DAVID SANBORN TALKS ABOUT LATE NIGHT MUSIC

Our Third Annual Jazz/Adult Alternative Anniversary Issue

Jazz and Adult Alternative – Two Separate Paths Widening?

World Music Viability – Trend Or Fad?

Programming The Improvisational Beat and Beast

Artists, Radio Folk and Music Industry People Respond

ISSUE 1871 AUGUST 30, 1991
YOU’LL ALWAYS REMEMBER THE FIRST TIME YOU HEARD “MY HEART BELongs TO YOU”

INTRODUCING AN EXTRAORDINARY NEW ARTIST

RUSS IRWIN

“MY HEART BELongs TO YOU”

THE DEBUT SINGLE

PRODUCED BY PHIL RAMONE

WWW.AMERICANRADIOHISTORY.COM
# Gavin at a Glance

## Top 40

### Most Added

- **BAD ENGLISH**
  - Straight To Your Heart (Epic)
- **STEVIE NICKS**
  - Sometimes It's A Bitch (Modern/Atlantic)
- **CURTIS STIGERS**
  - I Wonder Why (Arista)

### Record to Watch

- **METALLICA**
  - Enter Sandman (Elektra)

## Urban

### Most Added

- **GLADYS KNIGHT featuring Dionne Warwick & Patti Labelle**
  - Supergroup (JPG)
- **STEVE WONDER**
  - Right Down To It (Arista/Arista)
- **JOHNNY GILL**
  - I'm Still Waiting (Gard/Reprise)

### Record to Watch

- **SHABBA RANKS featuring MAXI PRIEST**
  - Housecall (Epic)

## Rap

### Most Added

- **SYLK SMOOV**
  - Klientele (PWL/Mercury)
- **SCHOOLLY D**
  - Where'd You Get That Funk From (Capitol Street)
- **BIG DADDY KANE**
  - Ooh, Aah, Nah-Nah-Nah (Cold Chillin'/Reprise)

### Record to Watch

- **SUZY BOGGUSS**
  - Someday Soon (Capitol Nashville)

## A/C

### Most Added

- **NEIL DIAMOND**
  - If There Were No Dreams (Columbia)
- **MARIAH CAREY**
  - Emotions (Columbia)
- **MICHAEL W. SMITH**
  - For You (Reunion/Geffen)

### Record to Watch

- **BOB SEGER AND THE SILVER BULLET BAND**
  - The Real Love (Capitol)

## Country

### Most Added

- **TRAVIS TRITT**
  - Anything (Warner Bros.)
- **PATTY LOVELESS**
  - Hurt Me Bad (In A Real Good Way) (MCA)
- **THE JUDGS**
  - John Deere Tractor (Curb/RCA)

### Record to Watch

- **SUZY BOGGUSS**
  - Someday Soon (Capitol Nashville)

## Jazz

### Most Added

- **HERB ELLIS**
  - Roll Call (Justice)
- **THE MANHATTAN TRANSFER**
  - The Offbeat Of Avenues (Columbia)
- **TONY CAMPISE**
  - Once In A Blue Moon (Heart Music)

### Record to Watch

- **SUZY BOGGUSS**
  - Someday Soon (Capitol Nashville)

## AD Adult Alternative

### Most Added

- **THE MANHATTAN TRANSFER**
  - The Offbeat Of Avenues (Columbia)
- **NESTOR TORRES**
  - Dance Of The Phoenix (Verve Forecast/PolyGram)
- **WIND MACHINE**
  - Voices In The Wind (Silver Wave)

### Record to Watch

- **NESTOR TORRES**
  - Dance Of The Phoenix (Verve Forecast/PolyGram)

## Album

### Most Added

- **DIRE STRAITS**
  - "Calling Elvis" (Warner Bros.)
- **RUSH**
  - "Dreamline" (Atlantic)
- **TESLA**
  - "Edison Medicine" (Geffen)

### Record to Watch

- **DIRE STRAITS**
  - "Calling Elvis" (Warner Bros.)

## Alternative

### Most Added

- **BILLY BRAGG**
  - "Sexually" (Elektra)
- **SMITHEREENS**
  - "Top Of The Pops" (Capitol)
- **TILLODY COLE**
  - "She's A Girl And I'm A Man" (Capitol)

### Record to Watch

- **ACOUSTIC ALCHEMY**
  - Back On The Case (GRP)
- **TIN MACHINE**
  - "One Shot" (Victory Music/PLG)

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*Indicates Tie*
LOGAN FINDS AN OASIS

WNUA Assistant Program Director Lamonica Logan took a step up and a step south this week as she accepted the PD slot at Gannett-owned Adult Alternative station Oasis (KOAI) in Dallas.

Accustomed to breaking barriers, Logan smashes another one by becoming the the first female program director in the Dallas/Ft. Worth market. She’s been consulting the station for the past few months.

"Lamonica’s knowledge of the music and implementation of the new adult contemporary format is in a class by itself," said station President/General Manager Brenda Adriance. "Her wealth of experience at several of the most respected stations in the largest radio markets ensures the continued success of the Oasis. We’re very proud to have her on our team."

Those well known stations Logan has worked at are household words in the Adult Alternative arena. She was music director/announcer at KBLX-Berkeley/San Francisco, music director at KTWV (The Wave)-Los Angeles, and, as mentioned above, Assistant Program Director/Music Director at WNUA.

"There are a lot of people who have really been supportive of me, first and foremost my husband Junius Thomas," Logan told the Gavin Report. "I’m really pumped up. I’m going to miss everyone here at WNUA, but I feel good because I’ve built up another level of friends. I’ve wanted to be a program director for a long time, and I’m happy to have the opportunity to work with Brenda Adriance."

Logan’s start date in Dallas is Wednesday, September 4.

Lewinter Up To Vice Chairman

Twenty-one year Atlantic Records executive Melvyn R. Lewinter has been promoted to Vice Chairman of The Atlantic Group. He’ll retain his Chief Financial Officer title.

"Mel has played an invaluable part in Atlantic’s tremendous growth over the past two decades," said company Co-Chairman/Co-CEO Ahmet M. Ertegun. Mel boasts a rare combination of business savvy and musical sensibility, making him a great asset to our executive continued next page.
LEWINTER Continued from previous page

Doug Morris. "Mel occupies a pivotal role in setting the course of The Atlantic Group in the nineties and beyond. Equally comfortable in financial circles and artistic circles, he is uniquely qualified to take on this key position. I am proud to consider him my right hand man, and to recognize his accomplishments and talents with this new post."

RADI-O-RAMA

The Gavin Report will be holding open house on Wednesday, September 11 from 4-6PM for everyone in town for the NAB Convention. Stop by and say hi...Morning men Don Geronimo and Mike O'Meara and WAVA/FM-Washington, DC have filed for divorce. Both sides say it's "mutual"...Z104-Madison PD Matt Hudson has informed his bosses that he wants to move on. Meanwhile, station management has offered to let him stay on until he finds something, or until they can convince him to stay...More fireworks in Green Bay. Following former WIXX PD Wayne Coy out the door this week was Coy's morning partner Max McCartney, who quit on the air. Moving into the morning seat is Jim Murphy ("Murphy in the Morning") from Magic 102-New Orleans. Former APD/MD/PM Driver Joe Crain

Waldron Out

KISN-Salt Lake City program director/operations manager Gary Waldron has exited the station after seven years.

"Management's reasoning was that the ratings were disappointing," said Waldron frankly, "although we still are the leading Top 40 station in the market." Waldron indicated he already has "something ready to pop."

New PD at KISN is Randy Rose.

WHXT Dumps Top 40

WHXT/FM-Allentown, Pennsylvania stopped playing the Top 40 last week, and has begun simulcasting oldies with its AM sister station. According to general manager Mike Marder, this is the first time his listening audience has been moved to overnights and has decided, in his words, "strike out in the search of new programming opportunities." He can be reached at (570) 333-0989 or (618) 733-2013, and says "I'm available in your market now." Meanwhile, back at WMGV/Oshkosh/Appleton, which is a) in the Green Bay listening area and b) current WXXP/Dan Stone's former station, were treated to a reunion of Wayne Coy & Company...Another one bites the dust: WVYV-New Bern, NC has dumped Top 40 for Classic Rock. Some staffers will remain, but not PD Alan Hoover, who left 8/30. Call him at (919) 636-2339...Ten-year KISS 108 (WXKX)-Boston part-time personality Tad Bonvie moves up to Music Coordinator...KOCD-Joplin, MO APD Mark "Mojo" Wilson has been upped to PD. Ann Harlo adds APD to her MD title...Alex Tear exits WLYY/Y102-Lansing, MI where he was APD/MD to do nights at YES FM (WYSS)-Sault Ste. Marie, MI...Phayne Sherwood has landed at KFOG-San Francisco as Promotion Director. She held a similar position at crosstown MAGIC 61 (KFR/C/AM) until Bedford Broadcasting bought the former RKO outlet...After seven years at KTMT-Medford, OR, station MD Grant Tressel has decided to pursue a record industry position. Call him at (503) 855-7809...KAYL-Storm Lake, IA welcomes midday personality/sports

Elektra Entertainment recording artist David Sanborn, who just happens to grace the cover of the Gavin Report this week, recently celebrated his birthday by performing for an SRO crowd at the Wiltern Theatre in Los Angeles. Surrounding Sanborn (c) with wishes for many happy returns are (l-r): Elektra's Rob Sides, Suzanne Berg, Jon McHugh and Gary Spivak.
## TOP 40

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### MOST ADDED
- **BAD ENGLISH** (Epic)
- **STEVIE NICKS** (Modern/Atlantic)
- **CURTIS STIGERS** (Arista)
- **RYTHM SYNDICATE** (Impact)
- **JESUS JONES** (SBK)

### CERTIFIED
- **MARIAH CAREY**
- **BAD COMPANY**

### TOP TIP
**BIG AUDIO DYNAMITE II**

B.A.D. sparks B.I.G. airplay, giving it a strong chance for future H.I.T. status.

### RECORD TO WATCH
**METALLICA**

Enter Sandman (Elektra)

Always a mega sales monster, this hard rockin’ foursome is on the way to gaining their first foothold at Top 40.

Editor: Dove Sholin
Assoc. Editor: Annette M. Lai

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### CHARTBOUND

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"CAN'T STOP THIS THING WE STARTED"

BRYAN ADAMS

The follow-up to the #1 double-platinum smash "(Everything I Do) I Do It For You"

From the new album Waking Up The Neighbours, out September 24!

Produced by Robert John "Mutt" Lange and Bryan Adams
Mixed by Bob Clearmountain
Managerent: Bruce Allen

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<td>STING - Mad About You (A&amp;M)</td>
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<td>* STEVIE NICKS - Sometimes (It's A Bitch) (Modern/Atlantic)</td>
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<td>TONI CHILDS - I've Got To Go Now (A&amp;M)</td>
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<td>FARM - Groovy Train (Sire/Reprise)</td>
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<td>ERASURE - Chorus (Fishes In The Sea) (Sire/Reprise)</td>
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<td>SALT-N-PEPA - Let's Talk About Sex (Next Plateau)</td>
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<td>* BELL BIV DeVOE - Word To The Mutha (MCA)</td>
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<td>LATIN ALLIANCE Featuring WAR - Lowrider (On The Boulevard) (Virgin)</td>
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Come Swing With Us

1st Annual Met Music Golf Tournament
September 30, 1991

In Honor of Charles Kopelman

For more information contact: Peter Kauff 212-735-5700
## ARTIST TITLE LABEL

<table>
<thead>
<tr>
<th>Artist Title</th>
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<td>The Promise Of A New Day (Captive/Virgin)</td>
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<td>CATHY DENNIS</td>
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<td>R.E.M.</td>
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<td>OR-N-MORE</td>
<td>Everyotherday (EMI)</td>
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<td>Sometimes (It’s A Bitch) (Modern/Atlantic)</td>
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<td>KINGOFTHEHILL</td>
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<td>LISA FISCHER</td>
<td>Save Me (Elektra)</td>
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### Hit Factor

Hit Factor is a percentage of stations playing a record which also have it Top 20, i.e. 100 stations playing the record - 60 stations have it in their Top 20: Hit Factor = 0.60%
Last week we tracked the rapid rise of POWER 99 (WAFW) Atlanta MD Lee Chesnut, who went from waiting tables in a hotel restaurant to becoming one of the country’s most respected music directors. Lee agrees that all too often the MD position is paired with some other job at the station as a way of cutting overhead. Equally disturbing to him are the number of music directors who are “just climbing the ladder to PD, GM or god knows what else, and they don’t even know that much about music. I think that’s part of what’s wrong with a lot of the business today.”

As to the root of the problem, he singles out as the biggest reason—lack of passion.” That desire, love and passion for music is a prerequisite for any MD according to Lee, who proudly adds that “music is my life.” However, being realistic, he doesn’t foresee a new era where the qualifications for the job include a caring, intense attitude about music. “I don’t see it changing, I haven’t seen any signs that anything is changing.”

There may be few more off-air MD positions popping up here and there, but Lee acknowledges that’s the exception rather than the rule. He agrees that there is an industry perception that music directors wield little influence at many stations and talking directly to the PD is all that really matters. “It’s unfortunate and it really does need to change, especially since the music director is the one who sees all of the record people, handles all the new music that comes into the station and probably I would hope, listens to the music more than anyone else.”

At a time when product flow is increasing dramatically with more and more labels, Lee feels management “should really want someone responsible and into the music” to be handed the title of music director. He suggests those who want the job be persistent and let programming personnel know about their goals. “When I was a waiter I always made sure I went up to Leslie (Fram) to tell her about some song that was going to be a hit. After awhile, she figured out I definitely had an ear for music and gave me her number at the station for a job in research. I called her once or twice a week for close to a year before anything opened up.”

That dogged determination, knowing what you want and staying focused on it, is Lee’s advice to those who want to occupy the MD chair. Though he says some may consider him lucky, he doesn’t really see it that way. “I see somebody who knows what he’s always wanted and worked really hard to make it happen.”

In a world heavily saturated with all kinds of entertainment choices and no shortage of releases targeting specific audiences, it’s rare when a song can maintain #1 for more than three or four weeks at the most. Congratulations to BRYAN ADAMS, who hits the street running with a new album, new single and holds onto #1 with “(Everything I Do) I Do It For You” for a mind-boggling seventh week! A lot of stations had one thing in common this week—their highest debut, which in most cases turned out to be MARIANAH CAREY. That was the story at WQCN Groton, CT, where PD Chuck Davis charts it at #26 and reports “top-five jump at POWER 99 26-16, with other top twenty stats at Y100, WIOQ/FM, WKSU, POWER 99 KHE, KHKT, WVIC, Q95/FM, KC101, KAT, KKCK, KSI04, MIX 96.5, KISON, 104 KRBE, KXXR, Q96, KME, KGGI, SLY96, KIIS and Q106.

Charting at #40, RTZ goes top thirty 34-27 at WICF Wausau, WI with PD Duff Damos reporting top ten requests from adults. New on: KEHT, KGOT, WBI, KSY/Z/FA, B98, KGWY, WSPT, WILY, KDLK, WZST, WQPW, WIOQ, KWWY, etc.

Bill Edwards, OM at KFCM Fairmont, MN notes he was getting calls for STEELHEART’s “She’s Gone (Lady)” before he began playing it and moves it 40-34. Taking off quickly at WCGQ 36-30, KXXL 28-19, WXXA 23-21, K96 30-18 “top five phones leading female 16-21,” KGGG 29-25, KJLS 36-28, KYYA 25-23, etc. ADDs include: WAAL, WDEK, HOT 95.9, KMK, KPK, KJB, WNSL, 93QID, WHTK, G105, WHDQ, WSTO, KLZ and B98. Strong sales and adult female requests for LUTHER VANDROSS at WCGQ Columbus, GA, where it enters the top twenty going week at #1 at KME. It’s also Top Ten at WBSS, KKF, KG01, POWER 102 and KSN. ADDs include: WHYT Detroit, POWER 99 Atlanta, KWIN Stockton and 104 KRBE Houston.

HIT FACTOR jumps for SIOUXSIE & THE BANSHEES 10% to 18%. High debut of the week for WCIL Carbondale, IL’s Tony Waitekus at #27 and a hot move into the top twenty at WLYV Elmira, NY 29-20, WGOR 22-19, WPST Trenton, NJ 21-15, WHYT 22-18, etc. New on: WZFL, KZ0/O/FM, KOYE, WBBX, WCGQ, WAWT and FUN 107.

Not exactly a Top 40 staple, but one of the hottest selling acts around, METALLICA is developing a chart and airplay story too strong to ignore. Number one requests immediately for 106RTB Vincennes, IN where MD Mark Wine debuts it at #35. Gaining at WDEK 23-18 and KZMC 36-29 “after only one week.” ADDed at: WAPE, WLYV, KZKT, Z104.5, KZRT, WHDQ, KPAT, KSKU, ZFUN, KYYZ/FM, KOYE and WCIL.

COME PARTY! If you’re coming to San Francisco for the NAB’s “Radio 1991,” you are cordially invited to The Gavin Report’s “Open House” on Wednesday, September 11th from 4 to 6 P.M. Stop by and say “hello,” we’d love to see you!
CURTIS STIGERS

‘I WONDER WHY’
His debut single

THE FIRST SIGN OF THINGS TO COME

From the forthcoming album
CURTIS STIGERS

ARISTA

Written by Curtis Stigers and Glen Ballard
Produced by Glen Ballard
RADI-O-RAMA  Continued from previous page

director Chris Boeckman from KLRI-Estherville, IA...New OM/IP at 106/KHQ (WJKH)-Charlevoix, MI is Jamie Grout who was PD/MD at WROK-Rockford, IL. Former 106/KHQ PD/MD Mark Kage has left the station. As a result of a format change from Top 40 to Album Rock, the entire staff of WZJR/FM-Port St. Lucie, FL has been sacked. Looking are: GM Todd Donnelly (407) 335-0346; PD/Afternoon Personality Bill Sheridan (407) 692-1431; Promotion Manager Hamp Elliott (407) 868-0761; Morning Personality Dennis Heart (407) 871-0259; Production Director/Midday Personality Bill West (407) 569-3954; Evening Personality Terry Edwards (407) 778-0992; News Director Phil Scott (407) 340-3810. New PD at WZZR/FM is Rich Dickerson, former OM/PD at WAKS/FM-Cape Coral, FL. We heard that to lure listeners to the new format, WZZR is programming all Christmas and Hanukkah music. Turn it up!...New lineup at Cloud 9 (KKLD) -Tucson: 12M-5:30AM, Shannon Duran; 5:30-10A, Marty Bishop; 10A-3P, APD/MD Adrienne Walker; 3-6P Alan McLaughlin; 6-9P, Michael Joseph; 9P-12M, Arin Michaels...Contrary to published reports, Matt Tombstone is still holding down the midday slot at KGLI-Sioux City, IA...Keeping the nightbirds company in Laredo, TX over Energy 98 (KRGG) is Steven Melendez, who takes over for now-night personality William "The Main Dude"...Former PD/MD John Burnett at WKXW-Hilo, HI hands the MD letters over to Jonathan Masaki...Randy Frawley, who was MD/PD Driver at WRBA-Panama City, FL is now doing afternoons at WOPW...Joanne Billow is PD/Afternoon Personality at WBEC/FM-Pittsfield, MA starting 9/2. It's the second go-round at BEC for Billow, who most recently was on-air personality at WGY-Schenectady...After two years at KOYE-Laredo, TX, PD Steve Chase, with the support of station management, is ready to make a move. He's looking for a challenging position in a Top 70 market. Call him at KOYE: (512) 723-1396 or at home: (512) 725-2065...Sincere condolences to Video Jukebox Network's Les Garland on the passing of his father. Those wishing to make contributions are urged to send a check to Make A Wish Foundation, P.O. Box 4678, Springfield, MO 65808.

ROTATIONS

From radio to records: Z100 (WHTZ)-New York personality Shadow Steele hops over to Epic Records, where he'll have a national promotion position based in Los Angeles. Steele, you'll remember, put in time at powerhouse B97-New Orleans and was a VP of Programming for EZ Communications. The official announcement is coming soon...Ear Candy continues to staff: Andy Janis has been named Midwest Regional Director, based in Chicago and Daryl Shepherd is Manager of A&R and Song Acquisition. Congrats to Sharon Heyward who's been upped to senior vice president/general manager at the R&B Division of Virgin Records...Additions to the newly formed R&B promotion staff at Epic Records: Greg Powell will be Regional Manager, Southwest, based in Dallas; Bradley Davidson is Regional Manager, Southeast, based in Atlanta; LeTia Clay is Regional Manager, West Coast...Portland-based BFE Records has signed a distribution deal with IRS Records...Mega Records & Tapes, Inc., which was in the '70s was home to artists like Sammi Smith and Roy Head, has been revitalized. Call them at 1-800-441-1455...Joining Rhino Records as Northeast sales and marketing manager is Antone DeSantis, who's been a CEMA sales rep for the past two years...Seventeen year WEA vet Charles Wagner has been named Merchandising Manager for the company's San Francisco sales office...Kenny Altman has resigned as Sales and Promotion Manager for San Rafael, CA-based Music West to pursue personal endeavors. Call him at (415) 647-3055. Taking over Altman's post is Jose Santiago...Deborah Radel steps up to Director, National Publicity at RCA Records from Associate Director, National Tour Press...MC Promotion has a new address: 816 Third St., Mukilteo, WA 98275. Phone: (206) 258-3354...

