

# the GAVIN REPORT

DAVID SANBORN

TALKS ABOUT  
LATE NIGHT  
MUSIC

Our Third Annual  
Jazz/Adult Alternative  
Anniversary Issue

Jazz and Adult Alternative –  
Two Separate Paths Widening?

World Music Viability –  
Trend Or Fad?

Programming The Improvisational  
Beat and Beast

Artists, Radio Folk and Music  
Industry People Respond

ISSUE 1871 AUGUST 30, 1991

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YOU'LL ALWAYS REMEMBER  
THE FIRST TIME YOU HEARD  
"MY HEART BELONGS TO YOU"



INTRODUCING AN EXTRAORDINARY NEW ARTIST

**RUSS IRWIN**

"MY HEART BELONGS TO YOU"

T H E D E B U T S I N G L E

P R O D U C E D B Y P H I L R A M O N E



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# GAVIN AT A GLANCE

\* Indicates Tie

## TOP 40

### MOST ADDED

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

### RECORD TO WATCH

**METALLICA**  
Enter Sandman (Elektra)

**Hot**

**MARIAH CAREY**  
Emotions (Columbia)



## URBAN

### MOST ADDED

**GLADYS KNIGHT** featuring **DIONNE WARWICK**  
& **PATTI LABELLE**  
Superwoman (MCA)  
\***STEVIE WONDER**  
Fun Day (Motown)  
\***DAMIAN DAME**  
Right Down To It (LaFace/Arista)  
\***JOHNNY GILL**  
I'm Still Waiting (Giant/Reprise)

### RECORD TO WATCH

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

**Hot**

**MARIAH CAREY**  
Emotions (Columbia)



## RAP

### MOST ADDED

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

RETAIL

**Hot**

**QUEEN LATIFAH**  
Fly Girl (Tommy Boy)

RADIO

**Hot**

**N.W.A.**  
Always Into Somethin' (Priority)



## A/C

### MOST ADDED

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

### RECORD TO WATCH

**BODEANS**  
Paradise (Slash/Reprise)

**Hot**

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



## COUNTRY

### MOST ADDED

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

### RECORD TO WATCH

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

**Hot**

**ALAN JACKSON**  
Someday (Arista)



## JAZZ

### MOST ADDED

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

### RECORD TO WATCH

**TONY CAMPISE**  
Once In A Blue Moon (Heart Music)

**Hot**

**WYNTON MARSALIS**  
Vol. 1 Thick In The South (Columbia)



## ADULT ALTERNATIVE

### MOST ADDED

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

### RECORD TO WATCH

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

**Hot**

**ACOUSTIC ALCHEMY**  
Back On The Case (GRP)



## ALBUM

### MOST ADDED

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

### RECORD TO WATCH

**TESLA**  
"Edison Medicine" (Geffen)

**Hot**

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



## ALTERNATIVE

### MOST ADDED

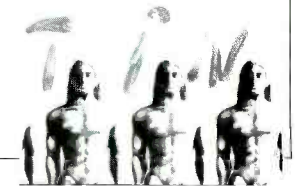
**BILLY BRAGG**  
"Sexuality" (Elektra)  
**SMITHEREENS**  
"Top Of The Pops" (Capitol)  
\***HOUSE OF FREAKS**  
Cakewalk (Giant/Reprise)  
\***LLOYD COLE**  
"She's A Girl And I'm A Man" (Capitol)

### RECORD TO WATCH

**AMERICAN MUSIC CLUB**  
Everclear (Alias)

**Hot**

**TIN MACHINE**  
"One Shot" (Victory Music/PLG)



**OREN HARARI IN HOTEL HELL**

-- see page 65

**NEWS**

**WHAT DO ERIC NORBERG AND KEVIN COSTNER HAVE IN COMMON?**

-- see page 74

**LOGAN FINDS AN OASIS**

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

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

"Lamonica's knowledge of the

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

Those well known stations Logan has worked at are household words in the Adult Alternative arena. She was music direc-



tor/announcer at **KBLX-Berkeley/San Francisco**, music director at **KTWV (The Wave)-Los Angeles**, and, as mentioned above, As-

sistant Program Director/Music Director at WNUA.

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

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

**Lewinter Up To Vice Chairman**

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

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

*continued next page*

**Simply**

(COMING IN 3 WEEKS)

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Ryan's a hit at WXRT. Future Hall Of Famer, and quite possibly the greatest pitcher of all time, **Texas Rangers** hurler **Nolan Ryan** stopped in at WXRT in Chicago before befuddling **White Sox** batters at Comiskey Park. Left to right: station GM **Harvey Wells**; Ryan; station PD **Norm Winer** and MD **Paul Marszalek**.

NEWS - Beverly Mire

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**LEWINTER** *Continued from previous page*

team."

In 1970, Lewinter began working at the label as Comptroller. In succeeding years he's served as Vice President/Comptroller, Senior Vice President and Chief Financial Officer/Senior Vice President. His new position calls for him to continue overseeing Atlantic's financial areas while working with creative parts of all of the Atlantic Group divisions.

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

**RADI-O-RAMA**

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

has been moved to overnights and has decided, in his words, "strike out in the search of new programming opportunities." He can be reached at (414) 339-0398 or (618) 734-2013, and says "I'm available in your market now." Meanwhile, back at **WMGV-Oshkosh/Appleton**, which is a) in the Green Bay listening area and b) current **WIXX PD Dan Stone's** former station, were treated to a reunion of **Wayne Coy & Company**...Another one bites the dust: **WVYV-New Bern, NC** has dumped Top 40 for Classic Rock. Some staffers will remain, but not PD **Alan Hoover**, who left 8/30. Call him at (919) 636-2339...Ten-year **KISS 108 (WXKS)-Boston** part time personality **Tad Bonvie** moves up to Music Coordinator...**KOCD-Joplin, MO APD Mark "Mojo" Wilson** has been upped to PD. **Ann Harlo** adds APD to her MD title...**Alex Tear** exits **WLYY/Y102-Lansing, MI** where he was APD/MD to do nights at **YES FM (WYSS)-Sault Ste. Marie, MI**...**Phayne Sherwood** has landed at **KFOG-San Francisco** as Promotion Director. She held a similar position at crosstown **MAGIC 61 (KFRC/AM)** until **Bedford Broadcasting** bought the former **RKO** outlet...After seven years at **KTMT-Medford, OR**, station MD **Grant Tressel** has decided to pursue a record industry position. Call him at (503) 855-7809...**KAYL-Storm Lake, IA** welcomes midday personality/sports

*Continued on next page*

**WHXT Dumps Top 40**

**WHXT/FM-Allentown, Pennsylvania** stopped playing the Top 40 last week, and has begun simulcasting oldies with its AM sister station. According to general manager **Mike Marder**, this is the first time his listening area will have an oldies outlet on FM.

"We've lost a few people as a

result of the change," said **Marder**. "When **Frank Cerami** (former program director) came in a few months ago, we discussed this possibility. I'm sure he'll be picked up quickly."

Consulting the station is **Pete Salant**.



**Music Works For PolyGram**. **PolyGram's** special projects division this week announced that they have retained the services of the music consultation and supervision company **Music Works**. Headed up by **Gaylon Horton** and **Suzan Mann**, the company will promote **PolyGram** catalogue material to television, film and advertisers in the Los Angeles area. Shown after signing the agreement l-r: **London Records President Peter Koepke; Mercury Records Co-President Mike Bone; Smash Records President Marv Gleicher; PLG Vice President of Marketing Jeff Jones; PolyGram Senior Vice President Special Markets Mark Fine; Suzan Mann; PLG President and CEO Rick Dobbis; Gaylon Horton; London Records Managing Director Roger Ames; Polydor Records President Davitt Sigerson.**

**Waldron Out**

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

"Management's reasoning was that the ratings were disappointing," said **Waldron** frankly, "although we still are the leading Top 40 station in the market."

**Waldron** indicated he already has "something ready to pop."

New PD at **KISN** is **Randy Rose**.



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

# TOP 40

## MOST ADDED

- BAD ENGLISH** (77)  
(Epic)
- STEVIE NICKS** (71)  
(Modern/Atlantic)
- CURTIS STIGERS** (51)  
(Arista)
- RYTHM SYNDICATE** (45)  
(Impact)
- JESUS JONES** (44)  
(SBK)

## CERTIFIED

- MARIAH CAREY**  
Emotions  
(Columbia)
- BAD COMPANY**  
Walk Through Fire  
(Atco)

## TOP TIP

- BIG AUDIO DYNAMITE II**  
Rush  
(Columbia)

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

## RECORD TO WATCH



**METALLICA**  
Enter Sandman  
(Elektra)

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

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

## 2W LW TW

1	1	1	<b>BRYAN ADAMS</b> - (Everything I Do) I Do It For You (A&M/Morgan Creek)
3	2	2	<b>PAULA ABDUL</b> - The Promise Of A New Day (Captive/Virgin)
4	3	3	<b>MICHAEL BOLTON</b> - Time, Love And Tenderness (Columbia)
6	4	4	<b>ROD STEWART</b> - The Motown Song (Warner Bros.)
9	8	5	<b>CATHY DENNIS</b> - Too Many Walls (PLG)
14	11	6	<b>R.E.M.</b> - Shiny Happy People (Warner Bros.)
13	9	7	<b>C + C MUSIC FACTORY</b> - Things That Make You Go ... (Columbia)
17	14	8	<b>COLOR ME BADD</b> - I Adore Mi Amor (Giant/Reprise)
2	5	9	<b>AMY GRANT</b> - Every Heartbeat (A&M)
7	7	10	<b>SEAL</b> - Crazy (Sire/Warner Bros.)
15	12	11	<b>FIREHOUSE</b> - Love Of A Lifetime (Epic)
16	13	12	<b>HUEY LEWIS AND THE NEWS</b> - It Hit Me Like A Hammer (EMI)
23	21	13	<b>EXTREME</b> - Hole Hearted (A&M)
24	20	14	<b>BONNIE RAITT</b> - Something To Talk About (Capitol)
10	10	15	<b>SCORPIONS</b> - Wind Of Change (Mercury)
20	18	16	<b>HI-FIVE</b> - I Can't Wait Another Minute (Jive/RCA)
29	23	17	<b>KARYN WHITE</b> - Romantic (Warner Bros.)
26	22	18	<b>THE KLF</b> - 3 A.M. Eternal (Arista)
21	19	19	<b>WHITNEY HOUSTON</b> - My Name Is Not Susan (Arista)
18	16	20	<b>NATALIE COLE</b> with NAT "KING" COLE - Unforgettable (Elektra)
27	24	21	<b>AARON NEVILLE</b> - Everybody Plays The Fool (A&M)
—	—	22	<b>MARIAH CAREY</b> - Emotions (Columbia)
30	27	23	<b>MARKY MARK/ FUNKY BUNCH</b> - Good Vibrations (Interscope/EWA)
31	29	24	<b>MARTIKA</b> - Love...Thy Will Be Done (Columbia)
33	28	25	<b>BOYZ II MEN</b> - Motownphilly (Motown)
38	31	26	<b>NATURAL SELECTION /NIKI HARIS</b> - Do Anything (East West America)
5	6	27	<b>ROXETTE</b> - Fading Like A Flower (Every Time You Leave) (EMI)
8	17	28	<b>LENNY KRAVITZ</b> - It Ain't Over 'Til It's Over (Virgin)
32	30	29	<b>38 SPECIAL</b> - The Sound Of Your Voice (Charisma)
—	37	30	<b>BOB SEGER AND THE SILVER BULLET BAND</b> - The Real Love (Capitol)
35	34	31	<b>HENRY LEE SUMMER</b> - Till Somebody Loves You (Epic Associated)
36	33	32	<b>TAMI SHOW</b> - The Truth (RCA)
40	35	33	<b>HEAVY D. &amp; THE BOYZ</b> - Now That We Found Love (MCA)
—	—	34	<b>BAD COMPANY</b> - Walk Through Fire (Atco)
—	39	35	<b>BILLY FALCON</b> - Power Windows (Jambco/Mercury)
—	—	36	<b>JESUS JONES</b> - Real, Real, Real (Food/SBK)
25	25	37	<b>ROBBIE NEVIL</b> - Just Like You (EMI)
—	40	38	<b>CHESNEY HAWKES</b> - The One And Only (Chrysalis)
11	15	39	<b>D.J. JAZZY JEFF AND THE FRESH PRINCE</b> - Summertime (Jive/RCA)
—	—	40	<b>RTZ</b> - Face The Music (Giant/Reprise)

## CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	On	Chart
<b>BAD ENGLISH</b> - Straight To Your Heart (Epic)		135	77	43	15
<b>LUTHER VANDROSS</b> - Don't Want To Be A Fool (Epic)		117	26	44	47
<b>MARC COHN</b> - Silver Thunderbird (Atlantic)		107	4	50	53
<b>STEELHEART</b> - She's Gone (Lady) (MCA)		106	21	68	17

**"CAN'T STOP  
THIS THING WE  
STARTED"**

(75021-1576-4; 75021-1676-7)

# BRYAN ADAMS



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

From the new album  
**Waking Up The  
Neighbours**, (75021-5367-1/4/2)  
out September 24!

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

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# UP & COMING

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

Reports Adds On Chart

Reports	Adds	On	Chart	
92	26	59	7	<b>BIG AUDIO DYNAMITE II</b> - Rush (Columbia)
87	—	63	24	<b>STING</b> - Mad About You (A&M)
83	42	38	3	<b>OR-N-MORE</b> - Everyotherday (EMI)
71	71	—	—	* <b>STEVIE NICKS</b> - Sometimes (It's A Bitch) (Modern/Atlantic)
64	—	39	25	<b>KINGOFTHEHILL</b> - If I Say (SBK)
58	9	41	8	<b>LISA FISCHER</b> - Save Me (Elektra)
57	5	38	14	<b>PC QUEST</b> - After The Summer's Gone (Headliner/RCA)
56	3	33	20	<b>CRASH-TEST DUMMIES</b> - Superman's Song (Arista)
53	5	27	21	<b>VANESSA WILLIAMS</b> - Running Back To You (Wing/Mercury)
52	51	1	—	* <b>CURTIS STIGERS</b> - I Wonder Why (Arista)
51	3	19	29	<b>THE LA'S</b> - There She Goes (Go!/London/PLG)
48	—	28	20	<b>JOE JACKSON</b> - Stranger Than Fiction (Virgin)
47	8	25	14	<b>JASMINE GUY</b> - Just Want To Hold You (Warner Bros.)
47	45	2	—	* <b>RYTHM SYNDICATE</b> - Hey Donna (Impact)
46	22	21	3	<b>MICHAEL W. SMITH</b> - For You (Reunion/Geffen)
44	8	15	21	<b>SIOUXSIE &amp; THE BANSHEES</b> - Kiss Them For Me (Geffen)
40	13	26	1	<b>TONI CHILDS</b> - I've Got To Go Now (A&M)
37	36	1	—	* <b>FARM</b> - Groovy Train (Sire/Reprise)
36	5	25	6	<b>NIKOLAJ STEEN</b> - Angel (Imago)
34	—	28	6	<b>DONNA SUMMER</b> - When Love Cries (Atlantic)
33	—	10	23	<b>3RD BASS</b> - Pop Goes The Weasel (Def Jam/RAL/Columbia)
33	1	17	15	<b>YOUNG MC</b> - That's The Way Love Goes (Capitol)
32	1	7	24	<b>JOMANDA</b> - Got A Love For You (Atlantic)
32	—	25	7	<b>L.L. COOL J</b> - 6 Minutes Of Pleasure (Def Jam/RAL/Columbia)
31	12	13	6	<b>METALLICA</b> - Enter Sandman (Elektra)
29	4	22	3	<b>MICHAEL LEARNS TO ROCK</b> - My Blue Angel (Impact)
29	27	2	—	* <b>ZIGGY MARLEY</b> - Good Time (Virgin)
27	4	22	1	<b>FOREIGNER</b> - I'll Fight For You (Atlantic)
27	4	7	16	<b>TONY TERRY</b> - With You (Epic)
26	1	20	5	<b>THE FIXX</b> - No One Has To Cry (Impact)
24	5	12	7	<b>TKA</b> - Louder Than Love (Tommy Boy)
24	—	14	10	<b>ERASURE</b> - Chorus (Fishes In The Sea) (Sire/Reprise)
24	2	12	10	<b>SALT-N-PEPA</b> - Let's Talk About Sex (Next Plateau)
23	9	11	3	* <b>BELL BIV DeVOE</b> - Word To The Mutha (MCA)
20	—	7	13	<b>LATIN ALLIANCE Featuring WAR</b> - Lowrider (On The Boulevard) (Virgin)

Dropped: #26-Corina, #32-Tom Petty And The Heartbreakers, #36-The Escape Club, #38-Rythm Syndicate (P.A.S.S.I.O.N.), The Knack, Rick Matthews, Moody Blues, Coro, Fishbone, Londonbeat.



# COME SWING WITH US



**J. Martell**   
**Foundation**

1ST ANNUAL MET MUSIC GOLF TOURNAMENT  
SEPTEMBER 30, 1991

IN HONOR OF CHARLES KOPPELMAN



For more information contact: Peter Kauff 212-755-5700

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# HIT FACTOR

Top 40 Research:  
Keith Zimmerman

Total Reports This Week 274 Last Week 277

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
<b>BRYAN ADAMS</b> - (Everything I Do) I Do It For You (A&M/Morgan Creek)	238	—	205	33	—	—	—	100%	11
<b>PAULA ABDUL</b> - The Promise Of A New Day (Captive/Virgin)	238	—	152	58	28	—	—	100%	8
<b>MICHAEL BOLTON</b> - Time, Love And Tenderness (Columbia)	233	—	129	74	26	3	1	98%	9
<b>ROD STEWART</b> - The Motown Song (Warner Bros.)	205	1	103	68	26	5	2	96%	10
<b>CATHY DENNIS</b> - Too Many Walls (PLG)	211	2	44	82	65	14	4	90%	11
<b>R.E.M.</b> - Shiny Happy People (Warner Bros.)	224	2	13	32	134	37	6	79%	9
<b>C + C MUSIC FACTORY</b> - Things That Make You Go Hmmm... (Columbia)	192	1	49	71	57	10	4	92%	8
<b>COLOR ME BADD</b> - I Adore Mi Amor (Giant/Reprise)	221	7	22	53	103	28	8	80%	7
<b>AMY GRANT</b> - Every Heartbeat (A&M)	131	—	80	45	3	3	—	97%	13
<b>SEAL</b> - Crazy (Sire/Warner Bros.)	169	2	55	66	35	10	1	92%	12
<b>FIREHOUSE</b> - Love Of A Lifetime (Epic)	194	3	56	56	49	25	5	82%	12
<b>HUEY LEWIS AND THE NEWS</b> - It Hit Me Like A Hammer (EMI)	207	—	15	55	97	35	5	80%	8
<b>EXTREME</b> - Hole Hearted (A&M)	220	3	6	24	99	76	12	58%	6
<b>BONNIE RAITT</b> - Something To Talk About (Capitol)	195	13	22	32	69	49	10	63%	9
<b>SCORPIONS</b> - Wind Of Change (Mercury)	151	3	62	46	28	9	3	90%	16
<b>HI-FIVE</b> - I Can't Wait Another Minute (Jive/RCA)	164	4	26	35	68	27	4	78%	12
<b>KARYN WHITE</b> - Romantic (Warner Bros.)	217	3	—	—	43	125	46	19%	4
<b>THE KLF</b> - 3 A.M. Eternal (Arista)	143	1	19	21	59	36	7	69%	11
<b>WHITNEY HOUSTON</b> - My Name Is Not Susan (Arista)	183	1	4	24	99	43	12	69%	7
<b>NATALIE COLE with NAT "KING" COLE</b> - Unforgettable (Elektra)	159	—	20	29	68	26	16	73%	9
<b>AARON NEVILLE</b> - Everybody Plays The Fool (A&M)	191	8	3	14	56	84	26	38%	10
<b>MARIAH CAREY</b> - Emotions (Columbia)	253	26	1	2	30	99	95	13%	2
<b>MARKY MARK AND THE FUNKY BUNCH</b> - Good Vibrations (Interscope/EWA)	148	8	15	23	48	42	12	58%	8
<b>MARTIKA</b> - Love...Thy Will Be Done (Columbia)	199	6	—	2	43	104	44	22%	5
<b>BOYZ II MEN</b> - Motownphilly (Motown)	141	9	28	18	37	31	18	58%	10
<b>NATURAL SELECTION featuring NIKI HARIS</b> - Do Anything (E. W. America)	184	15	4	9	37	83	36	27%	5
<b>38 SPECIAL</b> - The Sound Of Your Voice (Charisma)	150	2	12	25	48	51	12	56%	9
<b>BOB SEGER AND THE SILVER BULLET BAND</b> - The Real Love (Capitol)	180	16	—	—	14	54	96	7%	3
<b>HENRY LEE SUMMER</b> - Till Somebody Loves You (Epic Associated)	181	4	—	4	27	76	70	17%	5
<b>TAMI SHOW</b> - The Truth (RCA)	139	8	7	7	40	48	29	38%	12
<b>HEAVY D. &amp; THE BOYZ</b> - Now That We Found Love (MCA)	102	9	7	9	32	18	27	47%	10
<b>BAD COMPANY</b> - Walk Through Fire (Atco)	176	26	—	—	6	36	108	3%	3
<b>BILLY FALCON</b> - Power Windows (Jambco/Mercury)	136	8	—	3	25	46	54	20%	6
<b>JESUS JONES</b> - Real, Real, Real (Food/SBK)	159	44	—	1	—	27	87	—	3
<b>ROBBIE NEVIL</b> - Just Like You (EMI)	107	—	5	21	54	23	4	74%	11
<b>CHESNEY HAWKES</b> - The One And Only (Chrysalis)	123	9	—	—	24	35	55	19%	8
<b>RTZ</b> - Face The Music (Giant/Reprise)	125	26	—	1	7	27	64	6%	4
<b>BAD ENGLISH</b> - Straight To Your Heart (Epic)	135	77	—	—	—	15	43	—	2
<b>LUTHER VANDROSS</b> - Don't Want To Be A Fool (Epic)	117	26	—	1	12	34	44	11%	6
<b>MARC COHN</b> - Silver Thunderbird (Atlantic)	107	4	—	1	15	37	50	14%	6
<b>STEELHEART</b> - She's Gone (Lady) (MCA)	106	21	—	—	3	14	68	2%	3
<b>BIG AUDIO DYNAMITE II</b> - Rush (Columbia)	92	26	—	—	—	7	59	—	3
<b>STING</b> - Mad About You (A&M)	87	—	—	—	1	23	63	1%	4
<b>OR-N-MORE</b> - Everyotherday (EMI)	83	42	—	—	—	3	38	—	2
<b>STEVIE NICKS</b> - Sometimes (It's A Bitch) (Modern/Atlantic)	71	71	—	—	—	—	—	—	1
<b>KINGOFTHEHILL</b> - If I Say (SBK)	64	—	—	2	3	20	39	7%	7
<b>LISA FISCHER</b> - Save Me (Elektra)	58	9	—	—	—	8	41	—	3

**SONG**  
**PRODUCTION**  
*Artistry*



*"A Commitment To Listening"*

# INSIDE TOP 40 by Dave Sholin

Last week we tracked the rapid rise of **POWER 99 (WAPW) Atlanta MD Lee Chesnut**, who went from waiting tables in a hotel restaurant to becoming one of the country's most respected music directors. Lee agrees that all too often the MD position is paired with some other job at the station as a way of cutting overhead. Equally disturbing to him are the number of music directors who are "just climbing the ladder to PD, GM or god knows what else, and they don't even know that much about music. I think that's part of what's wrong with a lot of the business today."

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

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

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

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

In a world heavily saturated with all kinds of

entertainment choices and no shortage of releases targeting specific audiences, it's rare when a song can maintain #1 for more than three or four weeks at the most. Congratulations to **BRYAN ADAMS**, who hits the street



running with a new album, new single and holds onto #1 with "*(Everything I Do) I Do It For You*" for a mind-boggling seventh week!

A lot of stations had one thing in common this week—their highest debut, which in most cases turned out to be **MARIAH CAREY**. That was the story at **WQGN Groton, CT**, where PD Chuck Davis charts it at #26 and reports "top five requests the first week out." A big ten-point jump at **POWER 99 26-16**, with other top twenty stats at **Y100, WIOQ/FM, WKSM, POWER 99.9KHI, KHHT, WVIC, Q95FM, KC101, KPAT, KKCK, KS104, MIX 96.5, KISN, 104 KRBE, KXXR, KRSB, Q96, KMEL, KGGI, SLY96, KIIS and Q106**.

