

the GAVIN REPORT

THE JAZZ/ADULT ALTERNATIVE



2ND ANNIVERSARY ISSUE

TWO YEARS OF BOP, CHOPS & ATMOSPHERE

PROGRAMMERS, ARTISTS
AND INDUSTRY ELITE
SPEAK OUT

PLUS

BOB JAMES

SCALING THE GRAND PIANO CANYON

ERIC NORBERG'S NEWS IN STEREO

PALANKER BRINGS BACK
BAD MEMORIES

ISSUE 1822 AUGUST 31, 1990

2nd Anniversary *On The*
and Adult *of the Jazz*
Alternative coverage
in **the GAVIN REPORT** *we*

at ^{PolyGram} *J&V* *would*
like to *say*

Congratulations *and*
Thanks for *your*
outstanding *support.*

This Bud's *For You!*

Richard Seidel

Richard Seidel
Vice President, PolyGram Jazz

Michelle Taylor

Michelle Taylor
Manager, National Jazz Promotion

DIR

Paul Ramey
Product Manager

Debbie Schore

Debbie Schore
Product Manager

Eulis Cathey

Eulis Cathey
Director, A & R/Promotion

Mary Stone

Mary Stone
Admin. Ass't

Ben Mundy

Ben Mundy
Publicity Manager



Sheila Mathis

Sheila Mathis
Product Manager

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GAVIN AT A GLANCE

* Indicates Tie

TOP 40

MOST ADDED
JANET JACKSON
 Black Cat (A&M)
INXS
 Suicide Blonde (Atlantic)
WARRANT
 Cherry Pie (Columbia)

RECORD TO WATCH
UB40
 The Way You Do The Things You Do (Virgin)

Hot **GEORGE MICHAEL**
 Praying For Time (Columbia)



URBAN

MOST ADDED
CARON WHEELER
 Livin' In The Light (EMI)
JANET JACKSON
 Black Cat (A&M)
KEITH SWEAT
 Merry Go Round (Elektra)

RECORD TO WATCH
CARON WHEELER
 Livin' In The Light (EMI)

Hot **SAMUELLE**
 So You Like What You See (Atlantic)



A/C

MOST ADDED
DAN FOGELBERG
 Rhythm Of The Rain/Rain (Full Moon/Epic)
ROD STEWART
 I Don't Want To Talk About It (Warner Bros.)
BREATHE
 Say A Prayer (A&M)

RECORD TO WATCH
MARIA McKEE
 Show Me Heaven (Geffen)

Hot **MICHAEL BOLTON**
 Georgia On My Mind (Columbia)



COUNTRY

MOST ADDED
RANDY TRAVIS & GEORGE JONES
 A Few Ole Country Boys (Warner Bros.)
DON WILLIAMS
 Back In My Younger Days (RCA)
MARK COLLIE
 Hardin County Line (MCA)

RECORD TO WATCH
T. GRAHAM BROWN
 Moonshadow Road (Capitol)

Hot **MATRACA BERG**
 The Things You Left Undone (RCA)



JAZZ

MOST ADDED
MICHEL CAMILO
 On The Other Hand (Columbia)
BOBBY LYLE
 Love Eyes (Atlantic)
EMILY REMLER
 This Is Me (Justice)

RECORD TO WATCH
MICHEL CAMILO
 On The Other Hand (Columbia)

Hot **MO' BETTER BLUES**
 Soundtrack (Columbia)



ADULT ALTERNATIVE

MOST ADDED
BOBBY LYLE
 The Journey (Atlantic)
EMILY REMLER
 This Is Me (Justice)
MIKE GARSON
 The Mystery Man (Chase Music Group)

RECORD TO WATCH
BOBBY LYLE
 The Journey (Atlantic)

Hot **THE RIPPINGTONS**
 Welcome To The St. James Club (GRP)



ALBUM

MOST ADDED
INXS
 "Suicide Blonde" (Atlantic)
LIVING COLOUR
 "Type" (Epic)
BRYAN ADAMS/ROGER WATERS
 "Young Lust" (PolyGram)

RECORD TO WATCH
WARRANT
 "Cherry Pie" (Columbia)

Hot **INXS**
 "Suicide Blonde" (Atlantic)



ALTERNATIVE

MOST ADDED
COCTEAU TWINS
 "Iceblink Luck" (4-AD/Capitol)
LIVING COLOUR
 "Type" (Epic)
INXS
 "Suicide Blonde" (Atlantic)

RECORD TO WATCH
SOHO
 "Hippychick" (Atco)

Hot **BOB MOULD**
 Black Sheets Of Rain (Virgin)



KENT Z.'s TRIBUTE TO STEVIE RAY VAUGHAN

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NEWS

OREN HARARI STIMULATES YOUR IMAGINATION

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RESNIK JOINS NEW MARKETING

As we reported last week, Steve Resnik, who was with A&M Records for ten years, and closely associated with Charlie Minor for fifteen, is leaving the label to join Tom Noonan's New Marketing Co. Resnik will hold an equity position.

"He'll (Resnik) be a valuable addition to our firm, a much needed backup, a pusher, driver and motivator of people besides himself and yours truly," said Noonan in making the announcement.

Resnik leaves A&M as National Promotion Director. His love of music is evidenced by his record collection: he owns every single charted on the hot hundred from 1954 to date.

"It's a great and exciting opportunity to join Tom Noonan and contribute to the overall operation that he has been running since February of this year," said Resnik. "I'm positive that I can contribute and together we'll come up with some new ideas...that could be very challenging and exciting."

Formerly KNUA

KKNW DEBUTS

Brown Broadcasting's Seattle outlet has a new set of calls. The new KKNW bowed last week, replacing KNUA in letters but not in format.

PD Nick Francis said the station will still be Adult Alternative, but they don't want to be perceived in the "New Age" slant as it has been in the past.

"We're letting the market and everyone know that we're a new company and we're putting a new stamp on the format," Francis told the Gavin Report.

Brown took over the former Gannett station at the end of June, and recently transferred Francis from KKSF-San Francisco, where he was MD at the Adult Alternative outlet. He recently named Eric Dahlberg Music Director.

In a related story, KKSF Program Director Steve Feinstein has named Dore Stein to take over the MD slot Nick Francis left vacant. Stein had been hosting a program called "Tangeants" on KCSM-San Mateo, CA.

RADI-O-RAMA

Those wishing to make a donation to the Greeneville Humane Society Animal Shelter in memory of Robert Carter Austin, father of Gavin's Country Marketing Rep Lisa Austin should direct correspondence to: Greeneville Humane Society Animal Shelter, Rural Route 3, Greeneville, TN 37743...All (rumor) signs point to KIIS/L.A.'s Jack Silver coming up with the station's vacant programming slot. Other high-profile names are being batted about, but the money's on Jack... ALOHA!

continued on page 5

SoundScan Debuts

A revolutionary system that will allow music retailers and manufacturers track music sales as they happen is being put into place by Mike Shalett and Mike Fine, principals of Soundata Music System's new subsidiary, Sound-Scan, Inc.

Effective immediately Sound-Scan, an on-line management information system, will obtain point-of-sales information from some of the country's largest retailers. Out-of-the-box clients are The Musicland Group, Camelot

Enterprises, Sound Warehouse, Show Industries, Record World and Trans World Music. Shalett and Fine expect to be operating throughout the country by January 1.

"This means both the retailer and the manufacturer is going to be able to work more profitably and more efficiently," said Shalett of the new system. "Now they'll know what went over the counter—that will significantly reduce return rates which in turn will save money."

Both Shalett and Fine and veterans of the information-supplying business. Soundata tracks the consumer behavior of 2,000 music purchasers nationwide. Among the company's clients are MTV. In addition, Shalett is president of The Street Pulse Group, a full-service market research firm; Fine is president of George Fine Research Inc., which has done election polling for the New York Times and CBS since 1967.

NEWS - Beverly Mire

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STEVIE RAY VAUGHAN.

Epic's Pride and Joy.

1954—1990.

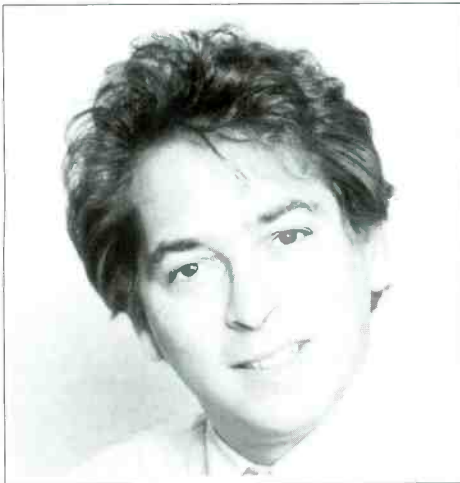
Green Editor-In-Chief, Music And Media

Starting October 1 **Jeffrey Green** will assume the position of Editor-In-Chief at **BPI's Music & Media**. In his position, Green will oversee the editorial operation of M&M, which is a newsweekly for the European broadcast market and music industries.

Said publisher **Leon ten Hengel**, "The appointment of Jeff Green will speed up our efforts to be a vital information source in a booming European marketplace. Together with Senior Editor **Machgiel Bakker** and Managing Editor **Stephen Burs**, Jeff will initiate new features and columns and upgrade the general news of radio throughout Europe."

Green is well-known for the six years he spent as Adult Contemporary Editor at **Radio & Records**. He has freelanced for a number of publications and has published *The Green Book*, a guide to 20,000 songs catalogued by 550 subjects. Green will relocate to The Netherlands.

"The European broadcast and music industry is experiencing dramatic growth and this is a tremendous opportunity to contribute to the already-established information leader," said Green.



Frank Murray has been promoted to National Director, Crossover Promotion at Capitol Records. For three years Murray has been Director, Club Promotion and prior to that was a partner in Strike Force Promotion & Marketing.

SISCO EXITS i-107.7

Rob Sisco, Program Director of **KMGI/i-107.7** in Seattle has left the station citing his hope of relocating in the San Francisco area where his wife and home are.

Said Sisco of his departure, "I think the station is on the brink of really happening big time, and I'm confident the staff I'm leaving behind can do it."

Sisco joined i-107.7 a year ago, after spending seven years as Vice President/General Manager of **IS INC**, a successful San Francisco-based radio program syndicator. Prior to his tenure at IS INC he was Program Director at **K-101/FM**, also in San Francisco. Leaving i-101.7 was a difficult decision for Sisco, who has been a close associate of station GM **Bobby Rich** for a number of years.

"Working with Bobby Rich is a dream come true and I'm already jealous of the next person who comes in," he said.

Meanwhile, Rich is looking for a good person who possesses operations skills. Contact him at the station: 1100 Olive Way, Seattle, WA 98101.

ROTATIONS

Watch **Sylvia Rhone** and **Vince Faraci** become Co-Managing Presidents of **Atlantic's new East-West America Records** within a couple of weeks...**Hollywood VP/Top 40 Kyle Hetherington** has hired Regional Promotion Managers. **Detroit: David Tezak**, who worked in promotion at **Columbia** and **Capitol**; **Minneapolis: P.J. Olson** who was MD at **WLOL-Minneapolis**; **Denver: Paul Munoz** was at **CBS**; **Boston: Karen Durkot** comes from **Geffen**; **Nashville/The Carolinas: Mila Collins**...It's true: **Atlantic Sr. Director National album Promotion, David Fleishman** is leaving the label to replace **John Hey** as **MCA VP/Album Promotion**...Also at **MCA, Jennifer Jay** has been named **A&R Representative** for the

label...**Dino Perera** joins **Bahia Entertainment** as Director of A&R. He spent two years in A&R at **Atlantic**...After three years at **WYHT-Mansfield, OH, Bob Dickey** is moving to **AIM Marketing** replacing **Charlie Foster** who's taken a promotion position at **Arista** in Minneapolis...

The Gavin Family joins the music industry, fans, friends and especially the family of Texas Blues master Stevie Ray Vaughan in mourning his passing. Stevie Ray died in a tragic helicopter crash on Sunday, August 26. See Kent Zimmerman's tribute in this issue.



*The San Francisco AIDS Foundation is \$122,533 richer thanks to the generosity of Adult Alternative station **KKSF** who marketed a sampler featuring popular AA artists. Shown at the presentation are (l-r): **KKSF GM Dave Kendrick**, **PD Steve Feinstein**, **Windham Hill recording artists Tuck & Patti** and **Pat Christen**, Executive Director of the San Francisco AIDS Foundation.*

JOBS

- TV and radio
- Updated daily
- Around the country

1-900-456-2626

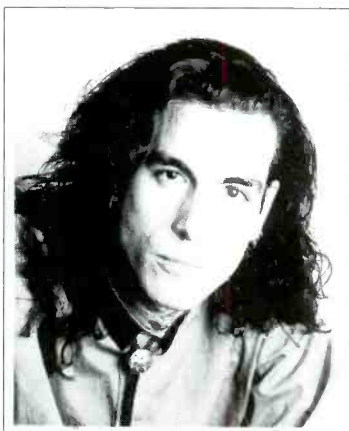
\$1.95 for the first minute
\$.95 for each additional



WHERE'S JULIET? Island Records artist Dino recently stopped in at Y95-Dallas to chat about his current single, *Romeo*, currently streaking up the Gavin Top 40 chart. L-R: Island Regional Promotion Rep Raymond McGlamery; Island Vice President/Promotion Lisa Velasquez; Dino; Y95 MD Mike Easterlin.

RADI-O-RAMA *cont.*

Former KDON-Salinas PD and 1990 Gavin Award Nominee **Jamie Hyatt** has been appointed PD at Hot I-94 (KIKI)-Honolulu... Replacing **Steve Aaman** and **Bill Evans**, who recently exited WBZN-Milwaukee are PD **David Herring** and MD **Jeff Curry**... **James Baker**, aka **Howard Johnson**, has left WTBX-Duluth and is looking for a new challenge as APD/Mid-day or Afternoon Drive. Call him at 218-263-4446... On the edge: Upped to AMD at Alternative 94.5 KDGE-Irving, TX is **Alex Luke**, who's been a part-timer at the station for 14 months... **KLSK** Owner/GM **John Sebastian** has hired a new MD and moved the station from Santa Fe to Albuquerque. Contact MD **Gary Wolter** at KLSK, 2700 San Pedro N.E. Suite 104, Albuquerque, NM 87110. Phone 505-883-6655. KLSK will maintain a sales office in Santa Fe... On Monday, September 3, 102QQ (WQQX)-Saratoga Springs/Albany, NY switches to Transtar A/C II satellite programming. PD **Ken Mc Grail** is available at 518-537-0937. He's looking for opportunities in radio programming or record promotions... **Maura Myles** joins WLRW-Champaign, IL as Morning Show Co-host. She comes from WXLG-Waukegan, IL and replaces **Joey Cheek**. PD **Matt McCann** is looking for a Morning News Anchor. Send T&Rs to Box 3369, Champaign, IL 61826... On Saturdays **WBXX**-Battle Creek, MI's



At Arista Records, **Pat Flynn** has been appointed Manager, Alternative Marketing. He was Field Rep for both BMG and Arista in San Francisco.

Eric "The Fly" Davis hosts "Kicking Live B95", a one hour video dance party... Beam me up, **Scotty!** **Alison Mars** takes over as KLOL-Houston Afternoon Personality. She was Air Talent and APD at KRFX/FM-Denver for three years... **T-102 (WAVT)**-Pottsville, PA PD/MD **Skip Carr** will be known as **Scott Carr** at his "other" job as Part Timer at **Classic Rock 94 WYSP**-Philadelphia... In Fayetteville, AR, **Dennis Snow** replaces **Mark Pollitt** as MD. Mark's heading toward Little Rock and **KHLT** where he'll be MD... News from Napa: **KVYN** PDMikel **He-rrington** takes over Morning Drive and **Gareth J. Nicholas** is MD and handles Afternoon Drive...

BIRTHDAYS

Compiled by Diane Rufer

Our Best Wishes and HAPPY BIRTHDAY To:

Dodie Shoemaker, The Gavin Report 9/2

Paula Martinucci 9/2

Jean Lai 9/2

Kimberly Hughes, RCA Records 9/2

Bob Margolis, Geffen Records 9/2

Cinda Swanson, WRVA-Nashville, TN 9/2

Richard Sands, LIVE105-San Francisco, CA 9/2

Walter Sabo Jr., 9/3

Stew Schantz, WSPK/FM-Poughkeepsie, NY 9/3

Al Jardine (Beach Boys), Hank Thompson, Tcmpall

Glaser 9/3

Mark Mazzetti, A&M Records 9/4

Joel Moelm 9/4

Michael Ehrenberg, Private Music 9/4

John Evans, WFAL-Falmouth, MA 9/4

Kevin Casey, WEBS-Calhoun, GA 9/5

Al Stewart, Freddie Mercury 9/5

Kourtney Cassidy Robbins 9/6

Elaine Locatelli, Columbia Records 9/6

Andy St. John, WLKI/FM-Angola, IN 9/5

Sylvia, David Allen Coe, Mel McDaniel 9/6

Thersa (Teddy) Steger 9/7

Sheilah Bowman, KUIC-Vacaville, CA 9/7

Pat Linton, WJEQ-Macomb, IL 9/7

David Kindig, KNVR-Chico, CA 9/7

Steve Preston, KCHA-Charles City, IA 9/7

Chrissie Hynde (Pretenders) 9/7

Jay Ziskrout, Arista Records 9/8

Mike Stone, KLYK-Longview, WA 9/8

Bruce Collins, WXCX-Havre De Grace, MD 9/8

Greg Slate, WPFB/FM-Dayton, OH 9/8

Bob Marlowe, WIHN-Bloomington, IL 9/8

BIRTHS

Our CONGRATULATIONS to **DEBBIE CERCHIONE**, Manager of Adult Contemporary Promotion for Epic Records and her husband, **Eddie**, on the birth of their second child, daughter, **ALANNA SAMANTHA**. Born August 27th, weighing 6 lbs. 3 oz. and 19 1/2 inches long. Mom, dad and older sister, **JEANNA**, are tickled pink on their new addition.

...CONGRATULATIONS to **ROBERT PAUL**, Program Director of KOYN-Paris, TX and his wife, **DEBRA**, on the birth of their third child, son, **CHRISTOPHER JAMESON**. Born August 22nd, weighing 9 lbs. 10 oz. and 21 inches long. Mom, dad, **KIMBERLY** and **ROBERT, JR.** are overjoyed about their new arrival.

TOP 40

MOST ADDED

JANET JACKSON (184)
(A&M)

INXS (153)
(Atlantic)

WARRANT (100)
(Columbia)

ALIAS (59)
(EMI)

THE RIGHTEOUS BROTHERS (51)
(Verve/Polydor)

CERTIFIED

GEORGE MICHAEL
Praying For Time
(Columbia)

BREATHE
Say A Prayer
(A&M)

TOP TIP

CONCRETE BLONDE
Joey (IRS)

An excellent chart profile showing quite a few significant moves. Top Ten status at PIRATE RADIO-L.A. and a 24% Hit Factor pave the way for future concrete Top 40 in-roads.

RECORD TO WATCH

UB40

UB40

The Way You Do The Things You Do
(Virgin)

After four and a half months on the street, the Reggae treatment of this early sixties Temptations' classic appears ready to explode. New on KJIS-Los Angeles and POWER 104-Houston.

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

2W LW TW

2	2	1	WILSON PHILLIPS - Release Me (SBK)
4	3	2	POISON - Unskinny Bop (Capitol/Enigma)
8	7	3	JON BON JOVI - Blaze Of Glory (Mercury)
1	1	4	JANET JACKSON - Come Back To Me (A&M)
16	9	5	PHIL COLLINS - Something Happened On The Way To Heaven (Atlantic)
9	8	6	NELSON - (Can't Live Without Your) Love And Affection (DGC)
6	5	7	M.C. HAMMER - Have You Seen Her (Capitol)
17	10	8	PRINCE - Thieves In The Temple (Paisley Park/Warner Bros.)
3	4	9	SWEET SENSATION - If Wishes Came True (Atco)
13	11	10	CHEAP TRICK - Can't Stop Fallin' Into Love (Epic)
12	12	11	PAUL YOUNG - Oh Girl (Columbia)
20	15	12	TAYLOR DAYNE - Heart Of Stone (Arista)
5	6	13	NEW KIDS ON THE BLOCK - Tonight (Columbia)
26	17	14	MAXI PRIEST - Close To You (Charisma)
19	16	15	BELL BIV DeVOE - Do Me (MCA)
22	18	16	FAITH NO MORE - Epic (Slash/Reprise)
34	24	17	DINO - Romeo (Island)
35	25	18	DEPECHE MODE - Policy Of Truth (Sire/Reprise)
7	14	19	MARIAH CAREY - Vision Of Love (Columbia)
—	—	20	GEORGE MICHAEL - Praying For Time (Columbia)
31	23	21	JUDE COLE - Time For Letting Go (Reprise)
25	21	22	STEVIE B - Love And Emotion (LMR/RCA)
36	27	23	LISA STANSFIELD - This Is The Right Time (Arista)
11	13	24	THE TIME - Jerk-Out (Paisley Park/Reprise)
—	31	25	AFTER 7 - Can't Stop (Virgin)
—	34	26	JOHNNY GILL - My, My, My (Motown)
38	30	27	INDECENT OBSESSION - Tell Me Something (MCA)
21	22	28	KEITH SWEAT - Make You Sweat (Vintertainment/Elektra)
—	—	29	BREATHE - Say A Prayer (A&M)
—	38	30	JAMES INGRAM - I Don't Have The Heart (Warner Bros.)
—	37	31	MICHAEL BOLTON - Georgia On My Mind (Columbia)
—	39	32	PEBBLES - Giving You The Benefit Of The Doubt (MCA)
—	—	33	GLENN MEDEIROS/RAY PARKER, JR. - All I'm Missing...(Amherst/MCA)
40	36	34	WINGER - Can't Get Enough (Atlantic)
29	28	35	DON HENLEY - How Bad Do You Want It? (Geffen)
10	19	36	SEDUCTION - Could This Be Love (Vendetta/A&M)
—	—	37	THE RIGHTEOUS BROTHERS - Unchained Melody (Verve/Polydor)
15	26	38	GO WEST - King Of Wishful Thinking (EMI)
—	40	39	FAVORITE ANGEL - Only Women Bleed (Columbia)
24	32	40	BILLY IDOL - Cradle Of Love (Chrysalis)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	On	Chart
* JANET JACKSON - Black Cat (A&M)		199	184	5	10
* INXS - Suicide Blonde (Atlantic)		153	153	—	—
* WARRANT - Cherry Pie (Columbia)		100	100	—	—
CONCRETE BLONDE - Joey (IRS)		90	16	33	41

EVEN AFTER 4 MONTHS IT WON'T GO AWAY...

RETAIL:

OVER HALF A MILLION SOLD

KSMB, STEVE SMALL

"Tested for a week and a half not expecting anything. We got big phones and Top 10 sales. I didn't believe it, but I do now! Add at 29!"

RESEARCH:

93Q - ADD AT 13-10HOT-6HOT-4HOT
BILL RICHARDS, PD

"90% familiar, all demos, 80% hit potential,
75% positive acceptance factor."

KHS A@30

KRBE ADD

KKBQ 4 (HOT)

KHMX #14

WCRR A@31

K106 ADD

KFMB 29-20 (HOT)

KHS - GWEN ROBERTS, Asst. PD

"Instant familiarity and incredible hit potential across
the board...tested #1 out of 44 records!"

WCIR - BOB SPENCER

"Tested with females 18-49, 98% familiar, 81% positive.
It's an add!"

KQMQ - KIMO AKANE

"Top 5 for 5 weeks, researched incredibly well with
adults and kids of all ages."

REACTION:

KZHT - SALT LAKE CITY - LOU SIMON

"Our #1 chart record for 3 weeks-in-a-row.
Huge phones and sales."

KHMX - GUY ZAPOLEON/MICHAEL NEWMAN

"It went to #8 for us at KNRJ. Now it's a RE-ADD at
KHMX. Blowing out in callouts 18-34 female.
IT WON'T GO AWAY."

