past the fetal stage. I swear to God, they're calling from inside the womb for this one!" And then there's Matt Vaughan raging with that sweat sock elan at KNCN, "Do your phones smell? Ours do... that of Teen Spirit! The big story continues to be Nirvana. Tim and I lifted the daypart on this puppy, in two weeks it went Light to Heavy." A 23-20* jump on the Hard Hundred and nothing that we spot can stand in their way. ♦ ♦ ♦ ♦ ♦

Rush, "Roll The Bones", (13/148): On the verge of Top Tenning this one, Atlantic has racked up new calls from WLUP, KOME, WKDF, WAOR, WHJY and WDVE this week. Always an easy add, the latest from Rush has them slappin' skin from KEZE where Curt Cartier offers, "Best vocal in a while from Geddy. A great track for the format," to WWCT where Jamie Markley, tickets still clutched in hand, tells us, "Not too many bands these days can sell out an arena, but Rush packed 'em in this past weekend in



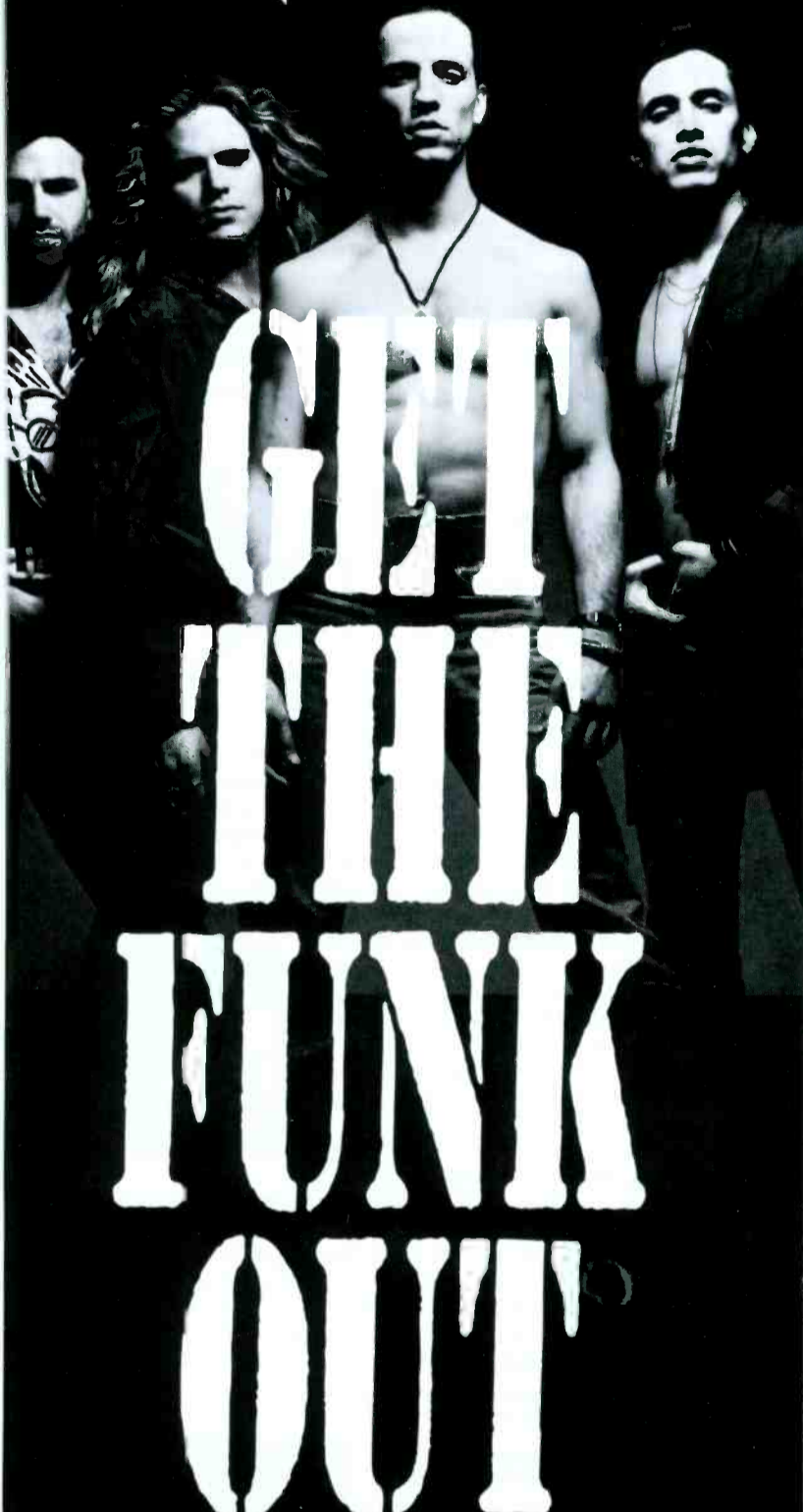
central Illinois. Every time they hit the road, it's a show not to miss and this one's no exception." A 13-12* move this week behind Heavy or better airplay on WBCN, WDHA, WONE, WFBO, WNEW, WFYV, KILO, WLAV, WHCN and KRXQ. ♦ ♦ ♦ ♦ ♦ Skid Row, "Wasted Time", (11/52): Among the new stations this week are KBER, WYNF, KCAL, WHJY, KEZO, KRAB and WRXR for this crunchomatic from Sebastian's Squad. Phones are poppin' at WAZU and KNCN already with Heavy rotations being called in from Pirate, KSAQ, The Blaze, KRRK and WAZU where Brad Hardin tells us, "Skid Row continues to deliver the goods. Looks like a future #1 phone record to me." 54-44* jump this week on the Hard



Hundred. ♦ ♦ ♦ ♦ ♦ INXS, "Shining Star", (5/120): Adds this week from KPOI, KEYJ and KFME fuels the fire for this remarkable live collection of material. Rotational increases on WBCN, WLAV, KUFO, WGLF and KJKJ helps that 18-16* jump but the real story is the Heavy airplay support from stations like WMMR, WHCN, WNEW, WBCN, WMMS, KUPD and WCCC. ♦ ♦ ♦ ♦ ♦

It's not a request,
it's a command.

EXTREME



GET THE FUNK OUT

[75021-1534-4]

Hard Hundred 30*
R&R 30*

Album Network 29*

On Over 100 Album Stations!

New This Week At:

KLOL KZAP KRQR KSJO KOZE
WGIR WRCN KNAC



Active Rotation

"Get The Funk Out," the follow-up to the monster hits
"More Than Words" and "Hole Hearted," from the double-
platinum album EXTREME II PORNOGRAFFITI [75021-5313-1/2/4]

Produced and Mixed by Michael Wagener for Double Trouble Productions
Management: Arma Andon/SBK Management;
Louis Levin/Louis Levin Management



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Blinding.

New This Week

WDVE	WPLR	WPDH	KLAQ	WKLO
KXUS	WTKX	WOBZ	KJKJ	KWIC
KKEG	WCZ	WLAV	WHMH	

On Over 50 Album Stations Including:

KISW	KRRX	KRXQ	KGON	KUPD
WXTB	KSAQ	WBAB	WDHA	WCCC
WAVF	KNCN	WRCQ	WIMZ	KMJX
WAZU	KEZD	KILO	KAZY	KRZR
KNAC	PIRATE	KRZO	KIOZ	KEZE
KZOB	KRNA	WZNF	KODS	KATP
	WDJR	WKZQ	WKIT	

SOUNDGARDEN

Hard Hundred 67-55*
R&R Debut 56*
R&R New Artist #6
Album Network 60-51*

"Outshined"

Sales Over 200,000!

the new track from
the new album

Badmotorfinger

[75021-5374-1/4/2]

Produced by Terry Date and Soundgarden

Mixed by Ron St. Germain

Management: Susan Silver



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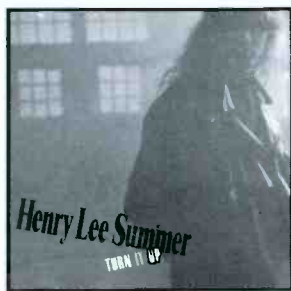
Hard Report Card

HENRY LEE SUMMER

"Turn It Up"



#9 ADDS: 19
TOTAL: 27

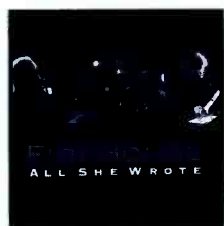


Mellencamp ain't the only big thing comin' outta Indiana these days. Henry Lee Summer has been building his story out of the Midwest, and it looks like his time to fly, as he reels in 19 majors including WEBN, WIXV, KZOO, KSHE, KRNA, WAOR and more. It isn't hard to understand. The single is a blaster, with the words "mass appeal" written everywhere. "Turn It Up" has a super hook, and the anthem-like lyrics, "I was diggin' Lynyrd Skynyrd, BTO and Bob Seger" evoke a true sense of belonging to an era of rock and roll revered. As sick as you may be of the phrase "new song with classic appeal", it fits! Henry's first rock release from the CD, *Way Past Midnight*, debuts at 68* on the Hard Hundred. ♦♦♦♦♦ Stevie

Ray Vaughn, "The Sky Is Crying", (7/167): "The Sky" may really be crying! That's how powerful the ghost of Stevie Ray Vaughn is this week with an incredible, 30 stations reporting Top 5 Phones, and increases at 25. This masterfully done, bluesy groove, was one of Stevie's favorites, and is destined to be a favorite with fans across the country as it lands on the chart, 11-7*. KKZX's Vicky Mc-



Carthy told us, "Stevie has always been one of the best loved guitar players. This package just confirms Stevie had a special talent." ♦♦♦♦♦



Firehouse, "All She Wrote", (6/66): You say you need 18+? The perfect formula for reaching them; strong, pitch-perfect vocals and harmonies, heavy guitars, and a great riff. WAZU and WAOR are among the list of majors catching on to the virtues it offers, as the numbers move from 45-41* on the Hard Hundred this week. ♦♦♦♦♦ Tall Stories, "Wild on the Run", (6/56): If you still don't know

just how much talent the boys from Tall Stories have, ask E.S.P. Management's Rich Totoian. He'll be glad to tell you. What, you think he may be biased? Okay, listen to the facts. New adds this week come from majors, KSJO, KRZQ, KEYJ and KZRR. WNOR gives "Wild" the big nod with increased rotation, and KQLZ and the Blaze in Chee-Kah-Go report heavy status along with others. It all combines to move 48-46* on the Hard Hundred list this week. ♦♦♦♦♦



NY ROCK & SOUL REVUE

"Pretzel Logic"



#11 ADDS: 16
TOTAL: 113



KCAL, WHCN, KDJK, WCIZ, WRXR, WRXL, WYMG along with others, have found the "logic" in the salty curves of the "pretzel" this week. Top 5 phones are reported with tasty success at 7, including majors KZOO, WLAV and KTCZ. It seems the number of people who have longed for the days of a Steely Dan reunion are finding satisfaction in the coupling of Fagen and McDonald. The Hard Hundred says 28-21*, with third "biggest mover" of the week honors to boot! ♦♦♦♦♦

BRYAN ADAMS

"There Will Never Be Another Tonight"



#12 ADDS: 15
TOTAL: 22



Another huge week for Bryan as the new single claims 15 in the new add territory, and a debut position of 79* on Hard Hundred ground. Like the first two releases, "Another Tonight" is increasing its velocity by leaps and bounds every week. Bob Richards, WUFY, had this to say, "It's really a good, edgy cut, and that's just what we were looking for." Cepth Michaels of WZBH repeated "This is a very good follow-up for Bryan. A definite highlight from this week's music meeting." Count on more great response, long after 1991 is over. ♦♦♦♦♦

Soundgarden, "Outshined", (13/49): Hail Seattle! There's a phrase you just might be hearing from the mouths of 18+ babes. Success stories of new bands being born, and growing rapidly out of the area, are common place, and Soundgarden is at the forefront with new adds this week from 13; WDVE, KLAQ, WPDH, KJKJ and others. Majors KISW and WAVF are telling us of a big phone response and KNAC charts Heavy rotation. John Grotevant at WVCR let us know, "Soundgarden...the future has arrived. This should get a lot of exposure." Tom Bass, WPLR, said, "Soundgarden looms on the horizon as the next alternative/metal band to cross over on the heels of Nirvana, Jane's Addiction and Faith No More. And like its predecessors, it deserves the exposure." "Outshining" the pack this week, Soundgarden is exposed at 67-55*. ♦♦♦♦♦

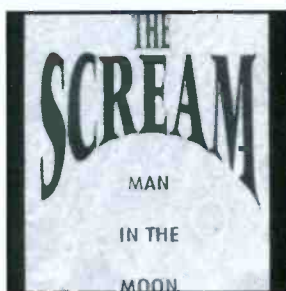


THE SCREAM

"I Believe In Me"



#10 ADDS: 18
TOTAL: 22



The lead track for this band proved they had the ability to straddle the demo fence with ease. You can give producer Eddie Kramer a lot of credit for that, but the real heroes here are a band with the ability to power up enough muscle to crank those kids while slipping easily into any Aerosmith twofer you could possibly imagine. The station count gets into high gear with early believers like WXQR, WLLZ, WLZR and WCMF showing how some of the marquee rockers in the format are embracing this talented group. And the me-too list grows apace this week with the addition of WYNF, WHMH, KIOZ, WDHA, KOME, WCCC, KSAQ, KZEL, KPEZ and WXRC where Wreckless Eric offers, "We had a real good run with the first track and feel like this one should do just as well, or even better." A 97* debut with much more to come. ♦♦♦♦♦

SMITHEREENS

"Tell Me..."



#13 ADDS: 14
TOTAL: 67



Pop with a Captiol 'P', KLPX, KRXQ, WIBA, KSJO, WIOT, WYNF, KMJX, WPLR, and WEQX all made the move. Said WEQX's Kerry Gray, "It's a two chord, two minute orgasm. Makes me want to go into the garage and call some friends up." KEYJ, WGIR, WROK, and KZGL all increase this week, which explains the 46-40* chart spring. ♦♦♦♦♦ School of Fish, "King of the Dollar", (2/29): Now from the varied and explosive debut album, "King of the Dollar" is the new track to please, with adds at KKEG and WXRC giving it room to move 87-83* on the Hard Hundred. You can bet Capitol is gonna keep the heat on for this one as we head into the homestretch of 1991. ♦♦♦♦♦



FROM THE ALBUM BLACK AND WHITE

HARD HUNDRED DEBUT 88*
ALBUM NETWORK 91*

ALREADY ON:

KSAQ KKDJ KRNA WZNF
KFMZ KFMQ KOZE WDHA
KLBJ WIBA KEZE WAPL
WKZQ KJKJ KINK KBOY
KZOQ KFMU WXRC & more!



BO DEANS

"GOOD THINGS"

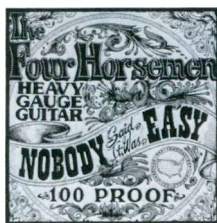
ON TOUR NOW:

NOV 18 INDIANAPOLIS IN
NOV 19 SOUTH BEND IN
NOV 21 MILWAUKEE
NOV 22 CHICAGO
NOV 23 COLUMBIA MO
NOV 24 CHAMPAIGN IL

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Impact Tracks



Four Horsemen, "Rockin' Is Ma Business", (12/91): Oh, how good the business is these days. The Horsemen continue to make their mark at the format with the followup to "Nobody Said It Was Easy." We've heard many a programmer utter the immortal words, "This kicks my ass!" and couldn't agree more that their asses needed a good kicking. WDVE, WIBA, and KSAQ are some of those who jumped on board this week. Increases at KMJX, WRCQ, KSQY, KIOZ, and KZOO point to the move up the Hard Hundred, 41-37*.

BoDeans, "Good Things", (8/21): As the BoDeans storm the country on tour, this track begins to pick up steam at Rock Radio. With adds this week at KFMH, KSAQ, KKDJ, WZNF, and KFMO, the song is able to debut at 88* on the Hard Hundred. WONE's J.D. calls it his "Pick Hit To Click Of The Week," and we couldn't agree more

wholeheartedly. If you're searching for some great rock and roll the old-fashioned way (ya'know, guitars, bass, drums, and harmonies), this is one good thing you couldn't do much better than to grab hold of this -- and right away for that matter.



Lita Ford, "Shot of Poison", (9/113): Lita's approach to maximum sweat-inducing rock and roll has been paying big dividends the past few weeks, and continues to do so. Anytime you get KLOL, KSHE, and WIYY it's a good week. And Lita and RCA have enjoyed several of those with this project -- both at AOR and CHR. With the track about to land on the Top 40 chart, AOR drives it home with a 30-24* move in Hard Hundred land. The increases have started to accumulate, with KBER, KIOZ, WBCN (!), and WMMR all popping her up this week. Additionally, requests are logged at KWHL, KZOO, WKLO, WONE, and WYNF.

Baby Animals, "Painless", (8/58): We obviously are not alone in predicting that major success is in store for Suze DiMarchi, frontwoman extraordinaire for these Aussie rockers. Along with increases from KTYD, WPDH, and WTKX, adds are noted at KATT, WAPL, WCCC, WZXL, KNCN, and others, as the song shoots up 8 slots, moving 51-43* on the Hard Hundred. After they wrap up the opening slot on Bryan Adams' European tour, expect to see these Animals doing the live thing here in the States come spring.



McQueen Street, "In Heaven", (6/52): KEZE's Curt Cartier called us to say, "We've had continued Top Five phone action for this track and a rotational increase follows as a result." Well, that's a tune heard at WAZU, WLZR, and WRXR as well, who join KEZE in bumping the track up in rotation this week. In fact, with KLBj, KLPX, KRNA, WAPL, WCMF, and WVRK all climbing aboard, it turned out to be a pretty good week for the Burton Boys at SBK. The chart chatter turns up a pitch, with a 52-48* segue into the Top 50 on this oh so hip Street.

Kix, "Same Jane", (4/44): How many ways can three chords be spliced together? Who cares if the result is a sing-along hummer like this. Power chords to the max, Kix grabs KICT, KSAQ, WEGR, and WPDH this week, all falling victim to the charms of our gal Jane. KROK and WKIT move it up to medium, joining the likes of Pirate, WRIF, WMMR, and WYNF in the meat of the order. Don't say "silly rabbit, Kix are for kids," because if AC/DC means anything to your vision of musical history circa 20th century, you should be able to find room to get your Kix en route to the playlist battlefield.



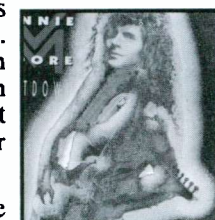
Jethro Tull, "Doctor To My Disease", (5/36): We had the pleasure of catching Ian and Tull live in the intimate MSG Pavillion last week, and it was easy to see that this band 1) Still has a very active following, and 2) Still has the goods to explain #1. While thousands of 25+ types filled the seats (who said AOR's older generation doesn't get out much anymore?), one of the new songs that generated the best response was this one. WNEW, WSTZ, KROK, and KMOD add it, as does KEZE, where our main man Curt Cartier tells us, "Look at it this way, Jethro Tull is a staple of the format and the audience expects you to expose a legend when they come out with a new record." The chart watchers spot a 72-63* move for cut number two this week.

Chrissy Steele, "Love Don't Last Forever", (3/39): Opening up for Tull on their tour is labelmate Steele, who provided some rocking highlights in an evening filled with tons of musical muscle. Her ballistic vocals were up for the occasion, and the partisan Tull crowd gave her plenty of more than merely polite support. Closing her set with this midtempo and multi-format tour de force, Chrissy definitely rocked the house. She's rockin' with more than three dozen supporters, the latest being KCLB, KSQY, and WGLF. It's enough for a 71-66* jump on the Hard Hundred, with many more to come in the weeks ahead.



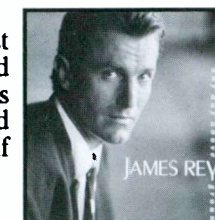
Little Feat, "Things Happen", (6/25): It's a horny groove this time out, and Feat fans are pleased as punch with the results. These perennial format faves continue to score diversity points with this effort, and we think if you were to look in the dictionary under 'hip adult tune,' the first entry would read L.Feat, "Things Happen." Morgan Creek is hoping to take this to CHR and A/C soon, so if you don't want to miss out on what might be the biggest hit of the band's career, add now. Join KCLB, KWIC, WNOR, WRXR, WZBH, and WZZO, who helped push that 89-74* move on the Hard Hundred this week.

Vinnie Moore, "Meltdown", (7/17): Relativity has this knack for turning guitar Gods into Gold-plated rock stars, and the latest from Vinnie should prove to be no exception. We're not surprised to see major add-age after seeing what Vinnie could do in an impromptu jam he did close and personal at the Hard estate. KATP, KRQR, WCMF, and WWTR all join the instrumental crusade, with WXRC juicing the rotation, as Wreckless Eric explains, "We're getting great phones on it -- that's why we moved it up to medium." Good enough for a debut, we find Coop's former fretslinger at 94* this week.



Asphalt Ballet, "Soul Survive", (4/23): Just when will radio wake up and smell the coffee on this one? We think it's one of the best hard rockers to come down the pipe in the last couple of months. The album has something for every rocker, with graet metal cuts, poppier things, and this cruncher, and we think these guys have got what it takes to go far. WXRC is one of those who added it this week, and we return to Wreckless Eric to fill us in, "Our metal show is getting great response of all the album. 'Soul Survive' should have no trouble crossing over for us." WLZR, WZNF, and KROK also join the club this week, and the Ballet pirouettes to a 100-95* chart landing.


James Reyne, "Some People", (2/14): Another artist we've been high on for the last several weeks is this Australian singer/songwriter. While long a star in his native homeland (between his solo efforts and work as leader of Australian Crawl), he hasn't really been given a fair shot at success in the states. Until now that is. WOAR and CHEZ give it a that shot this week, and the beachhead is forged on the Hard Hundred at 100*. Reyne is a thoughtful artist blessed with enough talent to stick if only given half a chance. Proof positive is WZLZ, where the record is heavy and also reporting Top 5 phones.



Mainstream Analysis By Jim McGuinn

PRIMAL SCREAM

“MOVIN’ ON UP”

Buzz Bin Rotation On 
HARD HUNDRED 24 - 22*



New On Eight Including:
WMMR WIXV KLPX
and more!



HARD HUNDRED
47 - 36*

VAN HALEN

“RIGHT NOW”

New Majors:
KILO KLOS KRQR KZOQ
WAOR WIOT WONE WRUF
WYNF WNCN KNCR KOZZ
and more!



ZZ TOP



“BURGER MAN”

HARD HUNDRED 94-87*

ROD STEWART



“BROKEN ARROW”

HARD HUNDRED 96-89*
Stress Rotation On 

Albums

Lw	Tw	Artist	Track
>> D	1	GENESIS	"We Can't Dance"
1	2	John Mellencamp	"Whenever We ..."
3	3	Rush	"Roll The Bones"
2	4	Tom Petty	"Into The Great ..."
5	5	DIRE STRAITS	"On Every Street"
4	6	Van Halen	"For Unlawful ..."
7	7	VARIOUS ARTISTS	"Two Rooms"
8	8	The Storm	"The Storm"
6	9	Guns N' Roses	"Use Your ..."
10	10	Stevie Ray Vaughan	"The Sky Is ..."
9	11	Queensryche	"Empire"
12	12	Robbie Robertson	"Storyville"
13	13	Eric Clapton	"24 Nights"
15	14	METALLICA	"Metallica"
11	15	Ozzy Osbourne	"No More Tears"
17	16	MR. BIG	"Lean Into It"
18	17	RTZ	"Return To Zero"
20	18	INXS LIVE	"Live Baby Live"
>> D	19	AEROSMITH	"Box Set"
25	20	NIRVANA	"Nevermind"
21	21	Southside Johnny	"Better Days"
14	22	Bob Seger	"The Fire Inside"
27	23	N.Y. ROCK & SOUL	"N.Y. Rock & Soul ..."
26	24	PRIMAL SCREAM	"Screamadelica"
22	25	Drivin N' Cryin	"Fly Me ..."
29	26	LITA FORD	"Dangerous Curves"
16	27	Bonnie Raitt	"Luck Of The Draw"
30	28	CHRIS WHITLEY	"Living With The ..."
31	29	TESLA	"Psychotic Supper"
28	30	Extreme	"Extreme II ..."
32	31	FOUR HORSEMEN	"Nobody Said It ..."
23	32	Bryan Adams	"Waking Up The ..."
34	33	EDDIE MONEY	"Right Here"
19	34	Scorpions	"Crazy World"
36	35	SMITHEREENS	"Blow Up"
40	36	FIREHOUSE	"Firehouse"
24	37	The Cult	"Ceremony"
41	38	RICHIE SAMBORA	"Stranger In This ..."
35	39	Eric Gales Band	"Eric Gales Band"
49	40	SKID ROW	"Slave To The ..."
46	41	BABY ANIMALS	"Baby Animals"
44	42	TALL STORIES	"Tall Stories"
47	43	McQUEEN STREET	"McQueen Street"
42	44	Little Feat	"Shake Me Up"
>> D	45	CSN	"Box Set"
43	46	Van Morrison	"Hymns To The Silence"
52	47	KINKS	"The Kinks Ep"
51	48	KIX	"Hot Wire"
53	49	Jethro Tull	"Catfish Rising"
57	50	LYNYRD SKYNYRD	"Lynyrd Skynyrd Box"
45	51	Motley Crue	"Decade Of ..."
>> D	52	SOUNDGARDEN	"Badmotorfinger"
54	53	RICHARD MARX	"Rush Street"
58	54	SCHOOL OF FISH	"School Of Fish"
33	55	Heart	"Rock The House ..."
>> D	56	JULIAN LENNON	"Help Yourself"
39	57	Northern Pikes	"Snow In June"
38	58	Alice Cooper	"Hey Stupid"
48	59	Allman Bros.	"Shades Of Two ..."
>> D	60	THUNDER	"Backstreet ..."

Requests

Lw	Tw	ARTIST	TRACK	#	LABEL
4	1	Nirvana	"Smells Like ..."	47	DGC
1	2	Ozzy Osbourne	"No More Tears"	34	EPIC
3	3	The Storm	"I've Got A Lot ..."	33	INTER
5	4	Stevie Ray Vaughan	"The Sky Is ..."	30	EPIC
9	5	Dire Straits	"Heavy Fuel"	24	WARNE
2	5	U2	"The Fly"	24	ISLAND
6	6	Genesis	"No Son Of Mine"	22	ATLAN
11	7	Metallica	"The Unforgiven"	18	ELEKT
10	8	Mr. Big	"To Be With You"	16	ATLAN
8	8	Queensryche	"Another Rainy ..."	16	EMI
11	9	John Mellencamp	"Get A Leg Up"	13	MERCU
12	9	Rush	"Roll The Bones"	13	ATLAN
14	10	The Who	"Saturday ..."	12	POLYD
13	10	Guns N' Roses	"November Rain"	12	GEFFE
7	10	Metallica	"Enter Sandman"	12	ELEKT
D	11	U2	"Mysterious Ways"	9	ISLAND
16	12	Guns N' Roses	"Don't Cry"	8	GEFFE
14	12	Van Halen	"Top Of The World"	8	WARNE
15	13	N.Y. Rock & Soul	"Pretzel Logic"	7	GIANT
16	13	Tom Petty	"Into The Great ..."	7	MCA
14	14	Bob Seger	"The Fire Inside"	5	CAPIT
20	14	Lita Ford	"Shot Of Poison"	5	RCA
20	15	Robbie Robertson	"What About Now"	4	GEFFE
D	16	Aerosmith	"Helter Skelter"	3	COLUM
D	16	Chris Whitley	"Big Sky Country"	3	COLUM
17	16	Eric Clapton	"Lp"	3	REPRI
19	16	Extreme	"Get The Funk Out"	3	A&M
20	16	Firehouse	"All She Wrote"	3	EPIC

Statstars

DEBUTS

9*	U2	"Mysterious Ways"	ISLAND
68*	Henry Lee Summer	"Turn It Up"	EPIC
77*	Genesis	"I Can't Dance"	ATLAN
79*	Bryan Adams	"There Will ..."	A&M
88*	BoDeans	"Good Things"	REPRI
94*	Vinnie Moore	"Meltdown"	RELA
97*	The Scream	"I Believe"	HOLLY
98*	Genesis	"Jesus He Knows ..."	ATLAN
99*	John Mellencamp	"Now More Than ..."	MERCU
100*	James Reyne	"Some People"	CHARI

BIGGEST MOVERS

Richie Sambora	"Stranger In ..."	(86-54*)	MERCU
Questionnaires	"Killin' Kind"	(98-67*)	EMI
Bob Seger	"Take A Chance"	(88-70*)	CAPIT
CSN	"Dear Mr. Fantasy"	(68-52*)	ATLAN
Thunder	"Love Walked In"	(80-64*)	GEFFE
John Mellencamp	"Love And ..."	(50-35*)	MERCU
Little Feat	"Things Happen"	(89-74*)	MORGA

INCREASE INDEX

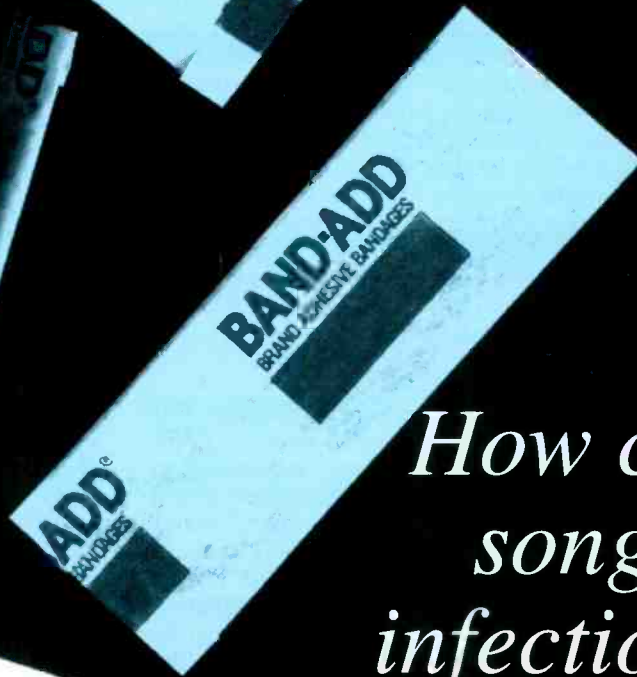
The Who	"Saturday ..."	34
Stevie Ray Vaughan	"The Sky Is ..."	25
New York Rock & Soul	"Pretzel Logic"	24
Dire Straits	"Heavy Fuel"	17



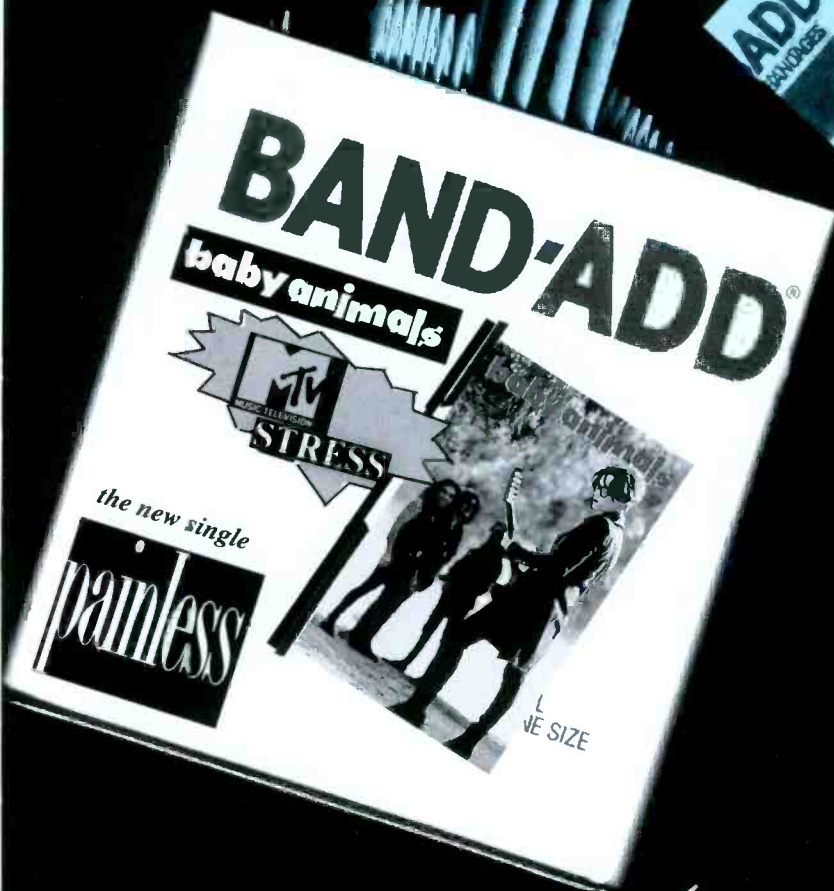
HARD REPORT
51-43*
R&R 51*

86 Stations Have
Given This Band
Adds...

Opening
up for
Bryan
Adams'
World
Tour!



*How can a
song so
infectious be
so*



"painless"

(i·mä'gō)TM

Industrial Noise

PRE-HOLIDAY HAVOC HITS NYC

They're calling it Black Tuesday over at Mercury. And at Atlantic the family of employees there are shocked by the departure of tenured players the likes of **Judy Libow** along with the bulk of their Alternative department. The consolidation of brother/sister labels and the elimination or absorption of a few independent companies have served notice that the year is ending on a ragged note in some corporate aeries. It's tough to argue with the figures, and yet there is something inevitable about the changes we have seen this week. The announcements from both Mercury and Atlantic were typical of the corporate rationale currently in vogue as '92 looms large on the balance sheet. From Mercury the news was handled in typical form, "In keeping with our goal to have a well managed organization, we feel there is a need to eliminate ten positions at Mercury Records. This staff reduction will take place in various departments. These positions do not reflect the requirements of the marketplace and Mercury's efficiency should in no way be affected." While over at Atlantic the news came to us as follows, "In response to inquiries from the media, The Atlantic Group confirmed today that it is currently undergoing an internal restructuring. These changes are part of an overall, long-term plan initiated six months ago in response to changing economic conditions and to ensure that the company remains at the leading edge of the ever-shifting music industry. As a result of this restructuring, certain positions have been eliminated, and various departments are being combined and realigned. The primary goal is to strengthen and streamline the company's operations, while enhancing internal communications. Ours is a business which thrives on change, and The Atlantic Group is meeting the economic and artistic challenges of the '90s head on, forging what will continue to be a preeminent entertainment company for many years to come. We believe that these moves will not only benefit our established artists, but provided an unparalleled platform for the launching and breaking of new artists... We are confident that the changes presently underway will reinforce our presence as an aggressive, innovative, highly responsive company."

KOPPELMAN CONSOLIDATION

As deadline rears its grizzled head, the phones went crazy this week with news that the deal long rumored to combine EMI, SBK and Chrysalis has indeed gone down. According to *Variety*, the new mega-weight group would function as a single unit under the direction of erstwhile SBK chieftain **Charles Koppelman**. In the new scenario Capitol will remain independent from the new conglomerate. That leaves Virgin. Rumors continue to run rampant that **Thorn-EMI** is preparing to purchase **Richard Branson's** label with MCA playing the role of negotiating spoiler. Should Thorn-EMI emerge with the Virgin deal, where would the Virgin/Charisma duet land in the general re-organization? How that will impact the continuing trend of labels squeezing staffs and reducing overhead is yet to be seen, but the fact remains that a move this major cannot help but have lasting tremors throughout the rest of the industry.



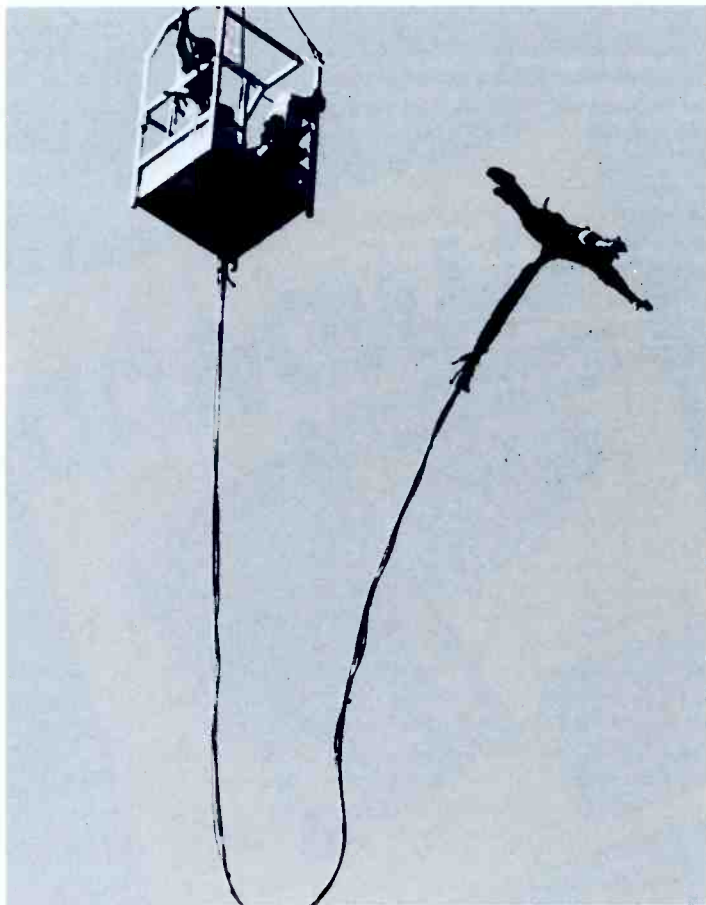
Martin Bandier, Charles Koppelman, Richard Perry and Abraham Somer caught during the signing that inks the acquisition the Braintree and Porchester music catalogs by EMI Music Publishing.

THE WEEK IN RADIO

KGB/San Diego MD Virgil Thompson exits this week following a run as MD that extended since his arrival from the PD post at WIXV/Savannah in August of last year. The position at KGB has been eliminated with PD Tom O'Brien assuming all the duties formerly executed by Virgil. Look for Virgil to gear up his job hunt after the New Year. He wants to return to programming and can be contacted at (619) 488-7916.

WRIF/Detroit finalizes their morning show hunt this week with the signing of Drew Lane and Peter "Zip" Zipfel as their new broadcast breakfast boys. Drew and Zip had been rumored to be in the running for the position vacated by Ken Calvert earlier this year, but concerns about their ability to maintain their team integrity drove them to almost sign a deal with Classic Rock KUFYX/San Jose. In the end, it was Detroit that got the nod as the team remained intact through their negotiations. WRIF PD Jim Pemberton commented on his new wake-up team, "We looked across the country for the best available morning show talent, and we're confident that Drew and Zip are among the best out there." The two were last heard at KMXX/Phoenix and will doubtless prove a big asset to the station in their house to house street fight with WLLZ for audience in that daypart.

KJOT/Boise sees Bryan Michaels stepping up to the plate as their new PD. Bryan replaces Brian Hunter who left the station a few weeks back to start his own his production company. "We're not going to change too much about the station," Michaels, who is also the morning host, told us this week. "We're just going to drive hard and heavy into the rock and roll. We want to do one thing and do it well, rather than spread ourselves too thin." In another staff move, look Bryan's morning partner Spike to take on the job of Promotion Director as the station, "gears up for a stronger presence on the streets. We feel that we need to do a lot more in that arena."



WBCN/Boston PD Oedipus strapped on a remote microphone and a massive bungee and took the plunge during a recent promotion that saw him broadcasting during a freefall that, with just a little snap, could have changed the face of Boston broadcasting for all time.

A TRACK WORTH WAITING FOR:
"WAITING FOR A MIRACLE"

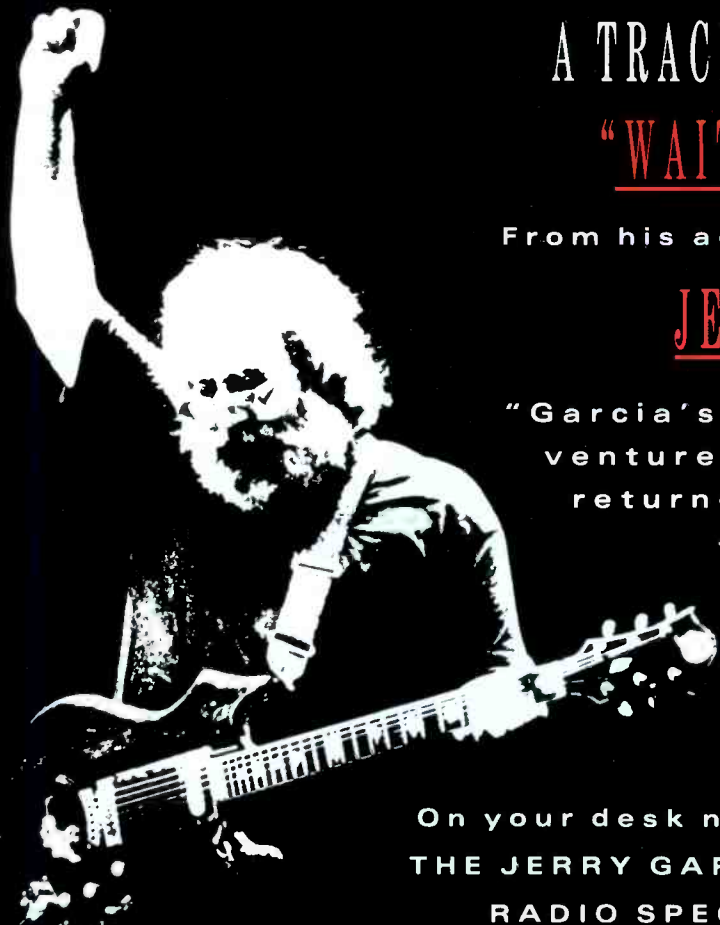
From his acclaimed live, electric album

JERRY GARCIA BAND

"Garcia's instrumental abilities and venturesome musical spirit have returned stronger than ever!"

-ROLLING STONE

Photo: Ken Friedman



On your desk now -
**THE JERRY GARCIA
 RADIO SPECIAL**

The sold-out tour continues:

- 11/15 New York, NY
- 11/16 Albany, NY
- 11/17 Hartford, CT
- 11/19 Providence, RI
- 11/20 Rochester, NY
- 11/22 Rosemont, IL
- 11/23 Milwaukee, WI
- 11/24 Minneapolis, MN
- 12/6-8 San Francisco, CA

**Crash Test
 DUMMIES**

"ANDROGYNOUS"

Their next uncommon hit!
 From their debut album
THE GHOSTS THAT HAUNT ME.
 Now over 100,000!

"CRASH TEST DUMMIES has surprised us all. They're out-performing many of the major artists that we play. They've generated the most phone action I've seen on a new band in years."

-STEVEN STRICK/WBCN

"We committed to and succeeded with CRASH TEST DUMMIES and now we get the long-term payoff."

-BRYCE KENDALL/KTYD

"We found that the same active callers that call to request Lynyrd Skynyrd are asking to hear CRASH TEST DUMMIES."

