Wake Up America!
Wynton Marsalis' Gavin Seminar Address

The Radio and Music Industry on the Bottom Line:
Promoting Adult Radio and Music on a Budget

South By Southwest—Recap
CHRIS ISAAK

CAN'T DO A THING (TO STOP ME)

THE PREMIER SINGLE FROM SAN FRANCISCO DAYS

PRODUCED BY ERIK JACOBSEN
MANAGEMENT: HK MANAGEMENT / SONYA CHANG
© 1993 Reprise Records.
### Top 40

#### Most Added
- **The Jeff Healey Band**
  - "Lost In Your Eyes" (Arista)
- **DAMN YANKEES**
  - "Silence Is Broken" (Warner Bros.)
- **Michael Jackson**
  - "Who Is It" (Epic)

**Record to Watch**
- **Rapination & Kym Mazelle**
  - "Love Me The Right Way" (Logic/RCA)
- **Pm Dawn**
  - "Looking Through Patient Eyes" (Gee Street/Island/PLG)

### Urban

#### Most Added
- **Michael Jackson**
  - "Who Is It" (Epic)

**Record to Watch**
- **Blackstreet featuring Teddy Riley**
  - "Baby Be Mine" (MCA)
- **Hi-Five**
  - "Mary, Mary" (Jive)

### Country

#### Most Added
- **Jennifer Warnes**
  - The Whole Of The Moon (Private Music)
- **Chris Isaak**
  - "Tell Me Why" (Chrysalis/ERG)
- **Billy Dean**
  - "I Wanna Take Care Of You" (Liberty/SBK)

**Record to Watch**
- **Charles & Eddie**
  - "House Is Not A Home" (Capitol)
- **Saywer Brown**
  - "Trouble On The Line" (Curb)

### Adult Alternative

#### Most Added
- **Kilauea**
  - "Spring Break" (Branchild)
- **Henry Johnson**
  - "New Beginnings" (Heads Up)
- **Wilton Felder**
  - "Forever, Always" (PAR)

**Record to Watch**
- **Marti Ny Joseph**
  - "Being There" (Epic)
- **Sting**
  - "Ten Summoner's Tales" (A&M)

### Rock

#### Most Added
- **The Jeff Healey Band**
  - "Lost In Your Eyes" (Arista)
- **Wynonna**
  - "Tell Me Why" (Curb/MCA)
- **Diamond Rio**
  - "Oh Me, Oh My, Sweet Baby" (Arista)

**Record to Watch**
- **Billy Dean**
  - "I Wanna Take Care Of You" (Liberty/SBK)
- **Saywer Brown**
  - "Trouble On The Line" (Curb)

### Album

#### Most Added
- **David Bowie**
  - "Jump They Say" (Savage/BMG)
- **The Jeff Healey Band**
  - "Lost In Your Eyes" (Arista)
- **Eric Clapton**
  - "Running On Faith" (Duck/Reprise)

**Record to Watch**
- **Marti Ny Joseph**
  - "Being There" (Epic)
- **Sting**
  - "Ten Summoner's Tales" (A&M)

### Alternative

#### Most Added
- **David Bowie**
  - "Jump They Say" (Savage/BMG)
- **World Party**
  - "Is It Like Today" (Chrysalis/ERG)
- **MIDNIGHT OIL**
  - "Drums Of Heaven" (Columbia)

**Record to Watch**
- **Radiohead**
  - "Creep" (Capitol)
- **The Judybats**
  - "Being Simple" (Sire/Reprise)
Cohen Killed In Air Mishap

Popular MCA Records promoter Donnie Cohen, 32, was killed in a plane crash off the coast of Southern California on Tuesday night, March 16. Five other people, including KRLV/FM-Las Vegas music director Steve Ortolano, KJUL-Las Vegas personality Diane Songer and Cohen's girlfriend Shannon Schmidt were on the plane and are presumed dead. Cohen was National Adult Contemporary Promotion Director for the label.

Cohen started working in MCA's mail room in December, 1983. His death comes at a time when he was in great professional stride; last year three of the artists he worked—Elton John, Patty Smyth and Paul Young each enjoyed #1 stays on the Adult Contemporary charts, thanks in part to Cohen's work. MCA estimates that he held #1 positions for a quarter of the year. It was well-known within the industry that Cohen was about to be promoted to National Top 40 Promoter.

"Donnie Cohen was a beloved and well-respected member of the MCA Records staff," said label President Richard Palmese. "His enthusiasm, dedication and hard work were tremendous, and he is already missed."

Apparently, Cohen dined with the plane's other passengers at a restaurant near Van Nuys Airport and took off for Santa Barbara shortly after 11 p.m. The twin-engine Piper Seneca crashed near Van Nuys Airport and took off for Santa Barbara shortly after 11 p.m. The twin-engine Piper Seneca left radar screens at 11:35 p.m.

"His peers all called when the news started to break," said Bruce Tenenbaum, Senior Vice President/ Promotions for MCA. "They, like us, were devastated by the news... Donnie was very special, and his rise here over the years meant everyone here knew him. This is a very sad time for all of us and for the music industry."

A devoted father, Cohen was raising his daughter Cassandra, age 5. He is also survived by his parents Elaine and Nick Cohen and his brother Sparky. The family has requested donations be sent to the Arthritis Foundation, 4311 Wilshire Blvd., Suite 530, Los Angeles 90010. MCA has established a trust in Cassandra's name. Checks should be made payable to "Sparky Cohen Custodian to Cassandra Cohen, under the Uniform Transfer To Minors Act" and sent to MCA Records, 70 Universal City Plaza, 3rd Floor, Universal City, CA 91608.

There were big rumors that the Capitol Records staff is being slashed, but just who and how many isn't being confirmed. Estimates range as high as 40. It is known that A&R VP Simon Potts won't be renewing his contract, but further information was not forthcoming as staffers have remained tight-lipped about the situation.

A statement issued by the company said only, "In anticipation of the beginning of its new financial year, Capitol Records has taken the opportunity to review its organizational structure with the result being the elimination of positions. We recognize that it is difficult under any circumstances to undergo change, but it was decided, that according to our business needs, this move was appropriate. We wish all those affected the best in their future endeavors."

Jazzy Pioneer Pryor Joins Columbia

Well-known public broadcasting Jazz programmer Al Pryor was appointed Director, A&R Marketing, Jazz/Progressive Music, West Coast at Columbia Records this week.

Pryor is credited for starting the first syndicated all-Jazz/fine arts format. He spent eight years at WBGO/FM-New York as music director and program director, and has won Jazz programming awards and he created and was the original host of the nationally syndicated "American Jazz Radio Festival," which is now known as "JazzSet" and hosted by Branford Marsalis.

In addition, Pryor was General Manager of Gramavision Records and worked for Audio and JazzTimes magazines. "With such a unique background in so many areas - record company management, radio programming and production, magazine production and the field of law - we are indeed fortunate to bring Al into the Columbia family at this crucial time in the development of our Jazz and Progressive music roster," said Columbia's Senior Vice President/Executive Producer, Jazz/Progressive A&R, Dr. George Butler, in making the appointment.
Jack Is Back!

The first single "It's My Baby Too"
Going for adds 3/29/93

"Alone In A Crowd"
The new album by Jack Wagner
(produced by Jeff Pescetto & Steve Dubin)

"Trust me, from the first listen, I loved this record...This song is clearly a multi-format song and everybody's looking for a record like this one...He's been away too long - Welcome Back!"

--Steve Janas, Program Director, 99KG
NAB Wants Spectrum Auction Exemption

With the Senate vote on proposal S. 335 ("spectrum auction") looming (The Gavin Report 3/5 and 2/26/93), the National Association of Broadcasters (NAB) has issued a statement endorsing the exemption of radio and TV airwaves from the bill's effects.

Spectrum auction is a President Clinton-backed plan that is designed to raise $4.1 billion over the next four years by selling available frequencies to satellite operators and private users. There has been mixed reaction to the plan from broadcasters, however, they generally agree that radio and TV should be exempt from the bill.

Chambers Heads To Dallas

KNAX-Fresno, CA program director and air personality Brad Chambers has taken the PD position at KPLX-Dallas, following the departure of Bobby Kraig, who left the station after twelve years to join Arista Records/Nashville.

"I'm very fortunate to walk into a situation with so many advantages already in place," Chambers said of his move. "It's a tough, challenging market, but I'm accustomed to competing with the labels and distributors."

Flourishing digital technology means that CDs don't suffer the wear and tear that vinyl does, but it has also led to a conflict over the sale of used discs. CEMA, Sony Music Distribution, and WEA have drawn battle lines, issuing threats of sanctioning discs. CEMA's Vice President Of Sales And Marketing, Joe McFadden, told The Gavin Report, "We think outlets selling used CDs are a major problem undermining sales. CEMA sent a customer letter out in January saying we wouldn't put advertising in anything that mentions used CDs in ads." McFadden mentioned a label meeting happening in a week or so where options discussed will include "a policy of withdrawing all ads from outlets selling used products."

The ire of these major distributors is aimed at chains testing the used CD concept, coming from Fresno, one of the most overcrowded radio markets in America.

Chambers has also held programming positions in Colorado Springs at KRDO and in Monterey at KIDD.

"He's (Chambers) well-known, especially on the West Coast, as a true radio craftsman," said KPLX VP/GM Dan Halyburton. "I'm excited about the energy, creativity and enthusiasm that Brad will share with KPLX."

Used CD War Escalates

"Applying competitive bidding to the assignment of broadcast spectrum would work against the public interest rather than for it," said NAB President/CEO Edward O. Fritts when he spoke to the Senate Communications Subcommittee. Hewett told the senators that "any broadcast auction scheme would undermine the ability of radio and TV stations to provide local news, information and other programs," and charged that it would "work against federal policies meant to allocate broadcast licenses to minority groups and other diverse interests."

The bill exempting future broadcast technologies from spectrum auction schemes while making it available to consumers who will use it, for example, for cellular phone systems, is sponsored by Sens. Stevens (R-WA) and Inouye (D-HI).

"This legislation treats the spectrum as unique..." commented Fritts. "When it becomes law, the American people will have new and exciting technologies to serve them, and we can maintain the local-based radio and TV stations that the public has come to depend on for generations."

Dion Tops Juno Winners

Dion Tops Juno Winners

Last weekend the Canadian Academy of Recording Arts and Sciences held its twenty-second annual celebration of Canadian and international music.

After receiving a record seven nominations for the second year in a row, Canadian songstress Celine Dion, and couldn't even speak English a few years ago, walked off with four Juno awards, one each for Best Selling Francophone Album, Female Vocalist Of The Year, Single of the Year and Best Dance Recording.

In an evening that held no real upsets, popular Country-singer-turned-chanteuse K.D. Lang took home three Juns, including Album of the Year for Ingenue, and Bryan Adams won for Best Selling Album (Foreign or Domestic). This is the first year the Foreign and Domestic categories were included in the same category.

The evening's highlight came when Glen Campbell and Gordon Lightfoot each serenaded Anne Murray, who was unaware the two would appear. Murray was honored with the Hall Of Fame Award.
We watched him grow from our mailroom into a promotion executive, from a reckless child into a loving father.

If only we could have watched him grow old.

In loving memory of Donnie Cohen 1961-1993

Your family at MCA will miss you always

Donations for the benefit of Donnie’s daughter Cassie may be made payable to “Sparky Cohen As Custodian For Cassandra Cohen Under The Uniform Transfer To Minors Act” and sent to Cassie Cohen MCA Records 70 Universal City Plaza Universal City, Califorina 91608
RADI-O-RAMA

Two surprises this week: First, Rick Stacy is out as PD at 99X (WNNX)-Atlanta. APD Leslie Fram is sitting in during the interim. Everybody refused comment. Stacy can be reached at (404) 993-7036. Second, WPRO-Providence PD Paul Cannon is in at WTIC/FM-Hartford, replacing Tom Mitchell who exited. According to 'TIC general manager Gary Zenobie, Cannon will start as soon as possible. "We're excited to have him," he said...Brown Broadcasting has purchased KQPT/FM-Sacramento, and with the change veteran programmer Larry Berger is out. The longtime University Broadcasting Company and KIMN-Ft. Collins, CO is PD/MD/morning talent Mark Callaghan, who's looking for his next opportunity. The station's new OM is Gary Kline and the new PD is Susan Moore. Call Mark at (303) 226-6969...The Upper Midwest Communications Conclave is once again sponsoring Talent-Track, a one-day workshop designed to help radio air talent achieve their full potential. Longtime Chicago personality Fred Winston will keynote. (612) 927-4487 for details...

Atlantic Records' L.A. promo manager Pamela Jouan is now covering the label's Northern California territory as well...The Australia-based rooArt Records has inked a distribution deal and Marketing deal with Atlantic. rooArt started up in 1988 by INXS' manager Chris Murphy...

BIRTHDAYS

Compiled by Diane Ruer

Our Best Wishes and HAPPY BIRTHDAY To:
Tony Richards, WDDJ/FM-Paducah, KY 3/28
John Foster, XXXO-Olympia, WA 3/28
Jimmy Steele, QPMF-Cape Girardeau, MO 3/28
Terry Ann Venhita 3/28
Keith Robbins 3/28
Reba McIntire 3/28
Kristine Barrett, Hollywood Records 3/30
Fred Mulharris, WSUL-Montebello, NY 3/30
Casey Keating, KPLZ-Seattle, WA 3/30
Eric Clapton, Celine Dion 3/30
Lynn Forman, Epic Records 3/31
Barry O'Neil, Motown Records 3/31
Dan Hatter, KeeZ/FM-Mankato, MN 3/31
Pamela Hall, WHER-Washington, D.C. 3/31
Ed Andrews, WCVU-Grand Rapids, MI 3/31
Joe Zimmerman 3/31
Herb Alpert 3/31
Rich Archer, WHAI-Greenfield, MA 4/1
Chris Clay, KQKL-Baton Rouge, LA 4/1
John Jackson, KUBL-Logan, UT 4/1
Greg Stevens, KRST/FM-Albuquerque, NM 4/1
Roger McGuire 4/1
Larry McGuire, WPDK-Punxsutawney, PA 4/2
Scott Feist, VVRY-Steubenville, OH 4/2

BIRTHS

Our CONGRATULATIONS to RANDY LEE, Program Director at WMT/FM-Cedar Rapids, IA, and his wife, LESA, on the birth of their son, CHRISTOPHER BRUCE. Born March 21, weighing 8 lbs., 9 oz.

...CONGRATULATIONS to KENNY ZAIL, Air Talent at WLKQ-Buford, GA, and his wife, MAUREEN, on the birth of their twin daughters. Born March 18, LESLEY ANN at 8:04 a.m. and STACEY MARIE at 8:07 a.m.

...CONGRATULATIONS to JACK BAXTER, Program Director at WEGW-Utica, NY and his wife, SUSAN, on the birth of their son, KENT DAVID. Born March 16, weighing 9 lbs., 7 oz.

ANNIVERSARY

Special CONGRATULATIONS to DON BLEU, Air Talent at K101-San Francisco, and wife, CATHY, who celebrated their 25th wedding anniversary on March 2.

Donnie Cohen
(1961 - 1993)

We'll miss a special friend.
The seventh annual South by Southwest (SXSW) Music and Media Conference, held in Austin, TX last week provided attendees from every aspect of the music industry with a forum to share ideas and opinions, and left most convention-goers full-to-bursting with good music, newly-acquired knowledge and the world’s best barbecue.

SXSW team leader Jo Rae DiMenno said the conference’s gathering was its biggest to date. “This year registration was up to 4,000, from 3,500 last year.” The hoards who descended upon Austin took in panels, intensive workshops and listening sessions by day, then bolted for 6th Street and 25 of the city’s clubs to enjoy the best in (mostly unsigned) live music. Showcasing bands has consistently been SXSW’s main raison d’etre, but this year, according to conference director Louis Meyers, “We wanted to see if we could do without so many major headliners. Those kinds of bands were taking people—especially press people—away from the unsigned acts. It worked out great; this year the industry saw a lot of fresh faces.”

However, SXSW’s premier music event was not officially associated with the convention. Lubbock-born Jimmie Dale Gilmore hosted a Thursday night party at the Broken Spoke, which was the seminar’s hottest ticket. The show, a six-hour extravaganza, featured Gilmore and a rotating host of veteran Texas musicians. Joe Ely, Lucinda Williams, Kevin Welch, Kelly Willis, Butch Hancock and many more played with Gilmore—or performed their own sets—before the evening culminated in a reunion of the original Flatlanders, a legendary outfit including Ely, Gilmore, Hancock and others, that recorded an album in the early seventies. Despite some sound problems, the Flatlanders brought down the house.

Other Thursday night music highlights included Austin’s own Texas performs, a sold-out show by Grant Lee Buffalo, a rockin’ set from Brave Combo, Monte Warden’s late-night gig at the Continental Club and, at the Place, Helsinki, Finland’s 22 Pistepirkko. On Friday the buzz acts were Giant Sand, Pork, Athen’s Five-Eight, Scotland’s The Dentists and an afternoon in-store at Waterloo Records featuring Robyn Hitchcock, R.E.M.’s Mike Mills and Jules Shear playing a variety of material including a charming version of Stealer’s Wheel’s “Stuck In The Middle With You.” Saturday night, Love Battery, Reverend Horton Heat and Kevin Welch were among the acts that drew large crowds. Sunday evening drew a close with a maniacal set from Junior Brown, which had Mike Mills, who was standing at the front of the stage, slack-jawed in awe.

As with most conferences, SXSW’s panels were hit and miss, depending largely on the audience. Saturday’s College Radio session suffered because too many “outsiders” monopolized the discussion with self-serving questions like, “how do I get my demo tape aired on your college stations?” However, the more intimate, work-oriented panels like the scattered demo listening sessions (in which various industry professionals reviewed tape submissions from the audience) and Friday’s Freelancing I: Breaking In (featuring Ira Robbins and Request magazine’s Sue Flam) provided attendees with real ideas to take home and implement. Jersey Beat’s Jim Testa reminded artists at Thursday’s demo tape session that, “Your demo tape is your business card,” and Ira Robbins advised aspiring free-lancers to “1) Find a magazine you like; 2) figure out which editor to deal with; 3) send a well-written pitch letter with clips and ideas to that editor; 4) follow up with phone calls; and 5) be prepared for rejection. This is not a business for the thin-skinned.”

Other well-received panels included Friday’s Mock Negotiation: The Deal, in which a label lawyer (Alan Mintz) and an artist’s lawyer (Erin Greenspan) sat down to hammer out a mock deal for an imaginary artist. The two stopped negotiations intermittantly to address the audience’s questions and Mintz commented revealingly that “The creative control issue (which is written into the contract) doesn’t really reflect reality; ‘cause a label that’s artist-friendly won’t impose their vision over the artist’s vision.”

Conventioners also loved Saturday’s Groupies panel which was moderated by The New York Times’ Ann Powers and featured the infamous Pamela Des Barres. The midsize room was filled to overflowing to hear Powers lead a discussion that defined the various kinds of groupies, explored why groupies exist and explained why being a groupie has, until recently, been one of the few avenues available for women to get close to the mystery of rock and roll. Surprisingly, the audience was friendly to and even supportive of those notions.

SXSW did, however, have some holes in its agenda. Despite much performance of and talk about often ghettoized world music, rap was virtually ignored. The one panel addressing it, Rap: East Meets West, which delineated the many divisions between the two coasts, was poorly attended and lackluster. Also, the Austin Convention Center, a new location for the conference, robbed attendees of a common meeting space, and consequently gave it a disjointed quality. Director Meyers agreed. “The Convention Center changed the complexion considerably. It took away some of the intimacy of the event. Before, you could sit in one place and see everyone. It wasn’t that way this time. That’s something we’ll have to rethink next year.”

—Sean Baruth. Additional reporting by Cyndi Hoelzle
MOST ADDED

THE JEFF HEALEY BAND (95) (Arista)
DAMN YANKEES (76) (Warner Bros.)
MICHAEL JACKSON (68) (Epic)
PRINCE AND THE N.P.G. (61) (Paisley Park/Warner Bros.)
PM DAWN (35) (Gee Street/Island/PLG)

CERTIFIED

PM DAWN
Looking Through Patient Eyes (Gee Street/Island/PLG)
PRINCE AND THE N.P.G.
The Morning Papers (Paisley Park/Warner Bros.)