BIRTHDAYS

Compiled by Diane Rufer
Our Best Wishes and HAPPY BIRTHDAY To:
Tom Callahan, Virgin Records 9/1
Johnny Baris, PLG Records 9/1
Jef Wyatt, POWER106-Los Angeles, CA 9/1
Lenny Green, WNHC-New Haven, CT 9/1
Shelly Hansohn, KKRL/FM-Carroll, IA 9/1
Conway Twitty, Barry Gibb, Boxxar Willie 9/1
Gloria Estefan, Steve Goetzman (Exile) 9/1
Dodie Shoemaker, The Gavin Report 9/2
Paula Martinucci 9/2
Kimberly Hughes, RCA Records 9/2
Bob Margolis, Geffen Records 9/2
Richard Sands, LIVE105-San Francisco, CA 9/2
Jean Lair 9/2
Walter R. Sabo Jr. 9/3
Stew Schantz, WSPK/FM-Poughkeepsie, NY 9/3
Mark St. John, KCHH-Chico, CA 9/3
Hank Thompson, Tompall Glaser, Al Jardine (Beach Boys) 9/3
Michael Ehrenberg, High Street Records 9/4
Mark Mazzetti, A&M Records 9/4
Jay Hastie, WXJ1-Chattanooga, TN 9/4
Ron Nardi, WNNJ/FM-Newington, NJ 9/4
Kevin Casey, WEBS-Calhoun, GA 9/5
Curtis Waller, WBLS-New York, NY 9/5
Jay Shannon, KFXQ-Abilene, TX 9/5
Steve Hodges, KXIX-Little Rock, AR 9/5
Freddie Mercury (Queen), Al Stewart 9/5
Elaine Locatelli, Columbia Records 9/6
Yvonne Olson, Network Forty 9/6
Carl Cross, AIM Marketing 9/6
Andy St. John, WLKI/FM-Angola, IN 9/6
Kourtney Robbins 9/6
Kathy Goodin 9/6
Sylvia, David Allen Coe, Mel McDaniel 9/6
Pat Woaktoor (a-ha) 9/6
Brett Atwood, The Gavin Report 9/7
Chris Jonz, Warner Bros. Records 9/7
Pat Linton, KRD1/FM-Decorah, IA 9/7
David Kindig, KNVr-Chico, CA 9/7
Steve Preston, KCHA-Charles City, IA 9/7
Jim Richards, WBHV-State College, PA 9/7
Kevin Collins, POWER94.5-Junction City, KS 9/7
Tom Hughes, KWNG-Red Wing, MN 9/7
Sheilah Bowman, Metro Traffic, San Francisco 9/7
Chrisie Hynde (Pretenders) 9/7

WEDDINGS

Our WEDDING BELLS rang on September 1st for MARK WINE, Music Director at 106RTB-Vincennes, IN and his fiancee, CARMAN SOWDER. The happy couple will be honey-mooning in the Bahamas.
**BOB SEGER**
With only minor personnel changes over the past twenty years, Bob Seger's Silver Bullet Band has also been known as The Last Heard and The Bob Seger System.

**MARC COHN**
Marc Cohn's current single, *Silver Thunderbird,* was inspired by his father's '61 T-Bird.

**MARIE OSMOND**
Marie Osmond has established a line of collectable dolls that will be marketed this fall on the cable home shopping channels, and soon after in gift shops at Disneyland and Walt Disney World.

**HUEY LEWIS AND THE NEWS**
*Power Of Love,* a Huey Lewis And The News contribution to the soundtrack for the first "Back To The Future," garnered them an Oscar nomination in 1986.

**GERARDO**
Gerardo refers to his bilingual, English/Spanish rap style as "Spanglish."

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**PATTY LOVELESS**
John Jorgenson of The Desert Rose Band co-stars in Patty Loveless' new video for *Hurt Me Bad (In A Real Good Way).*

**BONNIE RAITT**
This October will mark the twentieth anniversary of the release of Bonnie Raitt's first album.

**MANHATTAN TRANSFER**
Tim Hauser is the sole remaining member of the original Manhattan Transfer that was formed in 1969. The group's "newest" member is Cheryl Bentyne who's "only" been with the group for twelve years.

**BETTE MIDLER**
A new Bette Midler film, "For The Boys," will be released this fall and she's recorded The Beatles' *In My Life* for the soundtrack.

**SHEENA EASTON**
A national touring company of the Broadway musical "Man Of La Mancha" opens in New York this November with Sheena Easton cast as Aldonza and Raul Julia as Don Quixote.

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**BRUCE SPRINGSTEEN**
There's still talk of a new Bruce Springsteen album before the year is over, but since the disbanding of Bruce's E Street Band, only Roy Bittan has been working with Bruce. Two former E Streeters, Garry Talent and Danny Federucci have formed a new band with David Sancious and Bill Chinnock called Downtown Tangiers and they're completing sessions for their debut album.

**BAD ENGLISH**
Singer John Waite of Bad English was in a serious auto accident last April when he lost control of his brand new Porsche in the Hollywood Hills and the car careened two hundred feet down an embankment and exploded in flames. Waite was unhurt, the car totalled.

**NIA PEEPLES**
For her new album, singer Nia Peeples is using her husband Howard Hewett and Patrick Leonard to produce her Charisma Records' debut.

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COMING TO SAN FRANCISCO FOR THE NAB'S RADIO '91?
PLAN ON VISITING GAVIN AT OUR OPEN HOUSE • 4PM-6PM • WEDNESDAY SEPTEMBER 11TH
### Most Added

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<td>- Leap Of Faith</td>
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<td>- As Simple As That</td>
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<td>MARK COLLIE</td>
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<td>Columbia</td>
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<td>KEITH WHITLEY &amp; EARL THOMAS CONLEY</td>
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<td>GEORGE JONES</td>
<td>- You Couldn’t Get The Picture</td>
<td>MCA</td>
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### Record To Watch

**SUZY BOGGUS**
Someday Soon
(Capitol Nashville)

Suzy really shines on this beautiful song. 55 adds this week including WHY, WPAC, WDXX, KVET, KOU, KMPS, WDLS, WEPN, etc.

### Chartbound

#### Artist / Title / Label

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<tr>
<td>K.T. OSLIN</td>
<td>Cornell Crawford</td>
<td>RCA</td>
<td>122</td>
<td>14</td>
<td>—</td>
<td>33</td>
<td>75</td>
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<tr>
<td>EDDIE RABBIT</td>
<td>Hang Up The Phone</td>
<td>Capitol Nashville</td>
<td>114</td>
<td>15</td>
<td>—</td>
<td>31</td>
<td>68</td>
<td>27%</td>
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<tr>
<td>HANK WILLIAMS JR.</td>
<td>Angels Are Hard To Find</td>
<td>Warner Bros./Curb</td>
<td>102</td>
<td>5</td>
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<td>38</td>
<td>58</td>
<td>38%</td>
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<tr>
<td>PATTY LOVELESS</td>
<td>Hurt Me Bad</td>
<td>RCA</td>
<td>92</td>
<td>72</td>
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<td>9</td>
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Editor: Lisa Smith
Assoc. Editor: Cyndi Hoyle
"Life's Too Long
(To Live Like This)"


RICKY SKAGGS

ON EPIC

WGTC, DOUG MONTGOMERY
"Don't tell my consultant I added it anyway. It wasn't called the new traditionalist movement until Ricky invented it."

WKKN, MARK ROGERS
"Don't miss the honest message in this great up-tempo single. It's something we all have to deal with at one time or another."

WDXX, GEORGE HENRY
"The hottest pickin' Skaggs music since 'Country Boy'! It's a Skaggs original. Jump on it NOW!"

WCRA, KEVIN KASEY
"Ricky Skaggs and mandolin Jazz."

KVBO, TOM ALDRICH
"Probably the most versatile talent in country music or any other kind of music. Typical Ricky Skaggs and that's a compliment."

KMIT, RODNEY JAY
"Ricky Skaggs takes his unmistakable sound to a new height. If you're not on this one... DO IT NOW!"

Waug, BRIAN HAMLYNN
"Skaggs is burning up the summer with 'Life's Too Long!' Don't miss it!"

WKDR, MICHAEL MOTT
"This is a great mixture of old Ricky and new Ricky that offers a great tempo mix for the summer! Jump on this one now!"

WLZI, JIM CASEY
"This Skaggs single is like an old friend comin' back."

KTJJ, JACK SADLER
"It's good to hear another great, up-tempo, hard drivin' tune from Ricky Skaggs! We're already medium on this one!"

WPCN, JIM HOWIE
"It's a fun, country cooker! We're already in a medium rotation."

WRGA, DON BRUSCAR
"Ricky will light the traffic of the crowded charts and pick his way to the top!"

KWKH, DANNY FOX
"A song that everyone can relate to - the rush hour traffic and the rush hour life!"

KXIA, MAX COLLINS
"A perfect song for DRIVE TIME on any winning station. This is Ricky at his best."

WCHK, KHRIS TRAVIS
"A positive, up-tempo, traditional Ricky Skaggs single! Life's too short not to play a great hit like this!"

WYTE, ED PAULSON
"This is the kind of music I love to play on the radio. It's not only kick ass country but it's instantly identifiable. Ricky Skaggs music. I added it out-of-the-box."

WJAT, CHARLIE FRI
"Kick-but Country."

WOWQ, GARY STORMER
"Skaggs fans have been waiting for this. Another #1 on it's way."

WDSD, RICK BRYAN
"Life's too long to live without Ricky Skaggs!"

K92FM, SKIP DAVIS
"The most infectious single that I've heard in a long time. CLASSIC RICKY SKAGGS! Definitely close to heavy at this station!"

KGCH, DAVE FICK
"Every listener can relate to Ricky's message about the boss being on their back all day. Life's too long to live like this!"

WCLT, GEORGE HENRY
"Welcome back Ricky. It's a winner!"

KGKL, EDWARD SMITH
"It's sure is great to see you back and better than ever! Thanks Ricky!"

KLIK, JAY WALKER
"From start to finish... I think this record COOKS!"

KRJG, KURT KELLEY
"This is the same up-tempo Skaggs that brought him to the forefront of the New Traditionalist movement."

K-FOX, CHRIS MAXWELL
"Killer intro! Makes Drive Time worth driving in on."

KLEE, MARK DENNEY
"Good to have Skaggs back in Iowa. We always look forward to his great music!"

KOWF, DAVE DAME
"This is great for Drive Time. It really gets my listeners pumped for work!"

KGRT, PAUL KELLEY
"This is Ricky Skaggs at his best. No frills music... just straight forward pickin."

WFPR, AMY COSTANZA
"Gives Country radio the spice Louisiana needs, with just a touch of Bluegrass."

K2PR, TROY NELSON
"Simply, the HOTTEST thing since 'Uncle Pen!'"
HIT FACTOR

Country Research:
Lisa Smith/Elma Greer/Cynä Hoelzel

Reports  Adds  Heavy  Medium  Light  Hit Factor Weeks

MARY-CHAPIN CARPENTER - Down At The Twist And Shout (Columbia)  211  —  196  13  2  99%  15
RONNIE MILSAP - Since I Don’t Have You (RCA)  212  —  189  19  4  98%  10
CLINT BLACK - Where Are You Now (RCA)  213  —  180  32  1  99%  7
LIONEL CARTWRIGHT - Leap Of Faith (MCA)  212  —  181  29  2  99%  11
MARK CHESNUTT - Your Love Is A Miracle (MCA)  211  —  178  32  1  99%  9
DOUG STONE - I Thought It Was You (Epic)  213  —  161  50  2  99%  10
BROOKS AND DUNN - Brand New Man (Arista)  206  —  181  20  5  97%  13
DIAMOND RIO - Mirror Mirror (Arista)  212  —  153  57  1  99%  9
GARTH BROOKS - Rodeo (Capitol Nashville)  213  —  131  76  6  97%  4
SAWYER BROWN - The Walk (Curb/Capitol)  212  —  122  86  4  98%  9
PAUL OVERSTREET - Ball & Chain (RCA)  213  —  111  92  10  95%  9
JOE DIFFIE - New Way (To Light Up an Old Flame) (Epic)  211  —  80  120  11  94%  6
MIKE REID - As Simple As That (Columbia)  208  —  68  119  20  89%  10
MARK COLLIE - Calloused Hands (MCA)  196  —  68  110  17  90%  12
RICKY VAN SHELTON - Keep It Between The Lines (Columbia)  212  —  5  27  148  32  82%  5
LORRIE MORGAN - A Picture Of Me (Without You) (RCA)  207  —  6  32  142  27  84%  6
PIRATES OF THE MISSISSIPPI - Speak Of The Devil (Capitol Nashville)  194  —  2  42  125  25  86%  10
TANGY TUCKER - Down To My Last Teardrop (Capitol Nashville)  159  —  113  36  10  93%  13
PAM TILLIS - Put Yourself In My Place (RCA)  204  —  11  10  143  40  75%  5
DWIGHT YOAKAM - Nothing’s Changed Here (Reprise)  194  —  9  10  138  37  76%  6
EARL THOMAS CONLEY - Shadow Of A Doubt (RCA)  156  —  94  46  16  89%  16
CARLENE CARTER - One Love (Reprise)  185  —  1  66  119  49  72%  8
McBRIDE & THE RIDE - Same Old Star (MCA)  188  —  9  7  121  51  68%  7
B.B. WATSON - Light At The End Of The Tunnel (BNA Entertainment)  184  —  3  3  129  49  71%  7
MARTY STUART - Tempted (MCA)  186  —  16  4  119  44  67%  5
SHELBURY LYNNE & LES TAYLOR - The Very First Lasting Love (Epic)  149  —  3  13  98  35  74%  9
ALAN JACKSON - Someday (Arista)  196  —  51  4  86  55  45%  2
KATHY MATTEA - Whole Lotta Holes (Mercury)  131  —  1  42  70  18  85%  11
VERN GODWIN - The Garden (Columbia)  153  —  10  5  94  44  64%  5
SWEETHEARTS OF THE RODEO - Head Harded Man (Columbia)  149  —  4  6  93  46  66%  8
AARON TIPPIN - She Made A Memory Out Of Me (RCA)  156  —  9  9  80  58  57%  5
CONWAY TWITTY - She's Got A Man On Her Mind (MCA)  165  —  27  2  74  62  46%  4
RICKY SKAGGS - Life's Too Long To Live Like This (Epic)  141  —  17  4  70  50  52%  5
DAVIS DANIEL - For Crying Out Loud (Mercury)  160  —  30  1  58  71  36%  3
TRAVIS TRITT - Anywhere (Warner Bros.)  184  —  75  1  58  50  32%  2
EXILE - Even Now (Arista)  112  —  —  39  54  19  83%  16
SHENANDOAH - When You Were Mine (Columbia)  142  —  —  56  68  39%  3
KEITH WHITLEY & EARL THOMAS CONLEY - Brotherly Love (RCA)  171  —  6  2  44  65  26%  2
TAMMY WYNETTE & RANDY TRAVIS - We’re Strangers Again (Epic)  123  —  16  —  48  59  39%  4
GEORGE JONES - You Couldn’t Get The Picture (MCA)  153  —  52  1  32  68  21%  2

TOP SELLING ALBUMS
1. GARTH BROOKS - No Fences (Capitol Nashville)
2. ALAN JACKSON - Don’t Rock The Jukebox (Arista)
3. TRISHA YEARWOOD - Trisha Yearwood (MCA)
4. TRAVIS TRITT - It’s All About To Change (Warner Bros.)
5. RICKY VAN SHELTON - Backroads (Columbia)
6. CLINT BLACK - Put Yourself In My Shoes (RCA)
7. THE KENTUCKY HEADHUNTERS - Electric Barnyard (Mec./PolyGram)
8. GARth BROOKS - Garth Brooks (Capitol Nashville)
9. DIAMOND RIO - Diamond Rio (Arista)
10. MARY-CHAPIN CARPENTER - Shooting Straight In The Dark (Col.)

Based on correspondents’ research

TOP TEN VIDEOS
1. COLLIN RAYE - All I Can Be (Is A Sweet Memory) (Epic)
2. LORRIE MORGAN - A Picture Of Me (Without You) (RCA)
3. SAWYER BROWN - The Walk (Curb/Capitol)
4. MARTIN DELRAY - Lillie’s White Lies (Atlantic)
5. LIONEL CARTWRIGHT - Leap Of Faith (MCA)
6. TANGY TUCKER - Down To My Last Teardrop (Capitol Nashville)
7. MARY-CHAPIN CARPENTER - Down At The Twist And Shout (Col.)
8. RICKY VAN SHELTON - Keep It Between The Lines (Columbia)
9. MARTY STUART - Tempted (MCA)
10. AARON TIPPIN - She Made A Memory Out Of Me (RCA)

Courtesy of Country Music Television

Total Reports This Week 213  Last Week 214
### Most Added

**URBAN CONTEMPORARY**

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### Top Tip

**RUDE BOYS**

Are You Lonely For Me (Atlantic)

This ballad's beautiful harmonies show us the Rude Boys' sensitive side.

### Record to Watch

**SHABBA RANKS**

featuring MAXI PRIEST

*Housecall (Epic)*

This unique rap/reggae is smooth—and already boasts a 30% Hit Factor.

### Chartbound

**Artist** | **Title** | **Label** | **Debut in Chartbound** | **Reports** | **Adds** | **Heavy** | **Medium** | **Light** | **Hit Factor** | **Weeks**
---|---|---|---|---|---|---|---|---|---|---
S.O.S. BAND | Sometimes I Wonder | (Tabu/A&M) | | 46 | 7 | | | | | 3
DAMIAN DAME | Right Down To It | (LaFace/Arista) | | 46 | 13 | | | | | 2
JOHNNY GILL | I'm Still Waiting | (Giant/Reprise) | | 41 | 12 | 1 | | 1 | | 2
GENE RICE | You're A Victim | (RCA) | | 41 | 6 | | | | | 2

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August 30, 1991/ the GAVIN REPORT
UP & COMING

Reports Addrs

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<th>ARTIST TITLE LABEL</th>
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<td>Rude Boys - Are You Lonely For Me (Atlantic)</td>
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<td>Donna Summer - When Love Cries (Atlantic)</td>
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<td>Surface featuring Bernard Jackson - You're The One (Columbia)</td>
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<td>Small Change - Teardrops (Mercury)</td>
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<td>Newkirk - Small Thing (Def Jam/RAL/Columbia)</td>
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<td>Shabba Ranks - Housecall (Epic)</td>
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<td>Marc Nelson - I Want You (Capitol)</td>
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<td>YO-YO - Ain't Nobody Better (East West America)</td>
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<td>Rance Allen - Miracle Worker (Bellmark)</td>
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<td>Miles Jaye - Strong For You (Island/PLG)</td>
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<td>6</td>
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<td>Queen LATIFAH - Fly Girl (Tommy Boy)</td>
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<td>Dee Harvey - Leave Well Enough Alone (Motown)</td>
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<td>4</td>
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<td>De La Soul - A Roller Skating Jam Named &quot;Saturdays&quot; (Tommy Boy)</td>
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Dropped: #21-Peabo Bryson, #26-Shirley Murdock, #36-D.J. Quick, Chris Pittman, Ralph Tresvant, Alexander O'Neal, Jiggie Gee, James Brown, Souled Out International

INSIDE URBAN

SHOW ME THE VIDEO
It's the Atlantic Records crew enjoying a moment during the video shoot of Chris Pittman's "Show Me." Shown (l-r) are Atlantic A&R Director Kevin Woodley, Chris Pittman, Producer/Video/arranger Maurice Starr; Producer Michelle Webb; Atlantic VP Black Music, Richard Nash.

Luther Vandross' "Don't Want To Be A Fool" becomes the new number one, beating out all the female artists who've been monopolizing the charts lately. SHABBA RANKS featuring MAXI PRIEST's "Housecall" is our Record To Watch, logging in adds from KGRM, WABD, WBLX, WDLX, WDXZ, WXFA. It's already in heavy rotation at WDKX and WJBR—showing up in eight medium rotations—for a total of 33/6 and a 30% Hit Factor. Don "Early" Allen, WIZ- Albany, makes GLADYS KNIGHT'S "Superwoman" his RTW, saying, "We've been playing it for a week or so and it's a very hot item on the request lists with women 18 to 34." Greg Diggs, WKYS/FM-Washington, D.C., agrees, saying, "I predict that will be an across-the-board smash!" Paul Strong, WLOU-Louisville, chooses NEWKIRK'S "Small Thing," because, "It relates to what's going on right now—like it a lot." Rick Stevens, WCKX-Columbus, is getting major requests for MARIAH CAREY'S "Emotions," saying, "Our listening audience couldn't wait to hear from her again." Stan Boston, WNH- New Haven, agrees, saying, "Mariah Carey has a 'Goldilocks' type record—not too hard, not too soft—this one's just right." Brian Holland, KMXO-Little Rock, likes GENE RICE'S "You're A Victim," and he says, "He's showing his versatility—it's more uptempo than his last one—shows he can do it all." Earl Boston, WUJM-Charleston, picks KID-N-PLAY'S "Ain't Gonna Hurt Nobody," and he says, "The amazing thing about good rap songs is their ability to close the generation gap. This one will do just that—all dem cos." Greg Samson, WQMG-Greensboro, likes LONNIE GORDON'S "Gonna Catch You," because, "It's burning up the dance floor—and you will be caught. Good phone demos." George Martinez, KDKO-Denver, makes VANESSA WILLIAMS' "Running Back To You" his RTW because, "The song really keeps our phones busy, all demos." Hollywood Higgins, KRUSS-Ruston, likes PEABO BRYSON'S "Closer Than Close" and he says, "Wonderful song—we've been playing the album cut for awhile and it's top five contender." Edward Sargent, WICB-Ithaca, likes JOMANDA'S "Gotta Love For You," saying, "It's about time Jomanda got recognition!" Ciao for now, Betty.

