

the GAVIN REPORT

ISSUE 1947, MARCH 26, 1993

GAVIN JAZZ/ADULT ALTERNATIVE -THE DIALOGUE CONTINUES

Acoustic Alchemy
Airline High Jinks



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.



GAVIN AT A GLANCE

* Indicates Tie

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)

Hot

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)

Hot

HI-FIVE
Mary, Mary (Jive)



RAP

MOST ADDED

INTELLIGENT HOODLUM
The Posse (A&M)
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)

RETAIL

Hot

LORDS OF THE UNDERGROUND
Funky Child
(Pendulum/Elektra)

RADIO

Hot

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



A/C

MOST ADDED

JENNIFER WARNES
The Whole Of The Moon (Private Music)
CHRIS ISAAK
Can't Do A Thing (To Stop Me) (Reprise)
RAY CHARLES
A Song For You (Warner Bros.)

RECORD TO WATCH

CHARLES & EDDIE
House Is Not A Home (Capitol)

Hot

CELINE DION
Water From The Moon
(Epic)



COUNTRY

MOST ADDED

WYNONNA
Tell Me Why (Curb/MCA)
DIAMOND RIO
Oh Me, Oh My, Sweet Baby (Arista)
BILLY DEAN
I Wanna Take Care Of You (Liberty/SBK)

RECORD TO WATCH

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

Hot

SAYWER BROWN
Trouble On The Line
(Curb)



JAZZ

MOST ADDED

KERMIT RUFFINS
World On A String (Justice)
GLORIA LYNNE
No Detour Ahead (Muse)
LYLE MAYS w/JOHNSON & DeJOHNETTE
Fictionary (Geffen)

RECORD TO WATCH

KERMIT RUFFINS
World On A String (Justice)

Hot

JAMES WILLIAMS
Meets The Saxophone
Masters (DIW/Columbia)



ADULT ALTERNATIVE

MOST ADDED

KILAUEA
Spring Break (Brainchild)
HENRY JOHNSON
New Beginnings (Heads Up)
WILTON FELDER
Forever, Always (PAR)

RECORD TO WATCH

MARTYN JOSEPH
Being There (Epic)

Hot

STING
Ten Summoner's Tales
(A&M)



ALBUM

MOST ADDED

DAVID BOWIE
"Jump They Say" (Savage/BMG)
THE JEFF HEALEY BAND
"Lost In Your Eyes" (Arista)
CHRIS ISAAK
"Can't Do A Thing (To Stop Me)" (Reprise)

RECORD TO WATCH

CHRIS ISAAK
"Can't Do A Thing (To Stop Me)" (Reprise)

Hot

ERIC CLAPTON
"Running On Faith"
(Duck/Reprise)



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)

Hot

THE JUDYBATS
"Being Simple"
(Sire/Reprise)



JAZZ/AA: THE DIALOGUE CONTINUES- pages 34-61

NEWS

A VIEW FROM SOUTH BY SOUTHWEST- page 9

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.



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 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 as 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.

Jazz 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.

LAYOFFS AT CAPITOL

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."

TABLE OF CONTENTS

NEWS - Beverly Mire

FORMATS

- 10 TOP 40
- 17 A/C
- 24 RAP
- 26 URBAN
- 30 COUNTRY
- 36 JAZZ
- 46 ADULT ALTERNATIVE
- 69 ALBUM
- 62 ALTERNATIVE

COVER

34 ACOUSTIC ALCHEMY



FEATURES

- 9 SOUTH BY SOUTHWEST—RECAP
- 22 BIOFEEDBACK by Ron Fell
- 29 HEAR & THERE by Sheila Rene
- 29 P.D. NOTEBOOK by Eric Norberg
- 48 WYNTON AT THE GAVIN
- 58 RADIO PROMOTIONS THE JAZZ/AA WAY

CLASSIFIEDS by Natalie Duitsman
— See back of Blue Book

Jack Is Back!

"Alone In A Crowd"
The new album by
Jack Wagner

(produced by Jeff Pescetto & Steve Dubin)

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

"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



Manufactured and distributed by BMG, Inc.

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.

"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. He went on to tell 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-AK)** 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."

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 com-

petition, 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

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 sanctions against retailers carrying used product.

The ire of these major distributors is aimed at chains testing the used CD waters, which include **Western Merchandisers, Wherehouse Entertainment** and **Strawberries**.

Walter McNeer, Executive Vice President at **Hastings Retail Division of Western Merchandisers** said, "A test basis of offering used CDs was begun at 3 of our 105 stores. Our test program is on hold until we hear more of what the distributors have to say. It keeps us competitive with record clubs that offer 8 CDs for a penny, and independent stores selling used merchandise." McNeer noted the need for cooperation, urging that "it would be better to work

with the labels and distributors."

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."

On the sidelines is **Tower Records** Senior Vice President Of Retail Operations **Stan Goman**. The Tower chain has experimented in selling used product and Goman views the whole issue as "a smoke screen to disguise the increase in CD prices." As the hostilities between distributors and retailers grow, the legality of sanctions is being questioned, and there's speculation that a class action suit may be filed against the major distributors. **DAVID BERAN**

A Sign From Above



Highway drivers looking for new possibilities in their I Spy games are spying a high tech billboard along California's Highway 101 North. San Jose's **Classic Rock station 94.5 KFOX** has erected the first ever **Electronic Readerboard**, visible to hundreds of thousands of cars that pass by each day. The classic artist currently being played on **KFOX** is prominently displayed by a software system that links the station's music log through a phone line directly to the billboard. Program Director **Larry Sharp** told *The Gavin Report* that "there's been a lot more response than I expected and the calls have been overwhelmingly positive. The sign does two things. It brings in a curious listener and does a service by providing listeners with artist information." **DB**

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**, who 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 Junos, 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

designations 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, California
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 WPLJ-New York City program director is on the lookout for a gig on either coast...Condolences to family and friends of radio executive Jim Taber who died Monday (3/15) after a long illness. He is survived by his father, wildlife photographer Wally Taber... Leaving 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...

ROTATIONS

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...



Craig Coburn has been promoted to Top 40 Promotion Manager/Information Director for Geffen Records.

BIRTHDAYS

Compiled by Diane Rufer

Our Best Wishes and HAPPY BIRTHDAY To:
 Tony Richards, WDDJ/FM-Paducah, KY 3/28
 John Foster, KXXO-Olympia, WA 3/28
 Jimmy Steele, Q99FM-Cape Girardeau, MO 3/28
 Terry Ann Ventura 3/28
 Keith Robbins 3/28
 Reba McEntire 3/28
 Kristine Barrett, Hollywood Records 3/30
 Fred Mulharin, WSUL-Monticello, 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, WHUR-Washington, D.C. 3/31
 Ed Andrews, WGUV-Grand Rapids, MI 3/31
 Joe Zimmerman 3/31
 Herb Alpert 3/31
 Rick Archer, WHAI-Greenfield, MA 4/1
 Chris Clay, KQXL-Baton Rouge, LA 4/1
 John Jackson, KBLQ-Logan, UT 4/1
 Greg Stevens, KRST/FM-Albuquerque, NM 4/1
 Roger McGuinn 4/1
 Larry McGuire, WPXZ-Punxsutawney, PA 4/2
 Scott Feist, WRKY-Steubenville, OH 4/2

Stevie Jay, WHMS-Champaign, IL 4/2
 Billy Dean, Emmylou Harris, Leon Russell 4/2
 Gregory Abbott, Jake Carter (Joe Public) 4/2
 Gregg Feldman, Arista Records 4/3
 Ajuah Baily, WXYV/FM-Baltimore, MD 4/3
 Ashli Hollars 4/3
 Eddie Murphy, Wayne Newton, Tony Orlando 4/3

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 6 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 WKGW-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.



GRP
Records

THE BIGGEST LITTLE CONVENTION IN THE BIZ

7th Annual South By Southwest A Hit

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'être, 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 Instruments, 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 af-

ternoon 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 to 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

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) followup 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 intermittently 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."

Conventioneers 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." ●

—Seana Baruth. Additional reporting by Cyndi Hoelzle

SXSW OUTTAKES

Jules Shear, artist: "Not all artists have the purest of motives. They, too, are guilty of straining to conform to formats and structures."
Songwriters/Artists panel, Thursday

Robyn Hitchcock, artist: "That's like asking would you rather be killed or commit suicide?"
—when asked if it is better to wait for critics to label your music, or to categorize it yourself. Songwriters/Artists panel, Thursday.

Hugh Burnham, A&R, Qwest Records: "Getting a record deal is like arriving at boot camp. That's when the real work starts."
Developing A New Artist, Friday.

Gina Arnold, freelance writer: "To legitimize women as critical listeners, you have to see them on stage first—and in the rock press."
Sex, Sexism and Rock And Roll, Saturday

Claudia Perry, Houston Post: "That's 'ovarian.'" —when asked a question that included the word "seminal."
Sex, Sexism and Rock and Roll, Saturday.

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 Hamre) 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

TOP 40

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

RAPINATIDN & KYM MAZELLE
Love Me The Right Way

RAPINATIDN & 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.

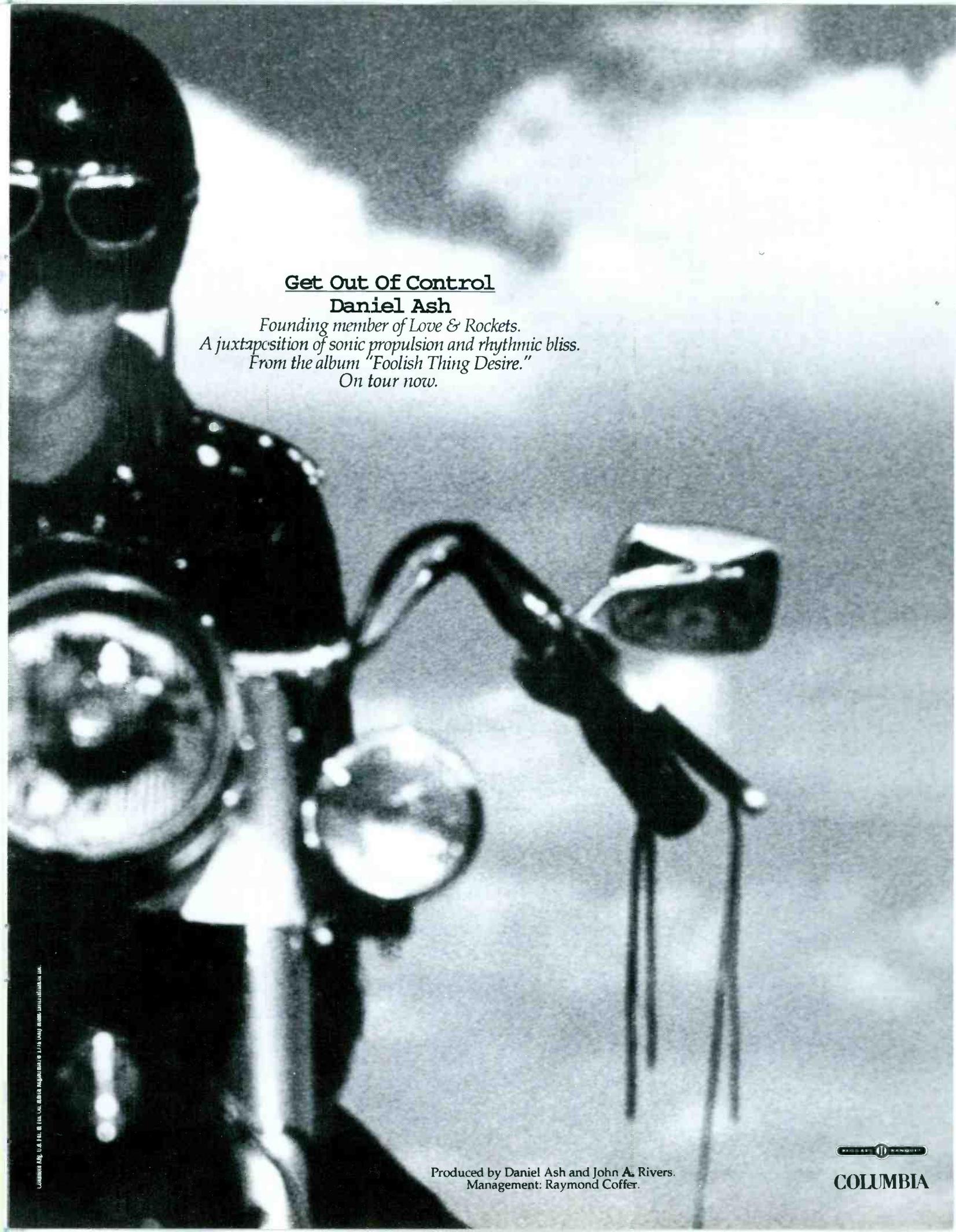
Editor: Dave Sholin
Assoc. Editor: Annette M. Lai

2W LW TW

2	1	1	SPIN DOCTORS - Two Princes (Epic)
4	2	2	BOY KRAZY - That's What Love Can Do (Next Plateau/London/PLG)
5	3	3	JON SECADA - Angel (SBK/ERG)
9	4	4	STING - If I Ever Lose My Faith In You (A&M)
11	8	5	WHITNEY HOUSTON - I Have Nothing (Arista)
7	6	6	UGLY KID JOE - Cats In The Cradle (Stardog/Mercury)
15	12	7	ELTON JOHN - Simple Life (MCA)
6	5	8	R.E.M. - Man On The Moon (Warner Bros.)
12	11	9	INXS - Beautiful Girl (Atlantic)
8	9	10	BON JOVI - Bed Of Roses (Jambco/Mercury)
16	14	11	VANESSA WILLIAMS with BRIAN McKNIGHT - Love Is (Giant/Reprise)
19	15	12	SNOW - Informer (eastwest)
22	17	13	SUNSCREEN - Love U More (Columbia)
1	7	14	DURAN DURAN - Ordinary World (Capitol)
20	18	15	JADE - Don't Walk Away (Giant/Reprise)
24	21	16	10.000 MANIACS - Candy Everybody Wants (Elektra)
13	13	17	JEREMY JORDAN - The Right Kind Of Love (Giant/Reprise)
29	22	18	GO WEST - What You Won't Do For Love (EMI/ERG)
3	16	19	WHITNEY HOUSTON - I'm Every Woman (Arista)
21	20	20	MARY J. BLIGE - Sweet Thing (Uptown/MCA)
38	28	21	BOY GEORGE - The Crying Game (SBK/ERG)
30	24	22	JOEY LAWRENCE - Nothin' My Love Can't Fix (Impact/MCA)
32	25	23	SHAI - Comforter (Gasoline Alley/MCA)
10	10	24	MADONNA - Bad Girl (Maverick/Sire/Warner Bros.)
—	—	25	PM DAWN - Looking Through Patient Eyes (Gee Street/Island/PLG)
31	27	26	MICHAEL W. SMITH - Somebody Love Me (Reunion/RCA)
25	23	27	GLORIA ESTEFAN - I See Your Smile (Epic)
35	31	28	DINA CARROLL - So Close (A&M)
40	33	29	SILK - Freak Me (Keia/Elektra)
—	39	30	RESTLESS HEART with WARREN HILL - Tell Me What You Dream (RCA)
34	32	31	EXPOSE - I'll Never Get Over You (Getting Over Me) (Arista)
14	19	32	KENNY G - Forever In Love (Arista)
36	34	33	FAITH NO MORE - Easy (Slash/Reprise)
—	—	34	PRINCE AND THE N.P.G. - The Morning Papers (Paisley Park/Warner Bros.)
—	37	35	SHAWN COLVIN - I Don't Know Why (Columbia)
—	40	36	EN VOGUE - Love Don't Love You (eastwest)
—	38	37	SWV - I'm So Into You (RCA)
—	—	38	DEF LEPPARD - Tonight (Mercury)
—	—	39	TOAD THE WET SPROCKET - I Will Not Take These Things.... (Columbia)
—	—	40	ENUFF Z'NUFF - Right By Your Side (Arista)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	On	Chart
MICHAEL JACKSON - Who Is It (Epic)		146	68	43	35
GLENN FREY - Love In The 21st Century (MCA)		123	14	64	45
NENEH 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

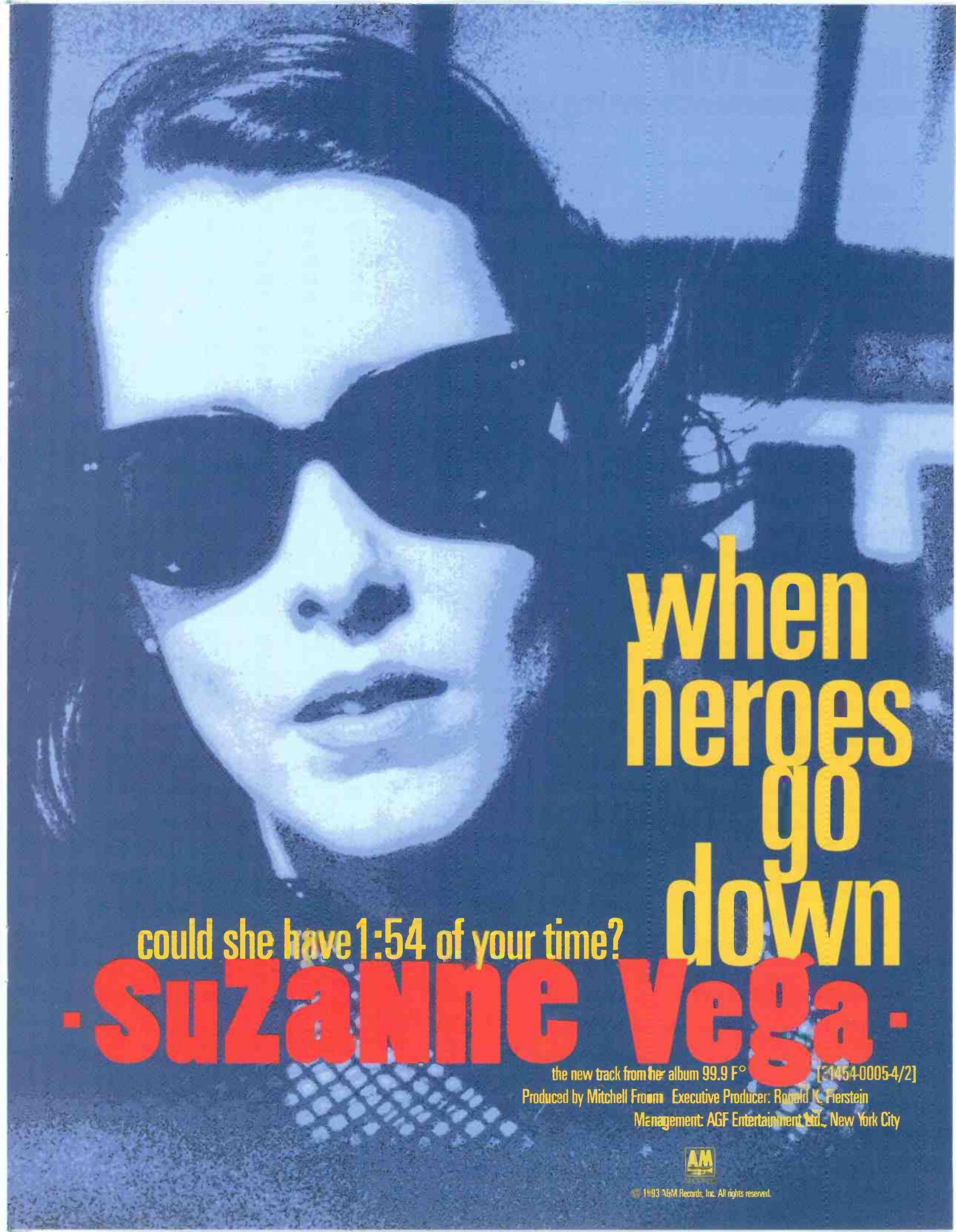
*Founding member of Love & Rockets.
A juxtaposition of sonic propulsion and rhythmic bliss.
From the album "Foolish Thing Desire."
On tour now.*

UP & COMING

Reports accepted Monday and Tuesday 8:30AM-4PM
 Station Reporting Phone: (415) 495-1990
 Gavin Fax: (415) 495-2580

Reports	Adds	On	Chart	
101	21	33	47	TOM COCHRANE - No Regrets (Capitol)
99	95	2	2	* JEFF HEALEY BAND - Lost In Your Eyes (Arista)
94	11	45	38	DEPECHE MODE - I Feel You (Sire/Reprise)
92	76	4	12	DAMN YANKEES - Silence Is Broken (Warner Bros.)
74	11	54	9	CHARLES & EDDIE - House Is Not A Home (Capitol)
72	7	11	54	WENDY MOTEN - Come In Out Of The Rain (EMI/ERG)
69	24	34	11	TASMIN ARCHER - Sleeping Satellite (SBK/ERG)
63	16	38	9	BELLY - Feed The Tree (4-AD/Sire/Reprise)
63	6	33	24	4 NON BLONDES - What's Up? (Interscope/Atlantic)
58	5	28	25	SADE - Kiss Of Life (Epic)
57	3	6	48	BALTIMORA - Tarzan Boy (EMI/ERG)
57	7	34	16	MICK JAGGER - Don't Tear Me Up (Atlantic)
49	5	39	5	HOWARD HEWETT - How Fast Forever Goes (Elektra)
46	1	6	39	DR. DRE - Nuthin' But A G Thang (Death Row/Interscope/Priority/Atlantic)
44	4	16	24	BAD BOYS BLUE - Save Your Love (Zoo)
44	4	28	12	CELINE DION - Water From The Moon (Epic)
43	—	10	33	THE POORBOYS - Guilty (Hollywood)
43	13	15	15	STEREO MC'S - Connected (4th & Broadway/Island/PLG)
40	2	3	35	POSITIVE K - I Got A Man (Island/PLG)
35	2	3	30	NAUGHTY BY NATURE - Hip Hop Hooray (Tommy Boy)
29	10	16	3	DARLING BUDS - Long Day In The Universe (Chaos)
29	7	22	—	JEANNETTE KATT - When I Do Wrong I Do It So Right (A&M)
28	7	10	11	REMEDY - Closer (Hollywood)
27	5	5	17	R.KELLY and PUBLIC ANNOUNCEMENT - Dedicated (Jive)
26	1	11	14	BIZARRE, INC. - I'm Gonna Get You (Columbia)
27	2	19	6	NICK SCOTTI - Wake Up Everybody (Reprise)
25	—	6	19	DIGABLE PLANETS - Rebirth Of Slick (Cool Like Dat) (Pendulum/Elektra)
24	1	10	13	SLAMMIN' GLADYS - What You Need (Priority)
23	3	6	14	BIG MOUNTAIN - Touch My Light (Quality)
22	2	12	8	THOMAS DOLBY - I Love You Goodbye (Giant/Reprise)
21	3	16	2	NOEL - Hearts On Fire (Mercury)
19	3	14	2	SOFIA SHINAS - One Last Kiss (Warner Bros.)
18	1	3	14	MICHAEL COOPER - Shoop Shoop (Never Stop Givin' You Love) (Reprise)
18	4	13	1	ST. ETIENNE - You're In A Bad Way (Warner Bros.)
17	1	7	9	MONIE LOVE - Born 2 B.R.E.E.D. (Warner Bros.)
15	4	6	5	RAPINATION & KYM MAZELLE - Love Me The Right Way (Logic/RCA)
14	13	1	—	* PRETENDERS - I'm Not In Love (MCA)
13	1	—	12	ICE CUBE - It Was A Good Day (Priority)
13	—	9	4	THE PARTY - All About Love (Hollywood)
13	3	5	5	ASIA - Heaven On Earth (Great Pyramid/JRS)
12	1	1	10	* PAPER BOY - Ditty (Next Plateau/PLG)
12	—	—	12	MICHAEL JACKSON - Heal The World (Epic)
12	3	2	7	* YOUNG BLACK TEENAGERS - Tap The Bottle (S.O.U.L./MCA)
11	—	5	6	PEARL JAM - Black (Epic)
10	1	4	5	* D-INFLUENCE - Good 4 We (eastwest)
10	7	1	2	* GREEN JELLO - Three Little Pigs (Zoo)

Dropped: #26-Mary-Chapin Carpenter, #29-Arrested Development, #30-Bobby Brown, #35-Peabo Bryson & Regina Belle, #36-Annie Lennox, Paul McCartney, TLC, Heavy Bones, Jenni Muldaur, k.d. lang.



when
heroes
go
down

could she have 1:54 of your time?