TOP TIP

TASMIN ARCHER
Sleeping Satellite (SBK/ERG)
Early programmer wake up call! This one looks like it's going to be huge.

RECORD TO WATCH

RAPINATION & KYM MAZELLE
Love Me The Right Way (Logic/RCA)
Uptempo Dance/Pop entry charts Top Five at POWER 106-Los Angeles and compiles a 20% HIT FACTOR.

CHARTBOUND

ARTIST TITLE LABEL

MICHAEL JACKSON - Who Is It (Epic) 146 68 43 35
GLENN FREY - Love In The 21st Century (MCA) 123 14 64 45
NEENEH CHERRY - Buddy X (Virgin) 121 14 72 35
ERIC CLAPTON - Running On Faith (Duck/Reprise) 115 18 56 41
Get Out Of Control

Daniel Ash

Founding member of Love & Rockets.

A juxtaposition of sonic propulsion and rhythmic bliss.

From the album "Foolish Thing Desire."

On tour now.

Produced by Daniel Ash and John A. Rivers.
Management: Raymond Coffer.
UP & COMING

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TOM COCHRANE - No Regrets (Capitol)
* JEFF HEALEY BAND - Lost In Your Eyes (Arista)
DEPECHE MODE - I Feel You (Sire/Reprise)
DAMN YANKEES - Silence Is Broken (Warner Bros.)
CHARLES & EDDIE - House Is Not A Home (Capitol)
WENDY MOTEN - Come In Out Of The Rain (EMI/ERG)
TASMIN ARCHER - Sleeping Satellite (SBK/ERG)
BELLY - Feed The Tree (4-AD/Sire/Reprise)
4 NON BLONDES - What's Up? (Interscope/Atlantic)
SADE - Kiss Of Life (Epic)
BALTIMORA - Tarzan Boy (EMI/ERG)
MICK JAGGER - Don't Tear Me Up (Atlantic)
HOWARD HEWETT - How Fast Forever Goes (Elektra)
DR. DRE - Nuthin' But A G Thang (Death Row/Interscope/Priority/Atlantic)
BAD BOYS BLUE - Save Your Love (Zoo)
CELINE DION - Water From The Moon (Epic)
THE POORBOYS - Guilty (Hollywood)
STEREO MC'S - Connected (4th & Broadway/Island/PLG)
POSITIVE K - I Got A Man (Island/PLG)
NAUGHTY BY NATURE - Hip Hop Hooray (Tommy Boy)
DARLING BUDS - Long Day In The Universe (Chaos)
JEANNETTE KATT - When I Do Wrong I Do It So Right (A&M)
REMEDY - Closer (Hollywood)
R.KELLY and PUBLIC ANNOUNCEMENT - Dedicated (Jive)
BIZARRE, INC.- I'm Gonna Get You (Columbia)
NICK SCOTTI - Wake Up Everybody (Reprise)
DIGABLE PLANETS - Rebirth Of Slick (Cool Like Dat) (Pendulum/Elektra)
SLAMMIN' GLADYS - What You Need (Priority)
BIG MOUNTAIN - Touch My Light (Quality)
THOMAS DOLBY - I Love You Goodbye (Giant/Reprise)
NOEL - Hearts On Fire (Mercury)
SOFIA SHINAS - One Last Kiss (Warner Bros.)
MICHAEL COOPER - Shoop Shoop (Never Stop Givin' You Love) (Reprise)
ST. ETIENNE - You're In A Bad Way (Warner Bros.)
MONIE LOVE - Born 2 B.R.E.E.D. (Warner Bros.)
RAPINATION & KYM MAZELLE - Love Me The Right Way (Logic/RCA)
* PRETENDERS - I'm Not In Love (MCA)
ICE CUBE - It Was A Good Day (Priority)
THE PARTY - All About Love (Hollywood)
ASIA - Heaven On Earth (Great Pyramid/JRS)
* PAPER BOY - Ditty (Next Plateau/PLG)
MICHAEL JACKSON - Heal The World (Epic)
* YOUNG BLACK TEENAGERS - Tap The Bottle (S.O.U.L./MCA)
PEARL JAM - Black (Epic)
* D-INFLUENCE - Good 4 We (eastwest)
* GREEN JELLO - Three Little Pigs (Zoo)

could she have 1:54 of your time?

-SuZanne Vega-

the new track from her album 99.9 F°

Produced by Mitchell Fromm  Executive Producer: Ronald K. Herstein
Management: AGF Entertainment Ltd., New York City

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ARTIST TITLE LABEL                    | Reports | Adds | 1-5 | 6-10 | 11-20 | 21-30 Uncharted | Hit Factor | Weeks
---|---|---|---|---|---|---|---|---
SPINDOCTORS - TwoPrinces(Epic)         | 175 | 2   | 136 | 26  | 7   | 3 | 1 | 96% | 12
BOYKRAZY - That'sWhatLoveCanDo(NextPlateau/London/PLG) | 173 | 2   | 109 | 35  | 23  | 2 | 2 | 96% | 10
JONSECADA - Angel(SBK/ERG)             | 179 | 4   | 92  | 51  | 16  | 12 | 4 | 88% | 11
STING - IfIEverLoseMyFaithInYou(A&M)  | 196 | 2   | 65  | 62  | 59  | 4 | 4 | 94% | 8
WHITNEYHOUSTON - IHaveNothing(Arista) | 197 | 7   | 35  | 66  | 73  | 14 | 2 | 88% | 7
UGLYKIDJOE - CatsInTheCradle(Stardog/Mercury) | 167 | 3   | 83  | 48  | 28  | 4 | 1 | 95% | 10
ELTONJOHN - SimpleLife(MCA)            | 185 | 6   | 16  | 34  | 92  | 34 | 3 | 75% | 8
R.E.M. - ManOnTheMoon(Warner Bros.)   | 148 | —   | 58  | 59  | 22  | 7 | 2 | 93% | 11
INXS - BeautifulGirl(Atlantic)         | 162 | 3   | 25  | 56  | 58  | 18 | 2 | 85% | 9
BONJovi - BedOfRoses(Jambco/Mercury)   | 112 | —   | 69  | 35  | 6   | 1 | 1 | 98% | 12
VANESSAWILLIAMS withBRIANMcKNIGHT - LoveIs(Giant/Reprise) | 159 | 5   | 23  | 43  | 69  | 17 | 2 | 84% | 10
SNOW - Informer(eastwest)              | 134 | 4   | 42  | 26  | 33  | 24 | 5 | 75% | 14
SUNSCREEN - LoveUMore(Columbia)        | 162 | 5   | 8   | 16  | 62  | 55 | 16 | 53% | 9
DURANDURAN - OrdinaryWorld(Capitol)    | 86  | —   | 42  | 43  | —   | 1 | — | 98% | 12
JADE - Don't Walk Away(Giant/Reprise)  | 110 | 4   | 36  | 25  | 32  | 9 | 4 | 84% | 12
10,000MANIACS - CandyEverybodyWants(Elektra) | 146 | 6   | 4   | 24  | 55  | 47 | 10 | 56% | 8
JEREMYJORDAN - TheRightKindOfLove(Giant/Reprise) | 96  | —   | 21  | 46  | 21  | 3 | 5 | 91% | 17
GO WEST - What You Won't Do For Love(EMI/ERG) | 157 | 5   | 1   | 3   | 70  | 63 | 15 | 47% | 7
WHITNEYHOUSTON - I'm Every Woman(Arista) | 84  | —   | 43  | 33  | 7   | — | 1 | 98% | 11
MARYJ.BLIGE - Sweet Thing(Uptown/MCA)   | 118 | —   | 8   | 27  | 59  | 18 | 6 | 79% | 12
BOYGEORGE - The Crying Game(SBK/ERG)   | 147 | 17  | 1   | 5   | 33  | 58 | 33 | 26% | 5
JOEYLAWRENCE - Nothin' My Love Can't Fix(Impact/MCA) | 142 | 5   | —   | 2   | 58  | 59 | 18 | 42% | 6
SHAI - Comforter(Gasoline Alley/MCA)    | 102 | 5   | 10  | 25  | 28  | 26 | 8 | 61% | 8
MADONNA - Bad Girl(Maverick/Sire/Warner Bros.) | 96  | —   | 11  | 39  | 35  | 10 | 1 | 88% | 8
PM DAWN - Looking Through Patient Eyes(Gee Street/Island/PLG) | 140 | 35  | 2   | 4   | 18  | 41 | 40 | 17% | 3
MICHAEL W.Smith - Somebody Love Me(Reunion/RCA) | 118 | 2   | —   | 4   | 54  | 46 | 12 | 49% | 7
GLORIAESTEFAN - I See Your Smile(Epic)  | 106 | 3   | 6   | 26  | 49  | 17 | 5 | 76% | 9
DINACARROLL - So Close(A&M)             | 125 | 7   | 1   | —   | 22  | 54 | 41 | 18% | 6
SILK - Freak Me(Keia/Elektra)           | 78  | 9   | 23  | 9   | 19  | 8 | 10 | 65% | 8
RESTLESS HEART with WARREN HILL - Tell MeWhat You Dream... | 113 | 3   | 3   | 14  | 43  | 32 | 18 | 53% | 9
EXPOSE - I'll Never Get Over You(Getting Over Me)(Arista) | 113 | 3   | 3   | 14  | 43  | 32 | 18 | 53% | 9
FAITH NO MORE - Easy(Slash/Reprise)    | 99  | 3   | 1   | 8   | 30  | 42 | 15 | 39% | 6
PRINCE AND THE N.P.G.- The Morning... (Paisley Park/Warner Bros.) | 161 | 61  | —   | 2   | 24  | 74 | 1% | 2
SHAWN COLVIN - I Don't Know Why(Columbia) | 113 | 1   | 1   | 2   | 9   | 49 | 51 | 10% | 5
EN VOGUE - Love Don't Love You(eastwest) | 113 | 12  | —   | 17  | 46  | 38 | 15% | 4
SWV - I'm So Into You(RCA)              | 63  | 14  | 4   | 9   | 12  | 17 | 7 | 39% | 8
DEF LEPPARD - Tonight(Mercury)          | 132 | 25  | —   | 1   | 6   | 48 | 52 | 5% | 3
TOAD THE WET SPROCKET - I Will Not Take These Things...(Columbia) | 120 | 14  | —   | 1   | 8   | 33 | 64 | 7% | 3
ENUFF Z'NUFF - Right By Your Side(Arista) | 99  | 2   | —   | 21  | 39  | 37 | 21% | 5
MICHAEL JACKSON - Who Is It(Epic)      | 146 | 68  | —   | 1   | 34  | 43 | — | 9% | 2
GLENN FREY - Love In The 21st Century(MCA) | 123 | 14  | —   | 6   | 39  | 64 | 4% | 3
NEEHE CHERRY - Buddy X(Virgin)          | 121 | 14  | —   | 6   | 29  | 72 | 4% | 4
ERIC CLAPTON - Running On Faith(Duck/Reprise) | 115 | 18  | —   | 8   | 33  | 56 | 6% | 3
TOM COCHRANE - No Regrets(Capitol)     | 101 | 21  | —   | 2   | 10  | 35 | 33 | 11% | 4
JEFF HEALEY BAND - Lost In Your Eyes(Arista) | 99  | 95  | —   | —   | 2   | 2 | 2 | 9% | 1
DEPECHE MODE - I Feel You(Sire/Reprise) | 94  | 11  | 2   | 3   | 11  | 22 | 45 | 17% | 4
DAMN YANKES - Silence Is Broken(Warner Bros.) | 92  | 76  | —   | 4   | 8   | 4 | 4% | 2

The GAVIN REPORT/March 26, 1993
Gee, does this make it official? A disturbing story in the March 23rd edition of The New York Times featured this headline: “Listeners Tune Out Top 40 Music On The Radio.” It was not a piece that allowed for an opposite viewpoint, so we’ll offer one.

For starters, writer Stephen Holden, while having done extensive research for the article, ignored some facts. When pointing to top-selling albums like Bonnie Raitt’s Nick Of Time or Natalie Cole’s Unforgettable With Love, he declined to mention that, with as many acts, sales of these releases skyrocketed when Top 40 airplay kicked in. Without that exposure, many gold albums might never have gone platinum.

Expressing his displeasure with the story, Midcontinent Radio President David Martin supplied a few more stats and his own analysis. Holden’s opening premise was that while Peabo Bryson/Regina Belle, Dr. Dre and Bon Jovi are big hits, the “chances of hearing all three on the same radio station are growing slimmer every day.” He then went on to cite the reason as the “rapid decline of Top 40.”

Martin takes issue with that assessment. “Let’s look at what Jim Duncan reports in his new Fall, 1992 book,” he says, “Comparing Top Forty’s combined AM/FM shares from Fall ’91 to Fall ’92, the format dropped a whopping 1.11 shares from 11.46 in ’91 to 10.35 in ’92. And that’s in the Fall when Top Forty is traditionally at a disadvantage based on past cycles which show Spring books to be much healthier. So much for ‘rapid decline.’ Next, let’s compare Top Forty to A/C-Oldies, which dropped from 16.09 in ’91 to 14.95 in ’92. Again, only a slight drop of 1.14, but we don’t see anyone writing stories about the ‘rapid decline of A/C-Oldies.’

Dave says it’s important to look at a lot of data rather than just one or two things, and notes that Duncan lists Top 40’s 1992 average quarter hour 12+ audience as 2,281,900 based on 294 stations. Using ratings data, the average Top Forty audience is 2,281,900 American listeners every quarter hour 12+ at Top Forty stations. Using ratings data, the average Top Forty audience is 2,281,900 American listeners every quarter hour 12+ based on 294 stations. Using ratings data, the average Top Forty audience is 2,281,900 American listeners every quarter hour 12+ based on 294 stations.

But can Top 40 be called, as the article stated, “a dinosaur?” Martin doesn’t think so. “Can 2,281,900 American listeners every quarter hour be wrong? It’s way too early to pronounce the format dead.” But, he admits, “It is going through an evolution. It demands leadership and more than just saying the cycle will come around. It takes adjusting and adapting to obvious changes.

Next week, Steve Kingston tackles that subject and talks about what the legendary Z100 is doing to adapt. To close on an optimistic note, Dave Martin feels strongly that, “Top Forty is the only format that has variety. Other formats say they do, but they don’t. It has the chance to re-invent itself every day. It can be as fresh as Time magazine or the morning paper—and it should be.”

Explosive moves propel PM DAWN’s “Looking Through Patient Eyes” into the top thirty, showing significant gains at KKFR 22-13, B96 17-15, KPLZ 28-19, POWER 102 35-25, 104 KRBE 6-5 (42 plays), KMEL 27-8, KDON 33-28, WXLC 34-25, KISF 27-19, WNZZ 29-21, etc.

Nice chart growth for GLENN FREY’s “Love In The 21st Century” at WKBQ St. Louis takes NENEH CHERRY into the top twenty 25-19 with other gains indicating strong acceptance. More and more believers ADD it including: KILS, HOT 97, WRKY, XL93, WXXJ, KIXY, KCAQ, KGOR and KS104.

TASMIN ARCHER’s “Sleeping Satellite” charts top thirty at WIQQ, WXMK, WAPE, COKI/FM, THE END, 104 KRBE, WNNO “high debut at #30,” WXTQ and WMQT. ADDed at: WYHY, WSFK, WHHT, WHAJ, KROC, WCIL, KKBW, KFAX, KFTR, KISM, WQPB, WBEC/FM, etc.

Another great week for the STEREO MC’S, who capture #1 at 104 KRBE Houston with 52 plays. Also Top Ten at WPST, 99X, THE MAX and KFMI Arcata, CA where PD Dave Robie reports “sales are strong along with ‘Connected’ being in the ‘Power Nine At 9’ for the past month.” New on: KISF, WBBQ, Z104, WZOU, TOWER 98, KPXR, KS104, KWTX, KQX, KMEL, KWIN, etc.

POWER 106 Los Angeles confirms RAPINATION & KYM MAZELLE’s appeal with a 7-5 gain. Doing well at KJYK Tucson 23-18 and KWIN Stockton 22-19. ADDs include: WXTQ, KS104, MIX 93.5 and KMGZ.

After five weeks of play, 4 NON BLONDES’ “What’s Up?” enters the Top Ten at KQKY Kearney, NE 12-7. MD Mark Reid calls it Nebraska’s biggest hit since “Hazard.” Top five requests for the past month.

March 26, 1993/the GAVIN REPORT
Lauren Christy

"You Read Me Wrong" The debut single.
Going for adds 3/29
The Difference In A World Of Imitation.
See Lauren on The Tonight Show 4/8
Produced by Tavo Palomo
MOST ADDED

JENNIFER WARNES (45)  
(Private Music)

CHRIS ISAAK (39)  
(Reprise)

RAY CHARLES (34)  
(Warner Bros.)

BON JOVI (30)  
(Jambco/Mercury)

MAIA AMADA (26)  
(Word/Epic)

TOP TIP

DINA CARROLL  
So Close  
(A&M)

A ballad of classic proportions.

RECORD TO WATCH

CHARLES & EDDIE  
House Is Not A Home  
(Capitol)

Now in escrow this track should close in less than forty-five days.

CHARTBOUND

ARTIST TITLE LABEL

*Debuts in Chartbound

Reports Adds Heavy Medium Light Hit Factor Weeks

DINA CARROLL - So Close (A&M)  66  6  —  25  35  37%  5
BON JOVI - Bed Of Roses (Jambco/Mercury)  55  30  2  11  12  23%  2
**UP & COMING**

Reports accepted Mondays and Tuesdays 8AM through 3PM
Station Reporting Phone: (415) 495-1990
Fax: (415) 495-2580

**INSIDE A/C** by Diane Rufer and Ron Fell

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
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</thead>
<tbody>
<tr>
<td>BARRY MANILOW</td>
<td>If Tomorrow Never Comes</td>
<td>Arista</td>
</tr>
<tr>
<td>MAIA AMADA</td>
<td>What's A Heart To Do</td>
<td>Word/Epic</td>
</tr>
<tr>
<td>REGINA BELLE</td>
<td>If I Could</td>
<td>Columbia</td>
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<tr>
<td>* JENNIFER WARNES</td>
<td>The Whole Of The Moon</td>
<td>Private Music</td>
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<tr>
<td>CHARLES &amp; EDDIE</td>
<td>House Is Not A Home</td>
<td>Capitol</td>
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<tr>
<td>DAVID SANBORN</td>
<td>Benny</td>
<td>Elektra</td>
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<tr>
<td>FREDDIE MERCURY</td>
<td>Time</td>
<td>Hollywood</td>
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<tr>
<td>* CHRIS ISAAK</td>
<td>Can't Do A Thing (To Stop Me)</td>
<td>Reprise</td>
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<tr>
<td>PAUL WELLER</td>
<td>Above The Clouds</td>
<td>London/PLG</td>
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<tr>
<td>FAITH NO MORE</td>
<td>Easy</td>
<td>Elektra</td>
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<tr>
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<td>BRYAN DUNCAN</td>
<td>Love Takes Time</td>
<td>Word/Epic</td>
</tr>
<tr>
<td>* WALTER BEASLEY</td>
<td>If You Ever Loved Someone And Lost</td>
<td>Mercury</td>
</tr>
</tbody>
</table>

Dropped: Joan Baez, Cathy Dennis, Boyz II Men, Jude Cole, Michael Jackson, Nanci Griffith, Vanessa Paradis, Jenni Muldaur.

The HOTTEST track in the format is CELINE DION's "Water From The Moon," which has moved #34 to #19 over the past two weeks while its HIT FACTOR doubled from 30% to 60% in that time.

ERIC CLAPTON's "Running On Faith" should take inspiration from its two-week move from #37 to #24, coming with 37 ADDs in that span of time.

Highest debut, by a wide margin, is RAY CHARLES' "A Song For You." The #30 debut comes with 113 players already on board and among this week's ADDs are KSTP/FM, WQLH/FM, WMJQ, WOBM/FM and WCKQ.