-TOM GUILD/WRDU

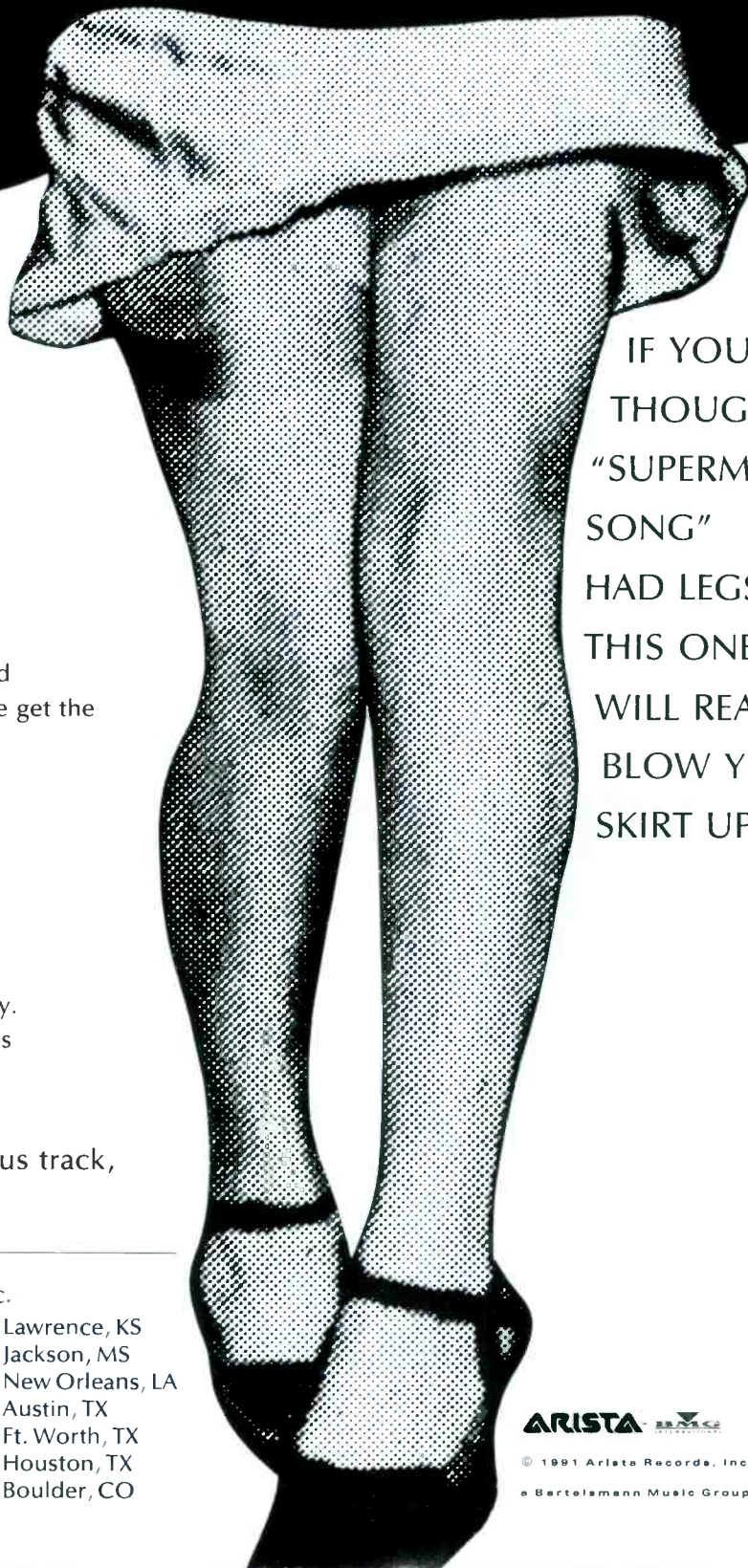
"'Superman's Song' was an instant hit with KBCO listeners from the first day. CRASH TEST DUMMIES are one of 1991's most pleasant surprises."

-DOUG CLIFTON/KBCO

Promo CD includes a special holiday bonus track,
"THE FIRST NOEL."

Tour Dates:

- | | | | |
|------|----------------|------|-----------------|
| Nov. | | Dec. | |
| 15 | Pittsburgh, PA | 1 | Lawrence, KS |
| 16 | New York, NY | 3 | Jackson, MS |
| 17 | Alexandria, VA | 4 | New Orleans, LA |
| 19 | Pittsburgh, PA | 5 | Austin, TX |
| 20 | Harrisburg, PA | 6 | Ft. Worth, TX |
| 22 | Cleveland, OH | 7 | Houston, TX |
| 23 | Detroit, MI | 10 | Boulder, CO |
- More to Come!



IF YOU
 THOUGHT
 "SUPERMAN'S
 SONG"
 HAD LEGS,
 THIS ONE
 WILL REALLY
 BLOW YOUR
 SKIRT UP

ARISTA **AXG**

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A Bertelsmann Music Group Company

Industrial Noise

LETTER TO THE EDITOR

(Ed. Note: As we understand it, the following letter was submitted as the price of a lost wager by one Bill Betts. He's lucky there was nothing mentioned in the wager about cream cheese and fishnets.)

To: Bill Hard

Fr: Bill Betts

Program Director

KBPI/Denver

My enthusiasm for what I am about to tell you holds no bounds, and I feel I must spread my joy and conviction.

Teresa Snider has proven continually that she is the supreme soothsayer when it comes to forecasting radio hits with unnerving and total accuracy bordering on divinity.

Her ability to pre-determine the future of any piece of recorded music makes it appear that she must surely be able to go beyond the simple act of forecasting to actually *dictating* the level of enthusiasm of the music consuming public.

In summary: Now I lay me down to sleep. I Pray Teresa My Soul To Keep...

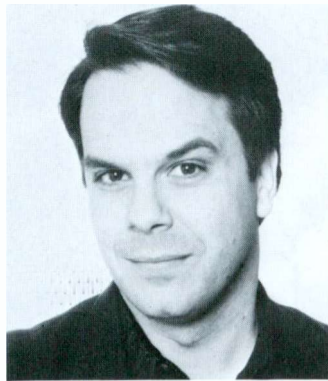
MCA MOTOWN MOJO CONTINUES

The MCA Music Entertainment Group announced today that it has filed a lawsuit against PolyGram for inducing Motown to breach its agreement with MCA. The suit claims MCA's damages are in excess of \$50 million. The lawsuit alleges a conspiracy among PolyGram, Motown and Boston Ventures to move distribution of Motown's product from MCA to PolyGram. According to the lawsuit, PolyGram engaged in a series of secret meetings and communications with Motown offering favorable terms if Motown would break its contract with MCA. The lawsuit also claims that PolyGram intentionally interfered with MCA's rights under its contract to obtain licensing right to Motown product in certain territories overseas. In addition, the lawsuit alleges that PolyGram and Motown tried to disguise and conceal a loan transaction that was part of the new PolyGram distribution arrangement. Under the MCA/Boston Ventures partnership agreement, MCA has the right to approve Motown's loans and other indebtedness. MCA has distributed Motown product since 1983. In 1988, MCA and Boston Ventures purchased Motown and MCA entered into a new ten-year distribution and services agreement. MCA artists Johnny Gill, The Boys, and Diana Ross were transferred to Motown by MCA as part of the new distribution agreement, with the understanding that MCA would continue to distribute those artists for the entire ten-year term. Motown purported to terminate the MCA distribution agreement in September of this year. MCA has pending a multi-million dollar lawsuit against Motown and Boston Ventures for their actions in breaking that agreement.

VIRGINS ON VIDEO



Michael Plen has announced the appointment of Lori Feldman to the post of National Director, Video Promotion for the label. Feldman most recently held the position of National College Promotion Director at the company. Based in the company's New York office, Feldman will oversee the servicing and promotion of the label's music videos to all broadcast outlets nationwide. She will spearhead the department's expansion within the broadcast, cable and home video markets. Prior to joining Virgin, Feldman attended Syracuse University where she gained extensive experience with college radio, as well as with retail and booking agencies. In commenting on Feldman's appointment, Plen said, "Lori is unstoppable! She sets her sights on her target and usually it's a direct hit. Her great personality and nothing-is-impossible attitude make her the best candidate to run our video promotion area."



EPIC A&R ACTION

Doug Johnson has been named VP/A&R, Epic Records Nashville. Johnson will be responsible for signing, guiding and overall song and producer selection for the Epic Nashville roster. In addition, he will be involved in the day-to-day and long range creative planning for the artists. A native of Georgia, Johnson received an Associate Degree in Music Business from Georgia Stat, prior to affiliating himself with Bill Lowery's studio in Atlanta where he became chief engineer in 1980. During that period, he worked on a variety of projects, ranging from jingles to dance records to developing rock and roll bands and country artists. Also at Epic this week, Judy Ross has been appointed Manager, A&R, Epic Records. Ross will be responsible for overseeing the administrative functions of Epic's West Coast A&R operations, in addition to her A&R responsibilities.



Hardlist

Tom Van Sant
Calderone Is On A Rampage
The Hendrix Box Set
Al Cafaro?
Economic Darwinism Hits The Biz
Let's Do Louisiana A Favor...
LMA Landslide To Grind To A Halt?
...And Give Them To Cuba
Howard Turns LA Upside Down
Michael Ferris
Cartoon Fall Out
One Button Would Have Done
It's All A Foodchain...
Chrissy Steele
...Eat Or Be Eaten
Kevin Sutter
The Clash Boxset
Thank God For Bims
How The Hell Did He Get That Gig?
A Royal State Of Denial
Dramarama Returns To Joisey
Jeffrey Naumann
Michael Young
The Helicopter Landing Pad Is Philling In
Buddy Guy
Crash Test Dummies
Mark Bradley
Another High Speed Aberration
Ron Shapiro
Webb Wilder
Probably Wears A Dress
John "Boyfriend, Is That A Problem?" Terry
Morning Show Mooks
The Penn State-Notre Dame Game

Richie Sambora

HARD HUNDRED 86-54*
9TH MOST ADDED!

NEW AT 13 STATIONS INCLUDING:
WRIF KAZY CILO WAOR
WKGB WLLZ AND MORE!

WATCH OUT FOR THE STRANGER

"STRANGER IN THIS TOWN"

THE SECOND SINGLE AND

TITLE TRACK FROM

THE RICHIE SAMBORA

SOLO ALBUM

MANAGEMENT: DOC MCGHEE FOR

MCGHEE ENTERTAINMENT

PRODUCED BY: NEIL DORFSMAN &

RICHIE SAMBORA

SEE RICHIE ON TOUR WITH JAMBCO RECORDING
ARTIST BILLY FALCON IN THESE CITIES:

NOV. 11 - SEATTLE/MOORE THEATER
NOV. 13 - SAN FRANCISCO/WARFIELD THEATER
NOV. 15 - PHOENIX/CELEBRITY THEATER
NOV. 16 - SAN DIEGO/SPRECKLES THEATER
NOV. 19 - LOS ANGELES/ROYCE HALL
NOV. 22 - MINNEAPOLIS/MIRAGE
NOV. 23 - CHICAGO/THE RIVIERA
NOV. 24 - TORONTO/THE PALLADIUM
NOV. 26 - NEW YORK/TOWN HALL
NOV. 29 - RED BANK, NJ/COUNT BASIE THEATER
DEC. 01 - ATLANTA/CENTER STAGE



a PolyGram company

Industrial Noise



Richard and his band disembarking from the DC-8 that carried him and his band across the country for the first ever coast to coast one day tour.



Playing in Chicago at East Leyden High School before heading out to LA.



Richard on board his chartered plane with the flight attendants who smoothed out those time zone blues.



Was it all worth it? Check out the smiles on Marx and Hale Milgrim following his touchdown in LA.

MARX BY AIR

Richard Marx successfully completed his one-day marathon "Rush-In, Rush-Out, *Rush Street* Tour" Saturday night, performing live before thousands at a Los Angeles airport concert. The show was the last of five stops on Saturday's one-day tour, during which Marx also performed concerts at or near airports in Baltimore/Washington, New York City, Cleveland and Chicago. "This tour was my Super Bowl," Marx exclaimed after the tour. The tour kicked off with a 9 a.m. performance at Baltimore/Washington International Airport, before moving on to J.F.K. Airport in New York City for a noon concert. After a 3 p.m. concert at the I-X Center at Cleveland Hopkins International Airport in Cleveland, Marx himself pitched in to help fix a flat tire on the plane. In order to make the 5:45 p.m. start time for the Chicago area concert at East Leyden High School near O'Hare Airport, Marx and his entourage received a police escort, courtesy of the city. The tour plane touched down at Burbank Airport in Los Angeles right on schedule for the 10 p.m. concert.

DUKING IT OUT WITH A&M

David Duke, what an alleged guy. Amazing how a little plastic surgery, a quieter speaking voice and a new 'do can fool people. Especially if they want to be fooled in the first place. There is enough tape and film on this guy acting out his race-baiting Nazi and white trash philosopher act to insure that most reasonably sane individuals, in similar circumstances, would keep their head down for a couple of karmic payback lifetimes. Not so, our boy Davey. Shame ain't in it when it comes to this piece of ambulatory refuse. And if his lack of awareness weren't enough, now his campaign is getting in hot water with A&M Records for the unauthorized use of Bryan Adams "(Everything I Do) I Do It For You". A&M Records President and CEO Al Cafaro said, "It is ironic that a love song by a Canadian citizen from a movie about an English folk hero has been appropriated for use by an American politician with a perspective like that of David Duke. The inclusion without permission of a Bryan Adams' song in his campaign is a gross misuse and misrepresentation of the creative offerings of an extremely talented songwriter." Adams, who was reached in Rotterdam, Holland, while on his world tour, said, "Everything I am about and everything I stand for is diametrically opposed to David Duke. The use of 'Everything I Do' in his campaign is a complete and intentional corruption of the message and intent of my song. I implore radio stations in the State of Louisiana to pull the song from their playlists until their election is over, so that none of their listeners are unintentionally influenced to vote for the man." "We have been advised by our attorneys that the reported use of Bryan's recording is a violation of our rights and Bryan's rights and may be a violation, as well, of the rights of the other songwriters and the publishing companies who own the song. We have instructed our attorneys to communicate our position to the campaign in order to cause the immediate cessation of the unauthorized use of the Bryan Adams recording," according to Milton Olin, Senior VP/Business and Legal Affairs for A&M Records. Perhaps he should substitute that song with "Springtime For Hitler". Maybe Mel Brooks would see the potential for humor in that. Right! Then again, maybe the thing to do is to put David in a Village People costume and let him work out in that leather and metal stud fetish that he is so obviously in love with.



Kenny Loggins, we like his record, we love his hair. And here we see the Santa Barbara soulster with a raft of his Columbia buds to celebrate his recent appearance in LA.

BOB SEGER

AND THE SILVER BULLET BAND



"Take A Chance"

On Your Desk Now!

**The Follow-Up Track...Hot On The
Heels Of The Top 5 Smash Hits**

"The Fire Inside" & "The Real Love"

Already On These Majors:

WNEW

WMMR

KTXQ

WRIF

KYYS

KRQR

Produced by: Don Was

Management: Punch Andrews/Punch Enterprises, Inc.



Industrial Noise

FAX DOCTOR SLATZ

Dear Dr. Slatz:

I'm currently a Music Director at a P-2. I've been working at my present station about 2 1/2 years and love it, but it's my immediate goal to move on to programming. My own boss is good and has been working here for years, so there is not much hope to move up. I do get the support that I need here, but since I don't have a chance of getting that break, I'm thinking that I may be better off checking somewhere else. What steps would you recommend that I take towards achieving my goal? I'm frustrated and want to get on with it, but am a little hesitant to move out of my current station which, as I said, is a good one.

Movin' On Up

Dear Movin':

Good positions in broadcasting are nothing to sneeze at, so don't let that part of your psychosis play into this. I'm wondering a few things here. Does your boss know about your goals? If not, do you feel comfortable talking to him about it? He may be in a position to help you get going through his contacts. You need to be kinda careful though, because sometimes even really nice bosses get overly protective when losing their key people becomes a reality. Feel this one out...cautiously.

Since you are happy with the work you're doing, why not move from that strength and begin your strategy from there. It can't be said enough the importance of protecting your paycheck while networking with key people. What are you doing to be visible in the eyes of the industry? As an MD, you have any number of opportunities to get good opinions out there via the trades/record industry and consultants. Think of this networking as building up your portfolio, and make your job work for you.

This is a wonderful time to lay out the groundwork. Fall books are wrapping up, budgets are done, GM's and PD's are deciding who to get rid of. Lots of talent contracts run January to January, and windows for renewal are being considered. While most people are taking a break as things head into the holiday season, crank yourself up. Make contact with consultants (other than your own, unless your company approves of your search), and especially, PD's and GM's, whenever possible. Remember, stay focused on being top of mind with the right people, so your name is out there when the time comes.

When you do have the opportunity to interview, whether it's a formal one or just exchanging ideas with these folks, take a few hints from the Slatz file:

* Never position yourself as someone who won't work in a certain area. The goal is to become a PD, hopefully, with a good company. You've got someone's interest...don't blow it by being too good for the job.

* Be prepared to discuss openly your personal goals and philosophies. This is the good stuff...and it's fun. Work on expressions, rather than trying to impress too much.

* Stay away from financial issues. You're not to that point yet. If a corporate PD demands money requirements, discuss quality of life and comparable living conditions. You don't know enough about the gig (if there's even one available), and you should never negotiate terms before you've been offered the job. Lots of good interviewers will throw these type of questions out there to see how you handle it.

* Be prepared to discuss your weaknesses as well as your strengths. Again, a strong interviewing tactic will be to play out a scenario and see how you fill in the blanks. It's human to have a few faults, and if you have the right answer to everything, it'll look funny.

* Always praise the people you work with. Tell the truth. You're leaving or looking into leaving not because you hate the company, but because you've completed your mission there and there's no opportunity for growth.

And lastly, if you do get the chance to achieve your goals, don't be afraid to take the plunge. You may hear lots of opinions as to why you're not ready yet from people who mean well, but maybe it's just that they aren't ready to have to deal with replacing you. Consider all aspects of the opportunity. If you *really* are ready, you may have gotten to do some training with weekend talent, learned some initial delegation skills in your current job, demonstrated strength of character as a leader countless times...if you can answer yes to those situations, then the only thing left to learning how to be a good PD is to get the job and get down in the trenches. There isn't a PD school, that I know of, that can help train you more effectively than just doing it. It's scary to leave the comfort of a great position. Shoving yourself out into the masses is sometimes the only way to go for it.

Slatz

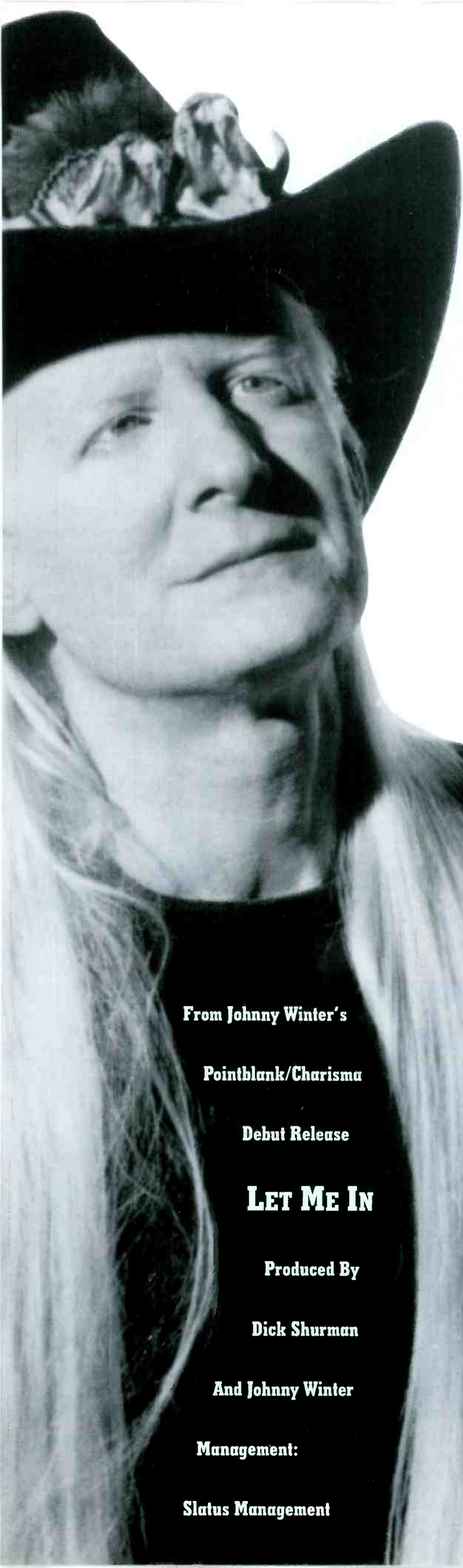
Cynde Slater is a national talent coach and agent. She can be reached at PO Box 54868, Scottsdale, AZ 85261. Or fax her at (602) 998-8631.



The Charisma crew raising glasses of liquid cheer with John Lee Hooker.



Capitol recording artist The Grapes Of Wrath shown here with some friends du jour in NYC while celebrating their release *These Days*.



JOHNNY WINTER

"LIFE IS HARD"

The Next Classic Track From
One Of Rock's Heritage Artists

HARD HUNDRED 69*

ALBUM NETWORK 73*

FMQB 69*

R&R NEW & ACTIVE

HARD ADDS

WPLR KEZE KBAT KFMF KOZZ KKZX KOZT

ON TOUR:

11/16 SAN FRANCISCO, CA
11/18 SALT LAKE CITY, CA
11/20 OMAHA, NE
11/22 CHICAGO, IL
11/23 DETROIT, MI
11/24 GRAND RAPIDS, MI
12/12 BOSTON, MA
12/13 BOSTON/WBCN, MA
12/14 BARRE, VT
12/16 NORTH HAMPTON, MA
12/18 HARRISBURG, PA
12/19 NEW YORK CITY, NY
12/20 NEW HAVEN, CT
12/21 PHILADELPHIA, PA

From Johnny Winter's

Pointblank/Charisma

Debut Release

LET ME IN

Produced By

Dick Shurman

And Johnny Winter

Management:

Status Management



charisma

pointblank

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Industrial Noise



↑ At the **Spinal Tap** drummer audition there was plenty of green going around. Here we see the lads with their label leaders **Al Teller** and **Richard Palmese** looking pretty damn happy about their new lease on life.

RHINO'S RAPHAEL

Faithe Raphael has been promoted to the newly created position of Senior Product Manager for **Rhino Records** according to **Garson Foos**, the company's VP/Product Management. Originally from Boston, where she had been Director of Advertising & Promotion for **Strawberries**, Raphael came to Rhino from **Collins Management** where, as Director of Advertising & Promotion, she worked with **Aerosmith**. Previously, she was an assistant to the President of **Geffen Records**, where she concentrated on the domestic and international marketing of all product.

CHICAGO CHARISMA

Bob Catania announced the promotion of **Pete Spasoff** to the position of National Director Promotion. He will be based out of Chicago. Spasoff most recently held the position of Midwest Regional

SONY NAMES McCARTHY



Keith McCarthy has been appointed Director, Press & Public Affairs, **Sony Music Entertainment, Inc.**, it was announced by **Sue Satriano**, VP/Press & Public Affairs. McCarthy's responsibilities will include writing and editing internal and external communications, including speeches, press releases, corporate bios and presentations, newsletters and other company communications. McCarthy comes to Sony Music following five years as a freelance corporate

writer in New York, the past two spent writing management newsletters, reports and releases for **BMG** and its labels.

Promotion Manager for the label, also based out of Chicago. In commenting on this announcement, Catania had the following to say, "Peter brings 15 years of promotion experience to the job, and in today's competitive marketplace, experience is an essential component in the success of any promotion staff. He was the crucial final link in putting together my original staff, and has done a brilliant job in covering a huge territory. This promotion is a natural extension of his current job, and will allow him the flexibility to develop a full national presence. This national staff gives **Charisma** tremendous strength not only in experience, but puts a national person within an hour of any key station in the country."



MORE MCA MEDIA

Maria Kleinman and **Tom Cording** each have been promoted to National Publicity Director, **MCA Records** this week. Kleinman was previously Director, Tour Publicity, West Coast. Cording was previously Director, Tour Publicity, East Coast. They will be responsible for national press campaigns for **MCA Records'** artists, while still supervising all tour publicity. Before she joined **MCA** in 1989, Kleinman served as Talent Coordinator for **The Arsenio Hall Show**, prior to which she was Director of Publicity at **Restless Records**. Previous to joining **MCA** in 1990, Cording was Director of Publicity at **Island Records** in New York and **Enigma Records** in Los Angeles.



↑ Among those trying out for a short shot at fame neverlasting we tracked **Mickey Dolenz**, **Stephen Perkins**, **Mick Fleetwood**, **Gina Schock** and **Debbie Peterson**. Spot the individual most comfortable with a massive gourd in their shorts.

DEALER NAME AND ADDRESS		AGENCY, MEMBER OF A.A.A.	
EARTH	PLANET	00000001	1990
MODEL	DESCRIPTION	SERIAL NO.	YEAR

CARS ARE THE BIGGEST SOURCE OF GREENHOUSE GASSES AND THE LARGEST SINGLE CAUSE OF OZONE SMOG.

NEARLY TWICE AS MANY AMERICANS HAVE DIED ON THE HIGHWAY THAN IN ALL OUR WARS SINCE 1776.

IN MEXICO CITY, 7 OF 10 INFANTS HAVE BLOOD LEAD LEVELS FROM CAR EMISSIONS IN EXCESS OF WORLD HEALTH ORGANIZATION STANDARDS.

TRAFFIC IN LONDON MOVES AS FAST TODAY AS IT DID IN THE DAYS OF HORSES AND CARRIAGES.

CARS CAUSE ACID RAIN BY EMITTING 34% OF THE NITROGEN OXIDE IN THE U.S.

DO-IT-YOURSELF MECHANICS DUMP AN EXXON VALDEZ-WORTH OF USED MOTOR OIL EVERY 2-1/2 WEEKS.

OIL CONSUMPTION TOPPED 225 BILLION GALLONS LAST YEAR.

WE SPENT \$50 BILLION LAST YEAR TO PROTECT OIL TANKERS IN THE PERSIAN GULF.

HALF THE LAND IN AN AVERAGE AMERICAN CITY AND TWO THIRDS OF THE LAND IN L.A. IS USED FOR CARS.

AMERICANS WILL DRIVE THE DISTANCE TO THE PLANET PLUTO AND BACK 364 TIMES IN 1990.

PLEASE SIGN AND RETURN
PINK COPY TO AGENCY.

AUTHORIZED

SUBJECT TO CONDITIONS ON BACK HEREOF AND CONTAINED HEREIN

PER

STICKER SHOCK.

Americans have had a love affair with the car since the beginning of the century. Never in the history of the world has there been a more destructive relationship.

If you think global warming, air pollution and death are too high a price to pay for a car, support Greenpeace Action in their efforts to curb car use and restore mass transit funding.

GREENPEACE ACTION

1436 U Street, NW, Washington, DC 20009

Industrial Noise



WEBN/Cincinnati sports man Wildman Walker reacts to his liberation from being nailed to a billboard for 61 days by snagging a beer and rolling around on the ground like a raccoon in day-old goulash. Seems like a reasonable thing to do to us.



KLSX/Los Angeles evening gun Jim Ladd is shown here with Don Cornelius presenting Smokey Robinson with his certification as the most recent inductee into Hollywood's Rock Walk.



WYNF/Tampa photo monster Zoltan Koppány exchanging a firm handshake with Julian Lennon.



**OTHERS BURN UP
THE FRETBOARD—
VINNIE MOORE
MELTS IT DOWN!**

MELTDOWN

THE LP, 1st SINGLE, AND VIDEO

New Adds:
KOME KRQR WCMF KMOD
KATM KMJX WZBH KATP
KDBM WRNO WRRK

On Over 30 AOR's!

See Vinnie Moore
ON TOUR WITH RUSH!

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RELATIVITY



The newly opened Paramount Theater at Madison Square Garden played host to Chrysalis recording acts **Chrissy Steele** and **Jethro Tull** last week. Most impressive was Steele who is not only great looking, but can sing her ass off. She reminds me a bit of **Ann Wilson of Heart**. Her band was tight and the arrangements were precise throughout the set. Also, a big bravo to the sound guys who mixed the performance. It was a pleasure to listen to. The Paramount Theater appears to have one of the best sound systems of any theater in the city. **Ian Anderson** and Jethro Tull barely managed to make it through the set due to Ian's unfortunate throat problems. According to record company brass, he was suffering from laryngitis. Get well, Ian. Take a few days off and rest your voice. Call me and I'll send you to my mother's for chicken soup.... There's a new record company in town. **Savage Records** looks like it's about to become a serious contender in the music business. Located at 152 West 57th Street, these guys are serious. With hot execs like Co-President **Frank DiLeo** and **David Mimran** along with consultant **Dick Asher** running things, Savage Records should soon become a label you'll be hearing a lot about. They have a hot new act to break the ice with -- **Dannii Minogue**, sister of **Kylie**, has her debut American album, *Love And Kisses*, coming out in January. This record has already been certified Gold in Australia and the UK. It debuted on the British charts at number 8. "Jump To The Beat," which will probably be released as a single here in the States, has already been shot as a video. This girl is destined to reign supreme... The **Red Hot Chili Peppers** took New York City by storm last week playing five **SRO** nights at Roseland. A party was thrown for the band at Tatou,



and the place was packed. Seen in attendance were some of rock n' roll's beautiful elite. These were some of the best looking women that this writer has seen this side of the Hudson. These girls kept me out until the wee hours of the morning. Pictures on request. **Warner Brothers** Publicity expert **Karen Moss** was there and she kept things under control in the "Casbah" section of Tatou's upstairs room. It seems that the group's switch to Warner Brothers Records has proved to be a real positive career turning point for the band. Right on!



KITS/San Francisco doing that funky studio dance with **RCA** recording artists **Chapterhouse** recently.



CFOX/Vancouver local chanteuse **Claudine Grant** pictured with **Bryan Adams** during some studio time locally.



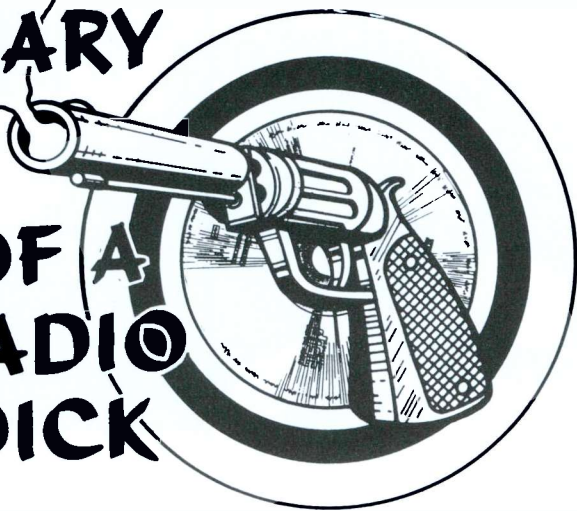
WHFS/Annapolis staffers getting in a line with **Mick Jones** following the **Big Audio Dynamite II** show in their town.



WHCN/Hartford were both pleased and proud to give **White Trash** a backwash photo op backstage after their local gig. Needless to say, they took full advantage of the opportunity.

Industrial Noise

DIARY OF A RADIO DICK



by ROGER WILKO

August 115, 1991

This week it's...

BITS WHICH WORK.

*. Ideas which entertain the target demo. You know, the people you are suppose to be relating to.

(. Ideas that challenge you to do different things other than the same old bits you re-work.

*. Ideas that the GM's kid or spouse likes.

#. Ideas which can be sponsored...so, you can say you're responsible for bringing more money in, and that's why you should get a raise this time around.

#. Bits which force the competition to think more about what you're doing than them doing their job. You know, the Raider principal.

%. Bits which don't force you to have the word "defendant" appear in front of your name on a Summary Judgment.

%. Things which involve all of the players in the morning show and not just you.

BITS WHICH FAIL.

(. Any idea which gets you fired.

(. Things where you talk about yourself.

(. Things which you steal. You wouldn't walk into a store and steal something, so why do you listen to a tape and then steal that idea? Could it be that you're lazy?

+ . Anything written and published in O'Liners.

~ . Anything which makes you seem like you think you are more important than the listener.

*. Anything that turns off more customers than it brings in.

Well, the investigative report continues. More people who haven't returned our phone calls: Oliver Stone, Lee Harvey Oswald, Larry Moffitt's dog, The Gunman In The Grassy Knoll, About 50 suddenly unemployed record people, Bill Hard, My Father, The Home Shopping Network.

You need something from me regarding how to do a morning show? Call 213-876-4436, or write 1353 N. Martel, Ste. 411, LA, CA 90046.

Also, I've been in West Palm Beach this week so here are a few defenses Billy The Kid (William Kennedy-Smith) could use during his media circus of a trial:

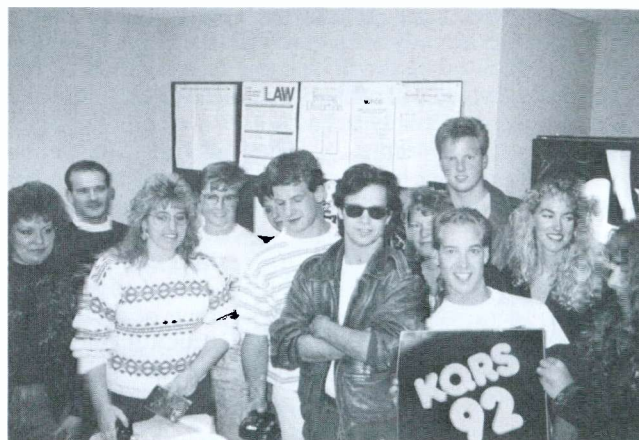
1. Sexually abusing women is a Kennedy tradition.
2. There is no way an Irishman could have had intercourse after 11:30.
3. At least I didn't drive her home.



KLOL/Houston gathered the troops for a little BBQ action with Lynyrd Skynyrd prior to their show in the metro.



KIOZ/San Diego MD Peg Pollard and those Asphalt Ballet boys doing that nasty radio rave-up thang.



KQRS/Minneapolis put some lucky listeners together with John Mellencamp when he blew into town to talk about the new album. It's great to see an artist of John's stature still comfortable mixing it up with the civilians.



KLOS/Los Angeles face mongers Mark & Brian shown here with Morgan Creek's Nina Kent and Little Feat during a station stopover.

JOBLINE

KSFX/Roswell has a pair of openings to announce this week. 1) The station is looking for a GSM who is ready to accept the challenge of a move up from a successful career in sales. Must be able to match-flow the pace of the community with their informational-consultant style of salesmanship. No screamers need apply. Send your materials to Warren Scott at the address below. 2) They also are looking for a Female sidekick for the morning show who is familiar with the region and would like a shot at developing into a full fledged morning show talent. Some sales responsibilities will go with the territory as well. Send that package care of PF Kit Carson at KSFX, 5206 West 2nd, Roswell, NM 88201. Calls accepted.

WNCS/Montpelier is in search mode for a down to earth air personality with good production skills who wants to live in Vermont and work at one of the country's most musically minded stations. Get your material to Steve Zind at PO Box 551, Montpelier, VT 05601.

WZEW/Mobile is looking for part-timers with experience enough to handle their adult rock and jazz mix. Get your T&R to Ray Miller at WZEW, PO Box 2608, Mobile, AL 36652.

Restless Records is currently conducting a search for someone to head their expanding publicity department. This person should have at least 5 years publicity experience and be able to write better copy than this. Send resumes to Rich Schmidt c/o Restless Records, 1616 Vista Del Mar, Hollywood, CA 90028.

WZBH/Georgetown needs some new part-time talent for the stable. A little shore action is a good thing. Get your T&R to them at 701 N. DuPont Hwy. Georgetown, DE 19947.

WSHE/Miami needs experienced part-timers for immediate opening. Rush C&R to Brian Krysz, WSHE 3000 SW 60th Avenue, Ft. Lauderdale, FL 33314. EOE.

WGCX/Mobile is looking for a new night jock. Send your materials to Lori DuBose at WGCX, 29000 Hwy 98, Building B #201, Daphne, AL 36526.

KLPX/Tucson has a morning show opening to fill. The right candidate must have strong writing, production and character development skills. Get your stuff to Larry Miles ASAP at KLPX, 1920 W. Copper, Tucson, AZ 85745.

WWRX/Providence needs an experienced qualified swing/part-timer. Send your T&R to Dave Richards at 55 Access Road, Warwick, RI 02886.

WIMK/Iron Mountain is looking for experienced part-time help. The possibility of full-time work exists for the right person. Send your T&R to PD Steve Orchard at PO Box 10, Iron Mountain, MI 49801. Team players only need apply.

KNAC/Long Beach is in the market for an MD with strong computer skills and a great work ethic. Send your T&R to PD Gregg Steele at KNAC, 100 Oceangate Boulevard, Suite P-70, Long Beach, CA 90802. No calls, please.

WGLF/Tallahassee has an immediate PD opening to fill, airshift included. Send your T&R to Bill Marriott at 1310 Paul Russell Road, Tallahassee, FL 32301. Minorities and females are encouraged to apply. No calls.

WPXC/Hyannis needs a new morning talent for their shop. Send your T&Rs to Taft Moore at 1481 Route 132, Hyannis, MA 02601 for consideration.

KJKJ/Grand Forks renews their search for a night jock with possible MD responsibilities for the right candidate. Send your best materials to Michael Cross at 301 North 3rd Street, #301A, Grand Forks, ND 58206.

WXQR/Jacksonville is accepting T&Rs for air and production talent. Send your stuff to Kris Kelly at 500 New Bridge Street, Jacksonville, NC 28540. Minorities and females are encouraged to apply.

KOME/San Jose is accepting T&Rs for future openings at the station. If you're ready to take on the Bay Area rock wars send your stuff to KOME at 3031 Tisch Way, Suite #3, San Jose, CA 95128.

WRCN/Long Island is accepting applications for three separate full-time positions. The station needs fresh blood at the Music Director and Promotion Director positions and on-air as well. Must be versatile, have a working knowledge of the rock format and be a team player. Send your T&R to Matt Mangus at WRCN, 72 West Main Street, Riverhead, NY 11901. No calls, please.

WRDU/Raleigh is searching for a morning news anchor. You will be an integral part of the market's top rated morning show and will be compensated accordingly. News gathering, editing and production of a weekly PA program are also part of the job description. Applicants should have a minimum of three years news experience in an Arbitron rated market and possess a bachelor's degree or better in a related field. Stability and community involvement are a byword at WRDU. If that sounds good to you, send your T&R to Bob Walton, The WRDU Building, 4110 Wake Forest Road, Raleigh, NC 27609.

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NOW!

COMPANY _____

STREET _____

CITY, STATE, ZIP _____

NAME & TITLE _____

PHONE NO. _____

RADIO: \$250.00 OTHER: \$300.00 CANADIAN: \$350.00
OVERSEAS: RATE UPON REQUEST

Fill out the above, and mail to the address below:

THE HARD REPORT

4 TRADING POST WAY, MEDFORD LAKES, NJ 08055

FOR MORE INFO CALL:
(609) 654-7272

Industrial Noise



WLUP/Chicago morning man Jonathan Brandmeier and Brooke Shields caught here doing that "I just had a rib removed to look like Cher" pose we all know and love.

THE RADIO RUMBLE

KSKE/Vail PD Kate Collins drops from the registry this week. She will be remaining at the station in a part-time capacity but will no longer be responsible for programming. That will be handled by staffer Mike Parnell who assumes the PD crown.

KLX/Los Angeles ex PD Steve Ellis has surfaced in New York as the new local rep for Atlantic Records. Steve certainly knows the turf inside and out and his addition is seen as a major plus for the company in those increasingly tough NYC street wars.



KBCO/Boulder staffer Tom Koetting welcomes Sting to his town during a recent concert appearance.

KTYD/Santa Barbara replaces the departing Andrew Reimer with James Principi as their new GM. Principi comes over from sister station WRKI/Danbury where he served as GM since 1982. Another staff change at the station sees Joy Wiseblood joining up as Promotions Director from KEZE/Spokane where she served in a similar capacity. Joy was also a three year veteran of the promotions department at KRQR/San Francisco after graduating from UC Berkeley.

KKDJ/Fresno sees the departure of GM James Rowton to pursue ownership within the market. Replacing him is Tony Perlongo who has been managing KONZ/Phoenix since 1989. Tony is a native of Brooklyn who moved to the valley as a child and began his broadcasting career in 1978 as an AE in the Fresno market.



WHVY/Annapolis MD Karen Aylor and Michael Schenker doing a backstage bow for the camera del Hardo.

WZXL/Atlantic City celebrated the 20th birthday of the song "Stairway To Heaven" by playing the song for 12 straight hours while asking listeners "Is it the greatest rock and roll song ever recorded?" The station also tied the event into a food drive aimed at filling up their station van with canned goods while the Led-A-Thon continued on the air. By the end of the day over 30 businesses volunteered their locations as a drop-off for a continuing food drive aimed at keeping hunger off the streets of South Jersey during the holidays. The reaction to the event and the fun generated during the promotion really played back bigtime. Congrats to Ron Bowen and his staff for a job well done.



With the gameplan of covering nine branch offices in five days, U2's management and the Island PLG team slapped themselves into a jet and did that barnstorming blitz to get the new U2 in the ears of their people coast to coast. Here we spot the jetstream five; Ellen Darst, Paul McGuinness, Rick Dobbis, Chris Blackwell and Andy Allen.



A gathering of the New York tribes to celebrate the TWT release of Groups Of Wrath. Pictured are Jimmy Destri, Jerry Nolan, Marty Thau, Martin Rev, Steve Gottlieb, David Carroll, Hilly Crystal, Gary Setzer, David Scharff, Bob Beecher and Ken Kinnally.

KISS/San Antonio has been rumored to be playing around with the thought of returning to AOR. Talk in the pipe has the Adams Communications people looking long and hard at a return to their rock and roll roots. If so, that would put the station at the bottom of a massive type hill when it comes to winning over the hearts and minds of their thrice burned AOR core.

JIM TRAPP

Metal's First Lady

Among the close-knit metal community, there are those who, aside from their veteran status (relatively speaking since metal's still fairly young), command unswerving respect and admiration from their peers. One of the most loved is Mercury's colorful metal maven, Cheryl Valentine. A multi-faceted individual, she combines her striking wit and charm, with a funky sense of humor. She's street smart and completely honest. Her promotional presence is unequaled, her successes well documented. Throughout her career, spanning jobs at radio, a trade magazine (CMJ), two independent labels and now a major, she has become "mother hen" to myriads of fledgling metalfiles, and therefore is ranked way up there in the "godhead" heirarchy--deservedly so. We chatted recently about everything from charts, to Ugly Kids, to fishnets...

Cheryl, you've been working in the Metal end of the industry for what, about five years now?

Cheryl: Yeah, I graduated in December of '86. Then, for the next eight months, I was the Metal Director at WWSU in Dayton, Ohio, Wright State University. After I graduated, I went, 'Gee. How can I work at a record company? Radio stations. That's a good way to go. They're a means to an end. They get stuff and put it on the air. That makes sense. I'll go work at a radio station.' So, I worked at WWSU where they made me Metal Director. It was actually between me and this other girl. They said, 'What are some of your

favorite bands, Cheryl?' And I said, 'Flotsam and Jetsam'. Then, they asked the other girl, and she said, 'Ozzy Osbourne,' and all these other huge bands. They said, 'You've got it, Cheryl.' Out of the eight months I was there, I was a DJ for four. I had told them not to train me, because I was going to leave and work for a record company. I talked to the few reps there were back then and hit them all up for jobs. Resumes galore! Peggy Donnelly and Holly Lane, (who was at Roadrunner at the time), both really liked me, so I went and met them at the New Music Seminar. I met Jem Aswad (CMJ) there too. Peggy said, 'Well, Jem's going to have a position open for a Metal Co-Coordinator.' So, I applied for that. Before my second interview, I moved to New York. And they said, 'We really like you a lot. When can you start?' And I said, 'Today. I just moved here. I can start now.'