-Suzanne Vega-

the new track from her album 99.9 F° [21454-00054/2]

Produced by Mitchell Fromm Executive Producer: Ronald K. Fierstein

Management: AGF Entertainment Ltd., New York City



HIT FACTOR

Top 40 Research:
Keith Zimmerman

Total Reports This Week **234** Last Week **236**

Hit Factor is a percentage of stations playing a record which also have it Top 20.
ie: 100 stations playing the record- 60 stations have it in their Top 20- Hit Factor = 60%

ARTIST TITLE LABEL	Reports	Adds	1-5	6-10	11-20	21-30	Uncharted	Hit Factor	Weeks
SPIN DOCTORS - Two Princes (Epic)	175	2	136	26	7	3	1	96%	12
BOY KRAZY - That's What Love Can Do (Next Plateau/London/PLG)	173	2	109	35	23	2	2	96%	10
JON SECADA - Angel (SBK/ERG)	179	4	92	51	16	12	4	88%	11
STING - If I Ever Lose My Faith In You (A&M)	196	2	65	62	59	4	4	94%	8
WHITNEY HOUSTON - I Have Nothing (Arista)	197	7	35	66	73	14	2	88%	7
UGLY KID JOE - Cats In The Cradle (Stardog/Mercury)	167	3	83	48	28	4	1	95%	10
ELTON JOHN - Simple Life (MCA)	185	6	16	34	92	34	3	76%	8
R.E.M. - Man On The Moon (Warner Bros.)	148	—	58	59	22	7	2	93%	11
INXS - Beautiful Girl (Atlantic)	162	3	25	56	58	18	2	85%	9
BON JOVI - Bed Of Roses (Jambco/Mercury)	112	—	69	35	6	1	1	98%	12
VANESSA WILLIAMS with BRIAN McKNIGHT - Love Is (Giant/Reprise)	159	5	23	43	69	17	2	84%	10
SNOW - Informer (eastwest)	134	4	42	26	33	24	5	75%	14
SUNSCREEM - Love U More (Columbia)	162	5	8	16	62	55	16	53%	9
DURAN DURAN - Ordinary World (Capitol)	86	—	42	43	—	1	—	98%	12
JADE - Don't Walk Away (Giant/Reprise)	110	4	36	25	32	9	4	84%	12
10,000 MANIACS - Candy Everybody Wants (Elektra)	146	6	4	24	55	47	10	56%	8
JEREMY JORDAN - The Right Kind Of Love (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
WHITNEY HOUSTON - I'm Every Woman (Arista)	84	—	43	33	7	—	1	98%	11
MARY J. BLIGE - Sweet Thing (Uptown/MCA)	118	—	8	27	59	18	6	79%	12
BOY GEORGE - The Crying Game (SBK/ERG)	147	17	1	5	33	58	33	26%	5
JOEY LAWRENCE - 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
GLORIA ESTEFAN - I See Your Smile (Epic)	106	3	6	26	49	17	5	76%	9
DINA CARROLL - 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 Me What You Dream...									
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	—%	2
GLENN FREY - Love In The 21st Century (MCA)	123	14	—	—	6	39	64	4%	3
NENEH 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	—%	1
DEPECHE MODE - I Feel You (Sire/Reprise)	94	11	2	3	11	22	45	17%	4
DAMN YANKEES - Silence Is Broken (Warner Bros.)	92	76	—	—	4	8	4	4%	2

INSIDE TOP 40

By Dave Sholin

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.

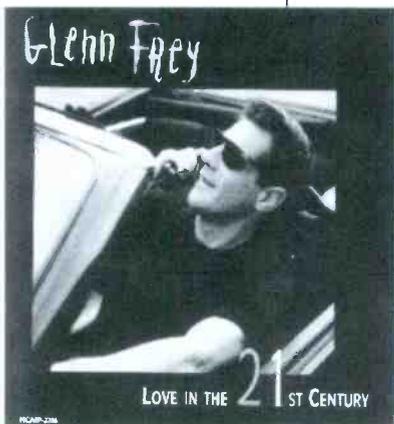
For starters, writer **Stephen Holden**, while having done extensive research for the article, ignored some facts. When pointing to top-selling albums like **Bonnie Raitt's** *Nick Of Time* or **Natalie Cole's** *Unforgettable With Love*, he declined to mention that, as with other acts, sales of these 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 210 stations versus Country's 2,819,400, but based on 294 stations. Using ratings data, the hottest format in terms of growth isn't music-driven — it's News/Talk.

Calling the *Times'* article unfair, Martin points out, "It only portrays part of the complicated issue of targeted media in the nineties." He agrees with those who might argue that Country delivers



25+ numbers and Top 40 is largely under 35.

"That's what we're asking for," he says. "The essence of Top Forty is that it attracts the youth market. The problem is economic pressure has forced PDs to deliver 25-plus numbers that are, frankly, impossible. If you want to be the dominant 25-54 radio station in your market, Top Forty is probably not the answer. The very reason people tune in Top Forty is to find out what's going on today. In addition, that audience has always been primarily female—this has never been a male-targeted format."

Dave uses this analogy in describing what it's like to program Top 40 in 1993: "It's like flying an F-15. It requires your full attention. An exercise in precision and focus. Being two or three degrees off means by the time you realize it, you're 115 miles away from the aircraft carrier and out of fuel. This has happened to a number of stations who haven't been programming Top Forty at all."

In fact, Martin wholeheartedly agrees with the element of the *Times'* story that said, "In a desperate effort to attract baby boomers, many Top 40 stations began mixing hits from the 1970s and 80s with the current hits. But the blend of old and new failed to attract an older audience and at the same time alienated the younger, core Top 40 audience."

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 most of all creativity."

It's also worth recalling that *The New York Times* declared Country dead five years ago. So much for predictions. However, to survive requires 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, **WNVZ** 29-21, etc.

Nice chart growth for **GLENN FREY's** "Love In The 21st Century" at

WJAT/FM 36-22, **KLRZ** 31-22, **WAAL** 20-11, **WZYQ** 38-25, **WKXA** 24-18, **KFMC** 34-27 "getting great response in PM Drive," **KDOG** 28-19, **KQLA** 35-29, **WNNO** 25-19, **KTMT** 33-26, etc.

HIT FACTOR climbs to 34% for **WENDY MOTEN** who is Top Ten at **Z106.7** 8-5, **WSEI** 8-5, **KQCR** 12-9, **KTFM** 7-5, **KMEL** 12-10, **POWER** 102 15-10, **WNNO** 11-10, etc. New on: **KS104**, **KCMQ**, **XL93**, **WWCP**, **KFMI**, **KWWW** and **WBPM**



WKQB St. Louis takes **NENEH CHERRY** into the top twenty 25-19 with other gains indicating strong acceptance. More and more believers **ADD** it including: **KIIS**, **HOT 97**, **WRKY**, **XL93**, **WKXJ**, **KIXY**, **KCAQ**, **KGOT** and **KS104**.

TASMIN ARCHER's "Sleeping Satellite" charts top thirty at **WIQQ**, **WXMK**, **WAPE**, **CKOI/FM**, **THE END**, **104 KRBE**, **WNNO** "high debut at #30," **WXTQ** and **WMQT**. **ADDED** at: **WYHY**, **WSPK**, **WHHT**, **WHAJ**, **KROC**, **WCIL**, **KKNB**, **KAFX**, **KFTZ**, **KISM**, **WQPW**, **WBEC**/FM, etc.

Another great week for the **STEREO MC'S**, who recapture #1 at **104 KRBE** Houston with 52 plays. Also Top Ten at **WPST**, **99X**, **THE MAX** and **KFMI** Arcata, CA where PD Dave Roble 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**, **KQIX**, **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.

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 Terry Paluso



a PolyGram company

ADULT CONTEMPORARY

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.

Editor: Ron Fell
Assoc. Editor: Diane Rufer

2W LW TW

1	1	1	ELTON JOHN - Simple Life (MCA)
6	4	2	VANESSA WILLIAMS with BRIAN McKNIGHT - Love Is (Giant/Reprise)
4	3	3	JON SECADA - Angel (SBK/ERG)
3	2	4	GLORIA ESTEFAN - I See Your Smile (Epic)
11	7	5	RESTLESS HEART with WARREN HILL - Tell Me What You Dream (RCA)
15	10	6	WHITNEY HOUSTON - I Have Nothing (Arista)
9	9	7	MICHAEL W. SMITH - Somebody Love Me (Reunion/RCA)
2	5	8	PAUL McCARTNEY - Hope Of Deliverance (Capitol)
12	11	9	STING - If I Ever Lose My Faith In You (A&M)
7	6	10	MARY-CHAPIN CARPENTER - Passionate Kisses (Columbia)
13	12	11	SHAWN COLVIN - I Don't Know Why (Columbia)
23	14	12	GO WEST - What You Won't Do For Love (EMI/ERG)
8	8	13	DURAN DURAN - Ordinary World (Capitol)
5	13	14	MICHAEL BOLTON - Reach Out (I'll Be There) (Columbia)
18	17	15	k.d. lang - Miss Chatelaine (Sire/Warner Bros.)
19	19	16	BERNARD OATTES - Throw Your Fears To The Wind (Sin-Drome)
16	15	17	WENDY MOTEN - Come In Out Of The Rain (EMI/ERG)
27	24	18	HOWARD HEWETT - How Fast Forever Goes (Elektra)
34	27	19	CELINE DION - Water From The Moon (Epic)
24	21	20	R.E.M. - Man On The Moon (Warner Bros.)
29	26	21	EXPOSE - I'll Never Get Over You (Getting Over Me) (Arista)
14	16	22	KENNY G - Forever In Love (Arista)
26	25	23	RACHELLE FERRELL - Welcome To My Love (Capitol)
37	28	24	ERIC CLAPTON - Running On Faith (Duck/Reprise)
17	20	25	PEABO BRYSON & REGINA BELLE - A Whole New World (Columbia)
31	30	26	NICKY HOLLAND - Tongue-tied And Twisted (Epic)
10	18	27	PATTY SMYTH - No Mistakes (MCA)
22	23	28	INXS - Beautiful Girl (Atlantic)
—	32	29	MADONNA - Bad Girl (Maverick/Sire/Warner Bros.)
—	—	30	RAY CHARLES - A Song For You (Warner Bros.)
—	36	31	BOY GEORGE - The Crying Game (SBK/ERG)
21	22	32	10,000 MANIACS - Candy Everybody Wants (Elektra)
40	34	33	MARILYN SCOTT - Photograph (Sin-Drome)
—	37	34	SAWYER BROWN - All These Years (Curb)
39	33	35	KIM CARNES - Gypsy Honeymoon (EMI/ERG)
—	—	36	SADE - Kiss Of Life (Epic)
—	—	37	BOY KRAZY - That's What Love Can Do (Next Plateau/London/PLG)
—	38	38	CAROLE KING - Lay Down My Life (King's X/Rhythm Safari)
—	—	39	ROSANNE CASH - Seventh Avenue (Columbia)
—	—	40	WARREN HILL - The Passion Theme (Milan/BMG/RCA)

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
Gavin Fax: (415) 495-2580

REVIEWS

BY DIANE RUFER & RON FELL

Reports	Adds	ARTIST TITLE LABEL
50	5	BARRY MANILOW - If Tomorrow Never Comes (Arista)
50	26	MAIA AMADA - What's A Heart To Do (Word/Epic)
49	20	REGINA BELLE - If I Could (Columbia)
45	45	* JENNIFER WARNES - The Whole Of The Moon (Private Music)
44	19	CHARLES & EDDIE - House Is Not A Home (Capitol)
40	5	DAVID SANBORN - Benny (Elektra)
40	6	FREDDIE MERCURY - Time (Hollywood)
39	39	* CHRIS ISAAK - Can't Do A Thing (To Stop Me) (Reprise)
38	12	PAUL WELLER - Above The Clouds (London/PLG)
34	3	FAITH NO MORE - Easy (Slash/Reprise)
26	15	* JEFF HEALEY BAND - Lost In Your Eyes (Arista)
24	10	* TASMIN ARCHER - Sleeping Satellite (SBK/ERG)
22	22	* BRYAN DUNCAN - Love Takes Time (Word/Epic)
20	6	* WALTER BEASLEY - If You Ever Loved Someone And Lost (Mercury)

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

INSIDE A/C by Diane Rufer and Ron Fell



With the sudden and sad news of the death of Donnie Cohen words can't begin to describe the loss to all his friends and family.

Missed already are his genuine love for people and his ferocious, everlasting hugs. Donnie lived life to its fullest. He shared his joy of living with everyone he came in contact with. His gift of loving was a figurative bundle of joy that seemed to be in a perpetual state of giving.

Donnie could surrender so much love for his daughter, Cassie, and still have plenty left for the rest of us. He was a living lesson to those of us who still wrap ourselves in the shroud of self-interest and feel sorry for our loss. We should be grateful for having had the opportunity to live in his light.

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 "Runnning 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, WOBB/FM and WCKQ.

SADE's second single, "Kiss Of Life," debuts at #36 with a score of ADDs from the likes of KMJC/FM, K103, WMJQ, WLET, WBLG/FM, WCEM/FM etc. Quality rotation reports already in from KYYN/FM, WFAS/FM, WLDR, WOBB/FM, WSUL, WMT/FM, WSKY, WFRO, KTID, KBLQ and WHAI etc.

DINA CARROLL's debut single, "So Close," occupies half of our CHARTBOUND territory this week. Already playing are WBMX,

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."

WTSX, K99, KMXV/FM, WEIM, KEYW/FM, WQLR, KCRE, WCKQ etc.

PAUL WELLER's "Above The Clouds," last week's RECORD TO WATCH, gained 12 ADDs bringing his 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 WOBB/FM, WCPZ, WFRO, KMG, KIDX/FM, KKR, Q104, WQLJ, KCSI, etc.

“TIS BETTER TO HAVE LOVED AND LOST THAN NEVER TO HAVE LOVED AT ALL.”

-WILLIAM SHAKESPEARE

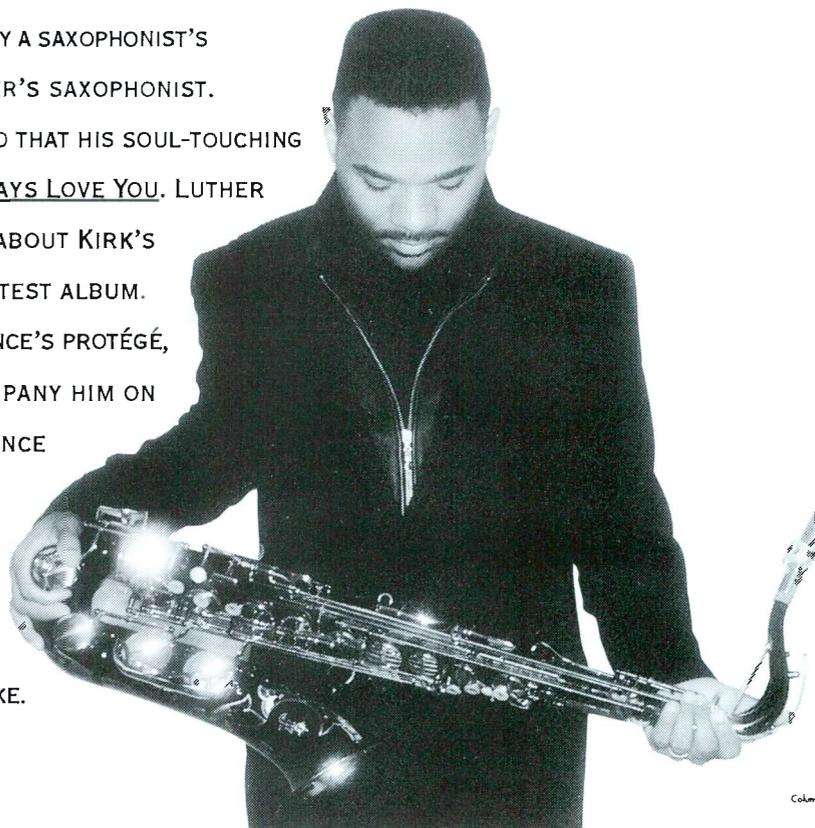
“LOVE IS A LOSING GAME.”

-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
VIRUOSITY 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.



COLUMBIA

PRODUCED BY ROBBIE BUCHANAN AND JAY LANDERS.

Columbia Reg. U.S. Pat. & Tm. Off. Marca Registrada / © 1993 Sony Music Entertainment Inc.

LOVE IS A LOSING GAME, FEATURING JEVETTA STEELE, FROM THE ALBUM “CACHE.”

HIT FACTOR

A/C Research:
Diane Rufer/Ron Fell

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%

Total Reports This Week **231** Last Week **229**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
ELTON JOHN - Simple Life (MCA)	225	—	204	11	10	95%	9
VANESSA WILLIAMS with BRIAN McKNIGHT - Love Is (Giant/Reprise)	202	1	174	21	6	96%	10
JON SECADA - Angel (SBK/ERG)	208	6	165	30	7	93%	12
GLORIA ESTEFAN - I See Your Smile (Epic)	197	1	157	32	7	95%	9
RESTLESS HEART with WARREN HILL - Tell Me What You Dream (RCA)	202	6	128	56	12	91%	7
WHITNEY HOUSTON - I Have Nothing (Arista)	195	6	126	55	8	92%	7
MICHAEL W. SMITH - Somebody Love Me (Reunion/RCA)	187	8	118	49	12	89%	10
PAUL McCARTNEY - Hope Of Deliverance (Capitol)	181	—	118	50	13	92%	10
STING - If I Ever Lose My Faith In You (A&M)	183	9	103	52	19	84%	8
MARY-CHAPIN CARPENTER - Passionate Kisses (Columbia)	170	2	93	61	14	90%	12
SHAWN COLVIN - I Don't Know Why (Columbia)	180	9	70	82	19	84%	8
GO WEST - What You Won't Do For Love (EMI/ERG)	186	18	51	100	17	81%	7
DURAN DURAN - Ordinary World (Capitol)	150	1	74	60	15	89%	12
MICHAEL BOLTON - Reach Out (I'll Be There) (Columbia)	151	—	70	60	21	86%	12
k.d. lang - Miss Chatelaine (Sire/Warner Bros.)	136	4	50	71	11	88%	10
BERNARD OATTES - Throw Your Fears To The Wind (Sin-Drome)	121	2	42	61	16	85%	10
WENDY MOTEN - Come In Out Of The Rain (EMI/ERG)	129	8	43	57	21	77%	12
HOWARD HEWETT - How Fast Forever Goes (Elektra)	134	6	13	86	29	73%	6
CELINE DION - Water From The Moon (Epic)	144	18	15	72	39	60%	7
R.E.M. - Man On The Moon (Warner Bros.)	117	7	34	61	15	81%	7
EXPOSE - I'll Never Get Over You (Getting Over Me) (Arista)	126	8	17	77	24	74%	10
KENNY G - Forever In Love (Arista)	114	—	57	40	17	85%	17
RACHELLE FERRELL - Welcome To My Love (Capitol)	124	7	13	69	35	66%	8
ERIC CLAPTON - Running On Faith (Duck/Reprise)	128	13	17	57	41	57%	7
PEABO BRYSON & REGINA BELLE - A Whole New World (Aladdin's Theme) (Columbia)	102	—	34	45	23	77%	17
NICKY HOLLAND - Tongue-tied And Twisted (Epic)	101	6	12	52	31	63%	7
PATTY SMYTH - No Mistakes (MCA)	97	—	30	49	18	81%	13
INXS - Beautiful Girl (Atlantic)	91	1	18	57	15	82%	9
MADONNA - Bad Girl (Maverick/Sire/Warner Bros.)	97	9	5	54	29	60%	5
RAY CHARLES - A Song For You (Warner Bros.)	113	34	3	32	44	30%	3
BOY GEORGE - The Crying Game (SBK/ERG)	99	25	5	36	33	41%	5
10,000 MANIACS - Candy Everybody Wants (Elektra)	89	2	18	49	20	75%	8
MARILYN SCOTT - Photograph (Sin-Drome)	78	9	8	35	26	55%	8
SAWYER BROWN - All These Years (Curb)	82	9	4	34	35	46%	5
KIM CARNES - Gypsy Honeymoon (EMI/ERG)	65	4	11	32	18	66%	8
SADE - Kiss Of Life (Epic)	78	20	2	31	25	42%	3
BOY KRAZY - That's What Love Can Do (Next Plateau/London/PLG)	65	11	10	26	18	55%	3
CAROLE KING - Lay Down My Life (King's X/Rhythm Safari)	65	8	6	27	24	50%	5
ROSANNE CASH - Seventh Avenue (Columbia)	69	11	5	21	32	37%	3
WARREN HILL - The Passion Theme (Milan/BMG/RCA)	68	11	—	27	30	39%	5

PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

	LW	TW	Increase
MADONNA - Bad Girl (Maverick/Sire/Warner Bros.)	33	60	27%
SAWYER BROWN - All These Years (Curb)	27	46	19%
EXPOSE - I'll Never Get Over You (Getting Over Me) (Arista)	58	74	16%
FAITH NO MORE - Easy (Slash/Reprise)	25	41	16%
RAY CHARLES - A Song For You (Warner Bros.)	14	30	16%
WHITNEY HOUSTON - I'm Every Woman (Arista)	52	66	14%
CELINE DION - Water From The Moon (Epic)	46	60	14%
ERIC CLAPTON - Running On Faith (Duck/Reprise)	43	57	14%
HOWARD HEWETT - How Fast Forever Goes (Elektra)	60	73	13%
FREDDIE MERCURY - Time (Hollywood)	11	22	11%

CHAKA KHAN



“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



©1981 Warner Bros. Records Inc.