UB40

"THE WAY YOU DO THE THINGS YOU DO"



1990 VIRGIN RECORDS

UP & COMING

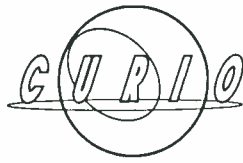
Reports accepted Monday and Tuesday 8AM-4PM
 Station Reporting Phone: (415) 495-1990
 Gavin Fax: (415) 495-2580

Reports	Adds	On	Chart	
122	14	82	26	DURAN DURAN - Violence Of Summer (Love's Taking Over) (Capitol)
120	13	68	39	VIXEN - How Much Love (EMI)
109	13	74	22	GEORGE LAMOND - Look Into My Eyes (Columbia)
99	10	73	16	TRICIA LEIGH FISHER - Empty Beach (Atco)
85	18	56	11	SYDNEY YOUNGBLOOD - I'd Rather Be Blind (Arista)
83	32	40	11	MOTLEY CRUE - Same Ol' Situation (S.O.S.) (Elektra)
82	8	41	33	SLAUGHTER - Fly To The Angels (Chrysalis)
75	3	54	18	LOUIE LOUIE - I Wanna Get Back With You (WTG/Epic)
74	5	39	30	THE LONDON QUIREBOYS - I Don't Love You Anymore (Capitol)
67	32	28	7	TYLER COLLINS - Second Chance (RCA)
66	59	4	3	* ALIAS - More Than Words Can Say (EMI)
62	2	22	38	THE ADVENTURES OF STEVIE V. - Dirty Cash (Money Talks) (Mercury)
59	9	16	34	BLACK BOX - Everybody Everybody (RCA)
57	10	41	6	MS. ADVENTURES - Undeniable (Atco)
54	2	31	21	GENE LOVES JEZEBEL - Jealous (Geffen)
51	—	26	25	WHISPERS - Innocent (Capitol)
47	40	4	3	* BILLY IDOL - L.A. Woman (Chrysalis)
43	20	20	3	RAILWAY CHILDREN - Every Beat Of The Heart (Virgin)
42	—	25	17	GIANT - It Takes Two (A&M)
41	—	14	27	ALANNAH MYLES - Lover Of Mine (Atlantic)
41	8	27	6	BEATS INTERNATIONAL - Won't Talk About It (Elektra)
38	—	29	9	TOMMY PAGE - Turn On The Radio (Sire/Warner Bros.)
35	13	21	1	DAVID BAERWALD - Dance (A&M)
35	11	24	—	LAURA BRANIGAN - Never In A Million Years (Atlantic)
34	4	14	16	EnVOGUE - Lies (Atlantic)
34	—	29	5	JOHN HIATT - Child Of The Wild Blue Yonder (A&M)
34	8	26	—	GUYS NEXT DOOR - I Was Made For You (SBK)
33	—	15	18	COLIN JAMES - Just Came Back (Virgin)
33	—	28	5	LITA FORD - Lisa (Dreamland/RCA)
32	—	17	15	TKA - I Won't Give Up On You (Tommy Boy/Warner Bros.)
29	7	13	9	TONY! TONI! TONE! - Feels Good (Wing/PolyGram)
29	2	8	19	DOC BOX & B. FRESH - Slow Love (Motown)
28	5	19	4	STRYPER - Shining Star (Enigma)
27	—	14	13	BEACH BOYS - Problem Child (RCA)
25	21	1	3	* SOHO - Hippyckick (Atco)
23	9	14	—	* TEENAGE MUTANT NINJA TURTLES - Count On Us (MCA)
22	6	15	1	* LIGHTNING SEEDS - All I Want (MCA)
21	2	16	3	VENICE - People Laugh (Modern/Atlantic)
21	15	6	—	* SNAP - Oops Up (Arista)
20	6	4	10	* CANDYMAN - Knockin' Boots (Epic)
20	12	3	5	* M.C. HAMMER - Pray (Capitol)

Dropped: #20-Aerosmith, #29-Bruce Hornsby And The Range, #33-St. Paul, #35-Brother Beyond, Everyday People, Chicago, Was (Not Was), Candy Flip, Real Life.



Management: Howard Rosen Management



"Something Rare & Unusual"

-WEBSTERS DICTIONARY

The New Single

I CAN'T STAY

4719

**A rare sound
from an
unusual band...
on your desk,
going for
adds Tuesday,
September 4th!**



HEADING TO THE TOP!!

The **BOYS**

CRAZY

4730

**Radio demanded it,
and they drove us
CRAZY 'till we
released it.
Official add day
Sept. 4th.**

**New
Single**



Management: The Boys Ltd.

**KMEL D-29
KS104 14-12
Y108 ADD
WHYT 23-19
KITY 30-26**

SEE THE BOYS NEW PEPSI COMMERCIAL FEATURING THEIR NEW HIT SINGLE **CRAZY** COMING TO A TV NEAR YOU.



© 1990 MOTOWN RECORD COMPANY

*Johnny
Gill*

MY, MY, MY

2033

**Johnny
Gill's
2nd
Smash
Single!**

From his soon to
be **DOUBLE PLATINUM** LP.



GAVIN TOP 40 34*-24*

R&R CHR 30*-24*

- | | | |
|---|---|--|
| <p> KIIS 24-20
 Y108 8-2
 KROY 7-4
 KITY 8-6HOT
 WAVA 18-14
 KEGL 20-17
 WKBQ ADD
 Z104 ADD
 WBWB ADD </p> | <p> WPGC 1HOT
 FM102 6-3
 KS104 7-5HOT
 KOY 11-6
 Z100 18-16
 KKRZ 28-20
 KPLZ ADD
 PWR99 ADD
 WDJX ADD </p> | <p> KMEL 5-2
 Q106 4-3
 PWRPIG 11-7HOT
 Q105 13-11
 WHYT 17-16
 KKBQ ADD
 WKSE ADD
 WLRW ADD
 KZZU ADD </p> |
|---|---|--|
- OVER 130 MORE STATIONS!!!**

HIT FACTOR

Top 40 Research:
Keith Zimmerman

Total Reports This Week 287 Last Week 287

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
WILSON PHILLIPS - Release Me (SBK)	254	1	178	45	24	5	1	97%	11
POISON - Unskinny Bop (Capitol/Enigma)	237	—	183	34	16	3	1	98%	10
JON BON JOVI - Blaze Of Glory (Mercury)	244	2	130	83	23	4	2	96%	8
JANET JACKSON - Come Back To Me (A&M)	197	—	132	60	3	1	1	98%	11
PHIL COLLINS - Something Happened On The Way To Heaven (Atlantic)	262	2	14	91	133	20	2	90%	6
NELSON - (Can't Live Without Your) Love And Affection (DGC)	233	4	89	64	53	20	3	88%	11
M.C. HAMMER - Have You Seen Her (Capitol)	201	—	106	62	22	8	3	94%	11
PRINCE - Thieves In The Temple (Paisley Park/Warner Bros.)	250	—	14	77	129	25	5	88%	6
SWEET SENSATION - If Wishes Came True (Atco)	192	1	118	56	13	1	3	97%	13
CHEAP TRICK - Can't Stop Fallin' Into Love (Epic)	231	—	22	85	96	25	3	87%	8
PAUL YOUNG - Oh Girl (Columbia)	240	8	33	68	87	35	9	78%	10
TAYLOR DAYNE - Heart Of Stone (Arista)	250	—	3	21	159	51	16	73%	6
NEW KIDS ON THE BLOCK - Tonight (Columbia)	195	1	82	81	27	4	—	97%	8
MAXI PRIEST - Close To You (Charisma)	221	15	9	35	107	43	12	68%	12
BELL BIV DeVOE - Do Me (MCA)	165	3	42	37	53	22	8	80%	10
FAITH NO MORE - Epic (Slash/Reprise)	146	2	16	32	60	26	10	73%	12
DINO - Romeo (Island)	217	14	—	6	62	101	34	31%	5
DEPECHE MODE - Policy Of Truth (Sire/Reprise)	224	14	4	5	41	107	53	22%	5
MARIAH CAREY - Vision Of Love (Columbia)	88	—	37	51	—	—	—	100%	15
GEORGE MICHAEL - Praying For Time (Columbia)	271	27	1	1	33	109	100	12%	2
JUDE COLE - Time For Letting Go (Reprise)	189	6	1	6	54	80	42	32%	7
STEVIE B - Love And Emotion (LMR/RCA)	136	5	16	25	58	21	11	72%	11
LISA STANSFIELD - This Is The Right Time (Arista)	222	10	—	1	25	110	76	11%	4
THE TIME - Jerk-Out (Paisley Park/Reprise)	90	—	28	40	16	4	2	93%	11
AFTER 7 - Can't Stop (Virgin)	166	22	4	13	31	60	36	28%	8
JOHNNY GILL - My, My, My (Motown)	163	26	9	10	28	49	41	28%	5
INDECENT OBSESSION - Tell Me Something (MCA)	172	10	—	6	37	72	47	25%	8
KEITH SWEAT - Make You Sweat (Vintertainment/Elektra)	80	—	8	27	35	8	2	87%	15
BREATHE - Say A Prayer (A&M)	234	17	—	—	5	74	138	2%	3
JAMES INGRAM - I Don't Have The Heart (Warner Bros.)	152	32	5	10	24	40	41	25%	7
MICHAEL BOLTON - Georgia On My Mind (Columbia)	202	11	—	—	14	69	108	6%	3
PEBBLES - Giving You The Benefit Of The Doubt (MCA)	179	18	—	1	13	71	76	7%	4
GLENN MEDEIROS w/RAY PARKER, JR. - All I'm Missing...(Amherst/MCA)	169	15	1	—	15	60	78	9%	5
WINGER - Can't Get Enough (Atlantic)	135	9	2	8	37	34	45	34%	8
DON HENLEY - How Bad Do You Want It? (Geffen)	94	—	3	14	39	24	14	59%	10
THE RIGHTEOUS BROTHERS - Unchained Melody (Verve/Polydor)	116	51	5	7	13	17	23	21%	4
FAVORITE ANGEL - Only Women Bleed (Columbia)	149	4	—	1	13	60	71	9%	6
JANET JACKSON - Black Cat (A&M)	199	184	—	—	1	9	5	—	1
INXS - Suicide Blonde (Atlantic)	153	153	—	—	—	—	—	—	1
DURAN DURAN - Violence Of Summer (Love's Taking Over) (Capitol)	122	14	—	—	2	24	82	1%	3
VIXEN - How Much Love (EMI)	120	13	—	—	8	31	68	6%	5
GEORGE LAMOND - Look Into My Eyes (Columbia)	109	13	1	1	1	19	74	2%	4
WARRANT - Cherry Pie (Columbia)	100	100	—	—	—	—	—	—	1
TRICIA LEIGH FISHER - Empty Beach (Atco)	99	10	—	—	—	16	73	—	5
CONCRETE BLONDE - Joey (IRS)	90	16	2	10	10	19	33	24%	7
SYDNEY YOUNGBLOOD - I'd Rather Be Blind (Arista)	85	18	—	—	—	11	56	—	3
MOTLEY CRUE - Same Ol' Situation (S.O.S.) (Elektra)	83	32	—	—	—	11	40	—	2

INSIDE TOP 40 by Dave Sholin

"Hey c'mon this is show business—it ain't brain surgery." How often have you heard that line? Though there's more than a grain of truth to that statement, maybe the situation in the Middle East can give us pause to reflect on the impact music and thoughts communicated by those who play it have on our culture. Like the age-old "chicken and egg" argument, some view the arts as reflecting society and others see it as influencing or even manipulating the popular trends of the day. Fortunately, we are allowed the freedom of expression that can't help but affect the way we think and feel about the world around us. It shouldn't come as any surprise that religious fundamentalists in the Middle East and other parts of the globe fear their youth being subverted by Western culture, and music's right at the top of the list of culprits. Several weeks ago ABC TV re-ran an interview with Iraq's strongman, **Saddam Hussein**, conducted months before the Iraqi invasion of Kuwait. *Prime Time's Diane Sawyer* asked Saddam about reports of citizens being jailed and even killed just for speaking out against the government. Looking totally bewildered by her question he replied, "Well, you do the same thing in your country don't you?" Sawyer wasted no time in setting him straight by stating, "Not only do you not get arrested or shot—you're more likely to end up getting your own talk show instead!" How long do you think it would take for a dictator like that to eliminate all forms of art and communication he felt was threatening or detrimental to his regime with its iron clad control of millions of minds? The odds of the U.S. being overrun by Iraq or any country for that matter are about the same as winning next week's lottery. In fact, it's more likely a takeover would happen from within our borders. But the current crisis can give all those who have power to influence opinion good reason to appreciate freedoms that are too easily taken for granted. It may not be brain surgery, but in an increasingly complicated world, the messages society receives either through the spoken word or by music are undoubtedly forces that shape our attitudes and emotions.

GEORGE MICHAEL's debut at #20 is the highest posted by any artist in Gavin's Top 40 since **BEATLE** days. HIT FACTOR is already 12% with top twenty stats at KDWB Minneapolis, Z100 New York, WHYT and WDFX Detroit, KWSS San Jose, KQMQ Honolulu, KISS 108 Boston, 93QID Alexandria, LA, WAPE Jacksonville, KCLD St. Cloud, MN, KBQ St. Louis, KOY and KZZP Phoenix, KZOU Little Rock, KXYQ Portland and WWCK Flint, MI. POWER 98 Myrtle Beach, SC takes it 14-5, where it's expected to reach

#1 next week. And here's something to check out—in our CERTIFIED section this week, the song titles "Praying For Time" and "Say A Prayer"—coincidence?? You be the judge.

Intense request activity building on **THE RIGHTEOUS BROTHERS**. WJRZ



Manahawkin/Toms River, NJ adds it at #28 and reports it number three on the phones. Also gaining at WCIL 25-15 "number six on the phones," KMEL debut #11!, KKSS two week trend 26-6-2, WZOU 30-11, POWER 96 5-2, KHMx 17-3, Q106 12-6, KIIS 5-4, 93Q 25-21, KSTN 22-15, WPST 39-23, Z100 12-9, KUBE 24-20, Y95 15-7, WPLJ 14-9 and KITY 17-13. New on Y94, PIRATERADIO, KKYS, WQPW, FM102, WKDD, KZ103, KZZP, X100, KHTT, Z100 Portland and KJBR "number one requests."

It was mid-July when **CONCRETE BLONDE** became an UP & COMING contender. That was shortly after enjoying a three week stay at #1 on the Alternative chart. Everything indicates continued growth for this entry, including upward momentum at PIRATE RADIO 11-9, 106RTB 17-8, WFAL 34-26 "top ten phones," KVHT 21-14, KDOG 13-9, FM104 8-6, Q96 6-5, 99KG 35-30, WCIL 18-14, KFMW 12-7, KKCK 15-7, WOVO 15-10, KHMx 23-18, etc. Added at KAKS, WSPT, WRCK, KEZY, KPAT, WTBX, KQKY, KIJK and KWSS.

Airplay nearly doubles for **TYLER COLLINS**, who's top thirty at KBIU, KKFR,



KROY, KHTK, Y97, KMEL, POWER 98, etc. New believers include WHTK Hilton Head/Savannah, KKSS Albuquerque, WGOR Lansing, X100 San Francisco, 95XXX Burlington, VT, KITY San Antonio, WBIZ Eau Claire and KZZU Spokane.

Hottest mover at POWER 106 Los Angeles is the former RECORD TO WATCH from **BLACK BOX**, which jumps 22-12. Reaches #1 at HOT 97 New York and is on the move at POWER 96 Miami 12-5, WTIC/FM Hartford 19-10, EAGLE 106 13-10 and WIOQ Philadelphia 19-11, B96 Chicago 17-14, KWIN Stockton 28-14, KS104 Denver 22-19, KISS 108 8-5 and WZOU 24-21, KXXR Kansas City 20-18, Z100 8-8 and WPLJ 17-14, X100 25-19 and KMEL San Francisco 10-8, etc. New on Y108, POWER 99.9KHI, WILI/FM, SLY 96, KIXY, KTMT, KAKS, KFFM and G98.

Los Angeles rapper **CANDYMAN** is generat-



ing strong phone action after just a one week test on B95 Fresno. Slammin' forward at FM102 Sacramento 21-13, Q106 San Diego 29-16, KGGI San Bernardino 12-3, KSTN Stockton 30-19, KKFR 8-3 and KOY 23-8! Besides an add at B95, it's also now on KIIS, KAKS, KIXY, KHTK and B96.

Also superhot on the Rap scene is **VANILLA ICE** who is the most requested item at KMEL climbing 15-7. Also Top Ten at FM102 and WHYT, plus top twenty at Y95, KSTN and KITY. HIT FACTOR is 31% with adds at Q106, WIOQ, WPLJ, KGGI, HOT 97.7, HOT 97, WDFX and POWER 96.

It's **M.C. HAMMER** time once again with his latest, "Pray" going right on at Q105 Tampa, WZOU, 93Q Houston, KROY and FM102, WTIC/FM, KSTN, B95, KRQ Tucson, KS104, KOYE Laredo and KDON Monterey/Salinas. Top twenty-five at KLUC, WHYT, KSIQ, WDFX plus a 16-13 move at Q106.

Recall the buzz that built on **UB40's** "Red, Red Wine" a few years ago? Looks like they're ready to do it again. After more than four months since its release, album sales are over half a million with virtually no airplay. Huge in Houston at 93Q #4 and KHMx 16-14. It gets added at KIIS Los Angeles, POWER 104 Houston and K106 Beaumont, TX.

Due to the **Labor Day** holiday, please note a one hour extension for **Top 40** reports on **Tuesday, September 4**. We'll close things down at 5PM P.D.T.—**THIS WEEK ONLY!!**

Painful Recall!



There comes a time in each broadcaster's life when he or she must reflect upon their past, acknowledge their beginnings and its lessons, recall with fondness their early, enriching career opportunities, appreciate the distance they have traveled, look back and exclaim, "Geez, that was a hellhole!" It is with this intent that we explore: "Radio Roots: Dawn of Destiny", or "My First Stinking Job".

WOHT-Jackson's **Bwana Jimmy** started at **WDAL**, a 5,000 watt daytimer in Meridian, MS where work was a relentless veil of endless, back breaking, mindnumbing drudgery. He'd put in up to 100 hours a week at \$1.60 per hour. Then the worst happened. They put him on salary. At \$110.00 a week, Jimmy suffered a significant cut in pay, and began annoying fellow staffers by wearing pins that said, "Lose weight now. Ask me how".

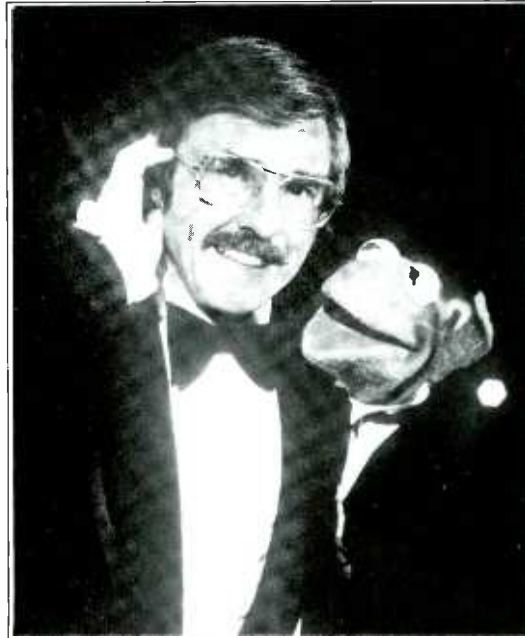
Eli Molano at **KPRR**-El Paso got started running "religious programming" Sunday mornings on **KBFM**-McAllen, Texas. He was doing beautifully, receiving an abundance of glowing compliments. "Nice, consistent levels, youngster," enthused his boss. And then, tragedy struck. He locked himself out of the station as one of his programs was running. He had 30 minutes to, somehow, get back inside. His moments ticked down to a precious few and in desperation Eli kicked in a window, and narrowly averted the danger of the Reverend Pearly White's voice trailing off into empty nothingness. The following day, police arrived to investigate the break-in. When questioned, Eli replied, "A large alley cat caught the spirit of the Reverend's preachings and hurled himself through his plate glass window, emerging without a scratch. It was a miracle."

The year was 1974 and **WRVQ**-Richmond, VA's **Jay Hamilton** was a member of Sarasota High School's "Moose Squadron Radio Theatre of the Air". The program began as a serious endeavor with the potential for great civic achievement, but it quickly escalated into a juvenile romp with an infantile cult following. It should be noted, however, that of this little merry band of players, many went on to forge outstanding, important careers. Jay, however, is still in radio.

Buddy Baron, **KSAN**-San Francisco's morning man, confesses that he began his career at a little radio station in Jacksonville, FL. Let me see if I can impress upon you how little. Buddy was hanging around Jacksonville radio stations as a jock gofer/request line op. He ran into a kid named **Bob Dillehey**, an engineering gofer/electronics prodigy. The kid had built a pirate radio station in his aunt's breakfast nook. It was called **WLCU**. He broadcast at ten watts on 810 AM. The station received mixed reviews from its three listeners. The two 12-year-olds across the street enjoyed the upbeat mix of music and personality. However, Bob's Aunt Heddie, a pale creature who craved silence and darkness was not quite as intrigued. "It's too damn loud," was her most often heard commentary. Yes, and it was this sort of discouragement that nurtured Buddy's

"who gives a dump what you think" attitude, thus propelling him on to greatness.

As difficult as it is to imagine, even the legendary **Gary Owens** had to begin somewhere. G.O. does admit that his voice changed at age seven, but still, that very first broadcast was rugged. At 17, Gary was hired as a News Director at **KORN**-Mitchell, South Dakota.



Gary Owens

He practiced his debut newscast repeatedly before cracking the mic and thought he had everything under control. But then, mid-broadcast, a late breaking news item came in over the teletype. There had been an earthquake in Tehachapi. Young Gary grasped his news copy, cleared his throat, opened the mic and panicked. He had no idea how to pronounce Tehachapi, but the inventive lad handled the situation like the professional he was. Each time the word Tehachapi

came up, he made static noises, pretending the station had been knocked off the air. For his ingenuity and quick thinking, Gary was immediately promoted to Chief Engineer and sent up to the transmitter to correct the static problem.

Yes, these memories of our radio roots, painful though they may be, serve, at least, to each of us this one weighty lesson—it's not where you start, it's where you finish. I'm finished. Jam I must. ●

•PAULA ABDUL

Paula Abdul's first album, "Forever Your Girl" has now attained certified sales of seven million units.

•DAVID CASSIDY

David Cassidy, whose comeback album is scheduled for an early fall release, is set to be a presenter at the September 6 MTV Video Music Awards show. He will co-present an award with fellow Partridge sibling Susan Dey.



•MATRACA BERG

Eight years ago, at the age of eighteen, Matraca co-wrote (with Bobby Braddock) the Karen Brooks/T.G. Sheppard hit FAKING LOVE.

•GLEN CAMPBELL

In the Spring of 1965, Glen Campbell became the first replacement for Brian Wilson in The Beach Boys. He was soon replaced by Bruce Johnston.

•JOSE FELICIANO

Jose and Susan Feliciano have composed the songs for a musical based on Ray Bradbury's book, The Wonderful Ice Cream Suit. It's set for a world premiere next month at The Pasadena Playhouse in Southern California.

•LUKE featuring THE 2 LIVE CREW

A video documentary "Banned In The U.S.A." is now in some video retail outlets. It is directed by Penelope Spheeris, who's previous credits include Suburbia and The Decline and Fall of Western Civilization.

•MICHAEL BOLTON

The state of Georgia adopted GEORGIA ON MY MIND as its official state song in 1981.

•TEDDY PENDERGRASS

In the summer of 1984 Teddy Pendergrass released a single, HOLD ME, that featured a then unknown singer, Whitney Houston. Whitney's appearance on that single prevented her from being eligible for a Grammy as Best New Artist of 1986 for her own debut album.

BIOFEEDBACK

by Ron Fell

•RATT

Ratt's Robbin Crosby says that the group was originally known as Mickey Rat, but a comic book cartoonist had copyrighted the name so the band became known simply as Ratt before they launched their recording career with a self-produced and distributed debut album in 1983.