(Laughs) That says a lot for having perseverance early on. A lot of kids hope that they're going to get out of college and just land the "big" job...and some do, but most don't.

Cheryl: Yeah, some do, but it's rare, especially now.

So you went to work for CMJ. What was that experience like?

Cheryl: Well, that's where I learned about the rating of the charts. I talked to DJ's and found out what was going on at their end, because they'd rattle off their playlist, and I'd comment on everything. 'Oh, Motorhead! Cool!' Or 'What do you have that band in there for?' Also, I was at CMJ during that Black Sabbath boycott. It was the first Tony Martin record, I think, and we found out that the band had played Sun City. Not many people were actually reporting the band, anyway, but we were like, 'Hey, are you aware that band played Sun City?' It was an informative/political thing on our behalf. Helping the world we were. So, that was one plug for humanity. While at CMJ, I only attempted to write up one release. It was a Laaz Rockit release. I really didn't know what I was doing, I was just writing about this album, and it was

kind of generic. I was there for four months (laughs).

Oh, a real long experience. But that's long enough to get a wide view of the biz because you have to deal with everybody in that position.

Cheryl: Yeah, and I took care of a couple of panels for the convention. One of which was Brian Slagel's (Metal Blade). I had also been hanging out with Peggy (who was working at Metal Blade at the time), and I knew she was applying for an Atlantic job and was probably going to get it. It was actually between her and Michael Schnapp for the Metal Department.

But even then, its viability was questioned--to develop a whole department strictly for Metal... I think it still is.

That was the very first Metal Department. The one that got the whole ball rolling.

Cheryl: It sure did. That's when everybody started doing it, because Atlantic's was so successful. But even then, its viability was questioned--to develop a whole department strictly for Metal... I think it still is.

Yeah, there are still some hold outs. A&M, Capitol and Warner Brothers are the biggest. Let's talk a little bit about your experiences with labels. You worked for two independents. First, at Metal Blade, whose name carries a bit of a stigma, despite the large roster of artists and their moderate successes.

Cheryl: Definitely. When they interviewed me--actually, they didn't interview me. I asked them questions, because as Peggy said, 'I know everything about you, anyway.' So, I got the job and ran the New York office. Any bands that came into New York--we just did everything we could, whether it was magazines, MTV, radio interviews, whatever.

You got thrown into the frying pan so to speak. What did you draw from? Where do you learn the ropes?

Cheryl: Well, I came from CMJ, so I knew Metal Blade's radio list was incomplete. They didn't have all the reporters they should have. So, I worked on the list, hooked the stations up and just held conversations with people, like I always did when I was taking reports. Before Peggy left, I asked, 'How do you get these folks to play records?' So as an example, she called up Mike Jones, who was at 'GIR at the time, had an irrelevant conversation with him, and said 'Oh, yeah, how's Lizzy Borden doing? Well, why don't you make it #3 instead of #5 because you like him better than those two other bands?' So, I just called up people and talked to them. Bingo! Back in those days there was only Clarissa Garcia -- now of Def American, Monte Conner (Roadracer), MegaDon

(then of Combat) and moi, doing this stuff. There weren't very many of us.

No, there weren't. I remember when I first started this section, I only talked to a handful of people on a weekly basis, and it was easy--with fewer records to deal with.

Cheryl: Other radio types used to ask me, 'How do you do it? All your bands seem to chart really well.' And I'd say, 'Well, right now, all I do is service them. It was much easier then--it gets progressively harder every year.

Especially now that you have so many more labels involved. They're vying with folks who have been there from the beginning and have already established relationships with radio. So, is your job trickier now that you're a major label type?

Cheryl: I figure, 'Maybe I can trick them into still thinking I'm underground,' because I haven't been there very long.

Do you feel like it's at all an advantage that you have much bigger budgets?

Cheryl: We can do a lot of cooler stuff. In olden days, I'd look through all the trades, in case I didn't talk to somebody regularly, and I'd try to send them out 'presents.' Well, 'presents' then were give-aways, strange things on vinyl, advance cassettes of other bands, or something. Now, our 'presents' might be a video or a hat. Yeah, it's like 'Oh, thanks!' 'Here have a T-shirt.' So, actually, that hasn't changed very much, except maybe instead of a picture disc, it's a video.

You were very influential in helping to really get Metal Blade up and rolling.

Cheryl: I worked there for two and a half years. During that time we were picked up by Warner Brothers for distribution and they used to rent me and Dyana (Kass) out. It was like John Sutherland, Dyana and myself who got loaned out. John did press, and we did the radio stuff. We were rented to RCA and PolyGram--oddly enough. I worked Mike Monroe and Mother Love Bone. I also started work on a Bullet LaVolta Ep, but I left before that was really done. We also did Little Caesar and Banshee. I learned an awful lot especially from Mike Faley because I talked to him all the time about this or that or he'd espouse certain philosophies.

And then you moved on to Relativity, another independent but one with their own distribution.

Cheryl: When I got there, that's when they had just completed the height of their money-spending craziness. They spent money on everything. At least then I found out about outside advertising, which was handled in-house and learned about co-op ads, distribution, and retail-based shit.

Interview

Relativity was kind of a short-lived experience for you.

Cheryl: Yeah. I learned some, but I still always wanted to be in a place where I could learn a lot more.

Moving into Mercury/PolyGram--wasn't that one of the most mysterious moves you've experienced? There was a big question mark hanging over Cheryl Valentine's head. That was a big move that had to have taken a lot of thought and consideration for you.

Cheryl: Yeah it did, but the plight of the independent was just not jamming with me anymore. I'd been looking to get out of the indie thing for awhile but to no avail--then Mike Bone called me.

So what was it like sliding in to the highrise splendor of Mercury/PolyGram, and their well known roster of big name artists?

Cheryl: It's weird cuz major labels, managers and booking agents, all think that metal radio works like AOR. You almost have to restrain them, or just inform those people as to what the chart numbers mean, what certain stations mean, and stuff like that, because I don't think they ever had it explained to them... For example, if you get a good CMJ number, it's a good call for the masses. That means you're communicating to a lot of stations, small and large. Most booking agents, AOR types, etc. actually think #1 Most Added means something.

And it's not possible to have Power, Heavy, Medium or Light rotations in one hour programs. It just doesn't work. It's a whole different ballgame. But that's what makes metal radio, or used to make metal radio so interesting.

Cheryl: People are trying to work it like AOR, and it's not.

This is the perfect opportunity to talk about the new breed of promo reps. You and I have been doing this for five years, now, things have really changed in the metal realms.

Cheryl: At the beginning, it was service everybody and your record will go Top 5. Then, it went to not only service everybody, but just have a good rapport with them. Now it's a bloodbath.

Everybody always has good things to say about you. That's another reason I chose you for the cover. Not only are you female--a tough thing to be in this business, but you're one of, if not the most highly respected person in metal. That's quite a compliment in this day and age.

Cheryl: I'm just not a dick. I mean you have to be a real jerk for people not to like you. Either that, or you just have to be moody.

We've talked about some of the people with different philosophies in promoting records. Some people are real tenacious and they're aggravatingly abrasive.

Cheryl: They can go do AOR then. Go breath down somebody's neck who cares. It's so annoying. We're forgetting that this is a word of mouth promotion technique. These kids love heavy metal and they're like, 'Yeah, man, we'll report and stuff. We'll take care of it. We'll keep it all together.' They don't realize what it entails sometimes, either. It's a large responsibility on these kids. If you're going to be head of anything, you have to be responsible. And if you don't want responsibility, then you can't even pull off doing a show, really. How can you do a show every week? It should be one of those instantly scheduled things in your life.

You would hope so. But these people sometimes shrug their shoulders.

Cheryl: And too, what's the incentive to call the reps back, if a lot of the ones that are calling you are the ones breathing down your neck trying to make you play bands that nobody at your station likes, or you don't like, or your audience doesn't like. And maybe not being a strong enough person to say, 'Hey, look, this sucks. I ain't doing that.'

We're up against two different philosophies now. The no pressure one you ascribe to, and we've got this new high pressure sort. Not only do we have the young new reps who are badgering go-getters, but we also have this new wave of independent promoters that the labels are hiring on the side, like AIM, Concrete, Metallurgy, etc... We've got all these people working tons of records to all the same stations.

I'm just not a dick. I mean you have to be a real jerk for people not to like you. Either that, or you just have to be moody.

Cheryl: The idea when Concrete first started out was a good one. See, they realized, 'Hey, look here are all these major labels that have heavy bands that can be worked here, but they don't know it. While I believe that independents shouldn't be your sole source of promotion, they can be a good enhancer or addendum. Take myself for example, there is no feasible way for me to cover 460 stations weekly, or even bi-weekly, but if I get my calls in and have independents help me spread the word, my bands are better off.

Is it still viable for the major labels, or new labels to have a specific Metal department then?

Cheryl: Because you can hire out? Yes, because you need that groundswell in order for a band to move up from a base and actually become a viable metal source. As long as you use the independents to be supplemental to your "personal touch", then you'll be better able to achieve your goals. Metal promotion staffs enable labels to build upon a word of mouth environment and bridge the gap between a base and commercial success.

The lifespan for metal acts on the charts has generally been based on longevity, something that metal departments have been very successful with up 'til now. These days with so many people working so many records, bands are on and off in less time.

Cheryl: It's not as ugly for metal acts as it is for Alternative bands who have a six to eight week lifespan. It depends on how you present the band to people. I think that with The Ugly Kids, we can do a slow, steady climb up. It's going to do well. Everything is already building, and it's not going to just drop right off. They're going to keep lingering on because we're convincing more people along the way. None of this "get the number" business and then my job is done. I'm in it for the long haul. *Look at what the Jets have done. The Screaming Jets have been on the chart since May and continue to build.*

Cheryl: But the thing is, I don't want to count that #1 because I didn't do it and #2) because that was three separate pieces of product. But, the concept behind the promotion was the same--longevity vs. get the number and forget the band.

Being at a major label now, how do the people there respond to you and what you're doing?

Cheryl: They are very cool to me. With the Jets, I'm just doing more tour oriented shit. The AOR people are really helping out as well, with the Jets--getting out to all the shows. They can kiss up to bigger people that are going to help the band in the long run. The people here, they jam. They're very supportive of Ugly Kid Joe too. They're more apt to understand metal, because it's a hard rock-based label.

That's true. PolyGram has always had a roster that included hard hitters like Cinderella, Def Leppard, Bon Jovi, The Scorpions, etc....oh and hey, Spinal Tap. Strange though, that unlike many other majors, Mercury hasn't been signing a lot of bands lately.

Cheryl: No, and the ideas that they have about who and when to sign are really cool. It's just going to take a while before people realize what's going on, and then they're going to go, 'Wow! Mercury is cool. They're not a cheesy hard rock label.'

What kind of a position does that put you in, having bands like Ugly Kid Joe and The Screaming Jets, who are eventually going to be crossed over to AOR.

Cheryl: That's cool because they should get that opportunity. That's something I never had to deal with before, because the biggest bands I've worked with from the onset of an Lp were Dio and Megadeth. The only huge tour I've done was Megadeth's. There's no fear of that going AOR. Thank you, Capitol. They should be platinum if you ask me. But I never had to worry about stepping on AOR because Megadeth is in the metal genre, period.

Every label you've ever worked with has been strictly metal-oriented.

Cheryl: True. With Steve Vai, I got introduced to the greater politics. I never had to be concerned with whether or not the AOR station around the corner was going to get pissed because we did an interview with Z-Rock. Now, at least, I've gotten used to that. At the beginning of the Jets tour, I kind of spaced on the political situation in Las Vegas, where I didn't fully examine the competing stations in that market, and it caused some problems initially. That was a good learning experience.

A lot of the AOR's are rocking harder now and the competition is really heating up--where the harder bands are concerned. Metallica and Queensryche for example...

Cheryl: Ideally, I'd like to be able to take care of all the supporting stations, like college radio and commercial blocks when it comes to our larger acts. It's probably going to have to be one of those things where, let them get the big shit out of the way, first. Take care of the AORs. Let them do that, so that we don't have to fret about the politics. Perhaps on the second leg, we can take care of the initial metal supporters. I'm sure that we'll be able to take care of them for all of the shows, and save the interview stuff until after these political retards are taken care of. (Laughs) It's so petty. Supposedly, we're in this business because we love the music.

Don't you think that policy could actually alienate you from the core supporters? That they'll feel slighted in favor of the AOR in town? Since they were supporting these same bands long before AOR even knew who they were.

Cheryl: In a perfect world, we would be able to take care of all the people who support the band no matter what, but the politics force us to take care of the people who will sell us 50,000 records before the people who will sell us 10.

But, don't you think that will put you at a disadvantage. You'll be taking care of the AORs, in comparison to the independent reps who almost solely rely on the college/blocks for their support, and are going after adds at the same time in many cases?

Cheryl: The enormo-dome bands that we're talking about have a fan base, millions of fans. It seems to me that people would be far more concerned with meeting Def Leppard than meeting...Deicide.

Def Leppard has got to be like a three-ring circus at this point. It has to be absolutely insane. They are huge to the point where...

Cheryl: Yeah, they're way enormous. At least I'll have my job very down by the time that record comes out. Kiss as well, for that matter, but then Kiss is still a Metal staple, so I may not be forced to become wishy washy with them. That kind of comes back to something that I fear, working with bigger bands that aren't specifically heavy metal--like The Scorpions, Def Leppard, Kiss, whatever. Sure, they're all based there. That's where they all grew up from. And every single college person or commercial metal block person will be the first one to tell you, 'Hey, we started that band.' And it's true. They're totally right. But I'm still afraid that I'm going to have to dis them in some way, when these tours come around.

Not only you dis them, but they dis you, because they're going to be up against a ton of new bands who are strictly metal.

Cheryl: Also saying, 'Oh, those bands are successful,' or 'That band's a sellout.' But then, they'll also be the first ones to tell you that metal radio is where the band came from. Maybe if we do the thing that I said before about waiting for the first initial big press, big radio, big everything on the huge bands--let them get that out of the way first, then, we'll take care of the people that have always been there all along. Sounds backwards, but...

How active do they allow you to be in the AOR end of it? How much input do they allow you with say, The Screaming Jets?

Cheryl: I'm still too new to know that. People at Mercury call me up all the time with heavy metal questions. I'm like resident metal knowledge queen, or something. It's kind of cool. I've been pointing out a lot of things that we don't want to do. I'm like, 'Look, you don't want that to look like another major sellout, cheesy label thing, do you?'

What things?

Cheryl: Just marketing ideas, or something. Keeping bands underground. All of us involved in Ugly Kid Joe, have to remind each other and ourselves, to chill out. So much is happening with them that we have to remember to let things happen in their own natural course and not rush the momentum, thus screwing the band out of a career. We have product development meetings every week. If it's anything that's leaning heavy then I'm involved.

What can metal reps do to be taken more seriously by the upper ups then? In order for

their knowledge and know-how to be utilized to its best advantage?

Cheryl: I'm fortunate that I'm at a large label whose income is derived from mainly hard rock acts. These guys (Mercury), Epic and Atlantic, are more apt to understand the workings of heavy metal promotion. It's important to kick severe ass to be noticed, but it's also important to remind your label as to why you got into the heavy metal business. To my knowledge the main reason why major labels were interested in heavy metal, was because you could produce quality records for practically no money. Since the scene has burgeoned, not unlike alternative, the prices have gone up in order to stay competitive. If you're lame, your label will treat you like the "bastard child" that heavy metal has always been stigmatized as. If you're kicking ass and doing everything that you can and they still treat you like shit, then get the hell out--Kathie Reed and I did.

How do you stand out amongst the pitbull AOR promotional types?

Cheryl: I don't know yet. (Laughs) I'm finding out. I figure if I do a good job with The Ugly Kids then they're going to pay attention to me from then on.

For every one female industry chick that sluts her way around, there's 10 to 12 who suffer the consequences. We all get lumped in together as being star chasers and add wenches.

That band represents an interesting situation anyway, because they're not what you would call a strictly heavy metal band.

Cheryl: But they are heavy, thus appealing to your average metal head. The full album in '92 will be very guitar oriented. Klaus and Roger have gargantuan metal riffing, whereas Mark and Cordell have that funkish rhythm going, which is an element they can take to Alternative. Then there's Whit, the man with the golden voice who could find melody at a tractor pull. It's heavy, funky, melodic rock, and I thank God this is the only record I'm working. It allows me to be much more focused in every promotional aspect.

You're saying you think the Ugly Kids can be worked Alternative... that's something that's happening a lot more. I have a feeling, if the Alternative and Metal departments at labels interfaced a lot more, we'd have a lot higher success rate on both charts for acts like that.

Cheryl: Yeah, and it will be that way at our label. I'm new so I have to work myself, as well as the band, into an Alternative realm. When I ask about the Ugly Kids, many people tell me they are in metal and alternative. For so many years, it was uncool if a Metal person had the same record as the Alternative person. I still think, to some extent, we're all guilty of immediately categorizing bands as one or the other instead of all of the above.

It's still a competitive thing. When we get a Voivod record, or something like it, that's going to both ends, you feel a bit possessive. It's like, 'They're Metal' or 'No, they're Alternative.' 'No, they're Metal. They've always been.'

Cheryl: And people start wiggling. 'I can't touch that. That's heavy metal.' It's a maturity thing. One day we'll all grow up and play great albums on any format they fit into, thus remaining focused musically while being less label oriented.

These days we're also dealing with a new kind of college student, do you find that's true?

Cheryl: The college kids? Yeah, it's the 'gimme' breed. Gimme, gimme, gimme. They don't want relationships or rapport, they just want free shit. I'm into knowing people before they go scamming massive catalogues from me. That's so annoying.

It's not only that, but when Metal first started to open up, people were so dedicated to it. Everybody that was doing Metal was a loyal fan, from the reps, to the trades, to the radio people. Now, you're dealing with some kids who are just in there because they think it's cool to work at a radio station.

Cheryl: Chances are they're rebels who want attention and don't know how to get it, without one-upmanship. A lot of them start off as shy people who want to be noticed. I was one of them, but I didn't have the need to be quite as material.

Colleg radio jocks have always been the risk takers. The ones who will play albums by bands that nobody has heard of. Now, they're being pressured from all sides to "play the game"--it's no wonder they're becoming so material. If they're gonna get yelled at by 10 different people to play 10 of their bands, they might as well get something for it.

Cheryl: It's going to get "Uglier", too (laughs). Hopefully, by the time it gets really ugly, I'll be doing something other than promotions here. Look at it. It's already becoming more like the Alternative format, where the time spent on the charts is shortened. It's going to become more like the Alternative departments, where they actually have regional people doing it, too, because there's so many bands and so many stations. There are probably 460, or so, total reporting Metal stations, and maybe 760 Alternative. Alternative is still the predominant format at college, but I think that metal's headed in that direction with the influx of product and promotional reps.

The Alternatives are getting sucked into the AOR world pretty rapidly.

Cheryl: Yeah. And the metal dudes are going to get totally sucked up as well. The way the metal promotion reps are becoming now is a good indication of a more AOR directed attitude.

Let's switch gears and talk about the sexist nature of the heavy metal business. Women on our end are up against a pretty nasty wall of that, especially since many of the bands we work perpetuate it.

Cheryl: Hey, baby... I just laugh at people and blow them off when they make passes at me. It's not frequent, mind you, but I think I know how to put the chill on without offending anyone.

Women have to really walk a fine line in how they behave, how they dress, walk, talk and act, regardless of their position at a label or wherever.

Cheryl: Yup. Guys can be sluts. Guys are almost expected to be sluts in this industry, and if women are, then it's like, 'Oh, I know how she got that add.' It's the worst. A problem too, for women is that two or three are often looked upon as representative of the whole. For every one female industry chick that sluts her way around, there's 10 to 12 who suffer the consequences. We all get lumped in together as being star chasers and add wenches.

Interview

Heavy metal, in particular, is rather guilty of degrading women.

Cheryl: I'm into bestiality. That's why I always listen to Judas Priest. (Laughs) Heavy metal almost always portrays women in a very horrible way. There's nothing worse than another hard rock video with a babe in it in some plight. Either she's broken-hearted...

Or dancing around a pole, falling on chairs in awkward positions.

Cheryl: Yeah. Granted, we do that all the time.

Yeah, but we don't want it portrayed on TV like that.

The charts act as more of a buzz indicator rather than reflecting actual sales. It's up to the labels to capitalize on the buzzes that are being sent from metal radio.

Cheryl: (Laughs) Nah, it shouldn't be common knowledge.

I keep my fishnets to myself. What's unfortunate is that it's a joke to us, because we all know it's a joke. But to the people who are out there in the public--the consumers, it's a very real thing.

Cheryl: And also, there's the 'Behold the Satanism' thing, too. We know some very big 'Satanistic' bands, who are enormous, but aren't even close to what they sing about. They don't even believe in it. They're just doing it because they know they can get money.

That's part of the joke that nobody gets as well.

Cheryl: What's really not funny is the McQueen Street album cover which degrades women. It's unnecessary. The Hurricane album cover--career suicide. There's no need for that. If that's as far as their imaginations could go, then those people are in a very sad state. They are not true artists, whatsoever, because they aren't doing anything with any depth. There's nothing's deep about that. It's shallow, petty and disgusting.

I think that's their whole point, because that's what people want, or at least that's the image that they think people want.

Cheryl: But then also, people condone it constantly by calling up for the new so and so video on MTV. They are totally condoning it.

Interesting thing, I haven't seen any of that stuff in the Ugly Kid Joe or Screaming Jets' videos.

Cheryl: Oh, you didn't notice the naked chick in the middle of "Better". It's subliminal. Thank God they're the total opposite of that cheesy, faceless shit.

In a way, the Metal industry is still on the outside looking in. Obviously, people have been taking us a lot more seriously these days. I'm sure you get a lot more on your end, too.

Cheryl: Yeah, we're taken more seriously but by the same token, people need to understand what they're looking at when it comes to charts, buzzes etc...

How important are the charts to you? Does getting #1 Most Added mean as much to you as it seems to mean to some other folks?

Cheryl: Me? I look at particular ones to find out particular things. They're a good way to gauge how large of a buzz a band has. The #1 most added thing that everybody is always so happy about getting #1 or #2-- who cares? That means--okay, let's say your band, Doggy Spanking Momma, and Tree Leaves all came in on

the same week. Gee, they're going to add your band. But it's a mailing system, whether or not everybody gets it on time, and whether or not those who did, hold it for proper add week or not.

And if the artwork really catches your attention.

Cheryl: Right. It's like all of that stuff, plus maybe people badgering or whatever. But that means, okay they added it. That means they probably played it once, definitely.

A common misconception again, is that people just assume that they're going to put those on their lists and play them right away.

Cheryl: Slayer, maybe. Established bands are a given. But #1 Added don't mean shit, really. It looks good to AOR people because when they get #1 most added, it really does mean something. With established bands, though, you have to have a good debut, or else you could be paralyzed from the beginning. With new bands, you have to have a good, slow, steady build and a climb.

Which is contrary to what the outside world thinks--that is, a band should shoot straight to the top.

Cheryl: Yeah, and unfortunately, too, a lot of times managers and booking agents start looking at these charts, and they are clueless as to how to read them. So, they're looking at it saying, 'Well, this band must suck because they're #32.' And you're like, 'No, no, no. This is #32 only in its third week, and it's a brand new band.' Or because this a band that only the commercial blocks have been playing, not the college masses, or vice versa. There's so many factors going into it, it's the ideas behind the stations that make up the chart. The charts act as more of a buzz indicator rather than reflecting actual sales. It's up to the labels to capitalize on the buzzes that are being sent from metal radio. Until we become more like AOR and CHR, and implement scans, these charts will never reflect airplay hand in hand with sales.

Definitely. Which is why I think it's important that all the reps understand how the charts work and stations should appreciate their role in the whole process. Also, I think that if a particular station is selling records, and local stores concur, everyone should know about it. It's impossible to reflect that in the charts, but if you know the stations, you know who sells and who doesn't.

Cheryl: Right. Otherwise, everybody's going to run on the premise that a 100,000 watt commercial block show will sell more records than a 100 watt college station who's right next door.

What are other ways you can capitalize on that chart buzz to turn the retail numbers around?

Cheryl: One way that we're trying, like, with the Screaming Jets is to pick out 15 tour markets where the radio play was strong, sales were there, etc... We keyed in on them and did advance phoners. In

that respect we're trying to capitalize on what's already available to us, so that more people show up for the concerts and purchase the album.

You attend an awful lot of your bands' shows, as well as bands not even on your label, don't you? I see you at tons of shows. One of the great things about Metal reps is their ability to keep up that kind of visibility and that has to help build relationships with stations in other towns.

Cheryl: Definitely. Like with the Metal Blade New York office. One reason why it did so well in its formative stages was because Brian Lima and I were very visible. We went everywhere Sacred Reich went, everywhere Leige Lord went. You name the band, we were up and down the East Coast constantly. It helped establish our presence with radio and retail accounts as well as garnering respect from the bands, because they knew that we would be there for them.

Five years down the line, are you still willing to keep up that kind of road tripping.

Cheryl: I can always be more visible. But I think as of late, I've wanted to see Rocket (The Boyfriend) more. Because literally, he knows and I know, that I could go out every single night to a show, easily, in New York, Boston and Philly, wherever. I've got to stay out there enough so that people don't think I'm a wus, but these days it seems like I'm becoming more work-oriented. A little less fun-oriented. I mean, half of my reports have to be turned in by noon.

I guess sooner or later we all have to grow up, don't we?

Cheryl: Yes, and maybe if more of us drank less coffee, did less lunches, and worked harder on the bands we have, maybe more of them would break. It's a "mature" kind of attitude. As for me, I'm still gonna have an awful lot of fun with this business, because that's what attracted me to it, in the first place. However, my nose is to the grindstone. My goal is to have Ugly Kid Joe become bigger than the continent of Africa...you watch.

CHRISTINE BLACK



CABLE COMES TO THE GAME MUSIC WITHOUT THE RADIO

With the raging debate regarding digital radio and alternate audio sources, what they really are, where to put them, and how they will affect traditional broadcasting, we thought we'd spend some time with one of the men responsible for generating the product that has become so top of mind lately. Joe Capobianco is VP/Programming for Digital Cable Radio, a service provided in numerous markets throughout the country. Originally created as a program extension of the cable hardware giant Jerrold Communications, Digital Cable Radio has since become the property of a unique partnership between Jerrold, Cox Communications, Continental Cablevision and Comcast Corporation. In spreading their programming net throughout America and Mexico, Canada and Europe being slated for further expansion, the Digital Cable Radio empire is growing by leaps and bounds. We'll leave the technical stuff to other publications, what we were interested in, and what programmers around the country asked us to find out about, was how the service being offered by Digital Cable Radio paralleled more traditional broadcasting. When we spoke to Joe, whose broadcast experience runs through a number of formats across two decades of hands on programming, the issues we discussed centered on how much of a threat this new utilization of cable technology really presented the radio station down the street. And while cable has made it possible for us to purchase tons of bad cosmetic jewelry at a discount, become expert viewers of Australian Rules Football, and teach our children just how bad network TV was in the '60s, it doesn't look like it will knock radio off its throne anytime soon...

First, explain the service you offer at Cable Digital Radio as it exists today.

Joe: We are part of Jerrold Communications, the largest and most entrenched hardware distributor to the cable industry. Jerrold Communications is also known as an innovator in that technology. They developed Pay Per View and the things that allow cable systems to talk back and forth through their boxes. Jerrold also developed the technology that allows the scrambling and the addressability of product from cable systems into the home. Jerrold also developed the Cable Video Store, which was the first commercial Pay Per View movie service. All of this was developed by Jerrold in their role as a technology company. One thing they learned during that time was that knew that the technology was going faster than the market was willing or able to digest. That's why they got into audio programming. Now, the technology that Jerrold developed and that allows all this to happen is also capable of handling, literally, thousands of separate, individually addressable audio channels.

Now, you have a list of formats to choose from as a basic service, but you also offer a block program channel. How many separate formats can the system handle?

Joe: We can handle thousands of channels if that was what was required, it's not. In other words, the technology is total overkill for what is going to make sense to put out there. Currently we offer 19 formats.

The multiplicity being applied to the technology today is completely beyond control. That's understood. But now, what you have to do is focus it down to a point where Joe Average in a suburban home in New Jersey doesn't feel overwhelmed by it. You also have to give that person an alternative that is better than what he already has in his entertainment universe.

Joe: It's also what makes sense to each individual system. One of the next things that we're going to do is probably offer several foreign language channels. Let's say you're in Philadelphia and you're using a system that has a huge Greek population. You're going to want to take those Greek channels. With our technology, they can pick up just those channels, and make a separate tier for that system. Maybe across town, there's a Korean community, same thing applies.

And the cost factor is as expensive, or as inexpensive as you are smart enough to make it.

Joe: True, but the fundamentals are really the key to both scenarios. The operating premises of these radio and cable radio are very different other than that. That's what it really comes down to.

Such as?

Joe: There are several fundamental differences. The primary difference is reflected in the very nature of the business. The mission in radio when you get up in the morning is to deliver people to advertisers. The secondary mission at radio has always been the product you give the people.

Which is just a vehicle to accomplish the primary mission.

Joe: Exactly. As for Digital Cable Radio; first of all, we're obviously not concerned with advertising, the system is subscriber based. Secondly, we have limited access, in that a system has to agree to offer this to it's constituency. And then there's the box that we need to do business in the first place. True, we have our own dial. But it costs money for that dial. It's not like you can go off the shelf and buy a radio and get our service like anybody else. And not everyone in the system is going to take it. It's like somebody taking HBO, or somebody taking Showtime. It's a premium service that you pay extra for on top of your basic bill.

Cost to consumer runs about where?

Joe: The system sets the price. But the costs for the package is about \$10 a month. That's for the current package. There are no cable systems that are going to say, 'Hey, you don't want basic cable? What about basic audio? We'll hook you up.' They're not going to do that. So, we're always going to be another cost. We are like another premium service, except we're the first audio service. People don't even understand what this is yet.

I would imagine that education of the public is going to be a major expense for you guys, and it's got to be more than just the advertisements that I see on cable.

Joe: You've got to market this thing like crazy. But we don't have to go at radio at all. That's a completely different sort of thing.

How so?

Joe: We are totally in-home with limited access. That's not what radio's about at all.

When I take the cable head and hook it up to my system, does my FM continue to receive the on air broadcast of local radio?

Joe: Sure.

So, they're integrated technologies and not exclusive.

Joe: That's right, we're just another feature on your tuner. Now, what cable systems have been doing if they had FM band services, is they would basically take over the receiver and jumble the signals into the receiver. Your station is then not even on the right frequency anymore. This is completely different. The receiver stays the way it is. We will share an input with your CD player, or we'll take the AUX over completely. It's just another input into the receiver, it doesn't supersede anything else that is already there.

To the average person, whether you mean for it to be that way or not, this is still going to be perceived as being positioned against broadcast. I'm sure you've done tons of market research to find out what peoples' attitudes are about this.

Joe: We actually offered an 8 channel service to three cities for over a year. We surveyed them while they were paying for it, and they didn't know it was a test.

And what did they tell you during that time?

Joe: That we needed more than 8 channels, which we kind of knew going in. Also, they told us they didn't want to hear any announcements, whatsoever.

So, they don't want information from the service?

Joe: No. They don't want to hear it. That doesn't mean everybody to a man, but the vast majority don't want any spoken word interruptions. So we have an 800 number that identifies all the selections for them.

What about the possibility of getting something like a stock market readout screen on the cable system channel 99 to provide them with song information?

Joe: All kinds of data stuff is possible. We chose not to do that at this point because of costs and to remain user friendly. The way we're doing it now is with the 800 number, it identifies artist, title, album and label. And it does it for the last three songs.

What's the record industry think of all this? I can see the industry breaking down into different camps on this pretty quickly.

Joe: I've got to preface this by saying that we really have not dealt too much with the record industry in mounting this effort, other than to be aware of what some of the major concerns are that they would have. When a radio station is starting up, they'll try to get all the record service they can. If we did that with all the channels that we have, we'd still be waiting for records, because the education process is the same for the record industry as it is for the consumer, if not even more so. You get some people in the music industry who are very, very hip to it right away. We've had some record company presidents that have had their secretaries call us because they saw an item somewhere in a newspaper about us. It comes down to the fact that you're not going to fight technology. At the same time, there's always a questioning of something new. The bottom line is, we know from having service for a year in Orlando, Philly and Sacramento, that this rapidly becomes the most used audio component in the home. And that was with only 8 channels, a very bare bones thing. We also know for a fact that the public bought more pre-recorded music after they had the service than before.

What else does the audience tell you about the service?

Joe: They liked what we thought they'd like. It's kind of simplistic. They liked no commercials, no interruptions, no promotional announcements. Some of our competitors decided they were going to use announcers and promotional announcements, and then found out they shouldn't. But we also know that the audience wants a point of contact, and we give them a point of contact. We're not adverse to special programs and things like that either.

Have you found that any given demo is more responsive to this service, yet?

Joe: No. Even with the 8 channel offering, we found that the response was amazingly even across the board. We've got a big band/nostalgia channel. We've got Easy Listening, which you can't even get in most parts of the country anymore. With the Easy Listening thing the older audience reaction has been a lot like those MTV endorsements, 'Don't take it away. I'm glad it's here. Radio took it away from us.' We knew all this going in and it's just been confirmed by the audience reaction. The more channels we can develop, the better a service it is going to be.

What kind of hardware system are you using to generate the music back at the home plant? Are you using compact disc? Are you using an automation system?

Joe: It's all CD and DAT. We have our uplink with the teleport in Staten Island, and that's it.

About how many programmers are you employing right now?

Joe: We've got about thirteen, or so, on the current package. And we'll just keep adding as we go along. You do a playlist like any radio station does a playlist, with computers. Especially when you get into some of the pop music, you've got to be careful that you're not overloading a title, if you can avoid it. That's my concern, that the programmers program a channel the way they would do it in any other broadcast context. The difference is that we know our programming is exclusively aimed at in-home use. We have an obligation to coordinate the channels we offer to make the most appealing package possible. We also need to

make the most use of our real estate at any point in time, which right now is 19 channels.

How is your program strategy different from radio?

Joe: When you program a radio station, you have a lot of concerns. The primary concern is the financial structure of the station you're working for. That's what dictates everything else. That determines the posture of the station on every other level. What their debt service is, what the management style is. That's what determines that station's personality and approach to the market. The economics of radio have gotten to the point now where you have, what six months or a year ago were cut throat competitors, banding together and selling themselves as a unit to agencies because that's the economics of the business. Obviously, the mission of those stations are a little different than they were when they were fighting each other.

You're in a situation where it's all a blank slate. You can really paint any picture you want to, given the parameters of what that channel is going to do.

Joe: We have a different community. We've got a whole country and Mexico to deal with right now, and we're probably going to expand into Europe and Canada. So, our community is a little bit different. One thing we can't

do is localize like a radio station can localize. On the other hand, we started out with a purer format than a radio station, in most cases. If you're talking country or urban, or something like that, you're already starting out pretty narrow. Frankly, I don't think we will even effect the broadcast radio industry like cable has effected broadcast TV. After all, if cable is available to 60 or 70 percent of the public, that doesn't mean that that many subscribers are also taking the premium channel.

Given that the constituency of this magazine is made up of broadcasters, what would you say to them directly?

Joe: Not to worry. This service is only a threat in that you might share some listening with us. But in the broad scope of things, if you look at the kind of effort that it takes to do this, the selectivity of systems in having to take our service and in people having to then pay for it, you're not talking about anything that should impact on a normally healthy radio station.

The other question is, coming from a programming background and having access to a lot of very interesting audience research, do you have any free advice for broadcasters? What are they doing wrong right now? How are they disenfranchising their audience?

Joe: They're over-researching, they're paying too much attention to being top of mind and marketing-driven, as opposed to being product-driven. And that's been the case for a long time now. The result is that most radio stations aren't product-driven anymore. They're driven to market their frequency, but they're not really product-driven at all. And they're too easily swayed by the forces, economic and other-wise, of their own industry.

The audience is aware of that, obviously, on some sort of vague level. Do you think they're getting to a point where they're able to pinpoint the source of their dissatisfaction?

Joe: I've seen things in the trades lately that have been saying that. Whether people take it to heart or not, I don't know. But to spend hundreds of thousands of dollars on your marketing campaign is one thing, but to do that at the expense of your product, that's not really serving your listener.

Digital Cable Radio can be reached at 1-(800)TELL DCR.



JIM TRAPP

Meet Warren Zevon

A.K.A. "Mr. Bad Example"

There are very few people in this world, yet alone in rock 'n' roll, who have come close to possessing the keen sense of humor of Warren Zevon. He's a man not afraid to reveal his inner most feelings and he usually finds a bizarre, offbeat way to express them in his lyrics. And that's what makes Zevon so much fun to listen to. He takes chances that other writers might not be inclined to take. His wide-eyed perception of life often yields hilariously brilliant results. On *Mr. Bad Example*, Zevon continues in classic form. There are ten songs on this album that showcase his immeasurable wit. This time, however, he has taken a more simplistic approach, opting to do more of a "live" record with longtime friend Waddy Wachtel producing. "We decided from the very beginning that we wanted to make an album that was truly representative of the way the band sounded," Zevon explained. "If it didn't sound like the band then it didn't go on the record." There are some guest appearances worthy of mention. Country star Dwight Yoakam appears on "Heartbreak Spoken Here," drummers Jim Keltner and Jeff Porcaro are on many of the tracks, besides producing, Waddy Wachtel plays guitar on every take, and even Warren's son sings on most of the album. In an exclusive interview, Warren Zevon revealed a little bit of his true character. If Warren Zevon is "Mr. Bad Example," then I want to be just like him.

Your music to me is a combination of blues and rock. Where do you draw your influences from?

Zevon: My influences probably come from blues. And when I say that I'm referring to acoustic blues. Probably also folk music -- especially Irish and Scottish folk music.

Are there particular artists that you can cite?

Zevon: I listened to the Clancy Brothers fanatically when I was a young teenager. And then after that it was The Chieftains and The Cunninghams and all that stuff.

You're more lyrical than most composers in rock 'n' roll. Which do you do first, the lyrics or the music?

Zevon: Well, my job has been trying to convince people in the industry and, in general, that for the last 20 years I've been a composer and that writing lyrics is just a necessary evil. I say that so they'd hire me to score their movies, you know.

Is that something you'd really like to do?

Zevon: This is a roundabout way of answering your question. That may also be in the spirit of the great acoustic musicians who immediately want to go electric and don't play as well. So to the point, writing lyrics is the hard part for me. Basically, I get a musical and a lyrical idea at the same time. The lyrics -- at least in my songwriting, which may not be terribly melodic -- are so necessary that writing the music is the easy part. (Laughs.) I hope you have a lot of tape for this interview. So, Jesse, the answer I guess then are lyrics and music simultaneously or lyrics first.

Your lyrics don't seem to inspire relationships. The slant is pretty negative. Explain.

Zevon: No! I've had great relationships. I've just had so many of them. (Laughs.) Nah, wait a minute. Let me put it to you in a better way. It's just the 'finititude' of them. I guess that's why I write about them. By the way, is 'finititude' a word? I guess not.

You should start your own dictionary. Webster did.

Zevon: I'll strongly take that under consideration.

Is writing about your relationships a form of therapy for you?

Zevon: It probably is. Sometimes songs are quite specific. You know, they're almost written with the intention of reaching one person's ears. And then sometimes the ones that may appear to be aren't written that way at all.

'Quite Ugly One' is about the end of the world. True or false?

Zevon: I think it is.

What made you write that?

Zevon: Driving east through Arizona at dawn with a massive headache. (Laughs.)

It must've been a really bad headache.

Zevon: Oh yeah, it was. I had forgotten that when I took this write-a-song-drive-a-thousand-miles-for-no-reason-trip in January, even as the war was going on I forgot that the sun was going to rise in my face for several hours. In the desert. But I had my little Casio keyboard lying on the passenger seat, my micro cassette player and my walkman, and I actually wrote it all

in the car. Now kids, don't try this without the presence of an adult. And remember, I'm a professional.

Don't drink and drive, kids. And if you're Warren Zevon or a relation thereof, don't write and drive.

Zevon: Yeah, that's the truth. Someone said to me that the song was the weakest one on the album and my response to that is remember I had to keep one hand on the steering wheel.

Oh, that explains it. Waddy Wachtel produced the record. Why Waddy?

Zevon: Waddy and I have played together since we were backup players for the Everly Brothers. We've done a lot of things together over the years, I think he's the perfect producer for me. And probably for anybody.

What is it about Waddy, except knowing you for such a long time, that makes him appeal to your musical senses the best out of anyone?

Zevon: He knows the music best and plays it best. He also has phenomenal hearing. And a tremendous knowledge of how to sing. He kind of taught me how to sing on this record. I hope it's evident. He's a great player and he rocks harder than anyone I know.

You didn't think you sang good on other albums?

Zevon: Perhaps not as well as on this one. On this record, I got off onto a higher range and shit like that. I didn't know I had a higher range until Waddy opened my voice to it.

Did you get into vocal technique?

Zevon: Not really. But he would say, 'When you sing this song in this key you're singing in this (insert technical term here) way and that helped me to reach new levels as a singer. His guidance helped me. On the other hand, you could ask, 'Why hasn't Waddy produced all my records?' And that would be a great question. I guess the answer to that is people are contrary and end up going in different directions.

Would you like to ask yourself the remaining questions for the interview and I'll go get coffee?

Zevon: (Laughs.)

Would you really want to have just one person produce all your records? I mean, you've been to so many different places musically, that probably wouldn't have been such a good idea.

Zevon: You're right. I guess that's why it didn't work out that way.

The record is very raw. Is that something you intentionally set out to do?

Zevon: Raw?

Yeah, it's not a slick production.

Zevon: I think we went for it that way. We recorded this record in a relatively short period of time. We didn't want to do a lot of overdubs. We wanted this record to sound like the band who played it, the way they played it. We wanted to make that kind of record. It wasn't a lavish budget that we had to work with anyway for this record. I could keep adding overdubs to 'Transverse City' for the rest of my life easily if anyone would let me. (Laughs.)

That's why they created producers.

Zevon: (Laughing.) Exactly. But I think we wanted things that way -- raw as you call it. I think Waddy did a good job of planning and organizing. Cut the tracks. Do the vocals. Do a few overdubs. Mix it. We're done.

Are you a moody person?

Zevon: Moody?

Your music is moody.

Zevon: I guess I'd have to say that I'm as given to mood swings as most people. I'm not a manic depressive if that's what you're getting at.

It's not that. It's just that some of your lyrics just slap you in the face. You seem to go from being happy to miserable in many of your songs. But at least you do it with a sense of humor. I mean, for instance, the song 'Finishing Touches' has this straight ahead lyric and then there's this one verse that goes 'You say it's all my fault/Who's keeping score?/Some people like to be punished/They keep coming back for more/But I'm sick and tired/ And my cock is sore.' (Laughs.)