NEW RELEASES
by John Martinucci

TONY! TONI! TONE! - House Party II (I Don't Know What You Came To Do) (MCA)
Uh, oh! Looks like it's back to school. This is the title track from the soundtrack to "House Party II." All it takes is one listen and you'll agree that Tony! Toni! Tone! are still enjoying the "Revival" sound that's given them so much success.

GARY TAYLOR - Take Control (Valley Vue)
The man who seems to write hits for everyone else (Anita Baker, The Whispers, Jennifer Holliday and Lalah Hathaway) is ready for his just desserts. This is romantically tender ballad that captures the heart. The album comes from big last year in the U.K. and now is available domestically.

MARGARET BELL - Over And Over (Reprise)
Looking for a sweet, smooth voice to fill your listener's heart with good inspirational music? Try Margaret Bell, sister of Vanessa Bell Armstrong, who draws her musical style from friends and family. Margaret will start touring in September with Bebe & CeCe Winans—BeBe produces this track and others on her album. Don't miss it!

CHRIS WALKER - Giving You All My Love (Pendulum/Elektra)
Well, here's the first R&B artist to debut on Pendulum. In his early twenties, Chris Walker is a talented gentleman who's played bass for Ornette Coleman and more recently was Regina Belle's musical director. Chris shows off a vocal style that's a blend Jeffrey Osborne, Peabo Bryson, and Johnny Gill.

TIM OWENS - I'm Hooked (Atlantic)
A debut for this young vocalist who belts out a midtempo ballad with a good "hook" that will bring favorable listener response. The first release from Tim's "I Just Wanna Love You" album.

JOHN PAYNE - Gotta Love Together (M.A.N. Network)
Check out another talent from the Oaktown city limits. John Payne's high school years found him playing in a band with Raphael Wiggins, Carl Wheeler, and Timothy Christian (Tony! Toni! Tone!). Today, at 22, John is a multi-talented artist who produces and plays all the instruments on his solo record. Payne's debut is an updated version of a '70s song injected with his own Funk/New Jack style.

ALBUM CUTS

HEAVY D & THE BOYZ - Is It Good To You RANCE ALLEN GROUP - Appreciate You PEABO BRYSON - Shower You With Love KEITH WASHINGTON - Make Time For Love/Ready, Willing & Able GENE RICE - Love Is Calling You

the GAVIN REPORT/August 23, 1991

www.americanradiohistory.com
**HIT FACTOR**

**Reports** | **Adds** | **Heavy** | **Medium** | **Light** | **Hit Factor Weeks**
---|---|---|---|---|---
73 | 1 | 60 | 11 | 1 | 97% | 10
68 | — | 64 | 4 | — | 100% | 13
71 | 2 | 52 | 11 | 6 | 88% | 10
66 | — | 60 | 3 | 3 | 95% | 12
65 | — | 61 | 2 | 2 | 96% | 13
72 | 3 | 38 | 27 | 4 | 90% | 7
69 | — | 37 | 31 | 1 | 98% | 7
66 | 2 | 42 | 20 | 2 | 93% | 10
63 | — | 42 | 21 | — | 100% | 10
70 | 2 | 23 | 41 | 4 | 91% | 6
62 | — | 43 | 15 | 4 | 93% | 11
65 | — | 44 | 17 | 4 | 93% | 11
64 | — | 41 | 19 | 4 | 93% | 10
60 | 1 | 28 | 26 | 5 | 90% | 13
66 | 2 | 10 | 45 | 9 | 83% | 6
65 | 3 | 12 | 41 | 9 | 81% | 8
66 | 1 | 6 | 40 | 19 | 69% | 4
50 | — | 27 | 16 | 7 | 86% | 11
62 | 3 | 3 | 39 | 17 | 67% | 6
61 | 5 | 10 | 27 | 19 | 60% | 4
51 | — | 16 | 25 | 10 | 80% | 8
46 | — | 29 | 12 | 5 | 89% | 14
56 | 2 | 1 | 27 | 26 | 50% | 5
50 | 2 | 4 | 29 | 15 | 66% | 5
48 | — | 4 | 35 | 9 | 81% | 7
46 | — | 10 | 24 | 12 | 73% | 9
48 | 1 | 7 | 25 | 15 | 66% | 8
45 | — | 8 | 26 | 11 | 75% | 8
41 | — | 24 | 12 | 5 | 87% | 11
48 | — | 3 | 28 | 17 | 64% | 6
51 | 3 | 4 | 21 | 23 | 49% | 4
47 | 4 | 4 | 26 | 13 | 63% | 5
38 | — | 20 | 12 | 6 | 84% | 15
36 | — | 22 | 12 | 2 | 94% | 13
62 | 10 | 1 | 15 | 36 | 25% | 2
39 | 1 | 8 | 17 | 13 | 64% | 4
40 | 1 | 3 | 25 | 11 | 70% | 7
43 | 4 | 2 | 18 | 19 | 46% | 4
46 | 4 | 2 | 17 | 23 | 41% | 9
52 | 13 | 1 | 8 | 30 | 17% | 2

**CROSSOVER CHART**

**LW** | **TW** | **LUTHER VANDROSS** - Don't Want To Be A Fool (Epic)
---|---|---
17 | 16 | **JASMINE GUY** - Just Want To Hold You (Warner Bros.)
23 | 17 | **TONY TERRY** - With You (Epic)
25 | 18 | D.J. JAZZY JEFF... - Summertime (Jive/RCA)
11 | 19 | **MARIAH CAREY** - Emotions (Columbia)
— | 20 | **MICHAEL BOLTON** - Time, Love And Tenderness (Columbia)
21 | 21 | **WHITNEY HOUSTON** - My Name Is Not Susan (Arista)
16 | 22 | **AARON NEVILLE** - Everybody Plays The Fool (A&M)
26 | 23 | **LATIN ALLIANCE** - Loverider (On The Boulevard) (Virgin)
30 | 24 | **TKA** - Louder Than Love (Tommy Boy)
29 | 25 | **3RD BASS** - Pop Goes The Weasel (Def Jam/RCA/Columbia)
24 | 26 | **LENNY KRAVITZ** - It Ain't Over 'Til It's Over (Vgi)
18 | 27 | **DONNA SUMMER** - When Love Cries (Atlantic)
28 | 28 | **EX-GIRLFRIEND** - Why Can't You Co... (Forceful/Reprise)
— | 29 | **LONNIE GORDON** - Gonna Catch You (SBK)
**Most Added**

NEIL DIAMOND (60)
(Columbia)

MARIAH CAREY (59)
(Columbia)

MICHAEL W. SMITH (45)
(Reunion/Geffen)

BOB SEGER
AND THE SILVER BULLET BAND (35)
(Capitol)

RICK ASTLEY (35)
(RCA)

**Top Tip**

NEIL DIAMOND

If There Were No Dreams
(Columbia)

First “official” week wins

MOST ADDED for the Diamond man.

**Record To Watch**

**Bodeans**

Paradise
(Slash/Reprise)

Paradise maybe a place with a single-digit ranking.

---

**Chartbound**

<table>
<thead>
<tr>
<th>Artist Title Label</th>
<th>*Debuts in Chartbound</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>RICK ASTLEY - Wonderful You (RCA)</td>
<td>83</td>
<td>35</td>
<td>—</td>
<td>12</td>
<td>36</td>
<td>14%</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>MICHAEL W. SMITH - For You (Reunion/Geffen)</td>
<td>77</td>
<td>45</td>
<td>—</td>
<td>7</td>
<td>25</td>
<td>9%</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>NEIL DIAMOND - If There Were No Dreams (Columbia)</td>
<td>75</td>
<td>60</td>
<td>—</td>
<td>1</td>
<td>9</td>
<td>8%</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>THE KNACK - One Day At A Time (Charisma)</td>
<td>62</td>
<td>9</td>
<td>—</td>
<td>23</td>
<td>29</td>
<td>38%</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>
"You know what you're doing is making me a happy man."

BEE GEES

THIS IS THE CUT
BY POPULAR DEMAND

'HAPPY EVER AFTER'

The New Single
Produced by Barry Gibb, Maurice Gibb, Robin Gibb
From the album HIGH CIVILIZATION

Management: Gary Borman, Borman Entertainment
INSIDE A/C by Diane Rufer & Ron Fell

ROD STEWART’s “The Motown Song” finally knocks BRYAN ADAMS from the top spot. ROD actually does it with a lesser profile of rotations than he had last week.

CHICAGO’s “You Come To My Senses” is approaching top five territory after a #10 to #6 jump. Nearly two-thirds of its play is in HEAVY rotation now, and its HIT FACTOR is well over the 90% mark from among its 201 players.

BOB SEGER’s “The Real Love” continues its spectacular growth pattern. It’s the format’s HOTTEST track, moving #31 to #17 this week alone. Its 26% increase in HIT FACTOR is second best behind MARIAH CAREY’s opening 33%. SEGER’s newest listeners include WMYX, WLYY/FM, WELI, KKLD, KSBL and WOBM/FM.

A 65% HIT FACTOR and 14 more ADDs take BILLY DEAN up from #28 to the threshold of the top ten. New for KTBY/FM, KLSQ/FM, KDAO, WELI, KKLD, KSBL and WOBM/FM.

PIERCE PETTIS is now comfortably top thirty with his “You Need A Love.” Ninety-two A/Cs are playing it and 64 have it in quality rotation including KBMG, KMCG, KORT, KSSY, KWGG, Q92/FM, WGCC, WJJY/FM, WNNC and WPHM all in HEAVY.

Former RECORD TO WATCH, “I Adore Mi Amor” by COLOR ME BADD moves #37 to #30 with 20 more ADDs including WBXM/FM, KZMG, WSUL, WJON, KLCY, KYMG/FM, KCRE and WCFL.

MARIAH CAREY’s “Emotions” is the format’s highest chart debut at #31. It was almost the #1 MOST ADDED again this week, losing to labelmate NEIL DIAMOND by a margin of one. Her ADDs include WNZY, KSSK, KRNO/FM, KTHT, WABI, WJCI/FM and JOY-99.

Number one MOST ADDED is NEIL DIAMOND’s “If There Were No Dreams.” It’s early play is coming from K103, KESZ, KOST, KBIG, WEBE/FM, KBLQ, KBOI, WFXO, WMT/FM, WFFX/FM, WQLF/FM and WQLR.

Last issue’s RECORD TO WATCH, “A World Of Our Own” by SURFACE featuring BERNARD JACKSON, gathered 16 new stations with WNYR, WMKK, KFMO, KSCB, KXLK, WLKI/FM, KBOI, KJTT among the ADDs. This single featured in the movie “Return To The Blue Lagoon” is currently rotating in MEDIUM at WEIM, WOHS, WXXL, KTKA, WFXO, WQFL and K103 already.

Qualifying for RECORD TO WATCH this issue BODEANS’ “Paradise” which debuts in UP AND COMING with a 32 station count. Included in the ADDs are WEIM, WSUL, WMNB, KWGG, KBLQ, KWXX, Q92/FM, KSSY and WMTZ/FM. Already on WGBE, WKYE, WCKQ, KSCB, WDND, KMCQ and WHAI.

REVIEWS

by Diane Rufer & Ron Fell

BEE GEES

Happy Ever After (Warner Bros.)

The vocal harmonies and swaying rhythm are irresistible, as are the Brothers Gibb. Their second release from the current “High Civilization” album is rich and thick, without being dense.

CROWDED HOUSE

Fall At Your Feet (Capitol)

The song of a man in love who’s full of doubt about whether it matters to the object of his affection. A great Neil Finn composition and one of the highlights from the group’s current “Woodface” album.

RUSS IRWIN

My Heart Belongs To You (SBK)

Testing a vocal altitude where the likes of Art Garfunkel are comfortable, Russ Irwin launches his highly anticipated career with a classic lyric and melody.

ANIMAL LOGIC

Rose Colored Glasses (IRS)

Singer Deborah Holland is a standout on this cool track supported by journeymen Stewart Copeland and Stanley Clarke. Deserves to be heard!!

DAVID FOSTER

You’re The Inspiration (Atlantic)

An instrumental version of the number one Chicago single (produced and co-written by David Foster back in ’85). It’s the only fresh instrumental out there, and about as strong and sweet a melody as there is in the format.
## HIT FACTOR

**A/C Research:**
Diane Rufer/Ron Fell

<table>
<thead>
<tr>
<th>Record</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROD STEWART - The Motown Song (Warner Bros.)</td>
<td>222</td>
<td>1</td>
<td>200</td>
<td>17</td>
<td>4</td>
<td>97% 10</td>
</tr>
<tr>
<td>BRYAN ADAMS - (Everything I Do) I Do It For You (A&amp;M/Morgan Creek)</td>
<td>216</td>
<td>—</td>
<td>188</td>
<td>13</td>
<td>5</td>
<td>97% 11</td>
</tr>
<tr>
<td>MICHAEL BOLTON - Time, Love And Tenderness (Columbia)</td>
<td>214</td>
<td>3</td>
<td>176</td>
<td>31</td>
<td>4</td>
<td>96% 9</td>
</tr>
<tr>
<td>HUEY LEWIS AND THE NEWS - It Hit Me Like A Hammer (EMI)</td>
<td>216</td>
<td>2</td>
<td>158</td>
<td>46</td>
<td>10</td>
<td>94% 8</td>
</tr>
<tr>
<td>AARON NEVILLE - Everybody Plays The Fool (A&amp;M)</td>
<td>224</td>
<td>5</td>
<td>149</td>
<td>53</td>
<td>17</td>
<td>90% 10</td>
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<tr>
<td>CHICAGO - You Come To My Senses (Reprise)</td>
<td>201</td>
<td>3</td>
<td>130</td>
<td>55</td>
<td>13</td>
<td>92% 9</td>
</tr>
<tr>
<td>ROXETTE - Fading Like A Flower (Every Time You Leave) (EMI)</td>
<td>197</td>
<td>—</td>
<td>131</td>
<td>55</td>
<td>11</td>
<td>94% 13</td>
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<tr>
<td>BONNIE RAITTT - Something To Talk About (Capitol)</td>
<td>198</td>
<td>3</td>
<td>140</td>
<td>47</td>
<td>8</td>
<td>94% 12</td>
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<tr>
<td>AMY GRANT - Every Heartbeat (A&amp;M)</td>
<td>188</td>
<td>2</td>
<td>132</td>
<td>41</td>
<td>13</td>
<td>92% 13</td>
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<tr>
<td>LENNY KRAVITZ - It Ain't Over 'Til It's Over (Virgin)</td>
<td>192</td>
<td>3</td>
<td>110</td>
<td>63</td>
<td>16</td>
<td>90% 11</td>
</tr>
<tr>
<td>CATHY DENNIS - Too Many Walls (PLG)</td>
<td>182</td>
<td>7</td>
<td>95</td>
<td>69</td>
<td>11</td>
<td>90% 10</td>
</tr>
<tr>
<td>BETH NIELSEN CHAPMAN - All I Have (Reprise)</td>
<td>174</td>
<td>9</td>
<td>83</td>
<td>68</td>
<td>14</td>
<td>86% 7</td>
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<tr>
<td>CELINE DION - The Last To Know (Epic)</td>
<td>159</td>
<td>2</td>
<td>58</td>
<td>87</td>
<td>12</td>
<td>91% 10</td>
</tr>
<tr>
<td>THE TRIPPLETS - Sunrise (Mercury)</td>
<td>143</td>
<td>6</td>
<td>50</td>
<td>73</td>
<td>14</td>
<td>86% 8</td>
</tr>
<tr>
<td>RONNIE MILSAP - Since I Don't Have You (RCA)</td>
<td>142</td>
<td>7</td>
<td>40</td>
<td>74</td>
<td>21</td>
<td>80% 6</td>
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<tr>
<td>CHER - Love And Understanding (Geffen)</td>
<td>146</td>
<td>—</td>
<td>62</td>
<td>58</td>
<td>26</td>
<td>82% 12</td>
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<tr>
<td>BOB SEGER AND THE SILVER BULLET BAND - The Real Love (Capitol)</td>
<td>178</td>
<td>35</td>
<td>20</td>
<td>84</td>
<td>39</td>
<td>58% 3</td>
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<tr>
<td>BETTE MIDLER - The Gift Of Love (Atlantic)</td>
<td>158</td>
<td>13</td>
<td>17</td>
<td>97</td>
<td>31</td>
<td>72% 5</td>
</tr>
<tr>
<td>AMERICA - Nothing's So Far Away (Rhino)</td>
<td>137</td>
<td>10</td>
<td>41</td>
<td>69</td>
<td>17</td>
<td>80% 7</td>
</tr>
<tr>
<td>DAVID A. STEWART Intro. CANDY DULFER - Lily Was Here (Arista)</td>
<td>138</td>
<td>3</td>
<td>48</td>
<td>63</td>
<td>24</td>
<td>80% 15</td>
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<tr>
<td>BILLY DEAN - Somewhere In My Broken Heart (SBK)</td>
<td>134</td>
<td>4</td>
<td>16</td>
<td>72</td>
<td>32</td>
<td>65% 5</td>
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<tr>
<td>KENNY G - Theme From Dying Young (Arista)</td>
<td>121</td>
<td>7</td>
<td>15</td>
<td>75</td>
<td>24</td>
<td>74% 8</td>
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<tr>
<td>NATALIE COLE WITH NAT &quot;KING&quot; COLE - Unforgettable (Elektra)</td>
<td>125</td>
<td>—</td>
<td>29</td>
<td>62</td>
<td>34</td>
<td>72% 13</td>
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<tr>
<td>PAULA ABDUL - The Promise Of A New Day (Captive/Virgin)</td>
<td>105</td>
<td>7</td>
<td>24</td>
<td>58</td>
<td>16</td>
<td>78% 6</td>
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<td>TOM PETTY AND THE HEARTBREAKERS - Learning To Fly (MCA)</td>
<td>109</td>
<td>8</td>
<td>19</td>
<td>66</td>
<td>16</td>
<td>77% 9</td>
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<tr>
<td>PEABO BRYSON - Can You Stop The Rain (Columbia)</td>
<td>111</td>
<td>1</td>
<td>32</td>
<td>49</td>
<td>29</td>
<td>72% 14</td>
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<tr>
<td>AIR SUPPLY - Without You (Giant/Warner Bros.)</td>
<td>102</td>
<td>6</td>
<td>14</td>
<td>60</td>
<td>22</td>
<td>72% 6</td>
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<tr>
<td>MARC COHN - Silver Thunderbird (Atlantic)</td>
<td>97</td>
<td>10</td>
<td>10</td>
<td>51</td>
<td>26</td>
<td>62% 5</td>
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<tr>
<td>PIERCE PETTIS - You Need A Love (High Street)</td>
<td>92</td>
<td>3</td>
<td>10</td>
<td>54</td>
<td>25</td>
<td>69% 8</td>
</tr>
<tr>
<td>COLOR ME BADD - I Adore Mi Amor (Giant/Reprise)</td>
<td>103</td>
<td>20</td>
<td>7</td>
<td>41</td>
<td>35</td>
<td>46% 4</td>
</tr>
<tr>
<td>MARIAN CAYRE - Emotions (Columbia)</td>
<td>137</td>
<td>59</td>
<td>5</td>
<td>41</td>
<td>32</td>
<td>33% 2</td>
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<tr>
<td>R.E.M. - Shiny Happy People (Warner Bros.)</td>
<td>82</td>
<td>4</td>
<td>12</td>
<td>43</td>
<td>23</td>
<td>67% 7</td>
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<tr>
<td>MARTIKA - Love...Thy Will Be Done (Columbia)</td>
<td>97</td>
<td>15</td>
<td>1</td>
<td>45</td>
<td>36</td>
<td>47% 3</td>
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<tr>
<td>QUEEN - These Are The Days Of Our Lives (Hollywood)</td>
<td>94</td>
<td>19</td>
<td>2</td>
<td>42</td>
<td>31</td>
<td>46% 4</td>
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<tr>
<td>GLORIA ESTEFAN - Can't Forget You (Epic)</td>
<td>86</td>
<td>—</td>
<td>15</td>
<td>34</td>
<td>37</td>
<td>56% 16</td>
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<tr>
<td>LUTHER VANDROSS - Don't Want To Be A Fool (Epic)</td>
<td>84</td>
<td>14</td>
<td>3</td>
<td>42</td>
<td>25</td>
<td>53% 5</td>
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<tr>
<td>ROBERT PALMER - I'll Be Your Baby Tonight (EMI)</td>
<td>77</td>
<td>—</td>
<td>15</td>
<td>37</td>
<td>25</td>
<td>67% 9</td>
</tr>
<tr>
<td>MOODY BLUES - Say It With Love (Polydor/PLG)</td>
<td>73</td>
<td>—</td>
<td>16</td>
<td>34</td>
<td>23</td>
<td>66% 12</td>
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<tr>
<td>JACKSON BROWNE AND JENNIFER WARNES - Golden Slumbers (Hollywood)</td>
<td>71</td>
<td>1</td>
<td>12</td>
<td>35</td>
<td>23</td>
<td>66% 8</td>
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<tr>
<td>WILSON PHILLIPS - The Dream Is Still Alive (SBK)</td>
<td>64</td>
<td>—</td>
<td>13</td>
<td>30</td>
<td>21</td>
<td>67% 15</td>
</tr>
</tbody>
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### PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

<table>
<thead>
<tr>
<th>Record</th>
<th>LW</th>
<th>TW</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARIAN CAYRE - Emotions (Columbia)</td>
<td>—</td>
<td>33</td>
<td>33%</td>
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<tr>
<td>BOB SEGER AND THE SILVER BULLET BAND - The Real Love (Capitol)</td>
<td>32</td>
<td>58</td>
<td>26%</td>
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<tr>
<td>QUEEN - These Are The Days Of Our Lives (Hollywood)</td>
<td>22</td>
<td>46</td>
<td>24%</td>
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<td>MARTIKA - Love...Thy Will Be Done (Columbia)</td>
<td>28</td>
<td>47</td>
<td>19%</td>
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<td>ERIN CRUISE - Cold Shower (Purple Heart)</td>
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<td>19</td>
<td>19%</td>
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<td>COLOR ME BADD - I Adore Mi Amor (Giant/Reprise)</td>
<td>29</td>
<td>46</td>
<td>17%</td>
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<tr>
<td>BILLY DEAN - Somewhere In My Broken Heart (SBK)</td>
<td>50</td>
<td>65</td>
<td>15%</td>
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<tr>
<td>LUTHER VANDROSS - Don't Want To Be A Fool (Epic)</td>
<td>39</td>
<td>53</td>
<td>14%</td>
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<td>RICK ASHTLEY - Wonderful You (RCA)</td>
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<td>14</td>
<td>14%</td>
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<tr>
<td>BETTE MIDLER - The Gift Of Love (Atlantic)</td>
<td>59</td>
<td>72</td>
<td>13%</td>
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<tr>
<td>MARC COHN - Silver Thunderbird (Atlantic)</td>
<td>49</td>
<td>62</td>
<td>13%</td>
</tr>
<tr>
<td>PAULA ABDUL - The Promise Of A New Day (Captive/Virgin)</td>
<td>66</td>
<td>78</td>
<td>12%</td>
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</tbody>
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August 30, 1991 / the GAVIN REPORT
At the beginning of a conversation with David Sanborn about his new album, *another Hand*, I let it slip.