•NEVILLE BROTHERS

Aaron Neville recently told The New York Times that his now famous falsetto singing was inspired by yodeling cowboys he saw in movies while growing up in New Orleans.



•CROSBY, STILLS AND NASH

Graham Nash was a member of The Hollies for five years (1963-1968). One of the reasons he left the group was its reluctance to record one of his songs, MARRAKESH EXPRESS.

•DAVE STEWART

Dave Stewart of Eurythmics and Spiritual Cowboy fame is married to former Bananaraman Siobhan Fahey.

•DEPARTMENT OF CORRECTIONS

In last week's Biofeedback I incorrectly noted that The Ray Charles version of GEORGIA ON MY MIND was a hit 39 years ago. The correct time frame was 30 years ago, having been released in September of 1960.



•NELSON

Twins Gunnar and Matthew Nelson signed their contract with Geffen Records in 1987, but it took them three years to find the right songs, many of them written in collaboration with former Elektra recording artist Marc Tanner.

•BERNARDO RUBAJA

One of the instruments employed by Rubaja on his new Narada album New Land is a charango. The charango is a rhythmic instrument made from the shell of an armadillo.

•TYLER COLLINS

Five years ago Tyler, at the age of seventeen, was the lead singer in the group Boys Next Door.

•WENDY & LISA

One of the tracks on the new Wendy & Lisa album features Michael Penn and k. d. lang. The song, MOTHER OF PEARL, was co-written by Penn.

•NINO TEMPO

Before recording his hit single DEEP PURPLE with his sister April Stevens, Nino Tempo had played saxophone in Maynard Ferguson's band and on Bobby Darin records.

•ROD STEWART

Rod Stewart's current single, I DON'T WANT TO TALK ABOUT IT, was written by Danny Whitten. Whitten wrote the song in 1972 while a member of Neil Young's band Crazy Horse. Whitten never even heard Stewart's original version of the song, recorded in 1976 because he (Whitten) had died of a drug overdose a few years earlier.

•THE KNACK

The Knack, most famous for their 1979 hit MY SHARONA, has signed with Charisma Records and have begun recording an album with Don Was producing.

HEAR AND THERE

by Sheila Rene



Ratt's super guitarist Warren DeMartini called the other day to talk about their new Atlantic album, *Detonator*. This is the start of a different approach for Ratt, according to Warren. "Less is more," he said. All the songs were co-written by Warren, Stephen Percy, Juan Croucier and Desmond Child. Produced by Sir Arthur Payson, with Child serving as Executive Producer, recording the album was exciting, with band members concentrating on the executing the material in record time. Videos have already been filmed for "Lovin' You's A Dirty Job" and "Shame Shame Shame." "Lovin' You's A Dirty Job" and "Givin' Yourself Away" were written from scratch with Desmond. The remainder of the songs had already been written, but were in need of arrangements. About the recording, DeMartini says, "I felt like a shark in a blood bank. I got just the right equipment. A couple of guitars were used that I didn't bring in for the last couple of albums. I used my Fenders and a new guitar called 'The Performance'." All four of Ratt's previous albums have been certified platinum-plus, and I guaranteed this one will make it there faster than the rest. The band is ready to play before their American fans, and by the time they return from Ratt-starved Europe and Asia the tunes will be honed to perfection...

Elektra's Pixies have released their 14-track album, *Bossanova*, with "Velouria" getting the first single call. It includes two non-album B-sides, including a Neil Young cover. Frontman Black Francis celebrated the album's completion by touring Europe, retracing Hannibal's Carthaginian route through Switzerland and Germany. The rest of the band joined Francis in England for an end-of-August date which found them headlining the final night of the three-day, multi-act Reading Festival. Then it was on to Germany to play with David Bowie and Midnight Oil before settling into a tour of Europe through October. Their North American tour will begin on Halloween night, maybe in your town...

Bits & Pieces: Memphis rapper Phalon finished the shooting of a video with Caruso/Linsk in New York for his "Dance Floor Of Life" single from *Rising To The Top*, due out on

Elektra in September. Phalon entertained the folks at the Jack The Rapper Convention, held recently in Atlanta...Michelle Malone's debut album for Arista titled *Relentless* was produced by Lenny Kaye, the legendary Patti Smith Group guitarist. The first single, "Big Black Bag", will give you a good idea of what you're in for with Michele and Drag The River. They've just come off a 21-date tour with another sensational guitarist Colin James, and are heading out on some club dates...Atco's Electric Boys, who were in town for WEA's Annual Convention, and Bad English's Jonathan Cain showed up to see Robert Plant's Mountainview, CA show...Suicidal Tendencies' Mike Muir wrote the video script for "You Can't Bring Me Down," which was directed by Simeon Soffer and shot on location in East Los Angeles. The video runs nearly six minutes and uses words you can't say on network television (or MTV), but what a dynamic video! ST puts their free speech position right up front...September 11 is the release date for the new George Michael album, his second for Columbia, entitled *Listen Without Prejudice*. You've heard the single by now. If the song is any indication of what's to come, we could have another 15 million seller here. The weekend of Septem-

ber 15, MTV will air a special chronicling the 18 months it took to make the album. All songs were written by Michael except for one, the Stevie Wonder-written "They Won't Go When I Go." The authorized biography, *Bare*, written with help from journalist Tony Parsons, will be released this month in Europe and later in the U.S.A...

Rob Halford, vocalist for Columbia's platinum-selling Judas Priest, has been confirmed to deliver the keynote address at Foundations Forum '90. This fourth year of the world's only all hard rock/heavy metal convention is taking place at Sheraton Plaza La Reina Hotel in Los Angeles September 13, 14 and 15. The Priest will also be one of the 18 national acts showcasing for the conventioners. You probably already know that the Priest won a landmark decision in the Nevada courts, absolving them of any wrongdoing in the suicide deaths of two fans...Other bands I can't wait to see are Exteme (A&M), Vixen (EMI), Pantera (ATCO), Every Mother's Nightmare (Arista), Reverend (Charisma), Exodus (Capitol), Alice In Chains (Columbia), Tattoo (Rock Hard), Cry Wolf (Grand Slam/IRS) Two Bit Thief (Combat) and Kinghorse (Caroline). Let's do lunch!...●

P.D. NOTEBOOK

by Eric Norberg

NEWS IN STEREO

It surprises me that I don't hear more stereo actualities ("sound bites") on the radio. They can be so dramatically effective! Even a closed-miked interview "on location" with a newsmaker, if done using a "one-point stereo microphone", contains background "spatial" information that gives a third dimension and realism to the tape which, to me, greatly enhances the appeal of newscasts. And yet in our stereo radio medium, cassette recorders are mono, and the newsroom cart machines are mono. Usually, in fact, the newsroom is where old, outmoded mono equipment ended up—so it often is the least reliable and the most trouble-prone equipment in the station!

Let me start your thinking toward the bene-

fits of stereo audio in newscasts by suggesting that you experiment with a one-point stereo mike, if you haven't done so before. The sound is different from what you might be used to using a separated stereo mike pair; instead of having the sound "ping pong" from speaker to speaker, as with separated mikes, directional effects are reduced—but the background sound spreads out in a startlingly realistic fashion! And certainly on-location background sound is what gives life and credibility to news actualities, which oth-



erwise would sound as if they were done in a studio. The actuality is to radio what photographs are to newspapers!

There are several good-quality portable stereo cassette recorders; my own current

ON MANAGEMENT

by Oren Harari

IMAGINE, AGAIN

Let me just say at the outset that with the title of this article I mean no disrespect to John Lennon, who I think was one of the greatest. The topic I'd like to address today is far less important than the dream Lennon had when he sang his incomparable song "Imagine". But after reading a wonderful little article by James Treece in a recent *BusinessWeek*, I started to think about "Imagine..." as it pertains to management. See if you get the same hit.

Treece's article began by commending Volkswagen for its new customer satisfaction guarantee. In contrast to the usual public relations malarky that passes for "guaranteed satisfaction", Volkswagen's guarantee has teeth. Here's the deal: You buy a Passat, the largest VW sold in America (\$15,000 base price), and if you have any complaints about the car, you can return it within 30 days or 3,000 miles and get a full refund, no questions

asked.

Wow! Could this start a trend? Can you imagine what would happen if companies really had to stand behind their products or services? Good retailers like Nordstrom, Land's End and L.L. Bean have done so for a long time, which probably explains why they're so successful. On the other hand, can you imagine a shrink giving you a refund if you don't get better? Can you imagine a lawyer, accountant or consultant giving you a refund if she screws up your case, or if nothing improves for you as a result of her services? Any of these professionals who would offer such a service guarantee would be more likely to get my business, even if they charged more. How about yours?

But don't count on it. A couple of years ago a bill sponsored in the California legislature would have penalized vendors \$500 if they did not arrive at your home to provide a service or deliver a product within four hours of the promised time. To me, that was a pretty wimpy bill. I mean, gimme a break. Waiting around at home—skipping work, screwing up our schedule—for a vendor to arrive is a royal pain in the neck to begin with. Did the legislators honestly think that we would be appeased by a law threatening to fine a guilty

vendor who showed up more than four hours late?

I figured that the bill was such a joke that nobody—not even the most insensitive inconsiderate vendor—could possibly object to it. I was wrong. Businesses reared up their heads in protest. And their reason? Here's a quote from the local newspaper, I kid you not: "The bill's opponents said that service to customers would suffer if deliveries had to be made on time."

But I digress. Back to Treece's article. After describing Volkswagen's guarantee, he made another interesting observation. Do you think that American auto executives drive the same cars you or I do? Fat chance. They drive, to quote Treece, "the cream of the manufacturer's own crop, kept coddled and clean." In other words, cars earmarked for executives are very, very carefully manufactured, and thereafter regularly and frequently serviced and cleaned at the company's expense.

Well, with that setup the executives remain blissfully ignorant and appallingly unempathetic to all the little problems we face after we buy cars made in the good ole U.S. of A. So Treece had a great solution. Suppose that every auto company made the same guarantee that VW does. And then suppose that every lemon returned to the company was given to the auto executives to drive. To quote Treece again: "Lay off the mechanics who service the big shots' wheels, and let the top brass fend for themselves. That could do more than a hundred customer surveys to let top management know if quality really is job one, if their cars actually have the advantage, or if their cars really are built for the human race...Having senior management drive cars that customers tried and rejected would go a long way toward forcing them to wake up and smell the lemonade."

But why stop with auto makers? Treece doesn't. He recommends that "at computer companies, all bigwigs could be assigned computers that had been returned because of, say, faulty disk drives. Or appliance executives could be forced to take home fault-ridden washers or dryers."

Imagine the possibilities! On top of the refunds, top managers of companies making defective products would actually have to take them home and use them! Does that also mean that the manager of a furniture store that kept you three hours at home waiting for a delivery would then have to spend three hours waiting for a delivery in his own home? Or consider this delicious possibility: A doctor who has rotten bedside manners or screws up your surgery would have to go through the same procedures himself! Of course, he'd give you a refund first.

Imagine...well, of course it's a fantasy, but if we're talking about managers staying in touch with their customers, the title of Treece's article said it all: "Detroit Could Use a Taste of Its Own Lemons" ●

favorite, as I've mentioned in this column before, is the Sony Walkman "Professional" #WM-D3. It costs under \$300, is about the size of any other Walkman, but is a bit heavier and like any good machine needs to be secured so

"On-location background sound is what gives life and credibility to news actualities."

there is no danger of dropping it when newsgathering! It has Dolby, two bias settings, a pause control, speed regulation, mike and line inputs, line and headphone outputs (with volume control on the headphone output), and an LED "level" battery display.

In fact, the only disadvantage it has for broadcast use is that there is no automatic level control. But in my experience with it, this is much less of a disadvantage that you'd expect, because it is remarkably free of hiss and noise at low levels, and the LED level display is designed to make it easy to record within the machine's limits. In practice, I've recorded a variety of public events, and never had a problem with the quality of the audio, without the need for gain-riding!

This little machine makes remarkable tapes, but probably even more remarkable is the tiny

one-point stereo mike that comes with it. It's only an inch long and a quarter inch wide, and it plugs into a clip for fastening to clothing, a podium, etc. I've used the combination of the mike and recorder to tape sessions at the Gavin Seminar for the past two years, as well as to tape a variety of other events, usually from the audience—a situation which, up until now, usually resulted in reverberant and muddy tapes, even with broadcast-quality equipment, which normally could not be made use of on the radio. With this combination, the tapes are as clear as the event sounded when there in person, not only in stereo (on headphones they sound like you're there!), but even when played back in mono.

Consequently, I suggest you check out the Sony PC-62 stereo microphone with *whatever* recorder you try. (And for stations able to afford them, the new DAT portables should offer the ultimate in noise-free audio location recording!)

One more thought in favor of stereo news actualities. So far, the networks don't seem to be using stereo in their own actualities. This enables stations making a significant local news effort to make their own news broadcasts that much more "live" sounding compared to the national network news, which otherwise do have excellent audio quality because of satellite delivery. Use of stereo in the news can give a station a real competitive "edge"! Think about it! ●

MOST ADDED

- CARON WHEELER (26)
(EMI)
- JANET JACKSON (25)
(A&M)
- KEITH SWEAT (23)
(Elektra)
- BELL BIV DeVOE (21)
(MCA)
- TEENA MARIE (20)
(Epic)

TOP TIP

JANET JACKSON
Black Cat
(A&M)

Can't be superstitious when
it's Janet who's singing.

RECORD TO WATCH



CARON WHEELER
Livin' In The Light
(EMI)

Former Soul II Soul-er Caron
keeps on movin' in search of
her own spotlight.

Editor: Betty Hollars
Assoc. Editor: John Martinucci

URBAN CONTEMPORARY

2W LW TW

9	4	1	PRINCE - Thieves In The Temple (Paisley Park/Warner Bros.)
7	2	2	EnVOGUE - Lies (Atlantic)
6	5	3	THE BOYS - Crazy (Motown)
8	6	4	M.C. HAMMER - Have You Seen Her (Capitol)
4	1	5	WHISPERS - Innocent (Capitol)
5	3	6	TONY! TONI! TONE! - Feels Good (Wing/PolyGram)
15	10	7	LALAH HATHAWAY - Heaven Knows (Virgin)
12	11	8	MELBA MOORE - Do You Really Want My Love (Capitol)
14	12	9	NAJEE - I'll Be Good To You (EMI)
29	17	10	PEBBLES - Giving You The Benefit Of The Doubt (MCA)
16	14	11	BLACK BOX - Everybody Everybody (RCA)
18	16	12	THE WINANS - A Friend (Qwest/Warner Bros.)
2	7	13	BABYFACE - My Kinda Girl (Solar/Epic)
19	19	14	BODY - Touch Me Up (MCA)
20	18	15	HOWARD HEWETT - If I Could Only Have That Day Back (Elektra)
—	38	16	JOHNNY GILL - Fairweather Friend (Motown)
30	27	17	KIARA - You're Right About That (Arista)
34	24	18	FORCE M.D.'S - Are You Really Real? (Tommy Boy/Reprise)
33	23	19	NAYOBE - I Love The Way You Love Me (WTG/Epic)
3	9	20	JANET JACKSON - Come Back To Me (A&M)
—	32	21	LISA STANSFIELD - This Is The Right Time (Arista)
1	8	22	THE TIME - Jerk-Out (Paisley Park/Reprise)
37	33	23	MAXI PRIEST - Close To You (Charisma)
—	35	24	FATHER MC - Treat Them Like They Want To Be Treated (MCA)
39	29	25	OLETA ADAMS - Rhythm Of Life (Fontana/PolyGram)
—	39	26	TRACIE SPENCER - Save Your Love (Capitol)
—	—	27	SAMUELLE - So You Like What You See (Atlantic)
—	37	28	FAMILY STAND - In Summer I Fall (Atlantic)
—	36	29	TYLER COLLINS - Second Chance (RCA)
—	—	30	QUINCY JONES/SIEDAH GARRETT - I Don't Go ...(Qwest/Warner Bros.)
—	—	31	MAC BAND - Someone To Love (MCA)
—	—	32	DIANNE REEVES - More To Love (EMI)
38	34	33	RUDE BOYS - Come On Let's Do This (Atlantic)
11	15	34	ANITA BAKER - Talk To Me (Elektra)
—	—	35	DINO - Romeo (Island)
—	—	36	SNAP - Oops Up (Arista)
27	22	37	EARTH, WIND & FIRE/M.C.HAMMER - Wanna Be The Man (Columbia)
—	—	38	KEITH SWEAT - Merry Go Round (Elektra)
—	—	39	RANDY CRAWFORD - Cigarette In The Rain (Warner Bros.)
22	20	40	TEDDY PENDERGRASS - Glad To Be Alive (Elektra)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
JONATHAN BUTLER - Heal Our Land (Jive/RCA)		36	3	—	11	22	30%	3
TROOP - That's My Attitude (Atlantic)		35	13	—	8	14	22%	2
MILIRA - Go Outside In The Rain (Motown)		33	—	6	15	12	63%	5
*BELL BIV DeVOE - B.B.D. (I Thought It Was Me) ? (MCA)		32	21	1	3	7	12%	1
L.L. COOL J- The Boomin' System (Def Jam/Columbia)		32	7	1	10	14	34%	2

UP & COMING

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

Reports	Adds	ARTIST	TITLE	LABEL
30	—	PERRI	- Someone Like You	(MCA)
30	—	THE GOOD GIRLS	- I Need Your Love	(Motown)
30	13	CAMEO	- Close Quarters	(Atlanta Artists/PolyGram)
30	26	* CARON WHEELER	- Livin' In The Light	(EMI)
30	25	* JANET JACKSON	- Black Cat	(A&M)
29	3	BRENDA RUSSELL	- Stop Running Away	(A&M)
28	3	MICHAEL FRANKS	- The Art Of Love	(Reprise)
27	2	SOMETHING SPECIAL	- U Can Get Me Anytime	(Epic)
25	1	KLYMAXX	- Private Party	(MCA)
24	6	* GLENN JONES	- Can We Try Again	(Jive/RCA)
23	—	THE ADVENTURES OF STEVIE V.	- Dirty Cash	(Money Talks) (Mercury)
23	—	SINBAD	- I Ain't Lyin'	(Wing/PolyGram)
21	1	JAMES "J.T." TAYLOR	- 8 Days A Week	(MCA)
21	4	* ALEX BUGNON	- Dance Of The Ghost	(Orpheus/EMI)
21	20	* TEENA MARIE	- Here's Looking At You	(Epic)
20	4	* BLACK FLAMES	- Dance With Me	(OBR/Columbia)
20	16	* GERALD ALSTON	- Slow Motion	(Motown)

DROPPED: #13-Bell Biv DeVoe (Do Me), #21-Z'Looke, #25-Perfect Gentlemen, #26-Basic Black, #28-Geoff McBride, #30-Ruby Turner, #31-Luke featuring 2 Live Crew, #40-Mariah Carey, The Afros, Diana Brown & Barrie K. Sharpe, Whistle, 3 Times Dope.

LP CUTS

CYNDA WILLIAMS -
Harlem Blues

KEITH SWEAT -
Just One Of Them Thangs/Your Love/
Giving All My Love To You

BOOGIE DOWN PRODUCTIONS -
Kenny Parker's Show

MICHEL'LE -
Something In My Heart

JANET JACKSON -
The Skin Game (flip of single)

PRINCE -
Round & Round "(featuring Tevin
Campbell)/Can't Stop This Feeling I Got/
New Power Generation

MARIAH CAREY -
Someday/Don't Want To Cry

TROOP -
My Love

INSIDE URBAN



MY, MY, MY

Super-hot artists Bobby Brown and Johnny Gill met face-to-face at one of Bobby's SRO London performances at Wembley Arena. The two posed for this photo backstage after the show.

PRINCE gets to number one with ease this week. The RTW last week, TROOP, gets the attention of 13 new correspondents and goes Chartbound, while last week's Top Tip, SNAP, makes it onto the chart debuting at number 36. Not-so-newcomer CARON WHEELER (she's been with Soul II Soul in the past) debuts with a roar, getting our Most Added headline as well as Record To Watch. A comment came from Greg Sampson, WQMG-Greensboro, who predicts she's going to be even bigger as a solo artist. Scott

Jantzen, OC104/FM-Ocean City, makes it his RTW. Meanwhile, Big Daddy Gilford, WYBC-New Haven, makes SOUL II SOUL's "People" his RTW, because he likes the beat and the rhythm. Top Tip JANET JACKSON gets "A safe bet!" from Gregg Diggs, WKYS/FM-Washington, D.C. K.J. Holiday, WJDY-Salisbury, likes the fact that Janet gives us nine mixes to choose from. "My choice is the Funky Mix—it's a good song." Larry Green, KRUS-Ruston, chose JOHNNY GILL saying, "He sounds like a seasoned veteran on his third single." Rick Stevens, WCKX-Columbus, wants us to watch RED BANDIT's "Please Don't Cry," saying, "We got instant phones!" Chris Clay, KQXL-Baton Rouge, gives us some great information on FAMILY STAND's "In Summer I Fall." He says, "This was a definite sleeper hit here. If programmers are contemplating this record they should at least test it like we did. I didn't think it would work for my particular station, but I started playing it. It exploded!" On our chart it takes a jump from #37 to #28, so I agree with the comment from Chris. Madhatter, WGOK-Mobile, says SNAP remake of The Gap Band's "Upside Your Head." Madhatter's remark was, "Nevertheless—it's nice!" GERALD ALSTON is Kimberley Kaye, WFKX-Jackson's favorite of the week. "This is a great summer ballad." Craig Lewis, WMGL-Charleston, agrees, saying, "This should make for some fast action up the charts. Have your listeners have their honey nearby when you play it." David Michaels, WUFO-

Buffalo, wants VANILLA ICE's "Ice Ice Baby" to happen big. "When a record's hot around here we call it 'Snappy Jack'—which this IS in every way!" HI FIVE's "I Just Can't Handle It" gets the RTW nod from two reporters: Paul Jackson, WUJM-Charleston, says, "Nice new group produced by Teddy Riley;" Don Michaels, KMZX-Little Rock, agrees, "Keep your eye on this one." Venus Jones, WJMI-Jackson, reports KMC KRU's "Crazy About You" as her RTW, saying "For adults and teens, a nice ballad and nice love song." Ciao for now, Betty.



WHISPERS RETURN WITH INNOCENT
Last week's Urban Contemporary #1 single, "Innocent" by the Whispers, was their debut single on Capitol Records. The label threw a party in Los Angeles, and pictured celebrating are (l-r) Whispers' Leaveil and Walter Scott; artist/producer Babyface; and Whispers' Scotty Scott and Nicholas Caldwell.