Charting at #40, **RTZ** goes top thirty 34-27 at **WIFC Wausau, WI** with PD Duff Damos reporting top ten requests from adults. New on: **KHTR, KGOT, WBIZ, KSYZ/FM, B98, KGWY, WSPT, WLWY, KDLK, WZST, WQPW, WIQQ, KWYR, etc.**

**Bill Edwards, OM** at **KFMC Fairmont, MN** notes he was getting calls for **STEELHEART'S**



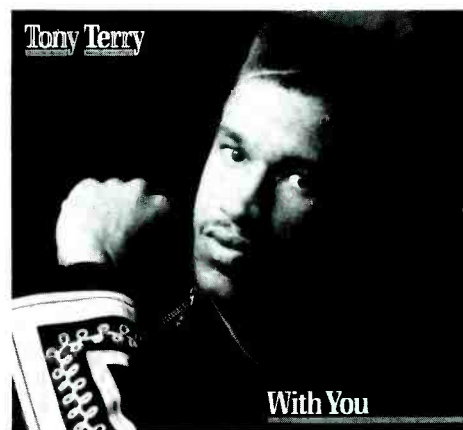
"*She's Gone (Lady)*" before he began playing it and moves it 40-34. Taking off quickly at **WCGQ 36-30, KKXL 28-19, WKXA 23-21, K96 30-18** "top five phones leaning female 16-21," **KGGG 29-25, KJLS 36-28, KYA 25-23, etc.** ADDS include: **WAAL, WDEK, HOT 95.9, KMOK, KPXR, KJBR, WNSL, 93QID, WHTK, G105, WHDQ, WSTO, KLZ and B98**.

Strong sales and adult female requests for **LUTHER VANDROSS** at **WCGQ Columbus, GA**, where it enters the top twenty going

22-19. **HIT FACTOR** climbs to 11% on the strength of gains at **WHYT Detroit 21-17, KKFR Phoenix 22-17, KSNM Merced, CA 13-11, MIX 107.5 Denver 17-12, KWIN Stockton, CA 23-19, WNVZ Norfolk 21-20 and KMEL San Francisco 22-18**.

Just a handful of reports away from triple-digits, **BIG AUDIO DYNAMITE II** explodes top twenty-five at **WKSM Pensacola, FL**. ADDED at: **WGOR Lansing, KC101 New Haven, HOT 94.7 Chicago, ZFUN Moscow, ID, KFMI Arcata, CA, WBBQ Augusta, WTNV/FM Watertown, NY, WJLQ/FM Pensacola, KSKU Hutchinson, KS and WVAQ/FM Morgantown, WV**.

**TONY TERRY'S** "*With You*" spends a second



week at #1 at **KMEL**. It's also Top Ten at **WBSS, KKFR, KGGI, POWER 102 and KSNM**. ADDS include: **WHYT Detroit, POWER 99 Atlanta, KWIN Stockton and 104 KRBE Houston**.

**HIT FACTOR** jumps for **SIOUXSIE & THE BANSHEES** 10% to 18%. High debut of the week for **WCIL Carbondale, IL's Tony Waitek** at #27 and a hot move into the top twenty at **WLWY Elmira, NY 29-20, WGOR 22-19, WPST Trenton, NJ 21-15, WHYT 22-18, etc.** New on: **WZPL, KZZO/FM, KOYE, WBXX, WCGQ, WAVT and FUN 107**.

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

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

# CURTIS STIGERS

## 'I WONDER WHY'

His debut single

THE FIRST SIGN OF THINGS  
TO COME

From the forthcoming album  
CURTIS STIGERS

**ARISTA**

© 1991 Arista Records, Inc., a Bertelsmann Music Group Company



Written by Curtis Stigers and Glen Ballard  
Produced by Glen Ballard

**RADI-O-RAMA** *Continued from previous page*

director **Chris Boeckman** from KILR-Estherville, IA...New OM/PD at 106/KHQ (WKHQ)-Charlevoix, MI is **Jamie Grout** who was PD/MD at WROK-Rockford, IL. Former 106/KHQ PD/MD **Mark Kage** has left the station...As a result of a format change from Top 40 to Album Rock, the entire staff of WZZR/FM-Port St. Lucie, FL has been sacked. Looking are: GM **Todd Donnelly** (407) 335-0346; PD/Afternoon Personality **Bill Sheridan** (407) 692-1431; Promotion Manager **Hamp Elliott** (407) 868-0761; Morning Personality **Dennis Heart** (407) 871-0259; Production Director/Midday Personality **Bill West** (407) 569-3954; Evening Personality **Terry Edwards** (407) 778-0992; News Director **Phil Scott** (407) 340-3810. New PD at WZZR/FM is **Rich Dickerson**, former OM/PD at WAKS/FM-Cape Coral, FL. And we hear that to lure listeners to the new format, WZZR is programming all Christmas and Hanukkah music. Turn it up!...New lineup at **Cloud 95 (KKLD)**-Tucson: 12M-5:30AM, **Shannon Duran**; 5:30-10A, **Marty Bishop**; 10A-3P, APD/MD **Adrienne Walker**; 3-6P **Alan McLaughlin**; 6-9P, **Michael Joseph**; 9P-12M, **Arin Michaels**...Contrary to published reports, **Matt Tombstone** is still holding down the midday slot at KGLI-Sioux City, IA...Keeping the nightbirds company in Laredo, TX over **Energy 98 (KRRG)** is **Steven Melendez**, who takes over for now-night personality **William "The Main Dude"**...Former PD/MD **John Burnett** at KWXX-Hilo, HI hands the MD letters over to **Jonathan Masaki**...**Randy Frawley**, who was MD/PM Driver at WRBA-Panama City, FL is now doing afternoons at WOPW...**Joanne Billow** is PD/Afternoon Personality at WBEC/FM-Pittsfield, MA starting 9/2. It's the second go-round at 'BEC for Billow, who most recently was on-air personality at WGY-Schenectady...After two years at KOYE-Laredo, TX, PD **Steve Chase**, with the support of station management, is ready to make a move. He's looking for a challenging position in a Top 70 market. Call him at KOYE: (512) 723-4396 or at home: (512) 725-2060...Sincere condolences to Video Jukebox Network's **Les Garland** on the passing of his father. Those wishing to make contributions are urged to send a check to **Make A Wish Foundation**, P.O. Box 4678, Springfield, MO 65808.

**ROTATIONS**

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



Fun and games at "KD". At last month's Upper Midwest Conclave, two Top 40 editors—our own **Dave Sholin** (l) and that other publication's **Joel Denver** (r) did a stint on the airwaves with **KDWB's Bobby Wilde**. P.S.—Did you know that Dave's *Personal Picks* become Joel's "Future Hits"?

**BIRTHDAYS**

*Compiled by Diane Rufer*

**Our Best Wishes and HAPPY BIRTHDAY To:**

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

**WEDDINGS**

Our **WEDDING BELLS** rang on September 1st for **MARK WINE**, Music Director at 106RTB-Vincennes, IN and his fiancée, **CARMAN SOWDER**. The happy couple will be honeymooning in the Bahamas.

## BIOFEEDBACK

by Ron Fell

## •BOB SEGER

With only minor personnel changes over the past twenty years, Bob Seger's Silver Bullet Band has also been known as The Last Heard and The Bob Seger System.

## •MARC COHN

Marc Cohn's current single, SILVER THUNDERBIRD, was inspired by his father's '61 T-Bird.

## •MARIE OSMOND

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

## •HUEY LEWIS AND THE NEWS

POWER OF LOVE, a Huey Lewis And The News contribution to the soundtrack for the first "Back To The Future," garnered them an Oscar nomination in 1986.

## •GERARDO

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

## •PATTY LOVELESS

John Jorgenson of The Desert Rose Band co-stars in Patty Loveless' new video for HURT ME BAD (IN A REAL GOOD WAY).

## •BONNIE RAITT

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

## •MANHATTAN TRANSFER

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

## •BETTE MIDLER

A new Bette Midler film, "For The Boys," will be released this fall and she's recorded The Beatles' IN MY LIFE for the soundtrack.

## •SHEENA EASTON

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

## •BRUCE SPRINGSTEEN

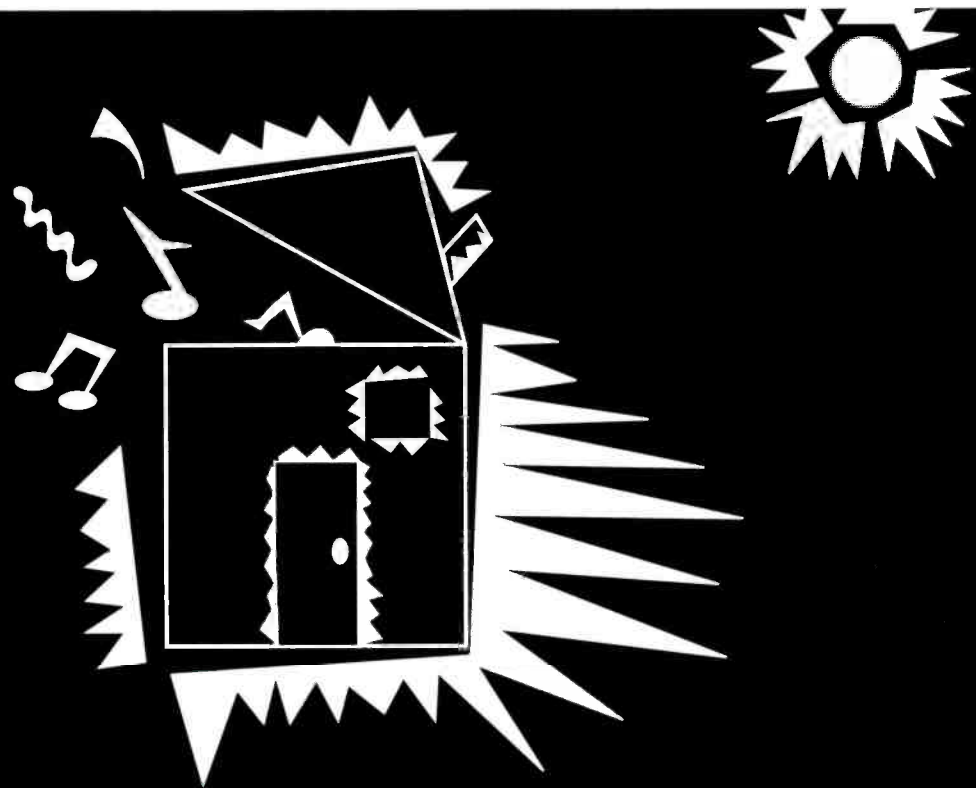
There's still talk of a new Bruce Springsteen album before the year is over, but since the disbanding of Bruce's E Street Band, only Roy Bittan has been working with Bruce. Two former E Streeters, Garry Talent and Danny Federecci have formed a new band with David Sancious and Bill Chinnock called Downtown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

## •BAD ENGLISH

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

## •NIA PEEPLES

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



COMING TO SAN FRANCISCO FOR THE NAB'S RADIO '91?

PLAN ON VISITING GAVIN AT OUR OPEN HOUSE • 4PM-6PM • WEDNESDAY SEPTEMBER 11TH

# COUNTRY

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

## MOST ADDED

- TRAVIS TRITT (75)  
(Warner Bros.)
- PATTY LOVELESS (72)  
(MCA)
- THE JUDDS (68)  
(Curb/RCA)
- KEITH WHITLEY &  
EARL THOMAS CONLEY (60)  
(RCA)
- THE KENTUCKY HEADHUNTERS (57)  
(Mercury/PolyGram)

## TOP REQUESTS

- GARTH BROOKS
- BROOKS & DUNN
- MARY CHAPIN CARPENTER
- CLINT BLACK
- RONNIE MILSAP

## RECORD TO WATCH



**SUZY BOGGUSS**  
 Someday Soon  
 (Capitol Nashville)  
 Suzy really shines on this beautiful  
 song. 55 adds this week including  
 WHYL, WPOC, WDXX, KVET, KOUL,  
 KMPS, WDL5, WEPM, etc.

Editor: Lisa Smith  
 Assoc. Editor: Cyndi Hoelzle

## 2W LW TW

5	3	1	MARY-CHAPIN CARPENTER - Down At The Twist And Shout (Columbia)
9	4	2	RONNIE MILSAP - Since I Don't Have You (RCA)
17	8	3	CLINT BLACK - Where Are You Now (RCA)
8	6	4	LIONEL CARTWRIGHT - Leap Of Faith (MCA)
12	5	5	MARK CHESNUTT - Your Love Is A Miracle (MCA)
16	7	6	DOUG STONE - I Thought It Was You (Epic)
3	1	7	BROOKS AND DUNN - Brand New Man (Arista)
15	9	8	DIAMOND RIO - Mirror Mirror (Arista)
24	14	9	GARTH BROOKS - Rodeo (Capitol Nashville)
19	12	10	SAWYER BROWN - The Walk (Curb/Capitol)
20	13	11	PAUL OVERSTREET - Ball & Chain (RCA)
23	15	12	JOE DIFFIE - New Way (To Light Up an Old Flame) (Epic)
22	16	13	MIKE REID - As Simple As That (Columbia)
21	17	14	MARK COLLIE - Calloused Hands (MCA)
40	22	15	RICKY VAN SHELTON - Keep It Between The Lines (Columbia)
28	20	16	LORRIE MORGAN - A Picture Of Me (Without You) (RCA)
25	19	17	PIRATES OF THE MISSISSIPPI - Speak Of The Devil (Capitol Nashville)
1	11	18	TANYA TUCKER - Down To My Last Teardrop (Capitol Nashville)
36	25	19	PAM TILLIS - Put Yourself In My Place (Arista)
34	27	20	DWIGHT YOAKAM - Nothing's Changed Here (Reprise)
2	2	21	EARL THOMAS CONLEY - Shadow Of A Doubt (RCA)
30	24	22	CARLENE CARTER - One Love (Reprise)
33	28	23	McBRIDE & THE RIDE - Same Old Star (MCA)
31	26	24	B.B. WATSON - Light At The End Of The Tunnel (BNA Entertainment)
—	35	25	MARTY STUART - Tempted (MCA)
32	30	26	SHELBY LYNNE & LES TAYLOR - The Very First Lasting Love (Epic)
—	—	27	ALAN JACKSON - Someday (Arista)
13	18	28	KATHY MATTEA - Whole Lotta Holes (Mercury)
—	39	29	VERN GOSDIN - The Garden (Columbia)
37	34	30	SWEETHEARTS OF THE RODEO - Hard Headed Man (Columbia)
—	38	31	AARON TIPPIN - She Made A Memory Out Of Me (RCA)
—	—	32	CONWAY TWITTY - She's Got A Man On Her Mind (MCA)
—	—	33	RICKY SKAGGS - Life's Too Long To Live Like This (Epic)
—	—	34	DAVIS DANIEL - For Crying Out Loud (Mercury)
—	—	35	TRAVIS TRITT - Anymore (Warner Bros.)
4	10	36	EXILE - Even Now (Arista)
—	—	37	SHENANDOAH - When You Were Mine (Columbia)
—	—	38	KEITH WHITLEY & EARL THOMAS CONLEY - Brotherly Love (RCA)
—	—	39	TAMMY WYNETTE & RANDY TRAVIS - We're Strangers Again (Epic)
—	—	40	GEORGE JONES - You Couldn't Get The Picture (MCA)

## CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
K.T. OSLIN - Cornell Crawford (RCA)		122	14	—	33	75	27%	3
EDDIE RABBITT - Hang Up The Phone (Capitol Nashville)		114	15	—	31	68	27%	5
HANK WILLIAMS JR. - Angels Are Hard To Find (Warner Bros./Curb)		102	5	1	38	58	38%	5
*PATTY LOVELESS - Hurt Me Bad (MCA)		92	72	—	9	11	9%	1



**“Life’s Too Long  
(To Live Like This)”**

# RICKY SKAGGS



ON EPIC

**WGTC, DOUG MONTGOMERY**

“Don’t tell my consultant I added it anyway. It wasn’t called the new traditionalist movement until Ricky invented it.”

**WKKW, MARK ROGERS**

“Don’t miss the honest message in this great up-tempo single. It’s something we all have to deal with at one time or another.”

**WDX, GEORGE HENRY**

“The hottest pickin’ Skaggs music since ‘Country Boy!’ It’s a Skaggs original. Jump on it NOW!!!”

**WCHA, KEVIN KASEY**

“Ricky Skaggs and mandolin Jazz.”

**KVBD, TOM ALDRICH**

“Probably the most versatile talent in country music or any other kind of music. Typical Ricky Skaggs and that’s a compliment!”

**KMIT, RODNEY JAY**

“Ricky Skaggs takes his unmistakable sound to a new height. If you’re not on this one... DO IT NOW!”

**WAAG, BRIAN HAMLYNN**

“Skaggs is burning up the summer with ‘Life’s Too Long!’ Don’t miss it!

**WKQR, MICHAEL MOTT**

“This is a great mixture of old Ricky and new Ricky that offers a great tempo mix for the summer! Jump on this one now!”

**WZLI, JIM CASEY**

“This Skaggs single is like an old friend comin’ back.”

**KTJJ, JACK SADLER**

“It’s good to hear another great, up-tempo, hard drivin’ tune from Ricky Skaggs! We’re already medium on this one!”

**WPCM, JIM HOWIE**

“It’s a fun, country cooker! We’re already in a medium rotation.”

**WRGA, DON BRISCAR**

“Ricky will fight the traffic of the crowded charts and pick his way to the top!”

**KWKH, DANNY FOX**

“A song that everyone can relate to - the rush hour traffic and the rush hour life!”

**KXIA, MAX COLLINS**

“A perfect song for DRIVE TIME on any winning station. This is Ricky at his best.”

**WCHK, KRIS TRAVIS**

“A positive, up-tempo, traditional Ricky Skaggs single! Life’s too short not to play a great hit like this!”

**WYTE, ED PAULSON**

“This is the kind of music I love to play on the radio. It’s not only kick ass country but it’s instantly identifiable Ricky Skaggs music. I added it out-of-the-box.”

**WJAT, CHARLIE FRI**

“Kick-butt Country.”

**WOWO, GARY STORMER**

“Skaggs fans have been waiting for this. Another #1 on it’s way.”

**WDSO, RICK BRYAN**

“Life’s too long to live without Ricky Skaggs!”

**K92FM, SKIP DAVIS**

“The most infectious single that I’ve heard in a long time. CLASSIC RICKY SKAGGS! Definitely close to heavy at this station!”

**KGCH, DAVE FICK**

“Every listener can relate to Ricky’s message about the boss being on their back all day. Life’s too long to live like this!”

**WCLT, MICHAEL JAYE**

“Finest Ricky Skaggs single in years!”

**WCMR, DIANE McCLAIN**

“From the time we started playing this record we knew it was a hit. The phones have generated a lot of excitement here at the station. Not to mention...the tempo is perfect!”

**WCUB, BOB IRISH**

“Welcome back Ricky. It’s a winner!”

**KGKL, EDDY SMITH**

“It sure is great to see you back and better than ever! Thank’s Ricky!”

**KLIK, JAY WALKER**

“From start to finish, I think this record COOKS!”

**KRJC, KURT KELLEY**

“This is the same up-tempo Skaggs that brought him to the forefront of the New Traditionalist movement.”

**K-FOX, CHRIS MAXWELL**

“Killer intro! Makes Drive Time worth driving in on.”

**KLEE, MARK DENNEY**

“Good to have Skaggs back in Iowa. We always look forward to his great music!”

**KOWF, DAVE DAME**

“This is great for Drive Time. It really gets my listeners pumped for work!”

**KGRT, PAUL KELLEY**

“This is Ricky Skaggs at his best. No frills music... just straight forward pickin’.”

**WFPR, AMY COSTANZA**

“Gives Country radio the spice Louisiana needs, with just a touch of Bluegrass.”

**KZPR, TROY NELSON**

“Simply, the HOTTEST thing since ‘Uncle Pen!’”

# 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 **213** Last Week **214**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
MARY-CHAPIN CARPENTER - Down At The Twist And Shout (Columbia)	211	—	196	13	2	99%	15
RONNIE MILSAP - Since I Don't Have You (RCA)	212	—	189	19	4	98%	10
CLINT BLACK - Where Are You Now (RCA)	213	—	180	32	1	99%	7
LIONEL CARTWRIGHT - Leap Of Faith (MCA)	212	—	181	29	2	99%	11
MARK CHESNUTT - Your Love Is A Miracle (MCA)	211	—	178	32	1	99%	9
DOUG STONE - I Thought It Was You (Epic)	213	—	161	50	2	99%	10
BROOKS AND DUNN - Brand New Man (Arista)	206	—	181	20	5	97%	13
DIAMOND RIO - Mirror Mirror (Arista)	212	1	153	57	1	99%	9
GARTH BROOKS - Rodeo (Capitol Nashville)	213	—	131	76	6	97%	4
SAWYER BROWN - The Walk (Curb/Capitol)	212	—	122	86	4	98%	9
PAUL OVERSTREET - Ball & Chain (RCA)	213	—	111	92	10	95%	9
JOE DIFFIE - New Way (To Light Up an Old Flame) (Epic)	211	—	80	120	11	94%	6
MIKE REID - As Simple As That (Columbia)	208	1	68	119	20	89%	10
MARK COLLIE - Calloused Hands (MCA)	196	1	68	110	17	90%	12
RICKY VAN SHELTON - Keep It Between The Lines (Columbia)	212	5	27	148	32	82%	5
LORRIE MORGAN - A Picture Of Me (Without You) (RCA)	207	6	32	142	27	84%	6
PIRATES OF THE MISSISSIPPI - Speak Of The Devil (Capitol Nashville)	194	2	42	125	25	86%	10
TANYA TUCKER - Down To My Last Teardrop (Capitol Nashville)	159	—	113	36	10	93%	13
PAM TILLIS - Put Yourself In My Place (Arista)	204	11	10	143	40	75%	5
DWIGHT YOAKAM - Nothing's Changed Here (Reprise)	194	9	10	138	37	76%	6
EARL THOMAS CONLEY - Shadow Of A Doubt (RCA)	156	—	94	46	16	89%	16
CARLENE CARTER - One Love (Reprise)	185	1	16	119	49	72%	8
McBRIDE & THE RIDE - Same Old Star (MCA)	188	9	7	121	51	68%	7
B. B. WATSON - Light At The End Of The Tunnel (BNA Entertainment)	184	3	3	129	49	71%	7
MARTY STUART - Tempted (MCA)	183	16	4	119	44	67%	5
SHELBY LYNNE & LES TAYLOR - The Very First Lasting Love (Epic)	149	3	13	98	35	74%	9
ALAN JACKSON - Someday (Arista)	196	51	4	86	55	45%	2
KATHY MATTEA - Whole Lotta Holes (Mercury)	131	1	42	70	18	85%	11
VERN GOSDIN - The Garden (Columbia)	153	10	5	94	44	64%	5
SWEETHEARTS OF THE RODEO - Hard Headed Man (Columbia)	149	4	6	93	46	66%	8
AARON TIPPIN - She Made A Memory Out Of Me (RCA)	156	9	9	80	58	57%	5
CONWAY TWITTY - She's Got A Man On Her Mind (MCA)	165	27	2	74	62	46%	4
RICKY SKAGGS - Life's Too Long To Live Like This (Epic)	141	17	4	70	50	52%	5
DAVIS DANIEL - For Crying Out Loud (Mercury)	160	30	1	58	71	36%	3
TRAVIS TRITT - Anymore (Warner Bros.)	184	75	1	58	50	32%	2
EXILE - Even Now (Arista)	112	—	39	54	19	83%	16
SHENANDOAH - When You Were Mine (Columbia)	142	18	—	56	68	39%	3
KEITH WHITLEY & EARL THOMAS CONLEY - Brotherly Love (RCA)	171	60	2	44	65	26%	2
TAMMY WYNETTE & RANDY TRAVIS - We're Strangers Again (Epic)	123	16	—	48	59	39%	4
GEORGE JONES - You Couldn't Get The Picture (MCA)	153	52	1	32	68	21%	2