SADE's second single, "Kiss Of Life," debuts at #36 with a score of ADDs from the likes of WMJQ/FM, WMJQ, WLET, WBLG/FM, WCEM/FM etc. Quality rotation reports already in from KVYN/FM, WFTS/FM, WLRD, WOBM/FM, WSUL, WMT/FM, WSKY, WFRO, KTIQ, KBLQ and WHAI etc.

DINA CARROLL's debut single, "So Close," occupies half of our CHARTBOUND territory this week. Already playing are WBMX, WTXS, K99, KMXV/FM, WEIM, KEYW/FM, WQLR, KCRE, WCKQ etc.

**REVIEW**

KIRK WHALUM featuring JEVETTA STEELE

Love Is A Losing Game (Columbia)
The next big thing in saxophone/singer duets as journeyman Kirk Whalum teams up with a sparkling new talent Jevetta Steele who last year was singing on AT&T's "Call Me" television spot.

BRYAN FERRY

I Put A Spell On You (Reprise)
Bryan puts a haunting and sensual signature on this blues standard produced with Robin Trower. Great to have Bryan back on the airwaves!!

LAUREN CHRISTY

You Read Me Wrong (Mercury)
Cleverly written song about mis-reading someone who enjoys mixing her messages. Ms. Christy's A/C debut comes on the high heels of a success debut in our Adult Alternative section.

BRUCE HORNSBY

Harbor Lights (RCA)
Range-less for the first time in his headlining career, Bruce slides into a more abstract, Steely Dan-ish territory with this sampling from his soon-to-be-released, similarly titled album. It has a cool attitude with a lot going on under its most obvious surface. The sitar and guitar solos are by Pat Metheny.

JACK WAGNER

It's My Baby Too (BFE)
One of the few love songs ever written about the confusion brought about by an unexpected pregnancy. Jack's treatment of this song (written by three men, by the way) is not nearly as chauvinist as Paul Anka's "You're Having My Baby."

PAUL WELLER's "Above The Clouds," last week's RECORD TO WATCH, gained 12 ADDs bringing its total to 38 stations. Among the new WBEC/AM, WCVA, KAYL, KIJK, KQAD, KSCQ, KRLT, KTID and Y92. Also spinning at WAHR, WMSQ, KLKC, WRCO, KBMG and KWXX.

Moving into the RECORD TO WATCH box this week is CHARLES and EDDIE's third single, "House Is Not A Home." Now being played at 44 A/Cs with 19 ADDs from the likes of WOBM/FM, WCPZ, WFRO, KMGN, KIDX/FM, KKBQ, Q104, WQLJ, KKSI etc.
"TIS BETTER TO HAVE LOVED AND LOST THAN NEVER TO HAVE LOVED AT ALL."

- WILLIAM SHAKESPEARE

"LOVE IS A LOSING GAME."

-KIRK WHALUM

Kirk Whalum is not only a saxophonist's saxophonist, he's a singer's saxophonist. Whitney Houston insisted that his soul-touching sound flavor I Will Always Love You. Luther Vandross was emphatic about Kirk's virtuosity gracing his latest album.

Now he calls upon Prince's protégé, Jevetta Steele, to accompany him on Love Is A Losing Game. Once again, a gifted voice has been matched with a gifted musician.

Love Is A Losing Game.
Play it as often as you like.

LOVE IS A LOSING GAME, FEATURING JEVETTA STEELE, FROM THE ALBUM "CACHE."
### HIT FACTOR

**Hit Factor** is a percentage of stations which have it in Heavy or Medium rotation. i.e. 100 stations playing the record: 60 stations have it in Heavy or Medium rotation: Hit Factor = 60%

**Reports**

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist(s)</th>
<th>HIT FACTOR</th>
<th>HEAVY</th>
<th>MED</th>
<th>LIGHT</th>
<th>Last Week</th>
<th>Hit Factor Weeks</th>
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<tbody>
<tr>
<td>ELTON JOHN - Simple Life</td>
<td>MCA</td>
<td>225</td>
<td>—</td>
<td>204</td>
<td>11</td>
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<td>95%</td>
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<tr>
<td>VANESSA WILLIAMS with BRIAN McKNIGHT - Love Is</td>
<td>Giant/Reprise</td>
<td>202</td>
<td>1</td>
<td>174</td>
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<td>JON SECADA - Angel</td>
<td>SBK/ERG</td>
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<td>165</td>
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<td>GLORIA ESTEFAN - I See Your Smile</td>
<td>Epic</td>
<td>197</td>
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<td>RESTLESS HEART with WARREN HILL - Tell Me What You Dream</td>
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<td>6</td>
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<td>WHITNEY HOUSTON - I Have Nothing</td>
<td>Arista</td>
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<td>6</td>
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<td>MICHAEL W. SMITH - Somebody Love Me (Reunion/RCA)</td>
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<td>PAUL McCARTNEY - Hope Of Deliverance</td>
<td>Capitol</td>
<td>181</td>
<td>—</td>
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<td>STING - If I Ever Lose My Faith In You (A&amp;M)</td>
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<td>MARY-CHAPIN CARPENTER - Passionate Kisses</td>
<td>Columbia</td>
<td>170</td>
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<td>GO WEST - What You Won’t Do For Love</td>
<td>EMI/ERG</td>
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<td>DURAN DURAN - Ordinary World</td>
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<td>MICHAEL BOLTON - Reach Out (I’ll Be There)</td>
<td>Columbia</td>
<td>151</td>
<td>—</td>
<td>70</td>
<td>60</td>
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<td>k.d. lang - Miss Chatelaine</td>
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<td>136</td>
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<td>11</td>
<td>88%</td>
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<td>BERNARD OATTS - Throw Your Fears To The Wind</td>
<td>Sin-Drome</td>
<td>121</td>
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<td>42</td>
<td>61</td>
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<tr>
<td>WENDY MOTEN - Come In Out Of The Rain</td>
<td>EMI/ERG</td>
<td>129</td>
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<tr>
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<td>Next Plateau/London/PLG</td>
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### PLUS FACTOR

Records which received the greatest increase in Hit Factor.

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<tr>
<th>LW</th>
<th>TW</th>
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<td>SAWYER BROWN - All These Years</td>
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<td>EXPOSE - I'll Never Get Over You</td>
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<td>FAITH NO MORE - Easy</td>
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<td>RAY CHARLES - A Song For You</td>
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<td>WHITNEY HOUSTON - I'm Every Woman</td>
<td>52</td>
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<td>CELINE DION - Water From The Moon</td>
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<td>60</td>
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<td>ERIC CLAPTON - Running On Faith</td>
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<td>HOWARD HEWITT - How Fast Forever Goes</td>
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<td>FREDDIE MERCURY - Time</td>
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20 the GAVIN REPORT/March 26, 1993
"DON'T LOOK AT ME THAT WAY"

The new single from the Grammy® award-winning CHAKA KHAN, Female R&B Vocalist Of The Year!

From the album The Woman I Am

Management: David Brokaw/The Brokaw Company
HOWARD HEWETT
HOW FAST FOREVER GOES, was one of the last songs ever written by famed songwriter Sammy Cahn. Other Cahn compositions included four Academy Award winners: THREE COINS IN THE FOUNTAIN, HIGH HOPES, ALL THE WAY and CALL ME IRRESPONSIBLE.

NED’S ATOMIC DUSTBIN
The name Ned’s Atomic Dustbin came from the title of a book of old scripts from an old BBC radio series called, “The Goon Show” which starred Peter Sellers.

CHRIS ISAAK
For the past decade part of the patented Chris Isaak sound has come from lead guitarist James Calvin Wilsey. Upon completing his parts for the recording of Isaak’s newest album, San Francisco Days, Wilsey and Isaak severed their professional relationship. Wilsey will produce other artists and continue to do session work as a “hired gun.”

TANYA TUCKER
Singer Tanya Tucker has been chosen to follow the footsteps of Cheryl Tiegs, Christie Brinkley and Cybil Shepherd as the next Black Velvet Whiskey lady.

DURAN DURAN
Nick Rhodes of Duran Duran wasn’t born with that name; his real name is Nicholas James Bats.

MICHAEL JACKSON
Santa Barbara County officials have approved Michael Jackson’s request to build a breeding ground for his ever-growing collection of animals at his Neverland ranch in nearby Los Olivos, CA. Surrounded by a moat, the twenty-acre site will contain elephants, apes, white tigers, bears and other rare animals.

BELLY
Tanya Donnelly of Belly was formerly in Throwing Muses with her half-sister Kristin Hersh.

BALTIMORA
Baltimora’s real name is Jimmy McShane and he’s a native of Londonderry, Northern Ireland. Seven years ago he had a top twenty single with the song, TARZAN BOY, which is now featured in the soundtrack to the new “Teenage Mutant Ninja Turtles Three” movie.

ICE-T
Not content with recording and film career, Ice-T is about to launch a clothing line called OGG: Original Gangsta Gear.

BIOFEEDBACK
by Ron Fell

CAROLE KING
Carole King’s 1971 album, Tapestry, has sold more than 18 million copies and, until eclipsed by Michael Jackson’s Thriller, had been the biggest-selling album of all time.

TEARS FOR FEARS
Roland Orzabal of Tears For Fears will release a new album in late Spring under the group name Tears For Fears, even though co-founder Curt Smith left the band before recording the new project began. Smith will have his own album out later in the year.

TASMIN ARCHER
SLEEPING SATELLITE, the debut single from England’s Tasmin Archer, was inspired by a magazine article she and her bandmates John Beck and John Hughes read. It celebrated the twentieth anniversary of man’s first visit to the moon in 1969.

RAY CHARLES
Between March, 1962 and December, 1963 Ray Charles released sixteen singles including May 1962’s double-sided hit I CAN’T STOP LOVING YOU backed with BORN TO LOSE.

k.d. lang
Thirty-one-year old Kathy Dawn Lang grew up with her mother in rural Canada. She hasn’t seen her seventy-two-year-old father in the twenty years since he left the family home.

BARRY MANILOW
This May Barry Manilow will guest star on the season finale of “Murphy Brown.”

BRUCE HORNSBY
Earlier this year Bruce Hornsby was nominated for a Grammy only to have his work disqualified before the final ballots were cast. Hornsby had collaborated with Branford Marsalis on a song called TWENTY NINE-HIVE, which received enough nominations to make the finals in the Pop Instrumental category. Only problem is the song, written for a Coca-Cola Summer Olympics’ promotional package, was not made available in stores and was only used as background music for an NBC Television profile on long jumpers.

BEACH BOYS
Capitol will be releasing the long-awaited boxed CD set from The Beach Boys before Summer starts. Believed to be included will be some of the material recorded for the legendary mid-sixties’ ‘Smile’ album that’s never officially been released.
In memory of

Donnie Cohen
Shannon Schmidt
Steve Ortolano
Diane Songer

From your friends at
Warner/Reprise
MOST ADDED

INTELLIGENT HOODLUM
The Posse
(A&M)

THE PHARCYDE
'Passin' Me By
(Delicious Vinyl/Atlantic)

FLAVOR UNIT MC'S
Roll Wit Tha Flava
(Flavor Unit/Epic)

DIGABLE PLANETS
Where I'm From
(Pendulum/Elektra)

TOP TIP

KENNY DOPE
featuring MAD RACKET
Dondada
(Big Beat/Atlantic)

Six new confirmations this week including Nasty Nes the Crazy Pinoy at KCMU-Seattle, WA and Charlotte Castillo at WESU-Middletown, CT.

RECORD TO WATCH

CAPITAL TAX
I Can't Believe It
(Primate/MCA)

This group shocked the industry by catching wreck during the Gavin Rap Forum. This week they get mo' support with adds from Martin Moore at WNYU in New York City and Rob Jackson at KSCU in Santa Clara, Ca.

CHARTBOUND

BROKIN ENGLISH KLIK - Hardcore Beats (Wild Pitch/ERG)
YAGGFU FRONT - Lookin' For A Contract (Mercury)
DAS EFX - If Only (eastwest america)
*GETO BOYS - Crooked Officer (Rap-A-Lot/ Priority)
*ART OF ORIGIN - Unration-AL (Ill Labels/Def American)
*DIGABLE PLANETS - Where I'm From (Pendulum/Elektra)
*INTELLIGENT HOODLUM - The Posse (A&M)

Dropped: #33 Pete Nice, #37 Paris, #40 Eazy E.

Editor: Kelly Woo
RA - Retail Singles Action

RA LW TW
1 1 NAUGHTY BY NATURE - Hip Hop Hooray (Tommy Boy)
2 2 ICE CUBE - It Was A Good Day (Priority)
3 3 BRAND NUBIAN - Love Me Or Leave Me Alone/Travel Jam (Elektra)
4 4 DR. DRE - Nuthin' But A "G" Thang (Death Row/Interscpe/Priority/AtL)
5 5 PETE ROCK & C.L. SMOOTH - Lots Of Lovin'/It's Not A Game (Elektra)
6 6 MADKAP - Da Whole Kit & Kaboodle/Ph"ck What... (Loud/RCA Records)
7 7 KAM - Peace Treaty/Y'all Don't Hear Me... (Street Knowledge/eastwest)
8 8 LORDS OF THE UNDERGROUND - Funky Child (Pendulum/Elektra)
9 9 MASTA ACE - Jeep Ass Niguh (Delicious Vinyl/Atlantic)
10 10 REDMAN - Time 4 Sum Aksion (Def Jam/RAL/Chaos)
11 11 RUN-D.M.C. - Down With The King, Can I Get A Yo! (Profile)
12 12 FUNKDOOBIEST - Bow Wow Wow (Mortal)
13 13 CB4 - CB4 Soundtrack (MCA)
14 14 DIAMOND AND THE ... - Sally Got A One Track Mind (Chemistry/Mercury)
15 15 FLAVOR UNIT MC's - Roll Wit Tha Flava (Flavor Unit/Epic)
16 16 BLACK MOON - Who Got The Props (Nervous)
17 17 2 PAC - Hollar If Ya Hear Me (Interscope/Atlantic)
18 18 ONYX - Throw Ya Gunz (JMJ/RAL/Chaos)
19 19 SHOWBIZ & A.G. - Bounce To This (London/PLG)
20 20 DIGABLE PLANETS - Rebirth Of Slick (Pendulum/Elektra)
21 21 BOSS - Deeper (DJ West/Columbia)
22 22 COMMON SENSE - Breaker 1/9 (Relativity)
23 23 L.L. COOL J - How I'm Comin' (Def Jam/RAL/Chaos)
24 24 HEAVY D. & THE BOYZ - Who's The Man? (Uptown/MCA)
25 25 TIM DOG - I Get Wrecked (Ruffhouse/Columbia)
26 26 WU-TANG CLAN - Protect Ya Neck (Wu-Tang)
27 27 APACHE - Gangsta B!#ch (Tommy Boy)
28 28 COMPTON'S MOST WANTED - Def Wish II (Epic)
29 29 POSITIVE K - Ain't No Crime (Island/PLG)
30 30 DA KING AND I - Flip The Script (Rowdy)
31 31 KING TEE - Got It Bad Yo (Capitol Street)
32 32 GRAND PUBA - Check It Out (Elektra)
33 33 JAMES BROWN - Can't Get Any Harder (Scotti Brothers)
34 34 GANG STARR - Gotta Get Over (Remix)/Flip The Script (Chrysalis/ERG)
35 35 KOOL G RAP & DJ POLO - III Street Blues (Cold Chillin')
36 36 TRENDS OF CULTURE - Off & On (Mad Sounds/Motown)
37 37 PHARCYDE - 'Passin' Me By (Delicious Vinyl/Atlantic)
38 38 WRECKX-N-EFFECT - Wreckx Shop (MCA)
39 39 DA YOUNGSTA'S - Crewz Pop (eastwest/atlantic group)
40 40 C.E.B. - Get The Point (Ruffhouse/Columbia)

**Debuts in Chartbound**
### NEW HIP HOP RELEASES

**by Kelly Woo**

**Retail Research:**
Ivan Rodriguez
Rodney Edwards
Janet Harrison

<table>
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<td>1</td>
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<td>DR. DRE - Nuthin' But... (Death Row/Interscope/Priority/Atlantic)</td>
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<td>NAUGHTY BY NATURE - Can't Get Enough (Chess/Ruthless/Giant)</td>
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<td>2</td>
<td>3</td>
<td>ICE CUBE - It Was A Good Day (Priority)</td>
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<td>10</td>
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<td>UNX - Throw Ya Gunz (JMJ/RAL/RCA)</td>
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<td>RUN DMC - Down With The King (Profile)</td>
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<td>DIGABLE PLANETS - Rebirth Of Slick (Pendulum/Elektra)</td>
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<td>BLACK MONK - Who Got The Props (Nervous)</td>
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<td>5</td>
<td>8</td>
<td>POSITIVE K - I Got A Man (Island/PLG)</td>
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<td>SNOW - Informer (eastwest)</td>
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<td>13</td>
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<td>THE GETO BOYS - Crooked Officer (Rap-A-Lot/Priority)</td>
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<td>5</td>
<td>11</td>
<td>APACHE - Gangsta Bitch (Tommy Boy)</td>
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<td>DUICE - Dazzy Dukes (TMR/Bellmark)</td>
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<td>14</td>
<td>BRAND NUBIAN - Love Me Or Leave Me Alone (Elektra)</td>
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<td>16</td>
<td>JAMES BROWN - Can't Get Any Harder (Scotti Brothers)</td>
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<td>16</td>
<td>LORDS OF THE UNDERGROUND - Funky - Funky (Pendulum/Elektra)</td>
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<td>L.L. COOL J - I'm Comin' (Def Jam/RAL/Chaos)</td>
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<td>18</td>
<td>PAPER BOY - Ditty (Next Plateau/PLG)</td>
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<td>19</td>
<td>19</td>
<td>REDMAN - Time 4 Sum Aksion (RAL/Def Jam/Chaos)</td>
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<td>20</td>
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<td>FLAVOR UNIT - Roll Wit Tha Flava (Flavor Unit)</td>
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<td>KAM - Peace Treaty (Street Knowledge/eastwest)</td>
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<td>22</td>
<td>ARRESTED DEVELOPMENT - Mr. Wendal (Chrysalis/ERG)</td>
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<td>FATHER M.C. - Everything's Gonna... (Uptown/MCA)</td>
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<td>ABOVE THE LAW - V.S.O.P. (Ruthless/Giant)</td>
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<td>25</td>
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<td>WRECKX-N-EFFECT - Wreckx Shop (MCA)</td>
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</tbody>
</table>

**SINGLES**

**2W | LW | TW**

1. DR. DRE - The Chronic (Death Row/Interscope/Priority/Atlantic)
2. NAUGHTY BY NATURE - 19 Naughty III (Tommy Boy)
3. DIGABLE PLANETS - Reachin' (Pendulum/Elektra)
4. BRAND NUBIAN - In God We Trust (Elektra)
5. ICE CUBE - Predator (Priority)
6. THE GETO BOYS - Till Death Do Us Part (Rap-A-Lot/Atlantic)
7. HEAVY D & THE BOYZ - Blue Funk (Uptown/MCA)
8. APACHE - Apache (Tommy Boy)
9. CB4 - CB4 Soundtrack (MCA)
10. THE NITTY GRITTY DYNAMITE - Hard Or Smooth (MCA)
11. REDMAN - Whut? Thee Album (Def Jam/Chaos)
12. SNOW - 12 Inches Of Snow (eastwest/Atlantic Group)
13. KING TEE - Tha Triflin' Album (Capitol Street)
14. ARRESTED DEVELOPMENT - 3 Years... (Chrysalis/ERG)
15. KOOL G RAP & DJ POLO - Live And Let Die (Cold Chillin')
16. POSITIVE K - The Skills Dat Pay Da Bills (Island/PLG)
17. B-LEGIT THE SAVAGE - Tryin To Get A Buck (Sic-Wid-It)
18. DIAMOND AND THE DREAMERS - Stunts (Chemistry/Mercury)
19. BLOODS & CRIPS - Bangin On... (Dangerous/Pump/Quality)
20. GRAND PUBA - Reel To Reel (Etekra)

### PARIS - Assatta's Song (Scarface)

Can someone tell me why this man was banned by three different labels? How much of a threat is he to mainstream America? Afterall, his first single reminisced about the past and now he's giving props to the Black woman. That's right—P-Dog has devoted this single to the sisters, but it's not a silly love song. Smoothed out over a laid back jazz groove and a funky bass, Paris' rhyme flow hits you with a serious message that EVERYONE needs to drop the needle on. In case you think that he's gone soft, pep up "Guerrillas in the Mist" and "Coffee, Donuts & Death" for what the Black Panther of Hip-hop is really known for and what AmeriKkkKa is really afraid of. Contact Darrell "D-Wood" Hodges or Yvette Brown at (510) 834-9188.