Management: David Brokaw/The Brokaw Company

BIOFEEDBACK

by Ron Fell

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

Baltimore'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.

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

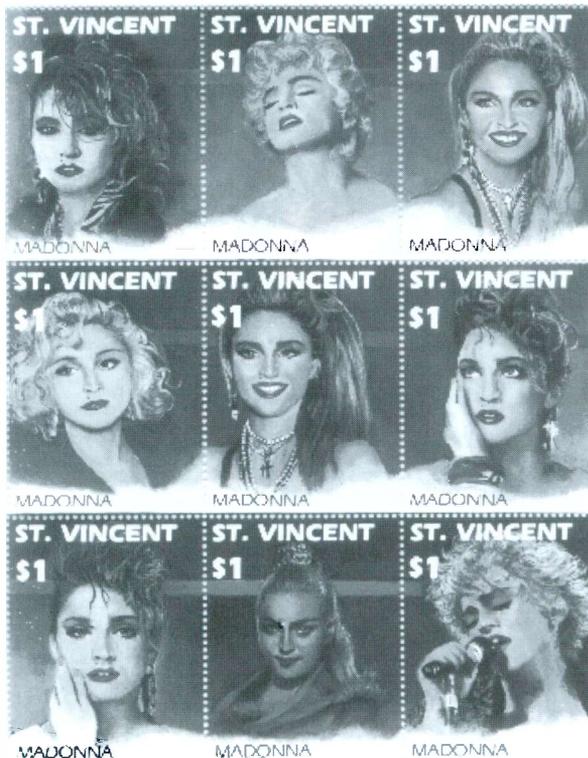
This May Barry Manilow will guest star on the season finale of "Murphy Brown."

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-FIVE, 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.



MADONNA

Pop icon that she is, Madonna has recently been immortalized on postage stamps from the Caribbean island of St. Vincent.

ELVIS COSTELLO

Another Elvis Costello album may yet be released this year, as he's finished a set of cover songs under the working title Kojak Variety.

CHARLES & EDDIE

The new duo of Charles Pettigrew and Eddie Chacon, better known as Charles & Eddie, have been nominated for nine awards in the 1993 Boston Music Awards to be presented on April 7th.

GARTH BROOKS

Troyal Garth Brooks got his real first name of Troyal from his mother's father-in-law, and Garth was his great grandfather's first name. Brooks is the youngest of five brothers and a sister.

FAITH NO MORE

The current single from Faith No More, EASY, was a hit for The Commodores in the summer of 1977.

In memory of

Donnie Cohen

Shannon Schmidt

Steve Ortolano

Diane Songer

From your friends at

Warner/Reprise

RADIO RAP

Reports accepted Thursday only 9AM through 4PM
 Station Reporting Phone: (415) 495-1990
 Gavin Fax: (415) 495-2580

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

Dondadaa
(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.

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

CHARTBOUND

*Debuts in 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.

RETAIL RAP

Retail Research:
Ivan Rodriguez
Rodney Edwards
Janien Harrison

2W LW TW

SINGLES

1	1	1	DR. DRE - Nuthin' But ... (Death Row/Intrscp/Priority/Atl)
2	2	2	NAUGHTY BY NATURE - Hip Hop Hooray (Tommy Boy)
4	3	3	ICE CUBE - It Was A Good Day (Priority)
10	5	4	ONYX - Throw Ya Gunz (JMJ/RAL/Chaos)
—	10	5	RUN-D.M.C. - Down With The King (Profile)
3	4	6	DIGABLE PLANETS - Rebirth Of Slick (Pendulum/Elektra)
7	7	7	BLACK MOON - Who Got The Props (Nervous)
5	6	8	POSITIVE K - I Got A Man (Island/PLG)
8	9	9	SNOW - Informer (eastwest)
—	13	10	THE GETO BOYS - Crooked Officer (Rap-A-Lot/Priority)
6	8	11	APACHE - Gangsta Bl#ch (Tommy Boy)
12	12	12	DUICE - Dazzey Duks (TMR/Bellmark)
14	14	13	BRAND NUBIAN - Love Me Or Leave Me Alone (Elektra)
15	15	14	DIAMOND AND THE ... - Sally Got A... (Chemistry/Mercury)
16	16	15	JAMES BROWN - Can't Get Any Harder (Scotti Brothers)
—	23	16	LORDS OF THE... - Funky... (Pendulum/Elektra)
—	—	17	L.L.COOL J - How I'm Comin' (Def Jam/RAL/Chaos)
11	11	18	PAPER BOY - Ditty (Next Plateau/PLG)
17	19	19	REDMAN - Time 4 Sum Aksion (RAL/Def Jam/Chaos)
—	—	20	FLAVOR UNIT MC's - Roll Wit Tha Flava (Flavor Unit)
23	21	21	KAM - Peace Treaty (Street Knowledge/eastwest)
13	18	22	ARRESTED DEVELOPMENT - Mr. Wendal (Chrysalis/ERG)
18	20	23	FATHER M.C. - Everything's Gonna... (Uptown/MCA)
20	24	24	ABOVE THE LAW - V.S.O.P. (Ruthless/Giant)
—	25	25	WRECKX-N-EFFECT - Wreckx Shop (MCA)

2W LW TW

ALBUMS

1	1	1	DR. DRE - The Chronic (Death Row/Intrscp/Priority/Atl)
4	2	2	NAUGHTY BY NATURE - 19 Naughty III (Tommy Boy)
2	3	3	DIGABLE PLANETS - Reachin' (Pendulum/Elektra)
3	4	4	BRAND NUBIAN - In God We Trust (Elektra)
5	5	5	ICE CUBE - Predator (Priority)
7	6	6	2 PAC - Strictly 4 My N.I.G.G.A.Z... (Interscope/Atlantic)
—	12	7	THE GETO BOYS - Till Death Do Us Part (Rap-A-Lot/Priority)
6	7	8	HEAVY D. & THE BOYZ - Blue Funk (Uptown/MCA)
10	9	9	KAM - Neva Again (Street Knowledge/eastwest)
9	10	10	APACHE - Apache (Tommy Boy)
23	15	11	CB4 - CB4 Soundtrack (MCA)
16	16	12	WRECKX-N-EFFECT - Hard Or Smooth (MCA)
12	13	13	REDMAN - Whut? Thee Album (Def Jam/Chaos)
14	14	14	SNOW - 12 Inches Of Snow (eastwest/atlantic group)
8	8	15	ABOVE THE LAW - Black Mafia Life (Ruthless/Giant)
11	11	16	KING TEE - Tha Triffin' Album (Capitol Street)
17	17	17	ARRESTED DEVELOPMENT - 3 Years... (Chrysalis/ERG)
13	18	18	KOOL G RAP & DJ POLO - Live And Let Die (Cold Chillin')
18	19	19	POSITIVE K - The Skills Dat Pay Da Bills (Island/PLG)
21	21	20	B-LEGIT THE SAVAGE - Tryin To Get A Buck (Sic-Wid-It)
15	22	21	DUICE - Dazzey Duks (TMR/Bellmark)
19	20	22	DIAMOND AND THE ... - Stunts (Chemistry/Mercury)
22	23	23	PAPER BOY - The Nine Yards (Next Plateau/PLG)
—	—	24	BLOODS & CRIPS - Bangin On... (Dangerous/Pump/Quality)
20	24	25	GRAND PUBA - Reel To Reel (Elektra)

NEW HIP HOP RELEASES *by Kelly Woo*

ANT BANKS - Late Nite** (Dangerous Music/Jive)** At 23, Ant Banks has already accomplished a lot more than what many do in a lifetime. His list of production credits include Too Short, Spice-1 and Pooh-Man, which equate to over one million albums in 1992. And now, the Banksta is going for his with the long-awaited solo album, "Sittin' On Somethin' Phat." The first single, "Late Nite****," has East Bay classic written all over it, but it won't stop there. The trademark sound Too Short popularized (Banks calls it the dopefiend beat) hits across the nation and is about to hit your station. Check the lyrics and if you think it'll be cool with your crowd, give it a shot and let them decide. Contact Jeffrey Sledge at (212) 727-0016.

MOBB DEEP - Hit It From The Back (4th & B'Way/Island) Although the success of their first single, "Peer Pressure," was marginal, Havoc and Prodigy step forward with the second single from their debut album, "Juvenile Hell," and is about to wake suckers up in a major way. Produced by the duo, this cut has the makings of a career-launcher. The hypnotic horn loop, coupled with a bassline that gets you rocking side to side, is convincing enough for me to make it my pick for the week. Check the lyrical content and if it fits, go for what you know. Call Mike N at (310) 276-4500.

PARIS - Assata'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? After all, his first single reminisces 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 ain't no 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, peep out "Guerillas in the Mist" and "Coffee, Donuts & Death" for what the Black Panther of Hip-hop is really known for and what AmeriKKKa 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 Alan Samson, and Mercury Records for setting up the "Hip-Hop College Tour." Mercury recording artists Diamond, Nefertiti, Dougie Dee and Yaggu Front have started to tour African American high schools and college campuses around the nation. The purpose of the tour is to reinforce the need for education and for artists to interact with students at a more intimate level. Stu-

dents will have the opportunity to learn firsthand about the different aspects of the music industry from the artists and the Mercury staff...D.J. Magic Mike, the King of the bottom end of audible frequencies, continues to keep cash registers ringing with his two new albums Bass: The Final Frontier and This Is How It Should Be Done. Released simultaneously, both albums were shipped out at a record-setting 400,000 units...Fashion is as vital to the Hip-hop culture as is the music, and Rap mogul Russell Simmons is making his mark with his own line of clothing called PHAT. The actual designers who work under the Simmons are 22-year-olds Alyasha Jibril Owerka-Moore and Eli Morgan Gesner. If you happen to be in the So-Ho district of the Big Apple, stop by the Phat Farm which is located at 129 Prince Street...Word in the industry grapevine has it that Black Moon will be distributed through EMI, but reliable sources have told me otherwise. We'll see who gets the props...On the same note, a few of the "Big Boys" are interested in The Wu-Tang Clan. May the bidding war begin...Global Assault Records, distributed through Atlantic, is currently looking for acts to sign. Send demos to Terry Ferguson at 141 W. 28th Street, 12th Floor, NY, NY 10001 or call her at (212) 947-5575. 'Nuff said. K-WOO

URBAN CONTEMPORARY

MOST ADDED



MICHAEL JACKSON
Who Is It
(Epic)

TOP TIP

CHRISTOPHER WILLIAMS
Every Little Thing U Do
(Uptown/MCA)

Chris' smoky vocals jams for the second week, and waits in Chartbound—but not for long!

RECORD TO WATCH

CB4

BLACKSTREET
featuring **TEDDY RILEY**
Baby Be Mine
(MCA)

CB4 soundtrack drops a GUY-esque sounding group featuring Mr. "New Jack" himself!

Editor: Betty Hollar
Associate Editor: John Martinucci

2W LW TW

2	2	1	SHAI - Comforter (Gasoline Alley/MCA)
1	1	2	SWV - I'm So Into You (RCA)
6	5	3	SILK - Freak Me (Keia/Elektra)
5	4	4	MEN AT LARGE - So Alone (eastwest)
8	6	5	SADE - Kiss Of Life (Epic)
3	3	6	R.KELLY and PUBLIC ANNOUNCEMENT - Dedicated (Jive)
14	8	7	WHITNEY HOUSTON - I Have Nothing (Arista)
15	11	8	LEVERT - Good Ol'Days (Atlantic)
11	9	9	LO-KEY? - Sweet On U (Perspective/A&M)
10	10	10	NAUGHTY BY NATURE - Hip Hop Hooray (Tommy Boy)
22	15	11	MARY J. BLIGE - Sweet Thing (Uptown/MCA)
16	13	12	DR. DRE - Nuthin' But A G Thang (Death Row/Intrscp/Priority/Atl)
19	14	13	REGINA BELLE - If I Could (Columbia)
20	17	14	CHANTE MOORE - It's Alright (Silas/MCA)
21	19	15	AFTER 7 - Can He Love U Like This (Virgin)
26	18	16	PORTRAIT - Honey Dip (Capitol)
12	12	17	TLC - Hat 2 Da Back (LaFace/Arista)
24	21	18	INTRO - Love Thang (Atlantic)
29	23	19	STEPHANIE MILLS - Never Do You Wrong (MCA)
7	7	20	MICHAEL COOPER - Shoop Shoop (Never Stop Givin' You Love) (Reprise)
27	22	21	BIG BUB - Tellin' Me Stories (eastwest)
25	24	22	CHUCKII BOOKER - I Should Have Love You (Atlantic)
30	27	23	LORENZO - I Can't Stand The Pain (Alpha International)
36	28	24	MONIE LOVE - Born 2 B.R.E.E.D. (Warner Bros.)
34	31	25	GERALD ALSTON - Send For Me (Motown)
—	32	26	EN VOGUE - Love Don't Love You (eastwest)
37	34	27	ICE CUBE - It Was A Good Day (Priority)
23	25	28	RACHELLE FERRELL - Welcome To My Love (Capitol)
40	36	29	PRINCE MARKIE DEE & THE SOUL CONVENTION - Typical... (Columbia)
35	30	30	CARON WHEELER - In Our Love (EMI/ERG)
4	16	31	WHITNEY HOUSTON - I'm Every Woman (Arista)
—	38	32	SYBIL - You're The Love Of My Life (Next Plateau/PLG)
—	—	33	HI-FIVE - Mary, Mary (Jive)
—	—	34	DINA CARROLL - So Close (A&M)
33	33	35	SIMPLE PLEASURE - Never Before (Reprise)
—	40	36	NONA GAYE - The Things That We All Do For Love (Third Stone/Atlantic)
9	20	37	ALEXANDER O'NEAL - Love Makes No Sense (A&M)
17	26	38	BOBBY BROWN - Get Away (MCA)
—	—	39	MICHAEL JACKSON - Who Is It (Epic)
—	39	40	D-INFLUENCE - Good 4 We (eastwest)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
JADE - One Woman (Giant/Reprise)		34	8	1	3	22	11%	2
AZ ONE - With You (Scotti Bros.)		32	8	—	8	16	25%	3
CHRISTOPHER WILLIAMS - Every Little Thing U Do (Uptown/MCA)		30	11	—	2	17	6%	2

UP & COMING

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

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).

INSIDE URBAN



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 1814 Albums. Pictured standing (l-r): Quincy Jones; Janet Jackson; Magic Johnson; Al Cafaro, CEO and President A&M Records. Pictured kneeling (l-r): Jimmy Jam and Terry Lewis.

Shai smooths 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, but she's going to need 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

moved 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; WOWI-Norfolk, VA; WJDY-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

NEW RELEASES

BY JOHN MARTINUCCI

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 Aqil 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." Hev combines his lyrics with soulful background vocals to produce a can't-miss combination, that gives valuable lesson about staying true to your word. ROD EDWARDS

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

HIT FACTOR

Urban Research
Betty Hollars/John Martinucci

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

Total Reports This Week **61** Last Week **61**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
SHAI - Comforter (Gasoline Alley/MCA)	59	1	52	7	—	100%	12
SWV - I'm So Into You (RCA)	57	1	54	2	1	98%	11
SILK - Freak Me (Keia/Elektra)	57	—	51	4	2	96%	8
MEN AT LARGE - So Alone (eastwest)	55	—	50	4	1	98%	16
SADE - Kiss Of Life (Epic)	55	—	35	19	1	98%	11
R.KELLY and PUBLIC ANNOUNCEMENT - Dedicated (Jive)	55	1	46	9	—	100%	10
WHITNEY HOUSTON - I Have Nothing (Arista)	55	—	37	16	2	96%	7
LEVERT - Good Ol' Days (Atlantic)	55	1	27	20	8	85%	7
LO-KEY? - Sweet On U (Perspective/A&M)	55	—	28	19	8	85%	8
NAUGHTY BY NATURE - Hip Hop Hooray (Tommy Boy)	46	1	36	8	2	95%	9
MARY J. BLIGE - Sweet Thing (Uptown/MCA)	53	8	21	25	7	86%	12
DR. DRE - Nuthin' But A G Thang (Death Row/Intrscp/Priority/Atl)	46	—	29	11	6	86%	9
REGINA BELLE - If I Could (Columbia)	56	2	12	33	11	80%	6
CHANTE MOORE - It's Alright (Silas/MCA)	52	—	11	32	9	82%	8
AFTER 7 - Can He Love U Like This (Virgin)	51	4	15	26	10	80%	7
PORTRAIT - Honey Dip (Capitol)	49	1	9	34	6	87%	9
TLC - Hat 2 Da Back (LaFace/Arista)	44	—	27	17	—	100%	9
INTRO - Love Thang (Atlantic)	45	3	15	21	9	80%	8
STEPHANIE MILLS - Never Do You Wrong (MCA)	45	2	6	28	11	75%	6
MICHAEL COOPER - Shoop Shoop (Never Stop Givin' You Love) (Reprise)	39	—	21	14	4	89%	14
BIG BUB - Tellin' Me Stories (eastwest)	39	2	14	18	7	82%	9
CHUCKii BOOKER - I Should Have Love You (Atlantic)	41	1	10	19	12	70%	9
LORENZO - I Can't Stand The Pain (Alpha International)	44	3	5	23	16	63%	6
MONIE LOVE - Born 2 B.R.E.E.D. (Warner Bros.)	42	1	2	21	19	54%	5
GERALD ALSTON - Send For Me (Motown)	40	2	1	22	17	57%	5
EN VOGUE - Love Don't Love You (eastwest)	45	5	1	10	34	24%	3
ICE CUBE - It Was A Good Day (Priority)	34	2	6	18	10	70%	5
RACHELLE FERRELL - Welcome To My Love (Capitol)	29	—	15	9	5	82%	11
PRINCE MARKIE DEE & THE SOUL CONVENTION - Typical Reason (Columbia)	35	5	4	16	15	57%	5
CARON WHEELER - In Our Love (EMI/ERG)	36	1	—	19	17	52%	5
WHITNEY HOUSTON - I'm Every Woman (Arista)	27	—	19	4	4	85%	12
SYBIL - You're The Love Of My Life (Next Plateau/PLG)	33	1	—	23	10	69%	5
HI-FIVE - Mary, Mary (Jive)	35	2	1	10	24	31%	3
DINA CARROLL - So Close (A&M)	32	3	—	16	16	50%	5
SIMPLE PLEASURE - Never Before (Reprise)	27	1	3	18	6	77%	7
NONA GAYE - The Things That We All Do For Love (Third Stone/Atlantic)	32	4	—	17	15	53%	5
ALEXANDER O'NEAL - Love Makes No Sense (A&M)	23	—	11	11	1	95%	12
BOBBY BROWN - Get Away (MCA)	23	—	11	7	5	78%	12
MICHAEL JACKSON - Who Is It (Epic)	34	16	2	2	30	11%	2
D-INFLUENCE - Good 4 We (eastwest)	25	—	—	16	9	64%	5

CROSSOVER CHART

LW	TW	
2	1	SILK - Freak Me (Keia/Elektra)
1	2	WHITNEY HOUSTON - I Have Nothing (Arista)
3	3	SNOW - Informer (eastwest)
5	4	DR. DRE - Nuthin' But ... (Death Row/Intrscp/Priority/Atl)
4	5	JADE - Don't Walk Away (Giant/Reprise)
10	6	SWV - I'm So Into You (RCA)
12	7	R.KELLY & PUBLIC ANNOUNCEMENT - Dedicated (Jive)
6	8	SHAI - Comforter (Gasoline Alley/MCA)
13	9	EN VOGUE - Love Don't Love You (eastwest)
11	10	NAUGHTY BY NATURE - Hip Hop Hooray (Tommy Boy)
9	11	DIGABLE PLANETS - Rebirth Of... (Pendulum/Elektra)
7	12	WHITNEY HOUSTON - I'm Every Woman (Arista)
15	13	WENDY MOTEN - Come In Out Of The Rain (EMI/ERG)
16	14	MICHAEL COOPER - Shoop Shoop... (Reprise)
14	15	MARY J. BLIGE - Sweet Thing (Uptown/MCA)

LW	TW	
8	16	TLC - Hat 2 Da Back (LaFace/Arista)
20	17	SADE - Kiss Of Life (Epic)
19	18	DINA CARROLL - So Close (A&M)
21	19	POSITIVE K - I Got A Man (Island/PLG)
—	20	PM DAWN - Looking Through... (Gee Street/Island/PLG)
26	21	MICHAEL JACKSON - Who Is It (Epic)
27	22	ICE CUBE - It Was A Good Day (Priority)
17	23	KENNY G - Forever In Love (Arista)
28	24	MONIE LOVE - Born 2 B.R.E.E.D. (Warner Bros.)
18	25	BOBBY BROWN - Get Away (MCA)
30	26	PRINCE & N.P.G. - The Morning... (Paisley Park/Warner Bros.)
22	27	ARRESTED DEVELOPMENT - Mr. Wendal (Chrysalis/ERG)
24	28	P. BRYSON & R. BELLE - A Whole New ... (Columbia)
23	29	PORTRAIT - Here We Go Again! (Capitol)
25	30	PAPER BOY - Ditty (Next Plateau/PLG)

by Eric Norberg

THE MINI DISC'S POTENTIAL

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 DAT 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 spend 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 a series. The effect of this number-reduction method, when used consecutively, 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 of a 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! ●

HEAR & THERE

by Sheila Rene

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 Oakland I was back in concert heaven thanks to Jambco/Mercury's James Israel. Bon Jovi and company have always put on the best live show, and I felt half my age standing on the frontline, singing along. The band spent big bucks on a great stage that, on occasion, moves the keyboardist and the drummer closer to the audience. It was obvious that Bon Jovi was having one helluva time entertaining their diehard fans. My favorite song on the new album, *Keep The Faith*, is "I'll Sleep When I'm Dead." That's exactly how I feel about rock and roll. Oh yeah—Jon threw me his sunglasses—what a fantastic birthday it was!...

I had to miss four songs of Bon Jovi's set because I was backstage welcoming an old friend back to the Bay Area. Guitarist Frankie Wilsex, who used to be with *Head On* and *Sea Hag*, is now with *Arcade*, who was the opener. It was great to watch Frankie as he played with fellow rockers Stephen Pearcy from *Ratt*, Fred Coury,

ex-drummer of *Cinderella*, and two newcomers, bassist Michael Andrews and guitarist Donny Syracuse. "Opening for Bon Jovi was something we couldn't pass up" explained Wilsex. "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 ahead rock and roll that's still rollin' the U.S. highways. By the way, Wilsex blew me a kiss just for luck...

Founding Bon Jovi member and keyboardist David Bryan has composed and performed all the original music on the upcoming Frazier film, "Conflict Of Interest," that had its premier on HBO March 4. In addition to his successful career with Bon Jovi, Bryan also scored the music for the full length film, "Netherworld," which was released in 1992...