"Groovy? Boy, I haven't heard that one in a while. I'm the only other guy that uses that word! Tell you what. Let's bring back the word groovy, but no bellbottoms!"

Having played in the Paul Butterfield Blues Band in 1967 ("Those were interesting times"), David Sanborn truly remembers when things were "groovy." Not that's he's on a downturn now. Dave Sanborn notched quite a few accomplishments, most notably television history with his outstanding Night Music series, a late night television oasis known for its unique blend of artists. By alchemically combining guests of different genre and color, for a while there, Sanborn and Hal Wilner had revived the spirit of underground radio. Wilner, in addition to working on Saturday Night Live, has also produced records by Marianne Faithful as well as famous compilations honoring Kurt Weill, Walt Disney and Charles Mingus.

"The television show came about almost selfishly," Sanborn explains, "Wouldn't it be great to see Sonny Rollins on television? Wouldn't it be great to see Sonny Rollins and Leonard Cohen on television or Al Green on television again in a different context. Al and Sun Ra or else David Newman or Hank Crawford or Little Milton Campbell and Fontella Bass. Eric Clapton and Robert Cray. James Taylor and Milton Nascimento.

"Sometimes we'd do a show and I'd ask myself, 'Did we really get away with that? Did they really let us put the Residents on television?"

Sanborn, a self-critical sort, still seems genuinely surprised that he and Wilner had tricked the corporate beast in a creative shell game.

"I was surprised we got that far. I didn't think we would last more than six shows. But we actually ended up doing two years."

Then the conversation took a turn toward radio. Usually the subject comes up dutifully, and it's hardly ever brought up by the artist. However this album deliberately preys on the art of radio programming—a reflection of the experiences Sanborn had both as a radio listener and broadcast host.

"This record has a lot to do with the older forms of radio. For instance, go back to the sixties in San Francisco. 1966 or '67. KMPX and KSAN. I remember getting stoned and listening to the radio late at night with all the lights out. This deejay would come on and play Howling Wolf, John Coltrane, Creedence Clearwater. You went
entirely on his trip. There was this thread that ran through the music that was the deejay's personality, his point of view of the world. Records would follow each other or else contrast. It was a statement.

"That" kind of programming maintained my interest, so in a sense, we programmed this record. If there is any kind of overview to this record, it's that feeling of laying in bed late at night listening to the radio, hearing these songs coming at you. Personal songs. Interior songs."

In addition to recreating the underground radio flow, another Hand is an awakening of sorts, in which Sanborn regains a physical touch with his saxophone, the soft and reedy portion rather than its loud and brassy components. Playing in various dynamics, particularly softer tones, was something he missed doing.

"The problem with playing R&B and funk music is that you tend to operate at a high intensity level. You eliminate some of the more important, subtle nuances of your playing. The part of the saxophone that makes it a woodwind, the piano (as in soft) to mezzopiano range of the instrument gets eliminated. And there's a lot of character that exists in that range. By only playing loud and fast, you eliminate a large part of your vocabulary. Wanting to explore those ranges was also what I had in mind."

What better place to start than with the sweeping majesty of Charlie Haden's "First Song," the album's opening track? Performing the song alongside its composer turned out to be a very disciplined adventure.

"First Song" is like a classical tune. To play that melody and stay in character, you have play it very delicately. It's very triadic, with the diminished chords and the way the suspension chords fall. The way the chords resolve themselves in that song is very classical. Hence you can't throw in a lot of substitute changes without seriously effecting the personality of the composition. Not with Charlie standing there, anyway." Sanborn laughs.

After Wilner and Sanborn charted the material route the album would take, the next process was finding the right players.

"Out of the late night radio thing and exploring the softer range of the instrument, we started to find material that reflected those two points of view. We needed the right players who would fit both concepts. A lot of them happened to be jazz players, though not all of them."

One player did toe the line of both rock n roll and jazz, namely NRBO keyboardist Terry Adams.

"What a revelation it was working with Terry Adams! We'd known each other in passing. Hal knew about the 'whole other side' to Terry's playing. I had only heard him with NRBO. So we got together and he played me all these tunes he'd written. He strummed me as a player who could combine Monk with Jerry Lee Lewis, Cecil Taylor and Allen Toussaint. Weird articulation and smash bang."

The deeper you delve into another Hand, the more you tend to appreciate some of the seemingly bizarre Sanborn/Wilner experiments. A saxophonist covering Lou Reed and the Velvet Underground's junkie prayer, "Jesus'? A medley of vintage television and movie themes from the sixties?

"I'm a child of television," Sanborn admits, "And there's a lot of good music that's been written for films and TV, especially in the fifties and sixties. A lot of the music for Twilight Zone and One Step Beyond was written by Bernard Hermann, Jerry Goldsmith—people who were great writers. I always thought the theme from 'One Step Beyond' was a real pretty song. The medley was Hal's idea, a combination of pieces that because of people like Wynton Marsalis, who is not only a great talent, but an articulate spokesman and a tireless educator. He puts his talent where his mouth is by actively going around to schools and community centers, encouraging young musicians to get in touch with their traditions by doing their homework."

For instance?

"Roy Hargrove is an amazing trumpet player. There's also Steve Coleman, Greg Osby, Antonio Hart and on and on. It will be interesting to see how, down the line, these players further explore the idiom. After all, jazz by its very nature is a changing art form. You have to adapt."

"I'll bet a lot of these players will break out of the traditional mold and create new and vital music that is different than anything that's happened before. It's inevitable, just like Steve Coleman and Greg Osby are doing with M Base. That's new music that synthesizes a lot of music outside of the mainstream. It's clearly jazz, although it's heavily influenced by rap, hip hop, funk and James Brown. It's very complicated, challenging, demanding music."

Some may argue, though, that a large percentage of the new players are merely reinventing music of another era. Still, Sanborn rises to the defense of the younger players.

"You have to realize that these players are young and they are learning. They are students with a lot of information to absorb. I like to give people the benefit of the doubt as they make great music while they're learning. Then we'll see how far this goes, how it progresses. Otherwise all you're doing is creating a hip version of Dixieland at the Red Garter. That's the only fear, even though such a fear at this time is premature. These guys are still learning."

Learning, yes, but aren't some of the young players prey to the politically correct views of the nightclub thought police? Finally we push a button and Sanborn answers in one of those "don't get me started" tones.

"There's bound to be antagonism between the moderns and the purists. That strain has always existed inside the jazz community by people who set themselves up as arbiters of what is and isn't jazz."

Sanborn catches himself and backs off naming names.

"We all know who those people are, the ones who write or those high класс New York papers. Be-bop police. Not even. Swing police."

So, will radio ever catch up or reach back to the days of free spirited ecclesiastism, the same progressive spirit that influenced both Night Music and another Hand? Will we ever evolve to a day when you don't have to punch buttons and change stations in order to crosspollinate?

"Boy, that would sure be great. I'd like to think that's possible. Underground radio didn't last that long. It wasn't like there was this long golden age. It was only a few years. These days I guess it depends on how desperate a radio is for the bucks. If business is bad, that's not a good sign. Then the music gets more reactionary. Still, there's NPR and college radio."
### NEW HIP HOP RELEASES by Brian A. Samson

**NAUGHTY BY NATURE - Self Titled LP**  
(Tommy Boy)  
Already number one on both radio and retail single charts with their single “O.P.P.”, Naughty By Nature’s self-titled and self-produced album can be added to my hit list as one of the dopest albums of the year. NBN is comprised of Trench (Anthony Criss), Vinny (Vincent Brown) and deejay KG (Kier Gist) who are the latest artists to record for The Flavor Unit, a hip-hop community made up of artists such as Queen Latifah, Lakim Shabazz, DJ Mark the 45 King, and others. Tracks to look out for include YOKE THE JOKER, 1,2,3, Ghetto Bastard, Wickedest Man Alive, Strike a Nerve, Rhyme’Lil’ Shine On and of course, O.P.P. Most of NBN’s lyrics are about living in the streets of New Jersey. The tracks contain few positive messages, but then the flavor wasn’t intended to be. Trench says, “Positive ain’t where we live. If you’re not down with “O.P.P.”, then you can’t be with Naughty By Nature. Give Albee a shout at (212) 722-2211 for your taste of the “Naughty” flava. Em Llamado

**M.C. LYTE - Act Like You Know LP**  
(First Priority Music/Atlantic Street)  
After a two year absence, M.C. Lyte is back and stronger than ever. The upcoming release, “Act Like You Know,” is a diverse, intelligent, ’90s Lyte. “When In Love” is the first single produced by B.B.D.’s Wolf and Epic. “Eyes Are The Sor” is the likely follow-up, with a smooth groove and hard commentary on drug addiction, AIDS, and other problems of modern society. It’s a “who’s who” on the production end, with help from P.J. Joe, D.J. Doe, Master Tee, Audio Two, King of Chill, and D.J. Mark the 45 King. Contact Eric Skinner for the “LYTER” side of things at (212) 484-7620. Brett Durand Atwood

**PROFESSOR GRIFF - Jail Sale**  
(Luke Records/Atlantic)  
The former Minister of Information for Public Enemy drops a well-produced mixshow track that flows in the manner of the Bomb Squad. With the first release from the “KAO’s ll Wiz 7” Dome” album, P.G. raps an uplifting story about the plight of black men who are caught in the web of the so-called society of equal justice. I recommend College and mixshow jocks peep out the various mixes, as the Soul Society production team injects “a pump your fist in the air” feel. Contact Debbie Bennet at (305) 757-1969, or Eric “Skin Master” Skinner at (212) 484-7322. Brian Alan Samson

**SKATING DE LA SOUL STYLE: De La Soul**  
Meet up with Yo! MTV Rap hosts Dr. Dre and Ed Lover for the premiere of their video, “A Roller Skating Jam Named ‘Saturdays’.” Pictured from left to right: comedian/actor Steve White and De La Soul’s Trugoy. Back row left to right: veejay Dr. Dre; De La Soul’s Baby Huey Maseo and Posdus; veejay Ed Lover.

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**NEW HIP HOP RELEASES**

| NAUGHTY BY NATURE - O.P.P. (Tommy Boy) | 1 |
| HEAVY D & THE BOYZ - Now That We Found... (MCA) | 2 |
| DJ QUIK - Tonite (Profile) | 3 |
| D.J. JAZZY JEFF & FLAVOR FLAV - Summertime (Jive/RCA) | 4 |
| COMPTON'S MOST... - Growin'... (Qwest/W. Bros.) | 5 |
| CHUBB ROCK - The Chubbster (Select) | 6 |
| THE GETO BOYS - My Mind Playing... (Rap-A-Lot) | 7 |
| SLICK RICK - I Shouldn't Have... (Def Jam/RAL/Col.) | 8 |
| M.C. BREED & DFC - Ain't No Future... (SDEG/Ichiban) | 9 |
| BIZ MARKIE - What Goes... (Cold Chillin'/W. Bros.) | 10 |
| NIBIRI THE WISE ONE - The House Th... (Ear Candy) | 11 |
| AMG - Bitch Betta Have My Money (Select) | 12 |
| TIM DOG - F-fck Compton (Ruffhouse/Columbia) | 13 |
| OAKTOWN'S 3-5-7 - Turn It Up (Bust It/Capitol) | 14 |
| BLACK SHEEP - Flavor Of The Month (Mercury) | 15 |
| BRAND NUBIAN - Slow Down (Elektra) | 16 |
| LEADERS OF THE NEW SCHOOL - Sobb Story (Elektra) | 17 |
| KOOL MOE DEE - How Can I... (Jive/RCA) | 18 |
| DE LA SOUL - A Roller Skating Jam... (Tommy Boy) | 19 |
| THE CHOSEN FEW - If You... (Cold Chillin'/W. Bros.) | 20 |
| MAIN SOURCE - Just Hangin' Out (Wild Pitch/EMI) | 21 |

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**ALBUMS**

| N.W.A - Niggaz4Life (Priority) | 1 |
| THE GETO BOYS - We Can't Be Stopped (Rap-A-Lot) | 2 |
| D.J. JAZZY JEFF... - Homebase (Jive/RCA) | 3 |
| HEAVY D & THE BOYZ - Peaceful Journey (MCA) | 4 |
| BOYZ N THE HOOD - Soundtrack (Qwest/W. Bros.) | 5 |
| SLICK RICK - The Ruler's Back (Def Jam/RAL/Col.) | 6 |
| COMPTON'S MOST... - Straight Check'n 'Em (Epic) | 7 |
| DJ QUIK - Guv Is The Name (Profile) | 8 |
| 93RD BASS - Derelicts Of Dialect (Def Jam/RAL/Col.) | 9 |
| CHUBB ROCK - The One (Select) | 10 |
| ABOVE THE LAW - Vocally Pimpin' (Columbia) | 11 |
| LEADERS/NEW SCHOOL - Case Of The... (Elektra) | 12 |
| BRAND NUBIAN - One For All (Elektra) | 13 |
| M.C. BREED & DFC - M.C. Breed... (SDEG/Ichiban) | 14 |
| ICE-T - O.G. Original Gangster (Sire/Warner Bros.) | 15 |
| DE LA SOUL - De La Soul Is Dead (Tommy Boy) | 16 |
| NEMESIS - Munchies For Your Bass (Profile) | 17 |
| RODNEY O JOE COOLEY - Get Ready... (NastyMix) | 18 |
| KOOL MOE DEE - Funke, Funke Wisdom (Jive/RCA) | 19 |
| YO YO - Make Way For The... (East West America) | 20 |
| L.L.COOL J - Mama Said Knock... (Def Jam/RAL/Col.) | 21 |
| ED O.G/DA BULLDOGS - Life... (PWL America/Mercury) | 22 |
| OAKTOWN'S 3-5-7 - Fully Loaded (Bust It/Capitol) | 23 |
| TERMINATOR X - Valley... (P.R.O. Division/RAL/Col.) | 24 |
| DIAMOND SHELL - The Grand... (Cold Chillin'/Reprise) | 25 |
Devastating new rap from the makers of the Top 10 "Follow 4 Now." Bum rush the sound with Sway and King Tech. Not for the faint of heart.

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From the album Concrete Jungle

Management: Alexander Mejia, All City Management and Productions

For more information, call (415) 522-2831.

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RA LW TW
$ 1 1 NAUGHTY BY NATURE - O.P.P., Wickedest (Tommy Boy)
$ 2 2 BLACK SHEEP - Flavor Of The Month (Mercury)
$ 4 3 DE LA SOUL - A Roller Skating Jam Named "Saturdays" (Tommy Boy)
$ 4 4 SLICK RICK - I Shouldn't Have Done It (Def Jam/RAL/Columbia)
$ 5 5 LEADERS OF THE NEW SCHOOL - Sob Story, Seekers (Elektra)
$ 6 6 3RD BASS - Pop Goes The Weasel, No Static (Def Jam/RAL/Columbia)
$ 7 7 QUEEN LATIFAH - Nature Of A Sista', Fly Girl (Tommy Boy)
$ 8 8 THE GETO BOYS - My Mind Playing Tricks On Me (Rap-A-Lot)
- 9 9 ED O.G. & DA BULLDOGS - Bug-A-Boo (PWL America/Mercury)
$ 10 10 U.M.C. - Blue Cheese (Wild Pitch/EMI)
$ 11 11 PETE ROCK & C.L. SMOOTH - Good Life, The Flow (Elektra)
$ 10 12 YO-YO - Ain't Nobody Better (East West America)
$ 13 13 NICE & SMOOTH - Hip Hop Junkies (RAL/Def Jam/Columbia)
$ 12 14 ORGANIZED KONFUSION - Who Stole?, Rough Side (Hollywood Basic)
- 22 25 TERMINATOR X - Juvenile Delinquentz (F.R.O. Division/RAL/Columbia)
$ 14 17 CHUBB ROCK - Chubbster, Treat Em', Organized (Select)
$ 18 18 2 KINGS IN A CIPHER - Definition Of A King (RCA)
$ 17 19 MAIN SOURCE - Hangin', BBQ, Baseball (Wild Pitch/EMI)
- 20 20 N.W.A. - Always Into Somethin' (Priority)
$ 21 21 CYPRESS HILL - Pigs, Light Another (Columbia)
$ 30 22 ALMIGHTY & KD RANKS - Trenton Where We Live (Poetic Groove)
$ 24 23 2 BLACK 2 STRONG MMM - Across 110, Strong... (Relativity/Clappers)
$ 20 24 HEAVY D. & THE BOYZ - Now That We Found Love (MCA)
$ 19 25 NIKKI D. - Hang On Kid, Your Man (Def Jam/RAL/Columbia)
$ 23 26 D.J. JAZZY JEFF AND THE FRESH PRINCE - Summertime (Jive/RCA)
$ 36 27 JIBRI THE WISE ONE - The House The Dog Built (Ear Candy Records)
$ 28 28 COMPTON'S MOST WANTED - Growin' Up In The Hood (Qwest/Reprise)
$ 29 29 YOMO & MAULKIE - Glory (Ruthless/Atco)
$ 32 30 BIZ MARKIE - What Goes Around Comes... (Cold Chillin' / Warner Bros.)
- 31 31 RAW FUSION - Throw Your Hands In The Air (Hollywood Basic)
$ 24 32 DJ QUIK - Tonite, Compton (Profile)
- 33 33 H.E.A.L. PROJECT - Heal Yourself (Elektra)
- 27 34 ICE-T - Original Gangster (Sire/Warner Bros.)
- 38 35 DEL THE FUNKEE HOMOSAPIEN - Sleepin' On My Couch (Elektra)
- 36 36 FUNKY TOWN PROS - White Green (4th & Broadway/Island)
$ 25 37 BRAND NUBIAN - Slow Down, Concerto, Right (Elektra)
$ 26 38 KMD - Who Me?, Humrush (Elektra)
$ 35 39 L.L.COOL J - 6 Minutes Of Pleasure (Def Jam/RAL/Columbia)
- 40 40 RODNEY O - JOE COOLEY - Get Ready To Roll (Nastymix)

SHABBA RANKS - Trailor Load Of Girls (EPIC)
CRIMINAL NATION - Release The Pressure (Nastymix)
ABOVE THE LAW - 4 The Funk Of It (EPIC)
SUPERLOVER CEE & CASANOVA RUDD - Romeo (EPIC)
THE JAZ - A Groove (Slammin'/EMI)
DEF JEF - Here We Go Again (Delicious Vinyl/Island)

*Debuts in Chartbound

*SPECIALS

*GANG STARR - Step In The Arena (Chrysalis)
DOUBLE J - If It Ain't A Caddy (4th & Broadway/Island)
BIG DADDY KANE - Ooh, Ahh, Nah-Nah-Nah (Cold Chillin'/Reprise)
M.C. LYTE - When In Love (First Priority/Atlantic Street)

Dropped: #37 Kool Moe Dee, #39 EPMD, #40 Resident Alien.

Editor: Brian Alan Samson
RA = Retail Singles Action
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KUCI KUCR KUNV KXLU KZSC CJIV KCMU

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WDCE WHRC WNMS WPRB WXJN WHXK WRAS WVFS
WABD WDTR WNUR KHDH XJWUR KNON KSYM KGTL
KCPK KCSB KCSF KCSN KDNS KLVN KPFA KPOO
KUCI KUCR KUNV KXLU KZSC CJIV KCMU

This Motion Picture is based on actual occurrences.
No names have been changed.
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Available Now!

www.americanradiohistory.com
Year four under the Gavin Jazz/Adult Alternative banner looks to be just as satisfying, challenging and intense as the previous three. In gathering the returns to this year’s questionnaire, we had quite a few important words popping up in your responses—words that we feel are exclusive to our section of the Gavin Report.