Zevon: Well, I suppose I get excited when I'm writing. You should get excited if it's your passion. Time comes to swing the big hammer sometimes. You need a burst of adrenalin for that I guess.

Do you have weird writing habits other than writing in the car with one hand on the steering wheel?

Zevon: That's probably the weirdest habit I've got. I would say that my writing habits are entirely weird because there's no schedule and there's no planning. Although, on this album, with the collaborations with the old friends, it actually got a little more organized in so far as that three people had to be in the same room at the same time. A few times anyway. (Laughs.) Someone was forced to remember the Diet Coke, you know. Yeah, and we did in fact, which was unusual for us, say, 'Well, now we're writing.'

Was it hard to write that way?

Zevon: There was this reunion between all of us. We hadn't seen each other since the "Excitable Boy" days. For awhile it was kind of more exhilarating than it was a strain. We were having a lot of fun cracking jokes. And this was the way we had written in the past. Making each other laugh.

I guess when you're having a good time everything falls into place.

Zevon: I guess if we had to put this, what do you call it, troika together and had to write songs for Heart (laughing) the mood could alter just a little bit in the room. I'm not saying that would be a bad idea. I'm just saying that for as long as it took to write a couple of funny songs it wasn't too hard.

Your son is on this record. Is this the first time he's played with you?

Zevon: No. The first time he sang on a record with me was 'The Envoy.' We were waiting for one of the bros to come sing this high part and he started singing it perfectly. He asked me, 'Is that what that person was going to sing?' And I said, 'Oh my, yes. Go sing that for uncle Waddy.' (Laughs.) So he sang on that and he sang on the last album.

Do you find it easy working together?

Zevon: Very.

Sometimes father/son working situations don't work out.

Zevon: No. I'm very lucky in that regard. We find it real easy to do everything together.

Does he have the urge to be his own person and put his own band together?

Zevon: Oh no. On the contrary. Really the kid only comes in as a favor. Somebody's got to take this kid aside and let him know that singers are supposed to take longer to do their parts because they get paid more. And in fact, I took him aside and said, 'You realize that this is like inverse nepotism. You have to do twice as well as any of the other guys.'

And how does he react to that?

Zevon: He just shrugs his shoulders.

How old is he?

Zevon: 22. But he's also pursuing his own artist deal. He was in a band called the Imposters but that group broke up. So now he's doing his own thing which is considerably leaning more to the

jazz medium than anything I've heard him do before. I have a hell of a time trying to play his chord changes.

You must be one proud papa.

Zevon: Yeah, always.

To follow in his father's footsteps. That's every father's dream, isn't it?

Zevon: Not necessarily. I haven't come up with a real good alternative to suggest to him. (Laughs.) 'I think you should go to Law School and cut this art stuff out!' I just can't hear myself saying that. Or 'Don't let them screw you like they did me, son.' (Laughs.)

Whose idea was it to get Dwight Yoakam on this record?

Zevon: It was my idea because when I was finishing the *Transverse City* album, which was this futuristic deal with computers and stuff, I guess, not surprisingly, I was driving along listening to the country station and I heard a record of Dwight's and I didn't know it was him. But I was completely knocked out by it. So I was surprised to find out that was this guy who I had heard about for so long. So I wrote a couple of country songs and I tried to write them real straightforward. No big evil twists or nothing. Real traditional. So traditional I could even send them to a guy like George Jones. So when we cut this one I thought it was kind of a good idea to call him since it was inspired by him.

He's been known to be difficult.

Zevon: To work with?

Yeah.

Zevon: Really. No kidding. He was the easiest guy to work with amongst the easiest guys to work with. He was exceptional to work with. I find that surprising. He was very into it. He worked hard and he was also very funny. Smart guy, too.

You're on a new label, Giant Records. What are your feelings on being with a new label?

Zevon: I was part of Irving Azoff's old stable. He managed me from 1978 to whenever he stopped running Frontline Management. And I stayed on for many years after that.

So he made the deal with you?

Zevon: Yeah.

And how do you feel about being on a label that's still trying to prove itself?

Zevon: Well, I don't know, Jesse. I like Irving. And he likes me. I think I entertain him. (Laughs.) I like the people at the label quite well. I've got a good A&R man. At the same time, I was the first American signed to Virgin. It was a very big deal for about the length of one fruit basket. (Laughs.)

How do you feel about the state of radio?

Zevon: The state of radio? Too many franchises. At my age, I grew up with the deejays who were comparable to political figures. They were part of your life and they played whatever they wanted to. All that stuff. I can't comment on that question because today I don't listen to radio. It used to be that you could hear a Frank Sinatra record and then right after you could hear 'The Rain Song' by Led Zeppelin. It's become franchise oriented. In most cases, if you want a hamburger, you've got to go to a franchise. Even if you go to a place like a bookstore, you've got to go to a franchise. I think the population wants this. I realize there's more music out there than ever before. And people should have the opportunity to hear what they want.

Do you have a favorite track on this record?

Zevon: This is one record that I don't have a favorite track on which is probably a good thing. I play this one all the way through without a favorite. I confess that sometimes by the end of a project I'm ready to skip over a track or two or three. I just do that. Ordinarily people kid me about how much I hate records by the time I finish mixing them but not this one. I like *Mr. Bad Example* because I had my heart set on creating a polka. I'm the only one in the project who still considers it a polka. I still think it's a polka. Jim Keltner and Jeff Porcaro both assured me that it was this New Orleans processional but I still insist it's a polka. Hey, I'm probably the only guy in rock 'n' roll to put a polka on my album. I'm proud of that accomplishment.

Jesse Nash

"I've Killed Hundreds!"

Time well spent with Matthew Sweet

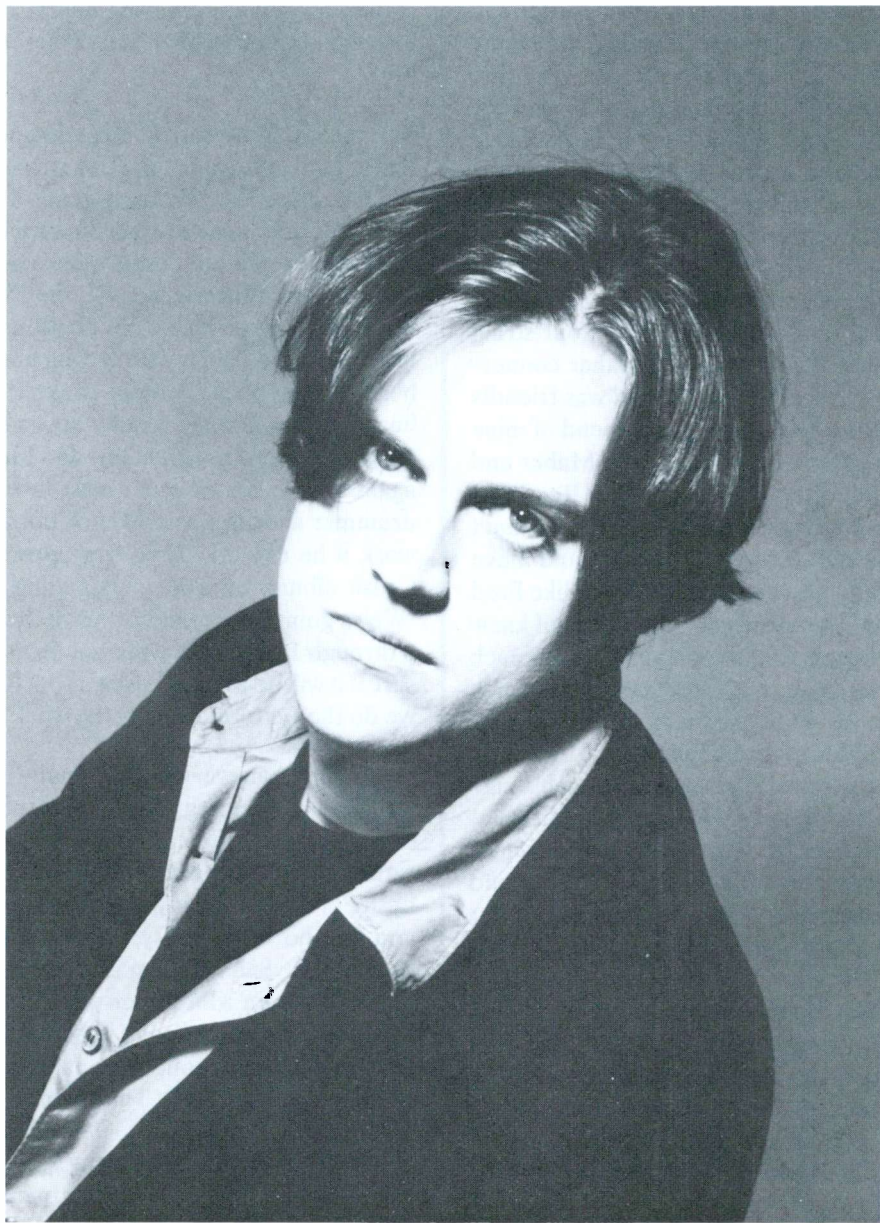
So much has transpired since this visit with Matthew took place that it almost seems like another lifetime. Last month (October 11 to be exact) I was driven back home from the first of about a dozen visits to various doctors just as Matthew, Scott Byron and Mike Stuto were pulling up the driveway. I hadn't seen Matthew since "Earth" came out back in 1989, and sick or not I was looking forward to spending some time with him. Armed with a handful of prescriptions from a hack who shall remain nameless, the four of us decided the only rational thing to do was head to the local pharmacist so yours truly could get started on the road to health. We should have known then and there that things could only get weirder in the weeks ahead!

Once inside Woodlane Pharmacy in Old Bridge I pointed Matthew to their large selection of cheap, used movies. He was just as thrilled to find a copy of "Airport" as he was "Real Genius". While waiting for the order of perfectly legal narcotics we became a bit animated trying to remember the exact line Debra Foreman uttered in the latter flick, and a few heads turned as we recited (rather loudly) in unison, "Can you hammer a six inch spike into the floor with your penis?" In spite of the extenuating circumstances, things were getting off to a fine start, and with medication and movies in tow we trudged back to the homestead for an extended chat.

Cinema plays a large part in the cover of Matthew's impeccable new Zoo album "Girlfriend", and is also one of his hobbies, specifically collecting objects from select actresses. "It sounds so lecherous, I know! Well, it's one hobby. My main hobby is probably music and then there's Japanese comics and animation. I go to a lot of movies, but the movie star thing is sort of third." As far as how he chooses subjects for his collection, Matthew explains, "It has to do with tragedy. For example, we just bought 'Airport', which I wanted because Jean Seberg is in it. Actually, my girlfriend (Lisa) and I got into collecting the Jean Seberg stuff together because a sister of hers suggested that she looked like her. Seberg was this actress from Iowa who was discovered at 16 or 17 years old by Otto Preminger during a nationwide talent search to star in 'St. Joan'. They announced her winning on the Ed Sullivan Show, so she was instantly plunged into fame. She made another movie, but that was a bomb; and with Preminger made 'Bonjour Tristesse' with David Niven and Maureen O'Hara. And that bombed too, so she was totally washed up by the time she made the movie with Goodard and Truffaut, 'Breathless'. Lisa and I went to her hometown in

Iowa and started researching her; it was really weird. We just started collecting all this stuff on her. We have autographs and photos and all sorts of strange things - postcards she wrote." It's exactly this sort of behavior that pointed Matthew in the direction of his album cover, a fetching photo of a very young Tuesday Weld. "When I found the photo, I didn't know who Tuesday Weld was really. I was in this archival film place going through a stack of photos, and when I saw her I said, 'Who is that!' There were a bunch of them, obviously taken by a personal friend photographer

because they were in her home, in swimming pools, out in the mountains, all sorts of different places. I had this little stack of prints and they were exactly the size of CD covers and one day I was sitting around with my girlfriend looking at these photos and said, 'Wow, I bet that would look great as an album cover!' We pulled out a bunch of CD boxes, removed the booklets and started sticking all these different photos of her in them. But there was something about that particular shot that was great. I figured she must have been sixteen or seventeen years old at the time. When we finally went about trying to find her and get permission she said to her publicist, who was the go-between, that she thought she was about fourteen in the photo, which added a sort of evil quality to me using it that I liked a lot and just made me happier! (laughs) I wanted to put in the credits, 'Tuesday Weld - she thinks she was fourteen', but the publicist said, 'Absolutely not!'"



The red tape Matthew went through to secure the nubile Tuesday for the jacket is a mere bag of shells when you consider the album itself has been hanging in limbo for quite a while. "Yeah. It was never even reworked actually. This is the record as it went in the can the beginning of October last year, so it was really finished October '90, and we mastered it November 1st. I made the record for A&M, and then it just so happened a lot of my people were sort of outta there (laughs). But it wasn't even that; it was more that when we finished the record I was really confident about it and said, 'Look, if you don't think you're going to be able to really get behind it, I wish you would let us sell it.' So, it wasn't exactly like A&M just gave me the boot totally on their own, they gave us what we asked for."

"Girlfriend", then with the working title of "Nothing Lasts", was indeed something for Matthew to be confident about. A radical departure from his heavily programmed debut ("Inside" on Columbia in '86) and a hell of a lot looser than the aforementioned

"Earth", it is the work of an artist who learned that sometimes the way to get it right is to loosen the reins. Sweet had kept total control from the beginning, but certainly not out of a Spector-esque, 'I only am right' philosophy. "My CBS record for me was experimenting in diverse realms of production. I wasn't a solo artist even when I got the deal. I didn't think of myself as Matthew Sweet/songwriter. I was desperately trying to find out who I was and thrust into making this major label record. It was really a mish mash of different styles. In a way it was a reaction to being in the Athens music scene where everybody was like, you know, 'You can't use drum machines, you have to have four guys in the band and tour all the time.' But I was given the deal from my multi-track demos." Although "Inside" was a commercial failure, it was here that Sweet linked with Anton Fier, who helped with the sessions. "Anton asked me after he worked on my record, if I would sing a track on The Palominos' record and play bass. That started me off, I guess, being thought of as a bass player. I was a bass player originally, which is the funny thing about it. I really started getting into music when I was in junior high and took up bass. It was only when I got into high school I started playing other instruments because I got a multi-track cassette deck. I wanted to write songs and make tapes, so I learned other instruments. Now, I really think of myself as a guitar player as much as I do bass player." Another guiding light from the days of "Inside" was Fred Maher, who programmed the drums on one track and later worked on the "Earth" album. Matthew would have to haul out the four string anchor for yet another gig partially through the Maher connection, when Lloyd Cole moved to New York. "Lloyd was friendly with Laura Levine, a rock photographer and good friend of mine from way back. I think he was looking to meet Fred Maher and probably Quine because he knew their work with Lou Reed and stuff and he wanted to hook up with New York musicians. I don't even know if he was so much out to corral everybody and make this New York record in a thought out way. It was more like Fred was a friend of Laura's through me and so we all just sort of knew each other. We ended up going out to dinner and we all met each other and he was nice and everything, but I didn't think too much about it. Then, I guess, New Year's Eve - the beginning of '89 - there was a party at Fred's and Lloyd came up and said, 'Oh yeah, I like that record, there's that Beatles cop in such and such song.' And I'm like, 'Wait, what do you mean?!' He proceeded to point out how some little section was like the Beatles. He asked what I thought about doing a cover band for fun - doing Beatles and Stones. I said, 'Great, can I play guitar?' After we did those cover shows he said, 'Well, would you play bass on my record?' He was just getting ready to make that first solo record and it was right while ours was coming out ("Earth") so we became friends and he was real encouraging about my songs to me and in the making of this record as well. I don't know too many songwriters who I ever felt comfortable sitting around with, showing stuff to, and having interaction with. But when I met him it was great because he is an encyclopedia of rock guitar. He knows a lot of technical things, like where to play chords and things that I never knew because I never learned in a proper way. I don't know if he actually had formal training, but he knows a lot more about the eight different voicings of whatever chord and using capos, which I'd never done. I always used my own mutant, self-taught style."

Matthew can call it "mutant" all he wants, but the crowd at Wetlands during CMJ kept yelling for more. This is Sweet having fun, and with a touring band including Richard Lloyd on lead guitar, Drew Vogelmann (from The Spelvins) on drums and Matthew's Princeton neighbor Chris Harford on bass, they rule the stage right from the opening of "Divine Intervention". That's also been the first single from "Girlfriend", and Matthew won't deny the Beatles influence, just that it was a planned result. "I honestly didn't realize it was going to come out like that until we were mixing the track. But, I don't know, there's also something cool about it being Beatley, in a way. It was the drums. We had an old tube compressor and Jim (Rondinelli) ran all the drums through it in mono so we had them isolated and I remember just panning it over to one side and going, 'God, it really sounds like

the Beatles!' It's quite possible they used the same type of compressor, in addition we were working with a real simple, dry drum sound. It wasn't as if we said, 'Let's recreate the Beatles!'; it was offhand or almost stumbled on. I mean, it bugs me how many groups these days directly cop from the Beatles, which is boring. It's one thing if it comes out by mistake and you're not thinking about it. 'Divine Intervention' actually is the oldest song on the record and comes from the 'Earth' era. We were playing it on that tour, and that's where it started to come alive. Ric Menck (of Velvet Crush) drummed it into an edgy rock thing. There was actually a demo of it on the B-side of a 12" from my last record ("When I Feel Again"/A&M SP 17751) that I recorded myself." Onstage at Wetlands the song positively throbbed with a near eerie strobe like intensity. Even a jaded, convention juiced crowd had to gape in awe as Matthew and band showcased the new album, as well as scorching covers of Neil Young's "When You Dance", Gram Parson's "Lazy Days" and Big Star's "Don't Lie To Me".

After the show we caught up to compare battle scars, and realized that at about the same time I was in surgery, he was getting a tattoo of Lum, one of his favorite Japanese animation characters. Matthew was very excited that the reaction to his record had been good, but even more pumped because during his previous week's show at Club Lingerie in L.A., Jody Stephens from Big Star came up to join him on "Don't Lie To Me". "It was great, do you believe he actually thanked me for letting him play again afterwards?", he beamed. Stephens, who is back at Ardent Studios, was just as happy saying, "I really like his songs and it was a thrill to play live again. Matthew is a great guy and I hope to get together with him again soon." Sweet won't have to fret about a Spinal Tap type drummer shortage with Menck possibly joining up for some live work if he can take time from promoting his wonderful Velvet Crush album, and the outstanding Drew in the fold for now. "We're going to do a mini-tour of the East Coast from December 3 through 12 with the same lineup as Wetlands, although I'm not sure if it will be Richard (Lloyd) or (Robert) Quine on guitar when we do the Letterman show the week after."

It appears that everything is finally going Matthew's way. After forced label hopping, a bitter divorce and a flood that warped his entire record collection back home in Princeton, N.J., he has returned with a record that is undoubtedly his strongest. In a business filled with insincerity, expense account lobster dinners and far too little reality, Matthew Sweet has never been more reassuring. Self effacing and instantly likable he offers, "I just liked 'Heathers' a lot", when questioned about the track "Winona". But closer inspection can't help but reveal the heart of a fan. "No, it wasn't, in fact, about Winona...it was, to be honest, named for her but after the fact. The song had been written and had this movie star reference in it. It wasn't supposed to be about her, it was just this pathetic lonely guy song. I went back and forth about removing the 'movie star' line because I thought it was dumb. Actually Lloyd Cole was really encouraging. He said, 'Yeah! Call it "Winona"! It took on this quality where the movie star was great in a way, but I didn't want it to seem like it was about her. The funniest thing about it was that it ended up making its way to her through some people at Rolling Stone. David Wild, who had interviewed her, sent her the song and I was so excited, it was like the greatest event in my life of the spring! My record was not yet placed, but Winona heard 'Winona'! So, it's okay, I can go to sleep now! Then I heard that she really liked it."

With a gleam in his eye Matthew continues, "Later on, I heard that although she really liked it, she was a little freaked out about it. Then I realized, when I listened to it again, if she thought it was about her, it could sound scary, like some obsessive sick thing. What she doesn't know is she'd better be careful and lock her doors...I've killed hundreds!"

MIKE MARRONE

NEW/ALTERNATIVE

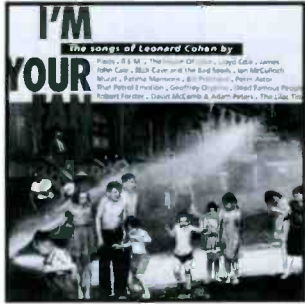
PICKS

Top 50 Airplay

Various Artists, "I'm Your Fan: The Songs Of Leonard Cohen By..." (ATLANTIC)

Who better to be on the business end of a tribute than this gravelly voiced poet/author/composer. Laughing Len has done more than any other person or band aside from (arguably) Velvet Underground to define the image and sounds of bands who hope to reach the chart to the right. His minimalist brooding has become a veritable blueprint of modern pop, inspiring everybody from the Swans to Morrissey to Mark Lanegan, and in general legions of Greenwich Village-bound, blackclad, chain-

smoking contemporaries. This generation dominates the album, many times citing older siblings as a initial link to Cohen, whose first album (referred to in the title above, next to a reference to his last) in 1967 predated some of their birthdays. Unlike other compilations that called deserved attention to lesser known artists (the Sonics), spoofed past cultural pastiche (Pravda's "Super Explosive..." etc) or benefited lost luminaries (Roky), this is a fans-need-only-apply homage to a musician's songwriter, still very much active in his own right. Contributors come all the way from New Zealand to South America to Boston on the same track listing, and not one of these cuts is the Concrete Blonde cover "Everybody Knows" (from the "Pump Up The Volume" soundtrack). The branchchild of a French music editor who discovered Cohen's near universal deification amongst his interviewees, "I'm Your Fan" was originally available as an import, and Atlantic could hardly be asked to justify their reasoning for bringing the set to this shore. Instead of relying solely on obscure acts, as is the strategy of the Imaginary tributes, "I'm Your Fan" balances its footing between mainstream darlings like R.E.M., the Pixies, Lloyd Cole and Ian McCulloch (whose take on "Hey, That's No Way To Say Goodbye" has been the initial radio target of KACV, KTCL, WDST and WHFS) and the up and coming Fatima Mansions, Bill Pritchard and Dead Famous People. That's not to ignore tracks from the House Of Love, Jean-Louis Murat, John Cale, James, The Lilac Time, all stunning in their own fashion, or Go-Between Robert Forster and Nick Cave, who lend an uncommon parallax view to "Tower Of Song". Already snatched up by WVVV, KBLE, KTAO, KUSF, WBRU, WNCS, MARS-FM and WWCD in its entirety, this body of work encompasses examples from his most recent album, "I'm Your Man", to his one-time 1977 collaboration with Phil Spector, "Death Of A Ladies Man". Whether shimmering in the Pixies' feedback of "I Can't Forget", That Petrol Emotion rumbling through "Stories Of The Street" or Geoffrey Oryema prostrating himself on the commercial "hit" "Suzanne", Cohen's remarkable talent is only magnified by its longevity in a music scene infamous for its short attention span. He stands to release a new album in the near future, titled "Be For Real" at presstime, and deserves to be richly acknowledged for his pragmatic, salient, however somber songwriting. Gloriously timeless. (BR)



Lw	Tw	Artist	Emphasis Track
5	1	U2	"Fly" "Mysterious" (Island)
1	2	NIRVANA	"Smells" "Bloom" (DGC)
2	3	RED HOT/PEPPERS	"Give" "Under" (WB)
3	4	PIXIES	"Letter" (4AD/Elektra)
6	5	PRIMAL SCREAM	"Movin'" (Reprise)
4	6	BILLY BRAGG	"Sexuality" "You" (Elek)
7	7	BLUR	"There" (Food/SBK)
10	8	INXS	"Shining" (Atlantic)
15	9	OCEAN BLUE	"Cerulean" (Reprise)
12	10	ROBYN HITCHCOCK	"So" "Ocean" (A&M)
16	11	SHAMEN	"Move" (Epic)
13	12	ERASURE	"Love" "Chorus" (Rep)
14	13	"TWO ROOMS"	"Rocket" (Polyd)
8	14	LLOYD COLE	"She" (Capitol)
17	15	THIS PICTURE	"Naked" (Dedicated/RCA)
20	16	DRAMARAMA	"Clue" (Cham/Elektra)
9	17	B.A.D. II	"Rush" "Globe" (Col)
11	18	GOLDEN PALOMINOS	"Alive" (Charisma)
22	19	CURVE	"Coast" (Anx/Charisma)
28	20	SWERVEDRIVER	"Rave" (A&M)
29	21	TIN MACHINE	"One" (Victory/PLG)
21	22	SMITHEREENS	"Top" "Tell" (Capitol)
23	23	SMASH/PUMPKINS	"Rhino" "Bury" (Caroline)
39	24	MATTHEW SWEET	"Divine" "Evangeline" (Zoo)
19	25	VOICE/BEEHIVE	"Monsters" "Think" (Lond/PLG)
25	26	NITZER EBB	"Family" "Give" (Mute/Gef)
34	27	THE DYLANs	"Planet" (Beggars/RCA)
31	28	SQUEEZE	"Satisfied" "Day" (Rep)
50	29	TEENAGE FANCLUB	"Star" (DGC)
18	30	THE CULT	"Wild" "Heart" (Sire/Rep)
26	31	NED'S/DUSTBIN	"Grey" "Television" (Col)
24	32	BLUE AEROPLANES	"Yr" "Boy" (Ensign/Chrys)
48	33	BRUCE COCKBURN	"Dream" (Col)
33	34	TEXAS	"Heart" (Mercury)
36	35	SOUNDGARDEN	"Jesus" "Searchin'" (A&M)
27	36	FIVE THIRTY	"13th" (Atco)
α D	37	LUSH	"Nothing" (4AD/Reprise)
α D	38	MINISTRY	"Jesus" (Sire/WB)
32	39	PUBLIC ENEMY	"Truss" (Columbia)
40	40	URBAN DANCE SQUAD	"Bureau" (Arista)
43	41	CARTER/USM	"Anytime" (Chrys)
42	42	TRANS/VAMP	"B" "Looks" (MCA)
37	43	DIRE STRAITS	"Calling" "Heavy" (WB)
30	44	PSYCHEDELIC FURS	"Girl" (Col)
46	45	RATCAT	"That" (rooArt/Merc)
38	46	MC 900 FT JESUS	"Killer" "City" (Net/IRS)
α D	47	"I'M YOUR FAN"	"Hey" "Chelsea" (Atl)
α D	48	TOP	"Number" (Island/PLG)
35	49	HOUSE OF FREAKS	"Rocking" (Giant)
47	50	WARREN ZEVON	"Finishing" (Giant)

There's a new TOP at the bottom of the chart.

You too, should be playing the TOP "Number One Denominator"



MORE PICKS



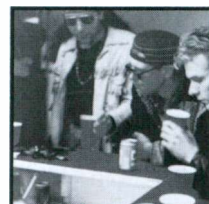
U2, "Achtung Baby" (ISLAND/PLG)

As suggested in these pages a week ago, they did it! Even before the album hit our hands it topped the chart through the overwhelming response to a pair of perfectly timed single releases. Now it remains to be seen how long this institution of the format can hold onto the top rung of the statistical ladder. Judging from the quality that cascades throughout "*Achtung Baby*", there's likely to be a lengthy period until a turnover occurs. It's very heartening to see our side of the dial remain committed to the band, because (like R.E.M.) they have

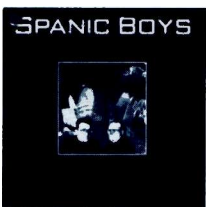


never forgotten us. There will always be a faction in our circle that deem U2 unacceptable for the "alternative" airwaves due to their enormous commercial success. This view can only be regarded as severe art damage and akin to slicing off one's nose to spite the face. Leave the hemlines and hen house chatter to the dedicated followers of fashion. In other words, let your ears and heart decide. What those essential senses will discover is a band that continues to be a vital voice. There's no need for further dialog on "*The Fly*" or "*Mysterious Ways*", so let's examine the remaining ten new nuggets. "*Zoo Station*" opens the set with liquid guitar industrial rumblings and a wordless chant that recalls "*Rejoice*". But once the song kicks in, Bono's voice emerges from the speakers as if reproduced by a rusty nail scratching the surface of aluminum. A balance of the old and new is quickly established here, as a recognizable U2 sound weaves between a clanging anvil wail. "*Even Better Than The Real Thing*" follows, and Edge uses the intro to layer siren screams and "*Revolver*" riffs on the guitar, along with his, by now, trademark chunk-a-chunk cadence plunks. A highly danceable rhythm and hint of Sly Stone are found in what is sure to be an early depth play choice. Next is a track that will be the album's cross format, mega squared, prom theme for life, "top of the world, ma"--- Smasheroonie! Appropriately titled "*One*", this ballad should be the biggest "single" of the band's career and owes a debt to both Bob Marley and John Lennon for feel. "*Until The End Of The World*" adjusts the tempo up to stutter and fills the room with glorious, glycerin riffing from The Edge, while near tribal territory is explored by Adam and Larry. The best opening line from the set is found in "*Who's Gonna Ride Your Wild Horses*", which follows with Bono stating, "You're dangerous, 'cos you're honest". It's an adult Hewson singing over a musical landscape that brings to mind the mood of the "*October*" Lp on the verses and fade, but Phil Spector with a mighty "sha la la" chorus. "*So Cruel*" is the centerpiece. A tortured tale of romantic obsession, its deceptive seduction becomes clearer with repeated play. Bono's voice is a naked croon of despair threatening to crack on the high notes at any minute, perhaps making it one of the most real offerings. Skipping "*The Fly*" and "*Mysterious Ways*", you find the "*Stoned Soul Picnic*" opening of "*Tryin' To Throw Your Arms Around The World*". A restrained DNA type beat and love-ly chorus are the highlights here, with Bono showing a bit of American soul grinding vocal influence. "*Ultra Violet (Light My Way)*" throws the "baby meter" off the scale, and we all know that the repeated usage of "baby" in any tune increases its hit potential enormously. Seriously, this one will be among the first delved into en masse, and rightfully so. "*Acrobat*" is the place to find The Edge's showcase. Propelled by the snare heavy pulse of Larry Mullen Jr., it is a controlled rolling wheel of noise that has

Bono offering the advice, "... Don't let the bastards grind you down." We finish with "*Love Is Blindness*", a tone poem of distraught emotion. The Edge also shines here, with distinct blues shading and expert dynamic control in his technique. After listening to "*Achtung Baby*" all the way through, the only conclusion to arrive at is that the band, Daniel Lanois, Brian Eno, Flood and Steve Lillywhite, along with Shannon Strong and Robbie Adams have certainly spent the gap between "*Rattle And Hum*" wisely. Well worth the wait and attention. (MM)



Spanic Boys, "Strange World" (ROUNDER)



Years from now it's possible that this father and son led unit of honest rock will be a question on Jeopardy. Close your eyes and you can almost hear Alex intone, "Replaced Sinead O'Conner at the last minute on the infamous Saturday Night Live episode hosted by Andrew Dice Clay." It would be a tragic shame if that becomes the largest mark left by Ian and poppa Tom. Because

along with the sturdy rhythm section of Mike Fredrickson (Hofner bass) and Curt Levevre (drums) they are a necessary return toward the source. The Spanics make music in the grand old tradition of two guitars, bass, drums, strong melody, harmony and, most of all, the unbridled joy of playing. This second release is every bit the celebration of back porch pop as their debut, and in spots, even better. "*All Alone*" is just one of the selections that could be the Everly Brothers backed by Rockpile, to use a single comparison point. All the tracks sport a gleam of reality, but we suggest "*When You Travel*", the Spanic-delic leaning of "*My Head Hurts*" and title track, Crenshaw-ish personal fave "*I'm All You Need*" and Buddy Holly meets The Beatles romp "*Made Out Of Steel*". We've always made room for roots, so let's not leave the Spanics out of the equation. (MM)

The Family Stand, "Moon In Scorpio" (EAST WEST AMERICA)



Ever try to mix up a bath of paint when you don't know the color recipe? One wrong shade, and the result is invariably some unappealing shade of gray, suitable for dipping old poly-sci books in, rather than the walls of your bedroom. The Family Stand, with their third album, vibrantly blend tints together, zestily lay them down on the drywall, and then shake chips from the ceiling with unrelenting volume. A New York based trio with considerable time

spent as producers and sessionists, The Family Stand toss a Sly Stone/Soulsonic Force R&B-skewed angle into their mix, with the voice of Sandra St. Victor as a prominent, gospel-spirited asset (formerly backing vocalist with Chaka Khan). The rock side is fully explored with guest guitarists Ronnie Drayton (of Mother's Finest), Dave Fields and one Vernon Reid assisting on the guitar, throwing in his wailing, mercurial fret-twists in on two tracks, "*New World Order*" and "*In The Midst Of Revolution*". This album features several other strong performances, particularly the multi-instrumental talents of Peter Lord and V. Jeffrey Smith. Recalling both hip hop and soul funk, cuts like "*Shades Of Blue*" and "*Winter In My Heart*" stand as the hybrid to segue through a stop set featuring anything from Parliament to Prince to Afrika Bambaaraa to A Tribe Called Quest. Just ask yourself, what's your favorite color, and find it here. (BR)

POWER.

PASSION.



**ALISON
MOYET.**

IT WON'T BE LONG.

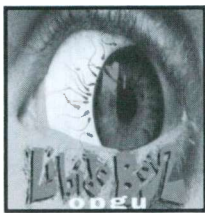
THE NEW SINGLE FROM
ALISON MOYET'S MESMERIZING
ALBUM, "HOODOO".

IN HEAVY AT:
WHFS 91X and The End

ALSO ON:
WDRE(M) KTCL(M) WOXY(M) WHTG(M) WBRU(L) KUKQ(L) KBBT(L)

**ALISON
MOYET
HOODOO**

Necessary Spinning



Straight outta the Red Decibel halls, the Libido Boyz are running right into your face, brimming over with vigor and just a bit too much eagerness. "OPGU" recalls the same offhand casual manner of Mucky Pup or Scatterbrain. These Minnesota kids, with a fistful of singles and one album to their credit, are about as willing to be confined to the "metal" corals as a senior detained in study hall at 1:30 right after a lunch of Ho-ho's and

choco-milk. Their last 7" was the latest chink in a set of guitar-brash armor, chock full of shouting, rough guitars and hey-why-not tempo changes. On the full platter, fun-loving titles like "Pissed To Be Alive" and "Lunchtime" are indicators of their humor, but they're not above contemplative lyrics like the environmentally aware "Ghia", and social imprinting on "Childhood Memories" (already available on the A-side of another 7" slabette). Produced by Dave Pinsky (Soul Asylum), there's a definite punk-in-your-face-ity speed and awareness of tempo that keep things from getting totally out of control. Put on your scuffed up shoes and toss yourself into the mayhem -- "Anything", "Godzilla" (no, not that one) and "Best Friend" get the big ol' check mark. Couldn't hurt. (Red Decibel can be phoned at 612-872-0646).... Although the Libidos may not be so intent on dismantling BOC, we can't say the same thing about Clint Ruin and Lydia Lunch. Lydia, oh Lydia, you all know her either from Teenage Jesus And The Jerks or forward to her Widowspeak projects.

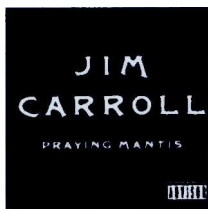
Clint is none other than that Foetus hombre, Jim Thirlwell, himself, remixer to stars like EMF and instigator of many sounds obscure and fascinating. "Don't Fear The Reaper" is his latest project, among his scores of collaborations include groups as diverse as Coil, Marc Almond and Of Cabbages And Kings.



This EP is actually one of a trio of new releases that Foetus has readied for the approaching jolly mistletoe type season. If that first cut/cover doesn't make your blood change color, then just skip the bone chilling segue from "Clinch" to "Serpentine", and check out how "Why Don't We Do It In The Road" comes out out of the meatgrinding gears.... Another freak-horror fest of noise emerges, courtesy of Cop Shoot Cop. The appropriately, beckoningly titled "White Noise", as promised above, features the Foetus production and songwriting touch. Blaring from the depths of New York City's dingier neighborhoods, Cop Shoot Cop has enjoyed an industry type buzz, doing the showcase route at places like The Bank, and has toured around the rest of the better-informed planet.



Starting out with vocal berating that sounds like edited sentences from Jello Biafra's DOA collaboration, and uses a musical bed of nails to instill a sense of tension. Barkmarket's Dave Sardy (nice guy, really) is another producer-type guy employed on "Chameleon Man". As lead singer, Tod, says (and this is the first time a bio quote has been cited from this scribe), "At least it's better than apathy." But then, so is registering to vote, but that's another matter.... Also from the New York area, Jim Carroll is a spoken-word artist whose cadences are as musical as anything with a fret or an amp. "Praying Mantis", recorded in the St. Marks (in the Bowery) church, owes as much to comic timing as savage wit. He sounds as if he's about to crawl underneath the pulpit as he's relating his performance art one-off in "Tiny Tortures", or "The Loss Of American Innocence". "A Day At The Races" tells the peculiar pastimes of him and a girlfriend, with hilariously bizarre images and audience laughs topping the monologue perfectly. If you've allowed a token spoken piece here and there for Rollins' sake, then Jim Carroll will work just as well.



With actual speaking, you know who's really listening or just using the speaker as the source of sonic wallpaper. On Giant Records.... There are many who pray to the alter of Kevin Seconds and his main gig of over ten years, 7 Seconds. Now is not the time to differ with that beatification, but aside from that longtime band, Kevin is "Making God Smile". That's the title of an album (on

Restless) he's finished work on under the name Drop Acid. A "solo" record officially, he's joined by Brent Spain and Chris Carnahan, a blunt, gritty rhythm section. Searing ears with live noise welts around the Bay Area since the early months of this year, Drop Acid has played gigs with the likes of then Mookie Blaylock now Pearl Jam and Alice In Chains -- ferociously loud company. Be prepared for the latest in Seconds' latently savage guitar blasts. Cutting and sporting a serrated edge are the churning sonic waves of "Reunion", "Mother Wheel", "Sometimes" and don't miss out on the CD only bonus track "Knew".... Third Mind is a new label offshoot of the Roadrunner office, specializing in those sounds which made Wax Trax and Play It Again Sam faves in Europe and Stateside. One of their first releases, from Edward Ka-Spel,



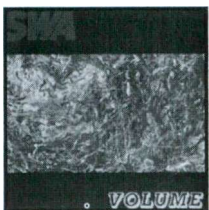
leader of the Legendary Pink Dots, with his latest solo album "Tanith And The Lion Tree". There is a distinctly ungrinding, delirious feel to the album, as heard on "Interference" and "Prithee",

and Edward employs sorts of soundtools from cello-like synths to toy guitar. And if there was any doubt of his deviant delight in sociopathic personalities, don't miss the opening "O' From The Great Sea", which gurgles with evil cannibalistic appetite, and quoting lyrics would only make the images all the more explicit. On at KCMU, KSJS, WRIU and WWUH.... Barbie Bones will melt those Norwegian-sound expectations as surely as a bag of salt will de-ice the sidewalk. And "Brake For Nobody" (on Restless) has the same corrosive effect over time. Brazenly unhomogeneous, the Barbies have sopped up the influences as diverse as the Sex Pistols to the 13th Floor Elevators to Wire, and enjoy mopping up watered down psychedelia with their wire-entrained mop, scouring the floor squeaky clean. "The Pink



Elephant Song" is a supreme example of assaulted flower-power aesthetics, while casual vocals take the front, your attention is diverted to the background's harsh vocal loops, and then it's thrown into an eerie circus bridge.

They play keep-away with your expectations, basing their queer ideas one no one philosophy -- one minute aping artistically correct boundaries, then placing them facefirst in the blender, set on puree. Produced by former Swans member Roli Mosiman on two cuts ("Fruit Machine" and "Worldwide And Elsewhere"), "Napalm Baby Light My Fire", "Kiss Bang Baby" and "Swamp Surf" come to mind.... What do you get when you combine the experienced noise-logistics of Black Flag and the combined chops of all their followers. Keeping active like peers All-now-Descendants, Minutemen-now-FIREHOSE and the perennial Rollins, SWA, formed by Black Flag founding member Chuck Dukowski, has been kicked out



a handful of albums on Greg Ginn's SST label. Produced by bassist/now-singer Dukowski, "Volume" includes one cut with the sinister vocal sputterings of Merrill Ward, one from ex-Saccharine Trust's Jack Brewer (with his own "Harsh World" album set to come out on New Alliance), and one from former guitarist Phil Van Dyne, recently moving to the Brewer camp. With a add-beer-and-stir sound that's influenced

everybody from Scatterbrain to Murphy's Law to the Poster Children, SWA define their songs with rambunctious pepper-shot riffs and a healthy dose (not Dos) of adolescent vigor. Added at KSJS, WBAU, WCDB and WUNH this week.... The Storm Orphans are a staple on the Southeastern band circuit, playing bars and industry showcases with equal frenzy and abandon.