John Mellencamp is set to play the "Farm Aid VI" concert on April 24 in Ames, Iowa with Willie Nelson. Other artists confirmed for this concert include Alice In Chains, Paul Simon, Don with Ringo Starr, The Jayhawks, Neil Young, Levon Helm, Soundgarden and Black 47. Mellencamp's new album, currently in the works at his own Belmont Mall Studio in Bloomington, Indiana, is scheduled for summer release...

Bits & Pieces: Bruce Dickinson has announced that he will be making his last tour with Iron Maiden. He plans to continue in the biz with a new solo album to be produced by Keith Olsen...Mark your calendar for a visit to "Saturday Night Live" by Peter Gabriel on April 10. His first tour in five years is scheduled to hit the U.S. this summer...One of my all-time favorite rock magazines is returning in the form of a newsletter. *Crawdaddy*, the magazine that published its first issue two years before *Rolling Stone* and closed down in 1979, is being revived by founder Paul Williams. It'll come out monthly. The first newsletter contains an 18,000 word essay on R.E.M.'s *Automatic For The People* album as well as words on new albums from Neil Young, Bob Dylan, Television and Bruce Cockburn. The second issue will feature Pearl Jam and Arrested Development. ●

COUNTRY

Reports accepted Monday & Tuesday 8AM-3PM
 Station Reporting Phone: (415) 495-1990
 Gavin Fax: (415) 495-2580

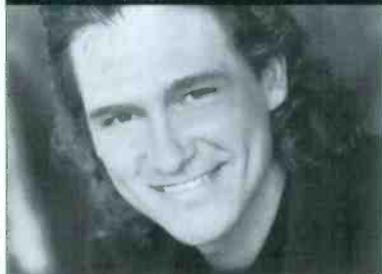
MOST ADDED

- WYNONNA** (159)
(Curb/MCA)
- DIAMOND RIO** (97)
(Arista)
- BILLY DEAN** (93)
(Liberty/SBK)
- LORRIE MORGAN** (92)
(BNA Entertainment)
- CONFEDERATE RAILROAD** (81)
(Atlantic)

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 KGE, WRKZ, KIML, WMBC, KMHL, WKKW, KRAK, WEZL, etc.

Editor: Lisa Smith
 Assoc. Editor: Cyndi Hoelzle

2W	LW	TW	
4	3	1	GARTH BROOKS - Learning To Live Again (Liberty)
9	5	2	RADNEY FOSTER - Nobody Wins (Arista)
11	8	3	REBA McENTIRE & VINCE GILL - The Heart Won't Lie (MCA)
6	4	4	MARK CHESNUTT - Ol' Country (MCA)
8	6	5	BROOKS AND DUNN - Hard Workin' Man (Arista)
10	7	6	BILLY RAY CYRUS - She's Not Crying Anymore (Mercury)
15	10	7	SAMMY KERSHAW - She Don't Know She's Beautiful (Mercury)
13	9	8	RESTLESS HEART - Mending Fences (RCA)
16	13	9	ALAN JACKSON - Tonight I Climbed The Wall (Arista)
14	12	10	MARK COLLIE - Born To Love You (MCA)
12	11	11	KATHY MATTEA - Standing Knee Deep In A River (Mercury)
19	17	12	TRACY LAWRENCE - Alibis (Atlantic)
17	14	13	HAL KETCHUM - Hearts Are Gonna Roll (Curb)
18	15	14	AARON TIPPIN - My Blue Angel (RCA)
5	1	15	CLINT BLACK - When My Ship Comes In (RCA)
20	18	16	LITTLE TEXAS - I'd Rather Miss You (Warner Bros.)
24	20	17	DOUG STONE - Made For Lovin' You (Epic)
27	21	18	TRISHA YEARWOOD - You Say You Will (MCA)
22	19	19	NEAL McCOY - Now I Pray For Rain (Atlantic)
25	22	20	GIBSON MILLER BAND - High Rollin' (Epic)
29	26	21	LEE ROY PARNELL - Tender Moment (Arista)
26	25	22	STEVE WARINER - Like A River To The Sea (Arista)
35	28	23	DWIGHT YOAKAM - Ain't That Lonely Yet (Reprise)
38	31	24	JOHN MICHAEL MONTGOMERY - I Love The Way You Love Me (Atlantic)
34	29	25	LARRY STEWART - Alright Already (RCA)
31	30	26	TRACY BYRD - Someone To Give My Love To (MCA)
23	23	27	DOLLY PARTON - Romeo (Columbia)
3	2	28	PAM TILLIS - Let That Pony Run (Arista)
37	34	29	TOBY KEITH - Should've Been A Cowboy (Mercury)
—	36	30	JOE DIFFIE - Honky Tonk Attitude (Epic)
32	32	31	LARI WHITE - What A Woman Wants (RCA)
28	27	32	JOY WHITE - True Confessions (Columbia)
40	37	33	RICKY VAN SHELTON - Just As I Am (Columbia)
—	39	34	TRAVIS TRITT - t-r-o-u-b-l-e (Warner Bros.)
39	38	35	DOUG SUPERNAW - Honky Tonkin' Fool (BNA Entertainment)
—	—	36	SAWYER BROWN - Trouble On The Line (Curb)
33	33	37	CHRIS LeDOUX - Look At You Girl (Liberty)
—	—	38	PATTY LOVELESS - Blame It On Your Heart (Epic)
—	—	39	ROBERT ELLIS ORRALL - A Little Bit Of Her Love (RCA)
—	40	40	RICKY LYNN GREGG - If I Had A Cheatin' Heart (Liberty)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
SUZY BOGGUSS - Heartache (Liberty)		166	53	—	25	141	15%	2
* WYNONNA - Tell Me Why (Curb/MCA)		160	159	2	24	134	16%	1
McBRIDE & THE RIDE - Love On The Loose, Heart On The Run (MCA)		150	64	—	17	133	11%	2
DIAMOND RIO - Oh Me, Oh My, Sweet Baby (Arista)		135	97	—	8	127	5%	2

how do you spell ...

WCAV KSJB
WHYL KXIA
WXCX KZMO
WQBE WONW
WRNS WATZ
WJAT WCUB
WTRS WUSW
WWIC KEBC
WSIX KOYN
WLLX KAGG
WFPR KGEE
KXKZ KRST
KKIX WSCP
WCDK WRKZ
WWJO WQSI
KOKK WPCM

WFMX
WWRK
WWKA

WQSB KSCS
WSM KRYS
WWZD KHEY
KMDL KNYN
KRRV WNCQ
KWWK WGTY
KBRF WYII
KQKD WFMC
KZPR WHKZ
KVDB WSTH
KRZK WCTQ
WPFB WAAX
WLTO WYCQ
WDEZ WMBC
WXXQ KYKZ
KWOX KQUS

KSUM WDLA
KJAM WFLS
KIQK WADA
KEYZ WLSC
KICD WTNT
KYQQ WKQR
WLJE WGKX
WUPY WBKR
WYTE WYNK
WAAG KDDK
KTFX KLQL
KPLE WNAX
KTEX KBMW
KAFF KLEE
KGRT KKJQ
WHUG WGTC

WGLR KIKM KNOT WKML
WCOW KGKL WOWQ WSSL
WFMB KVET WKDW WMMK

WDXX WRAJ
WKWT KPLX
WKYA KAYD
KWKH KFYO
KHOZ KFLG
KMHL KGCH
KMIT KWYO
KVOX KFMS
KTJJ KIK
WKKG KRLC
WNFM KFLS
WAXX KPQX

KKAT KYSS
KBUL KRJC
KUZZ KSNI
KVAS KRKT
KICE KGA

KLYQ
KOWF
KNAX
KFAT
KYAK

KIML
KROP
KTRB
KZUS

Ricky Lynn Gregg

“If I Had A

Cheatin’ Heart”



UP & COMING

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

Reports	Adds	Weeks	ARTIST TITLE LABEL
104	14	3	SHANIA TWAIN - What Made You Say That (Mercury)
100	7	4	GEORGE JONES - Wrong's What I Do Best (MCA)
98	16	3	TIM McGRAW - Walking Down Memory Lane (Curb)
97	92	1	* LORRIE MORGAN - I Guess You Had To Be There...(BNA)
96	93	1	* BILLY DEAN - I Wanna Take Care Of You (Liberty/SBK)
92	21	2	DUDE MOWREY - Maybe You Were The One (Arista)
91	81	1	* CONFEDERATE RAILROAD - When You Leave That Way ..(Atlantic)
84	24	2	VERN GOSDIN - Back When (Columbia)
83	36	2	PAUL OVERSTREET - Take Another Run (RCA)
79	64	1	* COLLIN RAYE - Somebody Else's Moon (Epic)
48	7	3	GENE WATSON - In Other Words (Broadland International)
41	—	3	KENNY ROGERS - Missing You (Giant/Nashville)
27	26	1	* JOHN BRANNEN - Moonlight & Magnolias (Mercury)

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

INSIDE COUNTRY

#1 ONE YEAR AGO TODAY
STEVE WARINER -
The Tips Of My Fingers

#1 FIVE YEARS AGO TODAY
K.T. OSLIN - I'll Always Come Back

#1 TEN YEARS AGO TODAY
ALABAMA - Dixieland Delight



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, WAAX 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 Kris Thomas and Steve Knight of US101-Toledo. The duo spent all weekend scratching off 5,000 lottery tickets for charity. All together they raised \$3,616.00 for the Lincoln

County Food Bank...Please note: WAOV-Vincennes and WGUD-Pascagoula are no longer Country reporting stations...Get well wishes to Doug Supernaw, who fractured a vertebrae in his neck during a surfing accident. He's okay, but he'll have to wear a cervical collar and a back brace for a while...KHOZ-Harrison held their annual Arkansas Children's Hospital Radiothon last weekend, and set a new state record with over \$45,000 in pledges...There's a new lineup at KIML-Gillette: 5-9AM - Dennis Switzer, 9-2PM - Renee Osborne, 2-7PM - Joe Lusk, 7-Midnight - Rick Michaels and Midnight-5AM - Melissa Bird. Because of Joe's shift change, he'll now be taking music calls on Thursdays from 9-2PM (MST)...Carl Scheider has been promoted to Music Director at KQFC-Boise, and will be taking music calls Tuesday thru Thursday from noon-2PM...KMDL-Lafayette has moved their studios again. Their new address is 202-A Galbert Road, Lafayette, LA 70506...Donna Cavender is now MD at WDSO-Dover, with Michael Steele taking over as Production Director...Congratulations to WPOC-Baltimore morning personality Laurie DeYoung and her husband Ed on the birth of their third child - Parris Chapin - on February 27...Changes are underway at WGLR-Lancaster. John Simmons has left and Dean Michael takes over as Program Director. Ryan McCall takes over as Music Director and will take music calls on Mondays and Tuesdays from 1:30-4:30 (CST)...Paul Daniels moves from KODS-Reno to take over the midday shift at Crosstown KBUL...The second annual Music Row Industry Summit has been set for May 6-8 at the Maxwell House Hotel in Nash-

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 & Magnolia (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

ville. For more information on the summit, call 615-269-7073.

Talk with you next week. The Gavin Country Crew

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

Country Research:
Lisa Smith/Elma Greer/Cyndi Hoelzle

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

Total Reports This Week **219** Last Week **221**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
GARTH BROOKS - Learning To Live Again (Liberty)	218	—	214	4	—	100%	10
RADNEY FOSTER - Nobody Wins (Arista)	219	—	211	8	—	100%	11
REBA McENTIRE & VINCE GILL - The Heart Won't Lie (MCA)	219	—	202	17	—	100%	7
MARK CHESNUTT - Ol' Country (MCA)	218	—	206	10	2	99%	12
BROOKS AND DUNN - Hard Workin' Man (Arista)	219	—	192	25	2	99%	9
BILLY RAY CYRUS - She's Not Crying Anymore (Mercury)	217	—	195	20	2	99%	11
SAMMY KERSHAW - She Don't Know She's Beautiful (Mercury)	219	—	173	45	1	99%	8
RESTLESS HEART - Mending Fences (RCA)	217	1	159	53	5	97%	11
ALAN JACKSON - Tonight I Climbed The Wall (Arista)	217	—	116	99	2	99%	8
MARK COLLIE - Born To Love You (MCA)	219	1	110	104	5	97%	10
KATHY MATTEA - Standing Knee Deep In A River (Dying Of Thirst) (Mercury)	215	—	129	73	13	93%	12
TRACY LAWRENCE - Alibis (Atlantic)	219	1	94	119	6	97%	7
HAL KETCHUM - Hearts Are Gonna Roll (Curb)	218	—	83	130	5	97%	7
AARON TIPPIN - My Blue Angel (RCA)	217	—	85	125	7	96%	9
CLINT BLACK - When My Ship Comes In (RCA)	182	—	161	13	8	95%	11
LITTLE TEXAS - I'd Rather Miss You (Warner Bros.)	212	2	39	152	21	90%	10
DOUG STONE - Made For Lovin' You (Epic)	217	4	24	167	26	88%	6
TRISHA YEARWOOD - You Say You Will (MCA)	217	3	20	175	22	89%	5
NEAL McCOY - Now I Pray For Rain (Atlantic)	212	2	31	158	23	89%	9
GIBSON MILLER BAND - High Rollin' (Epic)	217	1	11	169	37	82%	8
LEE ROY PARNELL - Tender Moment (Arista)	216	4	10	161	45	79%	6
STEVE WARINER - Like A River To The Sea (Arista)	212	3	11	162	39	81%	8
DWIGHT YOAKAM - Ain't That Lonely Yet (Reprise)	216	4	1	158	57	73%	4
JOHN MICHAEL MONTGOMERY - I Love The Way You Love Me (Atlantic)	214	6	3	145	66	69%	4
LARRY STEWART - Alright Already (RCA)	206	7	3	130	73	64%	5
TRACY BYRD - Someone To Give My Love To (MCA)	191	4	8	111	72	62%	9
DOLLY PARTON - Romeo (Columbia)	176	—	26	108	42	76%	8
PAM TILLIS - Let That Pony Run (Arista)	142	—	100	28	14	90%	12
TOBY KEITH - Should've Been A Cowboy (Mercury)	195	3	2	103	90	53%	6
JOE DIFFIE - Honky Tonk Attitude (Epic)	205	16	1	89	115	43%	4
LARI WHITE - What A Woman Wants (RCA)	187	3	5	108	74	60%	8
JOY WHITE - True Confessions (Columbia)	167	—	17	96	54	67%	11
RICKY VAN SHELTON - Just As I Am (Columbia)	188	7	1	82	105	44%	4
TRAVIS TRITT - t-r-o-u-b-l-e (Warner Bros.)	195	38	—	61	134	31%	3
DOUG SUPERNAW - Honky Tonkin' Fool (BNA Entertainment)	166	3	2	78	86	48%	8
SAWYER BROWN - Trouble On The Line (Curb)	190	52	—	39	151	20%	2
CHRIS LeDOUX - Look At You Girl (Liberty)	155	—	3	95	57	63%	7
PATTY LOVELESS - Blame It On Your Heart (Epic)	168	34	1	48	119	29%	3
ROBERT ELLIS ORRALL - A Little Bit Of Her Love (RCA)	171	19	—	44	127	25%	3
RICKY LYNN GREGG - If I Had A Cheatin' Heart (Liberty)	154	13	3	48	103	33%	5

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 Gave 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)

Based on correspondents' research

TOP TEN VIDEOS

1. CLINT BLACK - When My Ship Comes In (RCA)
2. MARK CHESNUTT - Ol' Country (MCA)
3. BILLY RAY CYRUS - She's Not Cryin' Anymore (Mercury)
4. RADNEY FOSTER - Nobody Wins (Arista)
5. TANYA TUCKER - It's A Little Too Late (Liberty)
6. BROOKS & DUNN - Hard Workin' Man (Arista)
7. GEORGE STRAIT - Heartland (MCA)
8. PAM TILLIS - Let That Pony Run (Arista)
9. KATHY MATTEA - Standing Knee Deep In A River (Mercury)
10. REBA McENTIRE & VINCE GILL - The Heart Won't Lie (MCA)

Courtesy of Country Music Television 

a c o u s t i c

**AA = Acoustic Alchemy =
American Airlines = Adult Alternative**

AIRLINES, PRESIDENT'S DAYS & ACOUSTIC ALCHEMY

BY KEITH AND KENT ZIMMERMAN

Over the last seven years and as many albums—including their most recent, *The New Edge*—jolly Nick Webb and the quieter Greg Carmichael, better known as 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.

“Greg and I have recorded and written six of those together. Everything is democratically sorted out and there are certain things that we instinctively know about each other’s playing. While we like to show off the band, there always has to be one number for the virtuoso Flamenco side of what Greg does. That’s one of his strengths. Then Greg will expect me to come up with some melodic rhythm ideas.”

Like most bands, Acoustic Alchemy had their own scruffy (as opposed to scrumpy) and humble beginnings. They made their own international debut literally over the Atlantic ocean, a sort of “coffee, tea or milk” debut. Nick and Greg, the steel and nylon-stringed musical stewards of the air.

“President’s Day eight years ago marked the day we first came to America. It’s the anniversary of the arrival of two disheveled, poverty-stricken acoustic guitarists who played their way to America on Virgin Airlines. In 1985 we came to America only because of this little advert in the *Evening Standard* in London. It simply said: ‘Live musicians needed for in-flight entertainment on Virgin Airlines. Jugglers and fire-eaters need not apply.’

“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.

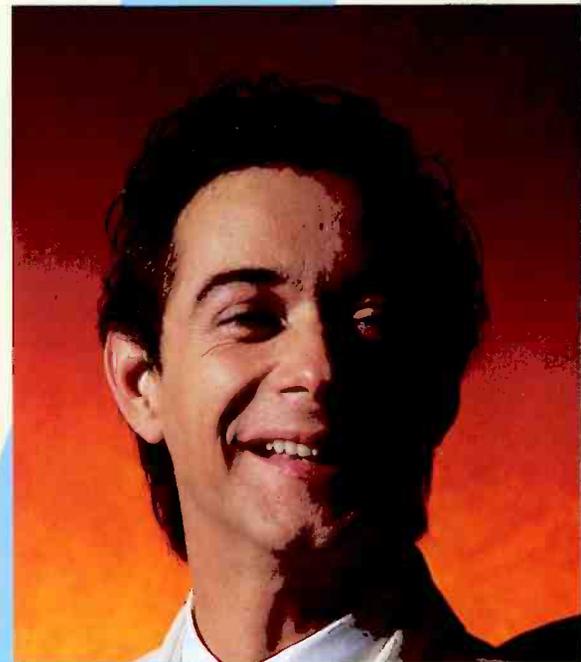
“We proceeded to Nashville,” Webb recalls, “and stayed with an old friend of Greg’s, Dave Pomeroy, who recently played bass on ‘Slow Ride Home.’ We were desperate with almost no money. We did manage to pick up a batch of cheap flights, went to Vancouver and played in a few clubs and bars. We made enough 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.

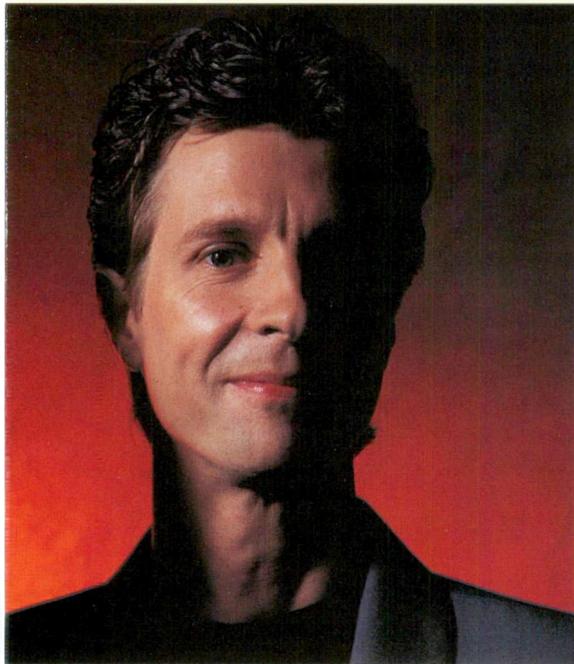
“Nick and I have different technical backgrounds on the guitar,” Greg says, “I studied Classical guitar at the London College of Music. That was all that was open to me at the time. In London, if you wanted to take your musical studies further, all that was available was to continue with Classical music. I decided not to become a classical guitarist. For me,

alchemy

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

In 1985 we came to America only because of this little advert in the Evening Standard in London. It simply said: 'Live musicians needed for in-flight entertainment on Virgin Airlines. Jugglers and fire-eaters need not apply.'

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 overdubbing 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." ●

JAZZ

Reports accepted Thursdays only 9AM-3PM
 Station Reporting Phone: (415) 495-1990
 Gavin Fax: (415) 495-2580

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)
6. 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.