Familiar ideas are represented by words like “accessibility,” “melody,” “intelligence,” “sophistication” and “rhythm,” while concepts like “improvisation,” “education,” “heritage,” “multi-cultural,” “World Music,” “globalization” and “peace” are rarely dealt with outside of the Jazz/Adult genres. Isn’t it ironic that sometimes instrumental music conveys deep emotional responses easier than words and lyrics?

Happy third anniversary to the Gavin Jazz/AA community. The responses and advertising messages included in this special issue symbolize a very special community spirit that we feel is unique to the rest of the music industry. Cheers, brothers and sisters, and a love supreme to all.

Edited by Keith and Kent Zimmerman
Question #1

The cardinal rule to keep in mind in order to successfully air improvisational Adult-oriented music is:

...accessibility. The music programmed must be of interest to the listener. A programmer can feel that his work is a masterpiece of rare beauty, but if the listener can't figure out what the hell he's listening to, what good is it? It is possible to program music and conversation in such a way that the listener will walk away knowing a little more than he did when he tuned in. Remember, if we bore or piss off the listener, all he or she has to do is turn the dial, or worse, plug in a CD and we are done.

Al Wallack, WEBR-Buffalo

...use special weekend or block programming to feature the more improvisational pieces. If you are programming contemporary music to appeal to a large audience for high ratings, improvisation can sometimes send you away from ratings success.

Blake Lawrence, WCDJ-Boston

...to find well-written, melodic songs.

Steve Feinstein, KKSF-San Francisco

...keep an open mind toward music from many diverse styles. Your audience is hungry for something new, sophisticated and different. If they weren't, they would be down the dial listening to "soit hits" or "classic rock."

Deborah Lewow, GRP Records

Be sure to wear a bullet-proof vest, and learn to be daring, yet safe. Stick to your guns and support the music your listeners enjoy! We need to stretch out without losing audience. Experiment!

Freddie Johnson, KPCC-Pasadena

Don't attempt to force a type of music down a listener's throat. Present it in an entertaining and interesting fashion that engages, rather than threatens, the listener.

Tim Hodges, KJAZ-San Francisco

Maintain an even flow with a variety of jazz types and tempos. Within the mainstream, avoid the extremes.

John Rogers, Fantasy Records

Keep a balanced format and knowledgeable jocks.

Clarence "C.B." Bullard, Atlantic Records

Listenability!

Wally Crawford, WKGC-Panama City

...to keep a focus on the music, research and promotion.

Steve Williams, WAMX-Ann Arbor

...to treat the adult listening audience like the adults they are. Our key demos are discerning, intelligent, well educated people who are seeking a true alternative to homogenized radio.

Jeff Lunt, Mesa/Bluemoon Records

...that the music you program is well rooted in the blues and swings.

Bob Hammond, KANU-Lawrence

...that it is a mistake to label Jazz and other instrumental music "Adult-oriented." There is nothing inherent in this music that would prevent a youngster from enjoying it, if only they had the opportunity to be exposed. Many of our great musicians were brought up on Jazz.

Dr. Brad Stone, KSJS-San Jose

Don't play "down" to the audience by giving them music that has no substance.

Donald Elfman, Telarc

Know your audience for the particular daypart that you're on the air. Too many jazz hosts play for themselves—not for their listeners. That's no way to build your audience.

Ed Andrews, WGVU-Grand Rapids

Keep a balance between what's new, exciting and challenging, while providing the familiarity that every radio station needs.

Rob Allen, WBZW-Wooster, OH

Play music that both won't insult a listener who is a musician (this format attracts them) and will be understood by a non-musician.

Jaime Kartak, KJZS-Houston

...that one should not have to listen too long or too hard to any selection to experience a favorable response.

Don "Thanks" Graham, Progressive Music Marketing

From a promotional standpoint, the answer is twofold. 1) Understand what your stations need musically to help boost their ratings. 2) Provide those stations with only quality music.

Cliff Gorov, Tim, Rebecca, Ynes, Cindy—All That Jazz Consulting & Marketing

Reflect the rhythm of the day and let the music speak for itself.

Gary Vercelli, KJZ-Sacramento

To determine whether a piece is improvisational music and accessible, I ask myself, "Was this more fun for the artist to play than..."
it was for me to listen to?"  
Julie Amacher, KUNC-Greeley  

If it ain't broke, don't fix it! It seems like a lot of stations think that they need to continually experiment with the flow of music that's already working for them. I'm not suggesting you never evaluate your flow, but keep in mind where your audience is coming from. 
Michael Moryc, Matrix Promotions

Make darn sure you know your stuff! The Jazz audience is, by and large, an educated audience. They want to know what major sidemen are playing on each album and they'll know when you mispronounce a name. Don't insult their intelligence.  
Jett Cheek/Kevin McNerney/ Dave Fender, KNTU-Denton, TX

The rule is the song. Each programming choice has to be based on a quality song first, quality performance second. 
Ricky Schultz, Warner Bros. Records

...to keep the music melodic and to program well crafted songs that evoke an emotional response.  
Joe Cohn, KPLU-Seattle

The three “C-s.” Don't get too Clever. Complicated or Cloying. 
Baba O'Lear, KUNR-Reno

The key is integrity. If the music is contrived, the listener will know. Production values must be a high priority. The consumer has a very acute ear. 
Randall Hage Jamail, Justice Records

This music represents the continued globalization of the music industry. It will find a niche for special programs and can be assimilated into formats as long as it's not too busy sounding.  

Tom The Jazzman, WTEB-Greenville

WM is a phase in the evolution of what has been previously called “New Age.” Since the late seventies, it has always been there, so it cannot be a fad. It is a vein that will be further mined. 
Russ Davis, WQCD-New York/Jazz Flavours

It's acceptable for spice tracks, but as a major programming element for a commercial station, no. 
Chad Gilley, WCLZ-Portland, ME

Let's face it! Contemporary instrumental music has become mundane and boring. The exceptions are the bands who incorporate flavors from different corners of the world into their music. David Byrne and Paul Simon have proven that World Music is commercially viable. The real shame is that most of this music goes virtually ignored because it is not American enough. Our World Music titles are by far our biggest sellers. 

Jeff Lunt, Mesa/Bluemoon

It is vital as long as it's melodic and not too “pure.” World Music needs to meet Western sensibilities, at least partially, a la Johnny Clegg, Gipsy Kings, Sipho Mabuse, et al. 

Steve Feinstein, KKSF-San Francisco

I conducted my own listener survey and found the overwhelming majority in search of
Phyllis Hyman

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"PRIME OF MY LIFE"
"WALK AWAY"

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a wider musical palette, encompassing rhythms and musical textures from all over the world. They know that the borders don't stop at Brazil!

Tom Mongelli, Jazz 'N More/WDHA-Dover, NJ

It ain't no fad, it's here to stay. As rock further stagnates (especially Alternative) and radio stiffens further, ears of both the public and of programmers are suddenly finding WM stimulating, satisfying and easier to absorb in all dayparts.

Tom Terrell, Antilles Records

Is WM the new description or catch-all phrase for what we used to call "New Age"? Good melodic music with a strong hook will always have a place, no matter how we try to categorize it.

Blake Lawrence, WCDJ-Boston

We've all heard some great tracks played during the Juke Box Jury at the past Gavin Conventions. However, despite the jurors' personal enthusiasm for the tracks, we don't see the overall support when it comes to addressing real airplay. I believe that some of the songs can work in all dayparts. World Music, like New Age in many ways, can be a spice that keeps AA sounding different...not like one long sax solo.

Kevin Gore, Columbia Records

Play it! Talk about it! Seek out independents and the majors for this music. Create a slot and watch the response.

Randall Kennedy, Warner Bros. Records

To be honest, I'm too busy keeping up on the thriving jazz scene to listen to much World Music. What I've heard hasn't done much for me.

Bob Hammond, KANU-Lawrence

WM is a fad that has merit while 'spicing' up sets of jazz. It can cleanse the palate or in some cases, turn off the listener.

Michael Camillo, WYBC-New Haven

Be selective! Vital trend? Sure! The future? You bet!

Brad Hockmeyer, KTAO-Taos

As long as World Music doesn't become a trendy catch-all phrase for anything non-

Today's most acclaimed jazz flautist assembles a distinguished array of musicians including Bob James, Kirk Whalum and Hiram Bullock, to craft a spirited union of pop, jazz and R & B. The Reprise debut, featuring “N'est Ce Pas” and “Procession”

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AL DI MEOLA

© 1991 MESA/BLUEMOON RECORDINGS, LTD. DISTRIBUTED IN THE USA BY RHINO RECORDS, INC., IN CANADA BY BMG MUSIC CANADA, INC.
World Music is the natural evolution of peoples being able to communicate with one another from all cultures on the planet. The evolution will continue.
Tim Hodges, KJAZ-San Francisco

While World Music is very much a part of Adult Alternative programming, it is not the definitive feature of that format. AA programmers should not rely on World Music to define their format’s sound. World Music should be a consistent part of the programming along with Jazz, Blues, Folk and more.
Phil Matlock, BSU Radio Network

A very broad term. Cuban Jazz or South African Township live? There is literally a world of music out there. Our job is to find the best and then find the best way to present it to our public.
Brad Paul, Rounder Records

...simply promoting it in all dayparts signals to the listener that you are at least trying to do something different.
Art Good, Jazz Trax

New sounds and new instruments are part of the fun of being a child again, exploring new worlds. Every day our “Western” music is showing influences from Africa, South America, Eastern Europe and Asia. The public seems more willing to accept new, strange and different sounds from all over.
Kristin Pearson/Jeff Wallace, Hotline Promotions

World Music is essential for the “coastal markets” of the East, West and South.

Michael Carlson, MC Promotion

World Music is a fad. It will not get the worldwide exposure fast enough that is required for its growth.
Ken Webb, Jazz From The City

When I first started working with “World” product, I was lucky enough to represent the Gipsy Kings. Obviously people are attracted to them since they flock to their live shows and buy their music at a considerable rate. World Music is a way of escaping from the ubiquitous “saxophone” and to experience different sounds.
Marla Roseman, Promark Radio and Retail Promotions

World Music’s success or failure as a programming tool is steered by the same set of guidelines that hold for all programming—it depends on what comes before and what comes after. While blocks by nature often induce listener fatigue, WM transcends boundaries and can work around Jazz, folk, and other pop genres. More traditional WM like Missa Luba can even work in a classical format.
Keith Weston, WUNC-Chapel Hill

It’s one of the most ideal and viable ways to learn and understand the ways and mores of others.
Chris Jonz, Warner Bros. Records

The influence of WM on pop music (i.e. Paul Simon) shows
ACOUSTIC ALCHEMY  YELLOWJACKETS  DAVE GRUSIN  DIANE SCHUUR  DAVID BENOIT
SPYRO GYRA featuring Jay Beckenstein  PATTI AUSTIN  LEE RITENOUR  CHICK COREA

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www.americanradiohistory.com
that WM is here to stay. It can’t be ignored as a programming asset.

Steve Williams, WAMX-Ann Arbor

A few WM CDs and a fair amount of salsa are blended into our Jazz mix on KXJZ, including artists like Jean Luc Ponty, Zakir Hussain, Daniel Ponce and Eddie Palmieri. We also block WM programming on “Global Beat,” Fridays and Saturdays, 8 p.m. to 1 a.m.

Gary Vercelli, KXJZ-Sacramento

With the whole ‘New World Order’ philosophy, music from other cultures is indeed making its mark in the States.

Dr. Jazz, Dr. Jazz Operations

World Music is becoming less of a culture-specific genre and more universally accessible and accepted.

Sarah Greenwood, Justice Records

WM is far from a fad. World Music is here and here to stay. Radio needs to give WM artists more opportunity by giving their listeners more credit!

James Lewis, James Lewis Marketing

World Music has been a growing trend for more than thirty years, thanks to artists like Dave Brubeck. Brubeck was first able to turn the American audience on to the unusual rhythms and time signatures associated with African music back in 1958 when he released “Time Out.”

Julie Amacher, KUNC-Greeley

This is a natural evolution that began with Reggae music back around 1970—actually earlier with Harry Belafonte and Johnny Nash. As adults become more and more bored with what passes as American pop, this trend will continue to prosper.

Baba O’Lear, KUNR-Reno

Is Jazz and Adult Alternative music and radio on separate stylistic courses? Yes or no? Good or bad?

Adult Alternative music is to Jazz music what basic Arithmetic is to Trigonometry.

Tim Hodge, KJAZ-San Francisco

Jazz is based on improvisation and technical prowess. AA is essentially instrumental pop music with an emphasis on hooks that isn’t of concern to jazz.

Steve Feinstein, KKSF-San Francisco

I see Adult Alternative becoming more of a vocally-oriented
Pianist Marcus Roberts turns his extraordinary talents and charismatic gift for blues and swing to the purity, joy and depth associated with Christmas. Whether inventing new lines or reharmonizing on such classics as "Silver Bells," "Auld Lang Syne" and "Silent Night," among others, Roberts creates a bold, jaunty, soulful tribute to a season that touches the very core of the human spirit.

ANTONIO HART
For The First Time
It's alto saxophonist Antonio Hart's impressive debut, which features Roy Hargrove on trumpet. Hart combines intellect, hard swing and passion on his Novus debut, which features Roy Hargrove on trumpet. Hart blends a thorough knowledge of the vocalized tones characteristic of masters like Benny Carter and Johnny Hodges, with his own distinct style.

STEVE COLEMAN
AND FIVE ELEMENTS
Black Science
Eclectic, exciting, and innovative, Steve Coleman is one of jazz's prime movers. The richly multidimensional music of "Black Science" beautifully showcases the alto saxophonist's and vocalist's fluency as a composer and arranger.

JASON REBELLO
A Clearer View
Jason Rebello has become one of Britain's most exciting jazz pianist and a regular on the top of that country's Jazz FM chart, with compositions and arrangements that combine a kaleidoscopic diversity in style.

ROY HARGROVE
Public Eye
Roy Hargrove's impressive debut, "Diamond In The Rough," established him as one of the jazz musicians to watch. "Public Eye" displays 21-year-old Hargrove's maturation as a bandleader and brilliantly showcases 22-year-old Antonio Hart, whose alto sax is in perfect accord with Hargrove's mellifluous trumpet.

CHRISTOPHER HOLLYDAY
The Natural Moment
At 21, Christopher Hollyday displays his virtuosity on the alto saxophone with this album that showcases richly individualistic music from a mature, viscerally exciting musician.

CARMEN MCRAE
Sarab-Dedicated To You
Carmen McRae follows up her Grammy nominated Novus debut album, "Carmen Sings Monk," with another gem. This release is a loving tribute to her late great friend, Sarah Vaughan, featuring Vaughan favorites sung with heartfelt admiration.

HILTON RUIZ
A Moment's Notice
Hilton Ruiz mixes and matches cha chas and mambo, salsa and bebop, bursting into dazzling keyboard runs at a moment's notice. He draws upon some of his influences, then turns the music on its side.

On the Novus/RCA Records Label - cassettes and compact discs.
format, while Jazz-oriented formats will stay rooted in mainly instrumental programming. The AA format is continuing to sharpen its focus and I see it possibly losing some audience. Those that will remain will be active and loyal. Jazz, on the other hand, will continue to gain audience for several reasons. It's an acknowledged art form with history. It is also fashionable to write about. Look for print press and electronic coverage to continue to grow. Overall I see the two formats settling into a situation of being separate but equal.

**Russ Davis, WQCD-New York/ Jazz Flavours**

The two formats are becoming more and more segregated. The specificity of each format (Jazz vs. AA) will help a station keep dedicated listeners, allowing at least twice the opportunity for artists to create. You should consider some separate events at Gavin Seminar '92. (Ed. Note: We have and it will happen.)

**Neil Gorov, Groov Marketing and Consulting**

We are on separate courses, but sometimes we meet. Jazz covers a wider territory from Bebop to Fusion. I think it's a good idea because it gives listeners a choice of alternatives.

**Rod Flores, KCSM-San Mateo**

Jazz is about pure improvisation—the player is King. Adult Alternative is about songs. The writing is first and foremost. This distinction is becoming more emphasized this year.

**Kristin Leonhard, Positive Music, Inc.**

Maybe AA needs to diversify, lest it becomes a watered-down generic form of Fuzak Wallpaper. Jazz needs to balance the trad and contemp strains of the genre.

**Richard Morton, Indie**

Jazz radio seems to be healthier than ever, but I must say I'm a bit concerned about the future of the AA format. I'm a fan and quite frankly I'm bored. If I want formula, I've got a case of Similac at home!

**Jeff Lunt, Mesa/Bluemoon**

Jazz is jazz and AA is anything it wants to be. AA will (and can) play Jazz while Jazz doesn't usually touch AA music. AA is meant to be a broader format. In that sense, Jazz is a part of AA.

**Jack Kolkmeyer, KIOT-Santa Fe**

Jazz radio seems to be getting back to its roots, and even artists who normally play contemporary jazz are putting out albums with a definite mainstream bent. Adult Alternative radio seems to be tightening up its belt and mixing more mellow instrumen-

tal music with easily recognizable melodies and less "outside" improvisation while adding more contemporary vocalists to the mix. Recent successes on the AA charts include Joni Mitchell and Bonnie Raitt. Kristin Pearson/Jeff Wallace, Hotline Promotions, Inc.

**Jennifer Phelps, Denon Records**

While some artists from AA work well when judiciously programmed in a jazz format (i.e. Jon Lucien, Joe Sample, Jude Swift), I'd generally say that Jazz and AA are on different courses. Much AA is heavily reliant upon cliched phrases and formula rhythms which are contrary to the improvisational nature of Jazz at its best.

**Gary Vercelli, KXJZ-Sacramento**

---

**Chris Boardman**

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It's been worth the

Weight

www.americanradiohistory.com
The trouble with radio is that some jazz radio stations are straying into more and more Adult Alternative for one reason or another. This is unfortunate. Be true to your format.

Renee Beam, KUOP-Stockton

Jazz has a long history with decades of evolution. In jazz radio (read: Mainstream jazz radio) there is a commitment to the music's heritage, performers and traditions. Part of that tradition is improvisation, which is still very important to jazz today. Adult Alternative, on the other hand, is only a few years old. The AA music seeks what is new and unique and sees itself as a contemporary format. There is less improvisation on AA radio and more of a focus on selections that have strong hooks. I think both formats can come together on the issue of melody. A strong melodic line is vital in song selection for everyone.

Joe Cohn, KPLU-Seattle

Each format will develop its own identity. Jazz radio will be real jazz and blues-based and AA will be more vocal-oriented. It much harder now to get an artist into the Top 5 on both charts. Simultaneously, AA is playing less jazz, while jazz is looking for more real jazz.

Cliff Gorov/Tim/Rebecca/Ynes/Cindy, All That Jazz Consulting & Marketing

Adult Alternative should be called Adult "Alternating" because it involves several different styles, from jazz to A/C to Album Radio.

Jaime Kartak, KJZS-Houston

Basically, this fragmentation among the charts is very confusing. Separate courses have been taken and seem to be defined by levels of accessibility.

David A. Thompson, Justice Records

Separate courses? Absolutely and it's good. Why? Adult Alternative music has become a format that more or less has to follow certain parameters in order to gain airplay. Whereas jazz, from day one, was built on improvisation and really is not restricted in any way by the airplay it has gathered. Jazz has its die-hard listeners and that core will not change. AA is now being heard by a very large audience nationwide. Only good results can come from this.

Duke DuBois, GRP Records

Jazz purists often fail to appreciate AA music. It takes a keen ear to mix the two, though it is possible. One can keep the other from becoming boring.

Alphie J. Williams, WEA-A/Baltimore

Most straight ahead jazz will never appeal to any major section of the public. Only those with a pre-developed appreciation will enjoy and listen. AA ought to be new music radio for the 25-54 set.
"David is one of my favorite artists, he is a fine storyteller who paints pictures with his lyrics. Besides that, he's a helluva nice guy."
-Emily Saliers, Indigo Girls

"We introduced David Wilcox to the KBCO listener about 1 1/2 years ago with How Did You Find Me Here. The response was tremendous from our adult core, especially women. Indications are that Home Again will be even bigger."
- Doug Clifton/KBCO

"If your mix includes singer-songwriters with a folk lean, David Wilcox is on the A-list. Marc Egan's fluid bass lends NAC texture to "Distant Water" while "Wildberry Pie" will put a sly smile on your face."
- Steve Feinstein/KKSF

"Great combination of lyrics and production. 'She's Just Dancing' hits home"
- Bob Church/WLOQ

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Commercial AA stations should play music that's well executed and enjoyable, but still commercial. Folk, pop and progressive genres need to be a part of AA. We have to avoid becoming the beautiful music of the '90s.

Chad Gilley, WCLZ-Portland

With more "bridge" artists appearing—Will Downing, Daniel Ponce, Dianne Reeves, Enya, Salif Keita, Ivan Lins, Tuck & Patti, Geri Allen, etc.—the gap will close, lines will blur and narrow attitudes will fade away.

Tom Terrell, Antilles Records

Jazz has been and remains the most alternative format. Hey adults, stretch out! Your audience is all grown up and ready for a change.