Their latest album on their own Low Rumble label, "Sin Souls In Hell From Sex", turns on the electric juice heard in their live performances, also heard on their last "Living In A Wasted Union". Like locally grown, nationally thriving Widespread Panic, Alabama's Orphans southern fry a big bowl of styles into a crispy hash. Brash guitars, brimming with feedback, and bellowing vocals are the first things to like about Rusty, Shawn, Jack and Mark. "Waiting On A Candle" and "Sister" offer differing shades of crash and melody make this instantly likeable, and you don't have to own the Soul Asylum or Mats catalog to qualify. (Call them at 404-876-8436, or write to 1655 Peachtree Street, Penthouse, Suite 1200, Atlanta, GA 30309) (BR)

Singles Going Steady

Springhouse, "Eskimo EP" (CAROLINE)



Their "*Land Falls*" album remains on the personal top 10 as we rapidly approach the inevitable year end favorite category. The band possess the urgency of their native New York, yet filter it through the import post punk of bands like The Sound and The Church. The title track of the EP is an alternate ("Dark Mix") version of a track from "*Land Falls*" and "*Layers*" is directly from the album. Rounding out the release are a pair of new original tracks recorded on the primitive glory of eight track (not cartridge). "*That Was Before*" takes a when I was young theme from Eric Burden and places it in a Buzzcocks setting. "*Get It Going*" could be Adrian Borland with early Television and "*Angels*" is a fun cover from the corner of The Saints catalog. Springhouse are comprised of guitarist/vocalist Mitch Friedland, Jack Rabid (who has written a great column in Rockpool for years) on drums/lyrics/vocals and the virtuoso bass and arranging talent of Larry Heinemann. They are wonderful. You should listen! (MM)

Poi Dog Pondering, "Jack Ass Ginger" CD-5 (COLUMBIA)



In the course of their short career, this charming unit from beautiful Hawaii have shown a penchant for floating like a butterfly, but on this third outing new producer Jerry Harrison has them ready to sting like a bee. The mixing duties were handled by veteran Alan Winstanley, minus his usual partner Clive Langer. There are two versions of the title track on this EP, an edit and full length five and a half minute take from the forthcoming "*Volo Volo*" longplayer. In addition there are a pair of non-LP tunes, a self produced cover of Frederick "Toots" Hibert's "*Fever*" and wacky beat box-ish original called "*Take Care Of Your Thing*". As if that wasn't enough, the band's contribution to "*Acoustic Christmas*" is tacked on as well, "*Mele Kalikimaka*" with The Dirty Dozen Brass Band. (MM)

King Of Fools, "Sad In Wonderland" (IMAGO)



As the first record with the Imago imprint on its spine, the King Of Fools album got off to a healthy start with "*Eat Your Heart Out*", a song that endeared the band to both eclectic and rock-driven stations. "*Sad In Wonderland*", heard here with an edit, is the next helping of (onetime Teardrop Explodes companion) Roy White and his mates, and it's not just any wimpy CD single. Newly recorded album cuts "*No Man's Land*" and "*Love Is Blind*", plus new-in-the-U.S. "*Rising Sun*", taken from a U.K. EP. All you spaghetti-type film buffs will be greatly surprised by a lowkey version of "*Sacco And Vanzetti*", written by Joan Baez and director Ennio Morricone, taken from the movie of the same name. (BR)

Most Added

1. U2..... (Island/PLG)
2. MY BLOODY VALENTINE (Sire/WB)
- THE MILLIONS (Smash/PLG)
- THEE HYPNOTICS..... (Beggars/RCA)
3. "I'M YOUR FAN"..... (Atlantic)
- DIE KREUZEN (Touch & Go)
- WIR (Mute/Elektra)
4. BRUCE COCKBURN..... (Columbia)
- ENYA..... (Reprise)
- LUSH..... (4AD/Reprise)
- MINISTRY (Sire/WB)

Most Requested

1. NIRVANA (DGC)
2. U2 (Island/PLG)
3. RED HOT/PEPPERS..... (WB)
4. INXS..... (Atlantic)
- MINISTRY..... (Sire/WB)
- PIXIES..... (4AD/Elektra)
5. FUGAZI (Dischord)
6. PUBLIC ENEMY (Def Jam/Col)
7. LUSH (4AD/Reprise)
- SMASHING PUMPKINS (Caroline)

THE ROCKBLOCK

New Music featured weekly on
Album Radio Specialty Shows

1. Nirvana..... "Nevermind" (DGC)
2. Pixies..... "Trompe..." (4AD/Elek)
3. Blur "Leisure" (Food/SBK)
4. Smashing Pumpkins..... "Gish" (Carol)
5. U2 "Achtung Baby" (Isl/PLG)
6. Red Hot/Peppers "Blood..." (WB)
7. Primal Scream..... "Screamadelica" (Sire/WB)
8. Billy Bragg "Don't Try..." (Elek)
9. Teenage Fanclub "Bandwagonesque" (DGC)
10. Carter/USM "30 Something" (Chrys)
11. Dramarama "Vinyl" (Cham/Elek)
12. Five Thirty..... "Bed" (Atco)
13. Ministry..... "Jesus Built..." (Sire/WB)
14. Golden Palominos..... "Drunk With..." (Chari)
15. Flaming Lips "Wastin' Pigs" EP (WB)
16. My Bloody Valentine "Loveless" (Sire/WB)
17. Ned's Atom/Dustbin "God Fodder" (Col)
18. Robyn Hitchcock "Perspex..." (A&M)
19. Psychedelic Furs "World..." (Col)
20. Wir "First Letter" (Mute/Elek)

ALL REPORTS MUST BE IN NO LATER THAN 4:30 P.M.E.S.T. ON TUESDAY. PLEASE FAX OR PHONE ON MONDAY IF POSSIBLE. THANK YOU.

Remake/Remodel

"Clash On Broadway", the definitive retrospective of this essential quartet is finally out (just in time for the holidays) and it certainly lives up to the advance raves. The 63 songs on this Columbia box set span the entire career of the band, excepting the Mick Jones-less "Cut The Crap" album, which is not even mentioned in the limited discography. All the tunes you'd expect are included, as well as a host of previously unreleased gems. The unedited version of "Straight To Hell", live versions of "Lightning Strikes (Not Once But Twice)", "English Civil War" and "I Fought The Law" (recorded for the "Rude Boy" film). The rarities abound and finally we won't have to shell out huge dollars for import CD's of "Black Market Clash". There are goodies not to be found anywhere else (including vinyl) like "Every Little Bit Hurts", "Midnight To Stevens" and "One Emotion", as well as the rare U.K. B-side to "Tommy Gun", "1-2 Crush On You". The whole package is superbly assembled (kudos to Kosmo Vinyl) and comes complete with extensive liner notes, an essay from Lenny Kaye and a wonderful excerpt from the late Lester Bangs' "Psychotic Reactions And Carburetor Dung". In terms of historical significance, The Clash rank in a dead heat with The Ramones and Sex Pistols, this set only reinforces why.... Another retrospective that is a must, although much less complete, is the single disc "Perfect Hits 1975-1981" from Generation X on Chrysalis. The brainchild of Billy Idol and (one time Clash member) Tony James proved to years ahead of their time (especially in the remix department). In addition to all the well known hits ("Dancing With Myself"/"Kiss Me Deadly"/"Ready Steady Go"/"Wild Youth"/"King Rocker"/etc.) there are a pair of previously unreleased Peel Sessions ("Gimme Some Truth" and "Day By Day"). A great addition to the library. (MM)



MIKE MARRONE AND BETH RENAUD



Among the batch of CMJ pix, here's one, taken in front of the Wetlands bus, on the night of the Matthew Sweet/Odds/Titanic Love Affair/Momma Stud showcase/shindig/hoedown. Here (standing) are Jill Richmond (Aquanettas), Michael Marrone (Hard Report), Stephanie Seymour (Aquanettas), Dawn Hood (Charisma), Linda Kirishjian (New Art Promotions), Bruce McDonald (Link), and (kneeling) are Mike Stuto (Beggars Banquet) and Howard Petruziello (WVVV).

Eye of the Lens



Somewhere closer to the stage, things were getting even curiously. The witnesses include Mike Parrish (WBNY), John Butler (TVT), beer-point man Joel Habbeshaw (KUNV), Brett Greene (formerly KUNV, now Radioactive), and Linda Kirishjian, Jill Richmond and Dave Brock (WKNC) also getting in on the wackiness.



Shortly before their terrific New York showcase, the Odds were seen somewhere in the metropolitan Phoenix vicinity, with Jonathan Rosen of KUPD/KUKQ, playing an acoustic set on the air.



Back across the coast, Dramarama were among the bands to play WDRE's weeklong Modern Rock Festival, and Robert Greenbaum was there. He's wearing a shirt for one of the coolest bands to come out on Wax Trax this year, the Skatenigs. Pictured to Robert's left are Steve Reni (Dramarama manager), John Easdale and Chris Carter (Dramarama), and Steve Kass (WDRE).

HARD HITTERS

Hard Hitters

Lw	Tw	Artist	Album/Track
1	1	METALLICA	"Metallica"
2	2	SOUNDGARDEN	"Badmotorfinger"
3	3	NIRVANA	"Nevermind"
4	4	PRONG	"Prove You..."
5	5	OVERKILL	"Horrorscope"
7	6	OZZY OSBOURNE	"No More Tears"
6	7	SLAYER	"Decade Of..."
11	8	FATES WARNING	"Parallels"
10	9	SAVATAGE	"Streets..."
8	10	TESLA	"Psychotic Supper"
14	11	VOIVOD	"Angel Rat"
26	12	C.O.C.	"Blind"
9	13	REVEREND	"Play God"
16	14	PEARL JAM	"Ten"
18	15	DEAD HORSE	"Peaceful Death..."
12	16	INFECTION GROOVES	"The Plague That..."
22	17	LAW & ORDER	"Rites Of Passage"
13	18	THE ALMIGHTY	"Soul Destruction"
28	19	GUNS/ROSES	"Use/Illusion II"
21	20	DEATH	"Human"
17	21	CORONER	"Mental Vortex"
27	22	BULLET LAYOLTA	"Swan Dive"
20	23	ASPHALT BALLETT	"Asphalt Ballet"
23	24	THE SCREAM	"Let It Scream"
19	25	NUCLEAR ASSAULT	"Out Of Order"
30	26	UGLY KID JOE	"As Ugly As..."
34	27	LITA FORD	"Dangerous Curves"
29	28	SKID ROW	"Slave To..."
24	29	PESTILENCE	"Testimony Of..."
25	30	ARMORED SAINT	"Symbol Of..."
32	31	GALAC. COWBOYS	"Galactic Cowboys"
15	32	GUNS/ROSES	"Use/Illusion I"
31	33	MOTLEY CRUE	"Decade Of..."
37	34	VINNIE MOORE	"Meltdown"
35	35	THE CULT	"Ceremony"
36	36	R.H.C.P.	"Blood, Sugar..."
33	37	CANNIBAL CORPSE	"Butchered At..."
47	38	SOLIT. AETURNUS	"Into The..."
44	39	MCQUEEN STREET	"McQueen Street"
39	40	VICIOUS RUMORS	"Welcome To..."
† D	41	LITTLE ANGELS	"Young Gods"
49	42	SCATTERBRAIN	"Scamboogery"
D	43	MINISTRY	"Jesus Built..."
44	44	MASSACRE	"From Beyond"
38	45	LAST CRACK	"Burning Time"
R	46	QUEENSRYCHE	"Empire"
R	47	FUDGE TUNNEL	"I Hate Songs..."
50	48	WARRIOR SOUL	"Drugs, God..."
† D	49	NON-FICTION	"Preface"
41	50	GRAVE	"Into The Grave"

RUMBLERS: THE FOUR HORSEMEN, MORBID ANGEL, THE EXPLOITED, ANTHRAX, SEPULTURA, KIX, ATOM SEED, FORCED ENTRY, GORGUTS, KYUSS, NAPALM DEATH, SUFFOCATION, MORDRED, S. JETS, XYZ, WHITE TRASH, RUSH, LOUDHOUSE, SHOTGUN MESSIAH, PANIC, ALICE IN CHAINS, MURPHY'S LAW, IMMOLATION.

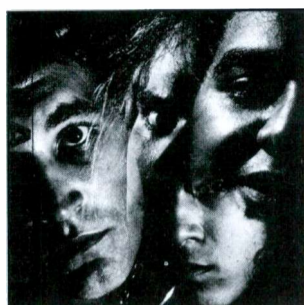
Most Added Metal

- (17) NON-FICTION..... "Preface" (Grand Slam)
- (11) SKIN CHAMBER..... "Wound" (RC)
- (10) SUFFOCATION..... "Human Waste" (RC)
- (9) 24-7 SPYZ..... "This Is..." (EastWest)
- (9) GORGUTS..... "Considered Dead" (RC)
- (9) MINISTRY..... "Jesus Built My..." (Sire/WB)
- (8) C.O.C..... "Blind" (Relativity)
- (8) FATES WARNING..... "Parallels" (MB/Reprise)

ALSO ADDED: F.F. WEIRDOZ (7), SLIK TOXIK (7), POISON LIVE (7), SORROW (7), BRITNY FOX (6), MURPHY'S LAW (6), PRAYING MANTIS (5), SLAYER (5), STEVE VAI (3), MAGELLAN (3), QUEENSRYCHE LIVE (3), SKIN YARD (3), SAVATAGE (3), AEROSMITH (3), NIRVANA (3).

Heavy Hitters

Drop Hammer, "Mind And Body", Red Decibel...

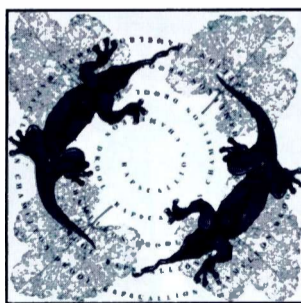


This tiny little label in Minnie-Apple has been continuously proving its talent, for finding great raw new talent from the Great Lakes regions. Last year, they were responsible for bringing us the might Coup de Grace (a much sought after and incredible band), as well as the first releases from Rapscaillon, Libido Boyz, and this band, Drop Hammer. And with new releases from all three of those bands hitting this week, it made deciding

which should be the cover pick a nasty task--a flip of the coin tells all however. While the first release was only a limited edition two-song 7", it hinted at another band of unquestionable potential and diversity (side two revealed the beautiful, all acoustic "Roses In The Wind"). Drop Hammer are a fierce little four piece comprised of guitarist/primary songwriter, Tracy Kerbuski (a fluid if not frenetic style adds to the bizarre unpredictability of their songs), vocal sensation Scott Carlson (he's been compared to more singers than I could name here--which means he's got a great range and more than one "sound"), bassist Bruce Danz and Tom Vallejo on drums. Their style is a wild blend of heavy chugging riffs, rifling across a decidedly metallic bent--threatening here and there to slam full on into thrash, but dropping back just before full tilt. A grinding assault is reigned in and balanced out by melodic lines, and drops down into softer lulls now and then. The vocals range from hearty growls, to pop metal whines, to ragged power yells--Scott adapts and molds to the moody intensity that swings between one song and the next. Speaking of which the title/video track is a perfect example of their chameleon-like musical cloak. An acoustic bed develops quickly into something much more substantial. Also check out "Bottom Line", "Electric Skies", "Someday Rising" (great song), the pummeling "Feed The System", or "Pull The Rug Out". The only thing that seems to be holding back Drop Hammer are a session or two with a big budget producer, but even that can't disguise what's awaiting you here. Another Red Decibel band with a formidable future.

Rapscaillon, "Chameleon Drool", Red Decibel...

Ah, Rapscaillon...the band that blasted me into fan-dom the minute I set their debut release, "Gardens Of Machinery" onto my turntable (I contacted Red Decibel for a CD immediately afterwards). There are some albums and some bands you just don't forget, and in my little world "Gardens" and Rapscaillon were two of them. Despite sorry production, the abstract and raw beauty of that record captured my attention instantly and I've been waiting impatiently ever since for this new



album. "Chameleon Drool" was worth the wait, even though it does sport a very different sounding band--chalk that up to matured songwriting, and a real gelling between band members (namely, vocalist Todd Schwenn, guitarist Jayme Poster and Gary Kealey, bassist Eric Hansen and drummer Randy Landphier). Wearing not unsimilar musical trappings as their Madison, Wisconsin brethren, Last Crack...Rapscaillon aren't quite as ethereal but just as fierce. Leaning a bit more towards a Jane's Addiction style madness, they carve out songs among groove laden riffs, metal crunch and moody emotion. And this

MORE Hard Rock/Heavy Metal

time 'round they've managed to completely escape the Queensryche comparisons and more fully realized their Alternative characteristics. They don't really fall into one category or the other, and that's half their appeal I admit. Actually, side one is a restless, churning mass of waves highlighted by the pumping "I Am Medicine", "Naked No Less" and "Coconut Trial", while side two is primarily acoustic and jangler with "Starfish Communication", the dark "A Good Way To Say Goodbye" and "Words To The Wise" among the standouts. There's a little something for everyone on this one. Schwenn's vocals are incredible, changing constantly from one song to the next and even within the same songs. He's quite a talent. The whole band is pretty amazing at that--"Chameleons" for sure. Experience their brilliant kaleidoscope of sounds for yourselves.

Athiest, "Unquestionable Presence", Death Records...

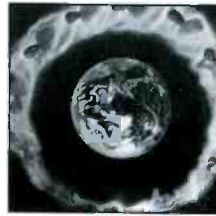
This intense outfit, have primarily made their mark among the "death metal" pack, most notably with their 1988 debut "Piece Of Time". Sporting a much more progressive inclination than that realm is used to motoring around, Athiest have leapt beyond those growling, grunting confines with their latest, and have chosen instead to dive headfirst into the much wider waters of the progressive thrash end. And rebounding as they are from the untimely death earlier this year



of bassist Roger Patterson (whose contributions call still be felt throughout), it's not surprising that there is a very obvious renewed ambition and inspiration lurking within each song. Now joined by ex-Pestilence bassist extraordinaire, Tony Choy, the rest of the band, Kelly Shaefer-guitar/lead vocals, Steve Flynn-

drums and Randy Burkey-guitar, are defying death metallers to reach beyond all the normal expectations and formulas. As musicians, they individually and as a whole, excel beyond the many bands entrenched in heavy doom and plodding aggressions. Instead Athiest attack with a controlled and biting precision. Their musicality in unquestionable--from the mental floggy offered up via "Your Life's Retribution" or the emphasis track, "Mother Man", to the abstract realities of "Brains", "And The Psychic Saw" or "An Incarnation's Dream". Crushing riffs, weird time changes, wild adventures into trilling guitar crescendos and arpeggios, pulverizing and bitter vocals, funky bass breaks--the band willingly take you on a cataclysmic roller coaster ride through their organized dementia. Catchy one second, brutal the next, musical all the way through. WNHU's Pat Garcia, was so taken with the band's newest that he was compelled to comment: "Take one part Watchtower, a sprinkle of Sabbath and a large helping of thrash and mix well. This album is great and it's probably the cleanest Scott Burns production I've ever heard." I'll second that emotion... you will too once you lend your cranium to this band's "Unquestionable Presence".

Cerebral Fix, "Bastards!", RC...



Formed in 1986, this British thrash/hardcore band have been raging their way into the collective metal consciousness, by way of "Life Sucks...And Then You Die" (their 1988 debut) and 1990's "Tower Of Spite" (which fared quite well on the charts here), as well as a few demos floating through here and there. Having weathered a blur of exiting and entering bassists and drummers, Simon Forrest-vocals, Tony Warburton-guitar and Greg Fellows have

POLY KID DOG



~~I love. I hate.~~
~~I love. I hate.~~
~~I love. I hate. I love.~~
~~I love. I hate.~~
I hate.

Everything
About
You

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been hanging in their from the beginning and now with **Frank Healey** (bass) and **Kev Frost** locked into place, they are set to devastate, with a new record that easily documents their very focused attitudes and aggressions. Not a happy bunch lyrically, Fix are just a little PO'd with the state of the world--thus explaining the title of this album and the spoken intro that is its axis: "This is our planet. The Earth is diseased and corroded by...Bastards". Fortunately, the band chooses not to spew forth a dark litany through guttural unfathomable vocals, or slow trodding goth progressions (certain bands do that very well, but not all can carry it for long). Instead Cerebral Fix build upon their angers by sending them spiraling through walls of guitar riffs, snarling but discernible vocals and melodic passages (which save the songs from monotony). Worthy of notation too, is the inclusion of two interesting covers. First, G.B.H.'s "No Survivors" and secondly The Damned's "Smash It Up" featuring Wolfsbane lead throat, **Blaze Bayley** on vocals (watch for the language on this one though--it's not radio friendly). Also sample, "Middle Third (Mono Culture)", "Mammonite", "Beyond Jerusalem", "Return To Infinity" and "Ritual Abuse".

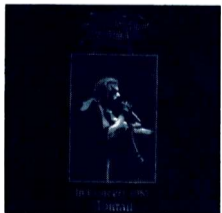
Quick Picks

Gang Green, "King Of Bands", Roadracer.... And as the merry, Christmas holiday once again draws near, as other labels calm down their rabid release schedules, and as visions of Caribbean hideaways take form in our heads, Roadracer refuses to stop the onslaught! Grab a brew, this is just the beginning. Or rather the ending. This is the last curtain call, the last six-pack, the last round if you will for those Boston brew hounds, Gang Green (currently on a farewell European jaunt with those other beer chasers, Wrathchild America). From their first work, "This Is Boston, Not L.A." on through to the more recent ramblings of "Older Budweiser", Gang Green have personified bullish young prankishness--punks with a metal attitude. Raging on the edge of hardcore, and proudly hoisting their beers higher than all the rest, Gang Green have built a long career traipsing around the metal and alternative arenas. Included on this closing compilation are two new songs, "Thunder" and "Rub It In Your Face", a remixed version of "Another Wasted Night", "Just One Bullet", "Alcohol" (undoubtedly their theme song), classics like "We'll Give It To You" and "Bartender", plus a Taang! type classic "F*ck In A". Oh, and the surprisingly uh, tender (???) "Ballad" (ah, anything for the love of beer). Ah one last crack (hardeeharhar) of the brewski and they're on their way. Cheers to ya. Check out the nifty lineage on the inside cover. What a long and winding drink it's been.



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King Diamond, "In Concert 1987-Abigail", Roadracer.... Okay, all you King nuts who are just dying for little something to hold you over, during the oh-too festive holiday season...rest easy. It's here.

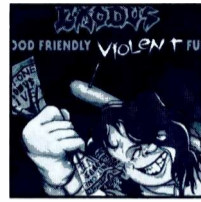


Recorded live during the "Abigail" tour in 1987, this album is exactly how you would have heard the show if you'd been there...or maybe you were. No overdubs have been added to hide those embarrassing flubs you expect when listening back to your live recordings...nah, this is the raw recording as it was put down on tape. Sounds pretty good too. King really hits those high notes pretty well--most of the time anyway. Just for remembrance sake, the lineup during that period (and on this album) was comprised of **Timi Hansen** (bass), **Mikkey Dee** (drums), **Michael Moon** (guitar), **King** and of course that raging six string wonder, **Andy La Rocque**. Included for your feasting pleasures are several songs from "Abigail" as well as a teetering Mercyful Fate classic-

-*"Come To The Sabbath"*. Also on board, "Arrival", "The Family Ghost", "Abigail" and "The Candle" among others, plus a drum and guitar solos. And just for kicks, the Christmas specialty track, "No Presents For Christmas" has been added to your ghoulish cheer. Enjoy.

Exodus, "Good Friendly Violent Fun", Relativity....

The Bay Area's been dealt some nasty blows lately, and sadly so, but one of the brighter spots has always been their continuing outpouring of metal and non-metal talent. One of the big name bashers from that town, is of course, Exodus. It's been a little while since we've heard from them...til now that is. They've charted a healthy career over the years building upon the popularity of their albums, "Pleasures Of The Flesh", "Fabulous Disaster" and "Impact Imminent". They're live shows are always the talk of the town as well...and hey, speaking of that. Here to hold you over the long break that's forthcoming is a live Ep recorded back in July at the world famous Fillmore in San Fran. They've really captured the moshing madness you can always witness at any of their gigs. Loud, brash and fast--that's Exodus. Included on it are seven Exodus classics performed by **Steve Souza**-vocals, **Gary Holt**-guitar, **Rick Hunholt**-guitar, **Rob McKillop**-bass and **John Tempesta**-drums. Among the tracks is the bands fiery cover of AC/DC's "Dirty Deeds Done Cheap" plus faves like "Toxik Waltz", "Fabulous Disaster", "Brain Dead", "Chemi-kill", "Til Death Do Us Part", "Cajun Hell" and "Corruption".



Single Matters

Ugly Kid Joe, "Everything About You", Stardog/Mercury....

Ya gotta love the Ugly Kids--they are a rowdy and rambunctious bunch (metal's own clan of Calvins). They're also doing a bang up job, getting people's attention at metal radio with just their little five song Ep. "Sweet Leaf/Funky Fresh Country Club" helped launch their notoriety, but now it's time for the not-so-tender follow-up to that swingfest. "Everything About You" is not the sentimental, "i love you oh, so dearly sweetie-pie songs"--it just sounds like it should be. It's than anti-lovesong. Deceptively sweet and syrupy at first, **Whitfield Crane** croons out one heart warming sentiment after another, like "I hate the rain and sunny weather...I don't like a thing about your mother, and I, I hate your daddy's guts too!...I hate everything about you". Ahh. Now that's honesty isn't it. What a funny little tune--it's just the kind of stuff everyone has suppressed about an ex at one time or another. Of course, it's made all the more fun by the funky fresh backdrop laid down by **Klaus Eichstadt** and **Roger Lahr** on guitars, **Mark Davis** on drums and **Cordell Crockett** on bass. Hopefully, you all got to meet this nutty bunch at Foundations...if not don't fret, they'll be hitting your town sometime soon..to cause as much havoc as humanly possible. The Kids are still climbing over Hard Hitters, this week with a move from 30-26*. New on KDGE and WXIN, increased at KBPI, KMSA, WXCI and WXRC and still punkin' it up on: KNGX, WARC, WCWP WGLS, WHMH, WKNC, WWSP, WWVU, KCLB, KEYJ, KISW, WBIM, WFSE, WJUL, WKDU, WKPX, WMMR, WPCR, WPSC and WXVU with top phones at KBPI, WFSE, WGLS and WHMH.

Galactic Cowboys, "Kill Floor", DGC.... These Houston rowdies have been pounding around metal radio for a pair of months now, with the whole album at your disposal--an excellent one it is too. Having climbed steadily up the charts since its release, the self-titled album is now kinda hanging around the 30's range and hey, that's not good enough folks. Amidst claims that they sound too much like their brothers in management King's X, the record's begun to suffer a bit of a stigma. Obviously, some people are too anxious to rule them out. Don't be. They've got the grind of a dozen bands not just dazzling harmonics

MORE Hard Rock/Heavy Metal

another dose to convince you, DGC's just sent out the first official single--the very hard, fast and crunchy "Kill Floor". 5:08 of pure power, aggression and punch. The subject matter's a revealing dose of reality as well. A 9 to 5 existence based around slaughtering animals for a living. "They send them in, I send them out...it doesn't bother me anymore...death has become a way of life". Twisted I realize but listen to it--not the subtle endearing qualities many assume they're all about. A metal track--no doubt. The Cowboys are incredible no matter how you cut em, so don't make the mistake of passing them by. They're currently carving a nice little path across the U.S. on a strange and unlikely bill with Overkill and Anacrusis--catch them. Their live show should convince you, then play this song. New on WDWN and still pounding away at KEYJ, KISW, WCDB, WKNH, WPSC, WRFL, WXCI, WXIN, KNGX, WARC and WTSR.

Craig Goldy's Ritual, "Anytime, Anywhere", Grand Slamm....Former Guiffria/Dio guitarist, Craig Goldy's new band is still out there working metal radio with an impressive debut album, "Hidden In Plain Sight". "Over And Over", the power rock track loaded to the hilt with stunning guitar work, led the way, but it never managed to get them on the chart. The album is still hanging tough however with airplay still happening at WRLC, KUCL, WBIM, WHMH and WRTN. Now they're back with a second single, the more mid-tempo heavy duty cruncher, "Anytime Anywhere" which is one of the four or so songs on the album, sung by ex-Dirty White Boy vocalist, David Glenn Eisley. Catchy choruses don't get much bigger--in your face and loud with bass and guitars. It's one of those big sounding layered rockers that defies you to not sing-a-long. So, go searching through those year end stacks and see if you can't locate this one once again. Hard rocking AOR blocks and hey regular AOR folks, might want to pay attention to this band, 'cause when they hit with an all new album (hopefully they will next year), it's gonna have commercial rock monster all over it.

Chart ~~A~~shun

Corrosion Of Conformity, "Blind", Relativity... Oh yeah, things are just starting to heat up for this Jantabulous Raleigh sensation. Politically astute and outspoken, C.O.C. aren't afraid of confrontation, in fact they encourage it. Not surprisingly they are meeting with little resistance chartside. With the strength of a brilliant, hard-edged, but groove-based record as their weapon, they're charging up the charts with incredible speed. This week on Hard Hitters, "Blind" barreled up 14 more, moving 26-12* with even more new adds filing in (along with a ton of raves). This time from KUCL, WDWN, WEOS, WLFR, WNYE, WTSR, WXIN and WZRC. Not to mention more than a half dozen increases over at: KSJS, WARC, WKPX, WVFS, WZMB, KUNV, WDWN and WPCR. C.O.C.'s also continues to build their ranks of minions with strong airplay at CFOX, KWUR, WBAU, WBCN, WCDB, WCWP, WFCS, WGIR, WHMH, WJUL, WNYU, WPSU, WRMC, WSMU, WVBR, WWSP, WXCI, WXPL, WXVU, KEYJ, KZOK, WKDU, WKNC, WNHU, WTPA, WVCR, KSJL, WXRC, KBPI, KISW, WERS and WXTB with Top Five phones happening at KZOK, WEOS, WFCS, WKNC, WKPX, WNHU, WNYU, WSMU, WZMB and KUNV. Opening even more eyes and ears while on the road with Bullet LaVolta and Prong... they're unstoppable. Headed for Top Five in no time.

Solitude Aeternus, "Into The Depths of Sorrow", Roadracer... Not quite the doomsayers Candlemass or the like are, Roadracer's Solitude Aeternus are beginning to really have an impact on the metal charts. After weeks of chalking up serious add tallies, this Texas livesome are ready to stalk some of the higher echelons, given the chance. This week they took a bit of a hike up from 47-38* with a little help from some necessary increases at WRIU, WXDR and WXVU as well as some heavy positioning over at WWSP, WERS, WFCS, WNHU, WPSU,

WSMU and WVBR among others. Far from run of the mill, Solitude Aeternus are a very musical bunch who draw from classical teachings and the heavy power of early Black Sabbath. Not caught up in romancing dirgy, goth like progressions, the band (John Perez, Lyle Steadham, Robert Lowe, John Covington and Edgar Rivera), have cleared away any such cobwebs and darkness. Presenting instead a much more uptempo package of songs. Heavy...yes. Vocally a gravel pit? No way...listen to it and you'll see it offers much more. Previous adds yet to turn around into airplay include WDWN, KWUR, WPCR and WVFS.

- | | |
|----------------|---------------------|
| 1. METALLICA | 6. OVERKILL |
| 2. NIRVANA | 7. O. OSBOURNE |
| 3. SLAYER | 8. C.O.C. |
| 4. SOUNDGARDEN | 9. FATES WARNING |
| 5. PRONG | 10. INFECT. GROOVES |

ALSO REQUESTED: SAVATAGE, DEATH, VOIVOD, TESLA, PEARL JAM.

Metal Filings

Hi folks! Looking to find out what's going on in metal land? Stop guessing and I'll clue you in... Lots of bands are rocking the road right now, see how many of these great shows you can catch. First off, the Danger Danger (Epic) dudes have kicked off their tour (in support of their latest Lp "Monkey Business"), which began November 2nd in New York and will continue thru' December 5th where they will rock the house at the Basement in Dallas, TX... For your information the Death (Relativity) and Pestilence (Roadracer) tour has begun. Look out!... Yep! What a rock fest it is- Corrosion of Conformity (Relativity), Bullet LaVolta (RCA) and Prong (Epic) are keeping mosh pits raging while they travel around America. This club tour has dates scheduled thru' December 16th, so don't miss it!... The members of Love/Hate (Columbia) have be gigging in Europe with the boys in Skid Row (Atlantic). The tour kicked off November 11th in Dublin, Ireland and is scheduled to continue until November 26th where the final stop is in Bochum, Germany... Murphy's Law (Relativity) are prepared to do the rock 'n roll stroll beginning November 17th. When they hit your town check 'em out... That amazing guitar playing sort Vinnie Moore (Relativity) has landed the opening slot on the Rush (Atlantic) arena tour. This musical bill starts December 1st in the great northeast... Non-Fiction (Grand Slamm) will be supporting their Lp "Preface" as they tour from November 20th (in NYC) to December 1st (in Atco, NJ)... Rapsallion (Red Decibel) will launch their rock attack November 22nd in Madison, WI and will play dates up until December 1st in Memphis, TN... Indiana's own Sweet F.A. (Charisma) will set out on their trek from Indianapolis on November 26th. Steven DeLong and Co. will continue romping throughout the mid-west until December 18th... Kik Tracee (RCA) will be kicking off their East coast tour November 29th in Melbourne, FL... November 29th is also the date when Scatterbrain (Elektra) and Ugly Kid Joe (Stardog/Mercury) kick off their fun-filled tour in Newark, NJ... The "Rights Of Passage" tour will blast off December 6th in NYC and from there Law and Order (MCA) will wander around the East coast. ♦♦♦♦♦ Just in case you Headbanger's Ball regulars missed it, the Corrosion of Conformity (Relativity) video for "Dance Of The Dead" debuted Saturday November 9th. Come on Riki, let's see again, shall we... Big House (RCA) have finished filming videos for the tracks "Baby Doll" and "All Night"... Sepultura (Roadracer) have finished work on their next video for "Arise", which was shot at the Charles Manson Ranch in Death Valley... Motley Crue (Elektra) will have a home video out at the beginning of the new year. This "Decade Of Decadence" should be full of their hits. I can't wait... ♦♦♦♦♦ The Mind Funk (Epic) 'radio only' Ep has been delayed one week, it will be

America", the sophomore effort from the boys in **Love/Hate** (Columbia) will arrive in January of '92... The boys in **Faster Pussycat** (Elektra) are currently in the studio working on their third album. Watch for it sometime next year... **Ray Hartman** has left **Annihilator** (Roadracer) due to musical differences. His departure took place while the band were in the middle of recording their new record. A session drummer **Mike Mangini** has been used for all drum parts. Watch for the album to be released in April of '92... **Lynch Mob** (Elektra) have a new frontman, his name is **Bobby Mason**... **Jet Plane Jane** are the latest addition to the Roadracer family...



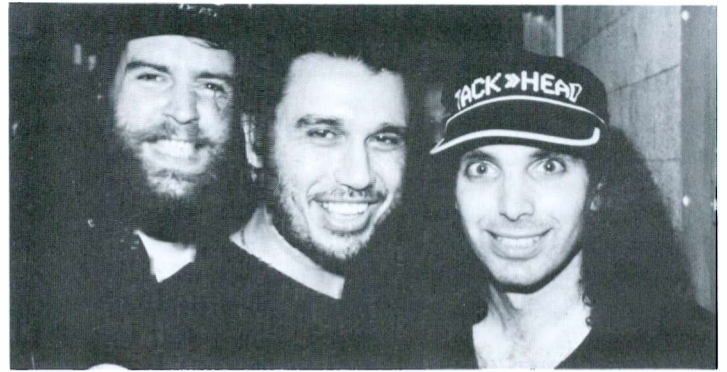
The members of **Aerosmith** (Columbia) joined company with none-other-than television's favorite family "**The Simpsons**". **Steven Tyler** and **Co.** were invited to make a special appearance at **Moe's Tavern**, on the Thursday November 21st show, where the classic "*Walk This Way*" will be performed. The band members will be scripted into the episode with some classic dialogue after the rowdy bar scene (where the crowd is looped on a beverage known as "Flaming Moe's" whose secret ingredient is cough syrup- hmmm).

If ya can't wait to see the animated replica of the band here is a sneak peak. Could it be any cooler? ♦♦♦♦♦ **Slayer** (Def American) are a part of the latest **Headbanger's Ball** contest "*Bang In The New Year With Slayer*". One lucky contest winner will have the band perform in their hometown December 31st, plus travel by limo to the venue, party backstage with the boys in the band and receive \$1,000 spending money. What an incredible way to bring in the new year. **MTV's Riki Rachtman** will be on hand to cover the event for a **Headbanger's Ball** show (to be aired January 4th). If you are interested (and 21 years or older) send a postcard with your name, address, age and daytime phone number to: **Headbanger's Ball "Bang In The New Year With Slayer"** P.O. Box 899, Radio City Station, New York, NY 10101. The deadline for entry in December 2nd so get right on sending in your postcard... If you are looking for a new gig **ARGH!!!**- the metal division of **CMJ**- might be looking for you. They are looking for an Assistant Editor/Assistant Metal Marathon Coordinator for its bi-weekly magazine and annual convention. Knowledge of metal, writing and schmoozing skills are a must! If you are interested contact **Jem Aswad** at (516) 466-6000... Congratulations go out to **Danny Spitz** (of **Anthrax** fame) and his wife **Val** on the birth of their baby girl **Julia Christine**... ♦♦♦♦♦ The end is near so just remember one thing, *Cultivate The Pearl!* Peace.

Jodie Fabricus



Fresh from their show at the Palace in LA, **Sacred Reich** and **Motorpsycho** doing the hang thang backstage with various Hollywood Record types. L to R **Gloria Bujnowski** (Reich's manager), **Peter Paterno** (Hollywood Prez), **Jason Rainey** (Reich), **Wesley Hein** (Hollywood Executive VP), **Dave McClain** (Reich), **Larry Hernandez** (Motorpsycho), **Wiley Arnett** (Reich), **Dave Krockner** (Motorpsycho), **Phil Rind** (Reich), **Dyana Kass** (Hollywood Metal Promotion and all around cool person), **Mike Cusick** (Motorpsycho), **Ron Peterson** (Motorpsycho manager), **Brett Multz** and **Dick Woodcock** (both from Motorpsycho).



This year's annual **RIP** magazine party must have been a real bash! With the likes of **Michael Schnapp** (Epic metal guru), **Tom Araya** (Slayer frontman) and **Joe Satriani** (guitar player extraordinaire) in attendance it couldn't have been anything less than amazing.



Spinal Schnapp?!?! Only Michael, eh? Here again is a shot from the now infamous **RIP** party this past October, where **Spinal Tap** performed a surprise gig--with no less than three bassists on "**Big Bottom**" (what else). **Satchman** also sat in. Here's a shot of actor **Michael McKeon** (aka **David St. Hubbins**) and the one and only **Schnapper** --great manly rock star poses too.



How great it must be for bands to be able to get caught up in the whirlwind of doing the promo thang. Those in the **Roadracer** family stopped by the **WCWP** studios to hang and do interviews. L to R top row **Chris Richards**, **Terrance Hobbs**, **Mike Smith**, **Frank Mullen** (all from **Suffocation**) and **Bill Rogan** (**Sorrow**). L to R bottom row **Bob Reese** (**WCWP**), **Brett Clarin** (**Sorrow**), **Psycho Abramson** (**Roadracer**), **Doug Cerrito** (**Suffocation**), **Mike Hymson** and **Andy Marchione** (both from **Sorrow**).



While jaunting across America in support of "*Symbol of Salvation*" a couple of dudes in **Armored Saint** checked in on the studios of **KMSA** in Grand Junction, CO. Here we see **Gonzo** and **Jeff Duncan** from the **Saint** hanging with the **Ironman Kyle** and **Mr. 69** from **KMSA**.

Christine Black -- Metal Editor

HARD TOUR GUIDE

QUEENSRYCHE -- WARRIOR SOUL

Nov

- | | |
|-------------------------|--------------------|
| 21 Manhattan, KS | 22 Sioux Falls, SD |
| 24 Rapid City, SD | 25 Denver, CO |
| 26 Colorado Springs, CO | 29 Sacramento, CA |
| 30 San Francisco, CA | |

BOLT THROWER -- SACRIFICE -- BELIEVER

Nov

- | | |
|----------------|-----------------|
| 23 Wichita, KS | 24 Lawrence, KS |
| 27 Memphis, TN | 29 Tampa, FL |
| 30 Orlando, FL | |

SMASHING PUMPKINS -- RED HOT CHILI

PEPPERS -- PEARL JAM

Nov

- | | |
|-------------------|---------------------|
| 19 Columbus, OH | 20 Kalamazoo, MI |
| 22-23 Detroit, MI | 24 Indianapolis, IN |
| 27 Cincinnati, OH | 28-29 Chicago, IL |
| 30 St. Paul, MN | |

Dec

- | | |
|-------------------|-----------------------|
| 2-3 St. Louis, MO | 4 Kansas City, MO |
| 6 New Orleans, LA | 7 Houston, TX |
| 8 Austin, TX | 10 Houston, TX |
| 11 Dallas, TX | 12 Oklahoma City, OK |
| 14 Denver, CO | 15 Salt Lake City, UT |
| 17 Sacramento, CA | 18 San Francisco, CA |

PRONG -- CORROSION OF CONFORMITY --

BULLET LAVOLTA

Nov

- | | |
|----------------------|-----------------------|
| 18 Phoenix, AZ | 20-21 Los Angeles, CA |
| 22 San Francisco, CA | 26-27 Minneapolis, MN |

LUCY BROWN -- PANTERA

Nov

- | | |
|---------------------|----------------------|
| 19 Washington, DC | 20 Virginia Beh., VA |
| 21 Charlotte, NC | 22 Atlanta, GA |
| 23 Tampa, FL | 25 Hallendale, FL |
| 26 Jacksonville, FL | 29 Austin, TX |
| 30 Houston, TX | |

OZZY OSBOURNE -- INFECTIOUS GROOVES

Nov

- | | |
|--------------------|---------------------|
| 18 Los Angeles, CA | 20-21 San Francisco |
| 23 Denver, CO | 25 Milwaukee, WI |
| 26 Chicago, IL | 28 Detroit, MI |
| 29 Cleveland, OH | 30 Buffalo, NY |

Dec

- | | |
|--------------------|------------------|
| 2 Poughkeepsie, NY | 3 New York, NY |
| 5 Toronto, ONT | 6 Montreal, QUE |
| 8 Boston, MA | 10 Albany, NY |
| 11 Washington, DC | 12 Charlotte, NC |
| 14 Orlando, FL | 15 Miami, FL |

DEATH -- PESTILENCE -- VIAGRESSION

Nov

- | | |
|-------------------|------------------|
| 23 Pittsburgh, PA | 24 Cleveland, OH |
| 26 Cincinnati, OH | 27 Chicago, IL |
| 29 Sheboygen, WI | 30 Milwaukee, WI |

Dec

- | | |
|--------------------|-----------------|
| 9 Seattle, WA | 10 Portland, OR |
| 12 Santa Clara, CA | 13 Oakland, CA |

RUSH

Dec

- | | |
|-----------------|--------------------|
| 1 Hartford, CT | 3 Philadelphia, PA |
| 6 New York, NY | 9 Providence, RI |
| 12 Albany, NY | 15 Buffalo, NY |
| 16 Toronto, ONT | |

LITA FORD -- TUFF

Nov

- | | |
|--------------------|-------------------|
| 19 Springfield, VA | 20 New York, NY |
| 21 Boston, MA | 22 Wayne, PA |
| 23 Baltimore, MD | 25 Pittsburgh, PA |
| 26 Cleveland, OH | 27 Columbus, OH |
| 29 Roseville, MI | 30 Chicago, IL |

Dec

- | | |
|------------------|-----------------|
| 1 Cincinnati, OH | 2 St. Louis, MO |
| 3 Omaha, NE | 5 Denver, CO |
| 6 Murray, UT | 8 Seattle, WA |
| 9 Portland, OR | |

NON-FICTION

Nov

- | | |
|-------------------|-------------------|
| 22 Newark, NJ | 23 Pennsauken, NJ |
| 24 Carmel, NY | 27 Sayreville, NJ |
| 29 Middletown, NY | |

Dec

- | | |
|----------------|------------------|
| 1 Atco, NJ | 14 Milwaukee, WI |
| 15 Chicago, IL | |

PRIMUS -- FISHBONE

Nov

- | | |
|--------------------|---------------------|
| 18 Boston, MA | 19 Springfield, MA |
| 20 New Haven, CT | 22 Philadelphia, PA |
| 23 Norfolk, VA | 24 Washington, DC |
| 25 Chapel Hill, NC | 27 Atlanta, GA |
| 30 Orlando, FL | |

Dec

- | | |
|-----------------------|------------------|
| 1 Tampa, FL | 2 Pensacola, FL |
| 5 Austin, TX | 6 Houston, TX |
| 7 Dallas, TX | 9 Boulder, CO |
| 12-13 Los Angeles, CA | 14 San Diego, CA |

JOAN JETT -- THE FOUR HORSEMEN

Nov

- | | |
|-------------------|--------------------|
| 22 Providence, RI | 23 Middletown, NY |
| 24 Cohoes, NY | 27 New Britain, CT |
| 30 Hickory, NC | |

Dec

- | | |
|------------------|--------------------|
| 1 Charlotte, NC | 3 Fayetteville, NC |
| 4 Charleston, SC | 6 Raleigh, NC |
| 7 Augusta, GA | |

STRYPER

Dec

- | | |
|-------------------|----------------------|
| 6 Sioux Falls, ND | 7-8 Minneapolis, MN |
| 11 Tulsa, OK | 12 Oklahoma City, OK |
| 13 Dallas, TX | 14 Houston, TX |

UGLY KID JOE

Nov

- | | |
|----------------|-------------------|
| 20 Orlando, FL | 21 Miami, FL |
| 22 Tampa, FL | 24 Washington, DC |

Music Now!