2W	LW	TW	
3	1	1	BILLY TAYLOR - Dr. T (GRP)
4	4	2	LOU RAWLS - Portrait Of The Blues (Manhattan)
1	2	3	BOB MINTZER BIG BAND - Departure (DMP)
9	8	4	JOHNNY GRIFFIN QUARTET + 3 - Dance Of Passion (Antilles/PolyGram)
2	3	5	BILLY CHILDS - Portrait Of A Player (Windham Hill Jazz)
5	5	6	WYNTON MARSALIS SEPTET - Citi Movement (Columbia)
18	12	7	MARLON JORDAN - The Undaunted (Columbia)
29	15	8	JOE HENDERSON - so near, so far (Musings For Miles) (Verve/PolyGram)
6	6	9	YELLOWJACKETS - Like A River (GRP)
16	13	10	VINNY VALENTINO - Here No Evil (PAR)
11	11	11	ABBEY LINCOLN - devil's got your tongue (Verve/PolyGram)
8	10	12	MARCUS ROBERTS - If I Could Be With You (Novus/RCA)
15	14	13	JOHN PIZZARELLI - Naturally (Novus/RCA)
10	9	14	CHARLIE SEPULVEDA - Algo Nuestro ("Our Thing") (Antilles/PolyGram)
7	7	15	BOBBY MILITELLO - Heart & Soul (Positive Music)
17	16	16	RENE McLEAN - In African Eyes (Triloka)
46	22	17	DANILO PEREZ - Danilo Perez (Novus/RCA)
23	20	18	JOHN SCOFIELD - What We Do (Blue Note)
—	24	19	LEE RITENOUR - Wes Bound (GRP)
39	25	20	SPIKE ROBINSON - Reminiscin (Capri)
12	19	21	MOTOHIKO HINO - Sailing Stone (Gramavision)
21	21	22	JEFF LINSKY - Rendezvous (Kamei)
14	17	23	JIMMY SCOTT - Lost And Found (Rhino/Atlantic)
40	26	24	RAY OBIEDO - Sticks And Stones (Windham Hill Jazz)
27	23	25	LOU LEVY - Lunarcy (Verve/PolyGram)
13	18	26	PAQUITO D'RIVERA - La HabanaRioConexion (Messidor)
—	39	27	KENNY DREW, JR. - A Look Inside (Antilles/PolyGram)
—	36	28	ERIC LEEDS - Things Left Unsaid (Paisley Park/Warner Bros.)
—	47	29	JAMES WILLIAMS - Meets The Saxophone Masters (DIW/Columbia)
26	30	30	HANK JONES - handful of keys (Verve/PolyGram)
35	27	31	OREGON - Always, Never And Forever (Intuition)
33	28	32	CHRIS CONNOR - As Time Goes By (Enja)
31	31	33	JAZZ AT THE MOVIES BAND - Jazz At The Movies (Discovery)
49	34	34	STEVE LAURY - Keepin' The Faith (Denon)
—	37	35	CLAY JENKINS - Give And Gather (Kazu/Unity)
32	29	36	NINO TEMPO - Nino (Atlantic)
—	—	37	CHARLES EARLAND - Unforgettable (Muse)
38	35	38	REBECCA PARRIS - Spring (Music Masters)
—	—	39	CASSANDRA WILSON - Dance To Drums (DIW/Columbia)
—	—	40	JAMES SPAULDING - Songs Of Courage (Muse)
36	41	41	PETER LEITCH - From Another Perspective (Concord Jazz)
—	—	42	VANESSA RUBIN - Pastiche (Novus/RCA)
—	—	43	STEVE TURRE - Sanctified Shells (Antilles/PolyGram)
—	48	44	ROBERTO PERERA - Dreams & Desires (Heads Up)
42	40	45	NELSON RANGELL - Truest Heart (GRP)
—	—	46	DORI CAYMMI - Kicking Cans (Qwest/Warner Bros.)
22	32	47	FRED JACOBS - Time Change (M/Art)
—	50	48	CHUCK LOEB - Mediterranean (DMP)
—	—	49	BRIAN BROMBERG - Brian Bromberg (Nova)
48	43	50	SCOTT HAMILTON - With Strings (Concord Jazz)

CHARTBOUND

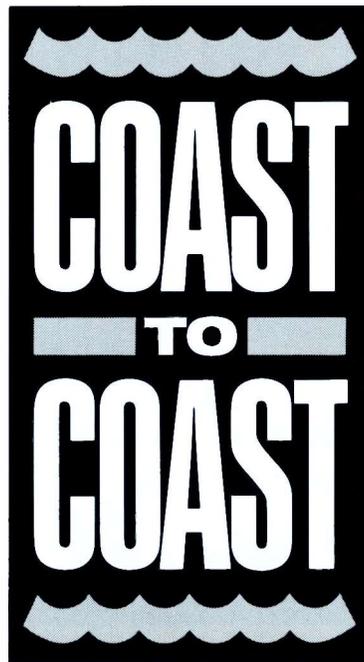
*Debut in chartbound

- *KERMIT RUFFINS (JUSTICE)
- *EARL KLUGH TRIO (WARNER BROS.)
- *GLORIA LYNNE (MUSE)
- AHMAD JAMAL (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.

THE MOST TRUSTED NAME IN PROMOTION



Promotion & Marketing, Inc.

**JAZZ • ADULT ALTERNATIVE
PAC • NAC • PAR • AAA
RADIO • RETAIL**

**Susan B. Levin
Marco Cutrone
212-603-8732
New York**

**Bob Ruttenberg
805-376-2505
Los Angeles**

SUBCHARTS

LW TW POST-BOP

1	1	BILLY TAYLOR - Dr. T (GRP)
3	2	BILLY CHILDS - Portrait Of A Player (Windham Hill Jazz)
4	3	WYNTON MARSALIS SEPTET - Citi Movement (Columbia)
10	4	JOE HENDERSON - so near, so far (Verve/PolyGram)
9	5	JOHNNY GRIFFIN QUARTET + 3 - Dance... (Antilles/PolyGram)
11	6	ABBEY LINCOLN - devil's got your tongue (Verve/PolyGram)
2	7	BOB MINTZER BIG BAND - Departure (DMP)
5	8	LOU RAWLS - Portrait Of The Blues (Manhattan)
7	9	YELLOWJACKETS - Like A River (GRP)
6	10	BOBBY MILITELLO - Heart & Soul (Positive Music)
16	11	MARLON JORDAN - The Undaunted (Columbia)
8	12	MARCUS ROBERTS - If I Could Be With You (Novus/RCA)
13	13	JOHN SCOFIELD - What We Do (Blue Note)
19	14	VINNY VALENTINO - Here No Evil (PAR)
17	15	JOHN PIZZARELLI - Naturally (Novus/RCA)
—	16	DANILO PEREZ - Danilo Perez (Novus/RCA)
14	17	JIMMY SCOTT - Lost And Found (Rhino/Atlantic)
26	18	JAMES WILLIAMS - Meets The Saxophone... (DIW/Columbia)
18	19	CHARLIE SEPULVEDA - Algo Nuestro (Antilles/PolyGram)
15	20	RENE McLEAN - In African Eyes (Triloka)
—	21	SPIKE ROBINSON - Reminiscent (Capri)
—	22	KENNY DREW, JR. - A Look Inside (Antilles/PolyGram)
—	23	LEE RITENOUR - Wes Bound (GRP)
24	24	JAZZ AT THE MOVIES BAND - Jazz At The Movies (Discovery)
12	25	LOU LEVY - Lunarcy (Verve/PolyGram)
—	26	HANK JONES - handful of keys (Verve/PolyGram)
—	27	CHARLES EARLAND - Unforgettable (Muse)
27	28	CHRIS CONNOR - As Time Goes By (Enja)
—	29	JAMES SPAULDING - Songs Of Courage (Muse)
30	30	OREGON - Always, Never And Forever (Intuition)

Culled from a select sample of Jazz-intensive reporters.

LW TW COMMERCIAL ADULT ALTERNATIVE

1	1	RICHARD ELLIOT - Soul Embrace (Manhattan)
4	2	STEVE LAURY - Keepin' The Faith (Denon)
10	3	TOM GRANT - The View From Here (Verve Forecast/PolyGram)
2	4	KENNY G - Breathless (Arista)
9	5	SPECIAL EFX - Play (JVC)
3	6	SADE - Love Deluxe (Epic)
7	7	KIRK WHALUM - Cache (Columbia)
8	8	ANGELA BOFILL - I Wanna Love Somebody (Jive)
5	9	JAN HAMMER - Beyond The Mind's Eye (Miramar)
13	10	LEE RITENOUR - Wes Bound (GRP)
11	11	NELSON RANGELL - Truest Heart (GRP)
21	12	STING - Ten Summoner's Tales (A&M)
14	13	PRESTON REED - Border Towns (Liberty)
6	14	BRIAN HUGHES - Under One Sky (Justin Time/Bluemoon)
16	15	RAIF ILLENBERGER - Soleil (Narada)
23	16	INCOGNITO - Tribes, Vibes And... (Verve Forecast/PolyGram)
28	17	RAY OBIEDO - Sticks And Stones (Windham Hill Jazz)
—	18	ACOUSTIC ALCHEMY - The New Edge (GRP)
18	19	BLUE KNIGHTS - Cool Groove Styles (IC/DA)
26	20	MARS LASAR - The Eleventh Hour (Real Music)
17	21	CAL SCOTT - Second Thought (Tamarack)
22	22	PASSENGER 57 with STANLEY CLARKE - Soundtrack (Epic)
24	23	POCKET CHANGE/DAVID PATT - Mediterranean Affair (Brainchild)
15	24	JAMES LEE STANLEY - The Envoy (Beachwood)
22	25	D-INFLUENCE - Good 4 We (eastwest)
—	26	BRIAN BROMBERG - Brian Bromberg (Nova)
29	27	PETER GORDON - Double Play (Positive Music)
—	28	ERIC LEEDS - Things Left Unsaid (Paisley Park/Warner Bros.)
—	29	OYSTEIN SEVAG - Link (Windham Hill)
20	30	MAX LASSER'S ARK - A Different Kind Of Blue (Real Music)

Culled from Gavin Commercial AA Reporters only.

K E R M I T R U F F I N S

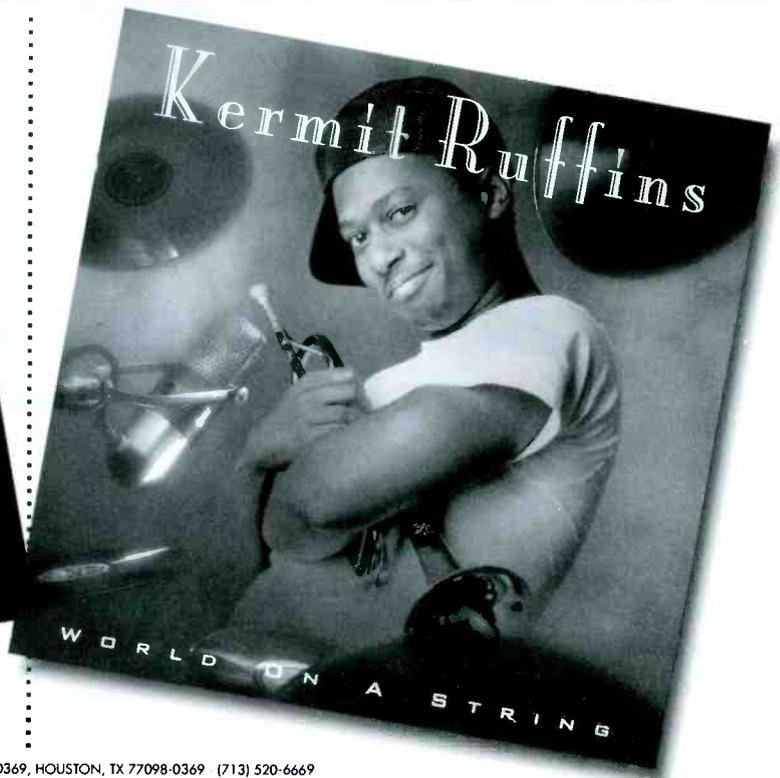
W O R L D O N A S T R I N G

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

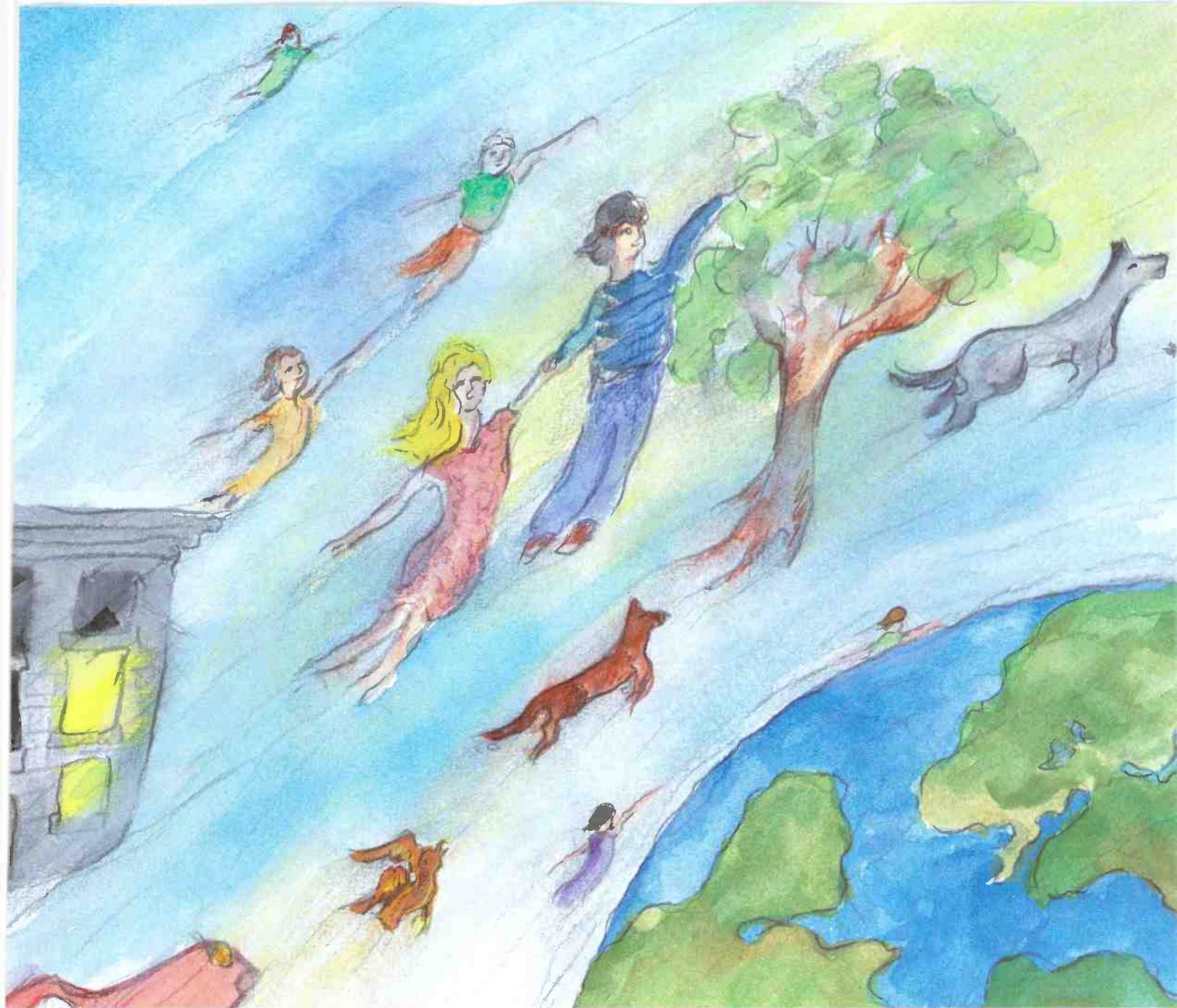


ADDS OUT OF THE BOX:

- WBGO - NEWARK/NY
 - WBFO - BUFFALO
 - WOTB - PROVIDENCE
 - WLRN - MIAMI
 - WCLK - ATLANTA
 - KSOS - SAN DIEGO
 - KJAZ - SAN FRANCISCO
 - KANU - KANSAS CITY
 - KBEM - MINNEAPOLIS
 - WDET - DETROIT
 - WCPN - CLEVELAND
 - KLON - LONG BEACH
 - KMHD - PORTLAND
- ...just to name a few



Justice
RECORDS



INFINITE LOVE

Gil Goldstein & Romero Lubambo

with

Armando Marcal and Maucha Adnet

special guest

Toninho Horta

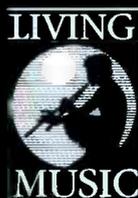


BIG WORLD

ON YOUR DESK NOW! PROMOTION AND MARKETING: DR. JAZZ (800) 955-4DRJ

WINTER SIZZLES IN SPAIN

*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.*



AMERICAN GRAMAPHONE®

© 1993, American Gramophone, 913C Mormon Bridge Road, Omaha, NE 68152, 402-457-4341

Jazz/AA

new releases

BY KEITH ZIMMERMAN



**JOSHUA REDMAN
(WARNER BROS.)**

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, "ooing 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?

**"HARBOR LIGHTS" -
BRUCE HORNSBY
(RCA/BMG)**

One point for our side. Bruce Hornsby does a little "jazzing" on his latest work. Besides contributing a nice hook at the one-minute mark, none other than Pat Metheny steps from behind the curtain and takes a solo break. Additionally, Hornsby dresses up the song with some outside chord work. Make sure you're tracking the long LP version otherwise you'll miss the good stuff.

**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.)**

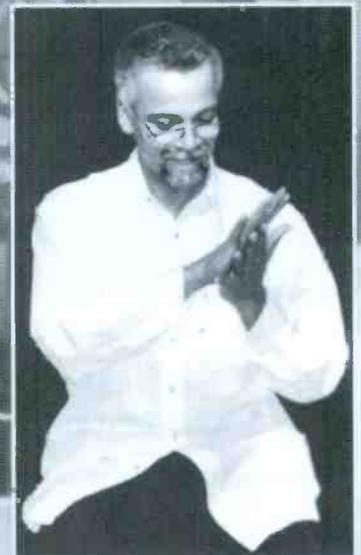
Right on the brink of the Oscars, the Earl Klugh Trio brings out the second jazz release dedicated to motion picture themes. The difference between Sounds And Visions and the Jazz At The Movies collection is that the Klugh Trio augments their tunes with a fuller orchestral backup. Klugh pays homage to 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/

"I extend to you an invitation
of timelessness, classicism,
and an insight into the great
gifts of those who have come
and gone, and those who
continue to give."

joe sample invitation

An unforgettable instrumental record.

Jazz trio with percussion and orchestra,
produced by Tommy LiPuma.
Featuring "A House Is Not A Home,"
"Summertime" and "Nica's Dream."



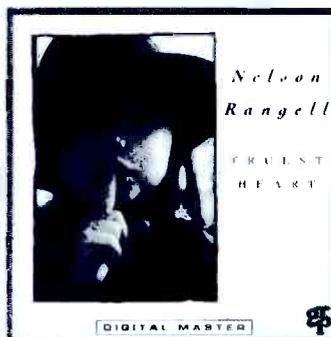
© 1993 Warner Bros. Records

SPRING HAS SPRUNG AT GRP!



Acoustic Alchemy
THE NEW EDGE

GAVIN AA: DEBUT 25*
TOP TIP
A Most Added!

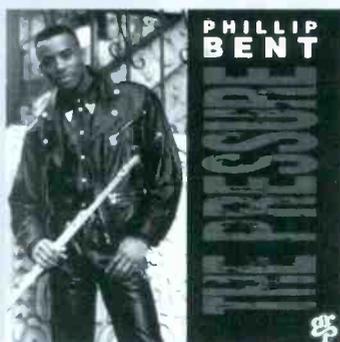


Nelson Rangell
TRUEST HEART

GAVIN AA: #5
FOUR WEEKS IN THE TOP 5!

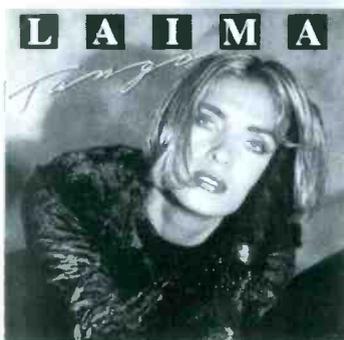
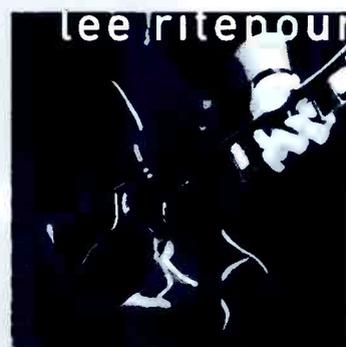
Phillip Bent
THE PRESSURE

GAVIN AA: CHARTBOUND
Already on: WQCD, KJZZ,
KCSS, WNUA, KGOU, 99FM,
WFAE, WCLK and more!



Lee Ritenour
WES BOUND

GAVIN AA: 15*-4*
GAVIN JAZZ: 24*-19*



Laima
TANGO

Adds: KCSU, WNUA,
WWOZ, WNWV
Already on: KHII,
KEDM, KNIK



The Yellowjackets
LIKE A RIVER

GAVIN JAZZ: #9
Six Weeks In The Top 10!

Yukata
ANOTHER SUN

On Your Desk This Week!



Billy Taylor
DR. T
featuring **Gerry Mulligan**

GAVIN JAZZ: 2 WEEKS
AT NUMBER ONE!



JAZZ/AA NEW RELEASES continued

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.

SANCTIFIED 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 **Sanctified 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 drown out by the other instruments. SS features the shell section (joined by fellow trombonist Robin 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 "African 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/NOVA)

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.

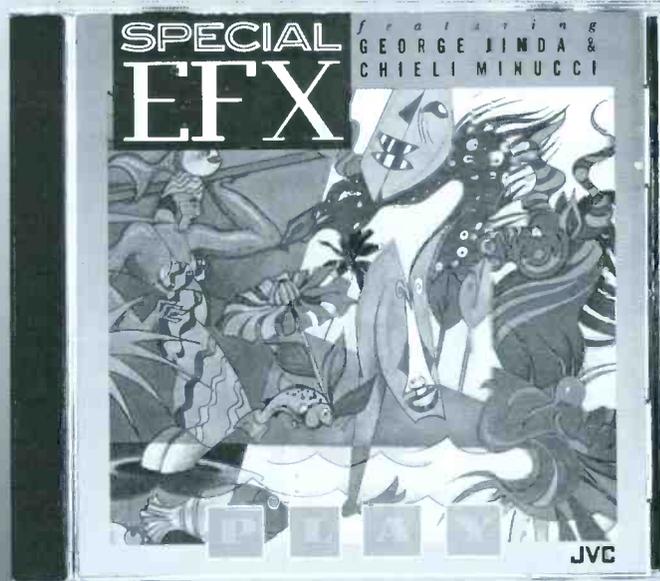
WES BOUND - LEE RITENOUR (GRP)

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 tribute 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

PLAYING FOR KEEPS



**GAVIN AA #2
R&R NAC #4
MAC PAC #4
GAVIN JAZZ CHARTBOUND**

NATIONAL TOUR BEGINS APRIL 30TH

Management:
Gardner Howard Entertainment
(310) 271-2278

For booking information contact:
A.P.A.
(310) 273-0744

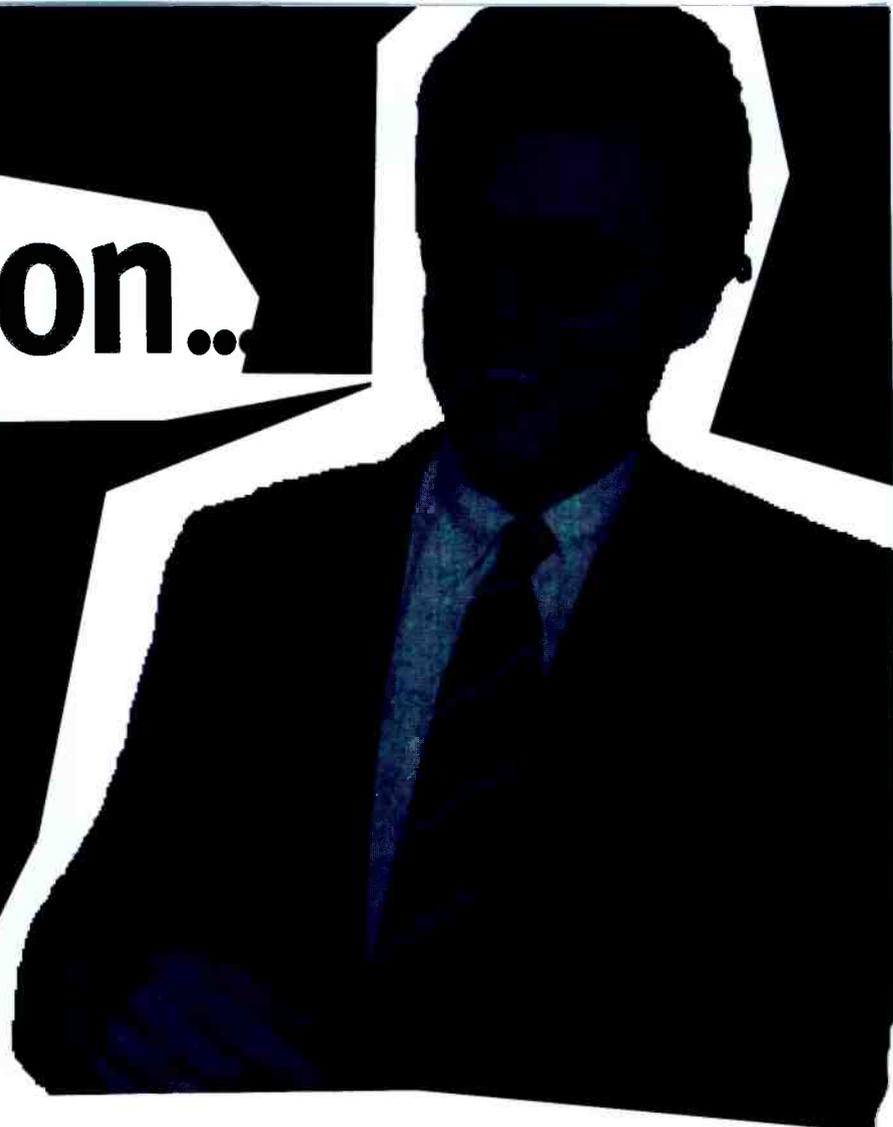
JVC

“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°

Charlie Selpulveda 14

Lou Levy 25

Kenny Drew 27°

Hank Jones 30

Steve Turre Debut 43°

Contact:

Jennifer Phelps
(212) 333. 8347

Rachel Lewis
(212) 333. 8119

THE BEST JAZZ IS PLAYED WITH



JAZZ/AA NEW RELEASES continued



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.

that will spark convenient comparisons to **Louis Armstrong**. In addition to a heavily geographic approach, **World On A String** is a delightful set jammed with throaty, raspy vocals of traditional Crescent City classics like the tour de force closer "The Glory Of Love." Discovered by **Justice Records** at a recent Jazz Heritage Festival gig, **Ruffins** plays it traditional in the open-air style of the **Rebirth** and **Dirty Dozen Brass Bands**. You can almost taste those Cajun K-Paul martinis or a platter of those oysters from **Felix's** in the French Quarter. Call your travel agent.