Randall Kennedy, Warner Bros. Records

They are stylistically different. Jazz is far advanced, melodically, harmonically and—especially—rhythmically. Adult Alternative may draw here and there from Jazz, but it lacks in so many ways the sophistication and emotion of Jazz.

Bob Hammond, KANU-Lawrence

AA is for people who have outgrown rock, Country, etc. and are looking for a familiar music that appeals to their stations in life. You can listen to AA and put it in the foreground or the background and it will still be musically appealing. Jazz is for people who are looking to be musically challenged. If you put it in the background, the structure of the music keeps pushing you to put it in the foreground. It's music that taunts you to listen closely.

Marla Roseman, Promark Radio and Retail Promotions

The gap between the two formats is widening. We're seeing fewer artists that are embraced simultaneously by both formats. The increasing abundance of new mainstream product has supported a shift to straight-ahead dominated playlists.

Ross Harper, Nova Records

The various musics embraced by each are distinct. Contemporary "Pop/Jazz" is the shared middle ground. Jazz is about Jazz and Blues, which deserves more attention. AA is still a fusion of progressive and hip MOR.

Ricky Schultz, Warner Bros. Records

From what I've heard, both are totally separate. It's bad in that both need to be lots wider. People get bored easily with one sound. Most radio people are lazy and afraid.

Paul Metters, KGNU-Boulder

Just as the artists are opening themselves to a wider spectrum of styles, radio and the listeners will move along. If artists like Grover Washington, Lee Ritenour and David Sanborn are recording more mainstream-oriented albums, it opens doors to new fans. These albums tend to be exceptionally successful.

Karl Kessler, WRTI-Philadelphia

Jazz is attending to the past. AA is starting to acknowledge the past in terms of lyric direction and grittier edges of the music itself.

Michael Carlson, MC Promotion

In comparing the "Jazz" and "Adult Alternative" genres, there are only eight artists that are on both charts. They are Ottmar Liebert, Jean Luc Ponty, Natalie Cole, Gary Burton, Bela Fleck, David Sanborn, Dori Caymmi and Tuck & Patti. That's sixteen percent crossover. The 84% of the chart is as different as the Harper Brothers are to Acoustic Alchemy. Good or bad? Viva la difference!

Deborah Lewow, GRP Records

AND THE ARTISTS RESPOND...

Either from the bandstand or personal contact, I notice that my audience is comprised of...

Human beings—mostly.

Bob Berg, Denon

A surprisingly wide variety of people—old and young, from doctors to steam fitters.

Peter Buffett, Narada

More men than women, but all people who listen well and seem to know and enjoy Jazz. I would assume that fifty percent of them are guitar players.
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And Growing Strong


Special Guest: Rick Margotta
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Audiences are different all over the world.

**John Scofield, Blue Note**

My audience is comprised of people from all walks of life. Just when I think I know the limits of my audience, I find new elements I never knew existed. People keep telling me that Brazilian music is mostly for those Brazilians who left our country and missed the music, or for those few that have traveled to Brazil. But now, I find so many fans of the music who have never been to Brazil and, in many cases, don’t really know much about the great history of the music. I’m now playing to young and old, expert and non-expert listeners. I sometimes make them cry. When I do, I wonder what is touching them.

**Dori Caymmi, Qwest/Warner Bros.**

A wide range of age and a more international influx than during the seventies.

**Al DiMeola, Tomato/Mesa/Bluemoon**

Europeans, Asians and white Americans. Unfortunately not enough Blacks are supporting their cultural heritage (Jazz and Blues), especially our youth.

**Renee Manning, Ken Music**

A wide range of people both in age and ethnic origin. A lot of people say, “I never liked Jazz before, but I like you guys.”

**Dotsero, Nova**

My audience is comprised of Japanese tourists, social wretches and seekers of music’s tomorrow.

**Greg Osby, Blue Note**

Jazz fans! Mixed racial and age groups. I especially love seeing younger kids.

**Mel Martin/BeBop & Beyond, Bluemoon**

We’ve been around long enough so that our fans are at least in their late twenties, topping out at about the fifties. Good racial and ethnic mix and probably insulated from the current recession!

**Don Grusin, GRP**

People who look amazingly like me—thirties, middle class, balding (except the women) who all know how to clap on two and four and who drink Diet Coke with lemon.

**Mark Winkler, CMG**

Mostly 30-54 year olds, but I do see a lot of college kids. Love the different ethnic groups like Oriental and Persian.

**Ardeshir Farah/Strunz & Farah, Mesa/Bluemoon**

People from all walks of life, which is why we as musicians should never underestimate the sensitivities of our present or potential audiences.

**Benny Green, Blue Note**

Seventy-five percent of the people are over 30 years old and are Jazz fans who are familiar with and enjoy the music. The other 25% are young people who seem to have an appreciation for the music as well.

**Mark Whiffield, Warner Bros.**

Mostly women, couples, professionals, seventy percent black depending on the market.

**George Howard, GRP**

It seems to depend on where we play. Since the release of my album, there are more young people attending our shows. I assume it’s because of the radio play we receive!

**Kevyn Lettau, Nova**

Mixed ages, knowledgeable Jazz listeners. Nice people.

**Gary Burton, GRP**

---

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August 30, 1991 / the GAVIN REPORT
Thank You Gavin for bringing us the finest in Jazz since 1988. With artists like these our future together is guaranteed.

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Michel Petrucciani "Playground"
Greg Osby "Man Talk For Moderns Vol X"
Benny Green "Greens"
Joe Lovano "Landmarks"
Grofe Keezer "Here And Now"

Coming This Fall

Bob Belden Ensemble "Straight To My Heart - The Music of Sting"
Richard Elliot "On The Town"
Eliane Elias "A Long Story"
Charnett Moffett "Nettwork"
Gonzalo Rubalcaba "The Blessing"
Rick Margitza "This Is New"
Stanley Jordan "Stolen Moments - Live"
My audience is split between musicians and people who hear my music on the radio.
**Brian Bromberg, Nova**

A very broad audience from eighteen to mid-fifties. All races.
**Dianne Reeves, Blue Note**

A lot of college kids, many yuppies and their kids.
**Sara K., Mesa/Bluemoon**

Quite an array of different folks, which really inspires me. Mostly adults, but lately some younger people and especially (while on tour with Phil Perry) an even cultural mix.
**Dave Koz, Capitol**

Young adults, 25-45, mostly professionals and very passionate about their music.
**Richard Elliot, Manhattan**

Respectful/good-willed group of people that seem to have something special in common.
**Michael Tomlinson, Mesa/Bluemoon**

White upper middle class 25-year-olds and older.
**Charnett Moffett, Blue Note**

Mainly humans, but there’s always a few at the back we’re not sure of.
**Nick Webb/Greg Carmichael-Acoustic Alchemy, GRP**

**Being a musician would be a heck of a lot easier if:**

...if I had a “Star Trek Transporter” so I can play a gig in Boston and go home the same night.
**Grant Geissman, Mesa/Bluemoon**

...personally, there wasn’t a monopoly on TV and radio of commercial music. There is a narrow-minded perception of what types of music are represented (i.e. rap, pop).
**Al Di Meola, Tomato/Mesa/Bluemoon**

...you didn’t have to contend with the business side of music.
**David Becker, Mesa/Bluemoon**

...there were more musicians interested in “quality” of their work and art regardless of “category.”
**Bob Belden, Blue Note**

...air fares were lower, nobody smoked cigarettes and traveling was not ALWAYS a necessity.
**John Scofield, Blue Note**

...if there were more than 24 hours in the day and if we could break the typical stereotypes of musicians as second class citizens—sleeping, drinking bums without a respectable job.
**Dotsero, Nova**

...people weren’t so bent on categorization.
**George Howard, GRP**

...proprietors of music establishments were more sensitive to the development of a total creative music agenda. Not just “Jazz.”
**Greg Osby, Blue Note**

...there was more security and less traveling.
**Jorge Strunz/Strunz & Farah, Mesa/Bluemoon**

...all hotels were five-star.
**Bob Berg, Denon**

...you could stop in a hotel just long enough to get your laundry done.
**Nick Webb/Greg Carmichael, Acoustic Alchemy-GRP**

...there wasn’t so many preconceived notions about the music we make. Being an instrumentalist is tough. People tend to compartmentalize us so easily. It would be wonderful if the industry as a whole had a bit more freedom of thought about instrumental music. My goal is to open up people’s minds.
**Dave Koz, Capitol**

...you could choose to have or not have an A&R man.
**Dianne Reeves, Blue Note**

...there weren’t so many other musicians practicing while I’m sleeping.
**Peter Buffett, Narada**

...imitation wasn’t heard as an end in itself, but as a first step of the creative process with innovation as the ultimate goal.
**Conrad Herwig, Ken Music**

...I could work at my craft and get paid enough to afford bills, health insurance and maybe a car.
**Gust Tsilis, Ken Music**

...there was more support in being a musician, recognized as a legitimate career.
**Gerald O’Brien/Exchange, Mesa/Bluemoon**

...critics and media (newspaper, TV, etc.) would know more about music. A lot of times their opinions and comments totally contradict the natural laws of music.
**Rick Margitza, Blue Note**

...guitars didn’t have to be tuned.
**Phil Sheeran, Sonic Edge**

...there were more quality pianos at clubs and other venues.
**Phil Markowitz, Ken Music**
...there was more security. The career has many “ups and downs,” but then again, that's probably the price of the “freedom.”

Bud Harner/Uncle Festive, Mesa/Bluemoon

The biggest advantage to being a musician is:

...playing music with all generations of jazz musicians and getting next to the masters.
Joe Lovano, Blue Note

...cholesterol checks.
Herb Ellis, Justice Records

Being able to freely express myself. Freedom of lifestyle. It’s rewarding being able to provide a healing for people.
Tom Borton, Mesa/Bluemoon

Having a forum for expression in which the possibilities of reaching people and affecting their lives is endless.
Tony Guerrero, Nova

...to have the precious opportunity to promote peace and brotherly love through the spirit of music.
Benny Green, Blue Note

..."The Rush."
Renee Manning, Ken Music

As a musician, I have had the beautiful privilege of traveling the world and meeting wonderful people. Clearly the freedom I have experienced in my life has resulted from the knowledge given to me by my father, who is one of the most important musical influences in Brazil.

Dori Caymmi, Qwest/Warner Bros.

...one day you become an artist.
Alexander Zonjic, Reprise Records

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#1 Billboard New Age
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A distinctive blend of Andean, African, Irish, Celtic and Caribbean sounds that melds into EKO’s own original sound.

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Just shipped to radio!
Debut release by Japanese songstress featuring a duet with Bobby Caldwell, along with special guest musicians Freddie Ravel, Jim Jacobsen, David Lasley and Russell Ferrante.
Produced by Osamu Kitajima.
TERENCE BLANCHARD.
Today's hottest new trumpeter makes his solo debut.
Terence has been everywhere but on his own album... until now. Demonstrating his continuing growth as both a player and composer, "Terence Blanchard" features Branford Marsalis and Jeff "Tain" Watts.

WYNTON MARSALIS.
Three brilliant shades of the blues.
From the soulful to the spiritual, from the sophisticated to the downright gritty, Wynton Marsalis explores the tradition of Southern blues on three new albums.

MANHATTAN TRANSFER.
Hear the Cool, Feel the Heat.
Trademark harmonies intersect with captivating rhythms on "The Offbeat Of Avenues"—the new album and the most eclectic collection yet from America's pre-eminent vocal group.

LOOK FOR THESE UPCOMING RELEASES:
HARRY CONNICK, JR., "Blue Light, Red Light," features Harry with his Big Band on 12 brand new original compositions—the perfect showcase for his spectacular vocal and songwriting talents. Coming this September.

BRANFORD MARSALIS,
"The Beautiful Ones Are Not Yet Born," reflects Branford's remarkable growth as both player and composer. The New York Times says, "Anybody looking for the first jazz trend of the 1990s—here it is." Available this September.

NANCY WILSON, "With My Lover Beside Me." This is the classic Nancy Wilson sound—lush, sensual, and emotional. A gorgeous romantic recording of timeless songs. An October release.

CONGRATULATIONS, GAVIN ON YOUR THIRD JAZZ/ADULT ALTERNATIVE ANNIVERSARY.

COLUMBIA JAZZ
**ADULT ALTERNATIVE**

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**TOP TIP**

**THE RIPPINGTONS**

CURVES AHEAD - (GRP)

**DAVID WILCOX**

HOME AGAIN - (A&M)

Two highest debuts. Ripiggins nip at #10. Meanwhile an AA core artist is born as the sophomore David Wilcox A&M release breaks through big at #30.

**RECORD TO WATCH**

**NESTOR TORRES**

DANCE OF THE PHOENIX - (VERVE FORECAST/POLYGRAM)

Filling the flute void with an overdue appearance. Nestor is up to his waist in cool, tropical tones.

---

**CHARTBOUND**

*Debut in chartbound*

OPAFIRE (NDVUS/RCA)
SPHEERIS/NOUVOUS (MUSIC WEST)
*CHICK COREA ELECTRIC BAND (GRP)
*BRIAN HUGHES (JUSTIN TIME/BLUEMOON)
*CHRIS BOARDMAN (HEADFIRST)
*NESTOR TORRES (VERVE FORECAST/POLYGRAM)

THE STORY (GREEN LINNET)
PAUL GLASSE (AMAZING)
JEANNE NEWHALL (MARZIPAN MUSIC)
ERIC ESSEX (NOVA)

Dropped: #33 Oystein Sevag, #38 Chris Rea, #40 Chris Smith, #42 Crusaders, #48 Nelson Cole, #49 Michel Petrucciani.
ONCE IN A BLUE MOON - TONY CAMPISE (HEART MUSIC)
Boss tenor man Tony Campise surprised us the last time when he took early chart action command with his ground-breaking First Takes. With Once In A Blue Moon—having retired “You’d Be So Nice To Come Home To” forever to Art Pepper—we prefer to start at track four with the locomotive “Sol Express.” He takes the high road with some soprano sax solos that will leave listeners lightheaded. TC isn’t one to choose sides. Campise skillfully straddles the demands of the Jazz ears and the stringent needs of the commercial programmer. “Jack Of Hearts,” another favorite, is a wild romp on the Bop side aided by some able piano work from Joe LoCasio. Campise has a muscular tone, but is surprisingly limber enough to glide easily from tenor to alto to soprano to flute. And he’s a great tenor crooner. No doubt a kick back to his Texas roots is Campise’s teetering version of the Bob Wills’ classic “Faded Love,” which sounds as if it was crafted after he smoked a whole pack of Old Golds.

THAT GOES TO SHOW YA! - DAVE MURDY (TIME IS)
Although guitarist Dave Murdy calls the shots here, his wife Peggy Duquesnel makes That Goes To Show Ya! a family affair by handling the quintet’s piano chores. Eric Marienthal is enlisted to provide the sax heads for three tunes, including the title cut, Coltrane’s “Giant Steps” and a version of Wayne Shorter’s “Yes Or No.” Murdy plays swimmingly through various time signatures and genres. He blazes notes without being too flashy. Yet as a bandleader, he’s sensitive to the balance of the other musicians. Murdy’s an accomplished soloist and a pretty good bandleader as well. The title track, along with the Shorter and Coltrane tunes, is a warm-up to Murdy’s talents. Marienthal takes a step back and blends in with the band.

BENEATH THE MASK - CHICK COREA ELEKTRIC BAND (GRP)
Here’s one kinetic, elektric aggregation for you! Every musician is top-drawer and badass in his own right—Frank Gambale, Eric...
JAZZ NEW RELEASES

Marienthal, John Patitucci, Dave Weckl and bandleader Chick Corea. When you see so much retreating from Fusion style Jazz on the radio, it’s nice to have some frontline players take up the cause. Throughout Beneath The Mask, the bass strings zing and pop, the guitar growls and snarls. Occasionally, the keyboards are unabashedly noisy as they duel in unison leads with the twisting saxophone lines. The drums are stereo-ed to death across the musicscape, punctuated by a cavernously hollow pounding bass drum. Corea leads the group through complex time signatures and turn-on-a-dime tempo changes. Check out the explosive aural power of “One Of Us Is Over 40” and the title track. We particularly dig the unpredictably mellow, then funky, then rockin’ “99 Flavors.”

A CLEARER VIEW - JASON REBELLO (NOVUS/RCA)

Keyboardist Jason Rebello records his British debut with remnants of Basia’s band and co-production by Wayne Shorter. None of these participants so much as offer a preconceived clue as to what you’re in for on A Clearer View. This is electric/acoustic power Jazz carried particularly well by an awesome drummer, Jeremy Stacey. It’s hard to imagine this music in less capable rhythmic hands. Shorter brought his Weather Reporting skills to the sessions, giving songs like “Back To Back” amazing forecasts of power and grace. Rebello intertwines his melody amid sheets and sheets of electric support, soloing mainly on Steinway acoustic. Imagine David Benoit with a mean streak and you’ve got yourself a starting point. Nice stuff.

VOICES IN THE WIND - WIND MACHINE (SILVER WAVE)

Like father and son, the Mesplces and company deliver yet another stunning hour of Colorado Rocky Mountain high art. With an army of pickers, Voice In The Wind is full-sounding, acoustic and exciting. It’s easy to see why their releases out-perform many of their Rocky Mt. competitors. Songs like “Millwood Junction” pull off bloodless musical coups, in that they are easy to fall for, delicate yet forceful and tight. “Our Salvadoran Brothers” is a political statement extraordinaire. Finger rather than wind...

Verve congratulates The Gavin Report on their 3rd anniversary of Jazz and Adult Alternative coverage

AND

the Gavin Report

WHERE NEW BECOMES KNOWN.

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the GAVIN REPORT

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MOST ADDED

1. ROLL CALL - HERB ELLIS (JUSTICE)
2. THE OFFBEAT OF AVENUES - MANHATTAN TRANSFER (COLUMBIA)
3. ONCE IN A BLUE MOON - TONY CAMPSE (HEART MUSIC)
4. BLUESIANA II (WINDBAM HILL JAZZ)
5. A CLEARER VIEW - JASON REBELLO (NOVUS/RCA)
6. SOMETHING TO CONSIDER - STEPHEN SCOTT (VERVE/POLYGRAM)

TOP TIP

WYNTON MARSALIS VOL. 2 UPTOWN RULER (COLUMBIA)

Fire two from the triple Wynton assault on the chart.

RECORD TO WATCH

TONY CAMPSE

ONCE IN A BLUE MOON (HEART MUSIC)

This Jazz/Blues honker from Texas roars back with a big follow-up effort.

Co-Editors: Keith Zimmerman/Kent Zimmerman

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JACKIE MCLEAN QUINTET (TRILOKA)
*MANHATTAN TRANSFER (COLUMBIA)
*TONY CAMPSE (HEART MUSIC)
*HERB ELLIS (JUSTICE)
DAVE MURDY (TIME IS)
AYDIN ESEN (GRAMAVISION)
PONCHO SANCHEZ (CONCORD JAZZ)
*JASON REBELLO (NOVUS/RCA)
SADAO WATANABE (ELEKTRA)
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*BLUESIANA II (WINDBAM HILL JAZZ)
JEREMY WALL (AMHERST)
*FRANK CAPP TRIO (CONCORD JAZZ)
*ACOUSTIC ALCHEMY (GRP)

PAUL GLASSE (AMAZING)
WARREN HILL (NOVUS/RCA)
STANLEY BAIRD (ESQUIRE)

Dropped: #41 Ottmar Liebert, #42 Greg Osby, #43 Milt Jackson (Musicmasters), #45 McCoy Tyner (Cheksy), #49 Lou Donaldson. Don Randi & Quest. David Murray & Jack DeJohnette, Kenia, Jack Jejero.

www.americanradiohistory.com
david Sanborn hObbies

the first single from david Sanborn's new album, "another Hand" 61088 produced by hal Willne*

#1 Jazz Record!

on Elektra Musician
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Compilation by Keith Zimmerman

**Post-Bop**

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driven, Wind Machine have become AA automatics. Congratulations. Nothing short of becoming Republicans will stop you from entering the Top Ten.

HOME AGAIN - DAVID WILCOX (A&M)
Was a time when troubadours like James Taylor, Joni Mitchell and Carly Simon were born on the album airwaves. Admittedly, while David Wilcox may be a little on the “soft and sensitive” side going up against the Rippingtons, I’ll betcha we’ll get quite a few reports each week sneaking in the charms of Home Again. Wilcox and his trusty Guild guitar are well-traveled. His voice, like early Taylor, is so clear, his subjects so focused, it’s a shame to watch this music slide between the Album and Adult Alternative formats. I’m convinced David Wilcox is a special artist. His music has evolved to the point where he’s added a little more production, more instrumentation and vocal support. Stations who can hang their hats on trax like “Top Of The Roller Coaster” (a precious tale about reaching 30), “Covert War” (family relations) or “Advertising Man” (smoking) know who they are. You Northeastern and Colorado stations that dig acoustic Americana, go to it. “Chet Baker’s Unsung Swan Song” is a beautiful tribute.