**EDITORIAL SHOUT OUT**

You asked for it, so here it is—news, gossip, and whatever else that's fit to print. Props go out to ex-Gavinite, Brian Hodges or Yvette Brown at (510) 834-9188. You asked for it, so here it is—news, gossip, and whatever else that's fit to print. Props go out to ex-Gavinite, Brian Hodges or Yvette Brown at (510) 834-9188.
### Chartbound

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<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<td>AZ ONE - With You</td>
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### Most Added

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<td>SWV - I'm So Into You</td>
<td>(RCA)</td>
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<tr>
<td>SILK - Freak Me</td>
<td>(Keia/Elektra)</td>
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<td>MEN AT LARGE</td>
<td>(So Alone) (eastwest)</td>
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<td>SADE - Kiss Of Life</td>
<td>(Epic)</td>
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<tr>
<td>R.KELLY and PUBLIC ANNOUNCEMENT - Dedicated</td>
<td>(Jive)</td>
</tr>
<tr>
<td>WHITNEY HOUSTON - I Have Nothing</td>
<td>(Arista)</td>
</tr>
<tr>
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<tr>
<td>MARY J. BLIGE - Every Little Thing U Do</td>
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**Editor:** Betty Holiers  
**Associate Editor:** John Martinucci
UP & COMING

Reports Adds ARTIST TITLE LABEL
29 5 BLACKSTREET Featuring TEDDY RILEY - Baby Be Mine (MCA)
28 3 WALTER BEASLEY - If You Ever Loved Someone And Lost (Mercury)
24 2 NORMAN CONNORS - Remember Who You Are (Motown)
22 3 JAMES BROWN - Can't Get Any Harder (Scotti Brothers)
21 5 * TISHA CAMPBELL - Love Me Down (Capitol)
19 1 VOICES - Cloudy With A Chance Of Tears (Zoo)

DROPPED: #29 - Arrested Development, #35 - Digable Planets (Slick),
#37 - Jade (Don't).

Shai smoothes their way into another #1 as "Comforter" makes it two for two for this new group, while SWV drops to #2 after a two-week run at the top. Silk's "Freak Me" keeps climbing and finds itself breaking up bottlenecks in the process. The group's 5-3 move stalls Men At Large's "So Alone" and sends R. Kelly and Public Announcement south! Up one this week to #5 is Sade's Kiss Of Life," and then some adds next week in order to make any significant moves, and she'll need it 'cause of who's following her. Whitney Houston's "I Have Nothing," (#7), LeVert's "Good Ol' Days" (#8) and Lo-Key?'s "Sweet on U" (#9) are all inside the Top 10 and they all have room to move up. Spots 11-16 are all underlined and it's creating another jam-up. Mary J. Blige's re-make of "Sweet Thing" picked up 8 adds, among them were: WFXA-Augusta, GA; WJMI-Jackson, MS; KDKO-Denver, CO and KMJQ-Houston, TX. Getting added at WJFX-Fort Wayne, IN and WPMX-Tupelo, MS

Moving Regina Belle's "If I Could," 14-13. After 7 had a good week with four more adds as the trio's "Can He Love U Like This" travels 19-15. As you glance down below the Top 20 take note of some key moves this week. Gerald Alston's ballad, "Send For Me," moves 31-25, and En Vogue moves 32-26. "Love Don't Love You" lands five new believers from WBLX-Mobile, AL; WOWL-Norfolk, VA; WJDI-Salisbury, MD; and WPMX-Tupelo, MS. As appropriate as it may seem, Ice Cube did in fact have a 'good day' (week?). He moves up to #27 from #34. Another rapper who made the move this issue is Prince Markie Dee. "Typical Reason" lands inside the Top 30 five weeks after its debut. Debuts come from Hi-Five's "Mary, Mary," (#33), Dina Carroll's "So Close" (#34) and Michael Jackson's "Who Is It?" (#39). Check out the Record To Watch, Blackstreet featuring Teddy Riley "Baby Be Mine" is going to be the MCA's next Guy. Peace, John

INSIDE URBAN

Mary J. Blige

Hitmakers Jam & Lewis honored with a Star
The picture makes it official! The Grammy Award-winning songwriting/production team of Jimmy Jam & Terry Lewis received a Star on the Hollywood Walk Of Fame. Their company, Flyte Tyme Productions, has been the Midas touch for a who's who of recording artists, not to mention the success they achieved from working with Janet Jackson on her Control and Rhythm Nation 1914 Albums. Pictured standing (l-r): Quincy Jones; Janet Jackson; Magic Johnson; AlCafaro, CEO and President A&M Records. Pictured kneeling (l-r): Jimmy Jam and Terry Lewis.

NEW RELEASES

BY JOHN MARTINUCI

TREY LORENZ - Just To Be Close To You
(Epic)
Flashback alert! Trey Lorenz offers a remake of a 1976 standard penned by Lionel Richie and made #1 by The Commodores. Buddy Mariah produced the album version for Trey, while for radio, Prince Markie Dee and partner Cory Rooney offer a Soul Convention Hip-hop mix that puts an unexpected twist in Trey's sound.

PRINCE AND THE N.P.G. - The Morning Papers (Paisley Park/Warner Bros.)
Prince's "The Morning Papers" is delivered with very much the same style and intensity as "Purple Rain." Once again, Prince manages (with creative imagery), to express the attraction of a male/female relationship.

BOBBY BROWN - That's The Way Love Is
(MCA)
Papa Brown should be on your desk this week with the fourth single from his album, Bobby. With three #1 singles behind him, Bobby releases "That's The Way Love Is," a simple, mid-tempo track that gets some of its flavor from New Jack producer Teddy Riley. Bobby gets some rap assistance from Wreckx-N-Effect's Agil Davidson.

MAD COBRA - Legacy (Columbia)
As the popularity of Jamaican dancehall music continues to grow in this country, so does the success of its artists. The third single from Mad Cobra's "Hard To Wet, Easy To Dry" album should be no exception, as this mellow groove is sure to score big with listeners. Supported by the vocals of Ritchie Simmons, "Legacy" has just as much appeal to it as "Flex" did. Can you count to 500,000?

ROD EDWARDS

HEAVY D & THE BOYZ - Truthful
(Uptown/MCA)
The "man" continues his multi-format assault, this time dropping one of the dopest records from the certified gold album "Blue Funk." He evokes his lyrics with soulful background vocals to produce a can't-miss combination, that gives valuable lesson about staying true to your word.

ALBUM CUTS

SILK - Lose Control
CHANTE MOORE - I Wanna Love (Like That Again)
SIMPLE PLEASURE - Voice Inside My Dream
PRINCE AND THE N.P.G. - Sweet Baby
MARY J. BLIGE - Love No Limit

March 26, 1993/FILE GAVIN REPORT
## HIT FACTOR

**Hit Factor** is a percentage of stations which have it in Heavy or Medium rotation. i.e. 100 stations playing the record. 60 stations have it in Heavy or Medium rotation Hit Factor = 60%

<table>
<thead>
<tr>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor Weeks</th>
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<tbody>
<tr>
<td>SHAI - Comforter (Gasoline Alley/MCA)</td>
<td>59</td>
<td>1</td>
<td>52</td>
<td>7</td>
<td>100% 12</td>
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<tr>
<td>SWV - I'm So Into You (RCA)</td>
<td>57</td>
<td>1</td>
<td>54</td>
<td>2</td>
<td>100% 11</td>
</tr>
<tr>
<td>SILK - Freak Me (Keia/Elektra)</td>
<td>57</td>
<td>-</td>
<td>51</td>
<td>4</td>
<td>96% 8</td>
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<tr>
<td>MEN AT LARGE - So Alone (eastwest)</td>
<td>55</td>
<td>-</td>
<td>50</td>
<td>4</td>
<td>98% 16</td>
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<tr>
<td>R.KELLY and PUBLIC ANNOUNCEMENT - Dedicated (Jive)</td>
<td>55</td>
<td>1</td>
<td>46</td>
<td>9</td>
<td>100% 10</td>
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<tr>
<td>WHITNEY HOUSTON - I Have Nothing (Arista)</td>
<td>55</td>
<td>-</td>
<td>37</td>
<td>16</td>
<td>96% 7</td>
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<tr>
<td>LEVERT - Good Ol'Days (Atlantic)</td>
<td>55</td>
<td>1</td>
<td>27</td>
<td>20</td>
<td>85% 7</td>
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<tr>
<td>LO-KEY? - Sweet On U (Perspective/A&amp;M)</td>
<td>55</td>
<td>-</td>
<td>28</td>
<td>19</td>
<td>85% 8</td>
</tr>
<tr>
<td>NAUGHTY BY NATURE - Hip Hop Hooray (Tommy Boy)</td>
<td>46</td>
<td>1</td>
<td>36</td>
<td>8</td>
<td>95% 9</td>
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<tr>
<td>MARY J. BLIGE - Sweet Thing (Uptown/MCA)</td>
<td>53</td>
<td>8</td>
<td>21</td>
<td>25</td>
<td>86% 12</td>
</tr>
<tr>
<td>DR. DRE - Nuthin' But A G Thang (Death Row/Intrscp/Priority/Atl)</td>
<td>46</td>
<td>-</td>
<td>29</td>
<td>11</td>
<td>86% 9</td>
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<tr>
<td>REGINA BELLE - If I Could (Columbia)</td>
<td>56</td>
<td>2</td>
<td>12</td>
<td>33</td>
<td>110% 6</td>
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<tr>
<td>CHANTE MOORE - It's Alright (Silas/MCA)</td>
<td>52</td>
<td>-</td>
<td>11</td>
<td>32</td>
<td>92% 8</td>
</tr>
<tr>
<td>AFTER 7 - Can He Love U Like This (Virgin)</td>
<td>51</td>
<td>4</td>
<td>15</td>
<td>26</td>
<td>100% 7</td>
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<tr>
<td>PORTRAIT - Honey Dip (Capitol)</td>
<td>49</td>
<td>1</td>
<td>9</td>
<td>34</td>
<td>67% 9</td>
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<tr>
<td>TLC - Hat 2 Da Back (LaFace/Arista)</td>
<td>44</td>
<td>-</td>
<td>27</td>
<td>17</td>
<td>100% 9</td>
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<tr>
<td>INTRO - Love Thang (Atlantic)</td>
<td>45</td>
<td>3</td>
<td>15</td>
<td>21</td>
<td>80% 8</td>
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<tr>
<td>STEPHANIE MILLS - Never Do You Wrong (MCA)</td>
<td>45</td>
<td>2</td>
<td>5</td>
<td>28</td>
<td>117% 6</td>
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<tr>
<td>MICHAEL COOPER - Shoop Shoop (Never Stop Givin' You Love) (Reprise)</td>
<td>39</td>
<td>-</td>
<td>21</td>
<td>14</td>
<td>89% 14</td>
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<tr>
<td>BIG BUB - Tellin' Me Stories (eastwest)</td>
<td>39</td>
<td>2</td>
<td>14</td>
<td>18</td>
<td>82% 9</td>
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<tr>
<td>CHUCKII BOOKER - I Should Have Love You (Atlantic)</td>
<td>41</td>
<td>1</td>
<td>10</td>
<td>19</td>
<td>70% 9</td>
</tr>
<tr>
<td>LORENZO - I Can't Stand The Pain (Alpha International)</td>
<td>44</td>
<td>3</td>
<td>5</td>
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<td>63% 6</td>
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<tr>
<td>MONIE LOVE - Born 2 B.R.E.E.D. (Warner Bros.)</td>
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<td>1</td>
<td>2</td>
<td>21</td>
<td>54% 5</td>
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<td>GERALD ALSTON - Send For Me (Motown)</td>
<td>40</td>
<td>2</td>
<td>1</td>
<td>22</td>
<td>57% 5</td>
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<td>EN VOGUE - Love Don't Love You (eastwest)</td>
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<td>5</td>
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<td>34</td>
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<td>ICE CUBE - It Was A Good Day (Priority)</td>
<td>34</td>
<td>2</td>
<td>6</td>
<td>18</td>
<td>10% 5</td>
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<tr>
<td>RACHELLE FERRELL - Welcome To My Love (Capitol)</td>
<td>29</td>
<td>-</td>
<td>15</td>
<td>9</td>
<td>82% 11</td>
</tr>
<tr>
<td>PRINCE MARKIE DEE &amp; THE SOUL CONVENTION - Typical Reason (Columbia)</td>
<td>35</td>
<td>5</td>
<td>4</td>
<td>16</td>
<td>57% 5</td>
</tr>
<tr>
<td>CARON WHEELER - In Our Love (EMI/ERG)</td>
<td>36</td>
<td>1</td>
<td>-</td>
<td>19</td>
<td>17% 52% 5</td>
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<tr>
<td>WHITNEY HOUSTON - I'm Every Woman (Arista)</td>
<td>27</td>
<td>-</td>
<td>19</td>
<td>4</td>
<td>85% 12</td>
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<tr>
<td>SYBIL - You're The Love Of My Life (Next Plateau/PLG)</td>
<td>33</td>
<td>1</td>
<td>-</td>
<td>23</td>
<td>68% 5</td>
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<tr>
<td>HI-FIVE - Mary, Mary (Jive)</td>
<td>35</td>
<td>2</td>
<td>1</td>
<td>10</td>
<td>34% 3</td>
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<td>DINA CARROLL - So Close (A&amp;M)</td>
<td>32</td>
<td>-</td>
<td>16</td>
<td>16</td>
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<tr>
<td>SIMPLE PLEASURE - Never Before (Reprise)</td>
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<td>1</td>
<td>3</td>
<td>18</td>
<td>77% 7</td>
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<tr>
<td>NONA GAYE - The Things That We All Do For Love (Third Stone/Atlantic)</td>
<td>32</td>
<td>-</td>
<td>17</td>
<td>15</td>
<td>53% 5</td>
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<td>ALEXANDER O'NEAL - Love Makes No Sense (A&amp;M)</td>
<td>23</td>
<td>-</td>
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<td>BOBBY BROWN - Get Away (MCA)</td>
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<td>-</td>
<td>11</td>
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<td>MICHAEL JACKSON - Who Is It (Epic)</td>
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<td>2</td>
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<td>D-INFLUENCE - Good 4 We (eastwest)</td>
<td>25</td>
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<td>16</td>
<td>9% 64% 5</td>
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## CROSSOVER CHART

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*the GAVIN REPORT/March 26, 1993*
Two new audio technologies were on display at this year's Gavin Seminar—Philips' Digital Compact Cassette (DCC) and Sony's Mini Disc (MD). As you probably know, both use a high level of "digital compression" (deletion of inaudible digital audio data) to fit a lot of sound on a small amount of tape or a small optical disc.

I didn't spend much time with DCC because I personally don't see any useful applications of this format to broadcasting. Those wishing to use tape cassettes as a digital medium in broadcasting should be much better off using the DCC standard instead. However I did spend a good deal of time in the MD room, mostly having some animated conversation with Sony personnel there about a "MD cart machine" on display. This device, which looked rather like a standard tape cartridge machine with a smaller slot, apparently will be offered to broadcasters as a replacement to the cart machine it resembles—and compared to all the other "digital disc" alternative offered to the cart machine so far, it has many unique advantages.

One such advantage is that the Mini Discs can be changed out of the machine as easily as a cart can; another is that there is a lot of stereo high-fidelity storage on a tiny MD disc; a third is that the recordable Mini Disc is established as a standard and is already widely available (although, annoyingly, in buying one you must contribute a royalty to the record industry to compensate for music dubbing it's "presumed" you'll be doing even though you may not be, and which as a broadcaster you are already licensed to do. The same royalty applies to DCC and DAT cassettes). A fourth advantage is that the formatting and access capabilities of the Mini Disc are superior to any other digital cart replacement device I'm aware of, including extremely expensive CD recorders.

Any station looking at upgrading to a digital source from cart machines should look very carefully at this unit from Sony.

However, what I spent most of my time in the MD room talking about is my concern that if the MD is to achieve its potential to broadcasters as a cart-machine replacement, it is going to require a very easy and inexpensive modification. There needs to be a switch on these broadcast machines to allow switching between recording (and playing back) digitally-compressed audio and audio using NO digital compression. The Mini Disc gets about 72 minutes of audio on its tiny disc through a digital compression algorithm; without compression, which is how CDs are recorded, it would be limited to about 15 minutes of audio.

The Sony representatives seemed puzzled why it would be desirable for broadcasters to record uncompressed audio on Mini Discs. The explanation I gave them was the same material offered in my column titled "A Problem For Radio From Digital Compression" which ran in the November 27, 1992 issue of The Gavin Report. It says, in essence, broadcasters will increasingly be employing a variety of audio sources, transmission media and audio processing techniques, which will use digital compression and "decompression" in series. The effect of this number-reduction method, when used sequentially, source to source, is an audio degradation called "time-domain distortion" which sounds like "fast flanging or chorusing effects." Thus it will be critical for broadcasters to eliminate use of digital compression and "decompression" anywhere in the system it's possible to do so. The digital-disc replacement to the cart machine will have to be free of compression; and since no broadcaster is likely to need more than 15 minutes capacity on a "cart replacement"—hardly any station ever uses a cart longer than 10-1/2 minutes—the extra Mini Disc capacity presented by digital compression is generally unnecessary for broadcasters.

One Sony rep at the Seminar eventually conceded that there has been some discussion of having a "non-compressed" option on professional MD equipment, but expressed concern about the need for compatibility among all MD equipment. I submit that if only broadcast equipment had the switch to bypass the compression circuitry (and if broadcast equipment had an additional circuit to detect whether compression was used on a MD recording and play it back correctly whichever the case), there would be no compatibility problem. (Since MDs record on a different disc using a substantially different methodology than is used in the manufacture an playback of pre-recorded Mini Discs, the professional distinction becomes even easier to make.)

Because Sony is poised to offer what I believe is the best, most logical replacement to the cart machine to date, I hope they will make this simple modification to ensure that it will be.