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 **90** Last Week **91**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
PRINCE - Thieves In The Temple (Paisley Park/Warner Bros.)	83	—	62	7	14	83%	6
EnVOGUE - Lies (Atlantic)	77	—	70	1	6	92%	10
THE BOYS - Crazy (Motown)	74	1	65	4	4	93%	9
M.C. HAMMER - Have You Seen Her (Capitol)	77	—	59	6	12	84%	10
LALAH HATHAWAY - Heaven Knows (Virgin)	72	2	50	14	6	88%	8
MELBA MOORE - Do You Really Want My Love (Capitol)	67	—	45	19	3	95%	9
NAJEE - I'll Be Good To You (EMI)	64	2	43	18	1	95%	10
PEBBLES - Giving You The Benefit Of The Doubt (MCA)	80	4	26	29	21	68%	4
BLACK BOX - Everybody Everybody (RCA)	66	—	35	17	14	78%	9
THE WINANS - A Friend (Qwest/Warner Bros.)	54	—	27	18	9	83%	10
BODY - Touch Me Up (MCA)	58	1	27	22	8	84%	9
HOWARD HEWETT - If I Could Only Have That Day Back (Elektra)	57	—	15	33	9	84%	7
JOHNNY GILL - Fairweather Friend (Motown)	65	8	6	36	15	64%	3
KIARA - You're Right About That (Arista)	59	1	2	37	19	66%	5
FORCE M.D.'S - Are You Really Real? (Tommy Boy/Reprise)	55	4	7	32	12	70%	6
NAYOBE - I Love The Way You Love Me (WTG/Epic)	51	3	10	31	7	80%	6
LISA STANSFIELD - This Is The Right Time (Arista)	65	5	5	24	31	44%	4
MAXI PRIEST - Close To You (Charisma)	52	4	11	19	18	57%	7
FATHER MC - Treat Them Like They Want To Be Treated (MCA)	43	2	12	20	9	74%	7
OLETA ADAMS - Rhythm Of Life (Fontana/PolyGram)	41	—	7	27	7	82%	6
TRACIE SPENCER - Save Your Love (Capitol)	57	7	2	20	28	38%	3
SAMUELLE - So You Like What You See (Atlantic)	52	8	3	21	20	46%	4
FAMILY STAND - In Summer I Fall (Atlantic)	42	3	6	20	13	61%	5
TYLER COLLINS - Second Chance (RCA)	49	4	2	25	18	55%	6
QUINCY JONES featuring SIEDAH GARRETT - I Don't Go For That (Qwest/Warner Bros.)	54	10	—	16	28	29%	3
MAC BAND - Someone To Love (MCA)	49	7	2	24	16	53%	5
DIANNE REEVES - More To Love (EMI)	42	1	4	14	23	42%	7
DINO - Romeo (Island)	45	1	—	8	36	17%	4
SNAP - Oops Up (Arista)	43	6	6	16	15	51%	3
KEITH SWEAT - Merry Go Round (Elektra)	45	23	1	9	12	22%	3

NEW RELEASES by Brian Samson and John Martinucci



THE BRAXTONS - Good Life (Arista)

Long time fans of Sister Sledge and the Emotions can stop holding the vigil because a replacement has come along. The Braxtons are a unique girl group, with outstanding harmonies that are smooth and silky. The Five "T" Sisters, Tamar, Trina, Towanda, Traci and Toni, (the youngest is 12, the oldest 22), all possess strong and various musical abilities. Starpoint's Ernest Phillips produces this raw talent into jewels. JM

YOUNG BLACK TEENAGERS - Nobody Knows Kelli (S.O.U.L./MCA)
Young Black Teenagers define the phrase,

"You can't judge a book by its cover." This debut project on the new S.O.U.L. (Sound Of Urban Listeners) label plays off the trampy daughter on "Married With Children." YBT rappers Kamron, Tommy Never, and First Born, showcase a freshman effort hyped by a collage of '70s funk breaks crafted by Hank and Keith Shocklee. Recommended for evening formats. BAS



BASIC BLACK - Nothing But A Party (Sound of New York)

This former back-up band for "Today" follows up their top twenty debut "She's Mine" with a swinging dance-oriented track. From the debut "It's A Man's Thang" album,

"Nothing But A Party" relies on its Hip Hop and New Jack influence to carry it after hours. BAS



VINCE ANDREWS - My Baby Comes First (Sisapa)

It seems that new artists always have to jump through hoops in order to get any attention from programmers, especially if they tote a reed instrument. Here's an artist who won't send listeners into a coma by being too adult sounding or too jazzy. Vince has a Kirk Whalum feel and a subtle vocal style. JM

CLASSIFIEDS

JOB OPENINGS

TOP 40 WBHV seeks an energetic jock for future openings. Females and minorities encouraged. T&R: Jim Richards, 421 E. Beaver Avenue, State College, PA 16801. [8/31]

#1 COUNTRY FM seeks bright adult communicator. Soon to be new facility. Your chance to own the mornings. Raise your family in the liveable Northwest. Contact Bob Reece: (509) 248-2900. [8/31]

COUNTRY KJJC needs an Advertising Salesperson. Area covering Des Moines to Missouri. Send resume: Darlene Goeltl, PO Box 464, Osceola, IA 50213. [8/31]

#1 TOP 40 WGRD in Grand Rapids seeks co-host to join our Breakfast Crew. You'll be co-directing a team that is not content to win...we want to dominate. T&R: Ron Brandon, 38 West Fulton, Grand Rapids, MI 49503. EOE [8/31]

KPAY/AM, CHICO'S NEWS AND INFORMATION AUTHORITY seeks an Afternoon News co-anchor for part-time. Rush T&R: Tony Kay, PO Box 8070, Chico, CA 95927. EOE [8/31]

HOT A/C KKIS AM/FM (KISS FM) seeks aggressive team players for weekend airshifts with possible f/t position. Minorities and females encouraged. T&R: Brett Eastwood, 1855 Gateway Blvd., Suite 440, Concord, CA 94520. EOE [8/31]

TOP 40/CLASSIC HITS CROSSOVER KQCL/KQPR seeks killer overnight jock. Production and team player a must. T&R: Rob Berrell, PO Box 30, Faribault, MN 55021. [8/31]

WNNH/FM, NEW HAMSHIRE'S OLDIES 99 seeks Production people and DJs. New equipment, great sound and team. T&R: Clark Smidt, 501 South Street, Concord, NH 03304. [8/31]

Q106 FM is seeking the next overnight AT for aggressive Country Hit Radio format. Production, promotion and remote/public appearance a plus. Live in Wisconsin's capitol city and be a part of this Midwestern Top 40 style Country FM. Females encouraged. T&R: Tom Oakes, PO Box 4408, Madison, WI 53711. EOE [8/31]

TOP 40 KPKY seeks an Afternoon Drive personality with experience. No calls, please. T&R: Steve Powers, 259 E. Center, Pocatello, ID 83201. [8/31]

KRFD (K100) seeks a qualified AT for Rock 40 type radio. Minorities encouraged. T&R: Christopher West, PO Box 631, Marysville, CA 95901. [8/31]

A/C KOJM-COUNTRY KPQX seeks an experienced AT with Production to work music information format. T&R: Greg Ellendson, PO Box 7000, Havre, MT 59501. [8/24]

WYRY/FM IN NEW ENGLAND is expanding its staff! News person needed with reading, writing and newsgathering skills a must. Mature team players only need apply. Also, possible future openings for full-time airshifts for experienced Announcers. Let us help you on your move to the "big time". Females and minorities encouraged. No calls, please. Send your best T&R: Doug Carlisle, PO Box 1304, Keene, NH 03431. EOE [8/24]

MIDWEST LEADING A/C KELO 92.5FM seeks f/t AT to handle Morning Drive duties. Must be aggressive, hard-

working, loyal and willing to sweat! Experience in mornings preferred, but if you're an adult communicator, good on phones, promotional oriented, topical and ready to be a star, express your latest show and resume. Also immediate opening for a creative Morning Personality/News Director. Duties include writing, editing, reporting, production and appearances. Great facilities and benefits for the right person. Rush T&Rs: Kathy Hansen, 500 S. Phillips Avenue, Sioux Falls, SD 57102. EOE [8/24]

OLDIES-HOT A/C WEBS needs a Morning Personality with News and p-b-p experience ASAP. Rush T&R: Kevin Casey, PO Box 1299, Calhoun, GA 30703. [8/24]

THE FASTEST GROWING RADIO STATION IN NORTHEAST ARKANSAS needs hot ATs for future openings with production experience. Hot phones a must. We're looking for team players to grow with us! T&R: Dennis Rogers, Power102, PO box 9375, Jonesboro, AR 72403. EOE [8/24]

TOP 40 KLAZ/HOT106 seeks quality PM or Midday Personalities. T&R: John Stewart, PO Box 1739, Hot Springs, AR 71902, or call (501) 525-4600. [8/24]

WGLT/FM NEEDS AN ASS'T MANAGER/PD for daily operation of NPR affiliate (Jazz/Classical/News), with emphasis on overall on-air sound. Duties include: personnel hiring, supervision, evaluation, audience research, on-air promotion & fundraising, budget supervision & administrative duties, announcing and program production. Minimum BA, Masters preferred with 3-5 years experience. Upper 20s to low 30s, including strong University benefits package. T&R&three letters of recommendation to: Bruce Bergeethon, WGLT/FM, 310 Media Center, ISU, Normal, IL 61761. Deadline 9/19. [8/24]

MORNING SHOW PARTNER WANTED. Mature, professional hardworker with no ego problems. Must be committed to excellence and desire a major market mentality. Money is available. Females encouraged. Contact Gary Moore at (916) 241-4141. [8/24]

AM/FM COMBO IN MIDDLE TENNESSEE seeks experienced News Director. No calls, please. T&R: Robert McKay, PO Box 1377, Columbia, TN 38402. EOE [8/24]

FULL SERVICE A/C needs AT/OM. Experience in programming required. T&R: KNOX/AM, PO Box 1638, Grand Forks, ND 58206. [8/24]

MORNING DRIVE TALENT FOR NY CATSKILLS' #1 RATED STATION. Must have exceptional production skills, willingness to be part of many appearances, and ability to thrive in an Uptempo A/C Light Rock format. Must have at least two years experience. Females & minorities encouraged. Rush T&R: Rob Dillman, WSUL/FM, 250 Broadway, Monticello, NY 12701. EOE [8/24]

AVAILABLE

SIX YEAR PRO seeks f/t position ANYWHERE in the lower 48. Talented, dependable pro will fill your opening. Call today! BILL: (605) 692-1430. [8/31]

EXPERIENCED PRO MD/SPORTSCASTER/AT seeks position in the West. JIM: (702) 289-6822. [8/31]

YOUNG, FUN, LOVING, ZANY Mae West-sounding female seeking AT position. Eleven year veteran that gets results.

JOB JUNGLE

Got you down? Let America's foremost Radio Talent Agency secure your next position. From initial presentation to final negotiation, no one does it like the Westwood Agency. Send Tape & Resume to: Westwood Personalities, 42446 Bob Hope Drive, Suite 228, Rancho Mirage, California 92270.

Seeking Urban format, but will consider others. CARMELLA: (803) 760-1896. [8/31]

NEED A TIME AND TEMP LINER CARD STIFF? Don't call me! Hardworking, uptempo Top 40 knucklehead AT and 8-track production junkie. SLIC RIC: (614) 397-4486. [8/31]

SEEKING FULL-TIME POSITION in the Alternative Music field. Main interest lies in DJing. Willing to relocate. ROBERT BARONE: (415) 752-6163. [8/31]

HARDWORKING BROWN GRAD eager to work any station, any shift, as AT with production. Good voice, unlimited potential, prefer f/t work. THAD: (612) 698-3086. [8/31]

BROWN GRAD WITH SEVEN YEARS EXPERIENCE who loves exotic locales. Love promotions, personal appearances and remote broadcasts. Great pipes and production. Prefer a midday/MD position at Country or A/C. Willing to relocate. MIKEY: (507) 288-2685. [8/31]

TWO YEARS IN RADIO, AND STILL IN HIGH SCHOOL! Experience in Country and Top 40 with knowledge of Classical and Easy Listening. Prefer Twin Cities area. T&R on request. Call anytime! JASON: (712) 722-4011. [8/31]

YOUNG AND EXPERIENCED. Looking for a challenge and a place to call home in Top 40 or Hot A/C. Any daypart and any market. Let's help each other. RICHARD PRICE: (502) 678-6873 or (502) 737-8965. [8/31]

AGGRESSIVE, DEDICATED, PERFECTIONIST ready to light up the night in your market. This rocker is ready to roll! Top 40 or AOR only. Call today for FREE tape! JARED TYLER: (701) 746-4888. [8/31]

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ADULT CONTEMPORARY

MOST ADDED

- DAN FOGELBERG** (71)
(Full Moon/Epic)
- ROD STEWART** (65)
(Warner Bros.)
- BREATHE** (57)
(A&M)
- GEORGE MICHAEL** (53)
(Columbia)
- THE RIGHTEOUS BROTHERS** (51)
(Verve/Polydor)

TOP TIP

ROD STEWART
I Don't Want To Talk About It
(Warner Bros.)

Nearly 60% of last week's ADDs converted to quality rotations.

RECORD TO WATCH



MARIA McKEE
Show Me Heaven
(Geffen)

Thirty-one out-of-the-box believers.

2W LW TW

2	1	1	PAUL YOUNG - Oh Girl (Columbia)
3	3	2	JANET JACKSON - Come Back To Me (A&M)
1	2	3	WILSON PHILLIPS - Release Me (SBK)
4	4	4	FLEETWOOD MAC - Skies The Limit (Warner Bros.)
11	6	5	PHIL COLLINS - Something Happened On The Way To Heaven (Atlantic)
9	7	6	BILLY JOEL - And So It Goes (Columbia)
13	8	7	LINDA RONSTADT - Adios (Elektra)
5	5	8	JAMES INGRAM - I Don't Have The Heart (Warner Bros.)
14	9	9	SWEET SENSATION - If Wishes Came True (Atco)
15	13	10	JUDE COLE - Time For Letting Go (Reprise)
19	16	11	TAYLOR DAYNE - Heart Of Stone (Arista)
18	17	12	EVERYTHING BUT THE GIRL - Take Me (Atlantic)
6	10	13	MARIAH CAREY - Vision Of Love (Columbia)
24	19	14	SANTANA - Gypsy Woman (Columbia)
—	27	15	MICHAEL BOLTON - Georgia On My Mind (Columbia)
23	21	16	BRENDA RUSSELL - Stop Running Away (A&M)
10	11	17	DION - Sea Cruise (Elektra)
7	14	18	ANITA BAKER - Talk To Me (Elektra)
8	15	19	BRUCE HORNSBY AND THE RANGE - Across The River (RCA)
28	23	20	OLETA ADAMS - Rhythm Of Life (Fontana/PolyGram)
12	12	21	PROPAGANDA - Heaven Give Me Words (Charisma)
22	22	22	SEDUCTION - Could This Be Love (Vendetta/A&M)
16	18	23	GO WEST - King Of Wishful Thinking (EMI)
25	24	24	MAXI PRIEST - Close To You (Charisma)
21	20	25	BEACH BOYS - Problem Child (RCA)
26	26	26	UB40 - The Way You Do The Things You Do (Virgin)
—	35	27	SMOKEY ROBINSON - Take Me Through The Night (Motown)
—	34	28	VONDA SHEPARD - I Shy Away (Reprise)
—	—	29	BREATHE - Say A Prayer (A&M)
34	31	30	PAUL COTTON - Heart Of The Night (Sisapa)
—	38	31	BASIA - Until You Come Back To Me (Epic)
—	39	32	M.C. HAMMER - Have You Seen Her (Capitol)
36	32	33	ALANNAH MYLES - Lover Of Mine (Atlantic)
—	—	34	THE RIGHTEOUS BROTHERS - Unchained Melody (Verve/Polydor)
35	33	35	SLYCE - Just In Love (4PM)
17	25	36	GLORIA ESTEFAN - Cuts Both Ways (Epic)
39	37	37	TOMMY JAMES - Go (Aegis)
32	30	38	JIMMY RYSER - Same Old Look (Arista)
29	28	39	CHRIS REA - Let's Dance (Geffen)
31	29	40	KIM CARNES - Everybody Needs Someone (Ossum Possum)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
ROD STEWART - I Don't Want To Talk About It (Warner Bros.)		116	65	—	30	21	25%	2
GEORGE MICHAEL - Praying For Time (Columbia)		96	53	3	25	15	29%	2
MARK EDWARDS - Just Having Touched (R&A)		76	17	3	32	24	46%	4
* DAN FOGELBERG - Rhythm Of The Rain/Rain (Full Moon/Epic)		71	71	—	—	—	—	1
CROSBY, STILLS & NASH - If Anyone Had A Heart (Atlantic)		69	9	4	23	33	39%	4
PATTI AUSTIN - Love Is Gonna Getcha (GRP)		66	21	1	20	24	31%	3
SARA HICKMAN - Blue Eyes Are Sensitive To The Light (Hollywood)		63	11	—	22	30	34%	3

Thank you Gavin Reporters
for helping me get these records charted

GEORGE MICHAEL

NIKKI

MARIAH CAREY

NEVILLE BROS.

BASIA

SLYCE

BONNIE RAITT

TOMMY JAMES

SALLY MOORE

And to my accounts, thank you for showing faith . . .

Let's keep growing together - because . . .

**“IF YOU DON'T PROMOTE
A TERRIBLE THING HAPPENS . . . NOTHING!!”**



Michael Martucci, President,
Chief Phone Maven and only working employee at
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REVIEWS

by Diane Rufer & Ron Fell

Reports	Adds	ARTIST TITLE LABEL
58	15	TEDDY PENDERGRASS & LISA FISHER - Glad To Be Alive (Elektra)
50	12	BRENT BOURGEOIS - Can't Feel The Pain (Charisma)
47	14	AFTER 7 - Can't Stop (Virgin)
44	6	MODERN ENGLISH - I Melt With You (TVT)
39	19	LAURA BRANIGAN - Never In A Million Years (Atlantic)
35	24	* LISA STANSFIELD - This Is The Right Time (Arista)
32	7	JOSE FELICIANO - Lovers' Vows (Optimism)
31	31	* MARIA MCKEE - Show Me Heaven (Geffen)
29	6	JOHNNY GILL - My, My, My (Motown)
27	3	SMITHEREENS - Blue Period (Capitol)
24	24	* MARIAH CAREY - Love Takes Time (Columbia)
21	3	* JILL SOBULE - Too Cool To Fall (MCA)

Dropped: Michael Bolton (Feet), Nikki.

MARIAH CAREY

Love Takes Time (Columbia)

Mariah can carry a tune, and this one is an awesome ballad of heroic proportions. The track's textured elegance is a cut above any A/C ballad out there.



ANITA BAKER

Soul Inspiration (Elektra)

This track's written by Terry Britten and Graham Lyle, who also wrote "What's Love Got To Do With It" for Tina Turner. Ms. Baker glides effortlessly through this expressive love song.



WHISPERS

Innocent (Capitol)

Not since "Rock Steady" has this group had such a multi-formatted single. This was made for your ballad-heavy playlist. Bring on the beat.

INSIDE A/C

by Diane Rufer and Ron Fell

The only record with a near-term shot at replacing PAUL YOUNG at the top is JANET JACKSON's "Come Back To Me." Many of her 25 stations not yet in HEAVY will have to convert soon.

More than half of JUDE COLE's 171 stations report HEAVY rotation - that's good enough to take him top ten A/C for the first time in his career. New Cole miners are KBIG, WMXB, WWDE, WMGI and WJLK.

TAYLOR DAYNE's 14% increase in HIT FACTOR (from 80% to 94%) takes her to an underlined number eleven.

The HOTTEST record in the format is MICHAEL BOLTON's "Georgia On My Mind" which, in two weeks of chart status, is already at number 15. In its first three weeks 176 stations have added it including KFMB, KS95, WTIC/FM, WKMI, WJON and KBIG among the 38 new this week.

BRENDA RUSSELL's "Stop Running Away" has, in eight weeks, picked up 147 stations, a 78% HIT FACTOR and not one drop. The track has staying power and attracts 14 new this week including K103, WFFX/FM, WRFC, KXFM and KQEU.

OLETA ADAMS is now top twenty A/C with her "Rhythm Of Life." Three-quarters of her play is HIT FACTORed and twelve are new including KTDY/FM, WJLK/FM, KFMB and KWXX. Among those in HEAVY rotation are WAHR, KSBL, WEBE/FM, WHAI, WSKY, KHLT/FM, WVUD and WSUL.

M.C. HAMMER made an impressive, qualitative move this week as his current single "Have You Seen Her" tops PLUS FACTOR with a 29% increase in HIT FACTOR (tying with GEORGE MICHAEL). Among the 52 stations willing to rotate The Hammer are KCMJ/FM, KSNN, WTWR, KAAK, KBOL, WAHR, KBLQ, WFFX/FM, WZNY and WTNY.

Last issue's TOP TIP, BREATHE's "Say A



Prayer," explodes onto the chart at number 29. It's this week's third MOST ADDED with 57 new including WNSR/FM, WMYX, KAAK, KFYZ, KRKO, WFMK/FM, KXLK and KBOI.

Two records currently in CHARTBOUND should make chicken salad of the chart next week. ROD STEWART's "I Don't Want To Talk About It" and GEORGE MICHAEL's "Praying For Time" could both debut in the 20s next week. Among the A/C leaders playing both records are KAER, KSRF, KIDX/FM, WJTW/FM, WFMK/FM, WTWR, WVUD, WFRO, KFYZ, KKMK, WMT/FM, WZNY, WFAS/FM and WEBE/FM.

The first time THE RIGHTEOUS BROTHERS released "Unchained Melody," in the summer of '65, there was no A/C format. So it's a new record, OK? New enough to debut at 34 this week with 115 stations and 51 new including WRVA, KKLD, WLMX, WIHN, WAEB, WFBG, WKYE, KAEZ/FM, KMJC/FM and KBLQ.

DAN FOGELBERG's "Rain" set wins our MOST ADDED with 71 stations. Among the first week players are KVIL, KOST, WMT/FM, WSKY, WJON, WAFL, WFRO, WGAD,

WFBG, WZNY, WTCB, KIDX/FM and WNMB.

Our RECORD TO WATCH last week, "Glad To Be Alive" by TEDDY PENDERGRASS and LISA FISHER, gathered another 15 new with WEBE/FM, WCOD, WYRY, WMSQ, WMT/AM, JOY99 among those. Should easily be CHARTBOUND next week.

RECORD TO WATCH this week is MARIA MCKEE's "Show Me Heaven" which is from the soundtrack of Tom Cruise's "Days Of Thunder." Debuting in UP AND COMING with a sum of 31 stations including WBEC/AM, WKYE, WHAI, KTDY, WMQC, KQAQ, WFAW, KKLD and KITZ among the premier ones.