## TOP SELLING ALBUMS

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

Based on correspondents' research

## TOP TEN VIDEOS

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

Courtesy of Country Music Television 

# URBAN CONTEMPORARY

## MOST ADDED

**GLADYS KNIGHT**  
featuring **DIONNE WARWICK**  
and **PATTI LABELLE**  
(MCA)

**STEVIE WONDER**  
(Motown)

**JOHNNY GILL**  
(Giant/Reprise)

**DAMIAN DAME**  
(LaFace/Arista)

## TOP TIP

**RUDE BOYS**  
Are You Lonely For Me  
(Atlantic)

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

## RECORD TO WATCH



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

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

Editor: Betty Hollars  
Assoc. Editor: John Martinucci

2W LW TW

7	2	1	<b>LUTHER VANDROSS</b> - Don't Want To Be A Fool (Epic)
1	1	2	<b>VESTA</b> - Special (A&M)
10	6	3	<b>PHYLLIS HYMAN</b> - Don't Want To Change The World (Zoo)
4	3	4	<b>LISA LISA AND CULT JAM</b> - Let The Beat Hit 'Em (Columbia)
3	4	5	<b>BE BE &amp; CE CE WINANS</b> - Addictive Love (Capitol)
18	9	6	<b>COLOR ME BADD</b> - I Adore Mi Amor (Giant/Reprise)
17	8	7	<b>WHITNEY HOUSTON</b> - My Name Is Not Susan (Arista)
16	12	8	<b>EX-GIRLFRIEND</b> - Why Can't You Come Home (Forceful/Reprise)
5	7	9	<b>KEITH WASHINGTON</b> - Are You Still In Love With Me (Qwest/W. Bros.)
23	15	10	<b>VANESSA WILLIAMS</b> - Running Back To You (Wing/Mercury)
15	11	11	<b>B. ANGIE B.</b> - So Much Love (Bust It/Capitol)
8	10	12	<b>THE BRAND NEW HEAVIES</b> - Never Stop (Delicious Vinyl/Island)
11	13	13	<b>TEVIN CAMPBELL</b> - Just Ask Me To (Qwest/Warner Bros.)
26	16	14	<b>LENNY KRAVITZ</b> - It Ain't Over 'Til It's Over (Virgin)
27	18	15	<b>THE O'JAYS</b> - Keep On Lovin' Me (EMI)
24	19	16	<b>J.T. TAYLOR</b> - Long, Hot Summer Night (MCA)
35	24	17	<b>KARYN WHITE</b> - Romantic (Warner Bros.)
20	17	18	<b>NATALIE COLE</b> with NAT "KING" COLE - Unforgettable (Elektra)
34	27	19	<b>JENNIFER HOLLIDAY</b> - I'm On Your Side (Arista)
39	29	20	<b>BOYZ II MEN</b> - It's So Hard To Say Goodbye To Yesterday (Motown)
28	22	21	<b>PRINCE AND THE N.P.G.</b> - Gett Off (Warner Bros.)
2	5	22	<b>GLADYS KNIGHT</b> - Men (MCA)
—	34	23	<b>LISA FISCHER</b> - Save Me (Elektra)
37	33	24	<b>ANOTHER BAD CREATION</b> - Jealous Girl (Motown)
31	30	25	<b>TONY TERRY</b> - That Kind Of Guy (Epic)
30	25	26	<b>OAKTOWN'S 3-5-7</b> - Turn It Up (Bust It/Capitol)
33	28	27	<b>PRETTY IN PINK</b> - All About You (Motown)
32	32	28	<b>WILL DOWNING</b> - I Go Crazy (Island/PLG)
14	14	29	<b>PEBBLES</b> - Always (MCA)
36	31	30	<b>YOUNG MC</b> - That's The Way Love Goes (Capitol)
—	35	31	<b>BELL BIV DeVOE</b> - Word To The Mutha (MCA)
—	38	32	<b>TRACIE SPENCER</b> - Tender Kisses (Capitol)
19	20	33	<b>RIFF</b> - If You're Serious (SBK)
9	23	34	<b>HEAVY D. &amp; THE BOYZ</b> - Now That We Found Love (MCA)
—	—	35	<b>MARIAH CAREY</b> - Emotions (Columbia)
—	—	36	<b>NAUGHTY BY NATURE</b> - O.P.P. (Tommy Boy)
40	37	37	<b>GEORGIO</b> - Rollin' (RCA)
—	39	38	<b>GUY</b> - D-O-G Me Out (MCA)
—	40	39	<b>JODECI</b> - Forever My Lady (MCA)
—	—	40	<b>STEVIE WONDER</b> - Fun Day (Motown)

## CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
<b>S.O.S. BAND</b> - Sometimes I Wonder (Tabu/A&M)		46	7	—	7	32	15%	3
<b>DAMIAN DAME</b> - Right Down To It (LaFace/Arista)		46	13	—	8	25	15%	2
<b>JOHNNY GILL</b> - I'm Still Waiting (Giant/Reprise)		41	12	1	6	22	17%	2
<b>GENE RICE</b> - You're A Victim (RCA)		41	6	—	6	29	14%	2

# UP & COMING

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

## NEW RELEASES

by John Martinucci

Reports	Adds	ARTIST TITLE LABEL
39	11	<b>RUDE BOYS</b> - Are You Lonely For Me (Atlantic)
39	7	<b>DONNA SUMMER</b> - When Love Cries (Atlantic)
37	4	<b>SURFACE</b> featuring <b>BERNARD JACKSON</b> - You're The One (Columbia)
37	3	<b>SMALL CHANGE</b> - Teardrops (Mercury)
35	4	<b>NEWKIRK</b> - Small Thing (Def Jam/RAL/Columbia)
33	6	<b>SHABBA RANKS</b> - Housecall (Epic)
33	3	<b>MARC NELSON</b> - I Want You (Capitol)
30	4	<b>YO-YO</b> - Ain't Nobody Better (East West America)
27	1	<b>RANCE ALLEN</b> - Miracle Worker (Bellmark)
27	2	<b>MILES JAYE</b> - Strong For You (Island/PLG)
26	6	<b>QUEEN LATIFAH</b> - Fly Girl (Tommy Boy)
26	—	<b>DEE HARVEY</b> - Leave Well Enough Alone (Motown)
24	4	<b>DE LA SOUL</b> - A Roller Skating Jam Named "Saturdays" (Tommy Boy)
20	20	* <b>GLADYS KNIGHT w/ DIONNE WARWICK &amp; PATTI LABELLE</b> - Superwoman (MCA)

**DROPPED:** #21-Peabo Bryson, #26-Shirley Murdock, #36-D.J. Quick, Chris Pittman, Ralph Tresvant, Alexander O'Neal, Jiggie Gee, James Brown, Souled Out International

## INSIDE URBAN



### SHOW ME THE VIDEO

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

**LUTHER VANDROSS'** "Don't Want To Be A Fool" becomes the new number one, beating out all the female artists who've been monopolizing the charts lately. **SHABBA RANKS** featuring **MAXI PRIEST'S** "Housecall" is our Record To Watch, logging in adds from **KGRM, WABD, WBLS, WBLX, WDXZ, WFXA**. It's already in heavy rotation at **WDKX** and **WVBR**—showing up in eight medium rotations—for a total of 33/6 and a 30% Hit Factor. Don "Early" Allen, **WJIZ-Albany**, makes **GLADYS KNIGHT'S** "Superwoman" his RTW, saying, "We've been playing it for a week or so and it's a very hot item on the request lines with women 18 to 34." Gregg Diggs, **WKYS/FM-Washington,**

**D.C.**, agrees, saying, "I predict that will be an across-the-board smash!" Paul Strong, **WLOU-Louisville**, chooses **NEWKIRK'S** "Small Thing," because, "It relates to what's going on right now—I like it a lot." Rick Stevens, **WCKX-Columbus**, is getting major requests for **MARIAH CAREY'S** "Emotions," saying, "Our listening audience couldn't wait to hear from her again." Stan Boston, **WNHC-New Haven**, agrees, saying, "Mariah Carey has a 'Goldilocks' type record—not too hard, not too soft—this one's just right." Brian Holladay, **KMZX-Little Rock**, likes **GENE RICE'S** "You're A Victim," and he says, "He's showing his versatility—it's more uptempo than his last one—shows he can do it all." Earl Boston, **WUJM-Charleston**, picks **KID-N-PLAY'S** "Ain't Gonna Hurt Nobody," and he says, "The amazing thing about good rap songs is their ability to close the generation gap. This one will do just that—all demos." Greg Samson, **WQMG-Greensboro**, likes **LONNIE GORDON'S** "Gonna Catch You," because, "It's burning up the dance floor—and you will be caught. Good phone demos." George Martinez, **KDKO-Denver**, makes **VANESSA WILLIAMS'** "Running Back To You" his RTW because, "The song really keeps our phones busy, all demos." Hollywood Higgins, **KRUS-Ruston**, likes **PEABO BRYSON'S** "Closer Than Close" and he says, "Wonderful song—we've been playing the album cut for awhile and it's a top five contender." Edward Sargent, **WICB-Ithaca**, likes **JOMANDA'S** "Gotta Love For You," saying, "It's about time Jomanda got recognition." Ciao for now, Betty.

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

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

**MARGARET BELL** - *Over And Over* (Reprise)

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

**CHRIS WALKER** - *Giving You All My Love* (Pendulum/Elektra)

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

**TIM OWENS** - *I'm Hooked* (Atlantic)

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

**JOHN PAYNE** - *Gotta Live Together* (M.A.N. Network)

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

## ALBUM CUTS

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

# 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 83 Last Week 85

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
LUTHER VANDROSS - Don't Want To Be A Fool (Epic)	73	1	60	11	1	97%	10
VESTA - Special (A&M)	68	—	64	4	—	100%	13
PHYLLIS HYMAN - Don't Want To Change The World (Zoo)	71	2	52	11	6	88%	10
LISA LISA AND CULT JAM - Let The Beat Hit 'Em (Columbia)	66	—	60	3	3	95%	12
BE BE & CE CE WINANS - Addictive Love (Capitol)	65	—	61	2	2	96%	13
COLOR ME BADD - I Adore Mi Amor (Giant/Reprise)	72	3	38	27	4	90%	7
WHITNEY HOUSTON - My Name Is Not Susan (Arista)	69	—	37	31	1	98%	7
EX-GIRLFRIEND - Why Can't You Come Home (Forceful/Reprise)	66	2	42	20	2	93%	10
KEITH WASHINGTON - Are You Still In Love With Me (Qwest/Warner Bros.)	63	—	42	21	—	100%	10
VANESSA WILLIAMS - Running Back To You (Wing/Mercury)	70	2	23	41	4	91%	6
B. ANGIE B. - So Much Love (Bust It/Capitol)	62	—	43	15	4	93%	11
THE BRAND NEW HEAVIES - Never Stop (Delicious Vinyl/Island)	65	—	44	17	4	93%	11
TEVIN CAMPBELL - Just Ask Me To (Qwest/Warner Bros.)	64	—	41	19	4	93%	10
LENNY KRAVITZ - It Ain't Over 'Til It's Over (Virgin)	60	1	28	26	5	90%	13
THE O'JAYS - Keep On Lovin' Me (EMI)	66	2	10	45	9	83%	6
J.T. TAYLOR - Long, Hot Summer Night (MCA)	65	3	12	41	9	81%	8
KARYN WHITE - Romantic (Warner Bros.)	66	1	6	40	19	69%	4
NATALIE COLE with NAT "KING" COLE - Unforgettable (Elektra)	50	—	27	16	7	86%	11
JENNIFER HOLLIDAY - I'm On Your Side (Arista)	62	3	3	39	17	67%	6
BOYZ II MEN - It's So Hard To Say Goodbye To Yesterday (Motown)	61	5	10	27	19	60%	4
PRINCE AND THE N.P.G. - Gett Off (Warner Bros.)	51	—	16	25	10	80%	8
GLADYS KNIGHT - Men (MCA)	46	—	29	12	5	89%	14
LISA FISCHER - Save Me (Elektra)	56	2	1	27	26	50%	5
ANOTHER BAD CREATION - Jealous Girl (Motown)	50	2	4	29	15	66%	5
TONY TERRY - That Kind Of Guy (Epic)	48	—	4	35	9	81%	7
OAKTOWN'S 3-5-7 - Turn It Up (Bust It/Capitol)	46	—	10	24	12	73%	9
PRETTY IN PINK - All About You (Motown)	48	1	7	25	15	66%	8
WILL DOWNING - I Go Crazy (Island/PLG)	45	—	8	26	11	75%	8
PEBBLES - Always (MCA)	41	—	24	12	5	87%	11
YOUNG MC - That's The Way Love Goes (Capitol)	48	—	3	28	17	64%	6
BELL BIV DeVOE - Word To The Mutha (MCA)	51	3	4	21	23	49%	4
TRACIE SPENCER - Tender Kisses (Capitol)	47	4	4	26	13	63%	5
RIFF - If You're Serious (SBK)	38	—	20	12	6	84%	15
HEAVY D. & THE BOYZ - Now That We Found Love (MCA)	36	—	22	12	2	94%	13
MARIAH CAREY - Emotions (Columbia)	62	10	1	15	36	25%	2
NAUGHTY BY NATURE - O.P.P. (Tommy Boy)	39	1	8	17	13	64%	4
GEORGIO - Rollin' (RCA)	40	1	3	25	11	70%	7
GUY - D-O-G Me Out (MCA)	43	4	2	18	19	46%	4
JODECI - Forever My Lady (MCA)	46	4	2	17	23	41%	9
STEVIE WONDER - Fun Day (Motown)	52	13	1	8	30	17%	2

## CROSSOVER CHART

LW	TW	
1	1	HI-FIVE - I Can't Wait Another Minute (Jive/RCA)
3	2	COLOR ME BADD - I Adore Mi Amor (Giant/Reprise)
2	3	MARKY MARK/FUNKY BUNCH - Good ... (Interscope/EWA)
4	4	PAULA ABDUL - The Promise Of A New Day (Captive/Virgin)
6	5	BRYAN ADAMS - I Do It For You (A&M/Morgan Creek)
7	6	BOYZ II MEN - Motownphilly (Motown)
8	7	HEAVY D. & THE BOYZ - Now That We Found Love (MCA)
10	8	KARYN WHITE - Romantic (Warner Bros.)
5	9	C + C MUSIC FACTORY - Things That Make... (Columbia)
14	10	NATURAL SELECTION /N.HARIS - Do... (East West America)
20	11	CATHY DENNIS - Too Many Walls (PLG)
19	12	THE KLF - 3 A.M. Eternal (Arista)
13	13	VANESSA WILLIAMS - Running Back To You (Wing/Mercury)
12	14	SEAL - Crazy (Sire/Warner Bros.)
9	15	NATALIE COLE w/ NAT "KING" COLE - Unforgettable (Elektra)

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

# ADULT CONTEMPORARY

## MOST ADDED

<b>NEIL DIAMOND</b> (60) (Columbia)
<b>MARIAH CAREY</b> (59) (Columbia)
<b>MICHAEL W. SMITH</b> (45) (Reunion/Geffen)
<b>BOB SEGER AND THE SILVER BULLET BAND</b> (35) (Capitol)
<b>RICK ASTLEY</b> (35) (RCA)

## TOP TIP

**NEIL DIAMOND**  
If There Were No Dreams  
(Columbia)

First "official" week wins  
MOST ADDED for the Diamond man.

## RECORD TO WATCH



**BODEANS**  
Paradise  
(Slash/Reprise)  
Paradise maybe a place with  
a single-digit ranking.

Editor: Ron Fell  
Assoc. Editor: Diane Rufer

## 2W LW TW

2	2	1	<b>ROD STEWART</b> - The Motown Song (Warner Bros.)
1	1	2	<b>BRYAN ADAMS</b> - (Everything I Do) I Do It For You (A&M/Morgan Creek)
5	3	3	<b>MICHAEL BOLTON</b> - Time, Love And Tenderness (Columbia)
8	6	4	<b>HUEY LEWIS AND THE NEWS</b> - It Hit Me Like A Hammer (EMI)
7	5	5	<b>AARON NEVILLE</b> - Everybody Plays The Fool (A&M)
11	10	6	<b>CHICAGO</b> - You Come To My Senses (Reprise)
10	9	7	<b>ROXETTE</b> - Fading Like A Flower (Every Time You Leave) (EMI)
3	4	8	<b>BONNIE RAITT</b> - Something To Talk About (Capitol)
4	7	9	<b>AMY GRANT</b> - Every Heartbeat (A&M)
6	8	10	<b>LENNY KRAVITZ</b> - It Ain't Over 'Til It's Over (Virgin)
14	11	11	<b>CATHY DENNIS</b> - Too Many Walls (PLG)
17	13	12	<b>BETH NIELSEN CHAPMAN</b> - All I Have (Reprise)
15	14	13	<b>CELINE DION</b> - The Last To Know (Epic)
22	17	14	<b>THE TRIPLETS</b> - Sunrise (Mercury)
21	18	15	<b>RONNIE MILSAP</b> - Since I Don't Have You (RCA)
9	12	16	<b>CHER</b> - Love And Understanding (Geffen)
—	31	17	<b>BOB SEGER AND THE SILVER BULLET BAND</b> - The Real Love (Capitol)
30	21	18	<b>BETTE MIDLER</b> - The Gift Of Love (Atlantic)
27	20	19	<b>AMERICA</b> - Nothing's So Far Away (Rhino)
12	15	20	<b>DAVID A. STEWART</b> Intro. <b>CANDY DULFER</b> - Lily Was Here (Arista)
35	28	21	<b>BILLY DEAN</b> - Somewhere In My Broken Heart (SBK)
26	22	22	<b>KENNY G</b> - Theme From Dying Young (Arista)
13	16	23	<b>NATALIE COLE</b> with <b>NAT "KING" COLE</b> - Unforgettable (Elektra)
34	30	24	<b>PAULA ABDUL</b> - The Promise Of A New Day (Captive/Virgin)
29	23	25	<b>TOM PETTY AND THE HEARTBREAKERS</b> - Learning To Fly (MCA)
18	19	26	<b>PEABO BRYSON</b> - Can You Stop The Rain (Columbia)
31	27	27	<b>AIR SUPPLY</b> - Without You (Giant/Warner Bros.)
—	36	28	<b>MARC COHN</b> - Silver Thunderbird (Atlantic)
37	34	29	<b>PIERCE PETTIS</b> - You Need A Love (High Street)
—	37	30	<b>COLOR ME BADD</b> - I Adore Mi Amor (Giant/Reprise)
—	—	31	<b>MARIAH CAREY</b> - Emotions (Columbia)
39	35	32	<b>R.E.M.</b> - Shiny Happy People (Warner Bros.)
—	—	33	<b>MARTIKA</b> - Love...Thy Will Be Done (Columbia)
—	—	34	<b>QUEEN</b> - These Are The Days Of Our Lives (Hollywood)
20	29	35	<b>GLORIA ESTEFAN</b> - Can't Forget You (Epic)
—	—	36	<b>LUTHER VANDROSS</b> - Don't Want To Be A Fool (Epic)
19	25	37	<b>ROBERT PALMER</b> - I'll Be Your Baby Tonight (EMI)
16	26	38	<b>MOODY BLUES</b> - Say It With Love (Polydor/PLG)
25	24	39	<b>JACKSON BROWNE/JENNIFER WARNES</b> - Golden Slumbers (Hollywood)
24	32	40	<b>WILSON PHILLIPS</b> - The Dream Is Still Alive (SBK)

## CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
<b>RICK ASTLEY</b> - Wonderful You (RCA)		83	35	—	12	36	14%	2
<b>MICHAEL W. SMITH</b> - For You (Reunion/Geffen)		77	45	—	7	25	9%	2
* <b>NEIL DIAMOND</b> - If There Were No Dreams (Columbia)		75	60	—	6	9	8%	1
<b>THE KNACK</b> - One Day At A Time (Charisma)		62	9	1	23	29	38%	4

**"You know what you're doing  
Is making me a happy man."**

# **BEE GEES**

**THIS IS THE CUT  
BY POPULAR DEMAND**

**"HAPPY EVER AFTER"**

**The New Single**

**Produced by Barry Gibb, Maurice Gibb, Robin Gibb  
From the album HIGH CIVILIZATION**

**Management: Gary Borman, Borman Entertainment**



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**[www.americanradiohistory.com](http://www.americanradiohistory.com)**

# UP & COMING

Reports accepted Mondays and  
Tuesdays 8AM through 4PM  
Station Reporting Phone: (415) 495-1990  
Govin Fax: (415) 495-2580

## REVIEWS

by Diane Rufer & Ron Fell

Reports	Adds	ARTIST TITLE LABEL
55	5	SCORPIONS - Wind Of Change (Mercury)
55	16	SURFACE featuring BERNARD JACKSON - A World Of Our Own (Col.)
53	26	FRANCESCA BEGHE - Something About Your Touch (SBK)
48	6	SUBDUDES - Tired Of Being Alone (East West America)
46	19	ERIN CRUISE - Cold Shower (Purple Heart)
35	2	HI-FIVE - I Can't Wait Another Minute (Jive/RCA)
32	17	* BODEANS - Paradise (Slash/Reprise)
30	4	STING - Mad About You (A&M)
29	7	DAVID HALLYDAY - Tears Of The Earth (Scotti Brothers)
25	25	* DAVE KOZ - Endless Summer Nights (Capitol)
25	25	* CROWDED HOUSE - Fall At Your Feet (Capitol)
24	5	JASMINE GUY - Just Want To Hold You (Warner Bros.)
22	4	FOREIGNER - I'll Fight For You (Atlantic)
20	7	* DEACON BLUE - Your Swaying Arms (Columbia)

**Dropped:** Whitney Houston, Mark Edwards, Jack Mack, Bobby Caldwell, Paulinho DaCosta, The Fixx, Shelby Lynne + Les Taylor.

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

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

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

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

A 65% HIT FACTOR and 14 more ADDs take BILLY DEAN up from #28 to the threshold of the top twenty. New for KTDY/FM, KLSQ/FM, KDAO, WELL, KSBL and WOBB/FM.

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

Former RECORD TO WATCH, "I Adore Mi Amor" by COLOR ME BADD moves #37 to #30 with 20 more ADDs including

WBMX/FM, KZMG, WSUL, WJON, KLCY, KYMG/FM, KCRE and WCPZ.

MARIAH CAREY's "Emotions" is the format's highest chart debut at #31. It was almost the #1 MOST ADDED again this week, losing to labelmate NEIL DIAMOND by a margin of one. Her ADDs include WZNY, KSSK, KRNO/FM, KTHT, WABJ, WJCL/FM and JOY99.

Number one MOST ADDED is NEIL DIAMOND's "If There Were No Dreams." It's early play is coming from K103, KESZ, KOST, KBIG, WEBE/FM, KBLQ, KBOL, WFRO, WMT/FM, WFFX/FM, WQLH/FM and WQLR.

Last issue's RECORD TO WATCH, "A World Of Our Own" by SURFACE featuring BERNARD JACKSON, gathered 16 new stations with WNYR, WMXX, KFMO, KSCB, KXLK, WLKI/FM, KBOL, KJTT among the ADDs. This single featured in the movie "Return To The Blue Lagoon" is currently rotating in MEDIUM at WEIM, WOHS, WXVL, KTWA, WFRO, WQLR and K103 already.

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



### BEE GEES

*Happy Ever After* (Warner Bros.)

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

### CROWDED HOUSE

*Fall At Your Feet* (Capitol)

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

### RUSS IRWIN

*My Heart Belongs To You* (SBK)

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

### ANIMAL LOGIC

*Rose Colored Glasses* (IRS)

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

### DAVID FOSTER

*You're The Inspiration* (Atlantic)

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



# HIT FACTOR

A/C Research:  
Diane Rufer/Ron Fell

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 **244** Last Week **247**

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

## PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

	LW	TW	Increase
<b>MARIAH CAREY</b> - Emotions (Columbia)	—	33	33%
<b>BOB SEGER AND THE SILVER BULLET BAND</b> - The Real Love (Capitol)	32	58	26%
<b>QUEEN</b> - These Are The Days Of Our Lives (Hollywood)	22	46	24%
<b>MARTIKA</b> - Love...Thy Will Be Done (Columbia)	28	47	19%
<b>ERIN CRUISE</b> - Cold Shower (Purple Heart)	—	19	19%
<b>COLOR ME BADD</b> - I Adore Mi Amor (Giant/Reprise)	29	46	17%
<b>BILLY DEAN</b> - Somewhere In My Broken Heart (SBK)	50	65	15%
<b>LUTHER VANDROSS</b> - Don't Want To Be A Fool (Epic)	39	53	14%
<b>RICK ASTLEY</b> - Wonderful You (RCA)	—	14	14%
<b>BETTE MIDLER</b> - The Gift Of Love (Atlantic)	59	72	13%
<b>MARC COHN</b> - Silver Thunderbird (Atlantic)	49	62	13%
<b>PAULA ABDUL</b> - The Promise Of A New Day (Captive/Virgin)	66	78	12%

# David Sanborn

**A**t the beginning of a conversation with David Sanborn about his new album, **another Hand**, I let it slip.

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

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

Marianne Faithful as well as famous compilations honoring Kurt Weill, Walt Disney and Charles Mingus.

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

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

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

**"I** was surprised we got

## Notes From The Underground

by Kent Zimmerman

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

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

**"This** record has a lot to do with the older forms of radio. For instance, go back to the sixties in San Francisco. 1966 or '67. KMPX and KSAN. I remember getting stoned and listening to the radio late at night with all the lights out. This deejay would come on and play Howling Wolf, John Coltrane, Creedence Clearwater. You went



entirely on his trip. There was this thread that ran through the music that was the deejay's personality, his point of view of the world. Records would follow each other or else contrast. It was a statement.