Bon Jovi is currently on the North American leg of a worldwide tour in support of their fifth album, Keep The Faith, which has already sold in excess of five million copies worldwide. The band, in its history, has sold more than 35 million albums worldwide. Nobody knew it was my birthday, so when I found myself in the front row at the band's recent gig in Syracuse. "Opening for Bon Jovi was something we couldn't pass up" explained Wilsey. "Our album won't be out on Epic until April 6, but we feel we're getting ahead of the game by playing as much as we can with Jon and the boys." Making hay while the sun shines they did by opening up with "Dancin' With The Angels," "Never Goin' Home" and the album's first single, "Nothin' To Lose." After the initial 10 dates, Arcade and Bon Jovi will talk about getting back together for some summer shows. Thank goodness for all the straight day Night Live" by Peter Gabriel on April 10. His new solo album to be produced by Keith Olsen...Mark your calendar for a visit to "Satur- night Live" by Peter Gabriel on April 10. His new solo album to be produced by Keith Olsen...Mark your calendar for a visit to "Satur- night Live" by Peter Gabriel on April 10. His new solo album to be produced by Keith Olsen...Mark your calendar for a visit to "Satur- night Live" by Peter Gabriel on April 10. His new solo album to be produced by Keith Olsen...Mark your calendar for a visit to "Satur- night Live" by Peter Gabriel on April 10. His new solo album to be produced by Keith Olsen...Mark your calendar for a visit to "Satur- night Live" by Peter Gabriel on April 10. His new solo album to be produced by Keith Olsen...Mark your calendar for a visit to "Satur- night Live" by Peter Gabriel on April 10. His new solo album to be produced by Keith Olsen...Mark your calendar for a visit to "Satur- night Live" by Peter Gabriel on April 10. His new solo album to be produced by Keith Olsen...Mark your calendar for a visit to "Satur- night Live" by Peter Gabriel on April 10. His new solo album to be produced by Keith Olsen...Mark your calendar for a visit to "Satur- night Live" by Peter Gabriel on April 10. His new solo album to be produced by Keith Olsen...Mark your calendar for a visit to "Satur- night Live" by Peter Gabriel on April 10. His new solo album to be produced by Keith Olsen...Mark your calendar for a visit to "Satur- night Live" by Peter Gabriel on April 10. His new solo album to be produced by Keith Olsen...Mark your calendar for a visit to "Satur- night Live" by Peter Gabriel on April 10. His new solo album to be produced by Keith Olsen...Mark your calendar for a visit to "Satur- night Live" by Peter Gabriel on April 10. His new solo album to be produced by Keith Olsen...Mark your calendar for a visit to "Satur- night Live" by Peter Gabriel on April 10. His new solo album to be produced by Keith Olsen...Mark your calendar for a visit to "Satur- night Live" by Peter Gabriel on April 10. His new solo album to be produced by Keith Olsen...Mark your calendar for a visit to "Satur-
**MOST ADDED**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>WYNONNA (159)</td>
<td>(Curb/MCA)</td>
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<tr>
<td>DIAMOND RIO (97)</td>
<td>(Arista)</td>
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<td>BILLY DEAN (93)</td>
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<td>LORRIE MORGAN (92)</td>
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<tr>
<td>CONFEDERATE RAILROAD (81)</td>
<td>(Atlantic)</td>
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**TOP REQUESTS**

- REBA McENTIRE & VINCE GILL
- GARTH BROOKS
- BROOKS & DUNN
- TRACY LAWRENCE
- DOLLY PARTON

**RECORD TO WATCH**

- BILLY DEAN
  - I Wanna Take Care Of You (Liberty/SBK)

Soon-to-be-Dad Billy gets in the mood with 96 reports, including KGEE, WRKZ, KIML, WMBC, KMHL, WKKW, KRAK, WEZL, etc.

Editor: Lisa Smith
Assoc. Editor: Cyndi Hoelzle

**CHARTBOUND**

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<th>ARTIST/TITLE/LABEL</th>
<th>Reports</th>
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<th>Hit Factor</th>
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<td>SUZY BOGGUSS - Heartache (Liberty)</td>
<td>166</td>
<td>53</td>
<td>—</td>
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<td>WYNONNA - Tell Me Why (Curb/MCA)</td>
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<td>17</td>
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<td>DIAMOND RIO - Oh Me, Oh My, Sweet Baby (Arista)</td>
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Reports accepted Monday & Tuesday 8AM-3PM
Station Reporting Phone: (415) 495-1990
Gavin Fax: (415) 495-2580

**CD INDEX**

- MARTI DIGIOIA & THE ROMMELS - New Day Dawning (RCA)
- DOLLY PARTON - Another Place At Christmas (Epic)
- MARK MALONE - I'll Remember You (Reprise)
- ADRIENNE GAINES - Shake On It (dot Records, Inc.)
- ANNIE MURPHY - It's About Time (Curb/MCA)
- BILLY DEAN - I Wanna Take Care Of You (Liberty/SBK)
how do you spell...

WCAV KSJB
WHYL KXIA
WXCY KZMO
WQBE WONW
WRNS WATZ
WJAT WCUB
WTRS WUSW
WWIC KXIA
WSIX KXIA
WLLX WAGG
WFPR KGEE
KXKZ KRST
KXIX WSCP
WCDK WRKZ
WWJO WQSI
KOKK WPCM

WQSB KSCS
WSM KRYR
WWZD KHEA
KMDL KNYS
KRRV WNCQ
KWKK WGTQ
KBRF WYII
KQKD WFMG
KZPR WHKZ
KMDB WSTH
KZK WCTQ
WPFB WAAK
WLTO WYCA
WDEZ WMBC
WQX KJZ
KWOX KJQ

KSUM WDLS
KJAM WFLS
KIQQ WADA
KEYZ WLSC
KICD WNTT
KYQQ WKQR
WLJE WCKX
WUPY WBKR
WYTE WYNK
WAAG KDDK
KTFX KLQL
KPLE WNAX
KTEX KBM
KAFF KLEE
KGRT KJQ
WHUG WGT

WGLR KIKM KNOT WKML
WCOW KGKL WOWQ WSSL
WFMB KVET WKDW WMMK
WDXX WRAJ
WKWT KPLX
WKYA KAYD
KWHK KFYO
KHOZ KFLG
KMLH KGC
KMIT KWO
KVOX KFMS
KTJJ KIK
WKKG KRLC
WNFM KFLS
WAXX KPPX

KKAT KYSS
KBUL KRJC
KUZK KSNI
KVAS KRKT
KICE KGA
KLYQ KOWF
KNAX KFAT
KYAK

how do you spell...

WFMX
WWKA

WRRK

Ricky Lynn Gregg

"If I Had A Cheatin' Heart"
INSIDE COUNTRY

KDDK-Little Rock PD Steve Hodges and midday air talent Dixie Teal "meet in the middle" (of course) with Diamond Rio after a recent Little Rock concert appearance.

COUNTRY HAPPENINGS...During last week's storms, WAAK AM/FM in Gadsden were the only stations in the area left on the air, and Wayne Ball ended up pulling an 18 hour shift during the storm. Way to go, Wayne!...Let's have a round of applause for Air talent Dixie Teal "meet in the middle" (of course) with Diamond Rio after a recent Little Rock concert appearance.

Dropped: #16-G. Strait, #24-T. Tucker, #35-M. Wright, Bellamys, C. Daniels, L. Stewart, J. Gorka.

NEW RELEASES

BY LISA SMITH & CYNDI HOELZLE

WYNONNA - Tell Me Why (Curb/MCA)
Wynonna lends a little bit of heaven to this Karla Bonoff song. The record has a beautiful sound and is the first taste of Wy's upcoming album, Tell Me Why, due in May.

BILLY DEAN - I Wanna Take Care Of You (Liberty/SBK)
Billy seems to really believe every line he's singing. Although it's a very romantic song, it's easy to hear him singing the song to his baby-to-be (Dean and his wife are expecting their first child soon).

COLLIN RAYE - Somebody Else's Moon (Epic)
Raye proved that he could tear it up with "I Want You Bad" and he now returns to his strong suit—heartbreaking ballads.

JOHN BRANNEN - Moonlight & Magnolias (Mercury)
Billed as "the third hit from Mercury's triple play," John Brannen's debut has a special kind of magic that works on you after a few listens. We're sold.

PROGRAMMER'S PICK

CELINDA PINK - Pack Your Lies And Go (Step One)
Not since K.T. has a woman had this much "buzz" on Country! Kick back, listen (one time will do it!) and melt in your chair! Delightfully haunting! More than goosebumps! Top notch production! Don't wait on this one!! —John "Paesan" Pellegrini, PD, WGTY-Gettysburg, PA

ALBUM CUTS

ALAN JACKSON - Chattahoochee
GARTH BROOKS - That Summer
BROOKS & DUNN - Rock My World (Little Country Girl)
PAM TILLIS - Cleopatra, Queen Of Denial
MARY-CHAPIN CARPENTER - The Hard Way
GEORGE STRAIT - Where The Sidewalk Ends
HIT FACTOR

GARTH BROOKS - Learning To Live Again (Liberty)
RADNEY FOSTER - Nobody Wins (Arista)
REBA McEntire & VINCE GILL - The Heart Won't Lie (MCA)
MARK CHESNUTT - Ol' Country (MCA)
BROOKS AND DUNN - Hard Workin' Man (Arista)
BILLY RAY CYRUS - She's Not Crying Anymore (Mercury)
SAMMY KERSHAW - She Don't Know She's Beautiful (Mercury)
RESTLESS HEART - Mending Fences (RCA)
ALAN JACKSON - Tonight I Climbed The Wall (Arista)
MARK COLLIE - Born To Love You (MCA)
KATHY MATTEA - Standing Knee Deep In A River (Dying Of Thirst) (Mercury)
JOE DIFFIE - Honky Tonk Attitude (Epic)
TOBY KEITH - Should've Been A Cowboy (Mercury)
PAM TILLIS - Let That Pony Run (Arista)
DOLLY PARTON - Romeo (Columbia)
TRACY LAWRENCE - She's Not Crying Anymore (Mercury)
LARRY STEWART - Alright Already (RCA)
JOHN MICHAEL MONTGOMERY - Ain't That Lonely Yet (Reprise)
STEVE WARINER - Like A River To The Sea (Arista)
LEE ROY PARNELL - Tender Moment (Arista)
GIBSON MILLER BAND - High Rollin' (Epic)
NEAL McCOY - Now I Pray For Rain (Atlantic)
TRISHA YEARWOOD - You Say You Will (MCA)
DOUG STONE - Made For Lovin' You (Epic)
CLINT BLACK - When My Ship Comes In (RCA)
TRACY BYRD - Someone To Give My Love To (MCA)
MARK CHESNUTT - 01' Country (MCA)
REBA McENTIRE & VINCE GILL - The Heart Won't Lie (MCA)
KATHY MATTEA - Standing Knee Deep In A River (Dying Of Thirst) (Mercury)
DOLLY PARTON - Romeo (Columbia)
TRACY LAWRENCE - She's Not Crying Anymore (Mercury)
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JOHN MICHAEL MONTGOMERY - I Love The Way You Love Me (Atlantic)
LARRY STEWART - Alright Already (RCA)
TRACY BYRD - Someone To Give My Love To (MCA)
DOLLY PARTON - Romeo (Columbia)
PAM TILLIS - Let That Pony Run (Arista)
TOBY KEITH - Should've Been A Cowboy (Mercury)
JOE DIFFIE - Honky Tonk Attitude (Epic)
LARI WHITE - What A Woman Wants (RCA)
JOY WHITE - True Confessions (Columbia)
RICKY VAN SHELTON - Just As I Am (Columbia)
TRAVIS TRITT - t-r-o-u-b-I-e (Warner Bros.)
DOUG Supernaw - Honky Tonk' Fool (BNA Entertainment)
SAWYER BROWN - Trouble On The Line (Curb)
CHRIS LeDoux - Look At You Girl (Liberty)
PATTY Loveless - Blame It On Your Heart (Epic)
ROBERT ELLIS ORRALL - A Little Bit Of Her Love (RCA)
RICKY LYNN GREGG - If I Had A Cheatin' Heart (Liberty)

TOP SELLING ALBUMS
1. BROOKS & DUNN - Hard Workin' Man (Arista)
2. REBA McEntire - It's Your Call (MCA)
3. GARTH BROOKS - The Chase (Liberty)
4. BILLY RAY CYRUS - Some Give All (Mercury)
5. DOLLY PARTON - Slow Dancing With The Moon (Columbia)
6. GEORGE STRAIT - Pure Country Soundtrack (MCA)
7. ALAN JACKSON - A Lot About Livin' (Arista)
8. TRACY LAWRENCE - Alibis (Atlantic)
9. MARY-CHAPIN CARPENTER - Come On Come On (Columbia)
10. WYNONNA - Wynonna Judd (Curb/MCA)

March 26, 1993
Acoustic Alchemy have become “completely co-dependent as artists.” While individually they’re two different psychological studies, onstage they finish each other’s musical sentences. In climaxing their live show, they play one guitar with four hands and twenty fingers. It’s truly a symbolic gesture.

“Remember, we’re seven albums down the road with Acoustic Alchemy duo material,” Webb says.

“We saw that boxed advert and decided to go for it. We went down to the airline offices and queued up with our guitars. There was a whole bunch of hurdy-gurdy players and fiddle players. We brought a bass player on Mexican bass. We played some stuff and they loved it. The idea was that Richard Branson wanted live acoustic musicians to launch the airlines. We knew we could do that, so we played our way over the Atlantic Ocean by plane. We were also clutching these cassette tapes of our demos. Greg had one with his band, the Holloways. I had one of some rock stuff I had written and we had one with the pair of us together doing five tracks, ‘Mr. Chow,’ ‘Ricochet,’ ‘Casino,’ ‘Ballad For Kay’ and an early version of ‘Red Dust And Spanish Lace.’ There we were, in New York City on President’s Day walking up and down the streets and every office was closed.”

Despite its vastness and strangeness, America agreed with Nick and Greg almost from the beginning. Once they were cheaply delivered to its shores by Virgin Airlines, they used the time to tour different regions on a shoe string, ending up in Nashville with a record deal.

“We proceeded to Nashville,” Webb recalls, “And stayed with an old friend of Greg’s, Dave Pomeroy, who recently played bass on ‘Slow Ride Home.’ We were desperate with almost no money. We did manage to pick up a batch of cheap flights, went to Vancouver and played in a few clubs and bars. We made enough dollars to travel the States playing demo gigs. We showed in Los Angeles, New York and Nashville. Although it was bloody, the great thing about being an Englishman in New York and LA was you could pick up the phone and say you’d only be around for a week. They tended to listen because we were from out of town. Windham Hill turned us down flat, but we had some early interest from CBS and then we got a call from MCA Master Series in Nashville. We recorded our first album, Red Dust And Spanish Lace, for them.

“The MCA Master Series people were worried about having a band so far away signed to them. They had only just opened up and didn’t know what to do with us, since we lived in London. But Tony Brown was the man with the vision there. He knew we had something and he didn’t know if it was right for Nashville, but with the sort of budgets they were dealing with in those days, it wasn’t much of a risk. They took a chance.”

Acoustic Alchemy recorded three albums on Nashville’s MCA Master Series before being absorbed onto GRP when MCA acquired the label. It’s a move that has given AA more identity and exposure. Their latest works on GRP, Reference Point and Back On The Case, have been Adult Alternative chart hits. Late last year, Nick filled in the band’s long lost legacy by re-releasing the very first work by Acoustic Alchemy, recorded ten years earlier.

“I lost my shirt in 1982 making my first album. That was before Greg joined me. It died when it first came out and was recently re-released on GRP as Early Alchemy. Without sounding egotistical, it’s clear that while the record may not be a masterpiece, it was certainly going in a direction that was a bit before its time.”

The band’s premise is rather basic. Nick Webb picks the steel strings while Greg uses a nylon-stringed classical guitar to complete the acoustic guitar spectrum. “Nick and I have different technical backgrounds on the guitar,” Greg says, “I studied Classical guitar at the London College of Music. That was all that was open to me at the time. In London, if you wanted to take your musical studies further, all that was available was to continue with Classical music. I decided not to become a classical guitarist. For me,
music wasn't going in that direction."

Nick Webb was on an equally traditional path before becoming distracted by Jazz. Like Greg, Nick ultimately opted for a departure.

"I started off as a contemporary folksinger and a finger-picking style player," Nick says, "I wanted to be like John Martyn and James Taylor. I knew there was a power of the acoustic guitar. There's still a part of me that loves that purity. Then the more I learned to play, the more I realized there was a world of Jazz and instrumental music out there that I wanted to find out about. I went out and studied at Leeds College of Music. I studied Jazz there, but I never really got right into Jazz either. I always had this melodic thing, I wanted to be a songwriter.

"I saw Greg in North London with a band called the Holloways. It was a weird Latin lineup with this very quiet guitar player strumming away in the corner on a nylon-string, but playing interesting things. I was impressed with his rhythmic ideas like playing Reggae on a nylon string or combining Jazz and classical. Back in the early eighties there weren't a lot of people doing that. The people who were doing it weren't doing it very well. The classical boys were having a go at 'Ipanema' and those songs. The Jazz guys were playing a little bit of Spanish, but nobody could do it right.

"I persuaded Greg to join the band. When he laughed and said, 'What band? It's just you.' I knew there was something there."

Ironically, Acoustic Alchemy's latest, The New Edge, marks the first time the band has recorded in Nashville, cutting one song, "Slow Ride Home," written with Nashville dobro legend Jerry Douglas in mind. Usually the band records in Bonn, Germany, where the majority of New Edge was cut.

"Even though we recorded our first three albums for the Nashville-based MCA Master Series label, we had never done a Nashville pit stop before 'Slow Ride Home.' I had an idea for a simple little picking thing for the verse of this other song, Greg was in another room writing something else. We got together and he liked my idea and worked on the second section. We called Jerry Douglas in Nashville and he put it together. We recorded the song on our way back to England after we left the Gavin convention on President's Day last year. We detoured to Nashville for a day in the studio on our way back to England. Then we took it to Germany, laid down some more guitars and played around with it a bit. It started to really happen, although the initial groove was very laid back.

"The New Edge proved to be a very difficult album to program the order of the songs. We had discussions with GRP and they wanted to do it another way altogether. Every single track is totally different from the one before. We had trouble deciding which would be the opening cut—'Oceans Apart' or 'London Skyline.'"

"Oceans Apart' won the toss, even though 'London Skyline' graces The New Edge in its full six-minute form.

"'London Skyline' is originally a song I wrote years ago," Nick explains, "I was showing Greg some old bits and bobs I had that I always liked and one of them was the groove and riff from that song. Then we decided to put a new melody on top and added a new middle section we co-wrote with John Parsons. Finally, we left the end space of the track open to see what would happen in the studio. Greg had this idea of doing a John Martyn-type thing. The fact that Greg did it was a bonus because playing on nylon string guitar and over-dubbing some wailing on cello made it sound like an electric guitar. We knew we were going to fade out, but we kept building and adding things. That's why it went on to six minutes."

The remaining bits of The New Edge is a nylon and steel travelogue of sorts; these days on American Airlines, part of a superstitious fixation with the initials AA. "Arc En Ciel" was recorded with a full orchestra in Germany with Nick and Greg acting as sidemen. "Santa Cafe" is an invasion of guitarist Ottmar Liebert's Santa Fe space with Nick and Greg reversing the roles. Greg handles the nylon rhythm lines while Nick lays down steel-stringed flamenco leads. "The Notting Hill Two Step" is a combination of American Country, Reggae and West Indian rhythms, much like a walk through London's Notting Hill area, the West Indian quadrant. However it's the concluding "Rive Gauche" where the duo stand their common ground, a jumpy tribute to the genius of Django Rheinhardt. This is one song where the roles weren't so defined.

"We'll fight about certain elements of the writing," says Nick, "There are times when Greg will defend an idea I want to change. Then the following day we'll get back to the tape machine and I'll decide he was right and Greg will say it wasn't happening. That happens a lot. We completely change roles."

Or else someone will totally concede. "We both studied Django Rheinhardt's music at one point in our lives," adds Nick, "It's just an area we never covered on record. In fact Greg and I had a big fight about this track because Greg had prepared a solo for 'Rive Gauche.' He got all the licks down, turned up in the studio and ended up playing all the way through my solo space. I hit the roof! Greg was so adamant that it would work, I took something back from him on another solo space. It was like a deal we made. But I admit it, he ate my lunch on that track."

March 26, 1993/Issue 26
MOST ADDED

1. WORLD ON A STRING - KERMIT RUFFINS (JUSTICE)
2. NO DETOUR AHEAD - GLORIA LYNNE (MUSE)
3. FICTIONARY - LYLE MAYS w/ JOHNSON & DeJOHNETTE (GEFFEN)
4. TRUST THE UNIVERSE - RACHEL Z (COLUMBIA)

TIE
I LOVE YOUR SMILE - CECIL BRIDGEWATER (BLUEMOON/MR)
PASTICHE - VANESSA RUBIN (NOVUS/RCA)

TOP TIP
CHARLES EARLAND UNFORGETTABLE (MUSE)
CASSANDRA WILSON DANCE TO THE DRUMS AGAIN (DIW/COLUMBIA)

The more traditional Charles Earland edges Cassandra Wilson in airplay by 59 to 43, but both fill a nice musical niche on the chart.

RECORD TO WATCH
KERMIT RUFFINS WORLD ON A STRING (JUSTICE)
Trumpeter Kermit Ruffins reaches back to the old days of New Orleans with some raspy vocals and horn work.