HIT FACTOR

A/C Research:
Diane Rufer/Ron Fell

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

Total Reports This Week **238** Last Week **239**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
PAUL YOUNG - Oh Girl (Columbia)	234	—	216	16	2	99%	10
JANET JACKSON - Come Back To Me (A&M)	219	5	194	16	4	95%	10
WILSON PHILLIPS - Release Me (SBK)	225	—	191	26	8	96%	11
FLEETWOOD MAC - Skies The Limit (Warner Bros.)	208	1	176	25	6	96%	9
PHIL COLLINS - Something Happened On The Way To Heaven (Atlantic)	204	4	155	40	5	95%	6
BILLY JOEL - And So It Goes (Columbia)	203	4	149	39	11	92%	8
LINDA RONSTADT - Adios (Elektra)	196	4	139	41	12	91%	6
JAMES INGRAM - I Don't Have The Heart (Warner Bros.)	196	3	135	45	13	91%	16
SWEET SENSATION - If Wishes Came True (Atco)	172	4	107	53	8	93%	13
JUDE COLE - Time For Letting Go (Reprise)	171	7	93	61	10	90%	8
TAYLOR DAYNE - Heart Of Stone (Arista)	172	3	69	94	6	94%	6
EVERYTHING BUT THE GIRL - Take Me (Atlantic)	158	7	52	84	15	86%	7
MARIAH CAREY - Vision Of Love (Columbia)	159	—	59	70	30	81%	15
SANTANA - Gypsy Woman (Columbia)	150	8	31	88	23	79%	6
MICHAEL BOLTON - Georgia On My Mind (Columbia)	176	38	26	88	24	64%	3
BRENDA RUSSELL - Stop Running Away (A&M)	147	14	28	88	17	78%	8
DION - Sea Cruise (Elektra)	124	1	66	44	13	88%	10
ANITA BAKER - Talk To Me (Elektra)	137	—	34	74	29	78%	12
BRUCE HORNSBY AND THE RANGE - Across The River (RCA)	130	—	40	65	25	80%	12
OLETA ADAMS - Rhythm Of Life (Fontana/PolyGram)	125	12	32	62	19	75%	7
PROPAGANDA - Heaven Give Me Words (Charisma)	123	2	44	63	14	86%	12
SEDUCTION - Could This Be Love (Vendetta/A&M)	111	1	30	65	15	85%	12
GO WEST - King Of Wishful Thinking (EMI)	110	1	50	33	26	75%	15
MAXI PRIEST - Close To You (Charisma)	103	6	23	60	14	80%	9
BEACH BOYS - Problem Child (RCA)	110	—	26	69	15	86%	8
UB40 - The Way You Do The Things You Do (Virgin)	95	—	15	57	23	75%	9
SMOKEY ROBINSON - Take Me Through The Night (Motown)	112	21	4	57	30	54%	4
VONDA SHEPARD - I Shy Away (Reprise)	108	10	3	54	41	52%	4
BREATHE - Say A Prayer (A&M)	138	57	4	47	30	36%	3
PAUL COTTON - Heart Of The Night (Sisapa)	90	6	15	49	20	71%	7
BASIA - Until You Come Back To Me (Epic)	108	22	4	48	34	48%	3
M.C. HAMMER - Have You Seen Her (Capitol)	92	12	11	41	28	56%	3
ALANNAH MYLES - Lover Of Mine (Atlantic)	85	5	7	54	19	71%	6
THE RIGHTEOUS BROTHERS - Unchained Melody (Verve/Polydor)	115	51	13	29	22	36%	3
SLYCE - Just In Love (4PM)	82	9	13	39	21	63%	11
GLORIA ESTEFAN - Cuts Both Ways (Epic)	84	—	20	31	33	60%	15
TOMMY JAMES - Go (Aegis)	70	4	7	34	25	58%	8
JIMMY RYSER - Same Old Look (Arista)	74	3	13	38	20	68%	9
CHRIS REA - Let's Dance (Geffen)	72	2	14	37	19	70%	8
KIM CARNES - Everybody Needs Someone (Ossum Possum)	80	9	7	44	20	63%	11

PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

	LW	TW	Increase
M.C. HAMMER - Have You Seen Her (Capitol)	27	56	29%
GEORGE MICHAEL - Praying For Time (Columbia)	—	29	29%
MICHAEL BOLTON - Georgia On My Mind (Columbia)	37	64	27%
ROD STEWART - I Don't Want To Talk About It (Warner Bros.)	—	25	25%
PATTI AUSTIN - Love Is Gonna Getcha (GRP)	7	31	24%
AFTER 7 - Can't Stop (Virgin)	11	34	23%
BASIA - Until You Come Back To Me (Epic)	26	48	22%
BREATHE - Say A Prayer (A&M)	15	36	21%
SMOKEY ROBINSON - Take Me Through The Night (Motown)	35	54	19%
VONDA SHEPARD - I Shy Away (Reprise)	34	52	18%
BEACH BOYS - Problem Child (RCA)	71	86	15%
LAURA BRANIGAN - Never In A Million Years (Atlantic)	—	15	15%
TAYLOR DAYNE - Heart Of Stone (Arista)	80	94	14%
OLETA ADAMS - Rhythm Of Life (Fontana/PolyGram)	61	75	14%
SMITHEREENS - Blue Period (Capitol)	8	22	14%

UP & COMING

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

NEW RELEASES

by Lisa Smith & Cyndi Hoelzle

Reports	Adds	Weeks	ARTIST TITLE LABEL
104	5	7	TAMMY WYNETTE - Let's Call It A Day Today (Epic)
88	84	1	* DON WILLIAMS - Back In My Younger Days (RCA)
87	28	3	MICHAEL MARTIN MURPHEY - Cowboy Logic (Warner Bros.)
82	10	5	SWEETHEARTS OF THE RODEO - What It Does To Me (Columbia)
72	61	1	* BILLY JOE ROYAL - A Ring Where A Ring Used To Be (Atlantic)
71	65	1	* MARK COLLIE - Hardin County Line (MCA)
66	37	2	T. GRAHAM BROWN - Moonshadow Road (Capitol)
65	28	2	JANN BROWNE - Louisville (Curb)
61	4	5	RICH GRISSOM - Tell Me I'm Wrong (Mercury)
60	10	3	SUSI BEATTY - There's A Phone On Every Corner (Starway)
57	4	7	BILLY & THE AMERICAN SUNS - Hot Night In A Small Town (Atlantic)
52	1	5	SUZY BOGGUSS - Under The Gun (Capitol)
52	18	2	JEFF STEVENS & THE BULLETS - You Done Me Wrong (Atlantic)
42	42	1	* HANK WILLIAMS JR. - Don't Give Us A Reason (Warner Bros./Curb)
40	10	2	MARIE OSMOND - Like A Hurricane (Curb)
36	8	2	CRYSTAL GAYLE - Never Ending Song Of Love (Capitol)
35	3	2	BILLY DEAN - Lowdown Lonely (Capitol)
31	23	1	* GARY STEWART - Let's Go Jukin' (Hightone)
29	2	2	BUBBA BARTOSH - Who's He To You (BGM)
29	3	2	JONI HARMS - Tear It Up (Capitol)
28	5	2	WILLIAM LEE GOLDEN - Louisiana Red Dirt Highway (Mercury)
28	8	1	* RONNA REEVES - The Letter (Mercury)
27	6	1	* MARSHALL TUCKER BAND - Stay In The Country (Sisapa)
27	—	6	DUNCAN - Coolin' Down (Curb)
26	1	2	CHRIS GAFFNEY - King O' The Blues (ROM)
26	20	1	* EDDY RAVEN - Zydeco Lady (Capitol)

Dropped: #28-T. Tritt, #32-Asleep/Wheel, #34-C. Daniels Band, #35-S. Lynne, #37-V. Gill,
#39-Foresters, T. Mensy, Texas Tornados.

INSIDE COUNTRY

FLASHBACK

#1 ONE YEAR AGO TODAY

Clint Black - Killin' Time

#1 FIVE YEARS AGO TODAY

Ronnie Milsap - Lost In The Fifties Tonight

#1 TEN YEARS AGO TODAY

Johnny Lee - Lookin' For Love

CHART HAPPENINGS...The Randy Travis/George Jones pulls in over a hundred adds its first week out, and will more than likely double that number within the next couple of weeks...Garth Brooks remains one of the hottest records out there, with a 20-12 chart move and Most Requested status...The Southern Pacific and Tim Ryan records went down slightly in chart ranking, but continue to show a substantial growth pattern and retain their underlines...Watch out for the new Hank Jr. record "Don't Give Us A Reason" to explode next week.

RADIO RESPONDS...Quite a few of our Country stations have reacted immediately to the situation in the Persian Gulf and are getting their communities involved. WSIX-Nashville attached 4,000 American flags to car antennas at numerous WalMart locations on Tuesday and set up four live remotes in conjunction with the event. PD Eric Marshall

tells us that phase two of this promotion will be to have relatives of military personnel write to the station with the address and the station will send them a tape of the station, or, as Eric puts it, "a little touch of home"...WRGA-Rome has handed out over 5,000 yellow ribbons since August 17th for car antennas, door handles, or just to wear until troops are home from the Middle East. MD Don Briscar also reports WRGA is playing "The Star Spangled Banner" by the Navy Band in a heavy rotation, often right after Hank's "Don't Give Us A Reason"...KNIX-Phoenix threw a "Don't Give Us A Reason" party at a local night club. Listeners joined KNIX personalities in signing a giant card for Americans in the Middle East and donned their "Don't Give Us A Reason" t-shirts for a special video taped singing of the song. The video will be sent to Iraq's leader, Sadaam Hussien...WTRS-Dunnellon has tied in with local grocery stores to give away blue ribbons for car antennas...WLLX-Lawrenceburg began encouraging listeners to stop by the studio or at area convenience stores to pick up a free blue ribbon for their car antennas a little over a week ago and they've already distributed some 15,000 ribbons. Dan Hollander reports that it's especially touching when family members of military personnel

EMMYLOU HARRIS - *Never Be Anyone Else But You* (Reprise)

Ricky Nelson had a hit with this song back in 1959, and Emmylou's 1990 version should follow suit. Her harmonies with the O'Kanes really make it special.

HIGHWAY 101 - *Someone Else's Trouble Now* (Warner Bros.)

Here's a lively, foot-tapping number about a two-timing rat who's "someone else's trouble now." Delivered with Paulette's unique styling, it should be an addition to a future "Greatest Hits" package.

PATTY LOVELESS - *The Night's Too Long* (MCA)

Loveless has consistently chosen innovative material to record, and this Lucinda Williams' song is no exception. Patty plaintively sings the story of a woman trying to break out of her small-town life.

ROSANNE CASH - *What We Really Want* (Columbia)

The initial offering from Rosanne's first self-produced album is introspective and personal. Her instantly recognizable voice sounds great, showcased by the track's full production.

KEVIN WELCH - *Prayin' For Rain* (Reprise)

As a songwriter, Welch has the ability to tell an age-old story in a new way, as he does here. As a singer, he takes that song and makes it a joy to listen to. Could be Welch's biggest song to date.

MICHELLE WRIGHT - *Woman's Intuition* (Arista)

Canadian Wright is one of the freshest new female voices in Country. A very contemporary sounding record, "Woman's Intuition" should bring more listeners over to Wright's camp.

SAWYER BROWN - *When Love Comes Callin'* (Curb/Capitol)

Those Sawyer boys haven't let up, releasing another driving single to follow up "Puttin' The Dark..." Fans will love this song, a good balance to the summer's ballads.

in the Middle East stop by to say, "Thanks so much for showing you care".

CHANGES...Tom Schreiner has left KTOQ-Rapid City. Scott Kearns will once again take over the music duties... Chattanooga Tom returns to WDOD as Assistant PD/MD. Chattanooga loves to love Chattanooga Tom!...Former WDEZ MD Karen Williams joins WCOW/FM-Sparta to do afternoon drives.

ALBUM CUTS

Doug Stone - We Always Agree On Love
Alabama - Here We Are
Eddie Rabbitt - American Boy
Nitty Gritty Dirt Band - The Rest Of The Dream
Travis Tritt - Put Some Drive In Your Country
Kentucky Headhunters - Smooth

the GAVIN REPORT/August 31, 1990

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 **224** Last Week **226**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
LEE GREENWOOD - Holdin' A Good Hand (Capitol)	223	—	180	41	2	99%	12
DOUG STONE - Fourteen Minutes Old (Epic)	220	1	185	31	3	98%	11
ALABAMA - Jukebox In My Mind (RCA)	216	—	185	29	2	99%	8
CARLENE CARTER - I Fell In Love (Reprise)	219	1	169	45	4	97%	12
RICKY VAN SHELTON - I Meant Every Word He Said (Columbia)	212	—	181	27	4	98%	11
BELLAMYS - I Could Be Persuaded (MCA/Curb)	215	—	172	38	5	97%	13
KEITH WHITLEY & LORRIE MORGAN - 'Til A Tear Becomes A Rose (RCA)	219	1	160	52	6	96%	9
KATHY MATTEA & TIM O'BRIEN - The Battle Hymn of Love (Mercury)	216	1	139	69	7	96%	10
RODNEY CROWELL - My Past Is Present (Columbia)	214	1	147	53	13	93%	11
STEVE WARINER - Precious Thing (MCA)	216	1	117	91	7	96%	10
JUDDS - Born To Be Blue (Curb/RCA)	222	1	82	124	15	92%	6
GARTH BROOKS - Friends In Low Places (Capitol)	221	4	75	130	12	92%	5
MARK CHESNUTT - Too Cold At Home (MCA)	218	4	76	128	11	93%	7
DESERT ROSE BAND - Story Of Love (MCA/Curb)	215	—	67	127	21	90%	9
GEORGE STRAIT - Drinking Champagne (MCA)	220	3	55	144	18	90%	5
PIRATES OF THE MISSISSIPPI - Honky Tonk Blues (Capitol)	205	1	54	125	25	87%	10
LIONEL CARTWRIGHT - My Heart Is Set On You (MCA)	203	3	33	147	20	88%	9
REBA McENTIRE - You Lie (MCA)	216	11	12	159	34	79%	4
BAILLIE AND THE BOYS - Fool Such As I (RCA)	198	4	28	134	32	81%	8
EDDIE RABBITT - Lonely Out Tonite (Capitol)	204	5	17	147	35	80%	8
CLINT BLACK - Nothing's News (RCA)	157	—	110	39	8	94%	11
TANYA TUCKER & T. GRAHAM BROWN - Don't Go Out (Capitol)	163	—	101	51	11	93%	13
ALAN JACKSON - Wanted (Arista)	160	—	95	48	17	89%	13
JOE DIFFIE - Home (Epic)	213	17	9	119	68	60%	5
KENNY ROGERS & DOLLY PARTON - Love Is Strange (Reprise)	199	8	10	126	55	68%	5
SOUTHERN PACIFIC - Reckless Heart (Warner Bros.)	189	6	7	137	39	76%	8
TIM RYAN - Dance In Circles (Epic)	182	6	20	115	41	74%	12
ANNE MURRAY - Feed This Fire (Capitol)	192	13	5	121	53	65%	6
RESTLESS HEART - When Somebody Loves You (RCA)	182	15	2	91	74	51%	4
MERLE HAGGARD - When It Rains It Pours (Curb)	166	8	1	105	52	63%	7
HOLLY DUNN - You Really Had Me Going (Warner Bros.)	178	27	2	78	71	44%	5
SHENANDOAH - Next To You, Next To Me (Columbia)	114	—	45	46	23	79%	14
MATRACA BERG - The Things You Left Undone (RCA)	157	19	—	55	83	35%	3
JERRY LANSDOWNE - Paradise Knife And Gun Club (Step One)	134	9	3	70	52	54%	6
MARTY STUART - Western Girls (MCA)	158	28	4	44	82	30%	3
HANK WILLIAMS JR. - Man To Man (Warner Bros./Curb)	145	16	3	48	78	35%	3
VERN GOSDIN - This Ain't My First Rodeo (Columbia)	160	41	3	44	72	29%	4
GIRLS NEXT DOOR - How 'Bout Us (Atlantic)	131	9	—	53	69	40%	4
MARY CHAPIN CARPENTER - Something Of A Dreamer (Columbia)	106	—	31	56	19	82%	14
EXILE - Yet (Arista)	160	49	1	34	76	21%	3

TOP SELLING ALBUMS

1. GARTH BROOKS - Garth Brooks (Capitol)
2. CLINT BLACK - Killin' Time (RCA)
3. GEORGE STRAIT - Livin' It Up (MCA)
4. ALABAMA - Pass It On Down (RCA)
5. KENTUCKY HEADHUNTERS - Pickin' On Nashville (Mercury)
6. VINCE GILL - When I Call Your Name (MCA)
7. KEITH WHITLEY - Greatest Hits (RCA)
8. ALAN JACKSON - Here In The Real World (Arista)
9. TRAVIS TRITT - Country Club (Warner Bros.)
10. RICKY VAN SHELTON - RVS III (Columbia)

Based on correspondents' research

TOP TEN VIDEOS

1. KENTUCKY HEADHUNTERS - Oh Lonesome Me (Mercury)
2. ALAN JACKSON - Wanted (Arista)
3. MARK COLLIE - Looks Aren't Everything (MCA)
4. KEVIN WELCH - 'Til I See You Again (Reprise)
5. RICKY VAN SHELTON - I Meant Every Word He Said (Columbia)
6. HELEN CORNELIUS - Ask Any Woman (Independent)
7. CARLENE CARTER - I Fell In Love (Reprise)
8. VINCE GILL - When I Call Your Name (MCA)
9. LORRIE MORGAN - He Talks To Me (RCA)
10. WAYLON JENNINGS - Wrong (Epic)

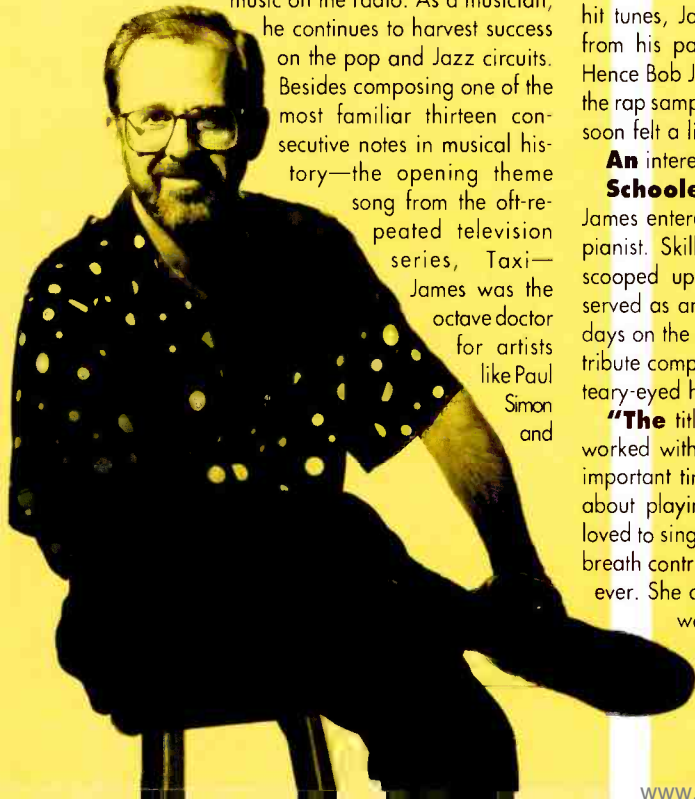
Courtesy of Country Music Television 

Bob James, a Northeastern Tri-State kind of guy, is bummed. He's just learned that his favorite radio station, WJAZ in Stamford, Connecticut, has switched from Jazz to satellite oldies.

"How can that be when I was just listening to them on my way to the airport?" he asks in a mournful tone.

It's hard to imagine Bob James angry. Firm, maybe. On the surface he's the epitome of calm and understated—slim, clad in a gray plaid suit with a casual patterned shirt sans tie, trimmed beard, black framed spectacles, and loafers he slips on and off throughout the interview. He looks exactly like the type of man who selected the abstract painting for the cover of his new album, Grand Piano Canyon. He doesn't look like the kind who would condone the mad riffs and jackhammer samples on a composition like "...stop that!" or have to deal with rap groups.

As a radio listener, James is curious and has typical artistic pro-choice views when it comes to music on the radio. As a musician, he continues to harvest success on the pop and Jazz circuits. Besides composing one of the most familiar thirteen consecutive notes in musical history—the opening theme song from the oft-repeated television series, Taxi—James was the octave doctor for artists like Paul Simon and



Bob James

Suave Arranger,
Lithe Pianist &
Reluctant Sampled Rapmeister

BY KENT & KEITH ZIMMERMAN

Roberta Flack when they needed that extra special, sophisticated, uptown arrangement. Then there were the early to mid-seventies, the CTI days as an arranger (his first solo album was released on that label in 1974) when Creed Taylor's cool photographic electric Jazz penetrated the mass market to the non-Jazz consumer. Following that were the CBS days and his own label, Tappan Zee, which was an addition to his own artist deal. James also signed a separate contract with CBS Masterworks as a classical artist, a contract that is still in force and legally limits him from combining classical arrangements with any of his Jazz ideas.

Feeling stretched, and eventually tiring of the demands of running his own label, James put Tappan Zee in the background and signed with Warner Brothers as a solo artist in time to enter the digital CD age. But bizarre times were on the horizon, starting with inadvertent collaborations with such nineties stars as Soul II Soul and DJ Jazzy Jeff and the Fresh Prince. Inadvertent in the sense that Bob James never met or played with any of these bands. Months after those acts released their hit tunes, James discovered that critical sections from his past compositions had been sampled. Hence Bob James reluctantly found himself amidst the rap sampling controversy. Flattered at first, Bob soon felt a little bit violated musically.

An interesting turn of events. More on that later. Schooled at the University of Michigan, Bob James entered the Jazz world in 1962 as a pop pianist. Skilled in arranging, he was eventually scooped up by Sarah Vaughan, for whom he served as arranger. Bob musically recounts those days on the Grand Piano Canyon project with his tribute composition, "Wings For Sarah," hardly a teary-eyed homage to the soaring vocal legend.

"The title is an obscure reference, actually. I worked with Sarah for four years. It was a very important time in my life. Sarah taught me a lot about playing ballads in a trio format. But she loved to sing really, really slow. She had this great breath control and could sing phrases forever and ever. She also liked to get either way behind or way ahead of the beat. The challenge for the accompanist was to be solid so

she could be comfortable and know where everything was, so she could then improvise around the song. It was hardest for me when the tempos got so slow, I'd almost take a little nap between beat one and beat two.

"But each one of the beats had to be right on, or she'd know that the groove wasn't there. Then I'd get these bad looks. The standard procedure was that there would be a four measure intro, during which I'd establish the tempo. That was my responsibility, and in the early days I'd invariably be wrong. Most of the time my tempo was too fast. So when the downbeat came and she started singing, within one measure I'd know whether I'd fucked up or not.

"If it was screwed up, I'd get what we later referred to as 'wings'—her at the microphone, folding her arms close to her body and flapping these 'wings,' conducting the tempo. It would send a shudder through the band that even the audience could feel. Later on the great feeling was the minimal amount of times that you would get 'wings.' If I could produce an entire evening without any wings, then I knew that I'd gotten all the tempos right. 'Wings For Sarah' is my slowest piece in memory of Sarah Vaughan. I'm sure if she were alive today, she'd think the tempo was still too fast."

After Sarah Vaughan, James made his living as a stray session player, a career that eventually threw him into a circle that would eventually be the core of CTI. In many ways, Grand Piano Canyon harks back to the CTI days, with an eye toward the future. James remembers those days with equal fondness.

"I was going out of my mind; it was totally exciting. I was regularly working with musicians like Hubert Laws, Ron Carter, Stanley Turrentine, Grover Washington. I began to understand that a movement was happening in which there were a lot of people buying Jazz. Since Creed had such a talent for packaging Jazz using interesting artists and photographers, we then made more of an effort to sound better. Rather than the low budget jam session-style of recording, we were using engineers like Rudy Van Gelder, aiming higher,

sounding like pop records."

His work since has maintained the same standard. On *Grand Piano Canyon*, songs like "...stop that!" and "Bare Bones" rely on what James calls a "collision" of ideology, mixing electronics with acoustic experience.

"I consider a song like 'stop that!' to be a happy collision between Bebop, which is how I wrote it, and the more technical aspect of modern music. The concept became this traditional bebop band thrust into the 21st Century—two styles co-existing. I co-wrote it with Max Risenhoover, an assistant who is very much into computer programming—obsessed with it in some ways. Throughout *Grand Piano Canyon*, the two of us were going at it, testing the validity of different approaches. If it got by his programming standpoint and my multiple years on the scene, then it got through. What ended up happening is that we would cross over to each other's side of the fence. He'd get excited about something acoustical and I'd be into some wild programming thing."

Which brings up the subject of edge in a clean, digital musical environment. James ponders the musical question.

"What does a big band juxtaposed with simple trio-type arrangements sound like? You get to the point where you want clarity, but you also want guts and some edge, some pain. It's the hardest thing with everything being clean, hearing all the instruments with the separation. Whether you're using background or ambience, you can't fake edge. 'Bare Bones' is an example where we tried a collision, a combination of old CTI arrangements with new technology. I love the flexibility of information at every stage of the project, where things can change at a moment's notice."

"Restoration," perhaps the project's brightest airplay hope, was also a synthesis, a dialogue with James as a pianist and guitarist Lee Ritenour, who's prominently featured throughout *Grand Piano Canyon*, as a melodic soloist.

"I had Lee Ritenour in mind when I wrote 'Restoration,' a dialogue back and forth between piano and guitar. When I played and wrote something for his *Festival* album, there was a reciprocal arrangement. When he called me to play and write for his record, my request was that he reciprocate by playing with me. I'll work simply and cheaply for you if you do the same for me. Nowadays contractual obligations tend to get in the way of musicians working together, unlike the interaction that took place during the CTI days. I miss that reportorial type of situation."

During the past couple years James has joined a growing musical minority, that of the unsuspecting and uncompensated sampled musician. Oddly enough, some of James' mid seventies instrumental pieces have resurfaced as foundations for a few big rap/pop hits, specifically by bands DJ Jazzy Jeff and Fresh Prince and Soul II Soul. The story, as James tells it, raises issues of ethics and compensation.

"There are two sides to it. First, I'm flattered because rap music has used my stuff a lot. Old music. The stuff they use goes way back. The two

songs that I know about are prominent records by Jazzy Jeff & Fresh Prince where they took a piece of "Westchester Lady" from 1976.