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

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

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

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

**"First Song"** is like a

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

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

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

**One** player did toe the line of both rock n roll and Jazz, namely NRBQ keyboardist Terry Adams.

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

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

medley of vintage television and movie themes from the sixties?

**"I'm** a child of television," Sanborn admits, "And there's a lot of good music that's been written for films and TV, especially in the fifties and sixties. A lot of the music for Twilight Zone and One Step Beyond was written by Bernard Hermann, Jerry Goldsmith—people who were great writers. I always thought the theme from 'One Step Beyond' was a real pretty song. The medley was Hal's idea, a combination of pieces that

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

---

he felt would work as a unit. Hal is a buff. He collects this stuff, plus he has access to the whole NBC music library because he works on Saturday Night Live."

**As** a noted seventies rock sessionist and fusion pioneer who laid a lot of today's Jazz groundwork, Sanborn is modest about his contributions to the current boom and interest in instrumental music. He shovels a lot of the credit to others, including the growing stable of young traditionalists.

**"There** is a resurgence of instrumental music, isn't there? Maybe that's because the record business is so big that it's able to encompass instrumental as well as popular music. Generally, I think Jazz is healthier than it's ever been largely

because of people like Wynton Marsalis, who is not only a great talent, but an articulate spokesman and a tireless educator. He puts his talent where his mouth is by actively going around to schools and community centers, encouraging young musicians to get in touch with their traditions by doing their homework."

**For** instance?

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

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

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

**"You** have to realize that these players are young and they are learning. They are students with a lot of information to absorb. I like to give people the benefit of the doubt as they make great music while they're learning. Then we'll see how far this goes, how it

progresses. Otherwise all you're doing is creating a hip version of Dixieland at the Red Garter. That's the only fear, even though such a fear at this time is premature. These guys are still learning."

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

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

**Sanborn** catches himself and backs off naming names.

**"We** all know who those people are, the ones who write for those tight-assed New York papers. Be-bop police. Not even. Swing police."

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

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

# RETAIL RAP

Retail Research Assistance:  
Ern Llamado  
Kelly Woo  
Brett Atwood

2W	LW	TW	SINGLES
4	4	1	<b>NAUGHTY BY NATURE</b> - O.P.P. (Tommy Boy)
2	2	2	<b>HEAVY D. &amp; THE BOYZ</b> - Now That We Found... (MCA)
3	3	3	<b>DJ QUIK</b> - Tonite (Profile)
1	1	4	<b>D.J. JAZZY JEFF...</b> - Summertime (Jive/RCA)
9	5	5	<b>COMPTON'S MOST...</b> - Growin'... (Qwest/W. Bros.)
6	6	6	<b>CHUBB ROCK</b> - The Chubbster (Select)
15	12	7	<b>THE GETO BOYS</b> - My Mind Playing... (Rap-A-Lot)
5	7	8	<b>SLICK RICK</b> - I Shouldn't Have... (Def Jam/RAL/Col.)
10	10	9	<b>M.C. BREED &amp; DFC</b> - Ain't No Future... (SDEG/Ichiban)
12	11	10	<b>BIZ MARKIE</b> - What Goes... (Cold Chillin'/W. Bros.)
18	13	11	<b>JIBRI THE WISE ONE</b> - The House The... (Ear Candy)
20	14	12	<b>YO-YO</b> - Ain't Nobody Better (East West America)
8	9	13	<b>3RD BASS</b> - Pop Goes The Weasel (Def Jam/RAL/Col.)
7	8	14	<b>L.L.COOL J</b> - 6 Minutes Of ... (Def Jam/RAL/Col.)
14	15	15	<b>AMG</b> - Bitch Betta Have My Money (Select)
22	20	16	<b>TIM DOG</b> - F-ck Compton (Ruffhouse/Columbia)
19	19	17	<b>OAKTOWN'S 3-5-7</b> - Turn It Up (Bust It/Capitol)
—	—	18	<b>QUEEN LATIFAH</b> - Fly Girl (Tommy Boy)
—	25	19	<b>BLACK SHEEP</b> - Flavor Of The Month (Mercury)
13	18	20	<b>BRAND NUBIAN</b> - Slow Down (Elektra)
21	21	21	<b>LEADERS OF THE NEW SCHOOL</b> - Sobb Story (Elektra)
11	17	22	<b>KOOL MOE DEE</b> - How Kool Can One... (Jive/RCA)
—	23	23	<b>DE LA SOUL</b> - A Roller Skating Jam... (Tommy Boy)
24	24	24	<b>THE CHOSEN FEW</b> - If You... (Cold Chillin'/W. Bros.)
16	16	25	<b>MAIN SOURCE</b> - Just Hangin' Out (Wild Pitch/EMI)

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

## NEW HIP HOP RELEASES *by Brian A. Samson*

### NAUGHTY BY NATURE - Self Titled LP (Tommy Boy)

Already number one on both radio and retail single charts with their single "O.P.P.," Naughty By Nature's self-titled and self-produced album can be added to my hit list as one of the dopest albums of the year. NBN is comprised of Treach (Anthony Criss), Vinnie (Vincent Brown) and deejay KG (Kier Gist) who are the latest artists to record for The Flavor Unit, a hip-hop community made up of artists such as Queen Latifah, Lakim Shabazz, DJ Mark the 45 King, and others. Tracks to look out for include YOKE THE JOKER, 1,2,3, GHETTO BASTARD, WICKEDEST MAN ALIVE, STRIKE A NERVE, RHYME'LL SHINE ON and of course, O.P.P.. Most of NBN's lyrics are about living in the streets of New Jersey. The tracks contain few positive messages, but then the flavor wasn't intended to be. Treach says, "Positive ain't where we live." If you're not down with "O.P.P.," then you can't be with Naughty By Nature. Give Albee a shout at (212) 722-2211 for your taste of the "Naughty" flava. Ern Llamado

### M.C. LYTE - Act Like You Know LP (First Priority Music/Atlantic Street)

After a two year absence, M.C. Lyte is back

and stronger than ever. The upcoming release, "Act Like You Know," is a diverse, intelligent, '90s Lyte. "When In Love" is the first single produced by B.B.D's Wolf and Epic. "Eyes are the Sort" is the likely follow-up, with a smooth groove and hard commentary on drug addiction, AIDS, and other problems of modern society. It's a "who's who" on the production end, with help from Pal Joey, D.J. Doe, Master Tee, Audio Two, King of Chill, and D.J. Mark the 45 King. Contact Eric Skinner for the "LYTER" side of things at (212) 484-7620. Brett Durand Atwood

### PROFESSOR GRIFF - Jail Sale (Luke Records/Atlantic)

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



**SKATING DE LA SOUL STYLE:** De La Soul meet up with YO! MTV Rap hosts Dr. Dre and Ed Lover for the premiere of their video, "A Roller Skating Jam Named 'Saturdays'." Pictured front l to r: comedian/actor Steve White and De La Soul's Trugoy. Back row l to r: veejay Dr. Dre; De La Soul's Baby Huey Maseo and Posduos; veejay Ed Lover.

**Devastating new rap  
from the makers of  
the Top 10 "Follow 4  
Now." Bum rush the  
sound with Sway and  
King Tech. Not for  
the faint of heart.**

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Mixed by King Tech and Bruce Tambling

From the album Concrete Jungle

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# RADIO RAP

## MOST ADDED

**SYLK SMOOV**  
Klientele  
(PWL/Mercury)

**SCHOOLLY D**  
Where'd You Get That Funk From  
(Capitol Street)

**BIG DADDY KANE**  
Ooh, Ahh, Nah-Nah-Nah  
(Cold Chillin'/Reprise)

## TOP TIP

**MC LYTE**  
When In Love  
(Atlantic Street)

WIZF's Icy D, WXJM's John Branch and WZMB's Shannon Thompson are HIGHLY on it, so don't take this tune "Lytely!"

## RECORD TO WATCH



**PROFESSOR GRIFF**  
Jail Sale  
(Luke/Atlantic)

Professor Griff is on a rampage as he describes the racial tensions of society. Programmers watch this single escape out of its cell and break into the chart.

Editor: Brian Alan Samson  
RA = Retail Singles Action

## RA LW TW

\$	1	1	<b>NAUGHTY BY NATURE</b> - O.P.P., Wickedest (Tommy Boy)
\$	3	2	<b>BLACK SHEEP</b> - Flavor Of The Month (Mercury)
\$	4	3	<b>DE LA SOUL</b> - A Roller Skating Jam Named "Saturdays" (Tommy Boy)
\$	2	4	<b>SLICK RICK</b> - I Shouldn't Have Done It (Def Jam/RAL/Columbia)
\$	5	5	<b>LEADERS OF THE NEW SCHOOL</b> - Sobb Story, Zeekers (Elektra)
\$	6	6	<b>3RD BASS</b> - Pop Goes The Weasel, No Static (Def Jam/RAL/Columbia)
\$	7	7	<b>QUEEN LATIFAH</b> - Nature Of A Sista', Fly Girl (Tommy Boy)
\$	8	8	<b>THE GETO BOYS</b> - My Mind Playing Tricks On Me (Rap-A-Lot)
--	9	9	<b>ED O.G &amp; DA BULLDOGS</b> - Bug-A-Boo (PWL America/Mercury)
--	15	10	<b>U.M.C.</b> - Blue Cheese (Wild Pitch/EMI)
--	11	11	<b>PETE ROCK &amp; C.L. SMOOTH</b> - Good Life, The Flow (Elektra)
\$	10	12	<b>YO-YO</b> - Ain't Nobody Better (East West America)
--	13	13	<b>NICE &amp; SMOOTH</b> - Hip Hop Junkies (RAL/Def Jam/Columbia)
--	12	14	<b>ORGANIZED KONFUSION</b> - Who Stole?, Rough Side (Hollywood Basic)
--	22	15	<b>TERMINATOR X</b> - Juvenile Delinquentz (P.R.O. Division/RAL/Columbia)
--	16	16	<b>DOWNTOWN SCIENCE</b> - Room To Breathe (RAL/Def Jam/Columbia)
\$	14	17	<b>CHUBB ROCK</b> - Chubbster, Treat Em', Organized (Select)
--	18	18	<b>2 KINGS IN A CIPHER</b> - Definition Of A King (RCA)
\$	17	19	<b>MAIN SOURCE</b> - Hangin', BBQ, Baseball (Wild Pitch/EMI)
--	--	20	<b>N.W.A.</b> - Always Into Somethin' (Priority)
--	21	21	<b>CYPRESS HILL</b> - Pigs, Light Another (Columbia)
--	30	22	<b>ALMIGHTY &amp; KD RANKS</b> - Trenton Where We Live (Poetic Groove)
--	34	23	<b>2 BLACK 2 STRONG MMG</b> - Across 110, Strong... (Relativity/Clappers)
\$	20	24	<b>HEAVY D. &amp; THE BOYZ</b> - Now That We Found Love (MCA)
\$	19	25	<b>NIKKI D</b> - Hang On Kid, Your Man (Def Jam/RAL/Columbia)
\$	23	26	<b>D.J. JAZZY JEFF AND THE FRESH PRINCE</b> - Summertime (Jive/RCA)
\$	36	27	<b>JIBRI THE WISE ONE</b> - The House The Dog Built (Ear Candy Records)
\$	28	28	<b>COMPTON'S MOST WANTED</b> - Growin' Up In The Hood (Qwest/Reprise)
--	29	29	<b>YOMO &amp; MAULKIE</b> - Glory (Ruthless/Atco)
\$	32	30	<b>BIZ MARKIE</b> - What Goes Around Comes... (Cold Chillin'/Warner Bros.)
--	--	31	<b>RAW FUSION</b> - Throw Your Hands In The Air (Hollywood Basic)
\$	24	32	<b>DJ QUIK</b> - Tonite, Compton (Profile)
--	--	33	<b>H.E.A.L. PROJECT</b> - Heal Yourself (Elektra)
--	27	34	<b>ICE-T</b> - Original Gangster (Sire/Warner Bros.)
--	38	35	<b>DEL THE FUNKEE HOMOSAPIEN</b> - Sleepin' On My Couch (Elektra)
--	31	36	<b>FUNKYTOWN PROS</b> - White Green (4th & Broadway/Island)
\$	25	37	<b>BRAND NUBIAN</b> - Slow Down, Concerto, Right (Elektra)
--	26	38	<b>KMD</b> - Who Me?, Humrush (Elektra)
\$	35	39	<b>L.L.COOL J</b> - 6 Minutes Of Pleasure (Def Jam/RAL/Columbia)
--	33	40	<b>RODNEY O</b> - JOE COOLEY - Get Ready To Roll (Nastymix)

## CHARTBOUND

\*Debuts in Chartbound

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

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

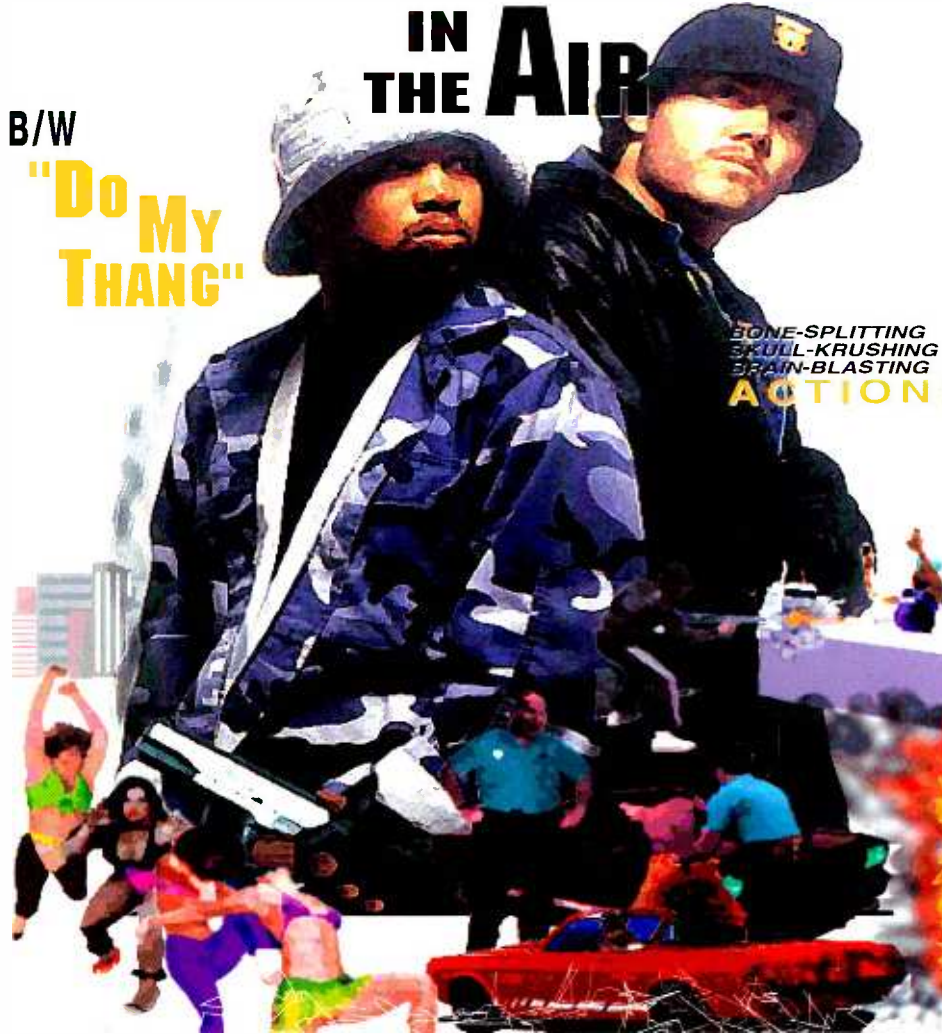
**Dropped:** #37 Kool Moe Dee, #39 EPMD, #40 Resident Alien.

RIVETING! RAUNCHY! RAW!

# THROW YOUR HANDS IN THE AIR

B/W

"Do My Thang"



BONE-SPLITTING  
SKULL-KRUSHING  
BRAIN-BLASTING  
**ACTION!**

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Hollywood BASIC Records Presents a RAW FUSION Production MONEY B and DJ FUZE in Raw Fusion's

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Executive Producer **DAVE FUNKENKLEIN**

Screen Play by **DAVID ELLIOT**

Produced by **RAW FUSION**

Directed by **RAW FUSION**

Original Soundtrack by **RAW FUSION**



This Motion Picture is based on actual occurrences.  
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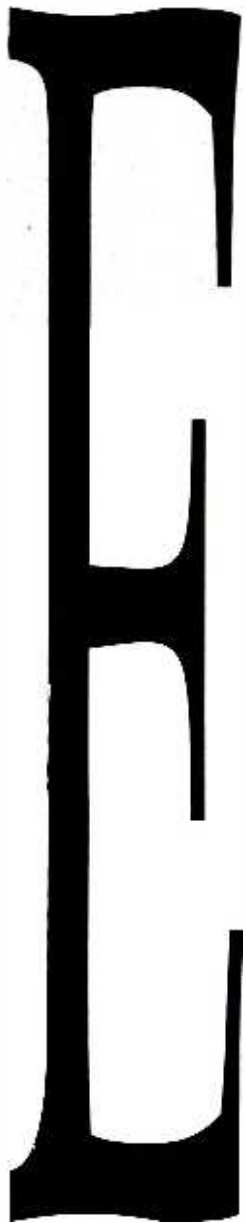
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| <b>WDCE</b> | <b>WHRC</b> | <b>WNMS</b> | <b>WPRB</b> | <b>WXJM</b> | <b>WHJX</b> | <b>WRAS</b> | <b>WVFS</b> |
| <b>WABD</b> | <b>WDTR</b> | <b>WNUR</b> | <b>KDHX</b> | <b>KWUR</b> | <b>KNON</b> | <b>KSYM</b> | <b>KGLT</b> |
| <b>KCPR</b> | <b>KCSB</b> | <b>KCSF</b> | <b>KCSN</b> | <b>KDVS</b> | <b>KLAV</b> | <b>KPFA</b> | <b>KPOO</b> |
| <b>KUCI</b> | <b>KUCR</b> | <b>KUNV</b> | <b>KXLU</b> | <b>KZSC</b> | <b>CJIV</b> | <b>KCMU</b> |             |



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

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

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

*Edited by Keith and Kent Zimmerman*



# Question #1

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

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

**Al Wallack, WEBR-Buffalo**

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

**Blake Lawrence, WCDJ-Boston**

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

**Steve Feinstein, KKSF-San Francisco**

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

to "soft hits" or "classic rock."  
**Deborah Lewow, GRP Records**

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

**Freddie Johnson, KPCC-Pasadena**

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

**Tim Hodges, KJAZ-San Francisco**

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

**John Rogers, Fantasy Records**

Keep a balanced format and knowledgeable jocks.

**Clarence "C.B." Bullard, Atlantic Records**

Listenability!

**Wally Crawford, WKGC-Panama City**

Keep the music accessible and don't alienate listeners who might be tuning in for the first time.

**Karl Kessler, WRTI-Philadelphia**

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

**Steve Williams, WAMX-Ann Arbor**

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

**Jeff Lunt, Mesa/Blue Moon Records**

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

**Bob Hammond, KANU-Lawrence**

...that it is a mistake to label Jazz and other instrumental musics

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

**Dr. Brad Stone, KSJS-San Jose**

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

**Donald Elfman, Telarc**

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

**Ed Andrews, WGUV-Grand Rapids**

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

**Rob Allen, WBZW-Wooster, OH**

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

**Jaime Kartak, KJZS-Houston**

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

**Don "Thanks" Graham, Progressive Music Marketing**

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

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

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

**Gary Vercelli, KXJZ-Sacramento**

To determine whether a piece is improvisational music and accessible, I ask myself, "Was this more fun for the artist to play than



Photos, top to bottom:  
Rick Schultz, Russ Davis,  
James Lewis, Steve Williams



it was for me to listen to?"  
**Julie Amacher, KUNC-Greeley**

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

**Michael Moryc, Matrix Promotions**



Make darn sure you know your stuff! The Jazz audience is, by and large, an educated audience. They want to know what major sidemen are playing on each album and they'll know when you mispronounce a name. Don't insult their intelligence.

**Jett Cheek/Kevin McNerney/Dave Fender, KNTU-Denton, TX**



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

**Ricky Schultz, Warner Bros. Records**



...to keep the music melodic and to program well crafted songs that evoke an emotional response.

**Joe Cohn, KPLU-Seattle**



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

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

**Randall Hage Jamail, Justice Records**

## QUESTION #2

**World Music. Vital trend? Fad? The Future? Already over? Essential all-dayparts programming? Saleable block programming? My views on World Music are:**

We are the world! The Adult Alternative format was created to include diverse music styles. World Music (not to be confused with "world beat") is the key ingredient for the future success of our format. While we're at it, let's change the name to Diverse Adult Radio.  
**Jack Kolkmeier, KIOT- Santa Fe**

So called "World Music" is not new to me. It has been around as long as I can remember, under different names. It's never had anything but a bright future because one cannot silence a country's musical heritage. That is impossible.  
**Duke DuBois, GRP Records**

I support World Music 100%. We started a World Beat show in 1990, yet it's so vast that it fits any daypart by being a little different, quite danceable, keeping a format from going stale. It's needed in our current multi-cultural society.

**Alphie J. Williams, WEAA-Baltimore**

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

**Tom The Jazzman, WTEB-Greenville**

WM is a phase in the evolution of what has been previously called "New Age." Since the late seventies, it has always been there, so it cannot be a fad. It is a vein that will be further mined.

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

It's acceptable for spice tracks, but as a major programming element for a commercial station, no.

**Chad Gilley, WCLZ-Portland, ME**

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

**Jeff Lunt, Mesa/Bluemoon**

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

**Steve Feinstein, KKSF-San Francisco**

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

Photos, top to bottom, left to right: Charnett Moffett, Rick Margitza, Don Graham, Julie Amacher, Sara K., Jack Kolkmeier, Dr. Brad Stone, Joe Lovano, Kirstin Pearson and Jeff Wallace

# Phyllis Hyman

## PRIME OF MY LIFE

Featuring

"WHEN YOU GET  
RIGHT DOWN TO IT"

"PRIME OF MY LIFE"

"WALK AWAY"

The new album by this gifted vocalist is proving to be a resounding success among sophisticated music lovers everywhere. Tracks from *PRIME OF MY LIFE* can be heard on

WQCD	WJZZ	KHBI
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R&B/MAC:	28+
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a wider musical palette, encompassing rhythms and musical textures from all over the world. They know that the borders don't stop at Brazil!  
**Tom Mongelli, Jazz 'N More/WDHA-Dover,NJ**

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

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

Caribbean sounds with steel drums will work every time in Florida. I see Gregorian Jazz coming soon.  
**Todd Kennedy, WFIT-Melbourne, FL**

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

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

watch the response.  
**Randall Kennedy, Warner Bros. Records**

To be honest, I'm too busy keeping up on the thriving Jazz scene to listen to much World Music. What I've heard hasn't done much for me.  
**Bob Hammond, KANU-Lawrence**

WM is a fad that has merit while 'spicing' up sets of Jazz. It can cleanse the palate or in some cases, turn off the listener.  
**Michael Camillo, WYBC-New Haven**

Be selective! Vital trend? Sure! The future? You bet!  
**Brad Hockmeyer, KTAO-Taos**

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



Photos, top to bottom: George Howard, Uncle Festive

*On all night.*

**alexander zonjic**

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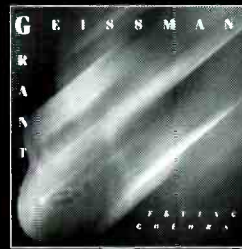
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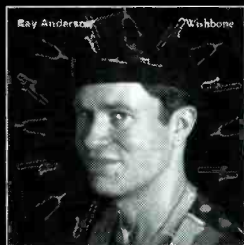
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TOP 20 R&R/NAC



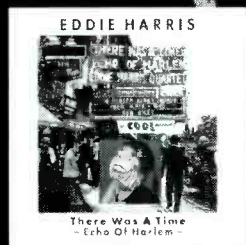
TOP 15 GAVIN & R&R JAZZ



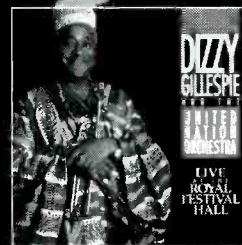
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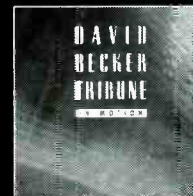
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Greg Osby, Joe Cohn, Brad Hockmeyer,  
Ed Andrews, Strunz & Farah

domestic, it can be used in context with the original ethnic sources, not just diluted by-products. All around us, the demand and acceptance for ethnic music of all types is increasing.