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/Dallas**

"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

ADULT ALTERNATIVE

Reports accepted
Thursdays only 9AM-3PM

MOST ADDED

1. SPRING BREAK - KILAUEA (BRAINCHILD/NOVA)
2. NEW BEGINNINGS - HENRY JOHNSON (HEADS UP)
3. FOREVER, ALWAYS - WILTON FELDER (PAR)
4. ANAM - CLANNAD (ATLANTIC)
5. TRUST THE UNIVERSE - RACHEL Z (COLUMBIA)
6. THE NEW EDGE - ACOUSTIC ALCHEMY (GRP)

TOP TIP

ACOUSTIC ALCHEMY
THE NEW EDGE
(GRP)

KILAUEA
SPRING BREAK
(BRAINCHILD)
Acoustic Alchemy has "the edge,"
37 reports, highest debut at #25.
Kilauea is second at #38.

RECORD TO WATCH



MARTYN JOSEPH
BEING THERE
(EPIC)

British folk star Martyn Joseph has something to say to American audiences. Start with "Dolphins Make Me Cry."

Co-Editors: Keith Zimmerman/Kent Zimmerman

2W LW TW

2W	LW	TW	Artist - Album (Label)
1	1	1	RICHARD ELLIOT - Soul Embrace (Manhattan)
17	3	2	SPECIAL EFX - Play (JVC)
7	2	3	STEVE LAURY - Keepin' The Faith (Denon)
37	15	4	LEE RITENOUR - Wes Bound (GRP)
2	4	5	NELSON RANGELL - Truest Heart (GRP)
5	8	6	JAN HAMMER - Beyond The Mind's Eye (Miramar)
11	10	7	POCKET CHANGE feat. DAVID PATT - Mediterranean Affair (Brainchild/Nova)
12	9	8	CAL SCOTT - Second Thought (Tamarack)
18	16	9	RAY OBIEDO - Sticks And Stones (Windham Hill Jazz)
9	6	10	PETER GORDON - Double Play (Positive Music)
4	7	11	KENNY G - Breathless (Arista)
46	23	12	TOM GRANT - The View From Here (Verve Forecast/PolyGram)
10	11	13	ANGELA BOFILL - I Wanna Love Somebody (Jive)
8	12	14	PRESTON REED - Border Towns (Liberty)
27	17	15	BRIAN BROMBERG - Brian Bromberg (Nova)
16	18	16	MARS LASAR - The Eleventh Hour (Real Music)
3	5	17	BRIAN HUGHES - Under One Sky (Justin Time/Bluemoon)
14	13	18	RALF ILLENBERGER - Soleil (Narada)
28	19	19	KIRK WHALUM - Cache (Columbia)
24	20	20	PORCUPINE - Look, But Don't Touch (Kazu/Unity)
33	22	21	CHUCK LOEB - Mediterranean (DMP)
23	24	22	INCOGNITO - Tribes, Vibes And Scribes (Verve Forecast/PolyGram)
6	14	23	SADE - Love Deluxe (Epic)
50	37	24	OYSTEIN SEVAG - Link (Windham Hill)
—	—	25	ACOUSTIC ALCHEMY - The New Edge (GRP)
—	33	26	ERIC LEEDS - Things Left Unsaid (Paisley Park/Warner Bros.)
—	44	27	STING - Ten Summoner's Tales (A&M)
36	27	28	BLUE KNIGHTS - Cool Groove Styles (IC/DA)
21	21	29	JAMES LEE STANLEY - The Envoy (Beachwood)
30	30	30	ROYCE CAMPBELL - Vista (Sin-Drome)
48	34	31	ROBERTO PERERA - Dreams & Desires (Heads Up)
45	39	32	NINO TEMPO - Nino (Atlantic)
38	38	33	THE SOTO KOTO BAND - The Soto Koto Band (Higher Octave)
15	25	34	MAX LASSER'S ARK - A Different Kind Of Blue (Real Music)
32	32	35	JEFF LINSKY - Rendezvous (Kamei)
29	29	36	YELLOWJACKETS - Like A River (GRP)
—	50	37	LAUREN CHRISTY - Lauren Christy (Mercury)
—	—	38	KILAUEA - Spring Break (Brainchild/Nova)
22	28	39	PASSENGER 57 with STANLEY CLARKE - Soundtrack (Epic)
35	40	40	JOHN ROBERT - Three Steps From Tomorrow (Aswini)
47	46	41	JAZZ AT THE MOVIES BAND - Jazz At The Movies (Discovery)
42	47	42	D-INFLUENCE - Good 4 We (eastwest)
41	42	43	CHRISTOPHER FRANKE - The London Concerts (Sonic Images)
49	48	44	LOU RAWLS - Portrait Of The Blues (Manhattan)
31	36	45	WARREN HILL - "Passion Theme" Body Of Evidence OST (Milan/BMG/RCA)
13	31	46	LEO GANDELMAN - Visions (One Globe)
26	41	47	RICK BRAUN - Intimate Secrets (Mesa)
19	26	48	ALEX MURZYN - Cross Currents (Kamei)
39	49	49	PAUL BRADY - Songs And Crazy Dreams (Mercury)
—	—	50	DORI CAYMMI - Kicking Cans (Qwest/Warner Bros.)

CHARTBOUND

*Debuts in chartbound

- GO WEST (EMI)
- 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)

NANCI GRIFFITH (ELEKTRA)

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

YANNI



In My Time

The New Album

Street date: April 6th

All music composed and produced by Yanni



Wynton Marsalis

Wynton At The Gavin — What Is Hip?

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

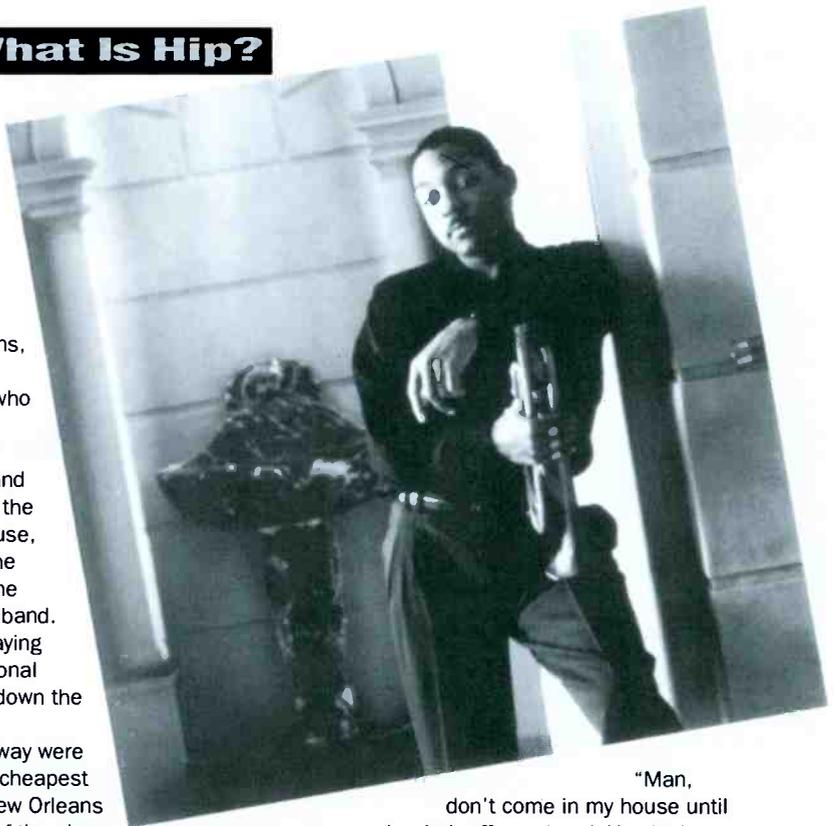
I think that it's important for us at this point in the twentieth century to address the meaning of Jazz music to American culture. Many times we hear about Jazz this, Jazz that, but we never really know what Jazz is. Even though I grew up in New Orleans, for a long time I thought that what we were playing 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."

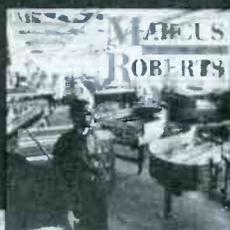
When I was three years old I used to go by his house. He showed me a map. He said,

"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.

Jazz WITH Style



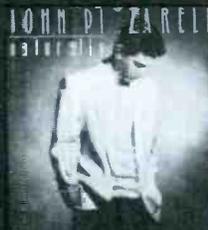
Marcus Roberts
63142-2/4



Daniño Perez
63148-2/4



Vanessa Rubin
63152-2/4

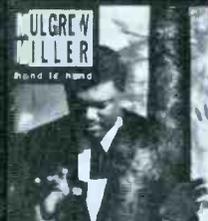


John Pizzarelli
63151-2/4



Body Of Evidence
66141-2/4

Coming Soon



Mulgrew Miller
63153-2/4

Contact Marla Roseman 212-930-4866
**NEW ADDRESS: 1540 Broadway, NY,
NY 10036-4021**


THE RCA RECORDS LABEL
TM & © 1998 REGISTERED
PARCAIP (P) C187800 (08)
© 1998 E. MCA, INC. L.A.
S.M.C. LOS ANGELES, CA
S.M.C. LOS ANGELES, CA
S.M.C. LOS ANGELES, CA
S.M.C. LOS ANGELES, CA

NOVUS

THE NOVUS/RCA RECORDS LABEL SALUTES GAVIN JAZZ AND A/A.

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

"...hip has degenerated into the ability to be anti-social."

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

It's about time you heard some Real Music!

MARS LASAR - THE ELEVENTH HOUR

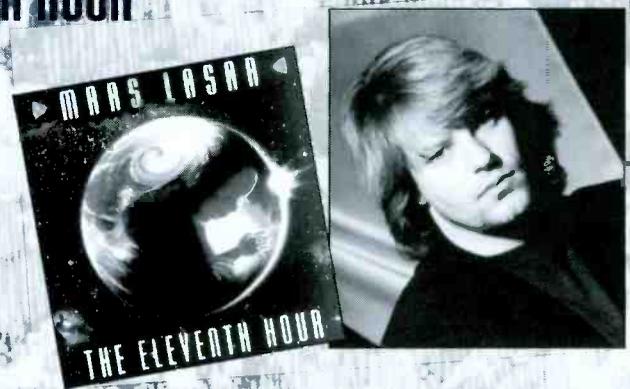
Gov! AA 16!

R&R, NAC 16!

MAC PAC 8!

The Eleventh Hour takes away the fluffy ambience that many synth discs have delivered lately...more bass, sampled rhythms and bottom boom. Butt "Cellular City" up against the Enigma ditty, "The Principles of Lust."

—Keith Zimmerman
The Gavin Report



I've welded my CD Walkman shut with *The Eleventh Hour* in it; and if it doesn't already exist, I am founding the Mars Lasar fan club!

—Lee Hansen, WNIA, Chicago
four cuts in heavy rotation

Coming soon from Real Music:

- Gov! - Cuchama
- Nicholas Gunn - Afternoon in Sedona
- Jim Chappell - Over the Top
- Hilary Stagg - The Edge of Forever



Real Music Lasts Forever...

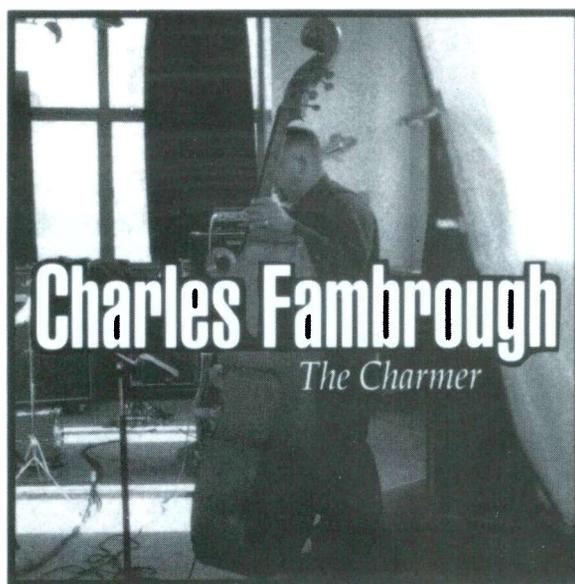
service • Kenny Altman 1-800-398-7325

Thanks again to these stations

WYBC WAER WEBR WBFO WESM WESQ WFSS WFIT WUSF WBGU WXTS WDET
KWIT KCCK KBEMKDSU WBEZ WNIJ WHPK WGLT WSIE KANU KGOU WWOZ
WFPL WMKY KSLU KEDT KTAO KLON KPCC KJAZ KUOP KDVS KXJZ KPLU
KLCC WFNX WEVO WBGO WBJB WDHA WXXI WDUQ WRTI WWVU WNAA WUNC
WTEB WCLK WKGC WUWF WCPN WOUB WUPE WBAA WEMU WGVU KCCK KCNO
WDCB KUNO WMOT WUAL WTUL WUTC KUVO KUNF KUNR KJBR KCBX KSJS
K S O R K E W O

For making Charles Fambrough #1

(Both *The Charmer* and *The Proper Angle*)



CTI The World's #1 Independent Jazz label now available through INDI Independent National Distributors

Coming soon the first release on the new KUDU Records:
MUSIC FROM & INSPIRED BY THE FILM THE DEVIL'S TOOTHPICK

KUDU
A Division of Creed Taylor, Inc.
CTI RECORDS 88 University Place
New York NY 10003

Phone (212) 645-9302 Fax (212) 727-0415

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

"We have gone from grooving to beating and nobody's noticed."

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.

"That's some elitist stuff. That's not about the people."

Let's consider the conception of hipness in basketball. Once I was on the playground with some fellas and we were playing, and a guy made a move.

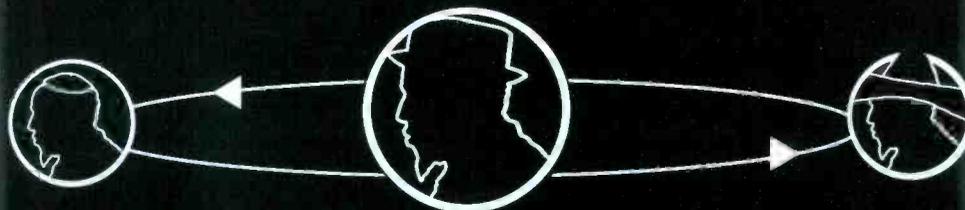
"That's Jordan, baby. That's Jordan! Street basketball."

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.

Whereas 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?

"I don't believe in being too technical. I



GROOV
Marketing & Consulting

**FROM YAMAKAS TO SOMBREROS...
WE'LL KEEP YOU COVERED**

We provide the most complete coverage available at competitive rates for:

**JAZZ, BLUES, AVANT-GARDE,
BIGBAND, LATIN, GOSPEL, WORLD and REGGAE;
TOUR SUPPORT and CUSTOMIZED RESEARCH PROJECTS**

Neil Gorov Ynes Zavala

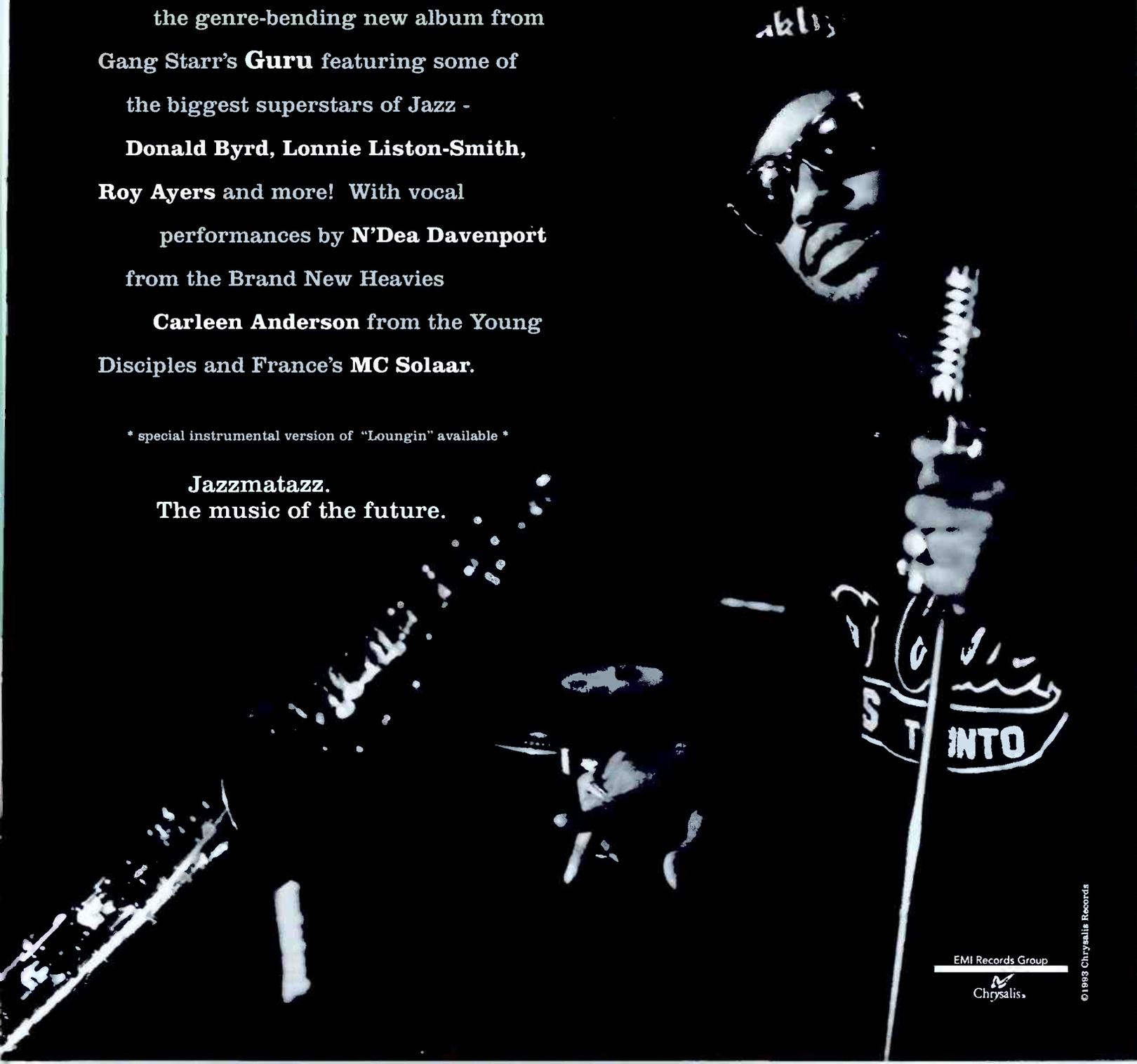
6253 Hollywood Blvd. Suite 917 Hollywood, CA 90028
Tel: (213) 962-3642 Fax (213)-962-0625

an
experimental
fusion
of **JAZZMATAZZ**
hip-hop and jazz

the genre-bending new album from
Gang Starr's **Guru** featuring some of
the biggest superstars of Jazz -
Donald Byrd, Lonnie Liston-Smith,
Roy Ayers and more! With vocal
performances by **N'Dea Davenport**
from the Brand New Heavies
Carleen Anderson from the Young
Disciples and France's **MC Solaar**.

* special instrumental version of "Loungin" available *

Jazzmatazz.
The music of the future.



EMI Records Group

Chrysalis

© 1993 Chrysalis Records

THE DIALOGUE CONTINUES

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. I'm 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 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

"I'm so sick of seeing people reach for their bird in public."

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.

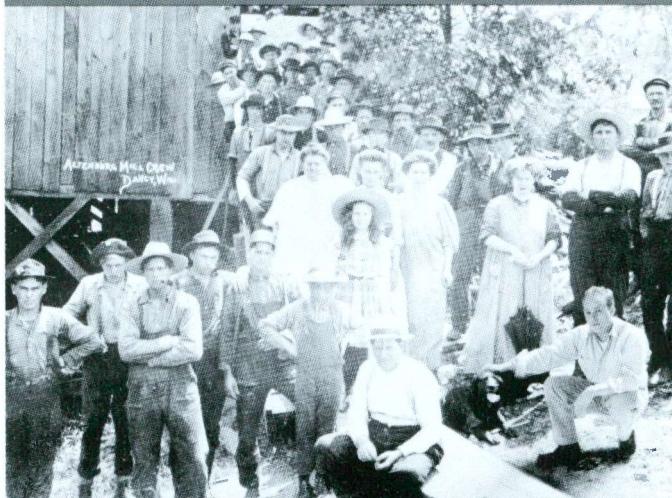
First you have to want to play with somebody else. That means you can't be playing too loud. I see some cats on the bandstand with ear plugs. If you have ear plugs, you can't be playing music because you have to hear music. You have to want to participate with other musicians. That means that you use 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

The label that has brought you Jazz artists *Mike Metheny*, *Mark Ladley* and *John Greiner* now gives you **John Altenburgh's** third album **"Generations"**.