THE OFFBEAT OF AVENUES - MANHATTAN TRANSFER (COLUMBIA)
Absolutely start with the title track. It’s one of the Manhattan Transfer’s best recordings. It sways and swaggers with lots of custom Adult attitude, a combination of savvy and rootsy scat singing wrapped up in a high-tech, machine-driven groove with megabite. Bet it sounds great on the air. Beyond that, it’s a gas, gas, gas. In its own way, The Offbeat Of Avenues re-defines what adult music is, challenging all of our concepts of AA. If, like me, you need to be woken out of a mellow groove slumber, put the pedal to this metal. This is one of those rare,
across the dial smashes. After the title, try Donald Fagen’s brand new “Contide In Me,” a magnificent anthem of dope-free existence. Jazzers have places to go as well, including Jon Hendricks/Gil Evans’ “Blues For Pablo” and “10 Minutes Till The Savages Come” with that Grady Tate/Twin Peaks groove. On “What Goes Around Comes Around,” a hip hop groove is greased with Coltrane, Monk and Dizzy references. You gotta love that.

BLUESIANA II - (WINDHAM HILL JAZZ)
What started as a triangle one/off session with Dr. John, David Newman and Art Blakey has spun off into something much bigger possibly an annual event. With the unfortunate loss of Blakey, the Bluesiana reinforcements come in the form of Jay Leonhart, Joe Bonadio, Living Colour’s Will Calhoun, Essiet Oken Essiet and the twisted prince of trombone, Ray Anderson. Every bit as spontaneous as its chart topping predecessor, Bluesiana II is an even wilder ride and superior in many ways, starting with that warm mix. Groove pieces like the opening “Fonkalishus” and “Cowan Woman” are, well, fonkalishus. If the thought of Ray Anderson licks with Fathead tickles you purple with anticipation, it’s even better than you fear. Lemme tell you, there’s gonna be a dogfight for the #1 Gavin Jazz slot.

DAMN RIGHT, I’VE GOT THE BLUES - BUDDY GUY (SILVERTONE/BMG)
The mutha of all blues albums of 1991. Buddy Guy is one of the indisputable masters of blues guitaring and singing. DRIGTB now puts him on the top of the short list. Recorded in England, produced by John Porter (who has worked with a number of contemporary rockers like The Smiths) this is one of those rebirth projects. Having been a longtime fan, I can’t honestly remember when Buddy has sounded better on record. Not only is his guitar work absolutely on fire, but each vocal is delivered as if he’s on bended knees, crying a river. Guests include Eric Clapton, Jeff Beck and Mark Knopfler. Lots and lots of impassioned trax to choose from depending on how slow, how bluesy or how rowdy you want to go. For your information, rock radio will be pitched on “Mustang Sally.” “Rememberin’ Stevie” could bring tears to your eyes.

FREEDOM IS WHAT EVERYBODY NEEDS - KOTOJA (MESA)
Kotoja is some tasty African sounds that are neither obscure nor intimidating for crossover Adult Alternative consideration. The production is rounded around the corners. The percussion, background vocals and horns are shimmering and glossy, yet molten. “Stay On Me,” “Semi Jeje” and “You Are The One” could more than live up to A.A.’s current stringent, melodic demands. Fronted by ex-King Sunny bassist/vocalist Ken Okulolo and a former trumpet player with Fela Kuti named Babatunde Williams, Kotoja is a splendid synthesis of Carribean, American and Nigerian dark-eyed soul with a micro pop edge. Freedom Is What Everybody Needs is what everybody needs—a put-up-or-shut-up signpost for World Music crossover potential on Alternative Adult.

JAZZ NEW RELEASES

62 the GAVIN REPORT/August 23, 1991

Something To Consider - Stephen Scott (VERVE/POLYGRAM)
Top New York City Bop bands patrol the mean Jazz waters like ravenous sharks in search of happening young pianists. One such “hot” commodity is making sweet progress with his debut solo disc. He’s Stephen Scott.
A Bluesiana reunion, captured live in the studio and packed with a double-dose of fun, excitement, and surprise.

Swinging string treatments of classic jazz, swing, and 30's-40's pop works by Cole Porter, Duke Ellington, George Gershwin, and more.

### Album

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<td>BOB SEGER AND THE SILVER BULLET BAND - Real, Fire (Capitol)</td>
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<td>FABULOUS THUNDERBIRDS - Twist Of The Knife (Epic)</td>
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<td>EXTREME - Hearted, Words (A&amp;M)</td>
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<td>VAN HALEN - Runaround, Poundcake, Right, Top, Dream (Warner Bros.)</td>
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<td>RTZ - Face, Rain (Giant/Reprise)</td>
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<td>BONNIE RAITT - Slow, Something, Business (Capitol)</td>
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<td>LYNYRD SKYNYRD - Smokestack, Faith (Atlantic)</td>
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<td>STEVIE NICKS - Sometimes (It's A Bitch) (Modern/Atlantic)</td>
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<td>BILLY FALCON - Power Windows (Jambro/Mercury)</td>
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<td>FOUR HORSEMEN - Nobody Said It Was Easy (Def America)</td>
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<td>ERIC GALES BAND - Storm (Elektra)</td>
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<td>JETHRO TULL - This Is Not Love (Chrysalis)</td>
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<td>ALLMAN BROTHERS BAND - Desert Blues, End, Get (Epic)</td>
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<td>36 SPECIAL - Sound, Rebel, Last (Charisma)</td>
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<td>SCHOOL OF FISH - Dollar, Three, Wrong, Rose (Capitol)</td>
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<td>L.A. GUNS - Kiss My Love Goodbye (Polydor/PLG)</td>
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<td>JOHNNY WINTER - Illustrated (Point Blank/Charisma)</td>
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<td>BAD COMPANY - Walk Through Fire (Atco)</td>
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<td>METALLICA - Enter Sandman (Elektra)</td>
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<td>RUSH - Dreamline (Atlantic)</td>
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<td>JULIAN LENNON - Listen (Atlantic)</td>
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<td>BILL &amp; TED'S BOGUS JOURNEY - Slaughter/Shout, Kiss/Gave (Interscope)</td>
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<td>TIN MACHINE - One Shot (Victory Music/PLG)</td>
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<td>ANIMAL LOGIC - Sleep (IRS)</td>
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<td>HENRY LEE SUMMER - Til Somebody Loves You (Epic)</td>
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<td>MICHAEL McDERMOTT - Wall (Giant/Reprise)</td>
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<td>FOREIGNER - Fight, Lowdown, Heaven, Truth (Atlantic)</td>
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<td>SQUEEZE - Satisfied, Home, Crying (Reprise)</td>
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<td>SCORPIONS - Angel, Change, Believe (Mercury)</td>
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<td>HUEY LEWIS AND THE NEWS - Build, Couple, Best (EMI)</td>
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<td>STUART HAMM - Lone Star (Relativity/Clappers)</td>
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<td>YES - Make It Easy (Atco)</td>
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<td>STING - Mad (A&amp;M)</td>
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<td>RICHIE SAMBORA - Ballad Of Youth (Mercury)</td>
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<td>CRASH-TEST DUMMIES - Superman's, Androgynous (Arista)</td>
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<td>TONI CHILDS - I've Got To Go (A&amp;M)</td>
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<td>SMITHEREENS - Top Of The Pops (Capitol)</td>
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<td>CROWDED HOUSE - Natural, Chocolate, Weather, Fame (Capitol)</td>
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<td>THUNDER - Dying (Geffen)</td>
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<td>LITTLE FEAT - Shake Me Up (Morgan Creek)</td>
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### Most Added

1. "CALLING ELVIS" - DIRE STRAITS (WARNER BROS.)
2. "DREAMLINE" - RUSH (ATLANTIC)
3. "EDISON MEDICINE" - TESLA (GEFFEN)
4. "TOP OF THE POPS" - SMITHEREENS (CAPITOL)
5. "SHAKE ME UP" - LITTLE FEAT (MORGAN CREEK)
6. "PRIMAL SCREAM" - MOTLEY CRUE (ELEKTRA)
7. "BALLAD OF YOUTH" - RICHIE SAMBORA (MERCURY)
8. "DEAL" - JERRY GARCIA BAND (ARISTA)
9. "BACKLASH" - JOAN JETT & THE BLACKHEARTS (EPIC ASSOC./BLACKHEART)

### Top Tip

**DIRE STRAITS**

"CALLING ELVIS" (WARNER BROS.)

**RUSH**

"DREAMLINE" (ATLANTIC)


### Record to Watch

**TESLA**

"EDISON MEDICINE" (GEFFEN)

Number three Most Added in a firestorm of activity this week. Look for a healthy jolt onto next week's.

Editor: Kent Zimmerman

### Chartbound

"DILLINGER (JRS) "HOME"

"JOAN JETT & THE BLACKHEARTS (EPIC ASSOC./BLACKHEART) "Lucky"

"ROBYN HITCHCOK (A&M) "THINK"

"MIND FUNK (COLUMBIA) "SISTER"

"PLEASURE BOMBS (ATCO) "WALK"
Remember Arthur Hailey's bestseller, *Hotel*. I think I experienced the sequel. It was terrific theatre. In retrospect, I call it a comedy, though at the time I thought "tragedy" would have been a better description. Either way, the experience taught a number of us something important about customer service and its impact on a business. Since your readers may not be familiar with the hotel, or with me, enough to know what I'm talking about, I've summarized the script for you. So sit back, relax and enjoy the show.

**ACT ONE: EARLY MORNING—THE BEGINNING**

My colleague Linda Mukai and I drive up early in the morning. It's a large, imposing luxury hotel, bustling with upscale glass and glitter. It's got a French name and self-prettentious French decor.

Linda and I are here to present a two-day seminar to 30 managers of Nellcor, a thriving local firm. We've got several very large boxes of materials, books, and binders that we have to haul to the conference room. The first thing we notice is that in this high-tech, high-priced, 300-room hotel there are no doormen or bellmen to be found to give us directions or help us with the boxes. I look for them. No luck. I find the front desk. The woman behind it ignores me for awhile, then tells me in a flat monotone that she doesn't know where the two bellmen are, no, she can't page them, and she shrugs her shoulders in response to my other queries. Well, I figure, what the hell, I'm just a customer; it probably isn't in her job description.

I return to Linda somewhat frustrated. But at least she's located one of the two bellmen. Well, sort of. He saw her struggling with boxes in front of the lobby, but passed her in order to jump into a van. Well, I'm sure he had better things to do.

We wait. Naturally we don't mind being late to our own conference because we realize that in order to pay for the French glitz, the hotel is making a prudent decision to cut costs by hiring the minimum number of employees available to assist customers. But finally the other 50% of the labor force comes by and he helps us cart the materials to the conference room. Nellcor has contracted with this hotel for a large room, with plenty of space for breakout discussions, a table for materials in front and a refreshment table in back. Instead, we are led to a small, windowless room. No refreshment table in back; no table materials in front. No space, in fact, for anything much other than the Nellcor people, who arranged all this, insists that she personally inspected and approved a room, but this isn't the room she originally inspected. Apparently the hotel called her at the last moment and told her they were putting us in another conference room, but one that was "exactly" the same as the first, and one that met all of Nellcor's requirements. By this point, I know enough about the hotel. After all, based on the service I've already experienced in the lobby, it is clear that the hotel's operating philosophy presumes endless patience and tolerance on the part of its customers. Besides, I can hardly wait to spend two full days in the cramped conference room they have provided us.

**ACT TWO: THE DAY PROCEEDS**

Linda embarrasses us all by becoming a "difficult" customer and insisting on getting the conference room that we have paid for and that the hotel has promised us. The hotel management reluctantly agrees, but warns us several times that even though our meeting is to last until 5:30, we "must be out of that room by 4:30" because they have another event to prepare. Being held captive at that point, we agree. I mean, after all, where are we going to go?

Thirty-two of us pack up our gear and move to another floor. The conference begins. Everything's fine. Well, not exactly. Several of the ceiling lights are bad. We point this out to the hotel staff. They promise to send someone to fix them right away. They never do.

At 4:15 the harassment begins. Whereas it's been difficult to locate hotel personnel when we've needed help, now they seem to appear out of the woodwork, pointedly gesturing and whispering that we have to get out of the room. This is happening, by the way, at the same time that I am trying to lead a discussion with the Nellcor people, so Linda stomps out of the room and confronts one of the junior managers who's been lurking about outside. "Look," she says, "you have this backwards. We're the customers and we've been having to meet your needs all day. When do you start meeting our needs?" The reply, a classic: "I don't know anything about that. I just came on duty. But you have to leave." Well, golly, how can we argue with that?

Thirty-two of us, with the help of a couple of the hotel banquet staff, start moving books, manuals, tapes, easels, pads and personal belongings to another floor. Our new room is freezing cold, but by that point our inclination to complain has finally been beaten out of us. All we want to do is to wrap things up with as little fuss as possible.

**ACT THREE: THE EVENING**

Our conference is finally over, we all troop down to the front desk to check in. Since the Nellcor people have already arranged with the hotel to have all room charges billed directly to one master Nellcor account, we naturally assume that all room charges will be billed directly to one master Nellcor account. Surprise! The clerk cannot locate the necessary documents and therefore insists that every person be billed individually. This decision, of course, inspires fierce anger and resentment from the Nellcor folks (and here we've thought that we've finally been beaten into submission) as well as long check-in queues.

Finally, we finish our business at the registration desk, and Linda and I head to our rooms. Again, more waiting. In designing a high-tech, glittery, 300-plus room hotel, some genius figured that only three dinky little elevators were necessary. But ultimately it's fun riding up on masse, breathing other people's sweat and perfume. I fully expect to hear the musical theme from "Rawhide" piped into the elevator.

Nothing else can happen, we think... My room is plain, sparse and bland, a surprise given the price and the pomp and glitz downstairs. But what strikes me the most is the lighting. The lamps and fixtures are arranged in such a way that unless one enjoys sitting sideways at a 45-degree angle, it is truly uncomfortable to read on the little sofa or chair provided. Well, my neck finally decides that I really don't want to read anyway. But I am very hungry, so off I go to Linda's room where we eagerly call room service.

And call room service. And call room service. Three times, no answer. Finally we get through and are told that they are busy, and that we should call back in five minutes.

I think it's at that point that we start to laugh, realizing that we have some great material here for future seminars—a living case study of how to alienate your customers and insure terrible word-of-mouth marketing. Here we've been complaining, and in fact from a professional point of view we have been privileged to experience so many extraordinary things ineptly done and ineptly managed.

Therefore we are relieved that the meal we ultimately get is entirely consistent with the service we have received thus far. My "Cornish Hen" entre ($16) is so small and bony that I honestly think it is an appetizer. My fruit salad is covered with cottage cheese when I specifically asked for yogurt. When we call room service to—oh, no I won't use the word "complain" anymore—inform them of the error, their response is, "Oh, we always run out of that yogurt." Now, that's a reply worth remembering, and it is a fitting cap to a memorable day.

**CURTAIN AFTERMATH**

The immediate aftermath, of course, is that 30 managers and two management consultants will never use this hotel again. But there's more. So, dear reader, let's use this comedy/tragedy constructively. It is clear that the customer service in this hotel was terrible. Regardless of the business we're in, what lessons can we learn from this experience? See if you can compile a brief list, and we'll talk more about it next time.

Oren Harari is on sabbatical. This column originally appeared in the Gavin Report on May 11, 1990.
**MOST ADDED**

1. "SEXUALITY" - BILLY BRAGG (ELEKTRA)
2. "TOP OF THE POPS" - THE SMITHEREENS (CAPITOL)
3. CAKEWALK - HOUSE OF FEARS (GIANT/REPRISE)
4. "NAKED RAIN" - LLOYD COLE (CAPITOL)
   - "SHE'S A GIRL AND I'M A MAN" - THE SMITHEREENS (CAPITOL)
   - "NAKED RAIN" - THIS PICTURE (DEDICATED/RCA)

**TOP TIP**

TIN MACHINE
ONE SHOT
(VICTORY MUSIC/PLG)

Tin Machine scores from the three-point range with a solid debut at 37!

**COMMERCIAL RECORD TO WATCH**

AMERICAN MUSIC CLUB
EVERCLEAR
Commercials discovering the potency of Everclear include WDRE, WXXV, WHTG, WRSI and WDSF.

**COLLEGE RECORD TO WATCH**

SISTER DOUBLE HAPPINESS
HEART AND MIND
(REPRISE)

In our hearts, on our minds and on your playlists. KAOC, KALX, WFDU, WJSC and WXYY are among the leaders.

Editor: Linda Ryan

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**ALTERNATIVE**

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**CHARTBOUND**

- TOAD THE WET SPROCKET - FEAR (COLUMBIA)
- JOAN JETT & THE BLACKHEARTS - "BACKLASH" (EPIC)
- BONNIE RAITT - LUCK OF THE DRAW (CAPITOL)
- AMERICAN MUSIC CLUB -EVERCLEAR (ALIAS)
- SEAWEEDE - DESPISED (SUB POP)
- TIMBUK 3 - BIG SHOT IN THE DARK (IRS)

Debuts in chartbound

- BILLY BRAGG - "SEXUALITY" (ELEKTRA)
- SMITHEREENS - "TOP OF THE POPS" (GIANT/REPRISE)

Dropped: #42 Stan Ridgway, #44 3rd Bass, #47 Joe Jackson, #48 Primus.
Discover the raw truth about raw youth.

raw youth

raw youth

hot diggity.

“Matter Of Fact”

Produced by Michael Beinhorn
Additional Production by Dave Dale

From the album hot diggity

©1991 GIANT RECORDS
THE SMITHEREENS - “TOP OF THE POPS”
(CAPITOL)

The Smithereens have always been masters of the sneaky hook, the kind that—instead of hitting you like a bolt of lightning then passing with the speed of an electric current—infuses your subconscious and pops into your brain at unexpected moments (I’m perpetually haunted by “House, house/We, we/Used, used/Used to live in”): “Top Of The Pops,” a meditation on the strain that musical success can put on your love life, may very well have that tenacious quality.
Pat DiNizio’s carefully-paced hook is supported by delightfully cheesy background vocals and accompanied by grinding/growing guitar. At #2 Most Added this week, “Top Of The Pops” is looking suspiciously like a self-fulfilling prophecy.

SISTER DOUBLE HAPPINESS - “HEART AND MIND”
(REPRISE)
San Francisco’s Sister Double Happiness FINALLY releases the follow-up to their 1988 eponymous debut. Their nation-wide buzz, the band generated with that SST release may have dropped to a low hum during their almost three-year absence, but in San Francisco they’ve steadily garnered a legion of fans who’ve been awaiting each and every show. Ex-Dick and Mary Floyd still lead SDH, and his distinctive, front-the-soul, bluesy belting, gutsy crooning and heartfielt, thoughtful lyrics rocket the band leagues beyond their average blues and country-influenced rock band. That kind of sincerity, so let me elaborate. In essence, Sister Double is a blues band, but arrived at blues via punk (drummer Lynn Perkel also played with the Dicks), and even though Heart And Mind’s production gleams with major label depth, the band’s organic, raw, unvarnished honesty and viscosity is truly evident.
Try the classics “Sweet Talker” and “You Don’t Know Me” (both on the SST debut), as well as the wistful, sad “Sailor Song,” and “Heart And Mind’s” military drums and bluegrass plucking.

ALYSON MOYET - HOODOO (COLUMBIA)
If it wasn’t so obvious, it might be bordering on blasphemy to say that when it comes to soul, Alyson ranks right next to Aretha. On her latest album, Hoodoo Alyson Moyet blows the lid off of Alternative’s “little secret,” exposing her talent to an even larger audience. “It Won’t Be Long” sounds like a Top 40 crossover winner to me. In constant command of her expressive voice, Alyson belts out eleven soulful tunes that are filled with emotion and that transport the listener to another plane. This is what good music’s supposed to do. Favorite “transporters” include “Footsteps,” “Never Too Late,” “Finding Me” and “Hoodoo.” LINDA RYAN

LUCY BROWN (ATLANTIC)
Conceived in a garage somewhere in Washington D.C., Lucy Brown receives deserved recognition in New York City for their explosive, hip-growing sound. Although some would define this band as strictly “Funk Rock,”
DEFINITION OF SOUND HAVE ARRIVED.

"Wear Your Love Like Heaven"
(Cardiac 4015)
The new single...Now On Your Desk.
From their debut LP:
"LOVE AND LIFE: A JOURNEY WITH THE CHAMELEONS"
(Cardiac 8002)

"Definition Of Sound is truly innovative, balancing the aesthetics of hip-hop with the melodic force of a rock soul band..."
— CMJ NEW MUSIC REPORT

"...Take 'Wear Your Love Like Heaven'...(it) has to be heard to be believed...Other music factories may keep churning out their fizzy pop, but this (Definition Of Sound) is the real thing..."
— Jennifer Buemann, ROCKPOOL MAGAZINE

© 1995 CARDIAC RECORDS, INC
“CALLING ELVIS” - DIRE STRAITS (WARNER BROS.)

A beautiful, brushed shuffle groove kicks off Dire Straits’ two-year journey into world tourdom. “Calling Elvis” is a interplanetary collect call to the rock cosmos. If you analyze it, it doesn’t really do much. But then again, it doesn’t have to. Like a sleek plane, train, or tour bus, the guitars glide over a spacious terrain of digital haze. Can’t wait to hear this in context with the rest of the sounds.

THE FIRE INSIDE - BOB SEGER & THE SILVER BULLET BAND (CAPITOL)

Turn to the last page of the CD booklet. That picture of Bob Seger sitting on the steps says a lot about this record. The look in his face isn’t easy to read. Maybe he’s happy this record’s done at last. Maybe he’s a little uncomfortable in front of the camera. Maybe he’s a little sad. With all of its brilliant moments, however, The Fire Inside touches on more transparent, easier-to-read emotions. This album was completed over several years with various session players and producers, and nothing sums up Seger’s power better than the telling title track. Like “Beautiful Loser,” “Main Street,” “Against The Wind” or “Hollywood Nights” before it, “The Fire Inside” stages the human existence against the lonely backdrop of city life, and that distinct notion of feeling alone in a crowd. Listening to this record (which, by the way, is much better than the last), I keep thinking of a column Chicago writer Bob Green once wrote about Seger’s populist, ordinary guy appeal. I reckon this is a record that Green might rank among Seger’s best...