**Ross Harper, Nova Records**

World Music is the natural evolution of peoples being able to communicate with one another from all cultures on the planet. The evolution will continue.

**Tim Hodges, KJAZ-San Francisco**

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

**Phil Matlock, BSU Radio Network**

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

public.

**Brad Paul, Rounder Records**

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

**Art Good, Jazz Trax**

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

**Kristin Pearson/Jeff Wallace, Hotline Promotions**

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

**Michael Carlson, MC Promotion**

World Music is a fad. It will not get the worldwide exposure fast enough that is required for its growth.

**Ken Webb, Jazz From The City**

When I first started working with "World" product, I was

lucky enough to represent the Gipsy Kings. Obviously people are attracted to them since they flock to their live shows and buy their music at a considerable rate. World Music is a way of escaping from the ubiquitous "saxophone" and to experience different sounds.

**Marla Roseman, Promark Radio and Retail Promotions**

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

**Keith Weston, WUNC-Chapel Hill**

It's one of the most ideal and viable ways to learn and understand the ways and mores of others.

**Chris Jonz, Warner Bros. Records**

The influence of WM on pop music (i.e. Paul Simon) shows

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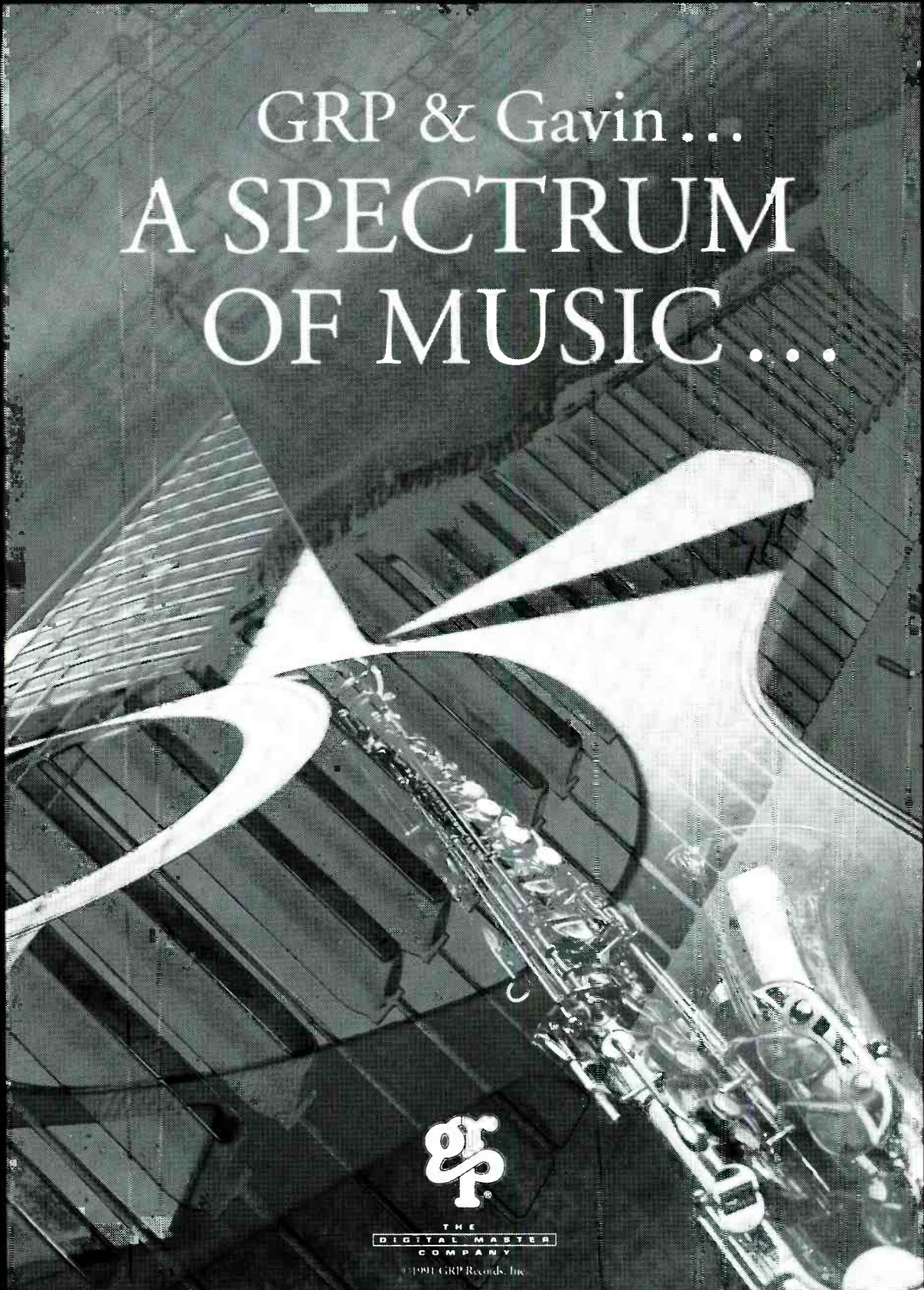
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that WM is here to stay. It can't be ignored as a programming asset.

**Steve Williams, WAMX-Ann Arbor**

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

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

**Dr. Jazz, Dr. Jazz Operations**

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

**Sarah Greenwood, Justice Records**

WM is far from a fad. World Music is here and here to stay. Radio needs to give WM artists

more opportunity by giving their listeners more credit!

**James Lewis, James Lewis Marketing**

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

**Julie Amacher, KUNC-Greeley**

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

**Baba O'Lear, KUNR-Reno**

## QUESTION #3

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

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

**Tim Hodge, KJAZ-San Francisco**

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

**Steve Feinstein, KKSF-San Francisco**

I see Adult Alternative becoming more of a vocally-oriented



Photos, top to bottom: Exchange, Mel Martin + Bebop & Beyond

# Congratulations GAVIN JAZZ/AA on your 3rd anniversary!

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NP/2010

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*Prayer For Peace*

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



NP/2010

**ANTONIO HART**  
*For The First Time*

Alto saxophonist Antonio Hart combines intellect, hard swing and passion on his Novus debut, which features Roy Hargrove on trumpet. Hart blends a thorough knowledge of the vocalized tones characteristic of masters like Benny Carter and Johnny Hodges, with his own distinct style.



NP/2011

**STEVE COLEMAN AND FIVE ELEMENTS**  
*Black Science*

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

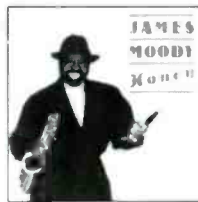


NP/2011

**OPAFIRE**  
*Without A Trace*

OpaFire is so hot, they received airplay - and acclaim - based only on a demo tape sent to a California radio station. That acclaim continues with this collection of contemporary instrumental and vocal music with its subtle blend of world beat sounds.

**Congratulations from one**



NP/2011

**JAMES MOODY**  
*Honey*

There's no mistaking the honeyed tones that issue from James Moody's saxophone. He approaches the soprano, alto and tenor saxes with fluid authority on his newest release.

# JAZZ GIANT

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**JASON REBELLO**  
*A Clearer View*

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



NP/2011

**ROY HARGROVE**  
*Public Eye*

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



NP/2011

**CHRISTOPHER HOLLYDAY**  
*The Natural Moment*

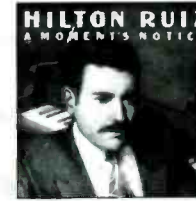
At 21, Christopher Hollyday displays his virtuosity on the alto saxophone with this album that showcases richly individualistic music from a mature, viscerally exciting musician.



NP/2011

**CARMEN MCRAE**  
*Sarah-Dedicated To You*

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



NP/2011

**HILTON RUIZ**  
*A Moment's Notice*

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

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Randali Kennedy, Dave Koz, Grant  
Geissman

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

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

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

**Neil Gorov, Groov Marketing  
and Consulting**

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

**Rod Flores, KCSM-San Mateo**

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

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

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

**Richard Morton, Indie**

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

**Jeff Lunt, Mesa/Bluemoon**

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

**Jack Kolkmeier, KIOT-Santa Fe**

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

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

Adult Alternative has been sounding too homogeneous. The A&R departments need to search for artists that are more progressive in their song forms, harmonies and "sound" usage. In effect, try selling the music, not the package. I feel that soon there will be a lot of re-discovered Jazz talent coming on board. As we delve into the '90s, the pre-yuppie Jazz players that are somewhere between Weather Report and Stan Getz will arrive.

**Jennifer Phelps, Denon Records**

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

**Gary Vercelli, KXJZ-Sacramento**



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HAPPY ANNIVERSARY,  
GAVIN!

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

**Renee Beam, KUOP-Stockton**

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

A strong melodic line is vital in song selection for everyone.

**Joe Cohn, KPLU-Seattle**

Each format will develop it's own identity. Jazz radio will be real Jazz and blues-based and AA will be more vocal-oriented. It is much harder now to get an

artist into the Top 5 on both charts. Simultaneously, AA is playing less Jazz, while Jazz is looking for more real Jazz.  
**Cliff Gorov/Tim/Rebecca/Ynes/Cindy, All That Jazz Consulting & Marketing**

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

**Jaime Kartak, KJZS-Houston**

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

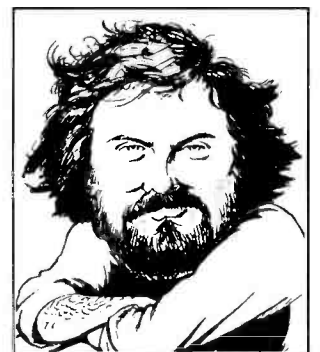
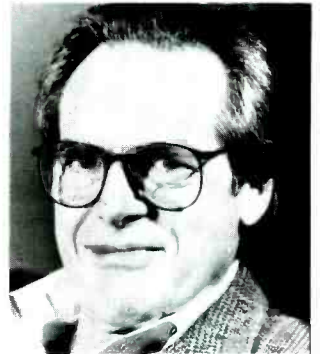
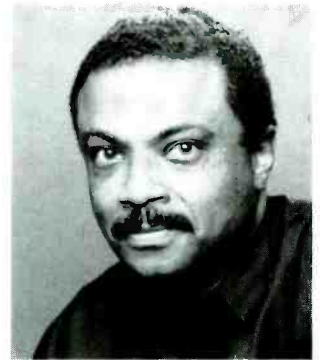
**David A. Thompson, Justice Records**

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

**Duke DuBois, GRP Records**

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

Most straight ahead Jazz will never appeal to any major section of the public. Only those with a pre-developed appreciation will enjoy and listen. AA ought to be new music radio for the 25-54 set.



Photos, top to bottom:  
Chris Jones, Michael Moryc,  
John Rogers, Al Wallack

“David is one of my favorite artists, he is a fine storyteller who paints pictures with his lyrics. Besides that, he's a helluva nice guy.”

-Emily Saliers, Indigo Girls

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

- Doug Clifton/KBCO

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

- Steve Feinstein/KKSF

“Great combination of lyrics and production. ‘She's Just Dancing’ hits home”

- Bob Church/WLOQ



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

**Chad Gilley, WCLZ-Portland**

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

**Tom Terrell, Antilles Records**

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

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

**Bob Hammond, KANU-Lawrence**

AA is for people who have outgrown rock, Country, etc. and are looking for a familiar music that appeals to their stations in life. You can listen to AA and put it in the foreground or the background and it will still be musically appealing. Jazz is for people who are looking to be musically

challenged. If you put it in the background, the structure of the music keeps pushing you to put it in the foreground. It's music that taunts you to listen closely.  
**Marla Roseman, Promark Radio and Retail Promotions**

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

**Ross Harper, Nova Records**

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

**Ricky Schultz, Warner Bros. Records**

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

**Paul Metters, KGNU-Boulder**

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

**Karl Kessler, WRTI-Philadelphia**

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

**Michael Carlson, MC Promotion**

In comparing the "Jazz" and "Adult Alternative" charts in Gavin dated 8/9/91, there are only eight artists that are on both charts. They are Ottmar Liebert, Jean Luc Ponty, Natalie Cole, Gary Burton, Bela Fleck, David Sanborn, Dori Caymmi and Tuck & Patti. That's sixteen percent crossover. The 84% of the chart is as different as the Harper Brothers are to Acoustic Alchemy. Good or bad? Viva la difference!

**Deborah Lewow, GRP Records**

## AND THE ARTISTS RESPOND...

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

Human beings—mostly.  
**Bob Berg, Denon**

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

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

JOHN SCORFIELD · DIANNE REEVES · ELIANE ELIAS · BOB BERG · JOHN PATITUCCI · RALPH MOORE  
KEITH JARRETT · BOBBY McFERRIN · RICK EDEA · DON BRONNICK · JOEY CALDERAZZO · PHIL PERRY · ELEMENTS

# COAST-TO-COAST AND GROWING STRONG

SPECIAL GEX · RICK MARGITZA  
JAMES MOODY · JOE LOVANO · HERB ELUS  
NATALIE COLE · BENNIE HAITT · ABBEY LINCOLN  
CASSANDRA WILSON · BOBBY WATSON  
BENNY GREEN · BOBBY WYLE · DAVE WEEKLY

TERUMASA HINO  
ERIC JOHNSON  
MARION MEADOWS  
RAUDA PETERSON  
DANNY GATTEN  
RICHARD ELLIOT

MULGREW MILLER · GERALD ALBRIGHT · CHARUE HADEN · SHIRLEY HORN · NELSON DANCELL · JOEY DEFRANCESCO · EDDIE DANIELS  
GERI ALLEN · JON LUIGIEN · GREG OSBY · DAVID SANDORN · TERENCE BIANCHARD · BELA FLECK · DAVE HOLLAND · RENEE ROSNES  
TANIA MARIA · CHARNETT MOFFETT · JOHN McLAUGHLIN · CHRISTOPHER HOLLIDAY · THOM ROTELLA · LEO GANDELMAN · DAVE KOZ  
LON RANUS · KENNY GARRETT · DON RIVEN · BIRELI LAZIBENE · YELLOW JACKETS · PAT BENATAR · MICHEL PETRUCCIANI · VELAS  
JIM BEARD · GONZALO DUBALCABA · BOBBY HUTCHERSON · LEE PITENOUR · NESTOR TORRES · RANDY BECKER · LOI NORTH  
VINCENT HEDZINS · HOLLY COLE · STEVE SMITH · JAMES MORRISON · JERRY BERGSONU · TOM GRANT · STEVE LAURY  
AL MADGWEN · RAYAN MIKE MAKHALEMBLE · MARLON JORDAN · MARISA MONTE · WARREN HILL · VINX  
GIL GOLDSTEIN · BOB BELDEN · STANLEY JORDAN · VINCE MENDOLA · GEOFF KEEZER · HILTON RUIZ  
ROBIN HOLCOMB · LEAN STERN · PETE LEVIN · TOMMY WILLIAMS · TOMMY SMITH



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Jazz · Adult Alternative · NAC**

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(212) 603-8732  
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# ANNIVERSARY THE 50th GAVIN

Audiences are different all over the world.

**John Scofield, Blue Note**

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

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

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

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

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

**Renee Manning, Ken Music**

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

**Dotsero, Nova**

My audience is comprised of Japanese tourists, social wretches and seekers of musics' tomorrow.

**Greg Osby, Blue Note**

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

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

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

**Don Grusin, GRP**

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

**Mark Winkler, CMG**

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

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

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

**Benny Green, Blue Note**

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

**Mark Whitfield, Warner Bros.**

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

**George Howard, GRP**

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

**Kevyn Lettau, Nova**

Mixed ages, knowledgeable Jazz listeners. Nice people.

**Gary Burton, GRP**



Photos, top to bottom: John Scofield, Dianne Reeves, Dori Caymmi

## The Dr. Jazz Test For "Promotionitis"

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- Depressed Sales
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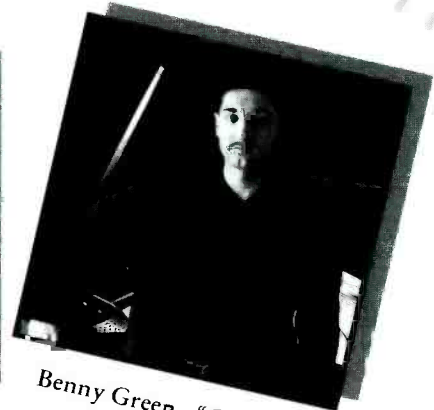
With artists like these  
our future together is guaranteed.



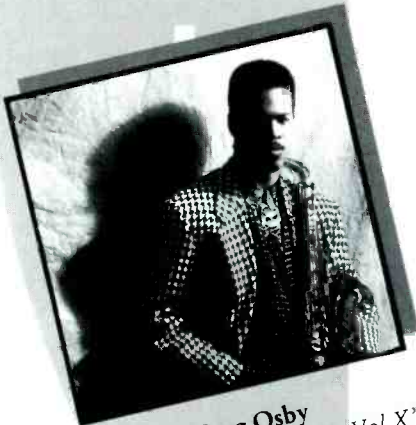
Dianne Reeves "I Remember"



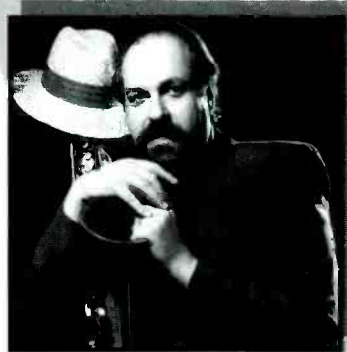
Michel Petrucciani  
"Playground"



Benny Green "Greens"



Greg Osby  
"Man Talk For Moderns Vol X"



Joe Lovano "Landmarks"



Geoff Keezer  
"Here And Now"

## Coming This Fall

Bob Belden Ensemble  
"Straight To My Heart -  
The Music of Sting"

Richard Elliot "On The Town"

Eliane Elias "A Long Story"

Charnett Moffett "Network"

Gonzalo Rubalcaba  
"The Blessing"

Rick Margitza  
"This Is New"

Stanley Jordan  
"Stolen Moments - Live"

MAN  
HAT  
TAN

THE FINEST IN JAZZ SINCE 1939  
BLUE NOTE.



My audience is split between musicians and people who hear my music on the radio.  
**Brian Bromberg, Nova**

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

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



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

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



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

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



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

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

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

...personally, there wasn't a monopoly on TV and radio of

commercial music. There is a narrow-minded perception of what types of music are represented (i.e. rap, pop).

**Al Di Meola, Tomato/Mesa/Bluemoon**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

...there were more quality pianos at clubs and other venues.  
**Phil Markowitz, Ken Music**

Photos, top to bottom:  
Blake Lawrence, Tom Borton,  
David Becker, Michael Tomlinson

**ALL THAT JAZZ**

**CONSULTING AND MARKETING**

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...there was more security. The career has many "ups and downs," but then again, that's probably the price of the "freedom."

**Bud Harner/Uncle Festive, Mesa/Bluemoon**

## The biggest advantage to being a musician is:

...if two people walk into a room, and one is holding a guitar, the person with the guitar will get attention. A good tool for meeting people.

**Michael Tomlinson, Mesa/Bluemoon**

...playing music with all generations of Jazz musicians and getting next to the masters.

**Joe Lovano, Blue Note**

...cholesterol checks.

**Herb Ellis, Justice Records**

Being able to freely express myself. Freedom of lifestyle. It's rewarding being able to provide a healing for people.

**Tom Borton, Mesa/Bluemoon**

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

**Tony Guerrero, Nova**

...to have the precious opportunity to promote peace and brotherly love through the spirit of music.

**Benny Green, Blue Note**

..."The Rush."

**Renee Manning, Ken Music**

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

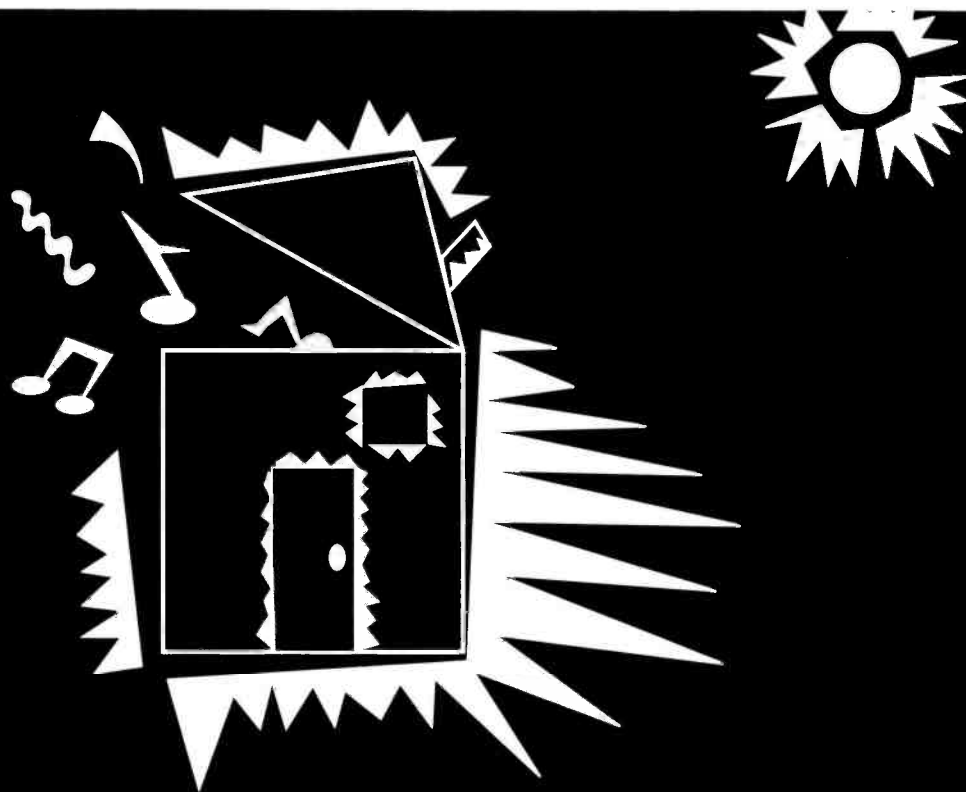
**Dori Caymmi, Qwest/Warner Bros.**

...one day you become an artist.

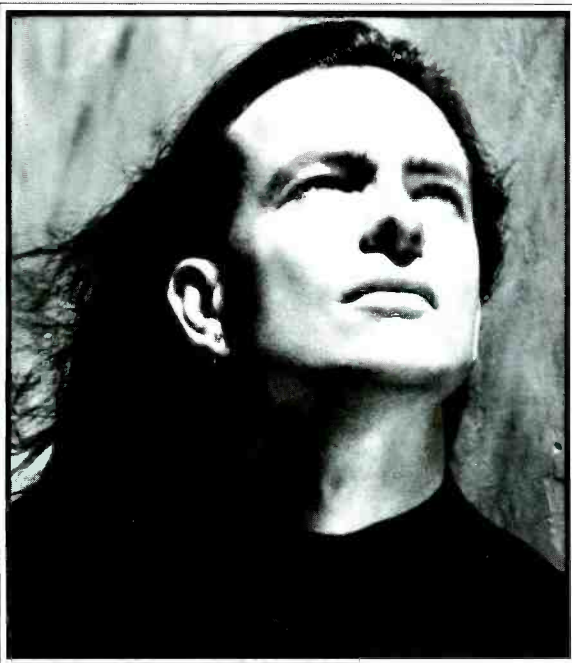
**Alexander Zonjic, Reprise Records**



Top to bottom:  
Phil Corriveau and baseball legend Orlando Cepeda with Gary Vercelli, Benny Green, Don Grusin

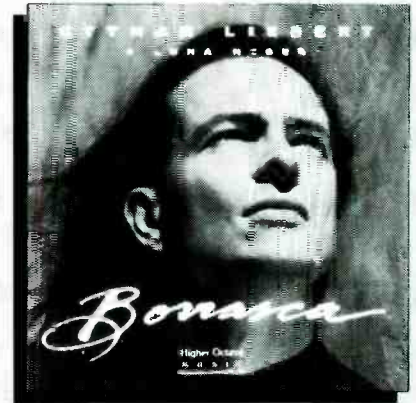


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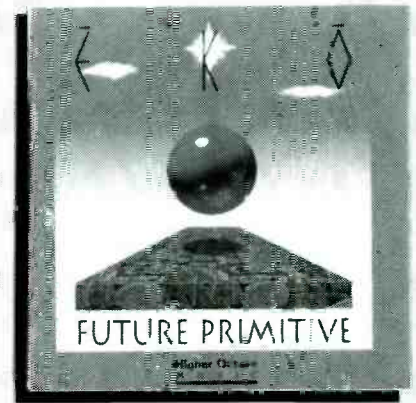
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musicians Freddie Ravel,  
Jim Jacobsen, David Lasley  
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# ALL OUR BEST.