Contributed by **MIKE COOPER** P.O. Box 4111, Atlanta, GA 30302.
(Phone) 404-627-2834 (Fax) 404-627-9086

Dave Stewart of **Eurythmics** has composed the music for a three-part drama that aired recently on BBC-TV, called "Jute City." A single and album are being released in conjunction with the program. "I get approached all the time by Hollywood, but the substance of their films is so infantile, full of car chases and helicopters, that any inspiration completely dries up," Stewart says. "When I heard about 'Jute City' I was really excited. The whole atmosphere lent itself to great music: Dundee, Masonic rituals, murders, kidnapping and all that Scottish humor." Stewart says he resisted any urging to make the music commercial. "If you say: 'I am going to make something that will become a massive hit,' you will smother the film. Plots are normally complex enough, so you need something simple to complement them. The album makes very good background music and I hope it will sell well."

Frank Zappa has been diagnosed as having prostate cancer, and his illness prevented him from attending a New York City concert intended as a tribute to his work. "He is fighting (the cancer) successfully," says his daughter, Moon. "There are occasional periods where he's not feeling as well. Unfortunately, this is one." The "crossover theatrical event" in New York, called "Zappa's Universe," included a performance of Zappa's work "Broadway The Hard Way," which was nominated in 1988 for a Grammy Award. It was intended as a 50th birthday concert and tribute from Joel Thome and Orchestra Of Our Time. Zappa says there's been some interest in recording some of his classical music.

A Cook County, Illinois, Circuit Court judge has refused to dismiss a class action lawsuit against **Paula Abdul** and her record company, which claims deceptive trade practices. A similar class action suit is pending in Los Angeles. Both are based on Yvette Marine's lawsuit which claims she was not credited with co-leading vocals on several songs on Abdul's "Forever Your Girl" album.

Bette Midler is making her first non-benefit public performance in seven years at the world premiere of her new film, "For The Boys." Midler will be accompanied by an 18-piece orchestra and is likely to sing "Every Road Leads Back To You," a song written by Diane Warren for the film.

A group of Australian musicians have teamed up for a Band Aid-style single and video to raise money to send disabled athletes to the Summer and Winter Paralympics in Barcelona, Spain, next year. Members of **Noiseworks** are among the 40 people who appear on the record. **INXS**, **Jimmy Barnes**, **Crowded House**, **Boom Crash Opera**, **Daryl Braithwaite**, **Kate Ceberano** are among the artists contributing tracks to a companion album called "Aussie Gold."

Billy Baxter is leaving Australian band the **Hollowmen** so that he can begin a solo career.

Members of **Killing Joke** are recording a new album in Minneapolis without singer **Jaz Coleman**. **Chris Connelly** and former **Killing Joke** drummer **Big Paul Ferguson** are part of the band now calling itself **Murder Inc.** **Steve Albini** has produced their LP. **Coleman** has formed a new band with **Mission U.K.** drummer **Mick Brown**.

Tony James has left the **Sisters Of Mercy** just before they begin recording a new album. There have been rumors that he's been offered a large sum of money to reform **Sigue Sigue Sputnik** for a one-time tour and album.

Edan Everly, the son of **Don Everly** of the **Everly Brothers**, will have an album out in April (on **Hollywood Records**), under the group name **Edan**. The **Everly Brothers** are expected to sing backing vocals on one track on the LP.

The **Mission U.K.** will have a new album, "Shades Of Green," out next March, featuring **Miles Hunt** of the **Wonder Stuff** and ex-**Killing Joke** singer **Jaz Coleman**. "It's not a concept LP as such, though the title ties it all together," says **Wayne Hussey**. He promises a "handful" of shows in major U.S. cities.

Tom Waits contributes vocals to two tracks on **Teddy Edwards'** new jazz album, "Mississippi Lad."

A U.S. District Court jury has ruled against a songwriter who claimed **Lionel Richie** used his songs for three songs released by **Richie**. Jurors deliberated for about two hours before concluding **Richie** did not base "Stuck On You," "Deep River Woman" or "Sela" on songs written by **Gene Thompson**, a school maintenance worker. During the trial, **Richie** said he'd never heard **Thompson's** songs, and he noted that popular artists are often the target of plagiarism lawsuits.

Jerry Garcia says the gospel feel to his new live album, called "The Jerry Garcia Band," is due to keyboardist **Melvin Seals**. "Melvin Seals produces probably 50 to 60 percent of the gospel music in the (San Francisco) Bay area," Garcia says. "He has a studio in his house and he's also choir director for I don't know how many churches. He's got a big handle on the gospel world. Plus, I love his playing. He plays exactly what I want to hear." The LP includes four **Bob Dylan** songs, including "I Shall Be Released," "Simple Twist Of Fate" and "Tangled Up In Blue." "Dylan's a great writer -- certainly the greatest writer of our generation," Garcia says. "You can sing his songs and they feel right. There's an authenticity to them, an emotional reality that works. You can sing them over and over again and they still work. That's the main thing I like about his songs."

Actress **Brooke Shields** is recording demos of an R&B album to shop to record companies. "She's been singing all along," says her mother, **Teri Shields**. **Brooke** has been taking voice lessons for several years.

Concrete Blonde are working on a new album with producers **Chris Tsangerides** and **Earle Mankey**. Drummer **Harry Rushakoff** has rejoined the band, replacing former **Roxy Music** member **Paul Thompson**, who played on the band's "Bloodletting" album.

Rapper **Ice Cube** has a role in "Looters," an upcoming film being directed by **Walter Hill**. He made his acting debut in "Boyz N The Hood" last summer.

Owen Elliot, daughter of the late **Mama Cass Elliot**, will have her debut album out early next year (on **MCA Records**). She's the adopted daughter of session drummer **Russ Kunkel**.

The **Cure** make their pay-per-view television debut on December 5 with "The Cure Play Out," a 100-minute program that includes four songs that have not yet been released in audio form. The special, a mixture of backstage footage and performances before large and small audiences, includes footage from the band's headlining performance at London's **Wembley Arena** for the **Great British Music Weekend** -- where the band performs "Pictures Of You," "Fascination Street," "Lullaby" and "A Forest." New songs on the pay-per-view event include "Wendy Time," "The Big Hand," "Away," as well as "A Letter To Elise" from an MTV "Unplugged" session in January.

Madonna is expected to reveal a record deal very soon that will rival, if not top, **Michael Jackson's** record-breaking contract. **Madonna's** contract will involve almost every aspect of her career, including recordings, television and film. Negotiations have been underway for almost a year, and insiders say it will cost her label around \$70 million just to start. The contract would make **Madonna** the highest-paid female entertainer in Hollywood, easily bettering **Janet Jackson's** contract valued at between \$32 and \$50 million.

INXS promise a new studio album this spring, even though their "Live Baby Live" album has just been released.

Donald Fagen expects to have a new album out next fall, a concept album set in the near future, and he also hopes to produce a new album from former **Steely Dan** colleague **Walter Becker**.

The **Buzzcocks** begin recording a new album next month in New York with **Bill Laswell** producing.

John Wesley Harding's debut album, previously available only as an import, has now been released in the U.S. "It Happened One Night" was recorded in a club in London in November 1988. "It's a good record, it's an unusual record and it was a nervy first record to make," **Harding** says. "Looking back I think conceptually it's a brilliant idea, which is completely bypass all the trappings of a career and just record an album with 17 songs in an hour in front of some people, some of whom are listening, some of whom are drinking, some of whom are talking, some of whom are really paying attention. The whole idea of a live album is just horrendous, so I decided to get mine out of the way on the first one."

Bob Stern, president of a clothing company in Cleveland, Ohio, that caters to men shorter than 5 foot 8 inches, has put **Guns N' Roses** singer **Axl Rose** and **Bob Dylan** on his worst-dressed list. **Rose** is 5 foot 7 inches tall, and **Dylan** is a half-inch shorter. **Stern** says **Dylan** is "stuck in the '60s and probably hasn't changed his shirt since then."

UK Music News

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NWA and Island Records have been cleared of obscenity charges by British courts in what may be seen as a test case with implications for the whole British record industry. The case first hit the headlines on June 4 this year, when members of the Obscene Publications Squad seized 23,000 copies of NWA's *Efil4Zaggin* album during a raid on a Polygram distribution plant in Chadwell Heath, London. On August 13, the police applied to Redbridge Magistrates Court for permission to destroy the albums. The case finally came to court last week with Island Records being defended by the lawyer Geoffrey Robertson (who first gained fame as one of the lawyers who defended *Oz Magazine* against a similar obscenity charge in 1971). At one point, the album was played to the court so that magistrates could decide whether the album was obscene or not. Robertson's defense of the album revolved around the idea that NWA's raps (with such titles as "Findum Fuck 'Em And Flee") are a form of 'street journalism.' Explaining this, Robertson commented, "The stories told are in street language which is ironic, bitter, sarcastic, rude and crude, not in vacuous moon and June rhymes like Perry Como and Elvis Presley." Robertson also held up copies of pornographic magazines and said, "Magazines like this are freely available in Redbridge newsagents, with girls pushing out their tongues and masturbating for the delectation of men who buy it. It is designed to arouse lust. The album arouses fear and concern, distaste but no lust. No one in their right minds or indeed their wrong minds could be sexually aroused by this record." Robertson called several witnesses to appear for the defense, including the journalist David Troop and Wendy K of Talkin' Loud Records (Wendy K once worked for the Compton Education Department). At the end of the trial, Robertson concluded for the defense by commenting to the magistrates, "Please don't put yourself in the position of banning music. The last act of the Stalinists was to put jazz on trial. Organizations that have tried to ban music are the ones we look back on now with a sense of ludicrousness." It took magistrates just 15 minutes to decide in favor of Island Records. They also awarded a total of \$1,350 costs against the police. Reactions to Island's acquittal included a positive statement from the Civil Liberties Trust who would like to see the Obscene Publications Act reviewed and amended. For Island, managing director Marc Marot was quoted in *Melody Maker* as saying, "In many respects we are very surprised. We thought we didn't have a dog's chance in hell. I thought we'd won on the evidence but lost the case. I saw the magistrates flush up a number of times during the more contentious tracks and I thought, "Well, it's all over." But we're absolutely thrilled - two number one records in a row and now this, excellent." One thing Marot didn't find so excellent was what he saw as a lack of support from the British record industry organization, the BPI. As long ago as August, Marot spoke out against the BPI and last week said of the BPI, "As far as I'm concerned, they're balding pedants and ingrates. We wrote to them letting them know that even if they wouldn't give financial support, some public statement of support would be great. In the end, we didn't get anything from them."

There are strong rumors this week that Madness may be about to reform. The band came to prominence in 1979 when they scored their first hit with "The Prince." 14 more top ten hits followed, with the last one coming in 1983. After this, the band split although some members of the band went on to form *The Madness* (as opposed to just Madness). The new Madness line-up is expected to feature original singer Suggs along with dancer Chas Smash. As yet, no information about any other possible members has been confirmed.

Food Records are staging a one-off Christmas extravaganza on December 21, with a gig at London's Brixton Academy. The show features five bands who are on the label: *Jesus Jones*, *Blur*, *Diesel Park West*, *Sensitize* and *Whirlpool*. The first 1,000 people to come through the door will receive a special cassette featuring two new previously unreleased songs by each of the groups performing. Proceeds from the concert will go to Great Ormond Street Children's Hospital fund. Meanwhile, Diesel Park West have announced details of a new single. Entitled "Fool To Love," the single will be available on January 6 as a prelude to a new album called *Decency*.

Happy Mondays have announced full details of their new single. As previously reported, the a-side of the single is "Judge Fudge." However, the b-side will be the band's version of "Tokoloshe Man" by John Konga, a track previously only available on a Elektra Records compilation. In addition, 12-inch and CD formats of the single will contain an extended version of "Judge Fudge." All of the tracks on the single were produced by Paul Oakenfold and Steve Osbourne.

After several rumors, it has now been confirmed that *Sigue Sigue Sputnik* have reformed. The rumors began when Sputnik founder Tony James walked out of *The Sisters of Mercy* a couple of weeks ago. This week, singer *Martin Degville* told *Melody Maker*, "Tony and I are fine now. We've gotten over our differences. We decided last week to go ahead and do what needed to be done." As well as Degville and James, the new line-up for Sputnik will feature guitarist *Neal X*, two as yet un-named drummers and former *BAD* keyboard player *Dan Donovan*. It is not yet known whether the band are reforming on a permanent basis and Degville will still go ahead with a new solo album.

The Siren record label is no more. The Virgin offshoot closed down last week. Very few details have emerged as to why the label closed, but last week Circa - umbrella organization for all labels associated with Virgin - issued a statement which read, "As with immediate effect, Siren Records will cease to exist as an individual label, coinciding with the departure of A&R Director Simon Hicks. This has resulted in four redundancies within Siren. Discussions are in progress concerning the distribution of the existing Siren Acts across the remaining labels." As one of the existing Siren acts is the currently highly successful *Mock Turtles*, the closure of the label seems a confusing move and it's to be hoped that more details emerge in the near future.

A band called *Verbal Vandalism* have become involved in a legal battle over the release of their debut single, "Rhondda Rhant Rhap." The legal action has been stated by the BBC, who have applied for a High Court injunction to stop the single's release. The BBC have taken their action because the single features quotes from the leader of the Labour Party, Neil Kinnock. The quotes were taken from a row Kinnock had with the host of the BBC Radio 4 show, "World At One," before the show actually went on the air. On the tape, Mr. Kinnock says, "I don't give a sod about the politics!" and (somewhat confusingly) "I am not going to be kebabbed!" *Verbal Vandalism* got hold of the tape of Kinnock via a director of their record company Precord. The director, Brodie Fry, was actually given the tape by an MP while visiting the House of Commons. Last week, Fry spoke to the *New Musical Express* about the legal battle, saying, "We are instructing our solicitors to issue a subpoena on Neil Kinnock as part of our defense. We are convinced the leader of the opposition will support our fight to have any injunction lifted. At the end of the recording, he unequivocally invited the recording to be released for Christmas. We are doing just that. We will not be gagged by the BBC and, while we appreciate this tape is highly embarrassing for them and the Labour Party, people have a right to hear Mr. Kinnock's rantings and ravings."

James returns this week with a new single. "Sound" b/w "All My Sons" is the first James single since their number two British hit "Sit Down." The new tracks have been produced by Youth and mixed by Tim Palmer. The single will be followed by an album in the spring of next year. Elsewhere, the Manchester journalist and DJ Dave Haslam has been commissioned to write an official biography of the band. The book will be published by Omnibus Press next year.

The producers of the BBC television pop show, "Top Of The Pops" have reacted angrily to tabloid reports that said a recent relaunch of the show was a flop. As previously reported in *The Hard Report*, the show's format was recently changed to reflect the declining importance of the single. Where previously an act had to have a song in the single chart to appear on the show, the emphasis was changed to allow for album tracks and star appearances. However, the newspaper *The Daily Star* ran a story which claimed that performers have complained about the sound quality of live vocal performances. Last week, a "Top Of The Pops" spokeswoman commented on the *Star's* story, saying, "The *Daily Star* has a habit of knocking "Top Of The Pops." They suggested that we should use non-professional presenters, but anybody who knows anything about television knows what a difficult job it is. As for the supposed sound problems, *Phil Collins* was there the other week and he congratulated everyone in the studio on their work. The people in the studio are professionals. "Top Of The Pops" wouldn't have survived this long if the formula wasn't substantial. The reason for the changes is that the audience are bored with the idea of miming (until recently, all acts on the show mimed) and now that the show is no longer tied exclusively to the charts, we are free to reflect exactly what's going on in the music industry. If the record companies aren't presenting us with their new artists, that can't be blamed on the producers." Pop journalist with the *Star*, John Paul, last week replied to these comments by saying that the only really exciting music around at the moment is dance and that this didn't need to be performed

MORE UK Music News

live. He also described "Top Of The Pops" as "going backwards rather than forwards."

The Wonder Stuff's next single is to be "Welcome To The Cheap Seats" from their *Never Loved Elvis* album. The track has been remixed and will be released early next year on an EP with three new songs. Meanwhile, the band remains at number one in the British singles charts via their collaboration with comedian Vic Reeves on a cover version of "Dizzy."

The Frank and Walters have signed to Go! Discs. The young Irish band have been picking up a great deal of press support for their quirky brand of independent pop. Elsewhere, another recent Go! Discs signing are to release their debut single this week. The Stairs will celebrate their *Weed Bus EP* hitting record stores by supporting Top and The Cranberries at London's ULU venue.

Mute Records are to release Depeche Mode's first 18 singles on CD on November 18. The singles will be available singly, or as part of one of three limited edition boxed sets. The period chronicled by the singles goes from February 1981 when Depeche reached number 57 in the British singles charts with "Dreaming Of Me" to May 1988 with the band's unofficial single "Little 15."

The much tipped Intastella release their debut album on November 18 via MCA. The band hail from Manchester and their debut will be called *Intastella And The Family Of People*. Production duties were shared by Chris Nagle and Martin Moscrop and the album includes the singles "People" and "Century."

The BBC is to screen a documentary on racism within the music industry on November 18. The program was put together by The Black Music Industry Association and is called "Soul Searching." Artists featured on the documentary include Jazzie B., Caron Wheeler and Omar.

After last week's reports that The Stone Roses may play at Oxfam's fiftieth anniversary concert in May 1992, this week brings further reports that EMF and Phil Collins may also play at the event. Organizers are still searching for a suitable venue, most likely to be a stately home in the West Midlands of England.

Teenage Fanclub and Kiss bass player Gene Simmons are at the center of legal action. According to a report in the *New Musical Express*, Simmons is suing Teenage Fanclub because of the artwork on their new album, *Bandwagonesque*. The sleeve of the Fanclub album features a drawing of money bag with a dollar sign on it. Simmons claims this is almost identical to the logo of his record company, Loot Records. Perhaps, the oddest feature of the case is that Teenage Fanclub are reported to be delighted that they have Simmons' home fax number as a result of the dispute!

Britain is to have a campus chart similar to those in the USA. The new chart is to be compiled by a company called Streets Ahead who will collate response sheets from club DJs, campus newspapers and radio stations. Sponsored by TDK Tapes, the chart is likely to be taken very seriously by record companies. In contrast of the overall average of \$25 per person per year spent on records, students spend an average of \$7.00 per week. The first Campus chart for November 1991 lists "Insanity" by Oceanic at number one.

In Brief: New singles released in the UK this week include the following: Bass-O-Matic - "Science And Melody" (Virgin); Beats International - "In The Ghetto" (Go! Discs), a cover of the Elvis Presley song; The Commitments - "Mustang Sally" (MCA); If? - "Open Up Your Head" (MCA); Inner City - "Let It Reign" (Ten); OMD - "Call My Name" (Virgin); Roachford - "Innocent Eyes" (Columbia); and a new band well worth listening to - Sweet Jesus - "Honey Loving Honey" (Rough Trade Singles Chart)...The Beautiful South will return at the end of December with a new single called "Ole Red Eyes Is Back" (Go! Discs). A new album will follow at the end of March...The Sugarcubes' new album has been provisionally chalked in for a February 1992 release by their British record company, One Little Indian...Elton John has a four CD or cassette box set of rarities and singles released this week. It's called *To Be Continued...* and is available via Rocket...There has been an angry reaction to the cancellation of "On The Wire," BBC Lancashire's alternative music radio show. The show was canceled because BBC Lancashire wanted to broadcast to a more general audience.

Maple Leaf Rag

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One of the main talking points in the Canadian media over the past month, and a hit here in Toronto, has been the newly released IMAX Rolling Stones' movie "At The Max". Without exception, the so-called "six story" movie has been hailed as a revolutionary breakthrough in movie making, and is being regarded as heralding a whole new perception of the rock and roll film. Originally scheduled to be premiered at Toronto's recent film festival, the movie's launch was embarrassingly delayed by the personal order of Keith Richards himself, who was not satisfied with the final version at the time. But the delay seems to have done it no harm at all, and has undoubtedly earned new respect for both The Stones and the Toronto based IMAX Corporation, who have been pioneering the giant screen technology since 1970. "At The Max" is ten times the size of a traditional 35mm film. It is not only the first IMAX concert movie, it is the first feature length IMAX film of any description. Previously, the company had concentrated on short nature and science films like the one that was shown to a bemused Richards to introduce him to IMAX films about the Canadian beaver! "At The Max" is a straight presentation of 15 Rolling Stones' songs filmed over only five nights of live performance during part of the *Urban Jungle* tour of Europe -- one in Turin, Italy, two in East Berlin, and two at London's Wembley Stadium. The songs blend new compositions from the *Steel Wheels* album to old classics like "Brown Sugar" and "(I Can't Get No) Satisfaction". But the quantum leap the movie takes from every rock movie before it is just its sheer scale, eloquently described by Toronto film critic Jay Scott, who wrote in *The Globe And Mail*: "The IMAX concert is a perceptual paradox. On the one hand, you are surrounded by sound and image -- you are inside, like a microbe. On the other hand, the size of the screen, particularly in wide and/or long shots, results in the strangely satisfying esthetic and emotional distance -- you are outside, like God. The screen in the panoramic shots is so vast and loaded with so much detail, your eyes become enthusiastic explorers, seeking out such visual trivia as the brands of cigarette smoked by the band (Marlboro, Marlboro Lites), or the titles on the "cheat sheet" song list scrawled across a Lucite panel. (Along with The Stones, the

IMAX audience thereby knows exactly which hit is coming next.)"

Keith Richards was slightly more blunt after seeing his first IMAX film at a private screening in Rotterdam. Asked how he thought the band would appear on the giant screen, he said, "I'd be in the middle," while spreading his arms out widely, "with a dick this big!" Despite basking in the praise now, in fact it was neither The Stones nor IMAX who came up with the original idea, but the company who staged the *Steel Wheels/Urban Jungle* tours, BCL Entertainment. The company's president, Michael Cohl, originally plotted in 1987 to use Pink Floyd for the IMAX concept, but for technical reasons involving the way Pink Floyd were staging their show, Cohl realized that it would not work. Once The Stones finally decided to get involved, there was still a rocky road ahead getting the project onto the screen. For one thing, the originally hired director of the movie, Bob Rafelson, whose credits included the original Monkees TV show, their movie "Head" and movies like "Five Easy Pieces" and "The Postman Always Rings Twice", stalked out after only a few days on European soil, without even attending one concert. The ubiquitous "personal differences" were cited.

With IMAX's own Roman Kroiter stepping into the gap, there immediately surfaced a sharp difference of opinion on the whole concept of the movie between IMAX and The Stones. IMAX made it clear they wanted to make a movie that used behind the scenes and life with the band footage. But Mick Jagger flatly refused. He said, "It's just been done so many times, and I thought it would be a change not to see us backstage playing video games. Rather than just be 'Spinal Tap', I thought it would be better just to have the show." As the band's contract stated that The Stones had final carte blanche approval, the group won the day. Apart from Kroiter, four other directors were brought in, including British director Julien Temple, a notable figure in the UK for making rock videos, but perhaps less than successful at making hit movies. The dud "Absolute Beginners" was one of his. Temple is currently angry that he has only been credited as "Location Director", and it has been alleged that one of the

reasons for the postponed Toronto premiere was Temple's inability to come to terms with IMAX technology. Other problems followed.

Much of the filming of the first Berlin concert had to be aborted because of a heavy storm. But perhaps the biggest challenge to the team was posed by the sheer size of the IMAX camera equipment, humungous monsters that need up to four people to move them. Up until recently, the largest IMAX film magazine possible contained only 1,000 feet of film, only three minutes of film time. Longer eight minute magazines had been developed, but thus far had only been used for shooting film in outer space. The bulky, extremely heavy eight minute magazines turned out to be a lot less practical when used on gravity bound earth, where they were dubbed by the film crew the "magazines from Hell". Frantic split second timing was needed by the crew to shoot for as long as possible before the magazines ran out, before re-loading the cameras, that were even difficult to get through the gates of Wembley Stadium! From there, somehow, the film footage from the five separate concerts had to be edited together to try and give the impression of a seamless concert. It was the technical difficulty encountered in this final procedure that led to the postponement of the opening. But for the film company that had been used to making shorts about beavers, it was an incredible achievement, and many feel it has changed the rock and roll movie as we know it. "At The Max" is sure to join the company of such ground breaking films as "Monterey Pop", "Woodstock", "Stop Making Sense" and "The Last Waltz". Indeed The Stones themselves have chalked up an impressive list of their own landmark rock films, in particular, the chilling "Gimme Shelter" documenting the scary Altamont Pop Festival in December 1969, and Hal Ashby's 1983 "Ladies And Gentlemen The Rolling Stones". Boasts IMAX President Fred Klinkhammer, "Record producers and high end performers -- the Michael Jacksons of the world -- are going to want to see this. What we offer them is a unique form of immortality." Klinkhammer claims he has already been approached by Andrew Lloyd Webber with a view to producing an IMAX version of the flamboyant London musical "Phantom Of The Opera". IMAX is also enjoying a boost in the type of theaters able to provide the facilities to show their films. Whereas then years ago, a movie like "At The Max" would only be shown at a few select theaters, there are now 77 in the world, another 25 due to open next year.

Canada enjoys seven IMAX theaters in mostly major cities across the country. But IMAX does have its limits. Although "At The Max" simultaneously opened in Los Angeles and New York, no suitable venue could be found for it, after the only place with such a screen, The Museum of Natural History, declined to show it. IMAX also has competition, most notably from two Californian companies, Iwerks Entertainment and World Odyssey, according to *Macleans* magazine. When the original 1970 patent belonging to IMAX expires in two years, World Odyssey plans to build two theaters in Missouri and Arizona that could show IMAX films, and the new company has also developed similar camera and projector systems. But IMAX will always have built in limits. Few at the company believe that there will ever be a "Terminator II" style movie in IMAX because of all the stunts and special effects, while a film like "Dances With Wolves" is considered perfect for the format. For both the innovative film company, and especially The Rolling Stones, it's smiles all around for "At The Max", which was made for a relatively modest \$11.4 million, while The Stones' worldwide tours have already shattered all records for live music events, drawing 6.2 million fans and grossing \$250 million in three continents. Muses Richards, "You start off as a guitar player, and suddenly you're peddling a spectacle. It's amazing seeing your boot 30 feet long." In Canada, "Rolling Stones At The Max" is playing at Ontario Place Cinesphere, Toronto; Portage Place, Winnipeg; Canada Place, Vancouver and Expotec Le Vieux Port, Montreal. It opens Nov. 8th at The Edmonton Space And Science Centre.

A completely opposite reaction to The Stones' triumph greeted Paul McCartney, who came to Toronto to launch his new concert movie "Get Back". McCartney's visit to Toronto seemed somewhat upstaged by both the excitement over The Stones movie and a visit by Britain's other royalty -- Charles and Diana. The movie he came to promote was also universally mauled by the critics. John Harkness in *Now* magazine echoed the typical reaction to the flick, "It offers more convincing evidence that McCartney is dead. It looks crummy, and there are about four good songs whose significance is pumped up by intercutting the concert footage with archival footage of the civil rights movement and Vietnam. Astoundingly bad."

At a press conference attended by 50 reporters and ten TV cameramen, a relaxed McCartney fielded questions on many subjects. When asked about the IMAX movie from his old rivals

The Stones, he asked "What's IMAX?" and a huge ripple of laughter went around the room, as reporters assumed he was making a joke. When he repeated the question, it suddenly became chillingly clear that McCartney was genuinely bewildered. "Sounds like a brand of eye makeup," he muttered. Filmed during his 1989-90 tour, "Get Back" features straightforward concert footage of him and his band performing performing many Beatles classics, such as "Yesterday", "Let It Be", "Sgt. Pepper" and "Eleanor Rigby", and some of the more well known later solo hits, like "Live And Let Die" and "Band On The Run". The concert scenes were shot in Europe, The United States, Canada, Japan and South America, where at a Rio De Janeiro concert, McCartney made it into the *Guinness Book of Records* by playing for 184,368 fans at Macarana Stadium. The film was directed by Richard Lester, a Beatles veteran who directed "A Hard Day's Night" and "Help".

Macca more or less admitted that it was Lester, and not him, who had most of the creative control over the movie. "It's Richard Lester's film," he said. "He felt a concert movie should be as live as possible, and rather than try to tell the experts what to do, we let him do his job." Lester, who probably has a bigger collection than most of rare Beatles vintage shots, interweaved them throughout the movie, along with shots like Vietnam war scenes and the massacre in Tianamen Square. Proceeds from the movie premiere in Toronto was to go to Friends of the Earth. Beyond the film, MacCartney was asked to explain why The Beatles have endured over the years, "It was a good group," he said to laughter at the dry understatement. "A great little band The Beatles. I don't know, maybe we did some good work along the way. I can't really tell you why people like it so much. I'm just very glad that so many kids are getting into it. It kind of proves it must have had something going for it - it's got staying power." He also reiterated his respect for the late John Lennon, "John was obviously the greatest collaborator I've worked with in my life. I think anyone who worked with him would say that. I mean, the guy was a genius."

McCartney has also started to dabble into classical music, all the more astonishing given his inability to read music and a background with no formal music training. He was commissioned with composer Carl Davis to write a choral work commemorating the 150th anniversary of The Royal Liverpool Philharmonic Society. His "Liverpool Oratio" had its premiere in Liverpool in June and its New York premiere at Carnegie Hall November 18th. Finally, McCartney was asked the usual old chestnut about whether the Beatles would reform in some way. "We certainly wouldn't want to reform The Beatles because it wouldn't be the Beatles. It would be three Beatles, so what's the point?" The affect of Lennon's murder on McCartney was noticeable as beefy bodyguards flanked him wherever he went. They were there again as they escorted him into the premiere, then ten minutes later escorted him out. It was a great disappointment to some fans, who had been waiting to hear him, as promised, introduce the film. He did not attend a special reception laid on for him at Toronto's Eaton Centre, where another fan had prepared a lavish vegetarian buffet for him, Linda and his entourage. Indeed, Paul seemed a man vaguely out of touch altogether. At his press conference he enthused about "the kids these days. There's a lot of great kids out there. My advice to them is just to do their own thing, get on with it and sort things out for yourself." One felt "the kids" may be uninspired.

CANADIAN NOTES

Julian Lennon was also in Toronto doing the "promotional thing" for his last album *Help Yourself*. He told *The Hard Report* that making the album was a liberating experience for him, particularly in his disciplined relationship with Bob Ezrin (Pink Floyd, Alice Cooper). Asked whether he felt empathy at the moment with Sean Lennon, who now at the age of 15 is also growing up in public, Julian replied, "I hope our relationship will grow. It's kind of hard sometimes because I'm on the west coast and he's in school in Europe, but I think he's also interested in going into music and I expect people will make the inevitable comparisons between Dad or me. The thing is, this time, I'm always here if he needs me..." Bryan Adams and Celine Dion are in the running for The Canadian Entertainer of the Year Award for the 1992 Junos. The pick will be decided by public ballot. Other nominations include Blue Rodeo, Tragically Hip and Colin James. The Junos will be presented March 29th 1992...

Ballots are also out on the street for the somewhat sooner CASBY Awards (Canadian Artists Selected By You) to be held December 1st organized by Toronto alternative station CFNY-FM who began the awards 11 years ago as the U-KNOWS, an alternative satire to The Junos, or at least as a hipper version of

them. Winnipeg's Crash Test Dummies and Toronto's Barenaked Ladies lead in nominations with Toronto's Leslie Spit Tree-o also doing well. Other acts nominated include The Dream Warriors, Sara Craig, The Spirit Drummers, Lost Dakotas, Blue Rodeo, Tragically Hip, Bruce Cockburn, Jeff Healy, Art Bergmann, Gregory Hoskins, Spirit of the West, Meryn Cadell, Sarah MacLachlan and Figgy Duff. Favorite international album choices include Crowded House, EMF, Jane's Addiction, Jesus Jones and R.E.M... Meanwhile, three days later, December 4th, Q107 in Toronto (CILQ) offer the Toronto Music Awards, gathered by an industry poll of agents, managers and journalists. Rush enjoy five nominations. The awards pit established artists like Jeff Healy, Murray McLaughlan, Gordon Lightfoot, Bruce Cockburn and The Cowboy Junkies against fresher faces like Holly Cole, Tragically Hip and The Barenaked Ladies...

One of Canada's top rappers, Maestro Fresh Wes, has criticized Canadian radio for keeping dance and urban music out in the cold. Speaking to *Now* magazine, "Radio stations in Canada and I mean the major CHR stations are full of shit. They claim they're the voice of the people, but they aren't playing what people want to hear." Wes claims that when his first album, *Symphony In Effect* came out there were 35 stations across Canada playing it, but by the time of his new album release, *Black Tie Affair*, because of changing formats, only five are playing his music now. He accuses radio with racism, but acknowledges the support of Canada's national music video network *Muchmusic*. *Black Tie Affair* has already gone gold in Canada and his last went gold in just four weeks. Maestro Fresh Wes' comments come after controversy in Toronto last year of the Canadian Radio and Television Commission, (the CRTC, equivalent to the FCC) turning down a bid for a dance music station in Toronto, where the music is very popular and a city with dance clubs every square mile. The CRTC opted for a second country music station instead. Some of the demand in Toronto has been addressed by a station in the suburban hinterlands of the city, the new Dance 108 in Burlington. Otherwise frustrated listeners tune into Power 94 Buffalo (WBLK) or some programming on alternative CFNY...

Crash Vegas singer Michelle McAdorey paid tribute last week to Bill Graham who tragically died October 25th. The band were managed by the legendary American rock entrepreneur's management company. She said, "He was a total original. His energy, wisdom and ideas were totally unique. Now, a certain type of show will never happen again. He created environments -- he was the only person who would think of putting a rock show on top of a mountain. And he had a true sense of integrity which is amazing in this business."... Jane Siberry and k.d. lang are two of the artists contributing to the soundtrack for the Wim Wenders movie "Until The End Of The World," Jane and k.d. duet on a Siberry composition "Calling All Angels." Bob Blumer, Siberry's Los Angeles based manager told *The Hard Report* that the meeting between Siberry and lang occurred by "happstance." Lang happened to be in Vancouver where she was recording her forthcoming album. "Everyone just thought it would be a neat idea to have her (k.d.) on the song. I was in the studio while it was being recorded and after it was over you could tell that you had just witnessed something very special, a special little moment." Siberry's own album, originally scheduled for a January release may take a little longer. Always a perfectionist, she is still smoothing over some of the edges. In her home city of Toronto recently she performed an exclusive set of music just from the album, which was received with a rapturous standing ovation. "Until The End Of The World" is already out in Germany, both the movie and the soundtrack. Among other artists contributing original songs are R.E.M., Elvis Costello, Nick Cave, Lou Reed, Patti Smith, Talking Heads and Neneh Cherry.

Lee Carter - Toronto, Canada

STRIKE WHILE THE SOUL IS HOT

"midnight struck"

Bang Tango



" 'Midnight Struck' finds Bang Tango skulking in shadowed cathedral vaults, a superbly sombre ballad replete with orchestra and lush female backing vox."

—Kerrang!

A SMOOTHED-Out **ROCKER** On The **SOUL** Tip
From The Album **Dancin' On Coals**

Produced by John Jansen • Lyrics by J. Leste • Music by T. Kettler, M. Knight, K. Kyle, J. Leste and K. Stevens

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MCA

MECHANIC

Rock Almanac

compiled by **MIKE COOPER**

Monday, November 25

- 1987 Metallica release "Cliff 'Em All" -- a compilation video featuring material recorded before the death of Cliff Burton.
- 1985 Echo & The Bunnymen's greatest hits album, "Songs To Learn And Sing" is released. Also out the same day: "Pack Up The Plantation" from Tom Petty & The Heartbreakers, and the Who's "Who's Missing" compilation.
- 1984 Band Aid's "Do They Know It's Christmas" is recorded at Sarm Studios in London.
- 1983 The Band, without Robble Robertson, play their first reunion concert at the Beacon Theater in New York.
- 1982 The Jamaica World Music Festival opens at the Bob Marley Performing Center near Montego Bay. Among the acts on the bill are Squeeze, who play for the last time before breaking up.
- 1976 "The Last Waltz" is filmed at the Band's final concert at the Winterland in San Francisco.
- 1976 Rick Wakeman rejoins Yes on keyboards after three years absence.
- 1972 "My Ding-A-Ling" by Chuck Berry is the number one single in Great Britain.
- 1972 The Rolling Stones begin recording the "Goat's Head Soup" album at Byron Lee's studio in Kingston, Jamaica.
- 1969 John Lennon returns his MBE to the Queen as a protest against British involvement in Biafra and Vietnam.
- 1968 The Beatles release the "White Album" in the United States.
- 1966 The Jimi Hendrix Experience makes its live debut in London at the Bag O'Nails Club.
- 1962 Birthday of Jacque (Jacqueline Juanita Cuff) and Pauline (Osberga) Cuff of Soho, in Wolverhampton, England.
- 1959 Birthday of Steve Rotheray of Marillion.
- 1955 "Rock Around The Clock" by Bill Haley & The Comets becomes the first rock single to top the British chart.
- 1945 Birthday of John McVie of Fleetwood Mac.
- 1945 Birthday of Roy (Bev) Bevan of Electric Light Orchestra.
- 1945 Miles Davis makes his first recording.

Tuesday, November 26

- 1989 A variety of musicians perform at three locations in the San Francisco area to raise money for earthquake victims.
- 1989 Tommy Lee of Motley Crue is charged with disorderly conduct after exposing his buttocks to a crowd at the Riverfront Coliseum in Cincinnati.
- 1988 Pink Floyd's "Delicate Sound Of Thunder" album goes into space with the Soviet Union's Soyuz 7 astronauts.
- 1983 "Mental Health" by Quiet Riot is the top album in the U.S., displacing "Synchronicity" by the Police from the top of the chart. Michael Jackson's "P.Y.T." becomes his sixth top ten single from the "Thriller" album.
- 1982 Miles Davis marries actress Cicely Tyson.
- 1977 The Sex Pistols release their album "Anarchy In The U.K." 1976 Lol Creme and Kevin Godley leave 10cc to work as a duo, and work on their now-forgotten "Gizmo" guitar gimmick.
- 1973 Death of John Rostill, former bass player with the Shadows, at the age of 31, from an electrocution in his home studio.
- 1973 The New York Dolls make their live debut in England, at a London club.
- 1968 Cream play their farewell concert at the Royal Albert Hall in London, with Yes and Taste (featuring Rory Gallagher) opening.
- 1963 Birthday of rap/house producer and artist Tyree Cooper in Chicago.
- 1945 Birthday of John McVie of Fleetwood Mac and John Mayall's Bluesbreakers.
- 1938 Birthday of Tina Turner (Annie Mae Bullock) in Brownsville, Tennessee.

Wednesday, November 27

- 1987 The Cowboy Junkies record their album, "The Trinity Sessions," at a church in Toronto.
- 1986 New Order release "Bizarre Love Triangle," and Age Of Chance release their cover of Prince's "Kiss."
- 1985 Arcadia's "So Red The Rose" album is released.
- 1982 Abba's "Singles" album replaces "The Kids From Fame" at the top of the U.K. album chart.
- 1980 Abba's "Supertrooper" is number one in England.
- 1978 Bryan Ferry announces a Roxy Music reunion, though in 1983, Roxy's activities are once again "temporarily" suspended.
- 1974 "You Ain't Seen Nothin' Yet" by Bachman-Turner Overdrive enters the British top ten.
- 1972 The "Grease" musical opens on Broadway at the Royale Theater.
- 1970 George Harrison releases the "All Things Must Pass" triple album.
- 1969 The Rolling Stones record "Get Your Ya Yas Out" at Madison Square Garden in New York.

- 1967 The Beatles release their "Magical Mystery Tour" album.
- 1965 Birthday of Fiachna O'Braonlan of Hothouse Flowers in Dublin.
- 1964 The Beatles release their fourth album, "Beatles For Sale," and their ninth single, "I Feel Fine."
- 1959 Birthday of Charlie Burchill, guitarist of Simple Minds.
- 1942 Birthday of Jimi Hendrix in Seattle, Washington.
- 1935 Birthday of Al Jackson, drummer with Booker T. & The MGs, in Memphis.

Thursday, November 28

- 1990 Heart record their "Rock The House Live" album at the Worcester, Massachusetts, Centrum.
- 1981 Police fire tear gas into the crowd before a concert by Rush at the Hollywood, Florida, Sportatorium. The crowd had begun throwing rocks and bottles at police as the concert's start is delayed because drummer Neil Peart misses his flight from the Virgin Islands.
- 1974 John Lennon joins Elton John on stage at Madison Square Garden in New York for "Whatever Gets You Through The Night," "Lucy In The Sky With Diamonds," and "I Saw Her Standing There." It is Lennon's last live performance.
- 1970 The top single in Britain is "I Hear You Knocking" by Dave Edmunds.
- 1969 The Rolling Stones, Janis Joplin, Jefferson Airplane, Sly & The Family Stone, Iron Butterfly, Grand Funk Railroad, Pacific Gas & Electric, King Crimson, Johnny & Edgar Winter, Spirit, Vanilla Fudge, Canned Heat and Sweetwater are among the bands on the bill for the 1st Annual Palm Beach International Music & Arts Festival at the Palm Beach International Raceway.
- 1968 John Lennon is fined \$300 for possession of marijuana following his arrest at Ringo Starr's London house a month earlier.
- 1968 The Beatles' "Yellow Submarine" film is released.
- 1966 Birthday of Mark Gillespie of Big Fun, in Elgin, Scotland.
- 1964 "Leader Of The Pack" by the Shangri Las is the top single in the U.S.
- 1943 Birthday of Randy Newman in Los Angeles.
- 1929 Birthday of Berry Gordy Jr., founder of Motown Records, in Detroit.

Friday, November 29

- 1989 Skinny Puppy release the "Rabies" album.
- 1984 The Eurythmics' soundtrack to "1984" is released.
- 1979 Anita Pallenberg, longtime girlfriend of Keith Richards, is cleared of any responsibility for the death of a young man at her house in New York state.
- 1979 Paul Simon sues Columbia Records, his former record label.
- 1978 Siouxsie & The Banshees release "The Scream," and X-Ray Spex release "Germ Free Adolescents."
- 1978 Paul Chapman replaces Michael Schenker on lead guitar in UFO.
- 1975 Queen's "Bohemian Rhapsody" becomes the top single in Britain where it remains for nine weeks. "That's The Way (I Like It)" by KC & The Sunshine Band is the number one single in the United States.
- 1968 John & Yoko's "Two Virgins" album is released, with most shops hiding its cover.
- 1968 Van Morrison's "Astral Weeks" album is released.
- 1963 The Beatles' "I Want To Hold Your Hand" is released in England, selling a million copies in three days, and becoming the band's first record to immediately go number one. It displaces "She Loves You" from the top of the charts.
- 1960 The top U.S. single is "Stay" by Maurice Williams & The Zodiacs.
- 1944 Birthday of Felix Cavillere of the Raspals in Pelham, New York.
- 1933 Birthday of John Mayall in Manchester, England.