"Creatively, it started out where it was fun to have these little chunks of sounds that you could record on a synthesizer and hit the key and play back. You'd hear James Brown's voice, this and that. But all of a sudden, due partially to naivete or maybe to arrogance, artists began thinking they could do anything they wanted to do so the so-called samples began to get longer and longer to the point where it was no different than straight-out stealing the record, adding a drum beat and rapping over it—all without paying or getting permission, without doing anything! Calling it their piece!

"In the case of the use of 'Westchester Lady,' it was so blatant that no one at the artist level, the lawyers or the record company even attempted to deny it once we found out. But it was up to me to find out on my own. They weren't going to come forward. That's the bad part.

"In reality, had any of these groups been more forthright and honest about coming forward and saying, 'We want to use this stuff, let's work out some kind of a deal,' heck, I know what kind of a deal I would have made on a piece that was sitting on the shelf for fifteen years. I would have been easy to deal with. But after the fact, after big sales and Grammy awards, and no attempt to even ask permission, that's just straight-out theft.

"Eventually we settled handsomely enough for me to stop short of taking it all the way to court. I don't think they or any of the rap groups would have wanted that, in case some precedent gets established. That would be worse for them. I suppose I wasn't taking it as far as I could have on behalf of all sampled artists, past and future. Something needs to be done. I know what I think should be done with my own copyrights. If anybody wants to use them, they ought to come to me in the first place and ask me. I'll license it to them for a reasonable fee."

How blatant was the use of "Westchester Lady"?

"It was on a DJ Jazzy Jeff and the Fresh Prince record called *He's The DJ, I'm The Rapper*. They called their song—with my name nowhere in sight—'Here We Go Again' which was 'Westchester Lady' for twenty seconds—naked, straight off the record—a drum beat, then some rapping, then 'Westchester Lady' again, back and forth for three minutes."

As for Soul II Soul's alleged unauthorized use, the story boils with coincidence.

"Soul II Soul had an album called *Keep On Movin'*. They had a tune called 'Jazzie's Groove'. It gets trickier with them because they have different mixes for dance and singles. As near as I've been able to track down, on the normal record version, my piece 'Nautilus' doesn't exist. But it's very prominent in all the dance and video mixes. 'Nautilus' comes from my first album released way back in 1974. We're still in the midst of settling."

Then it gets hilariously tricky.

"Finding out about Soul II Soul, and in the course of negotiating with DJ Jazzy Jeff, their

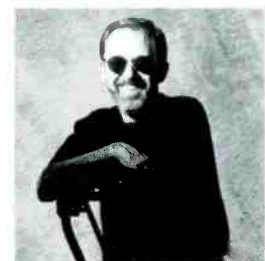
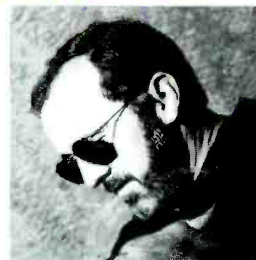
lawyer had to sheepishly admit that they had recorded another one of my tunes for their second album, while we were still worrying about what we were going to do about the first one. Apparently it was too late to pull it and they needed to use this tune to get the album out in time. Here's the strange part. The second DJ Jazzy Jeff tune used 'Nautilus,' the same obscure tune used by Soul II Soul AND they also called it 'Jazzie's Groove.' They have their Jazzy Jeff and Soul II Soul has Jazzie B. The raps are totally different except for the fact that they both used my piece, 'Nautilus.'"

"Jazzy Jeff's record was creative. The street poetry involved a lot of creativity, so much so that it made me wonder why they needed to use me in such a way. I'm sure there was something that they could have come up with on their own. That left me with a bad taste in my mouth. As an art form, I have very mixed feelings at this stage. They're speaking to a segment of the audience that I have to plead mute to as far as any expertise."

Still, as a working musician, the legal and ethical ramifications prevail.

"When I first heard these tunes I couldn't believe it. From what I'd read, I thought it would be a little blurb of two or three notes. But it was so blatant. I know there's a lot of different lawsuits going. But if it was a short little chunk that was difficult to identify, then you've got a little gray area. In this case, it's literally no different from me going out and getting a Michael Jackson record and playing some piano solos over it and calling it Bob James. How long do you think I'd get away with that?" •

Love and Thanks: Ron Alexenburg



PHOTOS: MELDIE GIMPLE

JAZZ

MOST ADDED

1. ON THE OTHER HAND - MICHEL CAMILO (COLUMBIA)
2. THE JOURNEY - BOBBY LYLE (ATLANTIC)
3. THIS IS ME - EMILY REMLER (JUSTICE)
4. ERKIOLOGY - STEVE ERQUIAGA (WINDHAM HILL JAZZ)
5. LONESOME BOULEVARD - GERRY MULLIGAN (A&M)
6. NEW YORK CITY JAZZ - BILLY WARFIELD BIG BAND (INTERPLAY)

TOP TIP

DON PULLEN
RANDOM THOUGHTS
(BLUE NOTE)

A sparkling, intense pianist who has crossed the avant-garde line to melodic splendor.

RECORD TO WATCH



MICHEL CAMILO
ON THE OTHER HAND
(COLUMBIA)
Beating out Bobby Lyle 40 to 36 for top Most Added honors, Michel presents his boldest arrangements yet.

Co-Editors: Keith Zimmerman/Kent Zimmerman

2W LW TW

2	2	1	PAT METHENY w/DAVE HOLLAND & ROY HAYNES - question and answer (Geffen)
1	1	2	WYNTON MARSALIS - Standard Time Vol. 3 The Resolution Of Romance (Columbia)
5	3	3	BOB JAMES - Grand Piano Canyon (Warner Bros.)
9	5	4	BLUESIANA TRIANGLE - Bluesiana Triangle (Windham Hill Jazz)
3	4	5	ELIANE ELIAS - Eliane Elias Plays Jobim (Blue Note)
6	6	6	HARRY CONNICK, JR. - We Are In Love (Columbia)
11	7	7	RICARDO SILVEIRA - Amazon Secrets (Verve Forecast/PolyGram)
21	15	8	HERBIE MANN - Caminho De Casa (Chesky)
8	8	9	LENI STERN - Closer To The Light (Enja)
12	11	10	HARRY CONNICK, JR. TRIO - Lofty's Roach Souffle (Columbia)
16	12	11	JIMMY MCGRIFF - You Ought To Think About Me (Headfirst/K-tel)
7	9	12	MICHAEL FRANKS - Blue Pacific (Reprise)
37	16	13	BRANFORD MARSALIS QUARTET - Crazy People Music (Columbia)
10	13	14	BENNY GREEN - Lineage (Blue Note)
34	17	15	BOB BERG - In The Shadows (Denon)
4	10	16	TUCK ANDRESS - Reckless Precision (Windham Hill Jazz)
13	14	17	JACKIE McLEAN - Dynasty (Triloka)
20	19	18	BAREFOOT - Barefoot (Global Pacific)
—	40	19	TANIA MARIA - Bela Vista (World Pacific)
25	20	20	JOE PASS - Summer Nights (Pablo)
—	36	21	ACOUSTIC ALCHEMY - Point Of Reference (GRP)
—	46	22	MO' BETTER BLUES SOUNDTRACK - Mo' Better Blues (Columbia)
42	32	23	FRANK WESS-HARRY EDISON ORCHESTRA - Dear Mr. Basie (Concord Jazz)
30	22	24	RICHARD ELLIOT - What's Inside (Intima)
49	27	25	MEZZOFORTE - Playing For Time (Novus/RCA)
27	24	26	AZYMUTH - Curumim (Intima)
29	28	27	KEN PELOWSKI - Mr. Gentle And Mr. Cool (Concord Jazz)
22	21	28	CHUCK LOEB - Life Colors (DMP)
14	23	29	HILTON RUIZ - Doin' It Right (Novus/RCA)
18	18	30	SPYRO GYRA - Fast Forward (GRP)
41	31	31	OLETA ADAMS - Circle Of One (Fontana/Mercury)
35	34	32	DJAVAN - Puzzle Of The Heart (Columbia)
24	30	33	RONNIE LAWS - True Spirit (PAR)
38	37	34	PETER WHITE - Reveillez-vous (Chase Music Group)
40	39	35	JOHNNY GRIFFIN & CLEMENTINE - Continent Bleu (Orange Blue)
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—	—	37	DON PULLEN - Random Thoughts (Blue Note)
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—	—	44	MONTY ALEXANDER - The River (Concord Jazz)
28	29	45	YUTAKA - Brazasia (GRP)
48	47	46	STEVE BROWN - Child's Play (Cafe)
31	45	47	TOM SCOTT - Them Changes (GRP)
32	41	48	RALPH PETERSON QUINTET - Volition (Blue Note)
—	—	49	POLYHEDRA - Technicolour (Dark Horse) (JZZ)
—	—	50	BEN SIDRAN & CLEMENTINE - Spread Your Wings And Fly Now!! (Orange Blue)

CHARTBOUND

*Debuts in chartbound

- *MICHEL CAMILO (COLUMBIA)
- BILLY WARFIELD BIG BAND (INTERPLAY)
- STEVE ERQUIAGA (WINDHAM HILL JAZZ)
- PHIL SHEERAN (SONIC EDGE)
- *BOBBY LYLE (ATLANTIC)
- DWIGHT SILLS (COLUMBIA)
- THE RIPPINGTONS (GRP)

- RANDY WESTON (VERVE/POLYGRAM)
- *EMILY REMLER (JUSTICE)
- TOMMY SMITH (BLUE NOTE)
- HOWARD ALDEN TRIO (CONCORD JAZZ)
- VINCENT HENRY (JIVE/RCA)
- *MIKE GARSON (CHASE MUSIC GROUP)
- BIRDOLOGY (VERVE/POLYGRAM)

- *THE MEETING (GRP)
- *GERRY MULLIGAN (A&M)
- EMIL PALAME (CHASE MUSIC GROUP)
- WIND MACHINE (SILVER WAVE)
- ABBEY LINCOLN (ENJA)

Dropped: #42 McCoy Tyner, #43 Gil Goldstein, #44 Vernell Brown, Jr., #48 Marian McPartland, #49 Stan Getz.

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CRAZY PEOPLE MUSIC



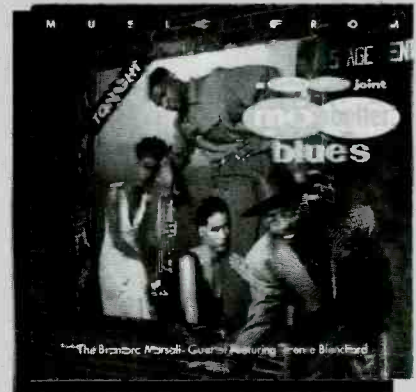
HARRY CONNICK, JR. TRIO
LOFTY'S REACH SOUFFLE



WYNTON MARSALIS
STANDARD TIME VOL. 3
THE RESOLUTION OF ROMANCE



MICHEL CAMILO
ON THE OTHER HAND



**THE BRANFORD MARSALIS QUARTET
FEATURING TERENCE BLANCHARD**
MO'BETTER BLUES

COLUMBIA JAZZ... WHERE TRADITION MEETS TOMMORROW.

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ADULT ALTERNATIVE

Reports accepted Thursdays
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MOST ADDED

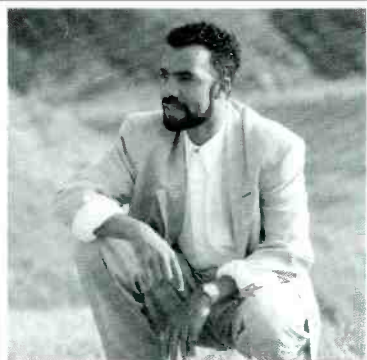
1. THE JOURNEY - **BOBBY LYLE** (ATLANTIC)
2. THIS IS ME - **EMILY REMLER** (JUSTICE)
3. THE MYSTERY MAN - **MIKE GARSON** (CHASE MUSIC GROUP)
4. BREAKING THROUGH - **PHIL SHEERAN** (SONIC EDGE)
5. ERIKOLOGY - **STEVE ERQUIAGA** (WINDHAM HILL JAZZ)
6. **NARADA WILDERNESS COLLECTION** (NARADA)

TOP TIP

PHIL SHEERAN
BREAKING THROUGH
(SONIC EDGE)

Northwest guitarist literally "breaking through" as our highest debut at #36.

RECORD TO WATCH



BOBBY LYLE
THE JOURNEY
(ATLANTIC)

Bobby Lyle's sensational new release including a variety of performances from electric ("Viva Mandela/The Journey") to acoustic ("Blues For Dexter" with Stanley Turrentine).

Co-Editors: Keith Zimmerman/ Kent Zimmerman

2W LW TW

3	2	1	PETER WHITE - Reveillez-vous (Chase Music Group)
18	7	2	ACOUSTIC ALCHEMY - Point Of Reference (GRP)
1	1	3	MICHAEL FRANKS - Blue Pacific (Reprise)
2	3	4	WIND MACHINE - Road To Freedom (Silver Wave)
5	5	5	RICARDO SILVEIRA - Amazon Secrets (Verve Forecast/PolyGram)
6	6	6	BOB JAMES - Grand Piano Canyon (Warner Bros.)
4	4	7	RICHARD ELLIOT - What's Inside (Intima)
14	9	8	ANITA BAKER - Compositions (Elektra)
16	10	9	QUINTANA + SPEER - Shades Of Shadow (Miramar)
—	38	10	RIPPINGTONS - Welcome To The St. James Club (GRP)
10	11	11	WINDOWS - Blue September (Cypress)
8	12	12	STEVE KINDLER - Across A Rainbow Sea (Global Pacific)
9	13	13	YUTAKA - Brazasia (GRP)
12	15	14	OLETA ADAMS - Circle Of One (Fontana/Mercury)
7	8	15	SPYRO GYRA - Fast Forward (GRP)
28	24	16	MEZZOFORTE - Playing For Time (Novus/RCA)
32	23	17	VINCENT HENRY - Vincent (Jive/RCA)
19	18	18	JOHN TESH - Tour De France The Early Years (Private Music)
20	19	19	YANNI - Reflections Of Passion (Private Music)
13	17	20	CHUCK LOEB - Life Colors (DMP)
24	21	21	BAREFOOT - Barefoot (Global Pacific)
22	22	22	BARBARA HIGBIE - Signs Of Life (Windham Hill)
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21	20	25	BRIAN MANN - Cafe Du Soleil (Narada)
25	25	26	DJAVAN - Puzzle Of The Heart (Columbia)
11	16	27	JOAN ARMATRADING - Hearts And Flowers (A&M)
31	29	28	KEN NAVARRO - The River Flows (Positive Music)
23	26	29	ELEMENTS - Spirit River (Novus/RCA)
27	28	30	TUCK ANDRESS - Reckless Precision (Windham Hill Jazz)
34	34	31	CARL ANDERSON - Pieces Of A Heart (GRP)
17	32	32	JONATHAN BUTLER - Deliverance (Jive/RCA)
33	33	33	VERNELL BROWN JR. - A Total Eclipse (A&M)
44	40	34	SARA K. - Gypsy Alley (Mesa)
—	41	35	BRENDA RUSSELL - Kiss Me With The Wind (A&M)
—	—	36	PHIL SHEERAN - Breaking Through (Sonic Edge)
29	35	37	TOM SCOTT - Them Changes (GRP)
—	45	38	SUZANNE CIANI - Pianissimo (Private Music)
—	48	39	HERBIE MANN - Caminho De Casa (Chesky)
38	39	40	PAT METHENY w/DAVE HOLLAND & ROY HAYNES - question and answer (Geffen)
—	46	41	NEVILLE BROTHERS - Brother's Keeper (A&M)
42	43	42	HARRY CONNICK, JR. - We Are In Love (Columbia)
37	36	43	MARY BLACK - Columbus (Curb)
49	42	44	LEO KOTTKE - That's What (Private Music)
—	49	45	SONNY SOUTHON - Falling Through A Cloud (Charisma)
—	47	46	DWIGHT SILLS - Dwight Sills (Columbia)
—	—	47	PETER GORDON - the long way home (Positive Music)
—	—	48	BERNARDO RUBAJA - New Land (Narada)
—	—	49	STEVE ERQUIAGA - Erkiology (Windham Hill Jazz)
—	—	50	TANIA MARIA - Bela Vista (World Pacific)

CHARTBOUND

*Debuts in chartbound

SANTANA (COLUMBIA)
***BOBBY LYLE** (ATLANTIC)
PETER MUANU (NARADA)
BRIAN KENNEDY (RCA)
MIKE GARSON (CHASE MUSIC GROUP)
PERRI (MCA)

BLUESIANA TRIANGLE (WINDHAM HILL JAZZ)
BOB BERG (DENON)
MICHAEL HEDGES (WINDHAM HILL)
JONATHAN BUTLER "HEAL" (JIVE/RCA)
JIMMY McGRIFF (HEADFIRST/K-TEL)
EAST OF EDEN (CAPITOL)

Dropped: #27 Chi, #31 Larry Carlton, #37 Ronnie Laws, #44 Gil Goldstein, #50 Glen Helgeson.

RICKIE LEE JONES · PAT METHENY GROUP · PAT METHENY WITH DAVE HOLLAND & ROY HAYNES · CHRIS REA · KITARO

RICKIE LEE JONES · PAT METHENY GROUP · PAT METHENY WITH DAVE HOLLAND & ROY HAYNES · CHRIS REA · KITARO



What did people do

Rickie Lee Jones, No. 1 Album.

before Adult

Pat Metheny Group, No. 1 Album,

Alternative?

Letter From Home.

Thank you, Adult

Pat Metheny with Dave Holland

Alternative Stations

& Roy Haynes, No. 1 Jazz Album,

and Gavin, for

Question and Answer.

re-inventing radio

Chris Rea, Top 10 Album.

and propelling these,

Kitaro, Top 30 Album.

and so many

Thank you.

other artists,



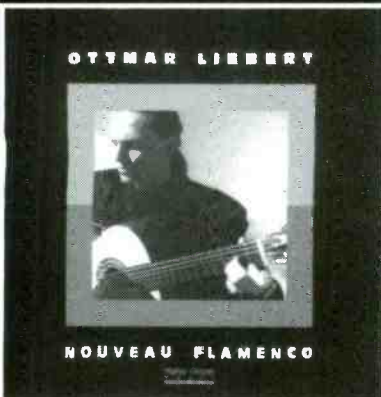
toward success.

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Happy 2nd Anniversary Gavin A.A./Jazz

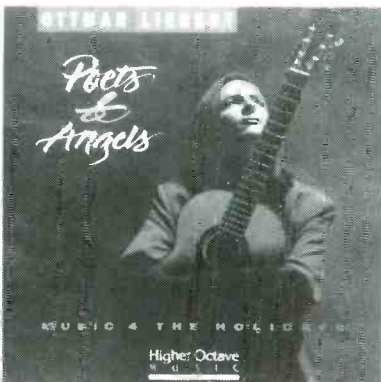
JAZZ NEW RELEASES



Ottmar Liebert "Nouveau Flamenco"

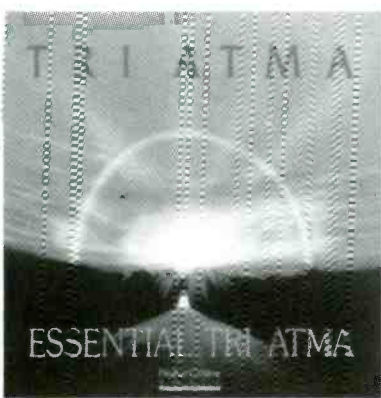
1990 Jazz/AA Album Of The Year!

- Top 5 at radio.
- 16 + weeks Billboard Top 200.
- #2 Billboard New Age.
- Sellout U.S. tour with Basia.
- Over 125,000 units sold!



Ottmar Liebert "Poets & Angels"

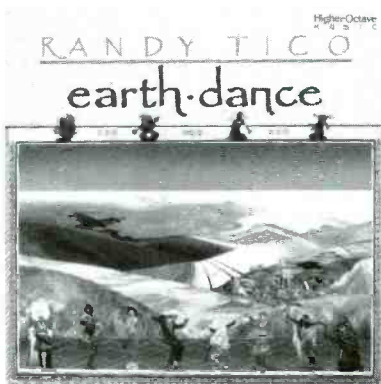
Ottmar Liebert delivers another masterpiece with ten holiday classics, along with five stunning original compositions for immediate airplay. Pre-orders over 100,000 units!
Shipping in September!



Tri Atma "Essential Tri Atma"

"Indian percussionist Asim Saha and German guitarist Jens Fischer put World Beat into a celestial blender and the results will dazzle any Adult Alternative listener. Highly recommended."
Gavin Report

Added at KTWW, KNUA, KEYV, KUNC, KIFM, KTCZ, KAZU, Musical Starstream, WHRL, Soundscapes and more . . .



Randy Tico "Earthdance"

A sizzling mix of jazz, Latin rhythms and World Beat. Features guest stars Flora Purim, Airtó, Ricardo Silveira, Jorge Strunz, Steve Kujala, Gary Meeks, Charlie Bisharat, Miguel Cruz, Junior Homrich and William Aura.

On Your Desk Now!

THIS IS ME - EMILY REMLER (JUSTICE)

A bittersweet victory for all of us, folks. **Emily Remler**, with over a decade of bebop artistry behind her, turned a big corner thanks to a series of successful sessions, a record, and a national tour with **David Benoit**. **This Is Me** was an extension of Emily's future hopes, for she so wanted to join the electric world of "Jazz and beyond" by taking advantage of all the tools of technology. We talked a lot about her deep desire to redeem the coupons of her excellent Jazz reputation, and explore the textures and variations she was just starting to exhibit on stage. Knowing her high standards, and the stringent goals she set for herself musically, if she was proud of **This is Me**, then we are doubly so. Benoit's "Love Colors" into "Dark Passages" (or maybe "Song For Maggie") segues from an exquisite AA mood to a viable Jazz expression. Both songs personify the importance of walking into this effort open-minded (which is how she approached the sessions). That way you are not only spiritually in synch with the artist's mood and intentions, but with the vast potential this music offers our form of radio. I'm so glad this disc evolved magnificently from the early cassettes that were floating around a few months back, for the opening "Deep In A Trance" aptly describes those lapses into music heaven we would witness when Emily performed onstage on a hot night. Since all we have are dreams and memories, our dream is too see both AA and Jazz discover and generously sample the wonderful music Emily Remler left behind.

SKETCHBOOK - JOHN PATITUCCI (GRP)

Sketchbook is another milestone for bassist band leaders. If there was ever one shred of doubt that bassists like **Jaco**, **Ray Brown**, **John Patitucci** operated via a series of low notes and soloists, take notice. Composers from the rhythm side are very often even more sensitive when it comes to melody and arrangement. **Sketchbook** is a very diverse hour of music. While my favorite might be a rockin' four-piece burning through "Scophile," featuring guitarist **John Scofield** (shades of **Tony Williams Lifetime!**), you may prefer a Brazilian flavoring like "Greatest Gift" with **Ricardo Silveira** on acoustic guitar and vocalist **Dori Caymmi** on vocals. The opening "Spaceships" sets the parameters by maintaining an equal balance between power and melody. A softer moment may include "If You Don't Mind," a jazzy slice of mellow space funk and acousticism. "Trane" is a trio workout featuring **Michael Brecker**, **John on acoustic stand-up** and **Terri Lyne Carrington** on skins. You might say that **Sketchbook** is part of the movement exploring acoustic beginnings, but then again, with the wide diversity represented here, you can say a lot more about **John Patitucci** and his rise as a solo artist. Mostly, I say just listen. You'll be both satisfied and challenged.

LALAH HATHAWAY (VIRGIN)

When I first heard **Julian Lennon** sing "Valotte" it was a pleasantly eerie sensation. I had a similar experience with **Lalah Hathaway's** first few notes. Not only do you hear the distinct mark of her famous late father **Donny Hathaway** (who could ever forget his "The Ghetto"), but **Roberta Flack's** mark is there as well (possibly a testimony to Donny's own influence on Ms. Flack?). On trax like **Russell Ferrante** and **Marilyn Scott's** "Smile" (backed by the **Yellowjackets**), **Hathaway** tips the scales toward Jazz/AA sensibilities.