## **TERENCE BLANCHARD.**

*Today's hottest new trumpeter makes his solo debut.*

Terence has been everywhere but on his own album... until now. Demonstrating his continuing growth as both a player and composer, "Terence Blanchard" features Branford Marsalis and Jeff "Tain" Watts.

## **WYNTON MARSALIS.**

*Three brilliant shades of the blues.*

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

## **MANHATTAN TRANSFER.**

*Hear the Cool, Feel the Heat.*

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

## **LOOK FOR THESE UPCOMING RELEASES:**

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

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

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



Terence Blanchard  
"Terence Blanchard"



Wynton Marsalis  
"Thick in The South"



Wynton Marsalis  
"Uptown Ruler"



Wynton Marsalis  
"Levee Low Moon"



Manhattan Transfer  
"The Offbeat Of Avenues"

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

**COLUMBIA JAZZ**

# ADULT ALTERNATIVE

## MOST ADDED

1. THE OFFBEAT OF AVENUES - **MANHATTAN TRANSFER** (COLUMBIA)
2. DANCE OF THE PHOENIX - **NESTOR TORRES** (VERVE FORECAST/POLYGRAM)
3. VOICES IN THE WIND - **WIND MACHINE** (SILVER WAVE)
4. CURVES AHEAD - **THE RIPPINGTONS** (GRP)
5. BETWEEN DUSK...AND DREAMING - **BRIAN HUGHES** (JUSTIN TIME/BLUEMOON)
6. SWEET DEAL - **SADAO WATANABE** (ELEKTRA)

## TOP TIP

**THE RIPPINGTONS**  
CURVES AHEAD  
(GRP)  
**DAVID WILCOX**  
HOME AGAIN  
(A&M)

Two highest debuts. Rippingtons rip at #18. Meanwhile an AA core artist is born as the sophomore David Wilcox A&M release breaks through big at #30.

## RECORD TO WATCH



**NESTOR TORRES**  
DANCE OF THE PHOENIX  
(VERVE FORECAST/POLYGRAM)  
Filling the flute void with an overdue appearance. Nestor is up to his waist in cool, tropical tones.

Co-Editors: Keith Zimmerman/Kent Zimmerman

## 2W LW TW

2	1	1	<b>AARON NEVILLE</b> - Warm Your Heart (A&M)
1	2	2	<b>OTTMAR LIEBERT</b> - Borrasca (Higher Octave)
4	3	3	<b>BONNIE RAITT</b> - Luck Of The Draw (Capitol)
5	5	4	<b>TOM SCOTT</b> - Keep This Love Alive (GRP)
3	4	5	DOTSERO - Jubilee (Nova)
16	7	6	<b>PHIL SHEERAN</b> - standing on fishes (Sonic Edge)
13	9	7	<b>PETE BARDENS</b> - Water Colors (Miramar)
6	6	8	TONI CHILDS - House Of Hope (A&M)
9	14	9	<b>MICHAEL DOWDLE</b> - From The Hip (Airus)
8	8	10	WARREN HILL - Kiss Under The Moon (Novus/RCA)
—	28	11	<b>ACOUSTIC ALCHEMY</b> - Back On The Case (GRP)
14	11	12	NATALIE COLE with NAT "KING" COLE - Unforgettable With Love (Elektra)
21	18	13	<b>SCHONHERZ &amp; SCOTT</b> - Under A Big Sky (Windham Hill)
15	15	14	<b>BELA FLECK &amp; THE FLECKTONES</b> - Flight Of The Cosmic Hippo (Warner Bros.)
34	22	15	<b>ANIMAL LOGIC</b> - II (IRS)
11	13	16	EKO - Future Primitive (Higher Octave)
17	16	17	DAVID SANBORN - another Hand (Elektra/Musician)
—	—	18	<b>RIPPINGTONS feat. RUSS FREEMAN</b> - Curves Ahead (GRP)
25	21	19	<b>JEREMY WALL</b> - Cool Running (Amherst)
22	20	20	<b>FREEWAY PHILHARMONIC</b> - Car Tunes (Spindletop)
10	12	21	CANDY DULFER - SAXuality (Arista)
24	24	22	<b>BEN SIDRAN</b> - Cool Paradise (Bluemoon/Go Jazz)
12	17	23	DAN SIEGEL - Going Home (Epic Associated)
30	25	24	<b>KEN NAVARRO</b> - After Dark (Positive Music)
33	27	25	<b>UNCLE FESTIVE</b> - The Paper And The Dog (Bluemoon)
7	10	26	JEAN LUC PONTY - Tchokola (Epic)
35	30	27	<b>DAVID BECKER TRIBUNE</b> - In Motion (Bluemoon)
18	19	28	GARY BURTON - Cool Nights (GRP)
—	41	29	<b>PRIDE 'N POLITIX</b> - Changes (East West America)
—	—	30	<b>DAVID WILCOX</b> - Home Again (A&M)
—	—	31	<b>SADAO WATANABE</b> - Sweet Deal (Elektra)
26	26	32	DYING YOUNG WITH KENNY G - Soundtrack (Arista)
38	34	33	<b>BENDIK</b> - IX (Columbia)
41	35	34	<b>DAN CRARY</b> - Thunderation (Sugar Hill)
46	36	35	<b>PHYLLIS HYMAN</b> - Prime Of My Life (Zoo)
20	31	36	DON GRUSIN - Zephyr (GRP)
23	29	37	TONY GUERRERO - Another Day Another Dream (Nova)
—	—	38	<b>MANHATTAN TRANSFER</b> - The Offbeat Of Avenues (Columbia)
—	50	39	<b>MICHAEL POWERS</b> - Perpetual Motion (Nastymix)
19	23	40	SPECIAL EFX - Peace Of The World (GRP)
32	32	41	MO FOSTER - Bel Assis (Relativity/Clappers)
—	—	42	<b>WIND MACHINE</b> - Voices In The Wind (Silver Wave)
—	44	43	<b>JACK JEZZRO</b> - A Days Journey (Agenda)
—	—	44	<b>GUIRE WEBB</b> - New Frontier (Proxima)
—	46	45	<b>BLACK</b> - Black (A&M)
50	43	46	KIM WATERS - Sax Appeal (Warlock)
36	37	47	DORI CAYMMI - Brazilian Serenata (Qwest/Warner Bros.)
—	—	48	<b>VELAS</b> - Velas (Voss)
37	39	49	VARIOUS ARTISTS - Polar Shift (Private Music)
—	45	50	GIPSY KINGS - Este Mundo (Elektra/Musician)

## CHARTBOUND

\*Debuts in chartbound

**OPAFIRE** (NOVUS/RCA)  
**SPHEERIS/VOUDOURIS** (MUSIC WEST)  
\***CHICK COREA ELEKTRIC BAND** (GRP)  
\***BRIAN HUGHES** (JUSTIN TIME/BLUEMOON)  
\***CHRIS BOARDMAN** (HEADFIRST)  
\***NESTOR TORRES** (VERVE FORECAST/POLYGRAM)

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

**Dropped:** #33 Oystein Sevag, #38 Chris Rea, #40 Chris Smith, #42 Crusaders, #48 Nelson Kole, #49 Michel Petruccianni.

# JAZZ NEW RELEASES

## ONCE IN A BLUE MOON - TONY CAMPISE (HEART MUSIC)

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

## THAT GOES TO SHOW YA! - DAVE MURDY (TIME IS)

Although guitarist **Dave Murdy** calls the shots here, his wife **Peggy Duquesnel** makes That Goes To Show Ya! a family affair by handling the quintet’s piano chores. **Eric Marienthal** is enlisted to provide the sax heads for three

as a bandleader, he’s sensitive to the balance of the other musicians. Murdy’s an accomplished soloist and a pretty good bandleader as well. The title track, along with the **Shorter** and **Coltrane** tunes, is a warm-up to Murdy’s talents. Marienthal takes a step back and blends in with the band.



tunes, including the title cut, **Coltrane’s** “Giant Steps” and a version of **Wayne Shorter’s** “Yes Or No.” Murdy plays swimmingly through various time signatures and genres. He blazes notes without being too flashy. Yet

## BENEATH THE MASK - CHICK COREA ELEKTRIC BAND (GRP)

Here’s one kinetic, electric aggregation for you! Every musician is top-drawer and badass in his own right—**Frank Gambale**, **Eric**

**STEPHEN SCOTT**  
SOMETHING TO CONSIDER

849 557-2/4

**NESTOR TORRES**  
DANCE OF THE PHOENIX

Produced by Ronnie Foster  
511 028-2/4



# JAZZ NEW RELEASES

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

## A CLEARER VIEW - JASON REBELLO (NOVUS/RCA)

Keyboardist **Jason Rebello** records his British debut with remnants of **Basia's** band and co-production by **Wayne Shorter**. None of



these participants so much as offer a preconceived clue as to what you're in for on **A Clearer View**. This is electric/acoustic power

Jazz carried particularly well by an awesome drummer, **Jeremy Stacey**. It's hard to imagine this music in less capable rhythmic hands. Shorter brought his **Weather Reporting** skills to the sessions, giving songs like "Back To Back" amazing forecasts of power and grace. Rebello intertwines his melody amid sheets and sheets of electric support, soloing mainly on Steinway acoustic. Imagine **David Benoit** with a mean streak and you've got yourself a starting point. Nice stuff.

## VOICES IN THE WIND - WIND MACHINE (SILVER WAVE)

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

*cont. on page 61*



CASSANDRA WILSON  
SHE WHO WEEPS



CASSANDRA WILSON  
SHE WHO WEEPS

834 443-2/4

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



AND

the GAVIN REPORT

WHERE NEW BECOMES KNOWN.

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# JAZZ

## MOST ADDED

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

## TOP TIP

WYNTON MARSALIS  
 VOL. 2 UPTOWN RULER  
 (COLUMBIA)

Fire two from the triple Wynton assault on the chart.

## RECORD TO WATCH



TONY CAMPISE  
 ONCE IN A BLUE MOON  
 (HEART MUSIC)  
 This Jazz/Blues honker from Texas roars back with a big follow-up effort.

Co-Editors: Keith Zimmerman/Kent Zimmerman

## 2W LW TW

2W	LW	TW	
1	1	1	DAVID SANBORN - another Hand (Elektra/Musician)
7	3	2	ANTONIO HART - For The First Time (Novus/RCA)
4	4	3	MICHEL PETRUCCIANI - Playground (Blue Note)
8	7	4	BENNY GREEN TRIO - Greens (Blue Note)
2	2	5	NATALIE COLE with NAT "KING" COLE - Unforgettable With Love (Elektra)
5	6	6	TERENCE BLANCHARD - Terence Blanchard (Columbia)
9	8	7	REBECCA COUPE FRANKS - Suit Of Armor (Justice)
16	10	8	TOUGH YOUNG TENORS - Alone Together (Antilles/Island)
13	13	9	McCOY TYNER - Remembering John (Enja)
27	15	10	BOBBY HUTCHERSON - Mirage (Landmark)
15	12	11	KENNY BARRON QUINTET - Quickstep (Enja)
3	5	12	HILTON RUIZ - A Moment's Notice (Novus/RCA)
14	9	13	CLEO LAINE - Jazz (BMG Int'l)
28	19	14	BOB MALACH - Mood Swing (Bluemoon/Go Jazz)
6	11	15	ANDY LAVERNE - Pleasure Seekers (Triloka)
10	14	16	JOHNNY GRIFFIN - The Cat (Antilles/Island)
25	21	17	JESSE DAVIS - Horn Of Passion (Concord Jazz)
18	16	18	FREDDIE HUBBARD - Bolivia (Music Masters)
30	25	19	CASSANDRA WILSON - She Who Weeps (JMT/PolyGram)
—	38	20	GEOFF KEEZER - Here And Now (Blue Note)
26	22	21	CLAYTON/HAMILTON JAZZ ORCHESTRA - Heart And Soul (Capri)
11	17	22	EDDIE HARRIS - There Was A Time (Echo Of Harlem) (Enja)
24	24	23	RONNIE MATHEWS TRIO - Dark Before The Dawn (DIW)
—	47	24	WYNTON MARSALIS - Thick In The South Soul Gestures...Vol. 1 (Columbia)
—	39	25	RENNE MANNING - As Is (Ken Music)
36	35	26	CHARLIE WATTS - From One Charlie (Continuum)
22	26	27	BELA FLECK & THE FLECKTONES - Flight Of The Cosmic Hippo (Warner Bros.)
17	23	28	BILLY CHILDS - His April Touch (Windham Hill Jazz)
12	18	29	CHARLES EARLAND - Whip Appeal (Muse)
31	31	30	BRIAN LYNCH - In Process (Ken Music)
—	50	31	TURTLE ISLAND STRING QUARTET - On The Town (Windham Hill Jazz)
44	33	32	BEN SIDRAN - Cool Paradise (Bluemoon/Go Jazz)
—	40	33	DONALD HARRISON - For Art's Sake (Candid/DA)
33	32	34	DORI CAYMMI - Brazilian Serenata (Qwest/Warner Bros.)
—	—	35	WYNTON MARSALIS - Uptown Ruler Soul Gestures...Vol. 2 (Columbia)
23	29	36	STANLEY COWELL TRIO - Close To You Alone (DIW)
40	36	37	MICHAEL DAVIS - Heroes (Voss)
20	28	38	CHRISTOPHER HOLLYDAY - The Natural Moment (Novus/RCA)
—	—	39	WYNTON MARSALIS - Levee Low Moan Soul Gestures...Vol. 3 (Columbia)
—	—	40	OLIVER JONES TRIO - "A Class Act" (Justin Time)
—	44	41	LEEANN LEDGERWOOD - You Wish (Triloka)
19	20	42	MARK MURPHY - What A Way To Go (Muse)
45	48	43	PHIL SHEERAN - standing on fishes (Sonic Edge)
29	27	44	MINGUS DYNASTY - The Next Generation (Columbia)
—	46	45	PHIL MARKOWITZ TRIO - Sno' Peas (Ken Music)
21	30	46	GARY BURTON - Cool Nights (GRP)
34	34	47	WALTER BISHOP JR. - What's New (DIW)
38	37	48	ALEJANDRO SANTOS - 5 carnavales 4 (Great Northern Arts)
—	—	49	UNCLE FESTIVE - The Paper And The Dog (Bluemoon)
—	—	50	ROLAND VAZQUEZ - No Separate Love (RVCD)

## CHARTBOUND

\*Debuts in chartbound

- JACKIE McLEAN QUINTET (TRILOKA)
- \*MANHATTAN TRANSFER (COLUMBIA)
- \*TONY CAMPISE (HEART MUSIC)
- \*HERB ELLIS (JUSTICE)
- DAVE MURDY (TIME IS)
- AYDIN ESEN (GRAMAVISION)
- PONCHO SANCHEZ (CONCORD JAZZ)

- \*JASON REBELLO (NOVUS/RCA)
- SADAO WATANABE (ELEKTRA)
- DAVID BECKER TRIBUNE (BLUEMOON)
- \*BLUESIANA II (WINDHAM HILL JAZZ)
- JEREMY WALL (AMHERST)
- \*FRANK CAPP TRIO (CONCORD JAZZ)
- \*ACOUSTIC ALCHEMY (GRP)

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

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



David Sanborn hObbies

#1 Jazz Record!

the first single

from David Sanborn's  
new album,

"another Hand" 61088

produced by Hal Willner

on Elektra Musician



# GAVIN ALTERNATIVE SUBCHARTS

LW	TW	POST-BOP
1	1	<b>ANTONIO HART</b> - For The First Time (Novus/RCA)
4	2	<b>BENNY GREEN TRIO</b> - Greens (Blue Note)
3	3	<b>TERENCE BLANCHARD</b> - Terence Blanchard (Columbia)
2	4	<b>DAVID SANBORN</b> - another Hand (Elektra/Musician)
5	5	<b>BOBBY HUTCHERSON</b> - Mirage (Landmark)
10	6	<b>KENNY BARRON QUINTET</b> - Quickstep (Enja)
7	7	<b>REBECCA COUPE FRANKS</b> - Suit Of Armor (Justice)
8	8	<b>CLEO LAINE</b> - Jazz (BMG Int'l)
12	9	<b>MCCOY TYNER</b> - Remembering John (Enja)
11	10	<b>TOUGH YOUNG TENORS</b> - Alone Together (Antilles/Island)
6	11	<b>HILTON RUIZ</b> - A Moment's Notice (Novus/RCA)
17	12	<b>JESSE DAVIS</b> - Horn Of Passion (Concord Jazz)
13	13	<b>CLAYTON/HAMILTON JAZZ ORCH.</b> - Heart And Soul (Capri)
16	14	<b>MICHEL PETRUCCIANI</b> - Playground (Blue Note)
14	15	<b>JOHNNY GRIFFIN</b> - The Cat (Antilles/Island)
9	16	<b>FREDDIE HUBBARD</b> - Bolivia (Music Masters)
20	17	<b>GEOFF KEEZER</b> - Here And Now (Blue Note)
15	18	<b>NATALIE COLE</b> - Unforgettable With Love (Elektra)
—	19	<b>WYNTON MARSALIS</b> - Thick In The South... (Columbia)
—	20	<b>BOB MALACH</b> - Mood Swing (Bluemoon/Go Jazz)
—	21	<b>WYNTON MARSALIS</b> - Uptown Ruler... (Columbia)
18	22	<b>BRIAN LYNCH</b> - In Process (Ken Music)
21	23	<b>EDDIE HARRIS</b> - There Was A Time (Echo Of Harlem) (Enja)
26	24	<b>CASSANDRA WILSON</b> - She Who Weeps (JMT/PolyGram)
30	25	<b>CHARLIE WATTS</b> - From One Charlie (Continuum)
—	26	<b>OLIVER JONES TRIO</b> - "A Class Act" (Justin Time/Bluemoon)
27	27	<b>RONNIE MATHEWS TRIO</b> - Dark Before The Dawn (DIW)
—	28	<b>DONALD HARRISON</b> - For Art's Sake (Candid/DA)
24	29	<b>ANDY LAVERNE</b> - Pleasure Seekers (Triloka)
19	30	<b>CHARLES EARLAND</b> - Whip Appeal (Muse)

Culled from a select sample of Jazz-intensive reporters.

LW	TW	COMMERCIAL ADULT ALTERNATIVE
4	1	<b>AARON NEVILLE</b> - Warm Your Heart (A&M)
3	2	<b>OTTMAR LIEBERT</b> - Borrasca (Higher Octave)
2	3	<b>TOM SCOTT</b> - Keep This Love Alive (GRP)
1	4	<b>DOTSERO</b> - Jubilee (Nova)
5	5	<b>BONNIE RAITT</b> - Luck Of The Draw (Capitol)
6	6	<b>PETE BARDENS</b> - Water Colors (Miramar)
8	7	<b>TONI CHILDS</b> - House Of Hope (A&M)
16	8	<b>ACOUSTIC ALCHEMY</b> - Back On The Case (GRP)
10	9	<b>PHIL SHEERAN</b> - standing on fishes (Sonic Edge)
9	10	<b>WARREN HILL</b> - Kiss Under The Moon (Novus/RCA)
7	11	<b>CANDY DULFER</b> - SAXuality (Arista)
14	12	<b>JEREMY WALL</b> - Cool Running (Amherst)
—	13	<b>RIPPINGTONS feat. RUSS FREEMAN</b> - Curves Ahead (GRP)
12	14	<b>DAN SIEGEL</b> - Going Home (Epic Associated)
15	15	<b>MICHAEL DOWDLE</b> - From The Hip (Airus)
11	16	<b>EKO</b> - Future Primitive (Higher Octave)
26	17	<b>ANIMAL LOGIC</b> - II (IRS)
18	18	<b>DAVID SANBORN</b> - another Hand (Elektra/Musician)
19	19	<b>NATALIE COLE</b> - Unforgettable With Love (Elektra)
21	20	<b>SCHONHERZ &amp; SCOTT</b> - Under A Big Sky (Windham Hill)
17	21	<b>BELA FLECK &amp; THE FLECKTONES</b> - Flight Of... (Warner Bros.)
—	22	<b>PRIDE 'N POLITIX</b> - Changes (East West America)
24	23	<b>FREEWAY PHILHARMONIC</b> - Car Tunes (Spindletop)
13	24	<b>JEAN LUC PONTY</b> - Tchokola (Epic)
25	25	<b>BEN SIDRAN</b> - Cool Paradise (Bluemoon/Go Jazz)
27	26	<b>PHYLLIS HYMAN</b> - Prime Of My Life (Zoo)
—	27	<b>SADAO WATANABE</b> - Sweet Deal (Elektra)
28	28	<b>BENDIK</b> - IX (Columbia)
—	29	<b>KEN NAVARRO</b> - After Dark (Positive Music)
—	30	<b>MANHATTAN TRANSFER</b> - The Offbeat Of Avenues (Columbia)

Culled from Gavin Commercial AA Reporters only.

HELLO... KENT AND KEITH?  
IT'S **MARLA** FROM **PROMARK!**  
JUST CALLED TO CONGRATULATE  
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JAZZ AND ADULT ALTERNATIVE  
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# JAZZ NEW RELEASES



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



## HOME AGAIN - DAVID WILCOX (A&M)

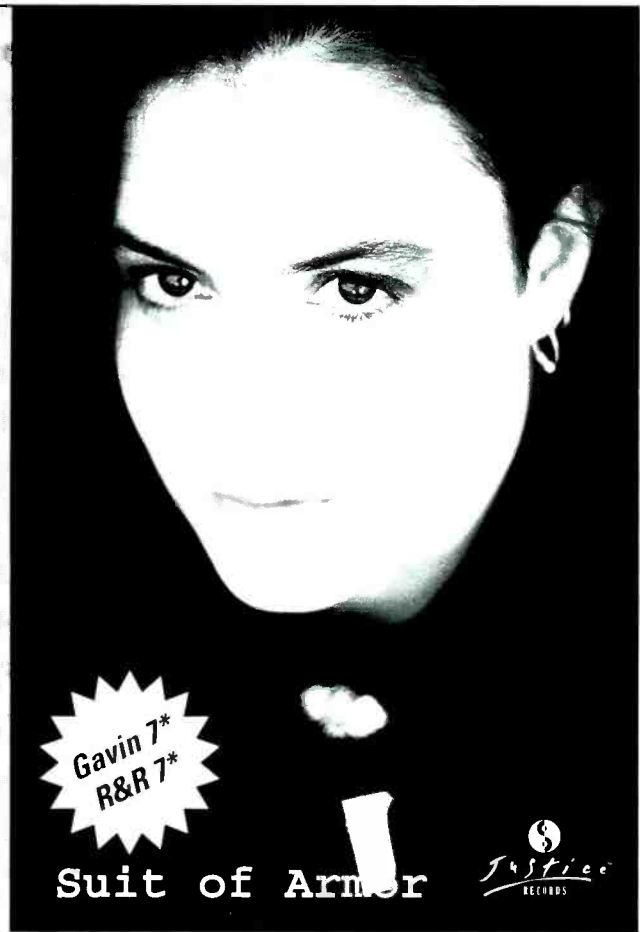
Was a time when troubadours like **James Taylor**, **Joni Mitchell** and **Carly Simon** were born on the album airwaves. Admittedly, while **David Wilcox** may be a little on the "soft and sensitive" side going up against the **Rippingtons**, I'll betcha we'll get quite a few reports each week sneaking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

## THE OFFBEAT OF AVENUES - MANHATTAN TRANSFER (COLUMBIA)

Absolutely start with the title track. It's one of the **Manhattan Transfer's** best recordings. It sways and swaggers with lots of custom Adult attitude, a combination of savvy and rootsy scat singing wrapped up in a high-tech, machine-driven groove with megabyte. Bet it sounds great on the air. Beyond that, it's a gas, gas, gas. In its own way, *The Offbeat Of Avenues* re-defines what adult music is, challenging all of our concepts of AA. If, like me, you need to be woken out of a mellow groove slumber, put the pedal to this metal. This is one of those rare,

August 30, 1991/the GAVIN REPORT

REBECCA COUPE FRANKS



Gavin 7\*  
R&R 7\*

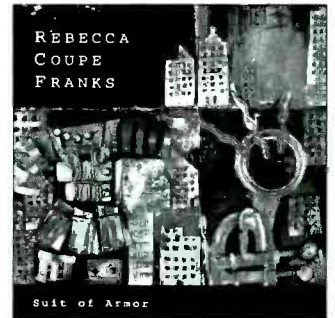
Suit of Armor



Photo: Clayton Miller

### Featuring Jazz Greats

- BEN RILEY
- BUSTER WILLIAMS
- KENNY BARRON
- JOE HENDERSON
- LENI STERN
- CAROLYN BRANDY



### Herb Ellis Makes the Grade On His Justice Records Debut "Roll Call"

Gavin #1  
Most Added  
R&R #2  
Most Added



- With
- JAKE HANNA
  - MEL RHYNE
  - JOHNNY FRIGO
  - JAY THOMAS



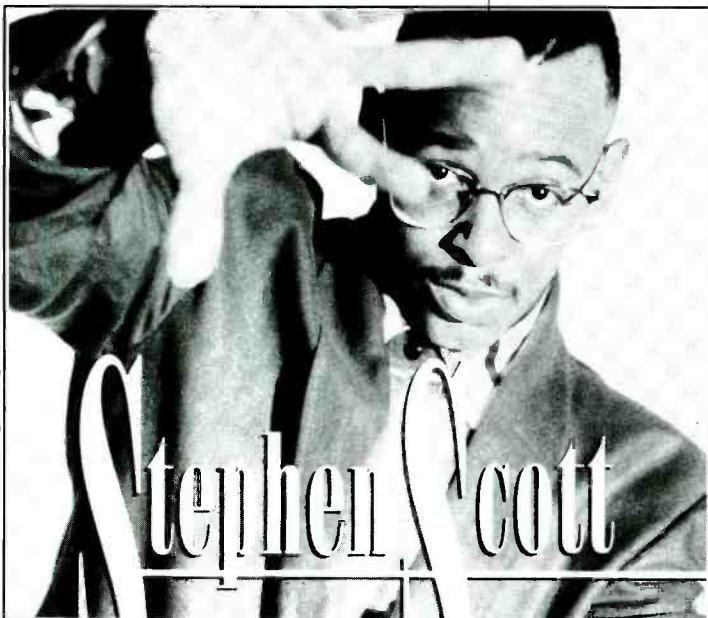
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# JAZZ NEW RELEASES



across the dial smashes. After the title, try **Donald Fagen's** brand new "Confide In Me," a magnificent anthem of dope-free existence. Jazzers have places to go as well, including **Jon Hendricks/Gil Evans'** "Blues For Pablo" and "10 Minutes Till The Savages Come" with that **Grady Tate/Twin Peaks** groove. On "What Goes Around Comes Around," a hip hop groove is greased with **Coltrane, Monk** and **Dizzy** references. You gotta love that.