Other tracks besides the killer title track: “Real Love,” “Real At The Time,” “The Mountain,” Tom Waits’ “New Coat Of Paint” with a countrified “Blind Love” and theCajun-flavored “Sightseeing.”

DAMN RIGHT, I’VE GOT THE BLUES - BUDDY GUY (SILVERTONE/RCA)

This is it, ladies and gents, the mutha of all blues rock offerings. Up until now, Buddy Guy was for advanced ears like Chesshead Eric Clapton’s. By releasing his first album in eight years, Buddy Guy heads straight down the same dramatic path as Cray, Collins, Hooker, Etta James, Gary Moore and even Benatar. This album was recorded in England, and not only is Buddy’s guitar beautifully reproduced, but his impassioned vocals are caged and captured, barely containable on tape. As for “Mustang Sally”—after watching the Commitments performing it and now hearing Jeff Beck and Buddy savagely bludgeon and rail on it, well, you be the judge. An all star turnout for one of the truly nice guys of the blues, including Clapton, Beck, Knopfler, Feats drummer Richie Hayward and more. Stevie Ray Vaughan, who would probably have been at these sessions, is honored on “Rememberin’ Stevie.”

SHANGRI-LA - KATYIDS (REPRISE)

Susie Hug, a transplanted Yank from San Diego, continues to front the English Katyids alongside ex-Diesel Park West guitarist Adam Seymour. Together they steer into more atmospheric directions. Producers Ray Schilman and Ian Broudie, who between the two have worked with The Sundays, Sugarcubes, Ian McCullough and the Lightening Seeds, give the band lots of room to create lots of room. After several go-arounds, I’m in synch with those who have chosen “Seesaw” as the English single and “The Boy’s Who’s Never Found” as the American debut track. “Ship Away” is an example of those more cerebral leanings. “Many Of My Friends” falls in between the two moods.

THE COMMITMENTS (MCA)

The premise of the film is that the Irish and African-American experiences are basically similar? By covering the right soul songs and combining that premise with sharp production (Kevin Killen being a key technician), the Commitments as recording artists stand on their own, particularly with seventeen year-old Andrew Strong at the mic. His versions of “Take Me To The River,” “In The Midnight Hour,” “Mustang Sally” and Dan Penn’s “The Dark End Of The Street” are credible and biting. Fans of the movie will especially find most of the track—like “Destination Anywhere”—a pleasant reminder of the film’s character. The movie, in limited release so far, is doing great numbers and grabbing splendid reviews. Now the disc is selling like gangbusters (70-80,000 units) in the few cities it’s playing. Look out!

“DEAL” - JERRY GARCIA BAND (ARISTA)

Amid all the tightness and intensity, howzabout a little Jerry Garcia looseness? The Jerry Garcia Band has been an offshoot of the Dead for years. On “Deal,” Garcia lets off a little more steam with a nice flowing solo draped in organ chords. Deadheads of all ages will understand.

CAKEWALK - HOUSE OF FREAKS (GIANT/REPRISE)

A fascinating piece of work. House Of Freaks are instrumental minimalists. A polite way of saying they’re too cheap to hire a bass player? Not so! Rather, in place of the baseline, the Freaks insert all sorts of cool ideas and sounds. So instead of sounding like the Femmes or the Stray Cats, they sound more like (honestly) the Beatles, or more accurately, Badfinger mixed with Beefheart. While House Of Freaks are long on ideas and short on clutter, they take full control of a Lennon-esque starkness that Julian has the right but not the smarts to take advantage of. Example: “A Good Man.” Other sparse but poigniant moments include “Rocking Chair,” the shortie “Cakewalk” and “This Is It.”

GAVIN REPORT/August 30, 1991
Deviance,

defiance,

diligence and

decadence.

NIRVANA

"Smells Like Teen Spirit!"

The First Track
From Their First Major Label Release Nevermind
The Follow-Up To Their Acclaimed Debut Album Bleach

"...one of the most visceral, intense and beautiful bands on the face of the planet..." (Melody Maker)
ALTERNATIVE NEW RELEASES cont.

CANDYLAND - SUCK IT AND SEE (EAST/WEST)
Having grown out of the board game "Candyland," it seems only appropriate that we adults have a Candyland all our own. The band of that name is certainly sugar sweet in sound—tasty melodies and happy hip-hop delights abound. "Fountain of Youth," "Precious," and "Rainbow" are perfect samplings of the Candyland flavor. It's almost like, dare I say, a "hip" Spandau Ballet on acid. Cool. Pure. Tough. Is Candyland, the band, sweet enough to satisfy the appetites of the adult attitudinal game-playing world? Suck it and see! BRETT DURAND ATWOOD

TITANIC LOVE AFFAIR - TITANIC LOVE AFFAIR (CHARISMA)
Okay—the obvious first. Titanic Love Affair will likely remind you of The Replacements. Get over it. These four guys from Champaign, IL are far from professional replacements for the aforementioned. How about '70s retro meets '90s hook-happy rock, with a twist of '80s attitude to boot? TLA is probably better defined as damned good rock. "Planet Strange" is my personal fave, but "Only in the East" and "The Wait" are also seaworthy. The last Titanic sank—this one is destined to stay afloat on airwaves everywhere. Happy sales! BDA

FIVE THIRTY - "13TH DISCIPLE" (ATCO)
Waka-waka, wah-wah and tambourine dress up this dance groove. The Five Thirty have borrowed from the Soup Dragons' '60s psychedelia + '90s house/rave formula, but they've omitted the reggae element and turned up the guitar. The result, a busy and hypnotic ear-catcher, might sit nicely next to "Can You Dig It?" on some fantasy, modernized version of the Monkees' Head soundtrack. Check it out. SB

PRIMUS

"SAILING THE SEAS OF CHEESE"
"The Big Cheese Of American Alternative Music"
Steve Hochman, Los Angeles Times

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- JUST OFF THEIR SOLD-OUT HEADLINING TOUR!
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SEPT 27TH - VICTORIA, BC
SEPT 28TH - SEATTLE, WA

SEPT 29TH - STERLING, CO
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NAKED RAIN

On the Dedicated/RCA Records Label - cassettes and compact discs.
THE “GREEN INK” MYTH

About twenty years ago, the late Bill Gavin reported in these pages that a program director in Monterey, California, had found that he could reduce back-cue wear on stereo singles by spraying them with Pledge furniture polish. The program director was me, and it really worked.

Now, 20 years later, there are those who swear that waxing, or spraying “Armor All” on the surface of a CD—or coloring the edges of CDs with a green Sharpie pen—makes them sound better. In the case of the stereo records, one could test the theory by counting the number of plays a fresh copy of the same record took to “cue burn” compared to untreated ones—and the records did wear more slowly. In the case of the CDs though, up until now it’s been pretty hard to prove the claim one way or another. There were those who swore they heard a difference, while disbelievers pointed out that all the CD player is picking up from the disc is a string of numbers—one and zeros—from which the sound is recreated, and these exotic treatments would have no effect on numbers—they’re either there or they’re not.

The only technical explanation the “believers” could offer is that somehow the accuracy of the laser beam system that reads the numbers on the CDs was improved; after all, tiny errors can creep into the mass production of the enormously complex surface of Compact Discs, which is why their use as a music medium would essentially be impossible without the “error correction” algorithm built into all CD players, which mathematically covers instantaneous gaps or garbles in the data flow with mathematical averages of the sound either side of the error.

The July issue of Stereo Review magazine contained an article in which the Sharpie pen, the waxes and polishes, as well as some weights, rings and rubber pads sold specifically to “improve” CD sound, were put to a rigorous laboratory test. The technique was to use a Macintosh II computer, and some sophisticated software, to compare the digital (numerical) output read from a CD, bit by bit, with and without these special treatments. If there were a difference in a single “1” or “0,” the computer would catch it. The result was that “in every case, with and without each separate treatment,” analysis showed that all the bits in the compared data streams were identical. In other words, these products did not affect the digital output data from the CD player...

The authors also made a similar detailed comparison of the radio (analog) output, and found no difference there either, with one single exception—audio distortion increased slightly when the CD player was subjected to vibration from a loudspeaker, turned up very high, on which the CD player was sitting—and this distortion was reduced to the normal level when the CD player was placed on rubber pads to isolate it from the vibrations. Since there had been no change in the numerical data stream even in this circumstance—meaning that there had been no additional data errors at all—the magazine concluded that the vibration was causing “microphonic” effects in the solid state audio components of the CD player. So, if your CD players are sitting on loudspeakers in your studio, you might want to isolate them, with rubber pads under their feet.

However, it is important to add that this additional analog distortion, at its worst, was under .005%—five one-thousandths of one percent—and totally unmeasurable.

So the best objective evidence now available tells us that some of the exotic special treatments for CDs make any difference at all.

Of course, even if these exotic approaches actually had made a measurable improvement, the change would be totally masked by the many other factors in the audio caused by the station’s audio processing. But that’s another topic.

HEAR AND THERE

by Sheila Rene

Denmark’s Michael Learns To Rock learned their lessons well, and have now released their Impact Records U.S. debut, Dave Sholin, Gavin’s Top 40 Editor, picked the first single, “My Blue Angel.” The same day lead vocalist/keyboards/producer Jascha Richter called to tell me on the band. When they got together three years ago, the members chose their name because they thought it sounded good. In 1988, MTR began showcasing, and garnered a strong fan base at the many three-four day camp in/sleep out “Woodstock” festivals held every summer. Richter figures they’ve made it this far on the strength of their songs and live performances. Plans go forward for a tour.

The Bogeymen are comin’ to get ya! Delicious Vinyl has released their new album, There’s No Such Thing As... with the first single, “Killing Ground.” Bogeymen consists of guitarist/vocalist/founder Tim Harrington and drummer Vinny Ludovico from the short-lived Masters of Reality. The bassist is Creiamo Liss from New York’s 805 who’s joined by keyboardist George Rossi, a buddy of Harrington’s from Syracuse. According to Rossi, he spent years learning his craft in St. Louis and has a very healthy respect for the Blues and the roots of his trade. He studied and became close friends with Chuck Berry sideman Johnny Johnson. Unfortunately, the wonderful stories he told me can’t be repeated. Don’t miss the great production job by General Malary which is, in actuality, another name for the Bogeymen. This band really cooks!

Bits & Pieces: Desmond Child is out on tour showcasing his new Elektra album, Discipline, but took time out to squeeze in a songwriting session with Steven Tyler of Aerosmith for their next album. Hurricane Bob blew into town at the same time, and wreaked havoc. A tree dented the roof of Tyler’s home and the power went off. Worked through the storm and in the dark, the two finished the song on Steven’s ancient upright piano... Prince and the New Power Generation’s upcoming Diamond and Pearl album is causing such a stir that Warner Reprise Video is rushing delivery of a five-song video EP September 10. “Get Off” features four tracks unavailable on the new album, and the uncensored European version of PNPC’s new single, “Get Off.” The footage was shot both at Prince’s home and at his Paisley Park studios... Capitol’s Billy Squier recently threw a bash at Manhattan’s SIR studios to celebrate the last day of rehearsals before hitting the road. Squier’s second leg of the Creatures Off Habit tour began in Panama City, Florida on August 28. Among the distinguished guests, was Roger Daltrey. Barry Manilow will perform his all new “Showstoppers” salute to the American musical theater at the newly refurbished Paramount in New York’s Madison Square Garden, beginning September 25. The palatial old Paramount opened in November of 1926 and closed in August of 1964. Nearly every great star of the time played the grand old theater, and Benny Goodman invented “swing” there... Motorhead has had to cancel the last few weeks of the “Operation: Rock & Roll” tour. Lemmy has broken two ribs and it hurts him to talk, breathe, make love and on top of that, it’s agony to sing. After some rest and healing, the tour will begin again... Country sensations Vince Gill and Alan Jackson were tied with six nominations each when finalists were announced for the 25th Annual CMA Awards. Garth Brooks garnered five nominations. All three singers were first-time nominees last year. The winners will be announced on CBS Television on October 2. 

August 30, 1991 / the GAVIN REPORT
**CLASSIFIEDS**

**JOB OPENINGS**

**AM DRIVE/PRODUCTION/PROMOTION FOR 1-94. T&R: Rick Roberts, WIAL Radio, Box 1, Eau Claire, WI 54702. EOE [8/30]**

A/C OLDIES MARKET LEADER KELO/AM has Overnight position available. T&R: Warren West, 500 S. Phillips, Sioux Falls, SD 57102. EOE [8/30]

**PROGRAM DIRECTOR NEEDED for local A/C AM & satellite Top 40 FM in delightful Midwest college town of 65,000. A/C board shift with minimum three years on-air experience. Must be able to come in for interview. T&R: Bob Newton, KLWN/KLZR Radio, PO Box 3007, Lawrence, KS 66046. EOE [8/30]**

**TOP 40 KMDK/FM needs a hot, rock/for Nights. Number one station in market. Must be good. T&R: Keith Havers, BOX 880, Newark, De 19720. EOE [8/30]**

**ROCK A/C WEEJ seeks ATs. Local residents only. No calls, please. T&R: Bill Harrill, 4288 Jotoma Lane, Port Charlotte, FL 33980. EOE [8/30]**

**NO WIMPS! NO LOSERS!** Critical mass media station looking for a guerrilla Reporter/Anchor for future opening. T&R: Darrell Parks, PO Box 3335, Peoria, IL 61612. EOE [8/30]

**100,000 WATT A/C in NW Wyoming, is accepting T&Rs for AT and possible PD/manager. No calls, please. T&R: KLZY/FM Radio, PO Box 968, PO Box 968, Powell, WY 82435. EOE [8/30]**

**ENTHUSIASTIC, FRIENDLY ADULT COMMUNICATOR sought for Country Drive in Reno. Minimum three years experience. Rush T&R: Joel Muller, PO Box 11920, Reno, NV 89510. EOE [8/23]**

**TOP NORTHERN CALIFORNIA A/C looking for future AT. T&R: Len Jarvela, K9FM, 1326 Market Street, Redding, CA 96010. EOE [8/23]**

**FULL SERVICE A/C WLBK/AM seeks Afternoon Talent with production skills. Females and minorities encouraged. T&R: Mark Charvat, 711 N. 1st Street, DeKalb, IL 60115. EOE [8/23]**

**EXCITING 100,000 WATT COUNTRY under new ownership/management is now accepting T&Rs. If you're mature, professional, a motivated self-starter and want to work for a team dedicated to being top in the market, send your T&R to: KKUZ/FM, PO Box 1687, Joplin, MO 64802. EOE [8/03]**

**HIGH ENERGY CONTEMPORARY COUNTRY station seeks mature 1/2 AT in SW Florida. We don't see 'me'! No calls, please. T&R: John Brooks, WCUG Radio, 282 N. Auburn Road, Venice, FL 34292. EOE [8/23]**

**AVAILABLE**

**COUNTRY WCLT/FM seeks experienced Morning Personality. T&R: Damon Sheridan, PO Box 880, Newark, OH 43058-0880. EOE [8/23]**

**GRADUATION IS OVER—let the jobs roll in. Motivated, talented, great personality, team player, seeks stable opportunity in the record industry, sales, promotions or marketing. Will relocate to Southern California. CALL (213) 273-2422. [8/30]**

**COUNTRY PROGRAMMER/AT Creative and enthusiastic Multi-track production skills. Present station debuted 3rd in market. then sold 18 years experience. TY COOPER [8/24] (712) 274-7474. [8/30]**

**UNIQUE VOICE WITH PERSONALITY to please old and young alike. Drive time in sales experience seeking to relocate family to small/mid-size market. JIM CANADA [319] 263-1935. [8/30]**

**ENTHUSIASTIC MD/AT with four years experience, seeks advancement, new opportunities and new home. WALTER [601] 762-0934. [8/30]**

**FORMER SAN JOSE ALBUM radio legend JAY WILLIAM WEED: (408) 296-4567 or 993-2648 [8/30]**

**TOP RATED, NINE YEAR COUNTRY PERSONALITY is available for large market on-air or small market programming. ART OPPERMANN: (303) 666-5645 [8/30]**

**FOURTEEN YEAR ROCK/TOP 40 AM DRIVE PRO currently looking for a gig in a great competitive market. JON: [407] 468-2545. [8/30]**

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**SERVICE REQUEST**

**KRUS: Seeking all CDs from all labels and indies. Send to: Hollywood Higgins, 500 N. Monroe Street, Rustan, LA 71270 or call (318) 253-2530 [8/30]**

**WAVT: Top 40 station seeking syndicated show for Sunday Mornings. Countdown or otherwise. Send to: Skip Carr, PO Box 540, Pottsville, PA 17901 or call (717) 622-1300 [8/30]**

**KDSQ: FM needs all current product. Will be going live in the Mornings and is in dire need of service. Send to: KDSQ/FM Radio, PO Box 110, Sherman, TX 75961 [8/23]**

**KTLB: 25,000 Watt station seeks A/C music from all labels. CDs preferred. Send to: Sheila Pipps, PO Box 105, Rockwell City, IA 50579 or call (712) 297-7585 [8/23]**

**WEBZ: New A/C in NW Florida needs service from all labels. Including Jazz and AA. Send to: Kirk Clyatt, 6322 East Highway 98, Panama City, FL 32404 or call (904) 674-9293 [8/23]**

**KNZU: A/C needs new product. Send to: Buddy Covington, PO Box 188, Houston, TX 77001 or call (713) 523-2581 [8/23]**

**WKGC: Urban station needs CD service from A&M and Motown. Send to: Curtis Carter, 5230 West Highway 98, Panama City, FL 32401 [8/23]**

**WSSY: New station needs all A/C service from all labels. Send to: Rick Robinson, PO Drawer 1270, Talladega, AL 35160 [8/23]**

**KHTX: New station needs Top 40/Urban/Alternative service from all labels. Send to: Jason Silva, 1110 Main Street, Suite 16, Waco, TX 76707 or call (408) 722-9000. [8/23]**
PERSONAL PICKS

SINGLES by Dave Sholin

BRYAN ADAMS - Can't Stop This Thing We Started (A&M)
Occupying #1 for more than half of the summer of '91, Bryan's song "(Everything I Do) I Do It For You," was powerful enough to justify airplay on Dance/Urban-leaning Top 40s. It was available only on the "Robin Hood: Prince Of Thieves" soundtrack and it had curious fans and radio folk anxiously awaiting the release of Bryan's own album, Waking Up The Neighbours. The first glimpse into the album is a sensational upbeat pop rocker penned and produced by Adams and R.J. "Mutt" Lange. Best summed up in one word—unstoppable!

RUSS IRWIN - My Heart Belongs To You (SBK)
Demonstrating his commitment to and belief in this brilliant singer/songwriter, SBK Chairman/CEO Charles Koppelman traveled the country with the label's Executive VP/GM Daniel Glass to personally introduce Russ's music to radio, retail and press. It's impossible to musically pigeonhole this twenty-three-year-old Long Island native whose background in Classical, Jazz and Rock is clearly felt in the varied styles on his debut album produced by one of the master of the trade, Phil Ramone. Expect this tender ballad to become a staple at A/C and Top 40 during the fall season.

Eddie Money - Heaven In The Back Seat (Columbia)
A longtime favorite of programmers and the public, when Eddie gets hold of a song like this hook-laden Rock entry—watch out. Tailored to his trademark sound, it's also the second pick of the week co-written by "Mutt" Lange who will not doubt make every PD's day with the line "television off, radio on." Bolstered by a strong melody line, it's easy to know the radio will not only be on, but the volume will be all the way up whenever this hits the airwaves.

ALBUMS by Ron Fell

BOB SEGER & THE SILVER BULLET BAND - The Fire Inside (Capitol)
A five year wait for this? There's no discounting the guy's passion, but this set comes up short on complete, classically structured rock and roll songs. The tunes retain his working-class angst with grade school lyric and garage band arrangements where themes are sometimes beaten senseless with strident percussion and amateurish lyrical composition. Moments of true salvation are few, if not far between. The current single, THE REAL LOVE, is the album's heart and REAL AT THE TIME is probably its soul. The title track, THE FIRE INSIDE, is reminiscent of Seger's rumbling rockers of earlier days and would likely be a crowd-pleaser in a live forum. But beyond the aforementioned, this volume is weakly inspirational and hardly a connected lot. Seger weaves between two Tom Waits tracks; a bluesy canvas called NEW COAT OF PAINT and a Motor City Hillbilly track called BLIND LOVE, which is embarrassingly unbelievable. The whole project lacks continuity and suffers from too many cooks and bottle washers in the kitchen.

Kenny Loggins
& Gavin looks at A/C Radio

THE GAVIN REPORT

the GAVIN REPORT

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With such Top 40 favorites as Twc Tickets To Paradise, Peace In Our Time, Baby Hold On, Walk On Water, Think I'm In Love, and Take Me Home Tonight, Eddie Money has long been one of pop radio's biggest stars.

His winning streak continues with Heaven In The Back Seat, the first single track from his forthcoming album, "Right Here."

Written by R.J. "Mutt" Lange and C. Joiner.
Produced by Keith Olsen for Pogolog Corp. & Eddie Money.
Management: Bill Graham Management

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