John Altenburgh Generations



Featuring: John Greiner
Mark Ladley

All songs composed
and arranged by
John Altenburgh.

For C.D. Service,
Contact
Dr. Jazz Operations
(313) 542-7888

*Altenburgh
Records*

Tel (715) 693-2230
Fax (715) 693-2231

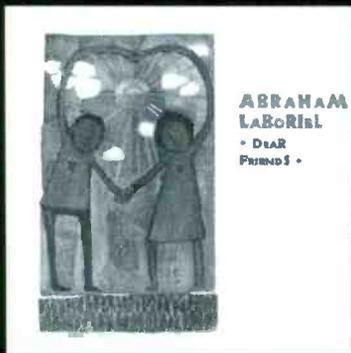
Member of
NAIRD

one company, two labels, three awards

four new releases



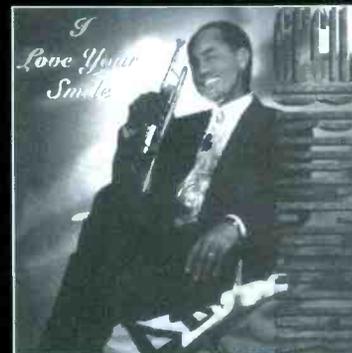
AL DI MEOLA
Heart of the Immigrants
(Mesa 79052)



ABRAHAM LABORIEL
Dear Friends
(Bluemoon / Wigwam 79188)



SIGNATURE SERIES
Featuring Bill O'Connell
(Bluemoon 78176)



CECIL BRIDGEWATER
I Love Your Smile
(Bluemoon / MR 79187)

Mesa / Bluemoon Recordings

Three-time Gavin Award recipients

1991, 1992, 1993

Jazz / Adult Alternative Indie Label of the Year

Thanks to the Gavin Report and its reporters



© Mesa / Bluemoon Recordings, Ltd. Distributed by Rhino Records, Inc.



THE DIALOGUE CONTINUES

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 victory that we're not relegated to playing

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 hippest rhythms and tempos by looking at the hippest 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

800-955-4DR.J

Radio Promotion
Retail Marketing
Print Media Promotion

New Patients always welcome!

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

“Eroticism is a very strong flavor. When you use eroticism, generally it destroys the balance required to create a classic.”

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 willful 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. ●

STEVE LAURY

AA/JAZZ RADIO:

Thanks for Keepin' The Faith with Steve Laury

Gavin AA #3 • MAC PAC #1 • R&R NAC #2* • Billboard #14*

Listener direct sales: 1-800-288-2007
For booking information: 1-619-265-8225

DENON

Keepin' The Faith

DENON

*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,



Joe Cohn, Music Director, KPLU-Seattle/Tacoma

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 getaway 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

THE DIALOGUE CONTINUES

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.

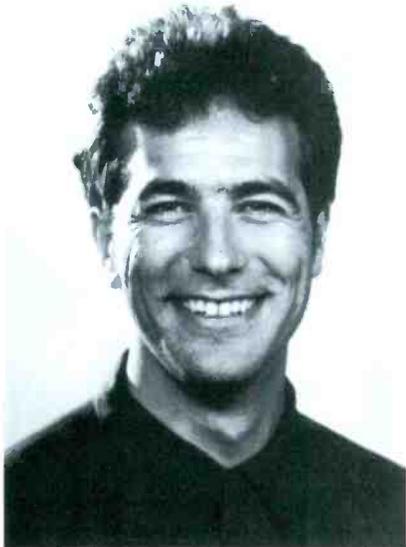
Music Director and one of the organizers of the KIFM Anniversary Celebration, Tony Schondel, announces bolder plans for this year's event slated for May 28, 29 and 30.

"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



Ralph Stewart, Music Director
94.7 KTWW, The Wave-Los Angeles

THEY KNOW WHAT THEY
ARE TALKING ABOUT.
AND THEY'RE TALKING
ABOUT JOSHUA REDMAN.



"A naturally gifted improviser who can make the language breathe... he brings moderation and classicism to the saxophone."

—Peter Watrous, NY Times

"Redman has a sound, it probably isn't the sound he'll have a year from now, let alone 10, but it resonates with personality and utterly subsumes his ample technique. We will be hearing much from Joshua Redman."

—Gary Giddins, Village Voice

"The most impressive young tenor saxophonist in 15 years."

—Lee Jeske, NY Post

J O S H U A
R E D M A N

The debut album. On Warner Bros. Cassettes and Compact Discs.



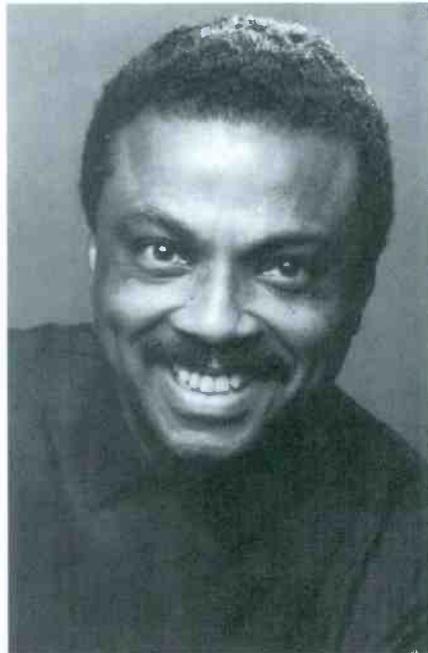
celebrations, KIFM also relies on Jazz Jetaways, which sends winners to a live gigs in various American cities. Schondel sees a time when many AA stations can network together via trade-out promotions.

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



Chris Jonz, Warner Bros./Reprise, Jazz and Progressive Music Dept.

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 indepen-

dent 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

Thank You RADIO!



Morning & Jim Nichols *Unconditional Love*

#5 most added 3/19
Chartbound 3/26

KEY TRACKS
Oh, It Must Be Fun
Esta Noche Mas
High Plains Drifter

For service contact:
Kamei Recordings (415) 668-3540 or
Groov Marketing (213) 962-3642



Jeff Linsky *Rendezvous*

KEY TRACKS
Apres Vous
Beverly
Voce Nao Quiz Me Amar
Rendezvous

For service contact:
Kamei Recordings (415) 668-3540



Tel (415) 668-3540
Fax (415) 668-2816

1411 Clement St.
San Francisco CA 94118

THE DIALOGUE CONTINUES

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 these 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."

WNUA'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." ●



Jeff Lunt, JVC Music

of
people have already caught
on ...

are strong on this new band

are calling Incognito "A must-have."

—Janine McAdams, *Billboard*

incognito



22 • Gavin AA

9 • *Billboard*
Contemporary
Jazz Chart

■ funky fusion,
cool horns, jazzy solos & soulful vocals

the name defines a new genre of music.

Contact: Jennifer 212/333-8347,
Rachel 212/333-8119,
or your Mercury regional.



ALTERNATIVE

Reports accepted Mondays 9AM-4PM & Tuesdays 9AM-3PM
 Station Reporting Phone: (415) 495-1990
 Gavin Fax: (415) 495-2580

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 ISAAK (REPRISE)
5. BRING IT DOWN - MADDER ROSE (SEED)

TOP TIP

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

Bowie says "Jump" we ask, "How high?" Debut #36 and climbing.

COMMERCIAL RECORD TO WATCH

radiohead



RADIOHEAD
 "CREEP"
 (CAPITOL)

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

COLLEGE RECORD TO WATCH

Cop Shoot Cop

COP SHOOT COP
 ASK QUESTIONS LATER
 (INTERSCOPE)

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

Editor: Linda Ryan

2W LW TW

1	1	1	BELLY - Feed The Tree, Gepetto, Slow Dog, Angel (4-AD/Sire/Reprise)
2	2	2	DINOSAUR JR. - Start Choppin', Out There, What Else (Sire/Warner Bros.)
5	4	3	DEPECHE MODE - I Feel You, Walking In My Shoes, Mercy In You (Sire/Reprise)
3	3	4	THE THE - Dogs Of Lust, Slow Emotion, Love Is (Epic)
8	5	5	STING - If I Ever Lose, Seven Days, Love Is Stronger (A&M)
28	16	6	FRANK BLACK - Los Angeles, Hang Onto Your Ego (4-AD/Elektra)
12	8	7	LIVING COLOUR - Leave It Alone, Ignorance, Mind Your Own (Epic)
15	14	8	ROBYN HITCHCOCK - Driving Aloud, Yip Song, Arms Of Love, Serpent (A&M)
17	9	9	HOTHOUSE FLOWERS - Thing Of Beauty, This Is It, Your Nature (London/PLG)
18	10	10	GOO GOO DOLLS - We Are The Normal (Warner Bros.)
11	11	11	CANDYSKINS - Wembley, Tired Of Being Happy, Everybody Loves (DGC)
31	12	12	LENNY KRAVITZ - Are You Gonna Go My Way (Virgin)
4	6	13	JESUS JONES - The Devil You Know, Right Decision, Zeroes (Food/SBK/ERG)
7	7	14	JELLYFISH - The Ghost, All Is Forgiven, Sebrina, Joining (Charisma)
16	15	15	SCHOOL OF FISH - Take Me Anywhere, Every Word (Capitol)
33	26	16	BUTTHOLE SURFERS - Who Was In My Room, Chewin' (Capitol)
21	21	17	SUPERCHUNK - Auto, Tension, Mower, Untied, Question (Matador)
6	13	18	ULTRA VIVID SCENE - Blood And Thunder (4-AD/Chaos)
27	19	19	FIREHOSE - Blaze (Columbia)
20	20	20	BETTIE SERVEERT - Tom Boy (Matador)
—	36	21	JUDYBATS - Being Simple (Sire/Warner Bros.)
35	22	22	POSTER CHILDREN - Clock Street (Sire/Reprise)
10	18	23	808 STATE - One In Ten, Moses (Tommy Boy)
25	25	24	BIG HEAD TODD - Broken Hearted Saviour (Giant/Reprise)
30	29	25	TASMIN ARCHER - Sleeping Satellite (EMI/ERG)
14	24	26	STEREO MC'S - Connected, Everything, Step It Up (4th & Broadway/Island/PLG)
9	17	27	SHONEN KNIFE - Riding On The Rocket, Twist Barbie (Virgin)
—	37	28	POND - Agatha, Wheel (Sub Pop)
23	23	29	TRAGICALLY HIP - Courage, Lionized (MCA)
46	40	30	BOY GEORGE - The Crying Game (EMI/ERG)
50	34	31	BEST KISSERS IN THE WORLD - Pickin' Flowers (MCA)
47	32	32	EINSTURZENDE NEUBAUTEN - Die Interimsliebendeen (Mute/Elektra)
13	27	33	R.E.M. - Moon, Ignoreland, Sidewinder, Drive, Night Swimming (Warner Bros.)
24	28	34	SOUL ASYLUM - Black Gold, Somebody, Runaway Train, Without (Columbia)
29	33	35	10,000 MANIACS - Rockville, Candy Everybody Wants, Days, Noah's Dove (Elektra)
—	—	36	DAVID BOWIE - Jump They Say (Savage/BMG)
—	—	37	MIDNIGHT OIL - Drums Of Heaven (Columbia)
34	35	38	WEEN - Push Th' Little Daisies, Fantasy, Flies (Elektra)
26	30	39	STARCLUB - Let Your Hair, Hard, Call My Name, Forever (Island/PLG)
49	41	40	TREEPEOPLE - Outside In, Nod And Blink, Clouds (C/Z)
48	48	41	DURAN DURAN - Ordinary World, Come Inside, Too Much Information (Capitol)
—	50	42	DIGABLE PLANETS - Pacifics (Elektra)
—	—	43	WORLD PARTY - Is It Like Today (Chrysalis/Ensign)
—	—	44	BASEHEAD - Do You Wanna Fuck (Imago)
41	42	45	PURE - Blast, Spiritual, Make A Connection (Reprise)
—	46	46	LULABOX - I Believe, Ride On, Ivory Hill (Radioactive)
—	47	47	GRANT LEE BUFFALO - Jupiter And Teardrop (Slash/Warner Bros.)
39	39	48	BASH & POP - Loose Ends, Fast & Hard (Sire/Reprise)
—	49	49	THE STARLINGS - That's It You're In Trouble (Atlantic)
—	—	50	311 - Do You Right (Capricorn)

CHARTBOUND

*Debut in chartbound

THE BELOVED - "SWEET HARMONY" (ATLANTIC)	AMERICAN MUSIC CLUB - "OVER & DONE" (REPRISE)
CHRIS MARS - 75% LESS FAT (SMASH/PLG)	
QUICKSAND - FLIP (POLYGRAM/PLG)	
ANTENNA - HIDE OUT (MAMMOTH)	
PRESENCE - INSIDE (INDIGO/PLG)	
THE ROSEMARYS - PROVIDENCE (TRIPINDICULAR/CONTINUUM)	

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

the **fluid**

“mister blameshifter”

ADDS NOW



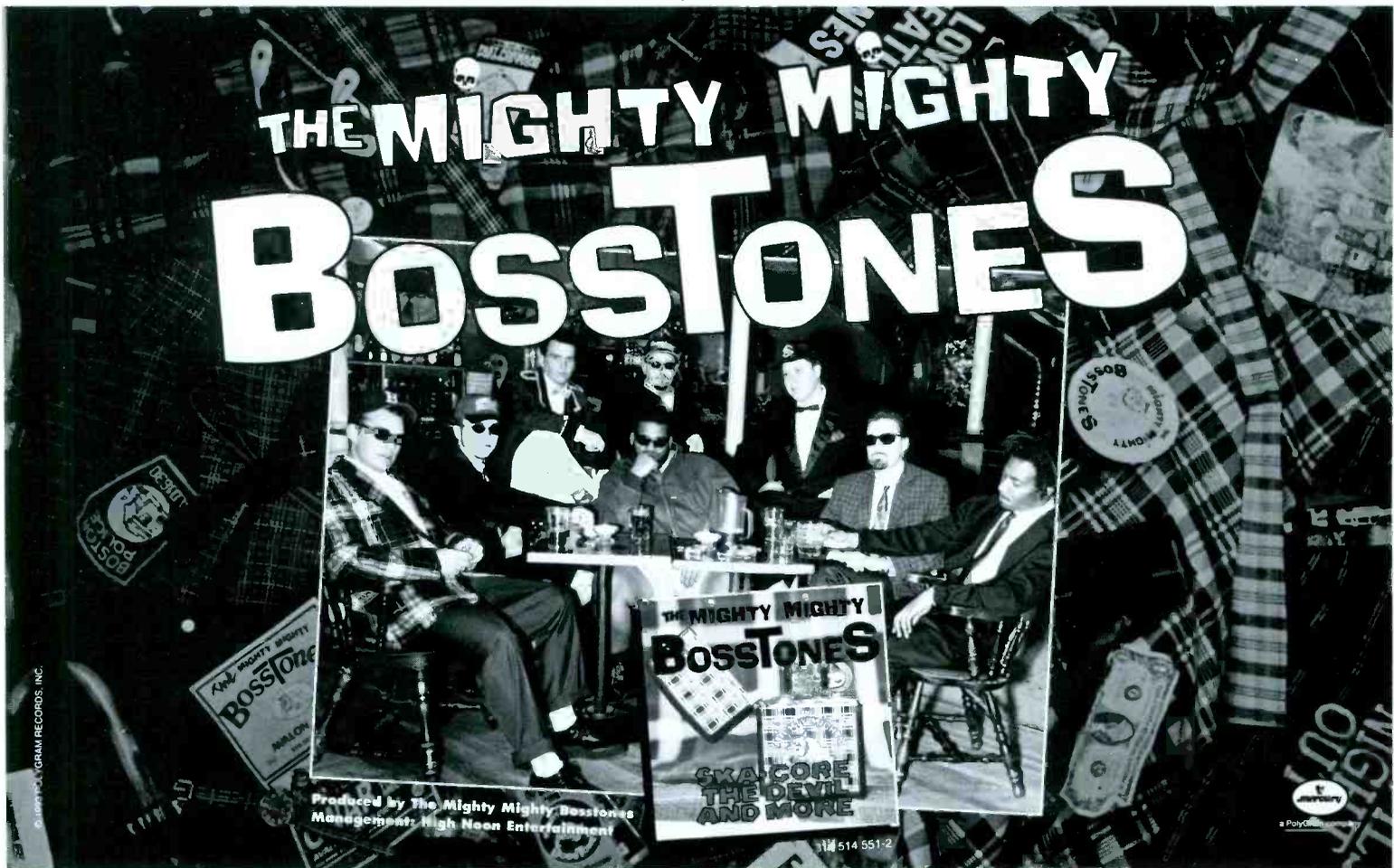
SUBCHARTS

TW COMMERCIAL INTENSIVE

- 1 **BELLY** - Feed The Tree, Gepetto, Slow Dog, Angel (4-AD/Sire/Reprise)
- 2 **STING** - If I Ever Lose, Seven Days, Love Is Stronger (A&M)
- 3 **HOTHOUSE FLOWERS** - Thing Of Beauty, This Is It...(London/PLG)
- 4 **TASMIN ARCHER** - Sleeping Satellite (EMI/ERG)
- 5 **THE THE** - Dogs Of Lust, Slow Emotion, Love Is (Epic)
- 6 **JELLYFISH** - The Ghost, All Is Forgiven, Sebrina, Joining (Charisma)
- 7 **DINOSAUR JR.** - Start Choppin', Out There...(Sire/Warner Bros.)
- 8 **DEPECHE MODE** - I Feel You, Walking In My Shoes, ... (Sire/Reprise)
- 9 **GOO GOO DOLLS** - We Are The Normal (Warner Bros.)
- 10 **ROBYN HITCHCOCK** - Driving Aloud, Yip Song, Arms Of...(A&M)
- 11 **LENNY KRAVITZ** - Are You Gonna Go My Way (Virgin)
- 12 **JUDYBATS** - Being Simple (Sire/Reprise)
- 13 **R.E.M.** - Moon, Ignoreland, Sidewinder, Drive, Night...(Warner Bros.)
- 14 **LIVING COLOUR** - Leave It Alone, Ignorance, Mind Your Own (Epic)
- 15 **TRAGICALLY HIP** - Courage, Lionized (MCA)
- 16 **SOUL ASYLUM** - Black Gold, Somebody, Runaway Train...(Columbia)
- 17 **BIG HEAD TODD** - Broken Hearted Saviour (Giant/Reprise)
- 18 **FRANK BLACK** - Los Angeles, Hang Onto Your Ego (4-AD/Elektra)
- 19 **PETER GABRIEL** - Frog, Steam, Digging, Loved (Geffen)
- 20 **JESUS JONES** - The Devil You Know, Right Decision...(Food/SBK/ERG)
- 21 **SCHOOL OF FISH** - Take Me Anywhere, Every Word (Capitol)
- 22 **CANDYSKINS** - Wembley, Tired Of Being Happy, Everybody...(DGC)
- 23 **STEREO MC'S** - Connected, Everything...(4th & Broadway/Island/PLG)
- 24 **BOY GEORGE** - The Crying Game (EMI/ERG)
- 25 **PURE** - Blast, Spiritual, Make A Connection (Reprise)
- 26 **MICK JAGGER** - Wired All Night, Sweet, Tear, Focus (Atlantic)
- 27 **GIN BLOSSOMS** - Mrs. Rita, Soul Deep, Shut Up & Smoke...(A&M)
- 28 **DADA** - Dim, Dizz Knee Land, Surround (IRS)
- 29 **808 STATE** - One In Ten, Moses (Tommy Boy)
- 30 **DURAN DURAN** - Ordinary World, Come Inside, Too Much...(Capitol)

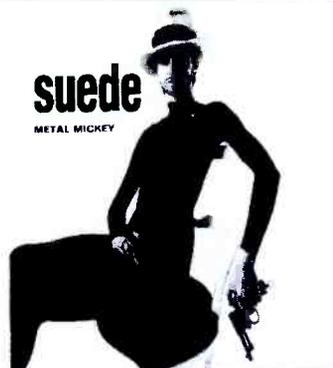
TW COLLEGE INTENSIVE

- 1 **BELLY** - Feed The Tree, Gepetto, Slow Dog, Angel(4-AD/Sire/Reprise)
- 2 **DINOSAUR JR.** - Start Choppin', Out There...(Sire/Warner Bros.)
- 3 **BUTTHOLE SURFERS** - Who Was In My Room, Chewin' (Capitol)
- 4 **SUPERCHUNK** - Auto, Tension, Mower, Untied, Question (Matador)
- 5 **POSTER CHILDREN** - Clock Street (Sire/Reprise)
- 6 **FRANK BLACK** - Los Angeles, Hang Onto Your Ego (4-AD/Elektra)
- 7 **FIREHOSE** - Blaze (Columbia)
- 8 **EINSTURZENDE NEUBAUTEN** - Die Interimsliebendeen (Mute/Elektra)
- 9 **SHONEN KNIFE** - Riding On The Rocket, Twist Barbie (Virgin)
- 10 **THE THE** - Dogs Of Lust, Slow Emotion, Love Is (Epic)
- 11 **TREEPEOPLE** - Outside In, Nod And Blink, Clouds (C/Z)
- 12 **BETTIE SERVEERT** - Tom Boy (Matador)
- 13 **ULTRA VIVID SCENE** - Blood And Thunder (4-AD/Chaos)
- 14 **POND** - Agatha, Wheel (Sub Pop)
- 15 **ROBYN HITCHCOCK** - Driving Aloud, Yip Song, Arms Of Love...(A&M)
- 16 **LENNY KRAVITZ** - Are You Gonna Go My Way (Virgin)
- 17 **LIVING COLOUR** - Leave It Alone, Ignorance, Mind Your Own (Epic)
- 18 **QUICKSAND** - Dine Alone (Polydor/PLG)
- 19 **DIGABLE PLANETS** - Pacifics (Elektra)
- 20 **SCHOOL OF FISH** - Take Me Anywhere, Every Word (Capitol)
- 21 **BASEHEAD** - Do You Wanna Fuck (Imago)
- 22 **GOO GOO DOLLS** - We Are The Normal (Warner Bros.)
- 23 **JESUS JONES** - The Devil You Know, Right...(Food/SBK/ERG)
- 24 **POOH STICKS** - The World Is Turning On, Susan Sleepwalking (Zoo)
- 25 **THE STARLINGS** - That's It You're In Trouble (Atlantic)
- 26 **KRAMER** - Stupid Summer (Shimmy Disc)
- 27 **ANTENNA** - Shine (Mammoth)
- 28 **KING MISSILE** - Detachable Penis, Martin Scorcese (Atlantic)
- 29 **JELLYFISH** - The Ghost, All Is Forgiven, Sebrina, Joining (Charisma)
- 30 **BIG HEAD TODD** - Broken Hearted Saviour (Giant/Reprise)



alternative new releases

BY LINDA RYAN



**SUEDE -
"METAL MICKEY"
(NUDE/COLUMBIA)**

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-



120 MINUTES

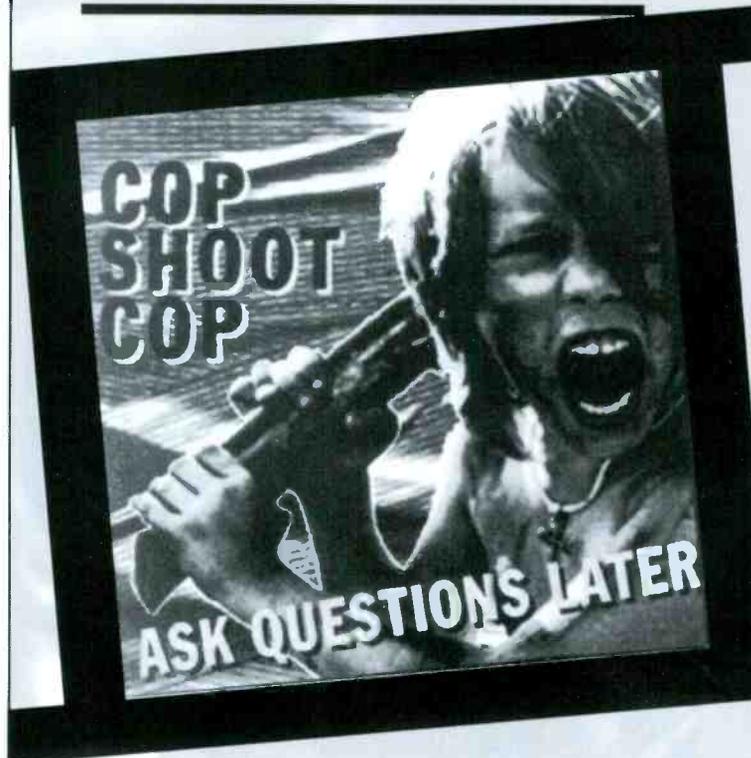
SUNDAY NIGHTS 12:00PM-2:00AM/11:00PM-1:00AM CENTRAL

1. DINOSAUR JR. -
START CHOPPIN'
2. DEPECHE MODE - I FEEL YOU
3. BELLY - FEED THE TREE
4. GOO GOO DOLLS -
WE ARE THE NORMAL
5. SONIC YOUTH - SUGAR KANE
6. STEREO MC'S - CONNECTED
7. FRANK BLACK - LOS ANGELES
8. ROBYN HITCHCOCK -
DRIVING ALOUD
9. BETTIE SERVEERT - TOM BOY
10. BUTTHOLE SURFERS -
WHO WAS IN MY ROOM
LAST NIGHT?