## SOMETHING TO CONSIDER - STEPHEN SCOTT (VERVE/POLYGRAM)

Top New York City Bop bands patrol the mean Jazz waters like ravenous sharks in search of happening young pianists. One such "hot" commodity is making sweet progress with his debut solo disc. He's **Stephen Scott**,

until now the most notable former member of the **Harper Brothers**. Stephen was the hottest pianist the Harpers ever had, so it's no surprise **Something To Consider** rivals **Antonio Hart's** latest as a major springboard new release. Punch up track two, "Au Privave." Scott's under such control, he's deboned the **Bird** on this **Charlie Parker** composition, and rigorously stamped his own persona on the arrangement. **Roy Hargrove** and **Justin Robinson** (who first corrupted Scott into playing Jazz) provide the horn stretches. As a stylist, Scott is as academically fluid as **Cedar Walton**, a little warped off-center like **Monk** and as "now" as **Billy Childs**. But he's also himself. We like the scattering buckshot swing of "The Fact Of The Matter" and the searing yet sideways title cut.

## BLUESIANA II - (WINDHAM HILL JAZZ)

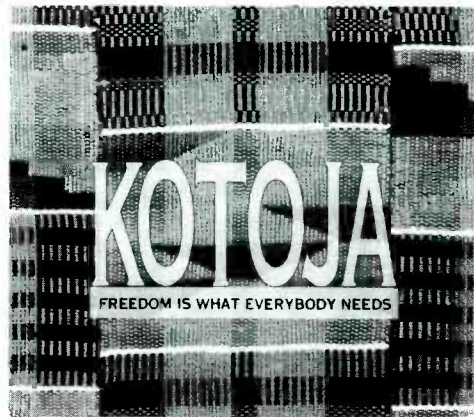
What started as a triangle one/off session with **Dr. John, David Newman** and **Art Blakey** has spun off into something much bigger possibly an annual event. With the unfortunate loss of Blakey, the Bluesiana reinforcements come in the form of **Jay Leonhart, Joe Bonadio, Living Colour's Will Calhoun, Essiet Oken Essiet** and the twisted prince of trombone, **Ray Anderson**. Every bit as spontaneous as its chart topping predecessor, **Bluesiana II** is an even wilder ride and superior in many ways, starting with that warm mix. Groove pieces like the opening "Fonkalishus" and "Cowan Woman" are, well, fonkalishus. If the thought of **Ray Anderson** trading

licks with **Fathead** tickles you purple with anticipation, it's even better than you fear. Lemme tell you, there's gonna be a dogfight for the #1 **Gavin Jazz** slot.

## DAMN RIGHT, I'VE GOT THE BLUES - BUDDY GUY (SILVERTONE/BMG)

The mutha of all blues albums of 1991. **Buddy**

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



## FREEDOM IS WHAT EVERYBODY NEEDS - KOTOJA (MESA)

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

# BLUESIANA II



DR JOHN

DAVID "FATHEAD"  
NEWMAN

RAY ANDERSON

WILL CALHOUN

ESSIE OKEN ESSIE

JAY LEONHART

JOE BONADIO

**A Bluesiana**  
reunion, captured live  
in the studio and  
packed with a double-  
dose of fun, excitement,  
and surprise.

FEATURING  
THE BILLY TAYLOR TRIO  
AND OTHER GUESTS

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

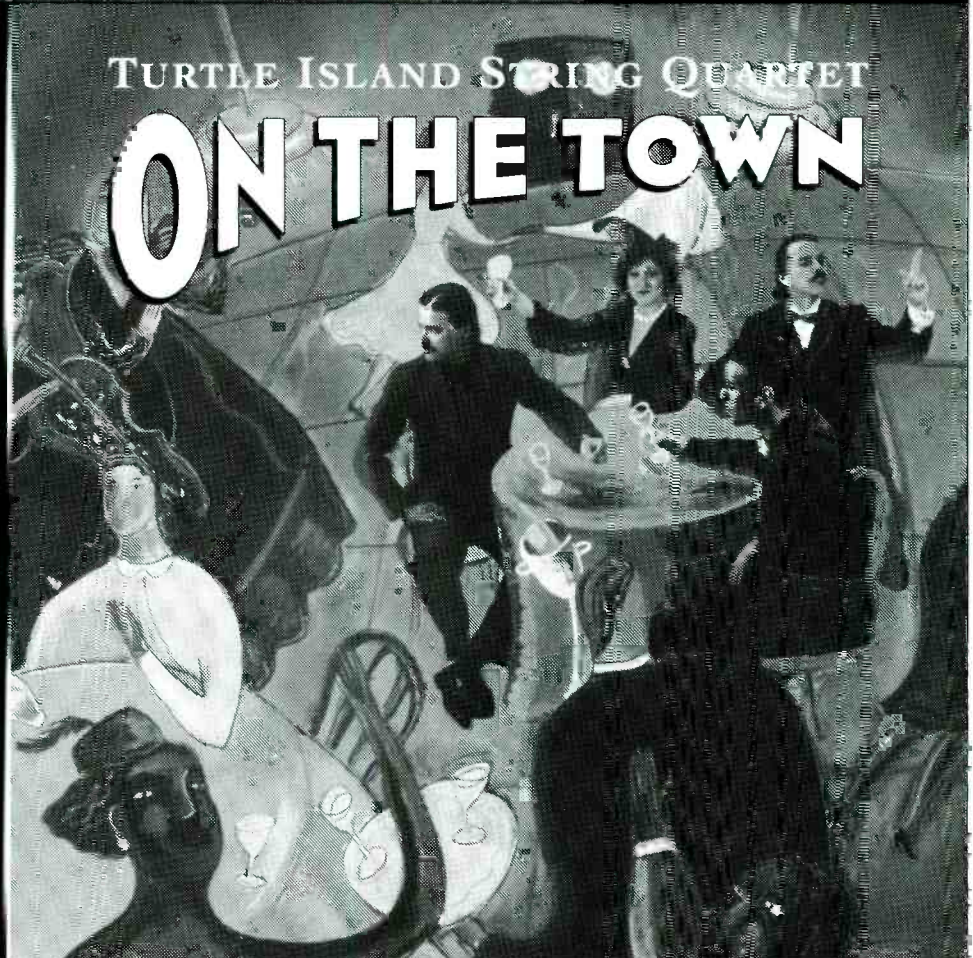
WINDHAM HILL JAZZ



©1991 Windham Hill Productions Inc.

TURTLE ISLAND STRING QUARTET

# ON THE TOWN



# ALBUM

## MOST ADDED

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

## TOP TIP

**DIRE STRAITS**  
"CALLING ELVIS"  
(WARNER BROS.)

**RUSH**  
"DREAMLINE"  
(ATLANTIC)

Way on top of everybody's add list.  
Straits at #12. Rush in at #26.

## RECORD TO WATCH



**TESLA**  
"EDISON MEDICINE"  
(Geffen)

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

Editor: Kent Zimmerman

## 2W LW TW

2W	LW	TW	ALBUM
1	1	1	<b>TOM PETTY AND THE HEARTBREAKERS</b> - Cold, Fly, Wrong, Built (MCA)
16	8	2	<b>BOB SEGER AND THE SILVER BULLET BAND</b> - Real, Fire (Capitol)
7	3	3	FABULOUS THUNDERBIRDS - Twist Of The Knife (Epic)
2	2	4	EXTREME - Hearted, Words (A&M)
5	4	5	VAN HALEN - Runaround, Poundcake, Right, Top, Dream (Warner Bros.)
8	7	6	<b>RTZ</b> - Face, Rain (Giant/Reprise)
3	5	7	BONNIE RAITT - Slow, Something, Business (Capitol)
12	11	8	<b>LYNYRD SKYNYRD</b> - Smokestack, Faith (Atlantic)
—	34	9	<b>STEVIE NICKS</b> - Sometimes (It's A Bitch) (Modern/Atlantic)
13	12	10	<b>BILLY FALCON</b> - Power Windows (Jambco/Mercury)
15	14	11	<b>PROCOL HARUM</b> - All Our Dreams Are Sold (Zoo)
—	—	12	<b>DIRE STRAITS</b> - Calling Elvis (Warner Bros.)
9	9	13	JOE WALSH - Sudden, Look, Ordinary (Epic Associated/Pyramid)
4	6	14	R.E.M. - Shiny, Texarkana, Losing, Radio, Honey (Warner Bros.)
24	18	15	<b>FOUR HORSEMEN</b> - Nobody Said It Was Easy (Def America)
17	13	16	ERIC GALES BAND - Storm (Elektra)
—	35	17	<b>JETHRO TULL</b> - This Is Not Love (Chrysalis)
6	10	18	ALLMAN BROTHERS BAND - Desert Blues, End, Get (Epic)
10	15	19	38 SPECIAL - Sound, Rebel, Last (Charisma)
29	23	20	<b>SCHOOL OF FISH</b> - Dollar, Three, Wrong, Rose (Capitol)
28	20	21	L.A. GUNS - Kiss My Love Goodbye (Polydor/PLG)
21	17	22	JOHNNY WINTER - Illustrated (Point Blank/Charisma)
41	27	23	<b>BAD COMPANY</b> - Walk Through Fire (Atco)
39	25	24	<b>METALLICA</b> - Enter Sandman (Elektra)
14	16	25	MARC COHN - Thunderbird, Memphis (Atlantic)
—	—	26	<b>RUSH</b> - Dreamline (Atlantic)
—	37	27	<b>JULIAN LENNON</b> - Listen (Atlantic)
20	24	28	CHRIS WHITLEY - Livin' (Columbia)
—	43	29	<b>BAD ENGLISH</b> - Straight To Your Heart (Epic)
23	22	30	YES - Waited, Saving, Lift (Arista)
25	19	31	BILL & TED'S BOGUS JOURNEY - Slaughter/Shout, Kiss/Gave (Interscope)
—	41	32	<b>TIN MACHINE</b> - One Shot (Victory Music/PLG)
27	26	33	ANIMAL LOGIC - Sleep (IRS)
32	29	34	TYKETTO - Seasons (DGC)
42	36	35	<b>HENRY LEE SUMMER</b> - Til Somebody Loves You (Epic)
18	21	36	MICHAEL McDERMOTT - Wall (Giant/Reprise)
48	32	37	FOREIGNER - Fight, Lowdown, Heaven, Truth (Atlantic)
26	30	38	SQUEEZE - Satisfied, Home, Crying (Reprise)
50	39	39	<b>SCORPIONS</b> - Angel, Change, Believe (Mercury)
19	31	40	HUEY LEWIS AND THE NEWS - Build, Couple, Best (EMI)
38	38	41	STUART HAMM - Lone Star (Relativity/Clappers)
34	45	42	<b>YES</b> - Make It Easy (Atco)
—	50	43	<b>STING</b> - Mad (A&M)
—	—	44	<b>RICHIE SAMBORA</b> - Ballad Of Youth (Mercury)
40	42	45	CRASH-TEST DUMMIES - Superman's, Androgenous (Arista)
44	44	46	TONI CHILDS - I've Got To Go (A&M)
—	—	47	<b>SMITHEREENS</b> - Top Of The Pops (Capitol)
45	—	48	<b>CROWDED HOUSE</b> - Natural, Chocolate, Weather, Fame (Capitol)
—	48	49	THUNDER - Dying (Geffen)
—	—	50	<b>LITTLE FEAT</b> - Shake Me Up (Morgan Creek)

## CHARTBOUND

\*Debuts in chartbound

- \*TESLA (Geffen) "EDISON"
- \*MOTLEY CRUE (ELEKTRA) "PRIMAL"
- NORTHERN PIKES (SCOTTI BROS.) "PRETTY"
- THE SCREAM (HOLLYWOOD) "MOON"
- \*JERRY GARCIA BAND (ARISTA) "DEAL"
- ALDO NOVA (JAMBCO/MERCURY) "MEDICINE"

- \*DILLINGER (JRS) "HOME"
- \*JOAN JETT & THE BLACKHEARTS (EPIC ASSOC./BLACKHEART)
- \*JOHN LEE HOOKER (CHARISMA) "LUCKY"
- ROBYN HITCHCOCK (A&M) "THINK"
- MIND FUNK (COLUMBIA) "SISTER"
- \*PLEASURE BOMBS (ATCO) "WALK"

Dropped: #28 Doobie Brothers, #33 Queensryche, #40 Moody Blues, #46 Guns N' Roses, #47 Joe Jackson, #49 Kix, Jesus Jones, Alice In Chains, Subdudes, Widespread Panic, C. Steele.



ON MANAGEMENT

by Oren Harari

**HOTEL**  
the sequel:  
A Comedy In  
Three Acts

**R**emember Arthur Hailey's best seller, *Hotel*? I think I experienced the sequel. It was terrific theatre. In retrospect, I call it a comedy, though at the time "tragedy" would have been a better description. Either way, the experience taught a number of us something important about customer service and its impact on a business. Since you weren't lucky (?) enough to be there, I've summarized the script for you. So sit back, relax and enjoy the show.

**ACT 1: EARLY MORNING—THE BEGINNING**

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

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

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

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

have provided us.

**ACT TWO: THE DAY PROCEEDS**

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

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

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

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

**ACT THREE: THE EVENING**

Our conference is finally over, we all troop down to the front desk to check in. Since the Nellcor people have already arranged with the hotel to have all room charges billed directly to one master Nellcor account, we naively assume that all room charges will be billed directly to one master Nellcor account. Surprise! The clerk cannot locate the necessary documents and therefore insists that ev-

ery person be billed individually. This decision, of course, inspires fierce anger and resentment from the Nellcor folks (and here we've thought that we've finally been beaten into submission) as well as long check-in queues.

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

Nothing else can happen, we think...

My room is plain, sparse and bland, a surprise given the price and the pomp and glitz downstairs. But what strikes me the most is the lighting. The lamps and fixtures are arranged in such a way that unless one enjoys sitting sideways at a 45-degree angle, it is truly uncomfortable to read on the little sofa or chair provided. Well, my neck finally decides that I really don't want to read anyway. But I am very hungry, so off I go to Linda's room where we eagerly call room service.

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

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

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

**CURTAIN AFTERMATH**

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

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

# ALTERNATIVE

## MOST ADDED

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

## TOP TIP

**TIN MACHINE**  
 ONE SHOT  
 (VICTORY MUSIC/PLG)

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

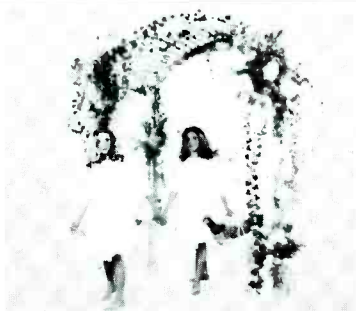
## COMMERCIAL RECORD TO WATCH



**AMERICAN MUSIC CLUB**  
 EVERCLEAR

Commercials discovering the potency of Everclear include WDRE, WXVX, WHTG, WRSI and WDST.

## COLLEGE RECORD TO WATCH



**SISTER DOUBLE HAPPINESS**  
 HEART AND MIND  
 (REPRISE)

In our hearts, on our minds and on your playlists. KACV, KALX, WFDU, WUSC and WXYC are among the leaders.

Editor: Linda Ryan

## 2W LW TW

14	4	1	<b>ROBYN HITCHCOCK</b> - Think (A&M)
1	1	2	<b>PSYCHEDELIC FURS</b> - Until, Head, Valentine, Girl, Better (Columbia)
2	2	3	<b>BIG AUDIO DYNAMITE II</b> - Rush, Globe, Dreams, Grass (Columbia)
3	3	4	<b>THE WONDER STUFF</b> - Shadow, Cow, Mission, Inertia, Cheap (Polydor/PLG)
4	5	5	<b>NED'S ATOMIC DUSTBIN</b> - Happy, Kill, Cut (Columbia)
5	6	6	<b>CHAPTERHOUSE</b> - Pearl, Falling, Breather, Something (Dedicated/RCA)
11	11	7	<b>CROWDED HOUSE</b> - Natural, Chocolate, Weather, Fame (Capitol)
12	12	8	<b>SMASHING PUMPKINS</b> - Siva, Daydream, Bury, One, Tristessa (Caroline)
9	9	9	<b>SQUEEZE</b> - Satisfied, Home, Crying (Reprise)
10	10	10	<b>MEAT PUPPETS</b> - Sam, Moon, Nail, Open (London/PLG)
6	7	11	<b>SIOUXSIE &amp; THE BANSHEES</b> - Kiss, Shadowtime, Cry (Geffen)
13	13	12	<b>MARY'S DANISH</b> - Julie's, Deadly, Bombshell (Morgan Creek)
23	15	13	<b>NITZER EBB</b> - Family (Geffen)
8	8	14	<b>KIRSTY MacCOLL</b> - Walking, Affair, Wanted (Charisma)
22	18	15	<b>GARY CLAIL &amp; THE ON U SOUND SYSTEM</b> - Human, Beef (RCA)
16	16	16	<b>ANTHRAX</b> - Bring, Posse, Pipeline (Island)
18	17	17	<b>JAMES</b> - Sit, Come (Fontana/Mercury)
7	14	18	<b>CANDYSKINS</b> - Submarine, Blew, Freedom, Easy, Worth (DGC)
—	27	19	<b>MUDHONEY</b> - Good, Into, Drivin' (Sub Pop)
21	21	20	<b>ERASURE</b> - Chorus (Sire/Reprise)
19	20	21	<b>ELECTRONIC</b> - Message, Feel, Tighten, Gangster (Warner Bros.)
36	29	22	<b>TRANSVISION VAMP</b> - Wanna (MCA)
20	23	23	<b>THRILL KILL KULT</b> - Wheelz, Martini, Sexplosion (Wax Trax)
24	24	24	<b>MOCK TURTLES</b> - Mary's, Dig, Kathy, Smiles (Relativity/Clappers)
26	25	25	<b>G.W. McLENNAN</b> - Easy, Haven't, Black, Dream (Beggars Banquet)
29	26	26	<b>XTC</b> - Extrovert (Geffen)
44	31	27	<b>CARTER THE UNSTOPPABLE SEX MACHINE</b> - Sheriff (Chrysalis)
47	30	28	<b>MASSIVE ATTACK</b> - Safe From Harm (Virgin)
32	32	29	<b>ICE-T</b> - Original Gangster (Sire/Warner Bros.)
17	19	30	<b>HOUSE OF LOVE</b> - Marble, Ray, Safe (Fontana/Mercury)
49	41	31	<b>VOICE OF THE BEEHIVE</b> - Monsters (London/PLG)
15	22	32	<b>BLAKE BABIES</b> - Temptation, Nirvana (Mammoth)
—	45	33	<b>THE ORB</b> - Perpetual (Mercury)
25	28	34	<b>CANDYFLIP</b> - Redhills Rd., Space (Atlantic)
31	34	35	<b>RICHARD THOMPSON</b> - Read, Feels, Plead, Vincent, God (Capitol)
—	36	36	<b>INNOCENCE MISSION</b> - Umbrella (A&M)
—	—	37	<b>TIN MACHINE</b> - One Shot (Victory Music/PLG)
30	33	38	<b>LIVING COLOUR</b> - Talkin' (Epic)
—	—	39	<b>KATYDIDS</b> - Boy, Almost (Reprise)
27	38	40	<b>STRAIGHTJACKET FITS</b> - Down, Missing (Arista)
28	39	41	<b>THE FAT LADY SINGS</b> - Man, Twist, Broken (Atlantic)
—	49	42	<b>CHRIS WHITLEY</b> - Livin' (Columbia)
35	35	43	<b>OMD</b> - Turn, Pandora's, Sailing (Virgin)
37	37	44	<b>PALE SAINTS</b> - Flesh Balloon (4-AD)
—	—	45	<b>NORTHSIDE</b> - Take (Geffen)
34	40	46	<b>SAM PHILLIPS</b> - Earth, Colors, Lying (Virgin)
38	43	47	<b>R.E.M.</b> - Shiny, Texarkana, Losing, Radio, Honey (Warner Bros.)
46	46	48	<b>SEAL</b> - Crazy, Future (Sire/Warner Bros.)
—	50	49	<b>ANIMAL LOGIC</b> - Sleep (IRS)
—	—	50	<b>TONI CHILDS</b> - Got, House (A&M)

## CHARTBOUND

\*Debuts in chartbound

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

**BILLY BRAGG** - "SEXUALITY" (ELEKTRA)  
**SMITHEREENS** - "TOP OF THE POPS" (CAPITOL)  
**HOUSE OF FREAKS** - CAKEWALK (GIANT/REPRISE)

**Dropped:** #42 Stan Ridgway, #44 3rd Bass, #47 Joe Jackson, #48 Primus.

*Discover the raw truth  
about raw youth.*

# raw youth

raw youth



*hot diggity.*

## “Matter Of Fact”

Produced by Michael Beinhorn  
Additional Production by Dave Dale

From the album **hot diggity**



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# SUBCHARTS

## TW COMMERCIAL INTENSIVE

- 1 **PSYCHEDELIC FURS** - Until, Head, Valentine, Girl, Better (Columbia)
- 2 **SQUEEZE** - Satisfied, Home, Crying (Reprise)
- 3 **CROWDED HOUSE** - Natural, Chocolate, Weather, Fame (Capitol)
- 4 **ROBYN HITCHCOCK** - Think (A&M)
- 5 **BIG AUDIO DYNAMITE II** - Rush, Globe, Dreams, Grass (Columbia)
- 6 **KIRSTY MacCOLL** - Walking, Affair, Wanted (Charisma)
- 7 **ERASURE** - Chorus (Sire/Reprise)
- 8 **NED'S ATOMIC DUSTBIN** - Happy, Kill, Cut (Columbia)
- 9 **ELECTRONIC** - Message, Feel, Tighten, Gangster (Warner Bros.)
- 10 **THE WONDER STUFF** - Shadow, Cow, Mission, Inertia (Polydor/PLG)
- 11 **TIN MACHINE** - One Shot (Victory Music/PLG)
- 12 **R.E.M.** - Shiny, Texarkana, Losing, Radio, Honey (Warner Bros.)
- 13 **SIOUXSIE & THE BANSHEES** - Kiss, Shadowtime, Cry (Geffen)
- 14 **CANDYSKINS** - Submarine, Blew, Freedom, Easy, Worth (DGC)
- 15 **MEAT PUPPETS** - Sam, Moon, Nail, Open (London/PLG)
- 16 **VOICE OF THE BEEHIVE** - Monsters (London/PLG)
- 17 **TRANSVISION VAMP** - Wanna (MCA)
- 18 **G.W. McLENNAN** - Easy, Haven't, Black, Dream (Beggars Banquet)
- 19 **RICHARD THOMPSON** - Read, Feels, Plead, Vincent, God (Capitol)
- 20 **SEAL** - Crazy, Future (Sire/Warner Bros.)
- 21 **MARY'S DANISH** - Julie's, Deadly, Bombshell (Morgan Creek)
- 22 **JAMES** - Sit, Come (Fontana/Mercury)
- 23 **GARY CLAIL & THE ON U SOUND SYSTEM** - Human, Beef (RCA)
- 24 **MOCK TURTLES** - Mary's, Dig, Kathy, Smiles (Relativity/Clappers)
- 25 **MASSIVE ATTACK** - Safe From Harm (Virgin)
- 26 **CHAPTERHOUSE** - Pearl, Falling, Breather (Dedicated/RCA)
- 27 **OMD** - Turn, Pandora's, Sailing (Virgin)
- 28 **JOAN JETT** - Backlash (Blackheart/EPA)
- 29 **NITZER EBB** - Family (Geffen)
- 30 **CHRIS WHITLEY** - Livin' (Columbia)