LONESOME BOULEVARD - GERRY MULLIGAN (A&M)

Of course **Gerry Mulligan** is synonymous with the baritone saxophone and his role in **Miles'** classic **Birth Of The Cool** sessions. Recording someone like **Gerry Mulligan** on a major label may sound like an obvious idea, but you'd be surprised how many obvious ideas wither on the vine. And while **Lonesome Boulevard** is an obvious winner from start to finish, it operates on two levels, one as a listener effort, the other as a musician's record. After all, how many vets or purist young players actually devote liner space to lead sheets or mouth piece gab. The first three trax, "Rico Apollo" into the sedate and sexy "I Heard The Shadows Dancing" into the bluesy title track are a



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DON PULLEN

DON GROLNICK

ELIANE ELIAS

TOMMY SMITH

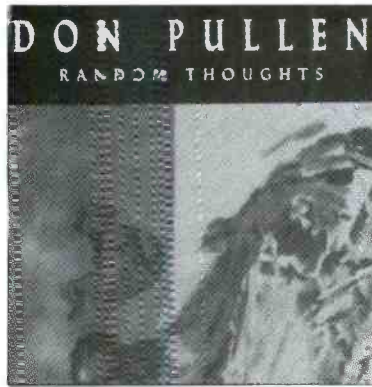
TANIA MARIA

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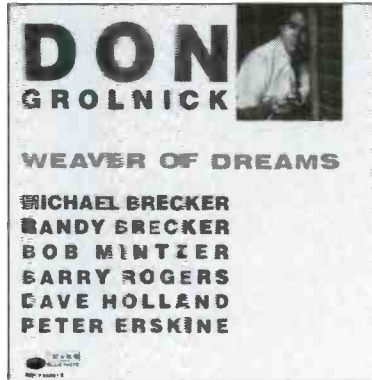
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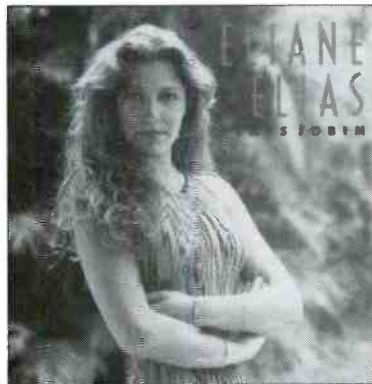
DON PULLEN / RANDOM THOUGHTS
82/B4-94347

THE FOLLOW-UP TO HIS CRITICALLY ACCLAIMED **NEW BEGINNINGS** FEATURES JAMES GENIUS AND LEWIS NASH. PULLEN, AS BRILLIANT AND UNIQUE A COMPOSER AS HE IS A PIANIST, INTRODUCES SEVEN ORIGINALS RANGING FROM THE QUIRKY AND CATCHY MELODICISM OF "UPS AND DOWNS" AND "626 FARIFAX" TO THE SPANISH ROMANCE OF "INDIO GITANO."



DON GROLNICK / WEAVER OF DREAMS
82/B4-94591

CONTAINING SIX ORIGINAL COMPOSITIONS AS WELL AS ECCENTRIC VERSIONS OF "I WANT TO BE HAPPY" AND "WEAVER OF DREAMS", THIS RELEASE IS DESTINED TO BE ONE OF THE MOST IMPORTANT RECORDINGS OF THE 90'S. FEATURES MICHAEL AND RANDY BRECKER, BOB MINTZER, BARRY ROGERS, DAVE HOLLAND AND PETER ERSKINE.



ELIANE ELIAS / PLAYS JOBIM
82/B4-93089

LYRICAL BEAUTY AND THE IRRESISTIBLE SAMBA RHYTHM ARE MOST PREVALENT ON THIS PROGRAM OF ANTONIO CARLOS JOBIM COMPOSITIONS. ELIAS COVERS SUCH WELL KNOWN CLASSICS AS "DINDI", "ONE NOTE SAMBA" AND "DESIFINADO" AS WELL AS SOME UNKNOWN GEMS LIKE THE POWERFUL "WATERS OF MARCH." FEATURING EDDIE GOMEZ, JACK DEJOHNETTE AND NANA VASCONCELOS.



TOMMY SMITH / PEEPING TOM
82-94335

THE SECOND BLUE NOTE RELEASE FROM THIS YOUNG BRIT ESTABLISHES HIM AS A MAJOR VOICE FOR 90'S. AT 23, TOMMY'S AN AWARD WINNING ARTIST WHO'S PERFORMED WITH CHICK COREA AND GARY BURTON. PEEPING TOM IS A GREAT COLLECTION OF ORIGINALS SPANNING A BROAD RANGE OF TITLES ALL IN THE DISTINCTIVE SMITH STYLE FROM BROODING BALLADS TO HARD SWING.



TANIA MARIA / BELA VISTA
82/B4-93871

THE LATEST RELEASE FROM ONE OF THE MOST BREATHTAKINGLY ORIGINAL ARTISTS IN JAZZ. AN EXCITING COMBINATION OF BRAZILIAN AND SALSA RHYTHMS WITH AMERICAN POP AND JAZZ FUSION HIGHLIGHTED BY HER UNIQUE SCAT SINGING. FEATURES THE SEDUCTIVELY ORIGINAL TREATMENT OF THE ROLLING STONES CLASSIC "SATISFACTION."

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JAZZ NEW RELEASES

sound sample of Mulligan's current crop—all original, all performed not by electric robot session men but by the acoustic band he lives and travels with. It doesn't take a genius to notice how unique and specialized Mulligan's baritone playing is and how beautifully it will fit in with so many of the new acoustic players. It also doesn't take a "thinker" to hear instant chemistry at work on "Wallflower," which, sadly, reminds me of **Chet Baker**. File under "V" for vital.

SINGER IN THE STORM - HOLLY NEAR (CHAMELEON)

So much instrumental music tends to socially insulate the AA format. This is one of **Holly Near's** finest recordings, released simultaneously with her clothbound biography. Holly, like artists such as **Jackson Browne**, **Kris Kristofferson** and **Joan Baez**, tend to bring activism into the studio even when they mean to make mass appeal records. True, Near's voice and music is an acquired taste (acquired over the years by thousands and thousands), but her contributions have led many of her active followers to make the planet a more liveable place. Her version of **Sting's** "They Dance Alone (Cueca Sola)," presented in the Spanish tongue by **Mercedes Sosa** and "translated" by Holly is a threadbare and sincere rendition. You will find most of **Singer In**

The Storm short on production and rich in feeling and intention. Something to consider, anyway.

GOIN' UPTOWN - IMAGES (NASHVILLE MASTER SERIES/CAPITOL)

With the reorganization of the **Nashville Master Series**, **Images** debuts their newest under the **Capitol** and currently hot **CEMA** banner. **Images'** past airplay success runs neck-in-neck with the rise of the Adult format itself. **Images**, under the leadership of keyboardist **Lee Bartley** and bassist **Rich Sal-lee**, run a tight and disciplined sound. **Images** is for those who favor seamless performances. Specific gems like "All On The Line" and "Your Dreams" is **Images** at its most honed and flawless.

TENOR SAXOPHONE - NINO TEMPO (ATLANTIC)

It's about reinventing your instrument. **King Curtis**. **Steve Douglas**. **Nino Tempo**. All were classic sax giants who changed the face of popular music with their contributions on several unforgettable oldies. **Atlantic Records**, with its miles of hit records, knew how to use horn players to give classics like "Deep Purple," "Soul Serenade" and "Yakety Yak" something extra. On **Tenor Saxophone**, **Nino Tempo** resurfaces as a Jazz artist. **Ahmet**

Ertegun leads the production crew and the end result is some mighty sweet solos. The set is bookended with moving interpretations of two standards, "Darn That Dream" and **Irving Berlin's** "Always." These two pieces could fit any exacting genre of Jazz radio. There's a simultaneous blend of blues, joy and pain in **Tempo's** phrasing that only maturity can bring into the picture. **Leon Russell's** classic "This Masquerade" is downright tearful. Just as **Lester Young** reinvented the tenor, **Nino Tempo** and **King Curtis** redefined its role in all of pop music and took it to an even different level. Love those **Roberta Flack** tracks.

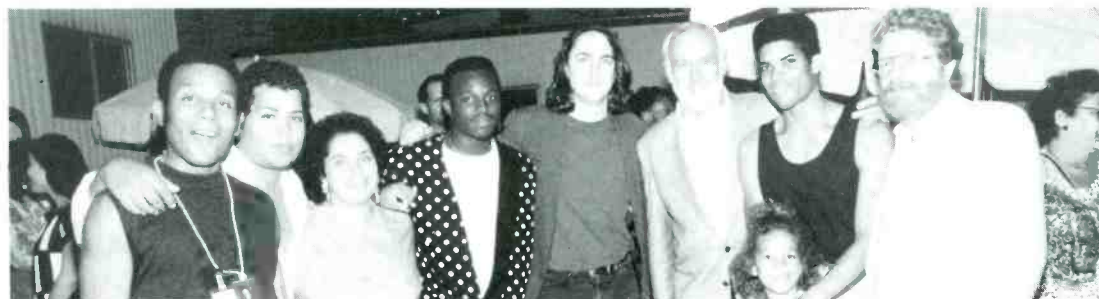
THE JOURNEY - BOBBY LYLE (ATLANTIC)

Bobby Lyle's last effort lived on the top of our charts for weeks and everybody keeps saying that **The Journey** is even better than **Ivory Dreams**. As a pianist, **Lyle** has many stylistic weapons at his disposal. He covers all the bases—funk, melodic, traditional Jazz, cabaret solo pieces, and even world beat with "Viva Mandela"—without spreading himself too thin. "Struttin'" proves it out the gate. Backed by a forceful and stirring string arrangement he conducted himself, **Bobby** fades up the quintet and the band grooves pleasantly against the orchestral counter-melodies. He throws in some crazy chords and some

PHOTO FILE



Across A Rainbow Sea Of Faces. Backstage at a killer gig by Steve Kindler and band are the guys from Global Pacific and Mesa Bluemoon. Left to right: GP's Howard Morris, Gavin's Keith Z., GP's Neal Sapper, KKSF's Brad Hallihan, Kindler, GP's Howard Sapper and Tom Sapper plus Mesa/Bluemoon's Jim Snowden.



Jammin' With Jordan. Pictured after a recent New York gig by Stanley Jordan are (left to right): bandmember Kenwood Dennard, David Burrell and Robin Tomchin of Tropix Mgt., artist Charnett Moffett, Blue Note's Matt Pierson and Blue Note prez Bruce Lundvall, Stanley Jordan and daughter and producer Michael Cuscuna.



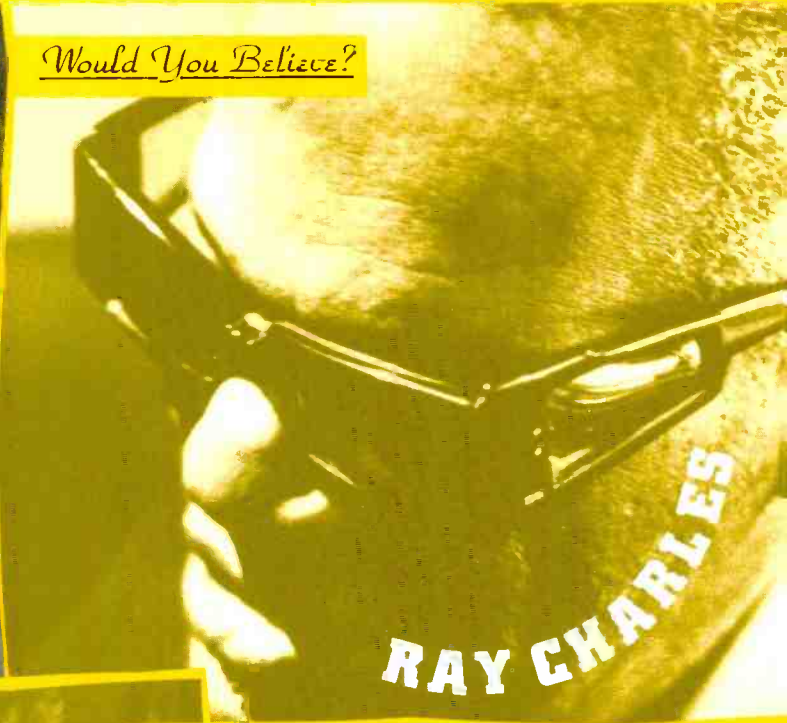
Cruise In The Night. That's composer Angelo Badalamenti and singer Julee Cruise celebrating the upcoming September releases of the Twin Peaks soundtrack and the video performance of Industrial Symphony No. 1, created by Badalamenti and director David Lynch in which Julee also stars.

WE'RE BRINGING OUT OUR NEW FALL COLLECTION!



GEORGE BENSON

Big Boss Band Featuring the Count Basie Orchestra



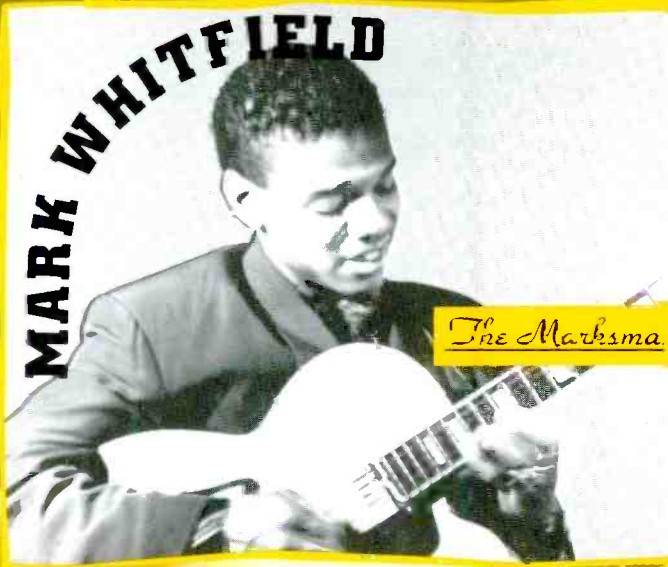
Would You Believe?

RAY CHARLES



JOE SAMPLE

Ashes To Ashes



MARK WHITFIELD

The Marksman



TAKE 6

So Much 2 Say

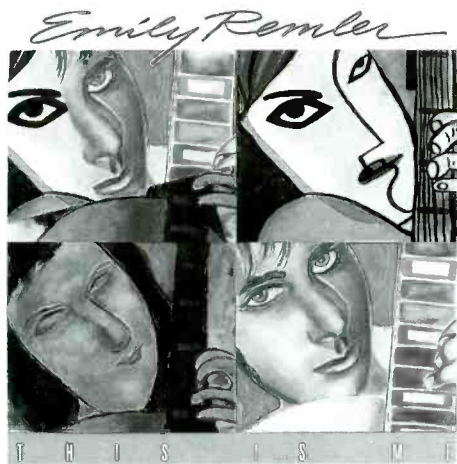


Concerto For Saxophone Featuring David Sanborn

MICHAEL KAMEN

Brighten Up Your Playlist With The Fall's Best New Music - From Warner Bros. and Reprise Records.

Justice Record Company
is proud to announce
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Cassette: JR #0501-4

Emily Remler

This Is Me

Emily Remler's last master represents a departure from the straight ahead style of her previous releases to a unique and contemporary sound that showcases her profound talent as a writer/arranger. Includes performances by David Benoit, Cafe, Jeff Porcaro, Luis Conte Jr., Bill O'Connell and more!



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First Outing

Blind since childhood, Sebastian Whittaker has had a lifetime to study sounds. This warm mainstream sextet record demonstrates what mature writing and traditional recording techniques can produce...A great Jazz sound!

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RECYCLE PAPER. NOT MUSIC

JAZZ NEW RELEASES

spiteful Bop licks just to mix things up a bit. Other fave tracks include the penetratingly rhythmic, harder Jazz piece "Othello." Harder still is the relentless, drivin' tribute "Blues For Dexter." For the smoother, more commercial fans, there's the pastoral "Love Eyes" and "Sassy." Add to that the two solo acoustic pieces and that's nearly the whole darn release. Very deep.

CALIFORNIA ROLL - CHUEI YOSHIKAWA (VOSS)

Chuei Yoshikawa, the Japanese multi-instrumentalist, brings us a disc named after the tame menu item rookies like the Zimmermen order when we get trapped at a sushi bar. Chuei, who has enjoyed top ten album success in Japan with a band called East, slips Adult Alternative a couple of sleepers—most notably "Son Of Dreams" and the ecological plea "To The Pure World." Yoshikawa operates primarily on the acoustic idiom with minimal synth backing to keep things current. As a total instrumentalist and singer, Yoshikawa has that worldly sensitive pulse that Adult Alternative thrives on. Also a fluent singer in Portugese (check out "Bossa-Perte"), Chinese, Italian and French, Yoshikawa is the ultimate global vocalist.

NEW YORK CITY JAZZ - BILL WARFIELD BIG BAND (INTERPLAY)

If you think Big Band Jazz is buckling under the strain of economic touring pressures and an overwhelming barrage of sampling and polyphonic electronics, Bill Warfield invites you to think again. Hard core big band jazzbo fiends are no doubt pleased that Jazz Radio has made such a Most Added commitment to New York City Jazz. While Lee Morgan's "Totem Pole" and the time frozen, blustering Brubeck classic "In Your Own Sweet Way" might gather more attention, we like the swaggering "Positively Wall Street," a Warfield original dedicated to the woes of Wall Street after the October '87 crash. While it's hardly "Buddy Can You Spare A Dime?" in 508 points of stockbroker blues, it's a nifty departure from the Big Band standards syndrome. Love those burly baritone saxes!

ANCIENTS WEEP - JOHN WEIDER (GOLD CASTLE)

When John Weider joined the English rock band Family, he was the first violinist to play with a serious rock ensemble. Family went on to become a rowdy rockin' pub band and Weider moved on to greener pastures, playing sessions with Pete Townshend, Joe Walsh and Dolly Parton. Ancients Weep features "Predictions," a crying electric guitar recital. "Time Frames" is a chordal acoustic guitar solo vignette with a few solo overdubs, and "Aliso" combines an acoustic main theme with synths and a string section, all performed by Weider.

Over the past few months, our playlist roster has changed. Here are the latest inclusions and deletions...

Please welcome WEXT/FM-Poughkeepsie, NY reporting to our Adult Alternative fold. Contact Vinny Cimino via phone (914-454-WEXT) or fax (914-454-9411). Address is Penthouse Suite, 80 Washington St., Poughkeepsie, NY 12601.

Also we have added WJIB/FM-Boston who will be reporting Adult Alternative. Contact Scott Apple. Phone is 617-523-6611. Address is 68 Commercial Wharf, Boston, MA 02110. More stations to be added next week!!

Say goodbye to the following..WFMK-Lansing, Satellite Music Network, WMPN/PRM (Public Radio Mississippi)-Jackson, MS, WBOS-Boston and KEZX-Seattle (who remain as Album Reporters only).



GRP AND AVIN

A WINNING
COMBINATION!

*GRP Salutes
Our Friends At
Gavin On
Their 2nd
Anniversary!*



ACOUSTIC ALCHEMY
REFERENCE POINT



THE RIPPINGTONS
WELCOME TO THE
ST. JAMES' CLUB



JOHN PATITUCCI
SKETCHBOOK



DAVE WECKL
MASTER PLAN



THE MEETING
THE MEETING

AND FOR SEPTEMBER:



DAVID BENOIT
INNER MOTION



MICHAEL BRECKER
NOW YOU SEE IT... (NOW YOU
DONT)



Jazz and Adult Alternative

radio and music at the crossroads



OUR READERS RESPOND . . .



Thanks to all who returned their replies to our second anniversary questionnaire. Quite an array of radio and industry folk, as well as artists (originating from a lot of hotel FAX machines), contributed their thoughts and opinions.

Compiled by Keith and Kent Zimmerman

#1: Jazz and Adult Alternative radio and music will reach its next plateau of expansion and prosperity when . . .



...group owners make format commitments as well as promotion and marketing. Promotion is even more necessary for stations of this nature because we don't have the luxury of mass appeal music. We always need new listeners to give it a try.

Blake Lawrence, WHVE-Tampa

...the industry stops trying to homogenize the format and judge it on its sameness, and lets each Jazz/AA station reach its own level of success. Unlike Top 40, "quick fix" standards don't necessarily apply.

Steve Huntington, WLOQ

...broadcasters realize that Arbitron is no longer an accurate measure of success, while revenue is.

Michael Fischer, Bob O'Connor & Associates

...they are regarded as two separate formats and not one. These two genres have grown apart—rather than together—during the evolution of Adult Alternative as a format. AA now has a very distinct set of artists and music that is theirs and theirs only. Same with Jazz. In order to achieve more mainstream popularity, both formats need to concentrate on street imaging.

Christina Anthony & Yvonne Olson, Geffen Records

...Jazz and Adult radio formulate a programming plan that includes borrowing a little bit of music from each other thereby allowing the audience to experience some related, but relatively new music. When this is done properly and presented in an intelligently structured

form, then I believe that both radio and the listening audience will not only learn, but benefit from this marriage.

Duke DuBois, GRP Records

...the artists realize, above just being Jazz artists, they have to entertain their audience.

Harold Childs, Warner Bros. Records

...playlists in some way reflect adult buying and listening habits. This, in particular, relates to Adult Alternative radio. I think the audience they target has a much wider range of music appreciation than they generally perceive.

Brian Bacchus, Antilles/Island Records

...when programming more accurately reflects the cutting edge of the idiom as presented in Jazz nightclubs and concert halls around the world. Jazz radio must strive to strike a balance between artistic creativity and commercial realities with authenticity that reflects the rhythm of the day.

Gary Vercelli, KXPR-Sacramento

...programmers become more open to cultural diversity within their format. There is a strong need for Third World music, and music of different ethnic backgrounds, even beyond Brazilian.

Julie Amacher, KUNC-Greeley

... sales staffs that sell commercial time break through



Top to bottom:
David Lanz, Bernardo
Rubaja, Julie Amacher

the mindsets of advertisers (and station owner/managers) so that they realize that the format's demographic has money to spend and will do so when properly motivated. When the format makes people rich, it will be allowed to expand and prosper further.

Lisa Lipkin, RCA/Novus Records

...it ceases to be derivative and loses that superficiality in response to a fad, maintaining accessibility by developing material of merit that matches the musicianship.

Jeffrey Weber, Agenda, Pony Canyon, Weberworks

...radio stations and record promoters realize that popularity does not necessarily have to be achieved through commercialization as people like Spike Lee, Wynton Marsalis, Harry Connick, Jr., Bobby McFerrin and Pat Metheny have demonstrated especially in recent years, despite the heavy economic pressures it's possible to preserve integrity, and reach large audiences with what they and we know to be the "good" and "real" music.

Karl Kessler, WRTI-Philadelphia

...nostalgia rock radio caves in on itself after a core burnout of music. Look to the mid-'90s and beyond...the Big Numbers are comin'.

**Roger Lifeset, Peer Pressure Promotion/
World Music Series**

...artists return to the roots of the music and begin composing songs for the composition itself rather than for the money. Jazz is, to a certain degree, an elitist form of music in that it has never been as popular as pop or rock. Jazz artists need to stay close to the music and not be as influenced by popular music.

Jett Cheek, KNTU-Denton

...the next generation matures. As we have seen, "the baby boomers" are a tremendous contributor to the audiences of Jazz and AA radio. With an anticipated growth in that generation's offspring once or twice removed, it would seem that MDs and PDs will be even more resourceful and sophisticated. Yet with the variety of music at their command, they will be even more creative.

Chris Jonz, Warner Bros. Records

...station owner/operators stop viewing the format as a "quick fix" for lagging ratings. As in any other format, the station must understand and enjoy the music to be successful. Sales staffs are key players at these stations—and in that regard must be aware of what they are selling and that it is **not** a 12+ format, and therefore lives and dies by some rating service.