CHARTBOUND
*KERMIT RUFFINS (JUSTICE)
*EARL KLUGH TRIO (WARNER BROS.)
*GLORIA LYNNE (MUSE)
AHMAD JAMIL (TELARC)
JOHN ABERCROMBIE (ECM)
LEW SOLOFF (COMPOSE)
*LYLE MAYS w/ JOHNSON & DeJOHNETTE (GEFFEN)

*RACHEL Z (COLUMBIA)
KIRK WHALUM (COLUMBIA)
SPECIAL EFX (JVC MUSIC)
*CECIL BRIDGEWATER (BLUEMOON/MR)
*FRED HERSCH (ANGEL/CAPITOL)
*MORNING & JIM NICHOLS (KAMEI)

Dropped: #33 Harry Connick, Jr., #38 Al Grey, #42 Richard Elliot, #44 Etta Jones, #45 Cal Scott, #46 Henry Threadgill, #49 Charles Fambrough, Deborah Franciose, Walter Norris, Porcupine.
### POST-BOP JAZZ/ADULT ALTERNATIVE

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<td>WYNTON MARSALIS SEPTET - Citi Movement (Columbia)</td>
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<td>JOE HENDERSON - so near, so far (Verve/PolyGram)</td>
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<td>ABBEY LINCOLN - devil's got your tongue (Verve/PolyGram)</td>
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<td>BOB MINTZER BIG BAND - Departure (DMP)</td>
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<td>YELLOWJACKETS - Like A River (GRP)</td>
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<td>BOBBY MILITELLO - Heart &amp; Soul (Positive Music)</td>
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<td>MARCUS ROBERTS - If I Could Be With You (Novus/RCA)</td>
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**Culled from a select sample of Jazz-intensive reporters.**

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### COMMERCIAL ADULT ALTERNATIVE

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**Culled from Gavin Commercial AA Reporters only.**

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Kermit Ruffins World on a String

**#1 Most Added & "Record To Watch" — GAVIN JAZZ**

**#2 Most Added — R&R JAZZ**

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### ADDS OUT OF THE BOX:

- WBGO - NEWARK/NY
- WBFO - BUFFALO
- WDTB - PROVIDENCE
- WLRN - MIAMI
- WCCLP - ATLANTA
- KSJD - SAN DIEGO
- KJAZ - SAN FRANCISCO
- KANU - KANSAS CITY
- KBEI - MINNEAPOLIS
- WDET - DETROIT
- WCPN - CLEVELAND
- KLON - LONG BEACH
- KMHD - PORTLAND

...just to name a few.
INFINITE LOVE

Gil Goldstein & Romero Lubambo

with

Armando Marcal and Maucha Adnet

special guest

Toninho Horta

BIG WORLD

On Your Desk Now! Promotion and Marketing: Dr. Jazz (800) 955-4DRJ
The Paul Winter Consort "turns up the heat" in this monumental live recording made during their heralded tour of the Iberian Peninsula. Spanish Angel is Winter hot ... over an hour of new compositions in Paul Winter's unique Earth Music style. Available on CD and cassette from Living Music.
The dialogue continues. In addressing the continuing clash between the “guardians of the past” and “the innovators of the future,” Joshua Redman asks only that you, the listener, place him in neither camp. Whether or not the battle lines are as simply defined and drawn isn’t really the main argument. The question still involves improvising within the defined boundaries of acoustic Jazz. After all, there are only so many avenues left un-hoed in Jazz’s ram- bunctious pathway. What Joshua seems to want to avoid is being thrown into the Young Lion’s Den (if you’ll pardon the analogy) where the circus coliseum audience is so distracted, “oohing and aahing” over how young the player is, speculating as to their muso-political leanings, that the actual music is lost in the translation. Hence the importance of this album. In attempting to divert attention from his age, Joshua Redman still can’t totally escape the awe inspired by his natural ability as a tenor saxophone soloist. Yet after all, Coltrane, Parker and Marsalis were all playing way beyond their years and a lot of aficionados forget that fact. What’s so impressive about this set is not Joshua’s youth, nor his purity, but the ease and natural ability he so aptly displayed both on this record and at his Gavin Seminar debut. Yes, whatcha get is Monk, James Brown and Dizzy Gillespie. But what you also get is a supreme diversion away from analysis. In fact, put away this magazine and just listen to the disc. And loud, okay?

**NEW BEGINNINGS - HENRY JOHNSON (HEADS UP)**

This is what we call a “double duty” AA/Jazz release. The only inherent danger in recording “dd” discs is that the artist risks pleasing neither Jazz nor AA. On his first record for Seattle-based Heads Up, Henry Johnson walks that dangerous line with skillful abandon. Maybe because he’s so wary of category in the first place, Johnson neverminds all of the industry stuff and gets straight to playing, whether he’s Jazzing it up big time on “Flying Fish” with Freddie Hubbard or booking time with the melody on the opening “The River.” Chicago-born Johnson has a Jazz and soul background having picked with the likes of Donny Hathaway, Hank Crawford and Jack McDuff.

**SOUNDS AND VISIONS - EARL KLUGH TRIO (WARNER BROS.)**

Right on the brink of the Oscars, the Earl Klugh Trio brings out the second Jazz release dedicated to motion picture themes. The difference between Sounds And Visions and the Jazz At The Movies collection is that the Klugh Trio augments their tunes with a fuller orchestral backup. Klugh pays homage to the early James Bond jewels by John Barry by taking on the sinister “Goldfinger,” and preserves the brassy swagger of the original Shirley Bassey hit. Many of the other selections are a bit more obscure for the average movie buff. Each track is preceded by extra lush intros before the trio/
Acoustic Alchemy
THE NEW EDGE
GAVIN AA: DEBUT 25*
TOP TIP
A Must Added!

Phillip Bent
THE PRESSURE
GAVIN AA: CHARTBOUND
Already on: WOCD, KJZZ, KCSS, WNUA, KGOU, 99FM, WFAE, WCLK and more!

Lee Ritenour
WES BOUND
GAVIN AA: 15" - 4"
GAVIN JAZZ: 24" - 19"

Laima
TANGO
Add's: KCSU, WNUA, WWOZ, WNWV
Already on: KHIH, KEDM, KNK

The Yellowjackets
LIKE A RIVER
GAVIN JAZZ: #9
Six Weeks In The Top 10!

Billy Taylor
DR. T
featuring Gerry Mulligan
GAVIN JAZZ: 2 WEEKS AT NUMBER ONE!
Big Band connection ignites. Lalo "Mission Impossible" Schifrin's "Theme From The Cincinnati Kid" is both melodious and rhythmically catchy. After repeated listenings you hear that Klugh's solo patterns are really quite relentless and full steam. Once he delivers the main theme, Klugh moves into an elevated overdrive with some of the set's most forceful licks. "The Theme From 'The Carpetbaggers'" is a free-wheeling samba, backed with crescendoing pastel waves of strings and finely dotted accents of brass and flutes.

**SACRIFICED SHELLS - STEVE TURRE**
(Antilles/Polygram)

How much more "World" or exotic can you get than playing sea shells? Trombonist Steve Turre has long threatened to record an album of his Bop/sea shell innovations, so hence Sacrificed Shells. Actually, it's quite imaginative and not as much a novelty as we suspected. The key is the sessions are fortified with tasty beds of percussion, hand drums and conga. With modern recording and mixing, there's little danger of the "shell section" being drowned out by the other instruments. SS features the shell section (joined by fellow trombonist Robbin Eubanks) against a screaming Latin Big Band on "Macho." A New Orleans shuffling tune entitled "Gumbo" nearly resembles a Bobby McFerrin vocal composition. It's surprising how much note range the shells elicit. The four players can even polish off some Gil Evans type brass arrangements. We also like "Afro Shells, Second And Third Interludes" with its Afro-Samba street beats blazing underneath: The title cut is another bluesy New Orleans Jazz piece with Turre overdubbing some sidesplitting trombone solos. Highly recommended!

**SPRING BREAK - KILAUEA**
(Brainchild/Novia)

Much like the Rippingtons, keyboardist Daniel Ho and his band Kilauea touches the hot buttons of Adult Alternative. Kilauea attacks with super accessibility, executing seamless tunes and very up improvising. On tracks like "Casual Elegance" and "Spring Break" Ho's synths ring majestically against wailing sweet alto sax lines, jagged rock styled guitar leads and syncopated piano counter-rhythms. "Celebration Of Life," is reminiscent of the precise, single-note flair of David Benoit, as well as the ear-pleasing interplay between acoustic guitar and sax, bolstered by some youthful, but disciplined ensemble arrangements.

**WES BOUND - LEE RITENOUR (GRP)**

We remember when a neighbor of ours right across the street from our suburban house introduced us to the music of Howard Roberts and Wes Montgomery. And it's true—Wes prevailed even after his untimely death. They both helped invent that freewheeling and breezy style of Jazz that we all owe such a debt of gratitude to. As a youngster, Lee Ritenour had a similar epiphany, but was able to reinforce it by seeing Wes perform live many times. Fresh from the success of the Fourplay band, Wes Bound is one of the finest Ritenour records going, explaining its meteoric rise up the Gavin AA/Jazz charts. Especially for the session, Lee pulled out the Gibson L-5 guitar he bought as a teen. Check out the octave-smokin' licks on "4 On 6." The leads are beefy and booming and the room sound is superb—one of the coolest GRP productions in recent memory. Love that exploding horn section and the growling Hammond organ, complete with bass pedals. We also dig "A Little Bumpin'," "Boss City," and Lee's self-penned title track.

**WORLD ON A STRING - KERMIT RUFFINS**
(Justice)

While Marlon Jordan adopts his subdued noire persona in New Orleans, another young trumpet player named Kermit Ruffins happily steps into the hot daylight. Ruffins' horn sputters and blusters like the masters of the twenties' Jazz Age. Then he might polish off a muted, sixteen bar solo
"This is a jazzy nation... that created be-bop and hip-hop"

—President Bill Clinton

Our State of the Radio Address:

**ADULT ALTERNATIVE:**
- Tom Grant AA 12*
- Incognito 22*

**JAZZ:**
- Johnny Griffin 4*
- Joe Henderson 8*
- Abbey Lincoln 11*
- Lou Levy 25
- Charlie Selpulveda 14
- Hank Jones 30
- Steve Turre Debut 43*

Contact:
- Jennifer Phelps
  (212) 333. 8347
- Rachel Lewis
  (212) 333. 8119

THE BEST JAZZ IS PLAYED WITH

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JAZZ/AA NEW RELEASES

MEETS THE SAXOPHONE MASTERS - JAMES WILLIAMS (DIW/COLUMBIA)

This new DIW disc is a long way from the gold-leafed Magical Trio sides pianist James Williams released recently. It's always been easy to associate Williams' piano style with lyrical elegance alongside Cedar Walton or Ahmad Jamal. James Williams Meets The Saxophone Masters is a cheerful, but urgent departure. Three—count 'em—three tenor sax greats grace the sound spectrum: George Coleman on the right channel, Billy Pierce on the left and Joe Henderson in the center. Leave it to a producer to think of something like that, since Williams has been busy lately producing sessions by Geoff Keezer and Harold Mabern. The recordings vividly emulate a wild live setting for Bop fans at home.

James Lewis Marketing
P.O. Box 69
Pacific Palisades, CA
90272

310-820-4006

THE JAZZMASTERS
A sophisticated hybrid of R&B, dance and jazz.

Mike Fisher,
WNUA/Chicago

"Our listeners embraced the import and flooded the stores looking for it. It's nice to see The Jazzmasters finally hit American soil. My pick as one of the top records of the year!"

Steve Feinstein,
KKSF/San Francisco

"Lost Summer" is a perfect NAC/AA record - soulful, sensuous, mesmerizing - a true standout!"

Paul Goldstein,
KOAI/CiAllasa

"We've been playing the import version since our format move in November. Listener response has been phenomenal! Great melodies, superb production - rich, lush and smooth - just what the format needs!"

Tony Schondel,
KIFM/San Diego

"The Jazzmasters is the first #1 record I've heard that hasn't been released... yet."

Shirley Maldonado,
WQCD/New York

"We've been playing the Import since October. Currently, we are six tracks deep and it's non-stop phones every time we play it - unbelievable response!"

MAJOR MARKETS
MAJOR REACTION

ON YOUR DESK... FINALLY

JVC
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**CHARTBOUND**

- *Debuts in chartbound*
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- CIRO HURTADO (ROM)
- MARTYN JOSEPH (EPIC)
- CAROLE KING (RHYTHM SAFARI)
- PHILLIP BENT (GRP)
- *EARL KLUGH TRIO (WARNER BROS.)
- *ADRIAN LEGG (RELATIVITY)
- *HENRY JOHNSON (HEADS UP)
- *WILTON FELDER (PAR)
- BLACK UHURU (MESA)
- *CLANNAD (ATLANTIC)
- *L.M.D.VOIX (MESA)

Dropped: #35 Koinonia, #43 Vital Information, #45 Keiko Matsui, Happy Rhodes.

*Editors: Keith Zimmermann/Kent Zimmermann*
In My Time
The New Album
Street date: April 6th
All music composed and produced by Yanni
When Wynton Marsalis agreed to present a Keynote Address at Gavin Seminar 93, we figured it would be an informal event much like his daytime college campus appearances. Wynton in sweats and a Mickey Mouse T-shirt leading a room discussion. That couldn’t have been further from what happened Thursday afternoon, February 11 when, first, Wynton Marsalis arrived dressed to kill in a blue Gianni Versace suit. Second, he gave his address using such colorful characters as cornet king Buddy Bolden. Then he took questions from the floor.

If you were at the event, these words will remind you of the chemistry in the room. If you weren’t, shame on you. You almost missed an essential dissertation on contemporary America. Anyway, here it is—not only Wynton on Jazz but Wynton on America. KZ/KZ

I think that it’s important for us at this point in the twentieth century to address the meaning of Jazz music to American culture. Many times we hear about Jazz this, Jazz that, but we never really know what Jazz is. Even though I grew up in New Orleans, for a long time I thought that what we were playing at ages nineteen or twenty was Jazz. I heard what we were doing on tape and it didn’t sound anything like Jazz. Many times we think of something as Jazz just because that label is put on it, or because somebody has a certain type of hair style or uses a certain type of lingo, using words like “cats” and “gig.”

“You must be a Jazz musician. Yeah, man, what’s happening?”

I find it very important to imagine ourselves at the beginning of Jazz. Let’s consider the musicians during the 1880s, a musician like Buddy Bolden from New Orleans, Louisiana, a trumpet player who grew up in the Baptist Church playing hymns and spirituals. From the street of his house, he could hear the sounds of the the marching brass band. They weren’t playing Jazz, just traditional marches going down the street.

Two blocks away were the cribs of the cheapest prostitutes in New Orleans and the sound of the piano players playing in the various houses. Also there was the French Opera House, which everybody knew about, even if they couldn’t get in. Yet they thought that it was something that they needed to know about. Then there were the Creole musicians who were trained in the French school of playing and who were firm believers in scholarship. I know, because my great uncle was a Creole and he was hard on me. I remember I used to have my Afro in the seventies and he wouldn’t let me come into his house.

“Man, don’t come in my house until you cut that hair off your head. You look like a woman. Get out.”

When I was three years old I used to go by his house. He showed me a map. He said, “Son, this is the whole world. If you’re dumb, you won’t participate in it.”

That’s how the Creoles were. They were strict.

Now young Buddy Bolden comes up, he plays the trumpet, he’s been in the church. He’s heard the marching bands, but that’s not enough to make him a Jazz musician.
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What makes him a Jazz musician is his ability to integrate all of the styles, the ability to take in the meaning of all of those things and synthesize them in actuality and let that type of attitude toward experience pour out of his horn.

What type of attitude toward experience must this man have? First, he must have a tremendous range of personality because Creoles have to deal with being patient. Most importantly he has to have a characteristic will towards sophistication. This is where the breakdown in the understanding of Jazz occurs. There's a belief that the Jazz musician's position in society came from wanting to protest having to eat beans and rice on Friday and Saturday or wanting to protest segregation, wanting to protest something.

Actually, the Jazz musician came about as a result of wanting to affirm the very best in music that he—there weren't too many 'shes' playing Jazz at that time aside from blues singers—could. This type of musician would be able to absorb the sound of the songs from the French Opera House. He would be able to address the marching band music of the street. He would know the spirituals and the hymns of the religious tradition. He would be capable of addressing a wide range of humanity from the strict, well-schooled Creoles to the folk musicians on the streets who said, "Man, I don't know about nothing but how I feel about what happened yesterday."

This ability is something that is essentially American and is also a sense of aesthetic progress. That we're always trying to integrate things, not a fake integration for political purposes, but an actual integration comes from a desire to express things more clearly and comprehensively. This is, in essence, is what Jazz music represents in American culture. The reason we can say this with confidence is that before the advent of Jazz there was never an art form in which the fundamental principal was each individual's chance to choose to play with everybody else.

As the years have passed, Jazz has gotten further and further away from that premise so that now the music is essentially some musicians playing two minutes together, fifteen minutes of solos, then another two minutes of music together. That was not what Jazz was originally meant to be.

Jazz music was meant to address the many levels of art. When we say levels of art, what we mean is ceremonial re-enactment. First you have ritual. That's when somebody says, "I went out into the woods, I saw an antelope and I shot it."

Ritualistic re-enactment. We do that all the time. Every year we have something to celebrate the first hunt. A musician will go out into the street and play "Little Liza Jane." Why are we playing that? Because we've always played that. Ritual.

The second level is supervised ritual. That's what Buddy Bolden did in the church. That means the priest comes out at a certain time. You play certain songs while at certain times you'd be quiet. Somebody coughs, then you give a little money. You play another song, then you go home. That's supervised ritual.

What we find is that most great art traditions come out of an attitude toward
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religion. If you don’t have a spiritual proposition in your music, you’re in a world of trouble. You’re going to have a very short development. That doesn’t mean that you have to be a priest, but it means that you have to perform in some way the function of a religion, which is to inform and ultimately heal. That’s why the whole aspect of supervised ritual is very important in the progression of art.

Next we have something called playful re-enactment. You’re in the street and you’re just playing. Why are you all playing? Because it sounds good. We like to play. There’s no other significance. We’re not protesting the fact that it’s hot or there’s mud in the streets. We just feel like playing this tune.

After playful re-enactment, comes elegant re-enactment. Not only are you playing, not only is it a ritual, not only does it have some connection to supervised ritual, but you’re going to actually make it into something hip. That’s what Duke Ellington was doing.

Then comes the question: what is hip? There was a time that being hip meant that you knew all of what was going on and you added something to it. As time has passed, hip has degenerated into the ability to be anti-social. How many curse words can you hook together? How much can you brag about how many women you’ve been with? All the things that are the opposite of hip. What type of hair-style do you have? What is the latest fad? In actuality, true hipness is above a fad. Hipness is many times connected with the ability to improvise, which means improving things. Take for example something hip. Louis Armstrong playing “West End Blues.” That’s hip in relation to some trumpet players marching in the field playing a slow march. If you play “The Humble Trumpet Concerto” written in 1804, you play a straight fanfare. When Louis Armstrong plays it, first he’s making it hip by putting the blues on it. But the first thing that allows him to be able to make it hip is that he’s capable of playing it in the first place. Nowadays you don’t have to know how to play that. And if there’s any concern for knowing how to play it, immediately charges of elitism are brought out.

“We have gone from grooving to beating and nobody’s noticed.”

I thought, wait a minute. What we’re playing is street basketball. What Michael Jordan does is not street basketball. There’s the basic confusion. Everyone who has ever played basketball remembers what the coach used to tell you. Don’t be throwing behind-the-back passes, no-look passes, juking if nobody’s on you. If you can’t just throw a regular pass, forget about all the fanciness.

In other words, forget about the hipness if you can’t deal with the basics. Wherein in music nowadays, it’s the exact opposite. First thing is to get a horn and be hip. You got your hat, you’re bent down at a certain angle. But do you know any music?

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just wanna be hip.”

What if Michael Jordan was on the same level of technical competence as that musician? You wouldn’t want to pay money to see that. Yet nobody thinks it’s elitist to want to sit in the stands and see Michael Jordan play. You don’t want someone like me running out on the court and say, “Wait a second. Let me play. Equal opportunity, you’re one of the people.”

This is why it’s important at this time to always call for an elevation of standards. That’s how we know that we’re always a part of a progression. Now I know I got lost in my point, but I’m coming back to it and here it is.