## TW COLLEGE INTENSIVE

- 1 **ROBYN HITCHCOCK** - Think (A&M)
- 2 **MUDHONEY** - Good Enough (Sub Pop)
- 3 **PSYCHEDELIC FURS** - Until, Head, Valentine, Girl, Better (Columbia)
- 4 **SMASHING PUMPKINS** - Siva, Daydream, Bury, One (Caroline)
- 5 **CHAPTERHOUSE** - Pearl, Falling, Breather (Dedicated/RCA)
- 6 **BIG AUDIO DYNAMITE II** - Rush, Globe, Dreams, Grass (Columbia)
- 7 **NED'S ATOMIC DUSTBIN** - Happy, Kill, Cut (Columbia)
- 8 **MARY'S DANISH** - Julie's, Deadly, Bombshell (Morgan Creek)
- 9 **ANTHRAX** - Bring, Posse, Pipeline (Island)
- 10 **THE WONDER STUFF** - Shadow, Cow, Mission, Inertia (Polydor/PLG)
- 11 **NITZER EBB** - Family (Geffen)
- 12 **MEAT PUPPETS** - Sam, Moon, Nail, Open (London/PLG)
- 13 **SIOUXSIE & THE BANSHEES** - Kiss, Shadowtime, Cry (Geffen)
- 14 **ICE-T** - Original Gangster (Sire/Warner Bros.)
- 15 **XTC** - Extrovert (Geffen)
- 16 **BLAKE BABIES** - Temptation, Nirvana (Mammoth)
- 17 **HOUSE OF LOVE** - Marble, Ray, Safe (Fontana/Mercury)
- 18 **3RD BASS** - Pop Goes The Weasel (Def Jam/RAL/Columbia)
- 19 **THE ORB** - Perpetual (Mercury)
- 20 **THRILL KILL KULT** - Wheelz, Martini, Sexpllosion (Wax Trax)
- 21 **GARY CLAIL & THE ON U SOUND SYSTEM** - Human, Beef (RCA)
- 22 **SKINYARD** - / (Independent Alter.)
- 23 **KING MISSILE** - Heart, Sex, Willy (Atlantic)
- 24 **PALE SAINTS** - Flesh Balloon (4-AD)
- 25 **TRANSVISION VAMP** - Wanna (MCA)
- 26 **CROWDED HOUSE** - Natural, Chocolate, Weather, Fame (Capitol)
- 27 **CARTER THE UNSTOPPABLE SEX MACHINE** - Sheriff (Chrysalis)
- 28 **SQUEEZE** - Satisfied, Home, Crying (Reprise)
- 29 **JAMES** - Sit, Come (Fontana/Mercury)
- 30 **MOCK TURTLES** - Mary's, Dig, Kathy, Smiles (Relativity/Clappers)

## NEW RELEASES

### NIRVANA - "SMELLS LIKE TEEN SPIRIT" (DGC/SUB POP)

Tempering my enthusiasm with professional decorum would not only do Nirvana a disservice, it would be downright impossible. Ohmigod! "Smells Like Teen Spirit," our first taste of what may well be the year's finest record, alternately explodes in ballsy, glorious fury and wends its way into mesmerizing, dreamier passages—which will hopefully make it palatable, or even quite tasty, to college and commercial programmers alike. As always with Nirvana, the power behind "Smells" results from the song's primary elements—pure grunge and undiluted pop—battling for domination. The contest, this time, is a dead draw, which means that nobody loses—especially not us. SEANA BARUTH

### THE SMITHEREENS - "TOP OF THE POPS" (CAPITOL)

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

### SISTER DOUBLE HAPPINESS - HEART AND MIND (REPRISE)

San Francisco's Sister Double Happiness FINALLY releases the

follow-up to their 1988 eponymous debut. The nationwide buzz the band generated with that SST release may have dropped to a low hum during their almost three-year absence, but in San Francisco they've steadily garnered legions of hard-core supporters who religiously attend each and every show. Ex-Dick Gary Floyd still leads SDH, and his distinctive, from-the-soul, bluesy belting, gutsy crooning and heartfelt, thoughtful lyrics rocket the band leagues beyond your average blues- and country-influenced rock band. That sounds kind of benign, so let me elaborate: In essence, Sister Double is a blues band, but arrived at blues via punk (drummer Lynn Perko also played with the Dicks), and even though *Heart And Mind's* production gleams with major label depth, the band's organic, raw, feed-you-your-entrails honesty and viscera is fully evident. Try the classics "Sweet Talker" and "You Don't Know Me" (both on the SST debut), as well as the wistful, sad "Sailor Song," and "Heart And Mind's" military drums and bluegrass plucking. SEANA BARUTH

### ALYSON MOYET - HOODOO (COLUMBIA)

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

### LUCY BROWN (ATLANTIC)

Conceived in a garage somewhere in Washington D.C., Lucy Brown receives deserved recognition in New York City for their explosive, hip-grooving sound. Although some would define this band as strictly "Funk Rock,"

# DEFINITION OF SOUND HAVE ARRIVED.

**"Wear Your Love Like Heaven"**  
(Cardiac 4015)  
The new single...Now On Your Desk.

From their debut LP:

**"LOVE AND LIFE: A JOURNEY WITH THE CHAMELEONS"**  
(Cardiac 8002)

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

— CMJ NEW MUSIC REPORT

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

— Jennifer Buemann, ROCKPOOL MAGAZINE



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# ALBUM NEW RELEASES

BY KENT ZIMMERMAN

## "CALLING ELVIS" - DIRE STRAITS (WARNER BROS.)

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



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

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

Other trax besides the killer title track: "Real Love," "Real At The Time," "The Mountain," Tom Waits' "New Coat Of Paint" with a countrified "Blind Love" and the Cajun-flavored "Sightseeing."

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

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



## "DREAMLINE" - RUSH (ATLANTIC)

Getting a tremendously fast start, **Rush** can match any of the veteran bands out there when it comes to longevity. They've done it by maintaining high musical standards and a keen sense of intellec-

tual integrity. "Dreamline" is a pretty obvious call here—a sparkling selection that will compete ruthlessly for the top spot.

## "CAN'T STOP THIS THING WE STARTED" - BRYAN ADAMS (A&M)

With his quiver safely in the closet, **Bryan Adams** is back on the rock edge of the stage. All the trappings are in place. **Bryan** sings a terrific track, the band is swinging and swaying, **Mutt Lange** produced and mixer **Bob Clearmountain** does his usual magic. Automatic.

## THE COMMITMENTS (MCA)

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

## "PRIMAL SCREAM" - MOTLEY CRUE (ELEKTRA)

With a riff from **Led Zep's** "Wanted Song," **Motley Crue** do a little screaming of their own. Like **Art Janov's Primal Screams** of the seventies, this rock variety may be just as therapeutic. Lots of great stops and slides on this rowdy sucker.

## SHANGRI-LA - KATYDIDS (REPRISE)

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

## "DEAL" - JERRY GARCIA BAND (ARISTA)

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

## CAKEWALK - HOUSE OF FREAKS (GIANT/REPRISE)

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

GAVIN REPORT/August 30, 1991

**Deviance,**

**defiance,**

**diligence and**

**decadence.**



# NIRVANA

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**The Follow-Up To Their Acclaimed Debut Album Bleach**

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# ALTERNATIVE NEW RELEASES cont.

(which does seem to be the foundation of their music) Lucy Brown's ability to generate tremendous hard rock riffs and to convincingly torture their guitars enables them to crawl out from under the "Funk Rock Only" label. Vocalist Gene Hawkins pumps out the lyrics with the force of Hurricane Bob, but he always teeters on the borderline of control, and his singing style is reminiscent of Sister Double Happiness' Gary Floyd. This is a must-listen for people who can't get enough of screaming psychedelic riffs and classic rock 'n' roll thumps. Guitarist Luis Peraza's talent for digging out grooves that materialize into a frenzy of ripped-up chords is reason enough to fall for the musical swirls of this band. Lucy Brown represents all styles: funk, jazz, soul, and rock. Check out "Mold The Truth" and my fave, "Big Sleep" for the ultimate Lucy Brown contribution to the rock of our times. **ROB FIEND**

## CANDYLAND - SUCK IT AND SEE (EAST/WEST)

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

## TITANIC LOVE AFFAIR - TITANIC LOVE AFFAIR (CHARISMA)

Okay—the obvious first. Titanic Love Affair will likely remind you

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

## FIVE THIRTY - "13TH DISCIPLE" (ATCO)

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



SUNDAY NIGHTS 10:00PM-12:00AM/  
9:00PM-11:00PM CENTRAL

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SO YOU THINK YOU'RE IN LOVE
2. THE WONDERSTUFF - CAUGHT IN MY SHADOW
3. NED'S ATOMIC DUSTBIN - HAPPY
4. SMASHING PUMPKINS - SIVA
5. PSYCHEDELIC FURS -  
UNTIL SHE COMES
6. JESUS JONES - REAL, REAL, REAL
7. NITZER EBB - FAMILY MAN
8. MEAT PUPPETS - SAM
9. B.A.D. II - RUSH
10. TRANSVISION VAMP -  
(I JUST WANNA) BE WITH YOU

# PRIMIUS



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*"The Big Cheese Of American Alternative Music"*  
Steve Hochman, Los Angeles Times



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OCT 2ND - PITTSBURGH

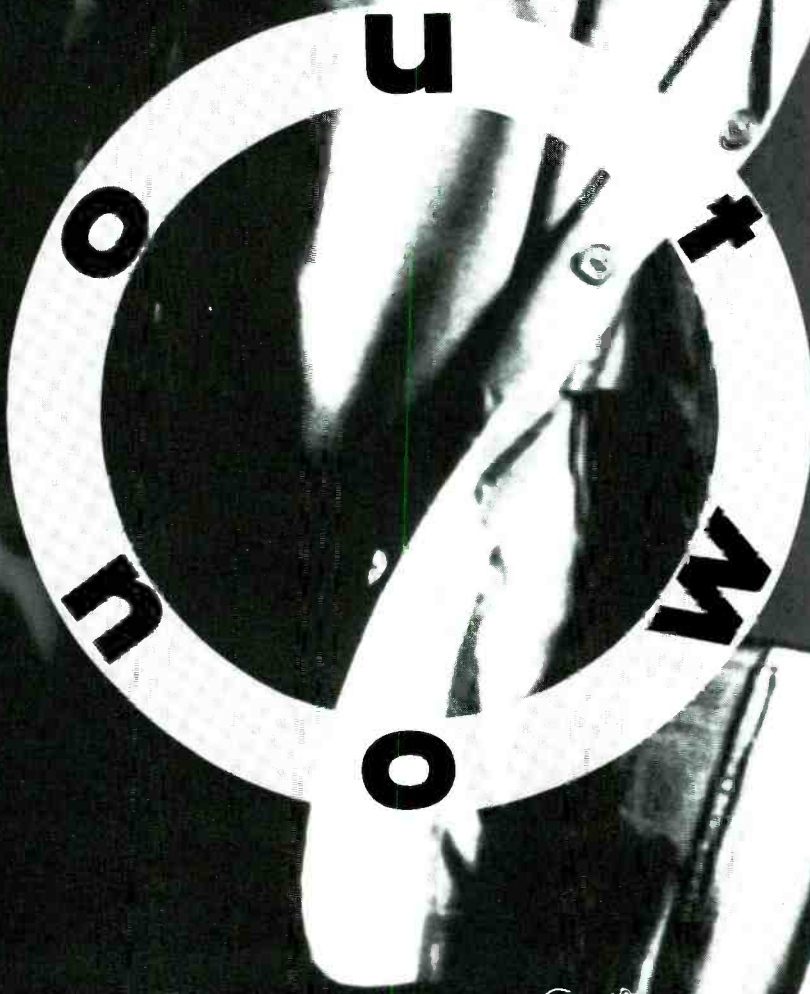


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## P.D. NOTEBOOK

by Eric Norberg

## THE "GREEN INK" MYTH

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

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

The only technical explanation the "believers" could offer is that somehow the accuracy

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

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

The authors also made a similar detailed comparison of the *audio* (analog) output, and

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

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

So the best objective evidence now available tells us that *none* of the exotic special treatments for CDs make *any* difference at all.

Of course, even if these exotic approaches actually *had* made a measurable improvement, the change would be totally masked by the *major* changes in the audio caused by the station's audio processing. But that's another topic!★

## HEAR AND THERE

by Sheila Rene

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

The Bogeymen are comin' to get ya! Delicious Vinyl has released their new album, *There's No Such Thing As...* with the first single, "Killing Ground." Bogeymen consists of guitarist/vocalist/founder Tim Harrington and drummer Vinnie Ludovico from the short-lived Masters of Reality. The bassist is Creamo Liss from New York's 805 who's joined by keyboardist George Rossi, a buddy of Harrington's from Syracuse. According to

Rossi, he spent years learning his craft in St. Louis and has a very healthy respect for the Blues and the roots of his trade. He studied and became close friends with Chuck Berry sideman Johnny Johnson. Unfortunately, the wonderful stories he told me can't be repeated. Don't miss the great production job by General Malarky which is, in actuality, another name for the Bogeymen. This band really cooks!...

**Bits & Pieces:** Desmond Child is out on tour showcasing his new Elektra album, *Discipline*, but took time out to squeeze in a songwriting session with Steven Tyler of Aerosmith for their next album. Hurricane Bob blew into town at the same time, and wreaked havoc. A tree dented the roof of Tyler's home and the power went off. Working through the storm and in the dark, the two finished the song on Steven's ancient upright piano...Prince and the New Power Generation's upcoming *Diamonds and Pearls* album is causing such a stir that Warner Reprise Video is rushing delivery of a five-song video EP September 10. "Gett Off" features four tracks unavailable on the new album, and the uncensored European version of PNP's new single, "Gett Off." The footage was shot both at Prince's home and at his Paisley Park

studios... Capitol's Billy Squier recently threw a bash at Manhattan's SIR studios to celebrate the last day of rehearsals before hitting the road. Squier's second leg of the *Creatures Of Habit* tour began in Panama City, Florida on August 28. Among the distinguished guests, was Roger Daltrey. Barry Manilow will perform his all new "Showstoppers" salute to the American musical theater at the newly refurbished Paramount in New York's Madison Square Garden beginning September 25. The palatial old Paramount opened in November of 1926 and closed in August of 1964. Nearly every great star of the time played the grand old theater, and Benny Goodman invented "swing" there...Motorhead has had to cancel the last few weeks of the "Operation: Rock & Roll" tour. Lemmy has broken two ribs and it hurts him to talk, breathe, make love and on top of that, it's agony to sing. After some rest and healing, the tour will begin again...Country sensations Vince Gill and Alan Jackson were tied with six nominations each when finalists were announced for the 25th Annual CMA Awards. Garth Brooks garnered five nominations. All three singers were first-time nominees last year. The winners will be announced on CBS Television on October 2...★

# CLASSIFIEDS

## JOB OPENINGS

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

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

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

**TOP 40 KMKK/FM** needs a hot jock for Nights. Number one station in market. Must be good. T&R: Keith Havens, 805 Stewart Avenue, Lewiston, ID 83501, or call (208) 746-5056. [8/30]

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

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

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

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

**TOP NORTHERN CALIFORNIA A/C** looking for future AT. T&R: Len Jarvela, K9FM, 1326 Market Street, Redding, CA 96001. EOE [8/23]

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

**EXCITING 100,000 WATT COUNTRY** under new ownership/managership, is now accepting T&Rs. If you're mature, professional, a motivated self-starter and want to work for a team dedicated to being tops in the market, send your T&R: KKUZ/FM, PO Box 1667, Joplin, MO 64802. [8/23]

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

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

## AVAILABLE

**GRADUATION IS OVER**—let the jobs roll in. Motivated, talented, great personality, team player, seeks stable opportunity in the record industry, sales, promotions or marketing. Will relocate to Southern California. CALL: (415) 273-2422. [8/30]

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

**UNIQUE VOICE WITH PERSONALITY** to please old and young alike. Drive time jock with sales experience seeking to relocate family to small/medium SE market. JIM CANADA: (319) 263-1935. [8/30]

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

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

**STRONG FEMALE VOICE** ready for medium or large market Country station, West of Mississippi. Will travel. THERESA: (505) 623-4033. [8/30]

**TOP RATED, NINE YEAR COUNTRY PERSONALITY** is available for large market on-air or small market programming. ART OPPERMANN: (303) 686-5645. [8/30]

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

**EXPERIENCED ADULT COMMUNICATOR** with high energy level seeks advancement. Solid airwork, strong production, team player. DAVE: (712) 262-7954. [8/30]

**SPORTSCASTER WITH CREATIVE FLAIR** wants to show you what he can do. Will relocate. DOUG SINREICH: (914) 948-2491. [8/30]

**HAVE CHALLENGE, WILL TRAVEL!** Full-time Account Executive with Morning Drive AT, MD, Production, News and Promotional experience looking for small to medium market announcing position or any shift. RICK: (715) 735-0198. [8/30]

**HOW TO HIRE A GREAT PD** in 20 words or less. Pick up phone. Dial (603) 228-2307. Ask for RENEE. [8/30]

**COMMUNITY MINDED AT/MD** ready to be your next team player. Fully equipped with phone and production skills. One-to-one communicator. A/C, Oldies, Album Rock. Midwest or NW preferred. CHRIS KENNEDY: (309) 828-3381. [8/30]

**CURRENTLY SWING/WEEKENDS** in Philadelphia. Smooth adult communicator seeks f/t gig with AA/Jazz. Opportunity more important than market size. GREG: (215) 259-7075. [8/23]

**SKILLED, EXPERIENCED AT** seeks f/t airshift. Currently Afternoon Drive AT. JON: (406) 357-3215. [8/23]

**FIFTEEN YEAR PD/AT** seeks stable medium market programming or large market on-air position in A/C, Top 40 or Classic Rock. JONATHAN: (209) 538-3655. [8/23]

**EX-PO AT KTHT-FRESNO** seeks Programming position in Top 40 or A/C. JIM FOX: (209) 432-6023. [8/23]

**FORMER SAN RAFAEL WEEKENOER** looking for full-time air/sports gig in Northern California or Northwest. FRANK BUTERA: (415) 223-1534 or 462-6100. [8/23]

**SIXTEEN YEARS PROGRAMMING/Promotions/Production.** All formats. Last station KBOQ/FM. MARK HILL: (408) 688-5604. [8/23]

## SERVICE REQUEST

**KRUS:** Seeking all CDs from all labels and indies. Send to: Hollywood Higgins, 500 N. Monroe Street, Ruston, LA 71270 or call (318) 255-2530. [8/30]

**WAVT:** Top 40 station seeking syndicated show for Sunday Mornings. Countdown or otherwise. Send to: Skip Carr, PO Box 540, Pottsville, PA 17901 or call (717) 622-1360. [8/30]

**KDSQ:** FM needs all current product. Will be going live in the Mornings and is in dire need of service. Send to: KDSQ/FM Radio, PO Box 110, Sherman, TX 75091. [8/23]

**KTLB:** 25,000 Watt station seeks A/C music from all labels. CDs preferred. Send to: Sheila Phipps, PO Box 105, Rockwell City, IA 50579 or call (712) 297-7586. [8/23]

**WEBZ:** New A/C in NW Florida needs service from all labels, including Jazz and AA. Send to: Kirk Clyatt, 6232 East Highway 98, Panama City, FL 32404 or call (904) 874-1993. [8/23]

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

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

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

**KHTX:** New station needs Top 40/Urban/Alternative service from all labels. Send to: Jason Silva, 1110 Main Street, Suite 16, Watsonville, CA 95076 or call (408) 722-9000. [8/23]

# PERSONAL PICKS

## SINGLES by Dave Sholin

**BRYAN ADAMS** - *Can't Stop This Thing We Started* (A&M)

Occupying #1 for more than half of the summer of '91, Bryan's song "(Everything I Do) I Do It For You," was powerful enough to justify airplay on Dance/Urban-leaning Top 40s. It was available only on the "Robin Hood: Prince Of Thieves" soundtrack and it had curious fans and radio folk anxiously awaiting the release of Bryan's own album, *Waking Up The Neighbours*. The first glimpse into the album is a sensational upbeat Pop rocker penned and produced by Adams and R.J. "Mutt" Lange. Best summed up in one word—unstoppable!



**RUSS IRWIN** - *My Heart Belongs To You* (SBK)

Demonstrating his commitment to and belief in this brilliant singer/songwriter, SBK Chairman/CEO Charles Koppelman traveled the country with the label's Executive VP/GM

Daniel Glass to personally introduce Russ's music to radio, retail and press. It's impossible to musically pigeonhole this twenty-three-year-old Long Island native whose background

in Classical, Jazz and Rock is clearly felt in the varied styles on his debut album produced by one of the master of the trade, Phil Ramone. Expect this tender ballad to become a staple at A/C and Top 40 during the fall season.

**EDDIE MONEY** - *Heaven In The Back Seat* (Columbia)

A longtime favorite of programmers and the public, when Eddie gets hold of a song like this hook-laden Rock entry—watch out. Tailored to his trademark sound, it's also the second pick of the week co-written by "Mutt" Lange who will no doubt make every PD's day with the line "television off, radio on." Bolstered by a strong melody line, it's easy to know the radio will not only be on, but the volume will be all the way up whenever this hits the airwaves.

## ALBUMS by Ron Fell




**BOB SEGER & THE SILVER BULLET BAND** - *The Fire Inside* (Capitol)

A five year wait for this? There's no discounting the guy's passion, but this set comes up short on complete, classically structured rock and roll songs. The tunes retain his working-

class angst with grade school lyric and garage band arrangements where themes are sometimes beaten senseless with strident percussion and amateurish lyrical composition. Moments of true salvation are few, if not far between. The current single, *THE REAL LOVE*, is the album's heart and *REAL AT THE TIME* is probably its soul. The title track, *THE FIRE INSIDE*, is reminiscent of Seger's rumbling rockers of earlier days and would likely be a crowd-pleaser in a live forum. But beyond the aforementioned, this volume is weakly inspirational and hardly a connected lot. Seger weaves between two Tom Waits tracks; a bluesy canvas called *NEW COAT OF PAINT* and a Motor City Hillbilly track called *BLIND LOVE*, which is embarrassingly unbelievable. The whole project lacks continuity and suffers from too many cooks and bottlewashers in the kitchen.

NEXT WEEK

KENNY LOGGINS



& Gavin looks at  
A/C Radio

## the GAVIN REPORT

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# eddie money

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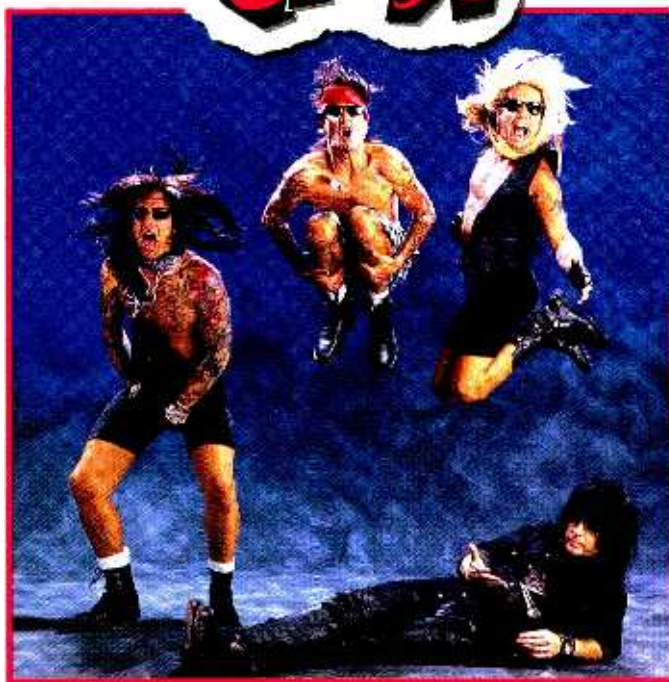
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