March 26, 1993/the GAVIN REPORT

COP SHOOT COP

"Ask Questions Later"



Featuring Cool Tunes Like:
"\$10 Bill" "Everybody Loves You"
"Room 429" and more!

In Stores March 30!

In Your Face . . .

3/30 Toronto

3/31 Cleveland

4/2 Northampton

4/3 Boston

4/4 New London, CT

4/7 Baltimore

4/8 D.C.

4/9 Asbury Park

4/13 Atlanta

THE
ATLANTIC
GROUP

INTERSCOPE
1
HI COP'S

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 guaranteed not to sound like any other guitar-oriented (read: grunge) band on your playlist. And if you're thinking Suede is all about hype, think again. They put on one helluva live show! LINDA RYAN

WORLD PARTY - BANG! (ENSIGN/ 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-influenced 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," the Prince-ly "Rescue Me" and "Radio Days," and the very sexy "Hollywood."



PORNO FOR PYROS - "CURSED FEMALE" "CURSED MALE" (WARNER BROS.)

Perry Farrell's long-awaited post-Jane's Addiction project—Porno

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



THE CRANBERRIES - "DREAMS" (ISLAND/PLG)

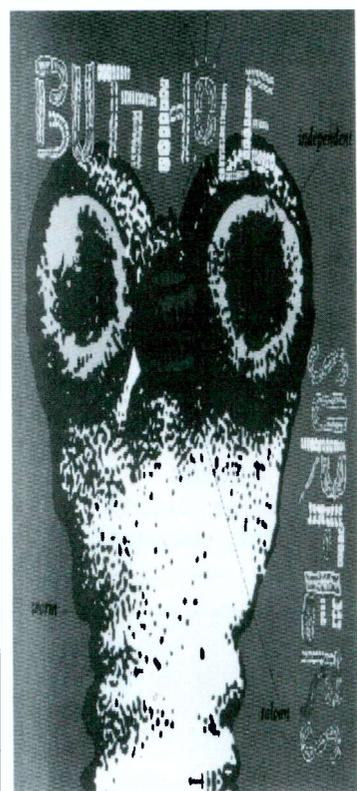
My first introduction to The Cranberries came in 1991 when I picked up this Irish band's *Uncertain* EP. Although I was awestruck with Dolores O'Riordan's siren-like vocals, it didn't completely click with me. With the band's first domestic release, "Dreams," the pieces have fallen together perfectly 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

REVOLVER - COLD WATER FLAT (CAROLINE)

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

BUTTHOLE SURFERS - INDEPENDENT WORM SALOON (CAPITOL)

Taboos become toothpicks to be snapped in the grasp of the Buttholes, and latecomers to their party of drastic sounds and excretory obsessions may feel violated. The seventeen jewels here are a testament to this band's mu-

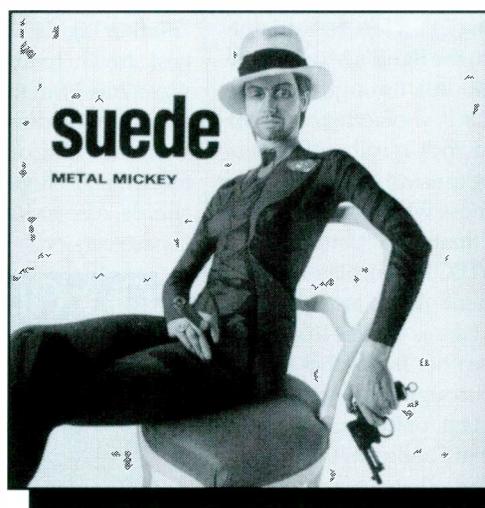


sicianship, which sometimes gets forgotten amidst the gratuitous vulgarity. This being the band's big-label debut, expectations were running into overdrive with John Paul Jones spinning knobs. *IWS* fulfills all promise. First single, "Who Was In My Room Last Night?" makes it clear that the boys will 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 throb. Other standouts include the superfluous "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

suede

METAL MICKEY

So young and so gone.

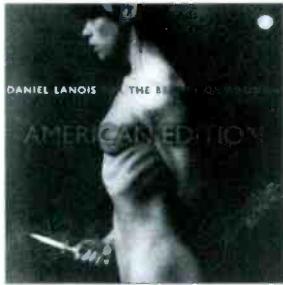


Columbia Reg. U.S. Pat. & Tm. Off. Marco Bagnardi / © 1992 Sony Music Entertainment Inc.

album

new releases

BY KENT ZIMMERMAN



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 Give," FTBOW's airplay-friendliest moment. As on his last effort, *Acadie*, Lanois creates lots of different weather fronts that put his music through both calm and stormy test patterns. Also like *Acadie*, *For The Beauty Of Wynona* is a treasure that gets more interesting as it gets rustier.

"LIVIN' ON THE EDGE" - AEROSMITH (Geffen)

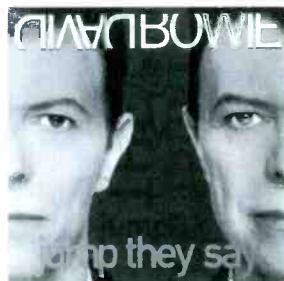
Not what you'd expect from Aerosmith as they take off a bit of

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.



"HARBOR 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 "Harbor 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. "Harbor 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)

A little bit of "Panic In Detroit," a little bit of "Let's Dance," David

Bowie reaches back, then leaps forward. If there's one thing we've learned from Bowie, it's 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 - PENELOPE 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 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. I found a whole crop of growers especially toward the disc's soft center including "Maybe Love," "Father's Day," "Qualities Of Mercy" and "Honeysuckle." "On Borrowed Time" could be a good starting point. Admittedly unusual.



"CONQUER ME" - BLUES TRAVELLER (A&M)

A Southern-sounding slice of American 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.

ALBUM

Reports accepted Mondays 9AM-4PM & Tuesdays 9AM-3PM
 Station Reporting Phone: (415) 495-1990
 Gavin Fax: (415) 495-2580

MOST ADDED

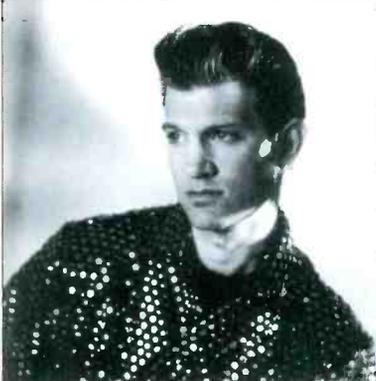
1. "JUMP THEY SAY" - **DAVID BOWIE** (SAVAGE/BMG)
 2. "LOST IN YOUR EYES" - **JEFF HEALEY BAND** (ARISTA)
 3. "CAN'T DO A THING (TO STOP ME)" - **CHRIS ISAAK** (REPRISE)
- TIE
 "IN THESE ARMS" - **BON JOVI** (MERCURY)
5. "I'M NOT IN LOVE" - **THE PRETENDERS/INDECENT PROPOSAL** (MCA)
- TIE
 "BLACK GOLD" - **SOUL ASYLUM** (COLUMBIA)
- TIE
 "AM I EVER GONNA CHANGE" - **EXTREME** (A&M)

TOP TIP

BON JOVI
 "IN THESE ARMS"
 (MERCURY)

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)"
 (REPRISE)

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

Editor: Kent Zimmerman

2W LW TW

2W	LW	TW	ALBUM
2	1	1	STING - If I Ever Lose, Seven Days, Love Is Stronger (A&M)
1	2	2	MICK JAGGER - Wired All Night, Sweet, Tear, Focus (Atlantic)
9	4	3	BRIAN MAY - Driven By You (Hollywood)
4	5	4	COVERDALE • PAGE - Pride & Joy, Shake My Tree (Geffen)
8	7	5	LYNYRD SKYNYRD - Pure, Faith, Smokestack (Atlantic)
3	3	6	R.E.M. - Moon, Ignoreland, Sidewinder, Drive, Night Swimming (Warner Bros.)
5	6	7	PETER GABRIEL - Frog, Steam, Digging, Loved (Geffen)
24	9	8	LENNY KRAVITZ - Are You Gonna Go My Way (Virgin)
22	20	9	ERIC CLAPTON - Running On Faith, Lonely, Layla (Reprise)
11	12	10	PAUL McCARTNEY - Biker, Hope, Owe It All (Capitol)
19	17	11	DAMN YANKEES - Silence, Please, Goin', Tread (Warner Bros.)
14	18	12	JEFF HEALEY BAND - Lost In Your Eyes, Angel, Cruel (Arista)
10	13	13	SPIN DOCTORS - Two Princes, Olsen's Blues, Miss (Epic)
31	19	14	ARC ANGELS - Shape, Ways To Fall, Angels (DGC)
12	10	15	TRAGICALLY HIP - Courage, Lionized (MCA)
13	21	16	KEITH RICHARDS - Eileen, Wicked, 999 (Virgin)
7	8	17	NEIL YOUNG - Unknown Legend, War Of Man (Reprise)
6	11	18	VAN HALEN - Dreams, Fooled, One Way, Right Now (Warner Bros.)
38	22	19	LIVING COLOUR - Leave It Alone, Ignorance, Mind Your Own (Epic)
33	16	20	DEF LEPPARD - Tonight, Stand Up, Have, Make Love, Rocked, Heaven (Mercury)
23	23	21	BIG HEAD TODD - Broken Hearted Saviour (Giant/Reprise)
26	25	22	SOUL ASYLUM - Black Gold, Somebody, Runaway Train, Without (Columbia)
21	28	23	JAYHAWKS - Take Me, Clouds, Sun, Waiting, Wichita, Crowded (Def American/Reprise)
34	26	24	HOTHOUSE FLOWERS - Thing Of Beauty, This Is It, Your Nature (London/PLG)
16	15	25	DRIVIN' N' CRYIN' - Turn It Up Or Turn It Off (Island)
35	27	26	JELLYFISH - The Ghost, All Is Forgiven, Sebrina, Joining (Charisma)
15	14	27	UGLY KID JOE - Cats In The Cradle, So Damn Cool, Neighbor (Mercury)
25	24	28	JACKYL - Down On Me, Lumberjack (Geffen)
37	38	29	BON JOVI - In These Arms, Bed Of Roses, Keep The Faith (Jambco/Mercury)
39	33	30	4 NON BLONDES - What's Up, Dear Mr. President (Interscope/Atlantic)
18	30	31	PEARL JAM - Black, Jeremy, Even (Epic)
29	32	32	MASTERS OF REALITY - She Got Me (Chrysalis/ERG)
30	29	33	PHISH - Fast Enough, Wedge, Rift, Maze (Elektra)
43	40	34	JUDE COLE - Just Another Night, Around, Car (Reprise)
32	35	35	GIN BLOSSOMS - Mrs. Rita, Soul Deep, Shut Up & Smoke, Lost Horizons (A&M)
41	36	36	ALICE IN CHAINS - Rooster, Angry Chair, Them Bones, Down In A Hole (Columbia)
36	37	37	10,000 MANIACS - Rockville, Candy Everybody Wants, Days, Noah's Dove (Elektra)
48	43	38	SHAWN COLVIN - I Don't Know Why, Blues, Climb On, Polaroids (Columbia)
46	44	39	ASIA - Heaven On Earth (Great Pyramid/JRS)
—	42	40	JOE SATRIANI - Cryin' Extremeist, Friends, Summer (Relativity)
27	41	41	DAN BAIRD - The One I Am, I Love You Period. (Def American/Reprise)
20	39	42	BAD COMPANY - This Could, How About That (atco/eastwest/atlantic group)
17	31	43	IZZY STRADLIN & THE JU JU HOUNDS - Somebody Knockin', Shuffle It All (Geffen)
28	34	44	INXS - Beautiful Girl, Taste, Heaven, Not Enough, Baby Don't (Atlantic)
—	46	45	TASMIN ARCHER - Sleeping Satellite (EMI/ERG)
—	—	46	DAVID BAERWALD - The Got No Shotgun HydraHead Octopus Blues (A&M)
—	—	47	TOAD THE WET SPROCKET - Hold Her Down, Granted, Ocean, Want (Columbia)
—	—	48	NANCI GRIFFITH - Speed Of The Sound Of Lonliness (Elektra)
—	47	49	THE REMBRANDTS - Maybe Tomorrow, Rollin', Johnny (atco/eastwest/atlantic group)
—	—	50	DAVID BOWIE - Jump They Say (Savage/BMG)

CHARTBOUND

*Debuts in chartbound

EXTREME (A&M) "AM I EVER GONNA CHANGE"	POORBOYS (HOLLYWOOD) "GUILTY"	GOO GOO DOLLS (METAL BLADE/WARNER BROS.) "NORMAL"
* THE PRETENDERS/INDECENT PROPOSAL (MCA) "NOT"	ENUFF Z'NUFF (ARISTA) "RIGHT BY YOUR SIDE"	
STONE TEMPLE PILOTS (ATLANTIC) "PLUSH"	* ROSANNE CASH (COLUMBIA) "SEVENTH AVE."	
COPPERHEAD (MERCURY) "WHISKEY"	* BUDDY GUY (SILVERTONE/BMG) "SOME KIND"	
BELLY (4/AD/SIRE/REPRISE) "FEED THE TREE"	* CHRIS ISAAK (REPRISE) "CAN'T DO"	Dropped: #45 Testament, #48
DREAM THEATRE (ATCO) "PULL ME UNDER"	JENNI MULDAUR (WARNER BROS.) "BLACK CLOUDS"	Wallflowers, #50 Robben Ford,
JOHN CAMPBELL (ELEKTRA) "LEEVE BREAKS"	SONIA DADA (CHAMELEON) "YOU DON'T TREAT"	Megadeth. The Beauties.

PERSONAL PICKS

SINGLES by Dave Sholin



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.

AEROSMITH - *Livin' On The Edge* (Geffen) A snapshot of the uneasy world we live in as captured in song. Hardly what anyone expected, which just makes this amazing production doubly potent. Co-writer xSteven Tyler's vocal performance has the sense of urgency the lyric demands. Couple that with the influence of producer Bruce Fairbairn, who saw to it every emotional second didn't go by undetected. The album, *Get A Grip*, hits stores in mid-April, complete with cover art that—well, let's just call it very original.

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 skillful guidance of Jimmy Jam and Terry Lewis and their label, has already caught a buzz, charting top thirty at KKFR 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.

ALBUMS by Ron Fell

RAY CHARLES - *My World* (Warner Bros.) For a decade or more Ray Charles has been his own producer and it has shown on his work as its relevancy has dwindled before our ears. But now comes Richard Perry to focus the soul of the "genius of soul." The set is a mixed bag of ageless and new songs, of soul and pop, and new highwater marks set by a master craftsman. I'd bet the sixtysomething Mr. Charles could become the coming year's sentimental favorite for Grammy nominations if this album catches the least bit of fire with radio or in the stores. The smoke comes from faithful soul-out performances on older songs like Paul Simon's *STILL CRAZY AFTER ALL THESE YEARS*, a version of Regina Belle's current single called *IF I COULD* and the absolutely proper version of Leon Russell's *A SONG FOR YOU*. The fire starts with the title track, *MY WORLD*, and the "leave the drivin' to me" plea of *LET ME TAKE OVER*. Brother Ray

may already be in the Hall Of Fame, but nothin's stopping him from takin' care of business.

DINA CARROLL - *So Close* (A&M) Great songs, great production and a consistently excellent voice make for the best albums. Seldom do all the elements fall into place as gracefully and effectively as they do on this auspicious debut from Dina Carroll. The best of the better include *SPECIAL KIND OF LOVE*, a track written and produced by the dynamic duo of Clivilles and Cole. However, lesser-known producer Nigel Lewis gets as much of Ms. Carroll's essence on tracks he helped co-wrote: the first single, *SO CLOSE* and *HOLD ON*, the dancefloor soul of *EXPRESS*, and/or *AIN'T NO MAN*. Ms. Carroll is convincing in the dual roles of balladeer and soul priestess, and should carry multiple formats with ease as the hits just keep on comin'.

Next Week

the GAVIN REPORT A UNITED NEWSPAPERS PUBLICATION

Founded by Bill Gavin in 1958

140 Second Street
San Francisco, CA 94105
Phone: (415) 495-1990
Fax: (415) 495-2580

EXECUTIVE
David Dalton (Chief Executive Officer), Ron Fell, Betty Hollars, Dave Sholin, Kent Zimmerman

EDITORIAL
Formats: Top 40 — Dave Sholin (Editor), Annette M. Lai (Associate Editor); Adult Contemporary — Ron Fell (Editor), Diane Rufer (Associate Editor); Rap — Kelly Woo (Editor);

Country — Lisa Smith (Editor), Cyndi Hoelzle (Associate Editor), Elma Greer (Consultant); Alternative — Linda Ryan (Editor), Seana Baruth (Assistant); Urban Contemporary — John Martinucci (Associate Editor); Album — Kent Zimmerman (Editor); Jazz/Adult Alternative — Keith Zimmerman (Editor), Kent Zimmerman (Editor); Station Reporting Phone: (415) 495-1990; Station Reporting Fax: (415) 495-2580

Editorial Director Beverly Mire
Production Director, Classifieds Editor Natalie Duitsman

Art Department: Dodie Shoemaker (Director), Peter Grame (Associate Director), Neal Stillman
Editorial Assistants David Beran, Rob Fiend, Kelly Woo, Ivan Rodriguez, Blane Mall, Rodney Edwards
Contributing Editors Dr. Dren Harari, Eric Norberg, Rhody Bosley

ADMINISTRATION
General Manager Betty Hollars
Gavin Seminar Chief Coordinator Keith Zimmerman
Circulation Manager Diane Rufer
Manager, Gavin Radio Services Seana Baruth

Computer Services Geoff Marshall
Receptionist Sheila Rene

SALES AND MARKETING
Lou Galliani (805) 542-9999; Fax: (805) 542-9997,
Bob Galliani (415) 564-8300; Fax: (415) 564-2098
Country Marketing — Lisa Austin (615) 292-6083;
Urban & Rap Marketing — Michael Nixon (310) 677-6363
Fax: (310) 677-4325;
Video Marketing — Rick Galliani (415) 459-3703;
Non-Label Marketing — Michael Carberry (319) 339-4216

The Gavin Report is published fifty weeks a year on Friday of each week. Subscription Rates: \$250 for 50 issues or \$140 for 25 issues. Subscription and Circulation inquiries: (415) 495-1990. All rights to any or all of the contents of this publication are reserved. Materials may not be reproduced in any form without the publisher's permission. 1993 THE GAVIN REPORT, INC. 140 Second Street, San Francisco, CA 94105. Marketing Representatives: Galliani Brothers

DAVID BOWIE

BLACK TIE ESION 311HM

the new solo album

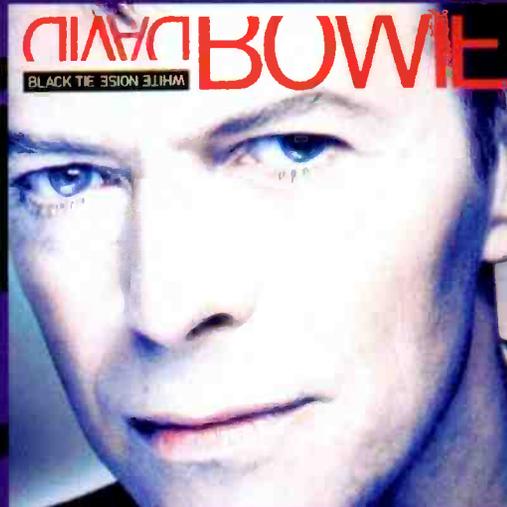
available April 6th

featuring the first
single & video

"Jump They Say"

74785-50034-2

74785-50212-2/4



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

Edward Hopper, Rooms By The Sea
© Yale University Art Gallery

BRUCE HORNSBY



HARBOR LIGHTS

66114-2/4/5

THE RCA RECORDS LABEL
A TM & REGISTERED
MARCA(S) REGISTRADA(S)
GENERAL ELECTRIC, USA
BMC LOGO & BMC MUSIC
© 1993 BMC MUSIC