Hipness means that you’re doing something that very few people are going to want to do. It means that you’re able to improvise on convention. I remember the story about the people up in a plane. Something went wrong and there was someone who designed the plane who happened to be one of the passengers. So he went up to the front and worked with the pilot. They landed the plane by cutting off one engine, turning on another, an elaborate improvised scheme using the technology of the plane. It was something that wasn’t taught in aviation school. This guy wasn’t a pilot, he was an engineer. But they managed to land the plane safely. That was, in essence, the heroic act that is improvisation.

Imagine the same guy who didn’t know anything about the plane, but was going on his feelings about the plane. Say he stepped up to the front and said, “In order to land this plane, we need to...I don’t wanna die!”

“So how are we going to land the plane?”

“I don’t want to get too technical.”

The same thing is true in music. We’ve got to figure out some way to return to a belief in art forms as things that require a knowledge in order to participate. So many times I meet people and they like to talk to me about what happened in their neighborhood. I had a neighborhood, too. I don’t care what you did in your neighborhood. But do you have your horn with you? Can you play all twelve major scales?

“Man that’s not important.”

Well, Buddy Bolden thought it was important, otherwise he would still be in the Baptist church playing hymns. This is the battleground that we find ourselves on. Music is such a popular art form that our music is being used in so many contexts, it has been reduced to so many levels. One prime example is the difference between a beat and a groove. A beat is just a moment of a groove repeated over and over again. In today’s music you hear one simple beat sequence repeated indefinitely. One moment in the life of a groove. Some will even call it African music. Now if you know anything about African music, you know that’s the exact opposite of African music. African music is based on interaction. If one person’s playing something, you won’t even attempt that same thing. It can’t be notated by the Western system of rhythmic notation.

One person playing a bottom part changes. So the next two middle parts are going to change. And the upper part is going to be something, so when those two middle parts change, the upper part is going to do something different too. The bottom part reacts again. So does the top part. That essentially is what a groove is. In Jazz we have term that’s called “swinging”—willful participation with style and in the groove.

First you have to want to play with somebody else. That means you can’t be playing too loud. I see some cats on the bandstand with ear plugs. If you have ear plugs, you can’t be playing music because you have to hear music. You have to want to participate with other musicians. That means that you use your ears and your skill to participate in the growth and development of the music.

Here’s an important transition that has happened in America. We have gone from grooving to beating and nobody’s noticed it. Many people accuse me of being elitist and hard on music. Take lyrics. Lyrics are not more powerful than music. Take that music off of them lyrics and then try to sell them as poems. You’re in a world of trouble. As a matter of fact, if you’re in a place where you’re afraid somebody’s going to break into your car, just put some books on the dashboard. That will keep the criminals away.

We also have the big problem of people confusing race with culture. Race is a matter of physiology. Somebody has a certain nose, certain features, that’s race. But we’re in a situation now where if you comment on a style of music, somebody will say that you are against a group of people. If I don’t like Beethoven, that

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doesn't mean I don't like Germans. People often ask me about rap music. So I better say I like it or else I'm not black. Well look, I was black before they invented rap music. I remember when it came in. I lived for twenty years before it happened, so my attitude toward experience has to change to go with some fad? I have to like rock music or else I don't like white people? As a musician trained in music I have to open to everything even if I know it's dumb? In others words, you can be free as long you don't challenge anything that everybody agrees is something you can't be free about.

It's like the relation between dessert and food. You raise a kid on dessert and they don't want to hear about food. Whereas someone who eats food, they don't mind a little dessert now and then. That's what happens when you confuse basic aspects of an art form. When we look at Jazz music during its inception, it could be played first at picnics and parades, then funerals, then dances, then in the houses of ill repute by piano players. It could be played in church as long as it wasn't called Jazz.

Take what's happening in Jazz music now, and you'll see it's only in a few clubs and in the concert hall. And it's considered a dance? What has happened to dance music is that the conception of interaction between dancers and musicians no longer exists the way it did in early New Orleans. Freddie Green, the great guitarist of the Count Basie Band, used to get his h IPPest rhythms and tempos by looking at the h IPPest dancers out on the floor. That would set things up and everyone would follow. I'm from New Orleans where we'd play parades. That's where dances started. People would be alligatoring, getting on the ground. If you're playing to that, you might play anything! You're looking at them and improvising the music with the dancers. Then there were the balls and the quadrills and the various dances that were danced to Jazz music. All of this has been removed from the way Americans associate in a dance environment.

I played dances all through high school, a dance every night, Top 40 music. It seemed like we played the same place every night. Dark. Couldn't see and couldn't hear. You had to smell your date. We'd play the top of Gaylords, the whole block. Four bands set up. Big battle of the bands. Who could outfunk who. Couldn't see. Fifteen years later, I still can't remember what the people looked like. Before there was the Savoy. People came to the Savoy clean.

The Lindy hoppers, people doing all types of dances. Four or five bands playing. Charlie Parker's going to be in some of those bands. Chick Webb. So if you just want to stand by and hear the band, you can check out some of the baddest musicians in the world! Or if you want to dance, you can actually see your old lady!

This is not a call to return to the past. That's a waste of time. But the question of progress becomes, what have we gained? Have we gained the opportunity to watch teenagers making love to each other? This is what happens when portions of an art form are turned on the very public that it's supposed to inform. I'll take a day and talk to school kids all the way from the first grade to the eighth grade. When you do that, starting in the morning, you get the feeling you're watching the same kid growing older. Once you get to that seventh, eighth grade class—you get that bad vibe. Now is this all hormonal? It can't be. I remember being in seventh grade, and if somebody came into my classroom and I put that look on them, I would get my booty tuned up into another key.

In his book "What Makes A Masterpiece," Kenneth Clark observed that most of the great paintings in the tradition of Europe comes from interaction with
Christian mythology. He warns that you have to be very careful with eroticism. Eroticism is a very strong flavor. When you use eroticism, generally it destroys the balance required to create a classic.

It’s like tabasco sauce. Everyone in New Orleans loves tabasco sauce. I’ve seen people put it on their cereal. Tabasco sauce is all right, but if you put it on everything, you’ve got a problem. Tabasco sauce will take over your food. The same thing with eroticism in music. I’m so sick of seeing people reach for their bird in public. We used to do that when I was twelve or thirteen. At thirty-one years old, it’s gone from being something you did on the corner by your house — and hope that nobody you respect saw you doing it — to something that’s hip to do in public.

How about the proliferation of profanity? The incessant use of something that’s based on the exploitation of developing teenage sexuality. In no way would I say that I’m against eroticism. I think it’s great. It’s a very important thing, though not as important as romance. Romance is more poetic and will endure. You don’t have to spell everything out. People know what you’re talking about. Make it sound sweet.

Many times romance creates a feeling of intimacy, stuff that reminds you of your family, something that vulgarity never will do. Vulgarity is mainly designed to shock. After you shock once or twice, all you’ve done is shock. It gets tired. We’re in a system today where the media is being used to push things that exploit our younger people. Then we go into the classroom and wonder what’s wrong with these kids? If you grew up with that same beat, you go to school with that same sound in your head, you see it on television, what is your attitude going to be toward adulthood and life? You can’t go through something like that unscathed.

What’s worse is that this type of exploitation is now being celebrated as achievement in music. This is what I’m most against. Why should I have to celebrate sexual exploitation as musical achievement. If you want to, that’s fine, but, to me it’s not musical achievement. Maybe that’s why young people in bands can’t play. I can’t tell you how many times I’ve gotten up in the morning to hear a high school band after being invited by the director. I get off of a gig at three in the morning. I get up at seven-thirty to hear the band. I come in the room and they sound like an elementary school band. Just the concept of practicing and development seems unimportant.

That’s why I’m suggesting it’s time we reassess our traditions in music, reassess our conceptions of romance and spirituality in music and to re-invest in our younger people in an attempt to give them the type of education that will lead them to develop into a mature adulthood, able to interact with the world on a mature level. I suggest we do it as soon as we can even though people inside the existing system are making a lot of money. It’s like the slave trade. People made a lot of money. They had families. It wasn’t just the person who caught the slaves. There was the captain of ships, the sailors, the people who kept the auction houses open, they had families and jobs to protect. A lot of them didn’t probably care about slavery one way or another.

We’ve got to understand that what’s at stake is how we approach the twenty-first century. Are we going to approach it attempting to be like the early Jazz musicians who believed in wilful participation with style and in the groove? Or are we going to keep producing generations of people who have no concern for the general good, who have grown up sexually exploited by older people, who have no knowledge or no desire to have a knowledge of any art, who think that the entire mythology of America is hokey? You’d be surprised how many times I meet people who feel that the thought of being an American is a joke to them. But those same people will go out and make two million dollars pipe-holding! I tell them, “You better wake up and be glad you’re in America. If you weren’t, you wouldn’t be able to do that.”

Growing up, I used to think that way, too. I wouldn’t salute the flag during the pledge of allegiance. Then I left the country and went to Czechoslovakia, Romania, Bulgaria. I thought it was all U.S propaganda and lies. Let me tell you something. You eat some of that Eastern European hard beef and you’ll get the picture. I can go into the poorest house in New Orleans and get a pot of red beans. My grandmother lived in the St. Bernard projects and believe me, what she was eating tasted much better than that hard beef.

So we have to reinvest in our country. We have to reinvest in our belief. We have to be optimistic and address the world with optimism instead of this fake pessimism that’s borrowed from post-World War I and II Europe. We’ve got to understand that affirmation is always much more powerful than rebellion. We’re taught that the great art traditions come as a result of an artist or musician rebelling against their tradition. That’s almost never true.

The greatest artists are always the ones who best fulfill the prophesy of the artform. That’s what J.S. Bach did. He affirmed all of the most positive aspects of his tradition of music, consolidating it all for the next generations to come. That’s what Duke Ellington did. That’s why in 1970, he would still play New Orleans music because that’s what he felt music was going to be like in the year 2015. The whole tradition.

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Labels And Radio Corral
Active Adult Listeners

RADIO PROMOTIONS
THE JAZZ/AA WAY

By Keith Zimmerman

Promote or go Oldies! That could be the latest motto for radio stations who attract adult listeners and expect to survive the boomless nineties. Adult Alternative and Jazz stations seeking sophisticated,

monied adult listeners must now shed some of their music intensive image in exchange for a raised community and promotional profile. With scaled-down budgets still the order of the day, Adult Alternative or Jazz stations can still set their sights high to develop high promotional visibility on the street.

Music radio doesn't have to spend a fortune on great promotions. Major market AA stations in particular need to be extra clever to go head-to-head with bellwether stations and their large cash giveaway mentality.

Listener parties, anniversary celebrations, modest cash drawings, weekend vacation getaways and sponsored concert events are more productive ways to gain adult appeal. Topped off with focused charity involvement and community visibility, a station can create a feeling of inclusion among adult listeners. All this, of course, minus the screaming and childish hysteria.

"Adult radio needs to program with an attitude and find the hot buttons among their listeners just like Top 40 does for kids," argues WNUA-Chicago music director Michael Fischer. "We must penetrate our market with both music and attitude and be more relatable on the street. WNUA quit being just music driven and became listener driven as well."

Fischer wonders why "track dates," where an artist will perform a free half hour show backed by DAT tracks or a scaled down band, can't work for AA stations. "It's important for adults to have exposure to artists in a promotional live setting just like Top 40 does for the kids," Michael believes. "Besides, sometimes our sales staff will invite advertising clients to show up and see WNUA listeners decked out and having fun."

In exchange for a label providing the artist and the air fare, WNUA picks up the cost of audio equipment, hotel, daily expenses and transportation, most of which are obtained via radio spot trade-outs. Many times a station like WNUA will contact a similar station in a nearby market to make it more worthwhile for the label to put the artist on the road. Recent listener appreciation gigs have grown from 300 attendees to over 1200 per gathering.

WNUA Program Director Lee Hansen, Fischer, and the station's promotion staff work regularly with labels, airlines and hotels for Get Out Of Town giveaway contests. Most recently, one pair of listeners flew to New Orleans to see Kenny G on St. Patrick's Day. Another lucky couple flew off to Switzerland for the Montreux Jazz Festival.

Labels that get involved in such contests can do so with a surprisingly minimum amount of effort. Warner Bros. Jazz promotion director Chris Jonz recalls that with a total of thirty-five CDs and fifteen cassette copies of Earl Klugh's latest title, Sounds And Vision, paired with an American Airlines sponsorship initiated by WNUA, resulted in a grand prize of a weekend trip for two to Hollywood to attend a movie screening.

"A few CDs and cassettes means a label can participate in a radio advertising promo packet worth up to $15,000" Fischer points out, "The label virtually owns the station that whole weekend." Fischer pointed out.

Jonz agrees. "You have to approach radio and take the initiative to break your artist. Generally, radio will not call you for a campaign like that."

Jeff Lunt of JVC Music recently shelled out under seven hundred dollars and feels he received more than $80,000 in equivalent radio promotion exposure spanning five markets.

"Last year I gave away tickets to the JVC Jazz Festival in San Francisco, a top-of-the-line JVC CD player and a catalogue of CDs to each of the five stations." Lunt recalls.

"My parent company provided the five CD players, I furnished the CDs and tickets and the stations picked up the air fares and lodging through trade-outs. Later, I had the five stations send me airchecks of their contest spots and JVC must have been mentioned a hundred times a day. It was a great label image for us and my bosses were thrilled. The promotions in Chicago, San Diego, Salt Lake City, Monterey and Denver lasted about two weeks each."

Lunt and Jonz both believe the label competition for such low budget promotions are not as heavy as some may suspect.

"Too many labels are afraid to call stations and hear the word 'no.' I'd like to do this every year!" says Lunt.

"Our latest release from Joe Sample is called Invitation." Chris laughs, "Just the title alone opens up all kinds of possibilities."

Kenny Altman, promotion director of Real Music, believes that smaller labels and...
radio can connect just as easily as major labels.

"We did a recent promotion with Jim Chappell during ten dates across the US. Since the album was called In Search Of The Magic, we did promotions with radio that centered on offering listeners a 'magical evening with pianist Jim Chappell.' We gave away ten pair of tickets to each gig, CDs and an invitation to meet Jim and have the disc signed. One of those became a grand prize winner—dinner at a sponsored restaurant, hotel accommodations, and in a couple of major markets, limo service to and from the show. It cost next to nothing. The limo, hotel and dinners were mostly trade-outs with the stations. We kicked in occasional money for expenses and always did co-op radio advertising with record retailers who promised prominent floor display."

Jennifer Phelps, national promotion manager with Verve Records, is helping sponsor a sampler cassette mailer that WNUA is sending out—with the help of a direct-mail campaign—to 170,000 homes. All the slots were purchased by Verve and will include one track each by Tom Grant, Art Porter, Jeff Lorber, Incognito and a new signing, Laura Fygi. Each selection will feature a short bio by station MD Fischer. The sales package also includes a radio spot campaign.

"It gives people a taste of our new music," says Phelps. "How often do potential listeners get such a custom tape for their homes and cars in the first place? If the station gives off a positive image, then my artists benefit as well. For a little extra advertising money, my artists are getting an exclusive invitation to thousands of living rooms in a top three market."

KIFM in San Diego has a yearly anniversary celebration that ranks among the most successful and ambitious in the country. What started out in a small 200 seater nightclub with one local band has ballooned into a two day event complete with three major stages and five club stage venues operating simultaneously. The total attendance is over ten thousand fanatic listeners. The top Jazz/AA performers, including Kenny G, Simply Red, Richard Elliot and many more have gigged under the KIFM banners over the past half dozen years.

Music Director and one of the organizers of the KIFM Anniversary Celebration, Tony Schondel, announces bolder plans for this year's event slated for May 28, 29 and 30.

"This year we have expanded into three days beginning with a Friday night AIDS benefit for the Magic Johnson Foundation For AIDS Research," he says, "All one thousand tickets will be sold for one hundred dollars apiece. We plan to absorb all the production costs and donate the entire $100,000 to the MJF."

KIFM promises major performers, including some rare cameo and duet performances from artists of different genres. The billing to be announced promises some unlikely one-of-a-kind pairings.

Afterward, with modest ticket prices (under fifteen dollars) spread out over such a large fan base, KIFM has managed to convert the revenue into absorbing the considerable costs of putting on such a large-scale three-day music event. But the high profile the station receives from publicity and listener response makes it worth all the intense preparation.

In addition to listener parties and their massive anniversary
celebrations, KIFM also relies on Jazz Jetaways, which sends winners to a live gigs in various American cities. Schondel sees a time when many AA stations can network together via trade-out promotions.

When Schondel caught word of one station interested in helping schedule whale watching cruises in return for their winners attending the KIFM May bash, he was intrigued. "You see, stations can work together," he says, "We're not talking about giving away station secrets. Instead, we're lowering the bottom line for promotional budgets.

Chicago, LA, San Diego, Boston or anywhere do not have to worry about the competition aspect."

True, a lot of efficient promotions are available for many happening major market AA stations. But what about medium and small market outlets? "Medium and smaller market stations do have it tougher," admits Schondel. "Their spot rate is lower, resulting in an increased trade-out load. Yet it still can be done. Some artists playing in their areas command less money, so it adjusts. A positive solution is to help artists book around the major cities and enable the touring artists to expand their itinerary. At times we help recommend nearby gigs for artists to help them make our Anniversary show happen."

"Still, people are afraid to ask. At KIFM, we ask for the moon for our live shows—Sting, Garth Brooks, whoever. Start at the top and you'll be surprised who comes up available. You won't get a high caliber talent if you aim your sights low."

WNUA PD Lee Hansen looks back on his days at smaller markets and gives this advice. "Start with record stores that will use your station logo in your music's particular section of the store. Be in a club each and every week. Get involved with a major charity group and get visible. Pick one or two angles and devote your air time to a specific cause that makes sense to your listeners. That's what creates listener relationships. Program on the offense.

Many industries outside radio would love to be as involved with their communities as we are. Go to the local WalMart store."

Non-commercial Jazz stations also place high priority on promotion. Al Wallack of WEBR-Buffalo agrees. "Our basic means of self-promotion is live broadcasting by any means necessary. We have been broadcasting live since 1973 at street fairs, parks and from every nightclub in town that plays Jazz."

"The New York State Council of the Arts funds a program called the Jazz Mobile. Pianist Billy Taylor devoted a lot of energy to it in its early days. The Jazz Mobile and its 'Stage On Wheels' rolls into town and has sponsored such great live acts as Jimmy McGriff, Lou Donaldson and Jack McDuff."

Wallack and WEBR been active in many live club broadcasts over the years that have included Dizzy Gillespie, Billy Childs and Dave Brubeck. The station's repeater transmitter furthers programming down to Jamestown where live gigs by Nancy Wilson, Spyro Gyra and Wynton Marsalis have beamed across Buffalo airwaves.

Wallack works more independently of the labels since his station doesn't do a lot of CD giveaways on the air. Yet label staffers and independent promoters like Susan Levin, Kevin Gore and Cliff Gorov have helped intercede with artists and management to help get clearance and permission to broadcast their sets live.

Many Jazz stations are NPR and APR affiliates, and Columbia Jazz's Kevin Gore sees a chance for major labels to assist their programming by underwriting special programs that can be picked off of the NPR satellite."

"We've been contributing toward the underwriting of a live music show called Jazz Set," Gore explains. "It's a program produced by WBGO in Newark that's available to all NPR stations. We tied it in with Tower Records and Columbia Jazz now has a monthly featured artists at all Tower locations, regardless of whether one of our artists are performing live on the show or not."

"When it comes to fund-raising," says Joe Cohn of KPLU-Seattle/Tacoma, "we find listeners contribute based on time spent listening and not because of a gift
CD or a premium. Time spent listening translates into more pledges."

KPLU uses a series of Jazz Brunch cruises to stimulate publicity and listener inclusion. Seven times throughout the summer KPLU sponsors catered cruises around Puget Sound. A local group will perform and food and beverages are donated. The local entertainment weekly publication runs ads in exchange for sponsorships, but listeners must buy tickets exclusively through the station. They are told the proceeds benefit KPLU.