Saturday, November 30

- 1972 The BBC bans Wings' "Hi Hi Hi" because of "unsuitable lyrics."
- 1955 Birthday of Billy Idol (William Broad).
- 1945 Birthday of Roger Glover of Deep Purple in Brecon, South Wales.
- 1943 Birthday of Leo Lyons of Ten Years After in Standbridge, England.

Sunday, December 1

- 1986 New Orleans R&B singer Lee Dorsey ("Working In A Coalmine") dies from emphysema at age 59.
- 1978 Ian Dury releases "Hit Me With Your Rhythm Stick."
- 1976 Johnny Rotten curses on live television during the infamous Bill Grundy interview.
- 1975 Bette Midler undergoes an emergency appendectomy.
- 1971 John Lennon releases "Happy Christmas."
- 1968 The top U.S. single is "Love Child" from Diana Ross & The Supremes.
- 1965 Birthday of Mark (Anthony) Moore of S'Xpress in London.
- 1963 Birthday of Sam Reid of Glass Tiger, in Brampton, Canada.
- 1945 Birthday of Bette Midler in Paterson, New Jersey.
- 1944 Birthday of John Densmore of the Doors in Santa Monica, California.
- 1939 Birthday of Lou Rawls.



MTV Update

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MTV reaches over 55.3 million U.S. households, and is seen in 38 other territories worldwide, including Aruba, Australia, Austria, Belgium, Bolivia, Brazil, Bulgaria, Chile, Costa Rica, Czechoslovakia, Denmark, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Israel, Italy, Kenya, Luxembourg, Mexico, Monaco, Netherlands, Norway, Panama, Paraguay, Poland, Portugal, Romania, Spain, Sweden, Switzerland, United Kingdom, Uruguay, USSR and Yugoslavia.

Playlist effective Monday, November 18, 1991

New Adds:

Artist	Title	Label
Michael Jackson	"Black Or White"	Epic
Motley Crue	"Home Sweet Home ('91 Remix)"	Elektra
Metallica	"The Unforgiven"	Elektra
Primal Scream	"Movin' On Up"	Sire/WB
Pearl Jam	"Alive"	Epic
Blur	"There's No Other Way"	SBK

Wks On Chart

Buzz Bin:

Wks On Chart	Artist	Title	Label
6	Julian Lennon	"Saltwater"	Atlantic
8	Nirvana	"Smells Like Teen Spirit"	DGC
9	PM Dawn	"Set Adrift /Memory Bliss"	Gee Street/Island
D	Primal Scream	"Movin' On Up"	Sire/WB

Exclusives:

5	Guns N'Roses	"Don't Cry"	Geffen
5	Richard Marx	"Keep Coming Back"	Capitol
D	Metallica	"The Unforgiven"	Elektra
D	Motley Crue	"Home Sweet Home"	Elektra

Heavy Rotation:

3	Paula Abdul	"Blowing Kisses In The ..."	Captive/Virgin
4	Boyz II Men	"It's So Hard To Say G/bye"	Motown
3	Genesis	"No Son Of Mine"	Atlantic
4	Hammer	"2 Legit 2 Quit"	Bust It/Capitol
2	Hammer	"Addams Groove"	Bust It/Capitol
D	Michael Jackson	"Black Or White"	Epic
9	John Mellencamp	"Get A Leg Up"	Mercury
7	Marky Mark & The Funky Bunch	"Wildside"	Interscope/EWA
10	Ozzy Osbourne	"No More Tears"	Epic
12	Tom Petty & The Heartbreakers	"Into The Great Wide Open"	MCA
5	Skid Row	"Wasted Time"	Atlantic
6	Van Halen	"Top Of The World"	WB

Stress:

4	Baby Animals	"Painless"	Imago
5	Cher	"Save Up All Your Tears"	Geffen
13	EMF	"Lies"	EMI
3	INXS	"Shining Star"	Atlantic
5	Ned's Atomic Dustbin	"Grey Cell Green"	Columbia
9	Prince & The New Power Generation	"Cream"	Paisley Park/WB
7	Queensryche	"Another Rainy Night"	EMI
8	R.E.M.	"Radio Song"	WB
9	Red Hot Chili Peppers	"Give It Away"	WB
12	Salt N' Pepa	"Let's Talk About Sex"	Next Plateau
5	Scorpions	"Send Me An Angel"	Mercury
6	Rod Stewart	"Broken Arrow"	WB
6	U2	"The Fly"	Island/PLG

Active Rotation:

16	Big Audio Dynamite II	"Rush"	Columbia
4	Color Me Badd	"All 4 Love"	Giant/Reprise
3	Dire Straits	"Heavy Fuel"	WB
4	Extreme	"Get The Funk Out"	A&M
17	The Farm	"Groovy Train"	Sire/Reprise
4	Firehouse	"All She Wrote"	Epic
5	Lita Ford	"Shot Of Poison"	RCA
2	Jermaine Jackson	"You Said, You Said"	Arista
13	Naughty By Nature	"O.P.P."	Tommy Boy
5	Nia Peeples	"Street Of Dreams"	Charisma
8	Public Enemy	"Can't Truss It"	Def Jam/Columbia
4	Roxette	"Spending My Time"	EMI
3	Rush	"Roll The Bones"	Atlantic
8	Shabba Ranks w/Maxi Priest	"House Call"	Epic
2	Tone Loc	"All Through The Night"	Delicious Vinyl
4	Chris Whitley	"Big Sky Country"	Columbia

On:

D	Blur	"There's No Other Way"	SBK
D	Pearl Jam	"Alive"	Epic
5	Robbie Robertson	"What About Now"	Geffen
4	Southside Johnny & The Asbury Jukes	"It's Been A Long Time"	Impact
4	Voice Of The Beehive	"Monsters And Angels"	PolyDor/PLG

FOUR HORSEMEN---"ROCKIN' IS MA' BUSINESS"

STATION DATA

TOTAL # OF STATIONS PLAYING: 91**ADDS:** 12 -KDJK KJOT KQDS KROK KSAQ WDVE WGCX WIBA WMFX WNCD WRXK WXRK**DROPS:** 1 -WLZR**REQUESTS:** 3 -KBAT WAPL WAVF**INCREASES:** 5 -KIOZ KMJX KSQY KZOQ WRCO**DECREASES:** 1 -WQBZ**HEAVY:** 3 -KIOZ KNAC WVCR**MEDIUM:** 29 -CFOX CILQ KAZY KBAT KEZO KFMH KKEG KMBY KMJX KPEZ KRRK KRXQ KSQY KUPD KWHL KZOQ WAZU WBCN WHMH WIOT WIXV WKIT WQBZ WRCN WRCO WROQ WXQR WXRK WXTB**LIGHT:** 47 -KCLB KEYJ KEZE KFMF KFMX KGON KILO KJK KLAO KLBK KLCX KLPX KOME KQLZ KRZQ KRZR KSJO KTXQ WAOR WAPL WAVF WBLM WDHA WEBN WYFV WGIR WHEB WIMZ WKDF WKLO WKZQ WLLZ WNGZ WQMF WRDU WRFX WRIF WRUF WRXL WRXR WTKX WUFY WXKE WZLP WZNF WZRR WZZO**GENESIS---"I CAN'T DANCE"**

STATION DATA

TOTAL # OF STATIONS PLAYING: 19**ADDS:** 19 -KLOS KROR KRZQ KSQY KTXQ WEBN WGRF WHCN WKLT WKQO WLVO WMMR WPDH WQMF WRDU WRFX WXQR WZBH WZXL**HENRY LEE SUMMER---"TURN IT UP"**

STATION DATA

TOTAL # OF STATIONS PLAYING: 27**ADDS:** 19 -KATP KFMU KMBY KMOD KPEZ KRNA KSEZ KSHE KWHL KZGL KZOQ WAOR WEBN WIXV WIZN WKIT WKLO WKQO WRFK**REQUESTS:** 1 -WQBZ**INCREASES:** 1 -KROK**DECREASES:** 1 -WQBZ**HEAVY:** 4 -CFOX WDHA WFBQ WZLZ**MEDIUM:** 4 -KROK WQBZ WXKE WZZO**IETHRO TULL---"DOCTOR TO MY DISEASE"**

STATION DATA

TOTAL # OF STATIONS PLAYING: 36**ADDS:** 5 -KEZE KMOD KROK WNEW WSTZ**REQUESTS:** 1 -KRON**INCREASES:** 3 -KCLB KKDJ WBCN**DECREASES:** 1 -WMMR**HEAVY:** 3 -KATP WBCN WIZN**MEDIUM:** 17 -KCLB KFMU KGON KKDJ KMBY KRZZ KWHL WAQX WBLM WGIR WHEB WHJY WKFM WKIT WNGZ WRXL WVBR**LIGHT:** 11 -KCQR KEYJ KGB KILO KKEG KXRX KZOQ WDHA WKZQ WMMR WRCO**JOHN MELLENCAMP---"LOVE AND HAPPINESS"**

STATION DATA

TOTAL # OF STATIONS PLAYING: 71**ADDS:** 29 -KATP KCQR KDJK KEZO KFMH KIOZ KJK KLOS KMBY KMJX KMOD KPOI KQWB KRXQ KZOQ KZRR WAOR WCIZ WCKW WDHA WGIR WHEB WKLS WMMR WNEW WRCO WRDU WWCT WZLZ**DROPS:** 1 -WLVO**REQUESTS:** 1 -KCLB**INCREASES:** 4 -KZGL WCCC WLUP WYMG**DECREASES:** 2 -KFOG WBCN**HEAVY:** 6 -CFOX KFMQ KZGL WAOR WHCN WIOT**MEDIUM:** 32 -CILQ KATT KCLB KFMF KFOG KOME KSHE KSJO KSQY KUPD KXRX KZAP KZEL WAVF WBCN WCCC WDVE WEBN WIXV WIZN WKDF WKFM WKIT WLUP WNCD WNOR WRXL WTKX WXRK WYMG WZZO WZZO**LIGHT:** 4 -KMMS KRFK KXFX WZLP**JOHNNY WINTER---"LIFE IS HARD"**

STATION DATA

TOTAL # OF STATIONS PLAYING: 31**ADDS:** 6 -KBAT KEZE KFMF KZXZ KOZZ WPLR**DROPS:** 3 -KBCO KLPX WRUF**REQUESTS:** 2 -KKDJ KROK**INCREASES:** 2 -KQWB KROK**DECREASES:** 1 -KMJX**HEAVY:** 2 -KROK KSFX**MEDIUM:** 10 -KATP KFMU KKDJ KQWB KWIC KZGL WBCN WNEW WVBR WZLZ**LIGHT:** 13 -KCQR KECH KEYJ KFMH KGSR KKEG KMJX KSAQ KTCZ KZYR WDHA WNGZ WPDH**JULIAN LENNON---"SALT WATER"**

STATION DATA

TOTAL # OF STATIONS PLAYING: 36**ADDS:** 2 -KFMZ KPEZ**DROPS:** 3 -KFMU KZOQ WLVO**REQUESTS:** 1 -KEYJ**INCREASES:** 1 -KTXQ**HEAVY:** 1 -KSFX**MEDIUM:** 19 -CHEZ KATP KBCO KECH KEYJ KJOT KLBK KQWB KTXQ KZYR WBCN WGLF WHJY WMFX WMMR WMS WNEW WPDH WSHE**LIGHT:** 14 -KCQR KJK KKEG KMMS KQDS KRNA WBAB WDHA WGIR WHEB WHTQ WNGZ WRXL WZZO**KINKS---"DID YA"**

STATION DATA

TOTAL # OF STATIONS PLAYING: 49**ADDS:** 4 -KATP KJOT KMMS WXRK**INCREASES:** 4 -KCLB KWHL WBOS WKIT**DECREASES:** 1 -KPOI**HEAVY:** 4 -KWHL WIZN WPDH WXRK**MEDIUM:** 24 -KBCO KCLB KCQR KFMF KFMH KFMU KOZZ KQWB KTCZ KXRX KZOQ WBAB WBOS WCCC WDHA WEQX WEZX WHCN WKIT WRKI WRXK WYBR WWWV WZZO**LIGHT:** 17 -KEZE KKDJ KLBK KMJX KPOI KQDS KRZQ KSEZ WCIZ WDVE WMAD WMMR WNCD WPYX WRCO WSTZ WZZO**KIX---"SAME JANE"**

STATION DATA

TOTAL # OF STATIONS PLAYING: 44**ADDS:** 4 -KICT KSAQ WEGR WPDH**INCREASES:** 2 -KROK WKIT**MEDIUM:** 11 -KNCN KQLZ KROK KRRK WEZX WKIT WMMR WRIF WXQR WXRK WYFV**LIGHT:** 29 -KAZY KBPI KEZE KIOZ KJK KMJX KQDS KRNA KRXQ KSEZ KZOQ WAZU WBAB WCCC WCIZ WDHA WYFV WHJY WHMH WKLC WKZO WLLZ WLZR WNGZ WTPA WWDC WXTB WZBH WZZO**LITA FORD---"SHOT OF POISON"**

STATION DATA

TOTAL # OF STATIONS PLAYING: 113**ADDS:** 9 -KLOL KRAB KSHE WAOR WGIR WIYY WKLT WNCD WZXL**DROPS:** 1 -KUPD**REQUESTS:** 5 -KWHL KZOQ WKLO WONE WYNF**INCREASES:** 14 -KBER KGGO KICT KIOZ KJOT KQDS KQWB KWIC WBCN WCIZ WHEB WMMR WRXR WSTZ**DECREASES:** 2 -WKZO WQBZ**POWER:** 1 -WIMK**HEAVY:** 11 -KBER KJOT KWIC KZOQ WHTQ WKZO WONE WRCN WSHE WNBZ WZLZ**MEDIUM:** 47 -KATP KAZY KBAT KDJK KEZE KGGO KICT KIOZ KJK KMJX KNCN KQDS KQLZ KQWB KRNA KRRK KRXQ KRZO KSEZ KSQY KWHL KYYS KZRR WAPL WAZU WBCN WCIZ WDHA WDIZ WEZX WGLF WHEB WHJY WIOT WKIT WKLC WMFX WMMR WQBZ WRCO WRXR WSTZ WXQR WXRK WYNF WZNF WZZO**LIGHT:** 45 -KATT KBPI KCAL KCLB KFMF KFMQ KFMZ KLAO KLCX KLOS KLPX KMBY KOME KPOI KROR KSAQ KSJO KSPQ KUFO KXFX KXRX WAVF WCCC WCMF WEGR WGCX WIMZ WIXV WJXQ WKLO WKLS WKQZ WLLZ WMMS WPDH WRIF WROQ WRUF WRXK WTPA WUFY WVRK WWDC WXRK WXTB**LITTLE FEAT---"THINGS HAPPEN"**

STATION DATA

TOTAL # OF STATIONS PLAYING: 25**ADDS:** 6 -KCLB KWIC WNOR WRXR WZBH WZZO**REQUESTS:** 1 -KFMH**HEAVY:** 4 -KFMH WHCN WZEW WZLZ**MEDIUM:** 11 -KFMU KDJK KMMS KPEZ KSKE KZOQ WDHA WIZN WRCO WRXL WWWV**LIGHT:** 4 -KSQY KZYR WOUR WZNS**MCQUEEN STREET---"IN HEAVEN"**

STATION DATA

TOTAL # OF STATIONS PLAYING: 52**ADDS:** 6 -KLBK KLPX KRNA WAPL WCMF WVRK**INCREASES:** 4 -KEZE WAZU WLZR WRXR**HEAVY:** 2 -KBER KQLZ**MEDIUM:** 21 -KATP KEZE KIOZ KKEG KMJX KRRK KRXQ KUPD KWIC KZOQ KZRR WAZU WCCC WEZX WKZO WLZR WRCO WRIF WRXR WYBR WXRK**LIGHT:** 23 -KAZY KBPI KCLB KEZO KFMX KGON KILO KLOL KNCN KQDS KRZQ KSAQ KXFX WAOR WEGR WGLF WIXV WNGZ WUFY WXTB WZBH WZNS WZZO**METALLICA---"THE UNFORGIVEN"**

STATION DATA

TOTAL # OF STATIONS PLAYING: 115**ADDS:** 29 -CILQ KBER KEZE KFMH KFMQ KJK KJOT KKD J KKEG KMBY KRNA KSQY KWHL KZOQ KZRR WAOR WAPL WAVF WDHA WEGR WFBQ WYFV WHEB WHJY WIXV WMFX WPDH WRXK WYBR**REQUESTS:** 18 -KBER KZRR KAZY KDJK KGON KILO KISW KLPX KNCN KRAB KSPQ WAZU WKIT WKLT WONE WTKX WUFY WWCT**INCREASES:** 9 -KBPI KILO KOME KRXQ KSAQ KUPD KXFX WKZO WXRK**DECREASES:** 2 -KRAB WDVE**POWER:** 1 -KNAC**HEAVY:** 10 -KBPI KIOZ KISW KQLZ KRRK KSAQ KUPD WKLO WYBR WXTB**MEDIUM:** 29 -CFOX CHOM KAZY KBAT KDJK KGON KILO KMJX KOME KROR KRXQ KRZO KXFX WAZU WCCC WDVE WEZX WGCX WHMH WIOT WKIT WKQZ WKZO WONE WRCN WTKX WXQR WXRK WYNF**LIGHT:** 46 -KATT KCAL KCLB KEZO KFMF KLAO KLCX KLOS KLPX KNCN KQDS KQWB KRAB KSHE KSJO KSPQ KYYS KZAP KZEL WBAB WCMF WGLF WHCN WHTQ WKDF WKLS WKLT WLLZ WLUP WLZR WMMS WNGZ WRCO WRDU WRUF WSHE WSTZ WTPA WUFY WYBR WWCT WXKE WZLP WXRK WZNF WZZO

Radio Comments

John Cooper, WPYX, Albany

The new Genesis album has some great moments. "Jesus He Knows Me", "Living Forever" and "We Can't Dance" are some of the highlights. I predict we'll be playing this record for a long time to come. "The Sky Is Crying" CD from Stevie Ray Vaughan is excellent. How about the version of "Little Wing". Awesome! I can only imagine the music Stevie would have been making if he were still around. Request continue to be strong for "The Sky Is Crying". If you haven't yet, check out the Cliffs Of Dooneen track, "Through An Open Window", it reminds me of the way U2 used to sound. Speaking of which, U2's "Mysterious Ways" is a bit more accessible. I admire them for having the guts to try something different instead of playing it safe.

Jay Sisson, WIXV, Savannah

The good news is that Nirvana is our #1 request item. The bad news is that most of the callers are barely past the fetal stage. I swear to God, they're calling from inside the womb for this one!

Dave Kane, WCME, Rochester

Couple of new songs here that are making some noise - "She Ain't Pretty" Northern Pikes is 3 minutes of rock n'roll fun and the response has been favorable and quick. Also, RTZ is getting people to call and ask about the band. Still great calls on The Storm and Metallica. A warm welcome to new dudes Steve Klein (MCA) and Michael Whited (Elektra).

I.D., WONE, Akron

This week we helped the Akron/Canton Regional Foodbank with its annual food drive. WONE was asked again this year to help raise donations and awareness for the need of food in the area. Last year we helped raise over 138,000 cans of food. This year we hope to surpass last year's record. Over the past week, companies along with private individuals were bidding against each other and donating what they could in hopes of winning the first place prize of a WONE Live Remote Broadcast. This year's winning donation was a corporate donation of 50,000 cans of food. So far, the unofficial count continues to grow. At press time, donations are well over 100,000. Cool records for the week - Paul Simon's Concert In The Park CD and U2's "Mysterious Ways". Pick Hit To Click Of The Week is The Bodeans' "Good Things". Major league thanks this week to Don Joseph of Atlantic for dropping by. Also, special thanks to his guests, Julian Lennon and Justin Clayton for a simply stunning acoustic performance. It had the station buzzing! Guaranteed it will not be soon forgotten. Kudos to Jim Babjak of The Smithereens for giving us a call before their show at Kent State University last weekend. It was very much appreciated.

Michael Young, WIOT, Toledo

Thanks to Chuck Swaney of Mercury for the visit last week. I must say there has never been a snappier snapperhead in the promotion industry. Great to see ya again Chuck! The new Eddie Money track "She Takes My Breath Away" has renewed my belief that some people never forget how to tear it up every now and again. This has to be Eddie's best release since "No Control" and there are still a plethora of great tunes left. It makes me feel good to talk so highly of a former New York officer seeing that the only thing they've ever said to me was, "You have the right..." Hard to tell what direction U2 is going in musically, but whatever they're doing, it sounds great! For a band to release two tracks in a different vein than radio expects, sheds a whole new light on the band. "Mysterious Ways" is as refreshing as the change of seasons in that it's simply different. Hats off to Atlantic Records for an outstanding tribute to CSN with the new boxed set! Refreshing outtakes and a line-up of songs that recreates the energy of a very influential band puts this on top of the Christmas list. Until next week, have a good one!

Cathy Faulkner, KISW, Seattle

Did you have trouble reaching me last week?!? The mighty "Rock" has been quite busy. Monday - KISW's 20th Anniversary concert with Richie Sambora and Billy Falcon; Tuesday - The KISW premiere of Cape Fear; Wednesday - KISW's U2 listening party; Thursday - Van Halen and (Seattle's own) Alice In Chains in the Tacoma Dome; and Friday (nothing I can publish in the trades). Doesn't look like things will be slowing at all through the rest of the holidays. On the music side, we added second tracks from U2, Genesis and Seattle's own Nirvana. Before I go, keep these words in mind, "He's checkin' his list (looking for time buys), checkin' it twice, gonna find out who's naughty and nice, Santa Young is coming to town."

Ginger Havlat, KBCO, Boulder

The live releases keep pouring in - Christmas must be around the corner. It's been a few years, however, since I recall so many strong live recordings as opposed to those "Let's make this show and make a quick buck later" efforts (to protect the guilty I won't name bands). INXS, Jerry Garcia, Neil Young, Dan Fogelberg and Paul Simon are part of the illustrious cast of live albums 1991. KBCO livecast Simon's Central Park concert on August 15, so we were anxiously awaiting having the whole event on compact disc. Both Paul Simon and Dan Fogelberg go in as library adds. From a programming standpoint, these new live recordings are ex-

citing and refreshing - but I hope this trend doesn't result in "Frampton Comes Alive...Again". Genesis and Stevie Ray Vaughan are the heavyweight contenders this week with three new cuts apiece. U2 will be the next challenger and a powerful one at that considering the number of calls we've had asking about the album release date. "Mysterious Ways" will help keep us pacified for a few more days. Enya is back and the swirling surrealistic sound of "Caribbean Blue" is custom-made for a snowy Colorado day. And, fortunately, there's nearly always room for at least one adventure pick - this week it's The Dylans with "Planet Love". Fun stuff. And with that, I'll end on a fun note.

Beth Kepple, WKLS, Atlanta

Ozzy's got the staying power. Still #1 request, he's been in the Top 5 phones category for two full months, ever since we added the sucker. Interesting Top 5 phones this week - after only a week and a half of airplay, Nirvana grabs #2 requests (smells like a hit). Perennial favorites Drivin' N' Cryin' are in at #3 with "The Innocent", and tied for 4th place is the new one from Stevie Ray Vaughan, "The Sky Is Crying", U2's "Mysterious Ways" and Willie Nile's "Cafe Memphis". The whole city of Atlanta was NOT at our auction for the Children's Shelter in September to witness Willie's wonderful acoustic set, so these calls are from the strength of the song alone. Check it out, it rocks!

Lois Todd, KAZY, Denver

Interest for U2 at KAZY is high...listeners need to hear what these mad Irish musicians have been up to, and we're delivering! "Mysterious Ways" is a smash! "The Fly" won't quit, either! Many thanks to Dave Barbis for the "Win it before ya can buy it" product...the phones melted! Richie Sambora also has gotten the respect he deserves from KAZY-ites! "Stranger In This Town" wreaks with passion from Richie, who most definitely has grown from his absence in Bon Jovi...I'm bummin' that he won't be playin' our market, tho! We're jammin' with World Tour '91...sending a listener and guest to Mesa, AZ to see Ozzy this weekend (thanks Jeff and Ron!). Queensryche in Seattle for New Year's is next! Wouldn't you love to be there?

Sean O'Keefe, WVCR, Loudonville

Hello peoples, here's the lowdown in the Capital Region (Albany area). In case you're wondering how WVCR fits into the holiday season, we'll take a classic example. Scenario 1 is if there never was a WVCR...like Jimmy Stewart in "It's A Wonderful Life": Scenario 1 - The stores are swarming with millions of Christmas shoppers. Many are going to the local record stores to buy cassettes, CD's and for some, records (blech), for little Mikey or Suzy. This is how you fit in because your job is to push the music. So you push and push and pull in some instances (your own hair) and the rock and roll just sits there. Local stations such as WFLY, which is Top 40 tells their listeners to buy the New Kids. WVKZ, another Top 40 has them buying Mariah Carey and WPYX has them buying the same old moldy classic junk. There's no Tesla, no Metallica, no Four Horsemen, no Pearl Jam, no good rock and roll. All because there's no WVCR. Martians who look like Axl Rose come down from space and make us listen to Guns N'Roses all day long while we work in coal mines. Scenario 2 - Now this may be scary, but don't worry because there is a WVCR. So, this great rock n'roll gets to be played everyday on a 25,000 watt commercial free station. So, really the only people who have to worry are those stations above whose ratings we're stealing, and scenario two is much more pleasant. WVCR plays all of the newest, best rock and roll first, the music flies off of the shelves, the recession is ended, you get huge bonuses and we're happy to have helped the artists that we love. Of course, Mario still wins in 1992 because it becomes known to the public that he is really a Metallica fan and they figure that he must be a righteous dude and a good Demon-crat. So, all is good in the world. Well, until next week, bye dolly.

Michael Cross, KIKI, Grand Forks

Thanks to all who have sent tapes and resumes for our 7-midnight MD opening. After our unfortunate setback a couple weeks back, I am hoping to fill this position by December 1st. We still are accepting T&Rs for the position at 301 North 3rd St, #301A, Grand Forks, ND 58206. Two tracks to point out this week: L.A. Guns' "Crystal Eyes". No, it's not a "single" yet, but we can't wait any longer. It's a hit, judging by my Top 10 calls. Also, another song that's not a "single" is "Mama, I'm Comin' Home" from Ozzy. Here is an Ozzy record you CAN play in all dayparts. My GM even likes it. Also, Top 5 phones this week on: Nirvana, U2, Metallica and Stevie Ray Vaughan.

Tom Van Sant, WIZN, Burlington

I always wondered why Marko called on a speaker-phone!

Scott Ramsay, KFMU, Steamboat/Vail

Ward made it through his birthday party alive, and even showed up to work bright and early Monday morning! Thanks to all the fine local reps who made the scene and thanks to the incredible band, Lost Cause, who made their debut performance at the party. New stuff from Eddie Money, INXS, CSN & Y., and U2 with another excellent cut! In the surprise category, check out Natalie Archangel's "It Don't Heal Clean". Top 5 phones this week: U2, Southside Johnny, Donald Fagen,

Stevie Ray Vaughan and Robble Robertson. If I don't see you through the week, I'll see you through the window (unless you've smartened up by now and pulled down the shades!!!)

Jamie Markley, WWCT, Peoria

Not too many bands these days can sell out an arena, but Rush packed 'em in this past weekend in central Illinois. Every time they hit the road, it's a show not to miss and this one's no exception. Thanks Rick Sudakoff from Atlantic for all your help. How about all the great albums out right now? Can't remember the last time we had this many packets of songs. "Whenever We Wanted" from John Mellencamp is one of my favorites of the year. You could throw on any tune from the record and it'll work. Love the way that trumpet solo comes outta left field on "Love And Happiness". Hats off to Jimmy Vaughan for putting together the new Stevie Ray collection. It's brilliant from start to finish. Especially "Boot Hill", "Little Wing" and "Life By The Drop". No question about it. Nirvana's "Smells Like Teen Spirit" is the hip song of the season. Sales are unbelievable! "Ballad Of Youth" from Richie Sambora is still in Heavy for us as we toss on "Stranger In This Town" this week. He's already familiar with the 18-24's. And with the adult sound of this album, he can't lose. Nor can we!

Tom Bass, WPLR, New Haven

I have never had so much great music to choose from. Both tracks that we've heard from U2 find the biggest band in the world doing exactly what I've been waiting for. Expanding musical boundaries, carving new ground, taking chances, not relying on some formula for hits. I can't wait to hear the rest of Achtung Baby. Jimmie Vaughan did a fine job of compiling chestnuts from his brother's archives. Stevie Ray Vaughan's "The Sky Is Crying" doesn't strike me as a cohesive album, but what a fine collection of songs showcasing the insurmountable talents that we lost a year ago. Soundgarden looms on the horizon as the next alternative/metal band to crossover on the heels of Nirvana, Jane's Addiction and Faith No More. And like it's predecessors, it deserves the exposure. Nirvana, by the way, is #1 phones and #1 retail. Sooner or later, "Smells Like Teen Spirit" is going to go beyond night time airplay. Outside of music, it's been a traumatic week, and our prayers go out for Magic Johnson, Richard Pryor, Frank Zappa and Freddie Mercury. Four men who have devoted their lives to making us smile, giving us thrills, all now doing battle for their lives. They won't be far from our thoughts.

Malcolm Ryker, WXLN, Davenport

What's up all ye rock n'rollin' dudes and dudettes? Ted Nugent doesn't have shit on this kid! Last Saturday I got a 190 lbs. 8 point buck here in Iowa with my bow and arrow! And nobody better give me any of that "Oh, it's Bambie" bunch of crap either! I had to drag this bad boy buck three miles out of the woods! Pictures are on the way! On the tune scene - You can call the new Tesla whatever you want, but I'll call it a smash pure rock record! Three million records sold and our listeners can't get enough of this album! We jumped O.T.B. on the new U2 - front selling a new U2 record really gets people's attention - Achtung! "Mysterious Ways" puts me in a daze! Finally, the Nirvana tune is in a really cool groove. Smells like a hit night record to me! It's a hard rock, alternative, metal and mainstream record all built into one! That's all folks!

David Allen Ross, KMJX, Little Rock

We are getting geared up for the Van Halen show at the Pyramid in Memphis on December 2nd. We are doing a month-long promotion and taking two busloads of Magic 105 listeners to the show. Musically, the phones are nuts over Nirvana, Stevie Ray Vaughan, and the 2nd U2 track is a groove. We just got a new Birch in and 12+ we are a solid #2 men 18-34 we are #1 with a 35.3 share. Women 18-34 we are #2 with a 17.1 share and adults 18-34 we are #1 with a 26.1 share. See ya.

John Amberg, WKRR, Greensboro

Congratulations to Chris Demm who moved into our morning slot with Brad Krantz. Chris is a very funny and talented guy whose time has come. I'm digging the entire Stevie Ray Vaughan release. "The Sky Is Crying", naturally, is ultra-cool, but what really flips me out is the instrumental "Little Wing". This is Stevie Ray Vaughan at his best. "Built To Last" from Petty & The Heartbreakers sounds like a hit single. This is easily the most melodic, singable track on the LP. I'd like to know what the Louisiana rock stations are doing to help defeat David Duke. It may well be Governor Duke by the time you read this. Actually, it would serve the GOP bloody well right if that state's next governor was a Klansman. You reap what you sow in this world, and David Duke is just the Reagan/Bush/Helms Republican mentality followed to its most logical conclusion. Some logic. It is a shame, I always wanted to visit New Orleans.

Chris James, WTPA, Harrisburg

Another stellar week for the Nirvana! It's #1 phones by a landslide. But #1 in sales continues to be the Eric Clapton CDs. "Wonderful Tonight" has the phone a lighting. Listeners get PO'd when you play the edit. They want it all. This one is bigger than the original. It's even getting requested in the clubs. After about two months of steady play,

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the Mr. Big and Chris Whitley have erupted all of a sudden. I guess the old saying about adults being slow to the phone held true for these two. They're now working like a charm. The Firehouse record sounds like a smash on the air. I was on my way home from a club one night and heard it come on the air. I usually don't get that excited about a song when I hear it at three in the morning and I'm dead. But I cranked this one and almost called the station and told the overnight guy to play it again. This one rocks. The RTZ grabs a few phones after one week. Finally, get set for a barrage of Tall Stories. They remind me a lot of Diving For Pearls and I thought I was on a mission from God for them. This CD is deep and great!

Matt Vaughan, KNCN, Corpus Christi

Question: Do your phones smell? Ours do...that of Teen Spirit! The big story continues to be Nirvana. Tim and I lifted the daypart on this puppy, in two weeks it went Light to Heavy. Top phones with Metallica's "The Unforgiven", The Storm, The Scream and Skid Row. I'm over the Oiler loss, bring on the Redskins. Get 'um Cowboys.

Howard Petruziello, WVVV, Christiansburg

NYC was a blast. Thanks to those who made the trip possible (Dawn H. and Greg S.), your kindness is appreciated. It was great to meet, rock, hang, eat and drink with all of yous guys and gals. Live highlights: Miracle Legion, Codeline (the band, not the drug), Springhouse, Matthew Sweet acoustic, Die Kruezen and Chris Hartford (NYC guy, I think he's unsigned, which is a crying shame). Now it's back to "work". Nirvana is bigger than life. Requests come in at least every hour (all dayparts too) and the stores are having a hard time keeping the album stocked. It's nice to see this happening to a real band for a change. On the more mainstream side, INXS is doing well as expected and Robbie Robertson is full of depth tracks. Great boxed sets coming out these days. The Clash! Yes! The only band that matters finally releases lots of live toonz, demos, b-sides and unreleased gems that us junkies have been digging up for years. Also the Aerosmith, CSN and Skynyrd boxes give us lots of cool things to play with. Neil Young has proven once again why he is one of the most important rock dudes around. Arc Weld is absolutely brilliant. Hey Reprise - Howsabout "Time Fades Away" and "On The Beach" on CD? Rockin' my world - Neil, new Prisonshake, Richard Thompson reissues on the always cool Ryko, and Cake Kitchen.

Kerry Gray, WEOX, Manchester

Greetings and salutations from the world's only 50,000 watt postcard. What a relief! The two things I've been waiting a long time for have both lived beyond their highest expectations: Snow in Vermont and Achtung Baby. The adds have been moving in mysterious ways lately. Last week, it was classic rockers doing classic rockers (e.g.: Aerosmith, CSN). This week, the dreadful "tired AOR staple" fourth quarter is defeated with the gratifying release of the second U2 single. It's the best Stone Roses I've ever heard...just kidding. Should "The Fly" being the #1 song give hope to AOR's future, or should it make us more of a parody of ourselves knowing that if it was any other band than U2, you wouldn't even play it at night... Six weeks ago, playing Nirvana was a matter of having balls. Now, it's a matter of having brains. Never Mind has sold over 800,000 copies in six weeks. It's rather uplifting... But the goofy thing is .38 Special can have the #1 AOR track this Summer, chart 2 more tracks and still sell under 250,000 copies. Drivin' & Crylin' can put three songs on the back page, tour for a year, and still sell under 350,000 copies. How much longer will it be before everyone realizes you can't milk a dead cow?... WEOX bids a friendly farewell to Promotions Guru/Evening Jokester Rob "The Ragman" Wagman. He's oinkin' in Tampa at the Power Pig. Finally, a note from production head Joel Marshall: "Labels, send us comedy LPs, edits, etc., for our successful features, 'The 4 O'Clock Funnies' and 'The Laughter At Ten After'... Comedy works!" Irie!

Ralph Renna, WVCR, Loudonville

Greetings Cannibalistic Dwellers, metal man Ralph Renna here. Tongue's were scorched from Chili Peppers, pumpkins were smashed and pearls were cultivated, yummy dinner! New metal all over the place - Ministry, Soundgarden, Pestilence, Fates Warning, Corrosion Of Conformity, Non-Fiction, to name a few. By the time you read this, Victorious Rumors will have blasted our local club Saratoga Winners. Murphy's Law on tour supporting the chaotic Best Of Times. They will be drinking our beer a week prior to the Turkey Slaying. Keep the metal coming, HARDER and FASTER. A note to all - While we've been cultivating the Pearl, we've also been killing horses. See you next millenium.

John Grotevant, WVCR, Loudonville

Greetings and salutations from WVCR! Today's word is sphincter! Extreme - "Get The Funk Out" - we had it in Heavy rotation approximately 1 year ago today. Hopefully the public's reaction to this type of their music goes over as well as it did for their ballads. Soundgarden, the future has arrived. Hopefully, this gets a lot of exposure, similar to what Metallica is doing with "Sandman". I have been busy with local concerts - chilled (literally) with the Screaming Jets. Too bad Cheryl Valentine was too hung over and couldn't make it. They

had a few stories! Red Hot Chili Peppers, Smashing Pumpkins and Pearl Jam were also in town. The Peppers are amazing, especially their sound check - gotta love that funk-punk-rap-fusion (God, I hate labels) sound. The Jamsters (Stone, Jeff & Mike) were in the studio (thank to Mike Schnapp and Curtis Mgmt) then we got some great soup! Cool dudes and their show just blew me away - Vedder stage diving into a couple thousand crazed fans - truly intense! Hopefully, this tour will help them gain exposure. They have the later dayz and better layz!!

Shawn Williams, WDNW, Auburn

A week late - it took that long to be able to type. CMJ - Tasha, Joe, Julie, Roscoe's Diner, Psycho's crib, Beer Truck, Ed, Suffocation, Sorrow, Dawn, Median Crushing, Givens, Prue, Sophie, Montie, & Family, Rita, Kate, Free cool stuff, Narrow Mind-edness, Susan, Steve Mattison, Mike Barons, Darren, Jackie, Free Beer, Cheryl, Jimmy Spliff, Murphy's Pit, Melissa & Carcass Covers, Halloween Harvest Fest, CBGB's, Smoke Clouds, Incense, NYC Cab Drivers - Ialo Ialou & Family, Shabbaz Ahmed, Makhan Singh, Taposh Chowdhury (Trainee!) & Josif!, Fuck, etc., Digby, Kevin, Joanne, More Free Stuff, Giggles, Heather, Michelle, Mike & his bands cover of "Enter Sandman", Brent, Jake, \$100-Gone-3 card Monty, Downtown Beirut, Howie, Nihilist, Max, Maria, BKLN-Blue Straws, Gladiator, Kevin Estrada's Mozzarelli Home VID, Heliium, Drunk, Fuk Cops, Joe's N.D.E. w/a Pink Moped, deadhorse, Tree Man, Cabbie's Retailitory Strike, Psycho's full moon, Helmet!, NA bus - gun-shot, Chuck D., Ice Mother Fuckin' T, That's too bad, New Exhorder!, Headrot, Huge car fire, Pictures, Memory Loss!!!! Pearl Jam played Monday in Ithaca and it was fucking beautiful - the greatest rock & roll band ever! Primus and Fishbone next week. Oh yeah, thanks for reminding me!?

Bob Morgano, WBIM, Bridgewater

Hey, everyone, I finally wrote my first dialogue. I got back from my first CMJ a week ago, and I'm still tired as hell. I just want everyone to know that whatever Steve Prue tells you about me is probably the 100% opposite of what really happened. If you want to know the truth, feel free to call me and I'll fill you in. All in all, I had a great time and would like to thank all of those who "hung hard" throughout the weekend. Thanks to Steve (thanks for not letting me pick up an ugly chicks), Tob, Joanne, Mert and Quinn, Tom the Alcohol Machine, Chris Black, Mike and Chris, Adrienne and Erica, Spencer, Russ and Maria, and Bill "the man who tried to wimp out but we wouldn't let him" Fischer. Also, special thanks to the people who probably "hung hard", but for some reason, we didn't hang much because there's only 24 hours in one day, and we need to sneak three or four to sleep. Thanks to Jackie, Cheryl, Susan, Tom Gates, Schnapp, Kevin Estrada, Jeanine Lombardo, and whoever else I forgot. Before I go, will someone finally answer my question? What the hell was the weird balloon in the funny blue box for anyway?

Steve Kantscheidt, WCDB, Albany

As you read this, I am unsuccessfully trying to recover from the neck-snapping feat that is Metallica. Montreal, Bradors, Metallica -- OH GOD! Thanks, Sue!... Is Nirvana not too hot? No, they're just everywhere you go. Thanks to John for the cool package. Once again, it amazes me what free shit can do to a phone... Non-Fiction #1 most added! Joy of Joys!!! Let's do utterly splendiferous things with this record... The more I try to come up with something constructive to say, the more I realize that I cannot wait to see Metallica, So Screw It! This could be the best night of my life, OH GOD!

Jeffrey Shane, Capitol, 213-871-5733

The final crunch is here! We have about five more weeks left and that's a rap! I really know how people are feeling at this point, and it's time for the holidays! Our last track of the year will be Seger's "Take A Chance"! This track was one of the early favorites when the CD first came out. Speaking with the consultants, they've indicated that this cut had very early positive research. The stickered CD will be on your desk Wednesday, November 13. Talking about Seger, the Chevy commercial is selling lots of Seger catalog. "Like A Rock" is an institution and adds positive identification for Bob. We are over a million on this CD and still going strong! Bob will be on Rockline on November 18, so take a listen! The Smithereens continue to rack up positives at radio. I still find it hard to believe there are PDs out there who are judging their career by a song like "Top Of The Pops". We are making a greatest hits CD for radio called, "Blown To Smithereens". It will be a collection of 12 songs that AOR has played since the beginning. Finally, Lloyd Cole's "She's A Girl And I'm A Man", is really a very positive song. This is an excellent song and should definitely work middays. He is an artist that Capitol is committed to breaking!

Lea Pisacane, Atlantic Records, 212-484-8178

Listen, I wanna tell you about this band. They're called Psychefunkapus (that along usually elicits quite a response), and they're the real deal. Like, remember years ago, when most every band was the real deal, even if they were noise/feedback kings, simply because they meant it? Well, Psychefunkapus mean it. And they're not noise/feed-

back kings. they're the new, the next, the different. It's engrossing, emotional, intelligent music, with a sense of humor and rhythms you can totally have sex to. (Why can I never not talk about sex, Dr. Freud?). This is a band you can really get behind. Oh, and I guess we must rule 'cos Genesis is #1 this week, album and track, but as the tenets of promotion dictate, onward to the next hurdle. And how could I forget -- the Chili Peppers rocked Roseland in a righteous manner Monday night. It was a feast for the senses -- all of 'em. I love you, but only if you're nice to me.

Jeff Naumann, Virgin Records, 213-288-2446

Asphalt Ballet is a really good new band with a very pertinent rock record for our format. There is one thing programmers must do to find these are valid statements. Listen. And I mean listen beyond our single "Soul Survive". Then, give it some airplay. The rock/street segment of your audience already knows Asphalt Ballet. They've read about them in the press. They've watched them on MTV. They've heard them on local hard rock or metal shows. And many have seen them play live. By no means is this necessarily a heavy metal band. When you do listen throughout this CD you'll hear songs that fit metal, album rock radio, and even the Top 40 format. Don't ignore Asphalt Ballet, they're too damn good. Speaking of good, I'm happy to report that Leon Russell is alive and playing very well. We had the opportunity to see Leon play a show in Ventura, California last week and we were surprisingly all blown away. Leon Russell has been signed to Virgin and has just completed a very fantastic record which was co-produced by Bruce Hornsby. Look for a late February or early March release. Don't forget to deal with this Asphalt Ballet record..... Now maybe they'll do something about this disease.

Paul W. Brown, Virginia Records, 212-463-0980

Maybe Bob Dylan was as far ahead of all of us as always when he sang a couple of years ago that "Everything's Broken". Well, if that wasn't true then, it sure is now. Perhaps, things being the way they are, our imminent release of "Always Look On The Bright Side Of Life" from those irreverent pranksters of Monty Python represent perfect timing. Please be aware that "Always Look On The Bright Side Of Life" topped out at #2 on the English charts, and it could just be the relief record (that's what you call it, right?) that this nervous, jittery, almost on the edge of despondent, country of ours needs. The rest of the project features all your favorites, among them, "The Penis Song", "The Spam Song", "Medical Love Song", and "The Lumberjack Song". You get the message? Great. Next, be aware that we're shipping a live Keith Richards disc at the end of this month, which is to be accompanied by a video of this near legendary show at the Hollywood Palladium from 1988. Raw stuff and a wonderfully compelling sonic portrait of this remarkable guy and all that he does. And you know, it occurred to me the other night as I was feeling little tiny beads of sweat trickling along my brow as I was dropping off to sleep, that getting records on the radio nowadays brings to mind the memory of those grainy black and white films or Russians standing in line for the bare necessities of life.

Susan Greenwood, MCA, 818-777-4118

Law And Order should be in your Top 10 this week! Volvod should be in your Top 10 this week! These records deserve your attention! Law And Order will be touring the east coast in December, call for details! Love always.

Dave Lombardi, Warner Brothers, 818-953-3711

Primal Scream continues to rule our world (and, hopefully and to some degree, yours!) As you read this, "Movin' On Up" should be Top 20 in The Hard Report. Not only that, MTV has blessed this project by putting "Movin' On Up" into Buzz Bin. That means maximum video exposure, and coupled with the 100+ rock stations playing this and the efforts of both the WB Alternative marketing staff and the massive WEA mechanism, you should start to get that research many of you so crave. One tip to those who want more of a response - Consider bumping this rotation to Medium, because it's hard and kind of unfair to judge a CD's response based on a play a day. We appreciate everyone's continued support for this band! Many people will have had a hand in breaking Primal Scream. As Tom Carvel (and Bartles and Jaymes) would say, "We thank you for your support!" I'm out.

Tony Gates, RCA, 1-800-666-2814

Other labels are giving away cars, trips, a variety of kitchen appliances, but RCA's giving away a house! A BIG House! That's right, all you have to do is open your mail, sort through the pile you've been meaning to get to and voila, right under your nose, you'll find Big House, compliments of RCA. Upon entry, select track #2 AKA "All Nite" or if you got the CD single (the little BIG House) it's track one. Both under three minutes and it rocks! The band hails from Canada and is more of a HUGE house than a BIG House there, so smash it or trash it! Pump it or dump it. Rate or berate it, but don't miss it. Lita Ford picks up WYYY, KSHE, KLOL and tons more as "Shot Of Poison" continues to request,

perform, sell and sound great. It's Top 25 and MTV bumped her into Heavy! You're no longer taking a chance with this hit, you're watching the boat leave the dock of rock and if you don't jump soon, you'll be sucking water. If you'd like me to throw you a line, that toll free number is 1-800-666-2814.

Joanne Grand, RCA Records, 212-930-4525/800-666-1722

Hi there! I really can't think of any story to tell you, no funny tales, nothing. Almost everyone I spoke to this week was either sick (see Brian Paskin) or had some horrible tale to tell me (see Dawn Marie and Bob). So before I do my boring, typical label-promo-geek-that-I-am dialogue - Best Wishes to all who are ill, wrecked, hung over, and miserable. Label Time! **Bullet La Volta** are doing extremely well with the help of their tour with C.O.C. and **Prong**, the world premiere video for "Swan Dive" this past weekend on **Headbanger's Ball**, and, most importantly, you! I finally have giveaways, so if you need any - buzz me. Also, once again, if you'd like interviews with the band while on the road - you know. **Lita Ford** is also holding her own with your help. If this isn't already good enough, MTV has doubled the rotation of "Shot of Poison" and "Larger than Life" is receiving play on **Headbangers**. I have **Northeast Kik Tracee** dates - so call me for them. Y'know what? Just buzz me - I got lots to tell ya. See ya!

Jeff "Home Turf" Cook, Capricorn, 404-873-4796

Who says you can never go home again! After six months on the road, **Widespread Panic** is headed home for some dates in the Southland and a sold-out show with **Drivin' N' Cryin'** on Thanksgiving. Then it's off the road in December to lick their wounds, wash their socks and back out to tour in January with some surprises to be announced shortly. In the meantime, "Pick Your Panic" and play a track - "Send Your Mind", "Makes Sense To Me" or even "Walkin'" live. Don't wait - don't hesitate, but DO panic.

Doug Burton, SBK, 212-492-1262

Sure, playlists are tight these days, major releases are the bulk of everyone's list. It's funny that in talking to a lot of guys, many of the so-called "Have To Add" records aren't exactly exciting your audience. Actually, it's some of the debut bands that are generating a response. **McQueen Street** is one of those bands. Take a look at the trades. "In Heaven" is moving up in rotation faster than any other record around it. There is a very simple reason for this, it tests, it pulls phones immediately and it just plain sounds awesome on the air! It's not hard to find what's REAL through all the hype out there, **McQueen Street** is it!! Take the time to check out **SBK's Next Chapter**, **Blur** is out touring and selling out the country right now. It's been a while since I've seen such raw rock attitude on stage. The single, "There's No Other Way" is on your desk right now, it's already on the AIR at WNEW and WBCN with a lot more to come. Turn on to this band right now, because there's a lot of excitement ahead.

Jay Ziskrout, Arista Records, 212-830-2256

With banks collapsing, unemployment escalating, the middle class on the welfare line, our Supreme Court appointment process an embarrassment, and a Klu Klux Klan leader on the verge of winning a gubernatorial race, WE ARE ALL "WAITING FOR A MIRACLE"! You have received a re-service of the "Deal/Waiting For A Miracle" Promo CD. NOTE: The 4:33 edit of "Waiting For A Miracle" is track #4 on this CD single. We also included the **Jerry Garcia Radio Special** (which I suggest you sell as a sponsorship to a local advertiser), and a copy of **Jerry's** issue in **Rolling Stone**. **The Jerry Garcia Band** is on the road selling out every night, as usual. For over 25 continuous years Jerry has created music that has made a significant impact on the complexion of Rock music. Please support him in his latest effort, "Waiting For A Miracle." Anyone who paid the slightest attention to our "Superman's Song" effort will certainly agree that it had major legs. Over a 5 month period, the song refused to die. Despite the fact that it stretched the boundaries of the Rock Format, every station that added it reported back incredible phones and sales. And those that performed call-out research told us that the song did very well. It may surprise you that the album, **The Ghosts That Haunt Me** has sold over 120,000 copies from that airplay. At the same time, the track is becoming a world-wide hit and scored 2 1/2 platinum sales in Canada! How many "top 5, next big things" have you played that failed to entice even fifty thousand Americans into buying the album. The honest answer is "Most of them." Our next release from the album is "Androgynous." And if you thought "Superman..." had legs, this one will really blow your skirt up! Even though, "Androgynous" was written by **Paul Westerberg** for the **Replacements'** 1984 album **Let It Be**, it is a perfect match to the witty and slightly cynical writing style of the **Dummies'** **Brad Roberts**. Also, the promo CD will guarantee a "Crash Test Christmas" with a cover of "The First Noel" as a bonus track. If you happen to have an adventurous spirit or some cool specialty shows, make sure to check out the latest release from the **Urban Dance Squad**, **Life And Perspectives Of A Genuine Crossover**. The first single, "Bureaucrat

Of Flaccostreet" is doing great at Alternative as is **Clashing Perspectives**, the 4-song metal sampler. Also listen to the debut CD-5 from our latest signing...**Freaky Funkin Weirdoz** (also known as FFW). The band is an amazing Reggae influenced Alternative Metal group from Germany. The lead cut is "Bitch Make Sandwich"! A full album will be out early next year. Also out just after the holidays will be new albums from **Sarah McClachlan** and **The Church**.

Mark Tindle, A&M Records, 213-856-2730

Wow, what a week!... on the road with **Soundgarden** -- Denver, St. Louis, Chicago, Columbus and Cleveland. To **Bill Betts**, **Mark Blake**, **Jim Owen**, **Al Hofer**, **Wes Jeffries** (Oh yes, Star, L.A.), **Jo Robinson**, **Lisa Lyons**, **Brad Hardin** (I never found the club with no sign!), **Annie Vian**, **Sean Robertson** and **Michael Luczak** (Sorry about the Browns!) -- thanks so much for the hospitality! This is just the beginning for this incredible band as they scorch -- and I do mean scorch their way through the country. Try to catch them in Phoenix 11/22, Los Angeles 11/23, San Francisco 11/24, Minneapolis 11/29-30, Detroit 12/1-2, and then on to the **Guns N' Roses** tour 12/5-6 in Worcester, 12/9-10-11-12-13 at Madison Square Garden in NYC, and Philly 12/16-17 for starters. "Outshined" is building strong with well over 60 stations in the second week at radio. Take a look at retail. **Hard rock** is back big. **Soundgarden** is beginning to ride this crest following what **Nirvana**, **Guns N' Roses**, **Metallica** and **Queensryche** have done earlier. These are your Adult Male listeners voting for these records with their wallets. They're buying **Soundgarden** because they want to hear **Soundgarden**. Don't ignore them. If I hear one more programmer say, "Now that's more like it" referring to our new **Bryan Adam's** track, "There Will Never Be Another Tonight", I'll...The fact is, I must agree this is THE Adams track for album radio -- IT COOKS!! We're going out already with an impressive group of call letters reporting, like **WBAB**, **WNEW**, **WMMR**, **KTHQ**, **WYNF**, **WLQ**, **KUPD**, **KOME**, **KSJO**, **KISW**, **WAKI**, **WDHA**, **WZBH**, **WHEB**, **WOUR**, **WNCD**, **KZEL**, **WZHL**, **WGR** and **KJKJ** among them. **Extreme's** "Get The Funk Out" is working BIG at MTV, in active rotation, and requesting it's way to their Countdown program. Don't let the Top 40's in your market smoke you on this one, lest you wish to hear your local A&M rep endlessly say to you, "I told you so!!!" This record is A HIT!!!

Amy Grosser, Zoo Entertainment, 213-488-4219

Are you looking for a swampadelic, high energy tune? **Webb Wilder** will fit the bill. Stations like these are diggin' "Tough It Out": **WXRT**, **WKDF**, **WIXV**, **KDKB**, **KTCZ**, **WKDF**, **KZOO**, **WEOX**, **WFRD**, **WVWV**, **WVVU**, **WZEW**, **KPEZ**, **KACV**, **KFMH**, **WEAI**, **WDWS**, **KMTN** and more. Massive. What more can we say? **Matthew Sweet** is massive! Just check out these numbers: **R&R New Rock D-22***, #1 Most Added/Highest Debut; **Album Network Expand-O 18-22***; **Gavin Alternative 18-14***; **Hard Alternative 39-24***; **CMJ 32-26***. Special thanks go out to the new addition in the **Matthew Sweet** fan club: **KJTS**, **KUKQ**, **WBRU**, **KDGE**, **WXVX**, **KTCZ** and **WFIT**. There are only a few of you out there that haven't yet discovered **Matthew's** talent and you know who you are. Don't believe me? Ask your fellow Alternative label reps, he'll ask **Rolling Stone!** They just did a full page piece on **Matthew**. "Divine Intervention" is the cut, and I've been waiting for you! Attention AOR's with Alternative shows: You've all be serviced with the full CD from **Matthew Sweet**. If you need another, or you're not on my list, please call! The Odds are currently on tour with **Voice Of The Beehive**, and knocking people out! Look for a new track from **Vancouver's Odds** soon. Meanwhile, are ya in the Christmas spirit? Check out **The Odds'** rendition of "Kings Of Orient" from the compilation CD "Lump Of Coal".

Clarissa Garcia, Def American, 818-973-4545

If you've been watching **Headbanger's Ball** lately, you may have heard about the "Bang In The New Year With **Slayer**" contest. One lucky viewer will be awarded an exclusive **New Year's Eve Slayer** show in his/her hometown. The winner will fill the private venue with his/her friends, receive \$1,000 in cash, and a limo ride to and from the show. The spots will run every week on **Headbanger's Ball** until 30 November and the deadline to enter is 02 December. This New Year's Eve celebration with **Slayer** will be taped and aired 04 January 1992. Hmmm, I wish I could enter. **Decade Of Aggression** is doing great thanks to your airplay and support. The band is currently on tour in Europe. I'll let you know what their future plans are when I know 'em. **The Four Horsemen** are back on the road. Their tour with **Joan Jett** begins on the 22nd of this month in Providence. They will also be doing some of their own headline shows throughout, which should not be missed. Look for new releases from **Trouble** (hear that, **Joanne?**) and **Wolfsbane** in the new year. Take care, kids.

Jim Neill, Rykodisc, 508-744-7678

Okay. So it seems this **Dead Can Dance** domestic release was a good idea. It continues to shred. Fact: Every time a record store pops this on, they sell at least a few copies. Radio airplay? Inquisitive

phone call. Do you give a shit? Hey, I just thought I'd pass along the info. I love the band. I think I'll marry them. **Black Rock Coalition** has a batch of bands on the road 11/22-12/13. **JJ Jumpers**, **Royal Pain**, **Jupiter**, **Harlen Yacht Club**, **Blue Print**, **Blakasaurus Mex**, **Sinister Dane**, **The Good Guys** and **Shock Council** are all playing in various combinations. Also on the road, **Planet Drum** with **Mickey Hart** and the **Planet Drum Orchestra**. Blowing your boxers off from 11/15 through 12/7. Call for dates. Write for raisins. **Young Flamencos** on **Hannibal**; a stellar compilation of flamenco music from Spain. You've probably heard of **Pata Negra**, who kicks the album off, but explore more deeply ie. track 14 "Lo Bueno Y Lo Malo" by the late **Ray Heredia**. Though this music may sound quite simply foreign to many American ears, as with most music, you will find yourself inside it after a few listens, and the view from there is gorgeous. The liner notes are a mini-course on the history of flamenco as well as profiles of the contributors, so put down that **Nirvana** album and have a taste of this stuff. Are hamburgers all you eat? **Smokin'** new **Bevis Frond** on **Restless**. Born yesterday? Apparently. Just discovering: **John Cale** "Vintage Violence" and "Fear". (Can anyone find me a copy of "Paris 1919"?)

Keith MacGregor, BMG, 1-800-666-2814

Lita Ford - the **Nipper** told you so - has another great week on AOR radio, with an outstanding addition from **WYYY** into Heavy rotation and in her home town, too! Look for **Lita** to move up on the back page and to Heavy airplay on MTV this week. As the tour moves east with a string of club dates, the **Nipper** predicts nothing short of excitement over the best **Lita Ford** record ever. Also, the **Nipper** is bringing you two bands in the coming weeks - **Canada's Big House** with their rockin' track "All Nite" will be going for adds November 18th and **England's This Picture** with "Naked Rain" will be following soon after.

Dyana Kass, Hollywood Records, 818-560-5670

Are you ready to "Scream for The Scream"? Well, you can do just that with our newest ear curdling promotion! I won't bore you with the dirty details, but will instead cut right to the good stuff...the prizes! One of your listeners could win a Gibson guitar, and for the headache that we cause you with this contest, the station with the winning Screamer will be awarded a trip for two to Disneyland or Disneyworld, just for participating... OOOOOHHHHH!!! I can see you all shiver with an...tic...i...pation, so pick up that phone and call us to win, win, win! (I think that I was a gameshow host in my former life.) Well, **The Scream** are currently on tour with **Dangerous Toys**, and are coming to a theater near you, and you would be quite the fool not to check these guys out live. It would be like missing the coming of the Messiah... Well, not really, but they are really slamming live. **Stryper** will be going out beginning December 6th, and if anyone needs tickets and interviews for these guys or **The Scream**, just give us a shout!

Derek Ault, Alligator Records, 312-9732-7736

Though it never went away, as **Alligator's** tremendously successful first 20 years can attest, the blues are back in a big way, especially on radio with such soulful chart-toppers from **Buddy Guy**, **Johnny Winter** and even a group of Irish artists known as **The Commitments**. Savvy programmers realize that adults love the blues because they live its tales of life's highs and lows, and can relate to its raw honesty... This fall, **Alligator**, the label that has set the standard for exciting contemporary blues releases, has upped its ante with two drop-dead-incredible releases from the classic guitar/harmonica duo of **Buddy Guy** and **Junior Wells** on their classic, critically-acclaimed electric recordings is formidable and so unique from other superstar combos. On **Alone & Acoustic**, the intensity of performance continues, but in a more personal, free-flowing fashion. Many of the lyrics, tempos and chord changes were ad libbed and the listener becomes a privileged guest on a very private jam session between two musical giants. The release, originally issued on the tiny French label **Isabel**, has been repackaged for the first time on CD, making room for the addition of 5 more selections from the original sessions. Highlights include **Buddy's** "Sweet Black Girl" and "...Coat and Shoes", and **Junior's** "Wrong Doin' Woman" and the traditional "Rollin' and Tumblin'..." **Rolling Stone** calls her "pure sonic dynamite." While **The Commitments** learned the ropes from recordings of classic **Motown**, **Katie Webster** has paid her dues by playing explosive R&B for over 35 years, getting first-hand experience from the source, **Otis Redding**, has his piano player for years. Since '88, she's been releasing excellent, soul-drenched recordings with **Alligator**. On **No Foolin'**, her soulful roots ring true through such rompin' stompin' cuts as "A Little Meat..." and "No Deposit, No Return", and through the tender ballad "It's Mighty Hard". "Those Lonely, Lonely Nights" is a hilarious duet with **Katie's** old friend, **Lionie Brooks**, on guitar. Start off with "A Little Meat..." and "No Deposit...". Thanks for reading, and stay excellent!!!

MORE Radio Comments

Fred McFarlin, Relativity Records, 404-688-7158

Well, we knew it had to happen. After all the, "we really like this record, we just have to find some room", and the "this is really a smokin' track, we just need a little bit more of a story", the proverbial "big week" for Vinnie Moore and "Meltdown" came our way. Maybe it was the handful of format leaders who were willing to take a chance (thanks Judy McNutt, Eric Scott, Dave Oakley, Scott Brunner, etc), or the Rush tour, but more folks are paying serious attention to the new single from the latest guitar god from Relativity. Funny thing is, the song hasn't changed any, it's still as much of an attention getter as the first day it was released. It's just that "Meltdown" seems to be a bit more legit than it was a few weeks back. Hey, whatever. We think this is a rockin' tune, from an incredibly talented musician, who also happens to be a helluva nice guy, too. Which reminds me, thanks to the Vin-man and his lovely "better half" of nine years, Lisa, for the hospitality in the 'burbs (Vinnie still lives in Newark, Delaware, close to where he went to high school), not to mention the killer homemade vegetable soup and pumpkin pie! See you guys at the Garden, eh? As for radio, thanks again for the support, I'll be talking to the rest of you who haven't added "Meltdown" yet real soon... Oh, yeah, and thanks to the Hard Report staff for letting Sarah, Joe, Vinnie and me invade your premises last week. Always a pleasure.

Steve McClure, Leviathan, 1-800-755-2316

Lars Eric Mattsson's The Exciter is showing up on a lot of metal playlists. The track "Chrome Kills" is definitely the early favorite. Lars is amazing and is playing all the instruments! This is a pretty sophisticated CD with any track showcasing Lars' unique hard rock/metal/classical playing. Live! Wild and truly diminished! Coming soon!

Ed Trunk, Trunk Entertainment, 201-377-7314

Thanks to everyone who expressed early interest in the debut signing to Trunk Entertainment, TURI. For those who already requested tapes, sorry for the delay, you should have them next week. For those who haven't felt the buzz yet, here's a little info on the band. TURI is a no frills, straight forward, kick ass, hard rock band, with killer songs! Yes, I know, there are a lot of hard rock bands, but trust me, there are not many with the songwriting talents of TURI. This band impressed me so much, that they are the main reason I started this company. TURI are four guys from New Jersey who just write great catchy hard rock, without all the phoney image or sappy stuff that usually is associated with this type of music. They also look great, and have amazing four part harmonies. TURI is great rock & roll, without the hairspray, makeup, and leather. In this world of sampling, and a million different musical hybrids, this band's back to the basics approach is blowing people away. The demo was just completed last week at New York City's Right Track Studios. If you haven't yet requested a tape, you can do so by calling my office at 201-377-7314. Early radio reaction has been phenomenal with instant phones at WDHA and WSOU, where off the strength of one song TURI was asked to perform at the station's Halloween party. The band's next live appearance will be as special guests of Tyketo at the grand re-opening of L'Amour in Brooklyn, November 27.

Cheryl Valentine, Mercury, 212-333-TILT

"There's such a fine line between stupid and clever," so says Spinal Tap. I feel that way quite often myself and these dialogues are proof positive. We've got more Ugly Kid Joe and Screaming Jets dates including a Jets' date at New York City's Limelight on November 24th. CMJ was here - now gone off into the archives as a jolly good time to many. I trust that everyone enjoyed their candy and hanging out with Ugly Kid Joe (I've got photos!) No thanks to Mert Dunne who made my Ugly Kid throw up all of his beer and then pass out. Maybe it had something to do with all that headbanging he indulged in with Chris Black or bouncing up-n-down with John Lovely during the infamous Wild August show. Either way, the Kid was pukin' guts all day Saturday and couldn't make it to the convention again. Stay tuned for more Ugly Kid adventures in the coming weeks. At CMJ I had a wonderful time meeting: Al @ KCSB, Russ @ WMUL, Bob @ KASR, Tara @ WSQE, Adam @ WUFI (waved anyway), Joe @ WFWM, Brian @ WCLH (Jets rule, eh?), Matthew @ WGLS, Frank @ WSFX, Lance @ WASU. Those who it was truly a pleasure to hang with again: Aaron @ WUNH, Mike @ WXPL, Bob @ WBIM, Marna @ KUCI, Tony @ WRUC (Ugly Kids!), Tom @ WUCF, Kev @ KLA, Trish the love puppet @ WJUL, Beth "Panther Leg" @ WDCR, John "Wild August" @ WXCI, Craig @ WWVU, Spencer @ WVFS, Susan @ WPTS, Joe @ WPSU, Wendy @ WOZQ, John @ WVBR, Nicole & Carina, the dynamic duo @ WSOU, Jeanine @ WERS, Tom - big Kiss fan - WFCS, Quinn & Dave @ WKNC. I had a great time thanks to you folks. Until next week, go see the Ugly Kids and the Screaming Jets (both are *@Sing killer live) and remember, only my bands matter! Really, no bias here! Ugly Kids!!!! New York vicinity - take notice - added Screaming Jets show!!!!!! November 24th @ New York City's Limelight!!!

Ray Mancison, Noise, 212-334-9268

I want you/I want you so bad/I want you/I want you so bad/It's drivin' me mad/She's so heavy - words and music by Lennon/McCartney and the new video by Coroner! Mordred: Esse Quam Videri - play it! It's crisp! (Okay Mike?) Naked Sun - artistic, but not overindulgent, socially conscious, but doesn't lack hook, metal but not metal, AOR but not AOR, alternative but what's alternative, Naked Sun!!!! Congratulations to Bryan Schock! Good luck on your crusade.

Jon Nardachone, Atlantic, 212-484-8260

November 18th is the date to start jammin' "Agony And Ecstasy" from Savatage. Streets: A Rock Opera is a true heavy metal work of art, and "Agony And Ecstasy" is a true heavy metal song. The Savatage North American tour will hit you soon. Add and crank out the "Tage. Vicious Rumors is back and the Ballbusting tour is shredding the eastern portion of the U.S. Catch VR and you're in for a heavy treat. Another pleasant surprise is Skin from Psychfunkapus! "Work Like A Horse...Drink Like A Fish" and "Evol Ving" are two metal tunes from Hell! Do the "Pus! Rush are Rolling the Bones on the North American roads and many a new Rush tune is wailing radio. Very cool! Bite Down Hard is the new release from Britany Fox and features new throat, Tommy Paris. "Louder" is the first single. "Stuntman" is the new one from 24-7 Spyz. Some heavy stuff here! Keep spinnin' the "Hot Wire" from Kix, as well as Overkill's Horrorscope, and of course, those nasty Skid Row boys. Mr. Big's "To Be With You" is being aired from coast to coast very heavily and I love it! Skidz, Kix, O-Kill, Tuff are on the road somewhere in this intense, yet hilarious world.

Russell Gerroir, Concrete, 212-645-1360

Releases which should have recently arrived include Non-Fiction, 24-7 Spyz and Britany Fox. Recommended tracks for Non-Fiction include "Listen" and "The My Way". The lead/video track for 24-7 Spyz is "Stuntman" and for Britany Fox it's "Louder". Other recent arrivals include progressive rap/metalers Urban Dance Squad and The Hard Corps. Their lead tracks are "Mr. EZway" and "The Hard Corps", respectively. And Praying Mantils on Grand Slam Records. This is a live record, featuring Paul Dianno on vocals and some great Iron Maiden covers. Several bands which have been doing very well on metal radio are Prong, Soundgarden and The Almighty. Their lead tracks are "Unconditional", "Jesus Christ Pose" and "Crucify", respectively. Three bands which have been working their way on and up the metal charts are XYZ, Craig Goldy's Ritual and Bogeymen. Craig Goldy's lead track has now changed to the hard edged "Anytime Anywhere", while XYZ's remains "When The Night Comes Down" and Bogeymen's remains "Killing Ground". Till next week, see ya.

The Ghost Writer, Epic Records, 212-975-8661

The Pearl Jam cheer: "A" is for the amazing power of this band in performance. "L" is for listen. Which everyone should do with Ten. "I" is for the immediate reaction that "Alive" generates on phones. "V" is for the vast reach of the sound of Pearl Jam, from album to alternative to metal, and everything in between. "E" is for the electrifying power of Pearl Jam. Columbus, Kalamazoo, Detroit, Indianapolis and Cincinnati will all soon come "Alive" to the power of Ten. As Pearl Jam takes it on the road with The Chili Peppers and The Smashing Pumpkins. Cultivate the Pearl.

Michael J. Schnapp, Epic Records, 212-445-5987

Yo, dudes, duettes & other species in radioland and beyond! If you go out into the street, you will find that Epic is there. On tour now are Prong, Pearl Jam, Ozzy, Infectious Grooves, Danger Danger. They also have cool CDs out. Many of you street-type radio rockin', crazy motherfuckers are diggin' 'em. We like this. Thanks for lending your ears to Epic Music. We know your ears are happy. Oh, maldets out (till Summer) and soups back...

Rita Cox, Big Chief Records, 800-235-BIG CHIEF

Yeccccccc-Haaaaaaa!!! After spending a week with a bunch of down home boys from Houston, I'm ready to go out cruising in my 4x4 (complete with a gun rack in back) with my friends, and spend some time drinking Old Milwaukee! Many of you had the dubious honor of hanging with the dead horse crew during the Metal Marathon. My only prayer is that you won't be scarred for life! For those of you who missed the experience, I'll do my best to relay all their bad jokes, drinking philosophies and opinions of New York over the phone. I must also extend a very special thanks to everyone who stayed for their set at the Cat Club. It's truly pathetic that club owners put shows together on the basis of money, rather than musical compatibility! God help us if New York turns into the pay-to-play scene found in Los Angeles! So, until next time, keep open containers out of sight of policemen, don't try to pick up waiters and waitresses, and try not to put out an entire book of burning matches on your tongue.

Jackie Farry, Relativity, 718-217-3600

You'd have to be DEAF to not hear how cool "Blind" sounds... Corrosion Of Conformity. On tour, on KNAC, on MTV Headbangers Ball... Moore and Moore of you will get Vinnie Moore since he landed a few weeks of the Rush tour. Get there early and see him "Meltdown" the fretboard like only sweet Vinnie can! Death is coming to your town soon with Pestilence. Call me if you want to go... I say this every week. Shotgun Messiah's video is now for "Heartbreak Blvd", so look for it soon. Murphy's Law are touring again, anyone who saw them at CMJ will tell ya just how much fun they are live, balls to the wall party rock at its finest! Speaking of a good time, have yourself some Good Friendly Violent Fun with Exodus, a just released live EP recorded in 1989 in their hometown is with you now. So, enjoy...

Munsey Ricci, Ricci Promotion and Marketing, 516-825-5549

Well, it seems radio can't get enough of our records. Slick Toxik is #1 Most Added 2 weeks in a row. You should have station ID's by January. If you have not talked to us about them, give me a call. Talking about ID's, The Almighty will be cutting some for ya, and they will hit the states in February. The wow single, "Devils Toy", will be on your desk January 16th. Once you see them live, you will be hooked. McQueen Street is still on the road. We should have dates for ya soon. They are just finishing up in the South. Don't forget about Adam Seed. A killer hard alternative/metal band coming soon. Live L.A. Guns (EP) with a Phil Louis Christmas greeting. And scarecrow, we'll have more for you next week.

Michael Rittberg, Metal Blade Records, 212-921-4370

Fates Warning is headed to #1!!! The record moves to #8 at Hard Report, Concrete Foundations and at CMJ. Fates Warning just did a walk on Headbangers Ball this weekend. Check out the video "Point Of View" on MTV. The record debuts at #20 in Billboard's Heatseekers album chart. WWBZ, KBER & KIOZ added the record this past week. Call me for anything you need on this release. This is a real record -- no hype. Armored Saint is finishing up their dates with the Scorpions in Germany, and are returning to the states any day now. "Spineless" is the emphasis track and the band is looking to hit the road again shortly. The Atheist CD should be in your hands already, and the add day is today, so don't forget about it. The lead track is "Mother Man". ADD IT TODAY. Don't forget about Cannibal Corpse & Haunted Garage. It looks like Atheist & Cannibal Corpse will be hitting the road together towards the end of January.

Steve Prue, Roadracer Records, 212-219-0077

Well, I'm back from Jamaica...gained some color and lost some brain cells (as if I needed to...). Thanks to all I saw, drank with (Bob from 'BIM - hahahahaha!), schmoozed with, danced with (Chrisby), missed, and all the bodies that littered my apartment at CMJ. Also, thanks to Jem and Kevin for the cool convention. On your desk is three way cool things to get y'all into the holiday spirit: Live King Diamond - with "No Presents For Christmas" (now on CD!), Best of Gangreen, and Bastards, the new one by the evil dwarf and the crew...Cerebral Fix. Check out "Smash It Up", that Darned rave-up with Blaze from Wolfsbane (Yo! Riis). Listen to these records, Add these records! (Nov. 18th and 19th!) If y'all are on the West Coast, make sure to call our new West Coast Roadrunner Person: Elaine Rudolf!!! (213-859-2402) she will keep y'all Cali people on the straight and Roadrunner narrow. Thanks for the strong adds with Gorguts, Suffocation, and Skin Chamber. Remember: Death Metal, it's not just for college anymore. Ask Dr. Metal (WHJY) - he plays it and he added Gorguts!! And if he can add it, what the fuck! So can you! Next Year: Gorguts out on tour with Cannibal Corpse and Atheist (screams from Psycho fill the night air...) Gotta run - I must go check the mail...still waiting for my picture with Barbara Dare (Chris Paine!) Don't forget King, Gangreen, and Cerebral Fix!

Missi Callazzo, Megaforce Records and Crazy Management, 908-972-3456

Ministry's "Jesus Built My Hotrod" is at radio now!!! To those of you who aren't, WHY?? Give the record another listen!! Trust me, you'll love it! This "maxi-single" is available in the stores, so it will hold over all of your Ministry fans 'til the new year when the full LP comes out!!! Overkill are on the road with Anaeracus and The Galactic Cowboys. You must see this tour! Call me if you need tickets! Lucy Brown begin their tour with Pantera this week!! Need I say more!!! The video for "Colorblind" is on MTV now!! Mind Funk have a radio only EP on its way!! We will be going for adds next week!! Three of the tracks are unreleased, and the only place your listeners will get it is on your station!! Play it!! Bryan, I can't wait for you to be here!! Congrats to WHVY!!!

WMFX COLUMBIA

P.D. BENJI NORTON
M.D. DAVE BAKER
PH: (803) 772-4980
MUSIC: TUE
CALLS: MON TUE 9 1
LIGHT ADDS:
ERIC CLAPTON.....LP
FIREHOUSE.....ALL
FOUR HORSEMEN.....ROCKIN'

WMMR PHILADELPHIA

P.D. J. BONARDONA OM
M.D.
PH: (215) 61-0920
CON: HARIS P M Q.
MUSIC: TUE AFT
CALLS: MON 10 5
HEAVY ADDS:
BOB BEGER.....TAKE
GENESIS.....MYSTERIOUS

WMMS CLEVELAND

P.D. MICHAEL LUCZAK
M.D. BRAD HANSON
PH: (216) 781-9657
HEAVY ADDS:
ELTON JOHN VARIOUS.....SATURDAY
GENESIS.....JESUS
U2.....MYSTERIOUS

WNCO YOUNGSTOWN

P.D. GARY JAY
M.D. FRED WOKAY
PH: (216) 852-0108
MUSIC: THU AFT
CALLS: TUE FR 3 5
MEDIUM ADDS:
VAN HALEN.....MYSTERIOUS
U2.....MIGHT

WNCC CLEVELAND

P.D. DOUG POCELL
M.D.
PH: (216) 861-0100
MUSIC: TUE
CALLS: MON TUE 11 1
FROZEN REPORT
MEDIUM ADDS:
BOB BEGER.....REAL
DIRE STRAITS.....HEAVY

WNEW NEW YORK

P.D. LORRAINE CARUBO
M.D.
PH: (212) 288-1027
CON: P M Q
MUSIC: TUE AFT
CALLS: MON FR 9 2
HEAVY ADDS:
U2.....MYSTERIOUS
MEDIUM ADDS:
JESUS.....JESUS
GENESIS.....NEVER

WNCC ELMIRA

P.D. DONALD MILONE
M.D.
PH: (813) 735-2778
MUSIC: MON MOR
CALLS: MON FR 11 1
FROZEN REPORT
HEAVY ADDS:
BOB BEGER.....THE
DIRE STRAITS.....SLOW

WNOR NORFOLK

P.D. BUZZ BOMAN
M.D. HEDI WESS
PH: (804) 366-9900
MUSIC: MON AFT
CALLS: THU 1 5
MEDIUM ADDS:
U2.....MYSTERIOUS
U2.....MIGHT

GENESIS.....MO
NEW YORK ROCK & SOULPRETZEL.....DHOST
MEDIUM
ELTON JOHN VARIOUS.....DURN
ELTON JOHN VARIOUS.....MADMAN

WONE AKRON

P.D. HARVE ALAN (OM)
M.D.
PH: (216) 866-9800
CON: ALL SNEED
MUSIC: TUE AFT
CALLS: THU MON 2 4
HEAVY ADDS:
DRYVN N' CRYN.....THE
GENESIS.....WAY U2

WOUR UTICA

P.D. ALBERT HIRBACH
M.D. PETER RYAN
PH: (513) 787-0920
MUSIC: MON AFT
CALLS: TUE 12 2
HEAVY ADDS:
GENESIS.....DREAMING
U2.....MYSTERIOUS

WPOH POUGHKEEPSIE

P.D. BILL PALMER
M.D. GREG O'BREN
PH: (914) 711-1500
CON: GEORGE HARMS
MUSIC: TUE AFT
CALLS: MON WED 3 4
HEAVY ADDS:
GENESIS.....J
GENESIS.....JESUS

BLUES TRAVELER.....ALL
ELTON JOHN VARIOUS.....SATURDAY
GENESIS.....DON'T
GENESIS.....LIVE

WPYX ALBANY

P.D. ED LEVINE
M.D. JOHN COOPER
PH: (518) 795-9061
CON: P M Q
MUSIC: WED AFT
CALLS: TUE THU 5 5
LIGHT ADDS:
MYSTERIOUS
HEAVY
BRYAN ADAMS.....CAN'T

WQBZ Macon

P.D. Nathan Hale
M.D.
PH: (912) 781-8958
MUSIC: TUE AFT
CALLS: THU 4 4
FROZEN REPORT
HEAVY
BRYAN ADAMS.....CAN'T
DIRE STRAITS.....HEAVY

WOMF LOUISVILLE

P.D. BILL MAYER
M.D. DEE HAYVER
PH: (502) 899-4400
CON: TOM OWENS
MUSIC: MON AFT
CALLS: THU 3 5
HEAVY ADDS:
GENESIS.....J
MEDIUM ADDS:
GENESIS.....JESUS

WRCN LONG ISLAND

P.D. ZACH MARTIN
M.D. BUDDY ANGELLULO
PH: (516) 772-1570
CON: LARRY SHED
MUSIC: TUE AFT
CALLS: MON FR 10 5
HEAVY ADDS:
MYSTERIOUS
MEDIUM ADDS:
EXTREME.....DET

U2.....THE
MEDIUM
AEROSMITH.....HELTER
ELTON JOHN VARIOUS.....SATURDAY

WRQC FAYETTEVILLE

P.D. BUZZ BOMAN
M.D. ED MCCONEGHY
PH: (813) 484-2107
MUSIC: TUE MOR
CALLS: FR 10 1
HEAVY ADDS:
STEVE RAY VAUGHN.....THE
MEDIUM
JOHN MELLENCAMP.....LOVE

WRDU RALEIGH

P.D. BOB WALTON
M.D. TOM GUILD
PH: (919) 786-1091
CON: B.D. A
MUSIC: TUE AFT
CALLS: WED FR 9 11
HEAVY ADDS:
MYSTERIOUS
LIGHT ADDS:
EDDIE MONEY.....SHE

WRFX CHARLOTTE

P.D. JEFF KENT
M.D.
PH: (704) 328-9970
CON: FRED JACCOBS
MUSIC: TUE AFT
CALLS: THU 3 5
MEDIUM ADDS:
GENESIS.....I
NEW YORK ROCK & SOULPRETZEL.....LURN

WRIF DETROIT

P.D. JIM PEMBERTON
M.D. TODD FOWLER
PH: (313) 977-9900
MUSIC: MON AFT
CALLS: WED TUE 9 5
MEDIUM ADDS:
HELTER
METALLICA.....STRANGER

WWVV CHARLOTTESVILLE

P.D. VINNE KICE
M.D. DEBBIE GILBERT
PH: (804)971-4057
MUSIC: TUE
CALLS: MON THU 3 5

WWKE FT WAYNE

P.D. RICK WEST
M.D.
PH: (719)484-0580
CALLS: MON THU 1 1

WXKE FT WAYNE

DIRT STRAITS
DRIVEN N' CRYN
JOHN MELLENCAMP
RETURN TO ZERO

WXLP DAVENPORT

P.D. QUAY FERRY
M.D. MALCOLM RYKER
PH: (719)226-2541
MUSIC: TUE AFT
CALLS: FR 9 12

WXKJ JACKSONVILLE

P.D. KRIS KELLY
M.D.
PH: (919)455-2177
MUSIC: MON AFT
CALLS: MON FR 9 5

BAD COMPANY
BOB BEGER
BRYAN ADAMS
DIRT STRAITS
EXTREME

WXRC CHARLOTTE

P.D. J.J. MICHAELS
M.D. ERIC SCOTT
PH: (704)321-1710
MUSIC: TUE AFT
CALLS: MON 11 2

WXRC NEW YORK

P.D. MARK CHERNOFF
M.D.
PH: (212)750-0550
MUSIC: TUE AFT
CALLS: MON FR 12 5

WXRT CHICAGO

P.D. NORM WYNER
M.D. PAUL WALKER
MUSIC: TUES EVE
CALLS: MON - WED

WXRX ROKFORD

P.D. TIM CRULL
M.D.
PH: (815)874-7881
MUSIC: MON AFT

TEBLA
DIRT STRAITS
ELTON JOHN VARIOUS
ERIC CLAPTON
GENESIS

WXTB CLEARWATER

P.D. GREG MULL
M.D.
PH: (813)227-9000

WYMG SPRINGFIELD

P.D. BRYAN JEFFRIES
M.D. REEF FALGAM
PH: (217)546-9000

WYMF ST. PETERSBURG

P.D. CHARLIE LOGAN
M.D.
PH: (813)376-8090
CON: P.M.G.

WZBN OCEAN CITY

P.D. CEPH MICHAELS
M.D. BEL WARRNER
PH: (402)858-2587
CON: HARRIS
MUSIC: TUE AFT
CALLS: THU FR 1 2

WZWR BIRMINGHAM

P.D. KERRY LAMBERT
M.D.
PH: (205)945-4848
MUSIC: TUE AFT
CALLS: MON 9 5

RUSH
SOUTHSIDE JOHNNY
STEVE RAY VAUGHN
THE STORM
U2

WZEW MOBILE

P.D. CATT STONE
M.D. LINDA WOODWORTH
PH: (205)432-0102
MUSIC: MON
CALLS: THU FR 3 5

WZWL ATLANTIC CITY

P.D. RON BOWEN
M.D.
PH: (609)272-1418
CON: GEORGE HARRIS
MUSIC: TUE AFT
CALLS: FR MON 11 2

WZWO ALLENTOWN

P.D. RICK STAUBS
M.D. TODD HEFT
PH: (215)821-9559
CON: P.M.G.
MUSIC: TUE AFT
CALLS: THU FR 1 3

WZWN URBANA

P.D. GREG FARBER
M.D. CHRIS HEL
PH: (217)247-1195
CALLS: MON FR 9 5

WZNS DIXON

P.D. BOB STEELE
M.D. DAVE OAKLEY
PH: (800)774-9000

WZQM TERRE HAUTE

P.D. TODD WAYNE
M.D. DAN WAYNE
PH: (812)222-5004
MUSIC: TUE MON 3 5

WZPT SAN DIEGO

P.D. KEVIN STARPLEFFO
M.D. MIKE HALLORAN
PH: (619) 891-9191
MUSIC: TUE AFT
CALLS: WED

Upcoming Releases

November

18th	U2	Achtung Baby!	Island
	Paul Young	The Singles Collection	Columbia
	Pogues	Essential	Island
	Teenage Fanclub	Bandwagonesque	DGC
	The Clash	The Clash on Broadway (box)	Epic
	Jeff Beck	Beckology (box)	Epic
	Enya	Shepherd Moon	Reprise
	Badfinger	Magic Christian Music	Apple
	Happy Mondays	Happy Mondays Live	Elektra
	John Lennon	Lennon	Capitol
	Talk Talk	Laughing Stock	PLG
	Levitation	Coterie	Capitol
	Adam Ant	Persuasion	MCA
19th	Aerosmith	Box Set	Columbia
25th	Blur	"There's No Other Way"	SBK
	Queen	The Works	Hollywood
	Roy Orbison	"Drive All Night"	MCA
26th	Various	I'm Your Fan (Songs of Leonard Cohen)	Atlantic

Singles in quotes, the rest are full Lps. All release dates subject to change to the whim of the record companies.

WZ



Achtung Baby