According to Cohn, in the recent months a new service called the Public Radio Music Source out of Minnesota has been launched to stimulate jazz CD sales. Any music played on the air by KPLU and other stations that correspond with PRMS can be purchased by mail order at competitive retail prices, with each station landing a ten percent bounty for each disc sold. For instance, if a listener hears a record on KPLU that he or she wants to buy, they dial 1-800-75-MUSIC and specify the title still in print and which station played it and PRMS will sell them the disc and credit the eligible station.

Cohn likes the new service. "It alleviates the lack of support we sometimes get from various retailers when it comes to jazz. Many times the stores aren't afraid to call and ask us about a title. Yet when KPLU needs some reciprocal exposure, they look the other way. This way, when a listener calls, I explain the PRMS system and usually the listener happily phones them."

Many Jazz/AA programmers stress the importance of aligning the station with one or two major charities that core listeners can relate to. Few Adult Alternative stations raise the big money like The Wave (KTWV) in Los Angeles or KKSF in San Francisco. KTWV Music director Ralph Stewart stresses the importance of keeping on track with a single cause.

"Wave Aid is a CD sampler that we've put out each year since we've been on the air—six CD releases in six years," he says. "Each disc is comprised of only the most requested tracks from The Wave's playlist. The licensing procedure is a lot of work, but the end result is that The Wave has raised over one million dollars to benefit the American Foundation For AIDS Research. So far, the sixth and newest Wave Aid disc is our most successful."

Mark Wexler, senior VP of marketing and promotions for GRP, one of the top Jazz/AA labels, also prefers the CD compilation projects.

"Our most successful promotion that creates the best synergy is with the Radio Station/GRP CD samplers. We tie in a portion of the profits to charities ranging from various homeless organizations to the Ronald McDonald House. There is a cost commitment on everybody's part," Wexler admits. "But it ends up unifying the record, retail and radio communities for a good cause."

"We do weekly promotions with various stations nationwide, tying in GRP CD giveaways with audio equipment as well. We create 'theme' concepts for most of our promotions. For example, Nelson Rangell's Truest Heart release was centered around a Valentine's Day theme. We gave away dinners for two, limo service and flower bouquets. We also tied the Rippingtons' Curves Ahead record with a ski weekend promotion. We put all the elements together at GRP, including airlines, lift tickets, resort hotel rooms and product giveaway. Because stations work so closely with their advertisers, sometimes they can offer services too."

"You can always work in the music element through any good promotion," Stewart allowed, "and listeners like to feel more inclusive. I think it's a good idea to shed musicality for a more public image. Make your station the Ultimate Citizen as opposed to being a money machine jukebox. Listeners really sense it, especially if they have to fill out a ratings diary."

WNJU's Fischer and Hansen agree. "From a public service standpoint, find one or two organizations that will work with you. Bond with the listeners. Everything these days has to be event driven as well as music driven. Our staff keeps in contact with the mayor's office to stay up to date on local events. We've worked with them over the last five years and only in the last three have the results really started to kick in."

"Street fairs and festivals show a community concern, even if you just have a booth on hand. Hand pick an issue and create an aura of consciousness through the station, whether it deals with homelessness, unemployment, AIDS or the environment. Find that singular issue that's synonymous with your community."

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—Janine McAdams, Billboard

Jeff Lunt, JVC Music

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Most Added
1. JUMP THEY SAY - DAVID BOWIE (SAVAGE/BMG)
2. "IS IT LIKE TODAY?" - WORLD PARTY (CHRYSALIS/EMIRG)
3. "DRUMS OF HEAVEN" - MIDNIGHT OIL (COLUMBIA)
4. "CAN'T DO A THING (TO STOP ME)" - CHRIS ISAAC (REPRISE)
5. BRING IT DOWN - MADDER ROSE (SEED)

Top Tip
DAVID BOWIE "JUMP THEY SAY" (SAVAGE/BMG)

Record To Watch
Radiohead
"CREEP" (CAPITOL)

In a week of mega-heavy hitters, Radiohead shined at KROQ, THE END, WDST, WHTG, KTLQ, WCHZ, etc.

College Record To Watch
Cop Shoot Cop

Cop Shoot Cop
ASK QUESTIONS LATER (INTERSCOPE)

Blasting out the speakers at KCPR, WTSR, KALY, KZSC, KFJC, WTUL, etc.

Chartbound

THE BELoved - "SWEET HARMONY" (ATLANTIC)
CHRIS MARS - 75% LESS FAT (SMASH/PLG)
QUICKSAND - FLIP (POLYGON/PLG)
ANTENNA - HIDE OUT (MAMMOTH)
PRESENCE - INSIDE (INDIGO/PLG)
THE ROSEMARYS - PROVIDENCE (TRIPINDICULAR/CONTINUUM)

AMERICAN MUSIC CLUB - "OVER & DONE" (REPRISE)

Dropped: #31 Sloan, #38 Pooh Sticks, #43 New FADS, #44 Ned's Atomic Dustbin, #45 King Missile.
the fluid

"mister blameshifter"

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<th>TW COMMERCIAL INTENSIVE</th>
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<td>1. BELLY - Feed The Tree, Gepetto, Slow Dog, Angel (4-AD/Sire/Reprise)</td>
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<td>2. STING - If I Ever Lose, Seven Days, Love Is Stronger (A&amp;M)</td>
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<td>3. HOTHOUSE FLOWERS - Thing Of Beauty, This Is It... (London/PLG)</td>
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<td>16. SOUL ASYLUM - Black Gold, Somebody, Runaway Train... (Columbia)</td>
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<td>18. FRANK BLACK - Los Angeles, Hang Onto Your Ego (4-AD/Elektar)</td>
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<td>19. PETER GABRIEL - Frog, Steam, Digging, Loved (Geffen)</td>
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<td>21. SCHOOL OF FISH - Take Me Anywhere, Every Word (Capitol)</td>
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<td>22. CANDYSKINS - Wembley, Tired Of Being Happy, Everybody... (DGC)</td>
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<td>23. STEREO MC'S - Connected, Everything... (4th &amp; Broadway/Island/PLG)</td>
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<td>24. BOY GEORGE - The Crying Game (EMI/ERG)</td>
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<td>25. PURE - Blast, Spiritual, Make A Connection (Reprise)</td>
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<td>26. MICK JAGGER - Wired All Night, Sweet, Tear, Focus (Atlantic)</td>
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<td>27. GIN BLOSSOMS - Mrs. Rita, Soul Deep, Shut Up &amp; Smoke... (A&amp;M)</td>
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<td>28. DADA - Dim, Dizz Knee Land, Surround (IRS)</td>
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<td>30. DURAN DURAN - Ordinary World, Come Inside, Too Much... (Capitol)</td>
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<td>9. SHONEN KNIFE - Riding On The Rocket, Twist Barbie (Virgin)</td>
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<td>11. TREEPPEOPLE - Outside In, No And Blink, Clouds (C/Z)</td>
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<td>13. ULTRA VIVID SCENE - Blood And Thunder (4-AD/Chaos)</td>
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<td>14. POND - Agatha, Wheel (Sub Pop)</td>
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<td>24. POOH STICKS - The World Is Turning On, Susan Sleepwalking (Zoo)</td>
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<td>25. THE STARLINGS - That's It You're In Trouble (Atlantic)</td>
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<td>26. KRAMER - Stupid Summer (Shimmy Disc)</td>
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<td>27. ANTENNA - Shine (Mammoth)</td>
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<td>28. KING MISSILE - Detachable Penis, Martin Scorcese (Atlantic)</td>
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**THE MIGHTY MIGHTY BOSSTONES**

Produced by The Mighty Mighty Bosstones Management: High Noon Entertainment

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**GAVIN ALTERNATIVE**

Compiled by Kent Zimmerman

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**SUBCHARTS**

Compiled by Linda Ryan
Okay, so I wrote this up as an import a while ago—sue me. Suede are the big thing in Britain right now, single-handedly putting the word "glam" back into everyday vocabulary—thereby retiring words like "baggy," "indie pop kid" and "ethereal." Suede's sound is a far cry from any of that. In "Metal Mickey's" case, it's a tough, angst-ridden sound that smacks of frustration—the sexual kind. (Sex is Suede's favorite subject. Sex with men. Sex with women. Sex in cars. Get the idea?) Although Todd Bisson swears he doesn’t get why every-
For Pyros—has finally arrived, and for the most part it’s as if Jane’s Addiction were still a living entity. Of course, most of that has to do with Perry’s distinct vocals and writing style, but the new band plays things dense, loose and easy—much the same way Jane’s did. One listen to the lead-off track, “Cursed Female,” and its partner, “Cursed Male,” and you’ll hear what I mean. Your listeners have been waiting for this for some time now. Don’t make them wait any longer. It’s further proof that Perry Farrell is some sort of twisted musical genius. LR

**REBELLION OF VENGEANCE**

Cold Water Flat marks Revolver’s first proper album, as last year’s Baby’s Angry was a collection of singles that were originally released in the band’s native England. This release finds a Revolver that, as a group, sounds more defined, more well-rounded and definitely sharper than they did a year ago. If I were a bettin’ woman, I’d say their American tour had a lot to do with this growing up process; touring America in a little mini-bus has a way of humbling even the very best of us. Add to that a spirit of adventure (notice the vast array of instruments used on this album) and watch Revolver shine brighter than ever. The lead single, a newly recorded version of “Crimson,” perfectly encapsulates what I’ve been going on about here. This version is tougher and represents the band’s powerful live sound better than the original. I admit to being partial to the more uptempo numbers on *Cold Water Flat*, and suggest starting with “Crimson,” “I Wear Your Chain,” “Bottled Out,” “Coming Back,” the spirited “Makes No Difference All The Same” and “Wave.” For something slower, try “Shakedown” and “Nothing Without You.” Revolver fans like myself are sure to be pleasantly surprised by *Cold Water Flat*, and if you weren’t a fan last time around be prepared to do an about face. LR

**THE CRANBERRIES**

My first introduction to The Cranberries came in 1991 when I picked up this Irish band’s *Uncertain* EP. Although I was a bit struck with Dolores O’Riordan’s siren-like vocals, it didn’t completely click with me. With the band’s first domestic release, “Dreams,” the pieces have fallen together perfectly and Dolores’ vocals are stronger and more enticing than ever. I know there are heavy-hitters galore out there, but I have a strong feeling about this one so don’t let it get buried under all those larger-than-life names. This is a sparse beauty of a track with a crisp sound and plenty of flare. LR

**BUTTHOLE SURFERS - INDEPENDENT WORM SALON (CAPITOL)**

Taboo becomes toothpicks to be snapped in the grasp of the Buttholes, and latecomers to their party of drastic sounds and execratory obsessions may feel violated. The seventeen jewels here are a testament to this band’s musicianhip, which sometimes gets forgotten amidst the gratuitous vulgarity. This being the band’s big-label debut, expectations were running into overdrive with John Paul Jones spinning knobs. IWS fulfills all promise. First single, “Who Was In My Room Last Night?” makes it clear that the boys will be rocking with clubbing percussion and a signature, tweaked out guitar. The sustained, repeated guitar riff in “Goofy’s Concern” is exhibit A in the case that the Buttholes are musicians to be reckoned with. For the most part, Gibby sheds his machine-altered vocals on “Strawberry” and “Some Dispute Over T-Shirt Sales,” and he’s never sounded better. “The Annoying Song” twists his vocals into a metallic, pre-pubescent gnarl as King Coffey’s drums thrrob. Other standouts include the superfloos “Dust Devil,” “The Ballad Of Naked Man’s Banjo,” and the sheer gall of “Clean It Up.” A tour will be chocolate icing on a cake to be chewed and then expelled. DAVID BERAN

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**ALTERNATIVE NEW RELEASES** (continued)

one compares Brett Anderson’s falsetto-ish vocals to early Bowie, I do. (It’s the Morrissey comparisons I don’t get.) In any case, the guitars are loud and tough and I don’t get. In any case, the falsetto-ish vocals to early Bowie, one compares Brett Anderson’s Party album, Bang! With a myriad of influential reference points, Bang! is a heady collection of sixties-inspired pop and seventies-inspired blue-eyed soul—heavy on the funk, if you please (the twenty-six second operetta notwithstanding). If you’re in a mellow mood and want to stay there, check out “Sunshine,” “Sooner Or Later” and “What Is Love All About.” For a change of pace try “Is It Like Today,” “Kingdom Come,” “Give It All Away,” “Radio Days,” and the very sexy “Hollywood.”

WORLD PARTY - BANG! (ENSEIGN/CHRYSALIS/EMIRG)

And since we’re talking about musical genius, let’s talk about Carl Wallinger’s new World Party album, Bang! With a myriad of influential reference points, Bang! is a heady collection of sixties-inspired pop and seventies-inspired blue-eyed soul—heavy on the funk, if you please (the twenty-six second operetta notwithstanding). If you’re in a mellow mood and want to stay there, check out “Sunshine,” “Sooner Or Later” and “What Is Love All About.” For a change of pace try “Is It Like Today,” “Kingdom Come,” “Give It All Away,” “Radio Days,” and the very sexy “Hollywood.”
So young and so gone.
the GAVIN REPORT/March 26, 1993

For the beauty of Wynona - Daniel Lanois (Warner Bros.)

Between creative collaborative productions with Peter Gabriel's US and U2's Achtung Baby, it's a wonder that Daniel Lanois is able to save the best of his ideas for himself, but he does. By eliminating the middleman, Lanois draws directly from a near-mystical sense of Northern Americana. While structurally some of his compositions are born simple and spare, by the time they pass through the center of the sonic hour glass, the images are distorted and exaggerated, making even the most basic drum hit or guitar strum spooky and surreal. For instance, on the astounding "Beatrice," Lanois recreates a unique guitar-ed environment of confusion, paranoia and beauty. The opening track, "The Messenger," is a dusty traveler, something like a lost bastard outtake from the Band's Music From Big Pink. All through For The Beauty Of Wynona there are folk tales and rock n roll with lots of "ongoing musical left turns." As a bonus, those who brave it to track nine are treated to "Lotta Love To Save the Best of His Ideas for Himself," Aerosmith as they take off a bit of the edge by singing about it. Loud yet acoustical and electric, the extended mood is droning and dreamy while the lyrics are reality-based. Put it this way: if a band as successful as Aerosmith feels this way, it's time to worry. Certainly not "Love In An Elevator"; Aerosmith has serious things in mind. Hip tune.

HARBOUR LIGHTS - BRUCE HORNSBY (RCA/BMG)

While it takes a minute to get to a hooky chorus, Bruce Hornsby says quite a lot in the long version of "Harbour Lights." By the three-minute mark, who but Pat Metheny takes a solo? By the late four-minute mark Hornsby has taken a shining to broken grooves and Weather Report jazz chords. "Harbour Lights" is Hornsby's biggest stretch, reminding us that he was a musician first, a pop singer way further down the list. The shortened radio version (the baby food mix?) chops out the "out" chords. Also included is a synthed "space version."

JUMP THEY SAY - DAVID BOWIE (SAVAGE/BMG)

David Bowie reaches back, then leaps forward. If there's one thing we've learned from Bowie, its always expect the unexpected. Mixing ingredients as diverse as Jazz, dance and rock, Bowie seems to be trying to envision the world of the twenty-first century. A whole series of mixes means that Bowie is able to reinvent the song in many different ways.

"CAN'T DO A THING (TO STOP ME)" - CHRIS ISAAK (REPRISE)

Funny thing happened to Chris Isaak while recording his new album. He had a big hit from his last one, so he put things on hold, made a movie and three years later we have the first taste of his upcoming San Francisco Days. A few major stylistic changes include Chris actually smiling on the cover instead of brooding somberly. "Can't Do A Thing (To Stop Me)" is still mysterious and surfish, although a lot sweeter with its white boy Delfonic vocal track.

THE WHOLE WORLD - PENELPO HOUSTON AND HER BAND (HEYDAY)

I first saw Penelope Houston in San Francisco when she opened for the Sex Pistols' at their famous last show. No longer sporting a big hit from his last show, no longer sporting a platinum buzz, she now has enough hair to actually let down, which she does with relaxed abandon. The Whole World is—now how can I describe it?—a collection of alternative folk, fifth generation Weavers. Autoharps, mandolins, guitars and brushes present an Appalachian urban guerilla bluegrass feel, not crude but never too polished to encroach on Houston's vulnerability. Having worked on this acoustic conversion for a few years now (this is no overnight thang), Penelope is to the point where her arrangements are complex enough to be both honest and unique. In other words they're not just coffee shop strum.

CONQUER ME - BLUES TRAVELLER (A&M)

A Southern-sounding slice of Americana rock n roll. Harp-driven, Blues Traveller have been building up a following by keeping their eyes off the instrument panel of fads, electing to play from the heart. Especially on the five minute LP version, the band takes on a couple of different energy levels, from melody to power.

STAND BY YOUR MAN - LYLE LOVETT (CURB/MCA)

The success of The Crying Game puts a whole new spin on Lyle Lovett's credit rolling version of Tammy Wynette's classic, though it's been a gay bar juke box hit (so I've been told, anyway) for years. Lyle plays "Stand By Your Man" so straight, it's irresistible.

UNDER JETS - MURRAY ATTAWAY (DGC)

Murray Attaway is the former lead-singer of Guadalcanal Diary. "Bomber City" is the section of Atlanta that was GD's world. Produced by Tony Berg (Michael Penn, Replacements), "Under Jets" is a push and pull between Attaway's lyrics and clever corresponding sound bytes. Cool song.
## MOST ADDED

1. "JUMP THEY SAY" - DAVID BOWIE (SAVAGE/BMG)
2. "LOST IN YOUR EYES" - JEFF HEALEY BAND (ARISTA)
3. "I'M NOT IN LOVE" - THE PRETENDERS (MCA)
4. "IN THESE ARMS" - BON JOVI (COLUMBIA)
5. "AM I EVER GONNA CHANGE" - EXTREME (A&M)

## TOP TIP

BON JOVI
"IN THESE ARMS"

This could be the track that will kickstart the Keep The Faith album. Jovi jumps up nine slots, 38-29.

## RECORD TO WATCH

CHRIS ISAAK
"CAN'T DO A THING (TO STOP ME)"

Juggling a new album and a Bernardo Bertolucci movie, Chris Isak is back after a year of touring and a year of recording.

Editor: Kent Zimmerman

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### ALBUM

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### CHARTBOUND

- *Debut in chartbound*
CHRIS ISAAK - Can’t Do A Thing (To Stop Me) (Reprise) Put on and chill well, as in get chills within seconds of hearing the tune’s opening notes. Although it sets the same mysterious mood as “Wicked Game,” Isaak’s first Top 40 hit of two years ago, this entry is even more compelling. Listeners, especially women, are bound to fall in love with Chris’s tender vocal as well as feel secure in the knowledge that the spirit of Roy Orbison is very much alive.

SUZANNE VEGA - When Heroes Go Down (A&M) Heroes seem to rise and fall on a regular basis in our society, a fact that obviously hasn’t escaped the ever-observant Suzanne Vega. But, they, beyond the subject matter, check it out—here’s a release that’s not only uptempo, it clocks in under two minutes! Where can Top 40 programmers go to pray that more artists follow suit? And yes, “Suzanne The Video”—hear it and see it on this month’s Gavin Video Magazine.

BOBBY ROSS AVILA - La La Love (Perspective/A&M) Doesn’t everyone know by now that “La La” means, “I love you?” Just in case we’ve forgotten, this young talent offers the perfect melody as a reminder. His first release under the skilful guidance of Jimmy Jam and Terry Lewis and their label, has already caught a buzz, charting top thirty at KKFJ Phoenix, Q96 Imperial Valley, CA, KJYK Tucson and KMEL San Francisco, where it explodes 33-20!

THE BELOVED - Sweet Harmony (Atlantic) Doing their part to end the divisiveness around the globe, The Beloved do some positive preaching backed by the catchy Dance/Pop that’s their trademark. Nothing like a positive message to inspire hope and encourage unity.
the new solo album
available April 6th
featuring the first
single & video
"Jump They Say"
74785-50034-2

Produced by David Bowie & Nile Rodgers
NEW ARRIVAL
BIG DEPARTURE

Bruce Hornsby - Harbor Lights
The illuminating first track from the album,
Harbor Lights

Produced by Bruce Hornsby
Management: Q Prime