Michael Moryc, Matrix Promotions

...we realize the growth is there now...slow but steady. Ongoing enhancement of listening equipment for home and auto is contributing to that growth, along with great music and recording techniques.

Chuck Thagard, K-Tel/Headfirst/Nouveau

...radio develops more of an active relationship with retail. We need the increased visibility both in retail and in the community. We need to better promote the music.

Jeff Lunt, Mesa/Bluemoon Recordings

...Urban and R&B stations begin to program Jazz and

when College and Public Radio stations are recognized for their major contribution.

Rashad Muhaimin, WSHA-Raleigh

...(and if) the record-buying Adult Alternative consumer tires of that type of music (due to lack of content) and turns to real Jazz.

John Rogers, Fantasy Records

...broadcast companies take the Jazz and Adult Alternative formats seriously and begin to commit both patience and marketing dollars to the format, realizing its commercial profitability, viability and potential.

**Cliff Gorov/Neil Gorov/Tim Fitzgibbon,
All That Jazz Consulting and Marketing**

...owners, knowing the gold mine that they are broadcasting from, decide to "build the station" from the ground up and commit to the format by spending dollars and actively promoting the station as the "alternative."

Joe Grant, Warner Bros. Records

...television and films actively recognize the Jazz musicians playing the soundtracks. Why not share information about the music, e.g. Twin Peaks and The Cosby Show?

Linda Yohn, WEMU-Detroit

#2: For the successful future of Jazz/Adult radio and music, we need to incorporate the following ideas...

...Programming the best of what is available to you regardless of the genre of music the piece fits into, with relation to your specific market. Customize your station. Play what your gut tells you to play and let the audience find you with the right marketing and promotion.

Russ Davis, WQCD-New York/WSTR-Atlanta

...There are only two kinds of music—good and bad. Don't categorize the music. Expose the new artist. Appreciate the older musicians. Be open-minded.

Rod Flores, KCSM-San Mateo/San Francisco

...AA radio should not lose sight of the fact that much of their success hinges on offering their listeners something that's not available elsewhere on the dial. However, this is no time to be patting ourselves on the back. We must all continue to seek out quality new music from new artists or the Adult Alternative format will surely become another dinosaur—a huge, clumsy animal with a brain the size of a walnut, destined for extinction. This is a fate that can be avoided by keeping our minds and our ears open.

Michael Reading, MCA Records

...We need cross cultural, multi-ethnic influences and a variety of tone colors other than sax, guitar, keyboards and drum machines.

Ace Lopez, KAZU-Monterey

...Some people believe that Jazz/AA radio does not have a responsibility to educate the listeners. Well, I'd say that education is one of the most important steps that Jazz/AA can take. Jazz radio, especially public radio, >



Top to bottom:
Brenda Winfield, Brian
Mann, Jeff Jarvis, Sara K.

GAVIN JAZZ/ ADULT ALTERNATIVE 2nd ANNIVERSARY



Top to Bottom: Renee Rosnes,
Brian Bacchus, Gary Vercelli,
Mike Carlson, Bill Wolfers.

has made a commitment to educating the community about Jazz music. This must continue to grow. As for AA radio, there is a responsibility, too. Artist identification is crucial. If programming is made to be background music, then that is all you will have. We need to nurture the artists so that when listeners hear your station, and they can say, "Oh, sure, I listen to WXYZ, and my favorites are Andreas Vollenweider, Michael Franks and the Rippingtons. AA radio can make these artists household names.

Kevin Gore, Columbia Records

...Listen for originality. Look for music that can grab and intrigue your audience. This is a very new format and stations must continue to search for better music, a better sound to maintain this audience, dayparting AA with a more hard core Jazz format. That just may grab the biggest audience yet.

Victor Hahn, KVNO-Omaha

...Both a World and local view is necessary. Not just in music but with news, public service and promotions. Successful stations must be more than well-programmed jukeboxes.

Scott Hanley, WGUV-Grand Rapids

...Music remains an individual, highly personal and subjective experience. Don't be afraid to "lead" your audience into contrasting and different music, especially ethnic.

Mike Carlson, MC Promotion

...Whether or not your numbers are there yet, chances are the audience you have right now can be a very valuable tool, perhaps the most important tool for long term growth. This format is good business. As more stations learn how to benefit from this fact, the artistry of the musicians and label will continue to grab a foothold in markets here and abroad.

Rob Moore, The Breeze Network

...Good Jazz programming absolutely must contain a blend of vocals and instrumentals. Jazz—a high art form (maybe the highest)—is, after all is said and done, fun!

Baba O'Lear, KUNR-Reno

...Successful stations have become involved in their communities, either by uniting with a cause (KTWV's "Wave-Aid"), or by becoming ultra-visible in promoting concerts. WHVE's free concerts in Staub Park draw 60,000+. Stations should promote their uniqueness, that they aren't playing the same tired oldies.

Deborah Lewow, GRP Records

...We have to actively court the audience. In the case of radio, make the station part of the community, rather than being aloof. In the case of music, sex appeal is desperately needed.

Harold Childs, Warner Bros. Records

...We need more promotions that fit our audience. We must get out of the "hipper than thou" attitude, getting into music radio ideals. We need to become a part of the community and then effectively serve those who listen.

Bill Harman, KGSR-Austin

...We must continue to search for more artists influenced

by Jazz—like Anita Baker, Brenda Russell, Sade and Van Morrison—even though they might be identified with other formats.

Bill Shedd, KJZZ-Phoenix

...Let's continue to expand product identification (including label info) as part of regular programming. Make room for more World Music, more "Straight Ahead," more avant-garde. Take some chances.

Howard Alston, Mesa/Bluemoon Recordings

...Incorporate structured formatics and on-air positioning statements, advanced listening database management techniques (telemarketing, direct mail) and a focused music mix that super-serves our core listeners.

Michael Fischer, Bob O'Connor & Associates

...We're still in the infancy phase with the "Contemporary Jazz" and AA formats. As audience identification and recognition grows with the music and stations, so will the sales and ratings. We just need the patience and long-term commitment to see this through.

Ross Harper, Nova Records

...Educate the public. Compete ferociously with other radio formats for young listeners. Include artist info, track descriptions and length of track on every CD/LP, and convince Congress that spending, per capita, \$1,143 on the military is too much while 70 cents on the arts is too little.

John Konya, WGLT-Normal

...We need to ensure the vitality of the formats by being constantly aware of the musical possibilities being presented by our artists. We also must be willing to address the burning questions of our time through the music.

Michael Canning, KLCC-Eugene

...Utilize the media as much as possible. It's amazing what a three minute interview on a show like Entertainment Tonight can do. The kind of excitement that is generated by the viewer translates back to radio and hopefully next to retail.

Andrea Paulini, A&M Records

...Jazz broadcasters should not be afraid of the word Jazz. What is Adult Alternative? How does it relate to Jazz? To my ears, the two are not actually related. Labels and the mixing of labels confuses both the listener and the broadcaster. The parameters of Jazz are vast, and Jazz, by its very nature, is always new and fresh.

Bob Parlocha, KJAZ-San Francisco

...We needn't be resistant to crossing formats with certain selections, using more imagination in formatting Jazz.

John Kuschell, WXTS-Toledo

...We must listen to our audience on a more consistent basis. We need to know what specifically turns our audience on and off. We need to push their buttons as often as possible so that they won't push ours. Through an unflinching two-way communication link, we will be able to establish a more concrete foundation on which to base our music decisions. The people in radio and records that make those decisions must be informed, open-minded and not afraid to trust their own instincts

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Jay Patten Quintana & Speer Sam Riney
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We're Doing Something About Global Warming

as to what they think their audience will enjoy.

Joe Cohn, KPLU-Seattle

...Record companies must educate all pertinent departments on the strength of this music in order to give these artists and their work the visibility they deserve, not just to their cult fans, but to a much greater audience. Publicity and sales departments in particular should concentrate on targets that go beyond the obvious, and market to the reader/buyer who wouldn't otherwise be familiar with this art.

Christina Anthony & Yvonne Olson, Geffen Records

...I'd like to see less barriers toward entry, less hybrid Jazz. I'll take a "straight-ahead" project over anything else. The industry needs to go back to the basics and quit doling out this pseudo crap.

Ynes Zavala, KUOP-Stockton

...Steal musical ideas from anywhere! Forty years ago Dave Brubeck did an essay for *Metronome* in which he put forth the idea of Jazz as a sponge, absorbing and changing all music with which it comes into direct contact. The result will be Jazz hybrids...and on a farm, hybrids can be bred for tremendous species strength.

Dave Becker, KCCK-Cedar Rapids

...We need to put our ears to the street and really find out what's going on instead of sitting in our offices and assuming we know it all. Get out! Do more promotions that involve the listeners. Spend some money. In order to make money, you must spend some. Take more time to investigate ways of incorporating new music (i.e. Third World) onto playlists without alienating listeners.

Michelle Taylor, PolyGram Jazz

#3: For the successful future of the music and the formats, we need to avoid pitfalls like . . .

...the playing of Jazz music that only you and the other "hip cats" can stand. Remember that you are a *broadcaster* and as such must entertain and engage many people and not just those whom you know. Jazz is changing...we must keep up!

Al Wallack, WEBR-Buffalo

...focusing on petty rivalries between artists (Miles versus Wynton), music magazines or music support organizations. That's all detrimental to the progress of this music.

Karl Kessler, WRTI-Philadelphia

...signing artists and releasing music that sounds alike. Other pitfalls include trade publications that pretend to be behind this music but in actuality are not and stations that are simply boring to listen to.

Duke DuBois, GRP Records

...trying to get Jazz radio to play so-called "new age" or World Beat type music. There is some quality music there, but it tends to dilute the Jazz art form.

Gregory C. Gomez, KMHD-Portland

...creating a so-called "progressive" radio format that consciously or unconsciously eliminates artists of color because they may not be "NAC" enough. The "NAC"-type of sound can be heard from a wide genre of musical stylists. Let's open our ears and give them a chance.

Brenda Winfield, Optimism, Inc.

...having closed minds because of beat or rhythm, which doesn't mean there won't be mass appeal. Don't let barometers like ratings, charts and "the competition" become too dictatorial.

Chris Jonz, Warner Bros. Records

...letting radio over-dictate the A&R process. If we keep making records for strict radio concerns, the formats will never evolve or grow.

Brian Bacchus, Antilles/Island Records

...destructive clashes between the devout younger Jazz up-and-comers and more established commercial players. Also, we need to avoid any kind of philosophical skirmishes that could create racial disharmony. Finally, record companies should be wary of artist managers who want to downplay or sidestep Jazz/Adult success choosing instead to seek airplay elsewhere.

Keith Zimmerman, Gavin Report

...being too adventurous with the music. Bringing new music and artists to the audience is important. However, these stations need a level of familiarity. And we do need to develop our own "hit" records. You can't do that when a current record only plays once a day. Rotations can sometimes be too loose.

Blake Lawrence, WHVE-Tampa

...my pet peeve: Do not assume that my political stance or lifestyle is based on my musical tastes. For me, music is like religion—very personal. I am fanatical about music and about my political choices and I will use my contacts in each area to seek support for the other. But it is dangerous to assume anyone will or should agree with anyone else's political or lifestyle choices because of musical tastes. When we're talking music, let's keep the focus on music rather than bandwagons.

Susan Levin, Coast To Coast Promotion & Marketing, Inc.

...music without edge. Music can be escapist, but it can also sow the seeds of a political or social point of view. Very often you find that music is inseparable from political consciousness. Even music that isn't overtly political (i.e. instrumental) can lead one toward evaluating a bold moral stand. When you appreciate music that ranges from John Coltrane to the Sex Pistols, you'd better believe that life and politics is an intermeddled collection of wild hearted decisions. I prefer to be judged politically by my music since the best of music is hopelessly intertwined with your own sense of social purpose.

Kent Zimmerman, Gavin Report

...Adult stations often starting out with a great sound, and then elapsing into banality by sounding more and more like an A/C station. Jazz and Adult Alternative stations need to continue to be progressive, avoiding any over-categorizing, giving the listeners some credit for intelligence! Take the Europeans for example...

Brad Stone, KSJS-San Jose

...unconsciously encouraging the dilution of Jazz through the heavy promotion of contemporary artists. As Doug Kizzier of KWIT and Jazz Radio Group put it, much of what is considered popular Jazz music has become slick and pre-arranged. The true spirit of Jazz lies in the spontaneity and "rough" edges of improvisation.

Mally Murphy/Steve Patrick KGOU-Norman

...getting caught up in "paper-adding." Honesty is important in reporting. A playlist should truly reflect what your station is doing musically. Additionally, a great deal of time I will receive some great music only to

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Top to Bottom: Doug Cameron, Grant Geissman, Harold Childs, Jeff Lunt, Bobby Watson, Eliane Elias.

Matrix

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find that no one calls to track it or to see if I received it. My point is this, more communication is needed between programmers and reps.

Michael C. Jenkins, WESM-Princess Anne

...forgetting what the music is all about and letting the business end of things control what we do and think. Don't lose track of what we have accomplished.

Matt Hughes III, WBJB-Lincroft

...programming short-cuts. Just because successful track "X" had a soprano sax on it doesn't mean that every subsequent tune with a soprano sax is going to advance the sound of the formats. I'm not saying that we should be reckless, but it was the taking of carefully considered risks that started the format and that's what will continue its growth.

Craig Allen, KERA-Dallas

...assuming listeners are stupid, never asking them to experience something unusual or weird. This goes for radio, musicians and producers.

Paul Metters, KGNU-Boulder

...a dependency on a formula. When we continue to program music that is predictable, we become predictable as well. Although we have had successes in the past, they resulted from not relying entirely on what worked in the past.

Phil Matlock, KBSU-Boise

...pigeonholing Jazz/Adult music simply because these two categories are used in separating or identifying station formats. Good music can co-exist with other forms. Stations must be bold when dealing with promoters. "Just say no" to music that just won't work. Avoid the tendency to be reactionary in programming simply because a station all of a sudden pops with a similar format in the market. Be confident in your own mission. And don't take any crap from Kent or Keith!

Vito Lucido, WSIE-Edwardsville



Top to Bottom:
Michael Canning, Duke DuBois,
Rod Flores, Don Randi & Quest,
Tony Guerrero.

AND THE ARTISTS RESPOND...

#4: I wish/hope that Jazz and Adult radio would . . .

...not confuse the listeners by calling non-acoustically based music Jazz.

Bobby Watson

...continue to break down its traditional barriers and allow "Jazz" to be less "elitist" and more "popular" and for New Age to cast off its sandals and stand up and be counted as quality music for the nineties.

Nick Webb, Acoustic Alchemy

...include more cuts with extended solos in their programming while not underestimating their listeners.

Eliane Elias

...take a few chances with some of the heavier music.

John Tesh

...stretch more, widen the parameters. Continue to expand and explore. Play more of the older, important Jazz and also more of the new, avant-garde, exploratory Jazz. Too many stations play it too safe. The Jazz/Adult audience likes information. Play some of those old masters—get more eclectic.

Brian Mann

...program Jazz in such a way that would educate listeners in America as to where the art form came from and the people that made it what it is today. Also, continue to support the growing numbers of young artists trying to make statements.

Rene Rosnes

...continues playing music of quality through the exposure of young artists and the traditions of the past.

Joe LoCascio

...remember that the Hammond B-3 was the very first of the electric/electronic instruments!

Jimmy McGriff

Congratulations GAVIN JAZZ/AA on your 2nd anniversary!

We appreciate your support of all our artists, especially our most current:
Peter White, Phil Sheeran, Mike Garson, Polyhedra, and Tri Atma.

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...stick to a Jazz and Adult radio format and expand its variety of artists, i.e. World and ethnic as well as independent label releases.

Sara K.

...play more World Music. I tend to listen to a lot of college radio stations because they play so many different kinds of music. Some good, some not so good—but I have the opportunity to learn from all different types.

Bernardo Rubaja

...continue to support instrumental music and expand the listeners' ears with quality music that is deep, passionate and meaningful.

Kim Pensyl

...realize that by trying to define and categorize music, they put limits on it. Jazz will not live under glass and it is too young of an art form to be sent to the museum. If you program your stations with your ears and your heart—rather than with your eyes and what you read on the back of an album cover—the music can grow and change.

Bill Wolfer



Left to right: Kent Z, Michael Franks, Keith Z and Chris Jonz

ARTISTS LOOK TO THE FUTURE...

#5: Predictions. In the following years we can expect to see and hear more...

...of a return to the simple "dance" roots of Jazz. More of today's electronic fusion musicians will pursue the true sound of their acoustic instruments. Jazz players will also collaborate with rap artists to create a new kind of improvisation!

Bob James

...live musicians and less sequenced and synthesized music. People are becoming tired of this synthetic sound and would welcome music that incorporates the spontaneity of live musicians.

Doug Cameron

...young musicians playing Jazz with younger audiences listening.

Joey DeFrancesco

...young musicians who are serious about learning the tradition of Black American music, striving for a level of excellence, continuing the Jazz legacy and developing a personal and individual voice in the music.

Benny Green

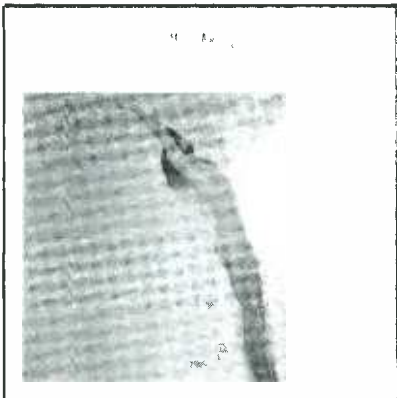
...Jazz and operatic music used in commercials to sell automobiles, carpets and cosmetics.

Carol Sloane



Susan Levin (top), (bottom L to R) Pat Metheny, Yvonne Olson and Tom Schnaubel.

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Rob Moore (top), John Tesh.

...big names that begin to better define the genre. I think Yanni is an example of an artist people now recognize as a metaphor for the format.

John Tesh

...growth in terms of technology. However, more and more artists, myself included, will rediscover how beautiful real acoustic instruments are.

Tony Guerrero

...melodic emphasis in contemporary Jazz writing. Musicians are becoming increasingly aware that the vast majority of their listeners respond to a song before they respond to improvisation.

Jeff Jarvis

...positive influences in the music. Impact-driven, moving music reflecting more conscientious attitudes on the part of musicians toward the environment and the world. I see more music that helps to bring positive change.

David Lanz

...straight ahead Jazz. Young players seem to be embracing the concept of interesting chord changes and rhythms. I also enjoy seeing fusion acts that do some straight ahead Jazz. Acts like Yellowjackets, David Benoit, Lee Ritenour, Rob Mullins and others have all taken journeys into straight ahead Jazz. I don't think any of these will ever leave their contemporary side, but, again, it's nice to stretch those boundaries!

Bud Harner, Uncle Festive

...musicians expanding on what is considered tonal music, bringing more of the traditional acoustic instruments to blend with the computer technology, creating an even wider variety of music.

David Becker, David Becker Tribune

...complexity of song forms in popular modern Jazz formats. I think the listener wants to be taken on a journey, a journey that takes them somewhere. By drawing from Latin Euro-Classical traditions, the expansion and exploration of theme and variation mixed with improvisational elements, acoustic forefronts and synthetic backdrops, these are the elements we are hearing more of today and will be hearing more of in the future.

Phil Sheeran

...more interplay and intermingling of music from different cultures.

Bob Berg

...more people tiring of Top 40 and becoming lifelong fans of Jazz/Adult formats.

Grant Geissman

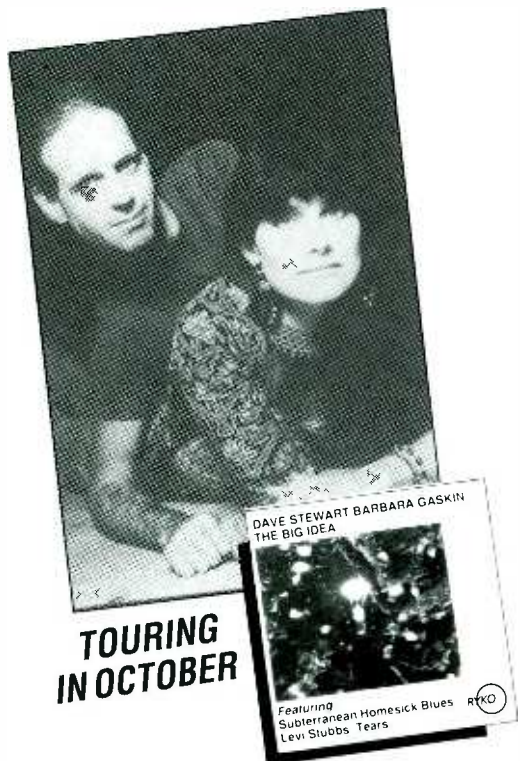
...Jazz programming and Jazz videos on television, perhaps creating a Jazz-oriented MTV.

Don Randi, Don Randi & Quest

...blues—an adventure in rediscovering the blues and good ol' down home "feel good" blues music.

Jimmy McGriff

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THESE ARE A FEW OF OUR FAVORITE THINGS...

#6: Recent programming favorites and artists' influences

Russ Davis, WQCD/WSTR

1. Pat Metheny-Still Life (Talking)(Geffen)
2. Rob Mounsey-Dig (Sona Gaia)
3. Wally Badarou-Echoes (Island)

Jeff Lunt, Mesa/Bluemoon Recordings

1. Hiroshima-Another Place (Epic)
2. Patrick O'Hearn-Rivers Gonna Rise (Private Music)
3. Lee Ritenour-Portrait (GRP)

Michael Canning, KLCC

1. Pat Metheny-Still Life (Talking)(Geffen)
2. Tracy Chapman (Elektra)
3. Wynton Marsalis-Standard Time Vol. 1 (Columbia)

Bob Parlocha, KJAZ

1. Dexter Gordon-Keystone Nights (Blue Note)
2. Wynton Marsalis-Black Codes (Columbia)
3. Pat Metheny-Question & Answer (Geffen)

Bob James

1. Sarah Vaughan-Misty
2. Oscar Peterson-Tenderly
3. J.S. Bach-Magnificat

Doug Cameron

1. Beethoven Violin Concerto in D
2. Bach Partita in E
3. Vivaldi Four Seasons

Benny Green

1. Bud Powell's solo, trio and group work
2. Wynton Kelly's accompaniment and feelings
3. Blake Messengers Bobby Timmons and Cedar Walton

Tom Coster

1. Oscar Peterson for his intense rhythmic swing
2. Bill Evans had a special talent for chord voicing
3. John Coltrane was truly crying out from his heart.

Michael Moryc, Matrix Promotions

1. Daniel Lanois-Acadie (Opal/Warner Bros.)
2. Carmen McCrae-Sings Monk (RCA/Novus)
3. Julia Fordham (Virgin)

Blake Lawrence, WHVE-Tampa

1. Acoustic Alchemy-Red Dust & Spanish Lace (MCA Master)
2. Pat Metheny-Letter From Home (Geffen)
3. Basia-Time & Tide (Epic)

Nick Webb, Acoustic Alchemy

1. John Martyn-Solid Air (Island)
2. Steely Dan-The Royal Scam (MCA)
3. John McLaughlin Trio-Live At The Royal Festival Hall (JMT)

Brian Bacchus, Antilles/Island

1. Steve Coleman/Greg Osby-Cipher Syntax (JMT)
2. Ornette Coleman-Virgin Beauty (Portrait)
3. Salif Keita-Soro (Mango)

John Tesh

1. Peter Gabriel-So (Geffen)
2. Jerry Goldsmith and all his movie music

Duke DuBois, GRP Records

1. Wynton Marsalis-"Think of one" (Columbia)
2. Steps Ahead-Modern Times (Elektra/Musician)
3. Pat Metheny-First Circle (ECM)

John Rogers, Fantasy

1. Bill Evans-Complete Riverside Recordings
2. Art Pepper-Complete Galaxy Recordings
3. Art Tatum-Complete Capitol Recordings

Gregory C. Gomez, KMHD

1. Harper Brothers-Remembrance (Verve)
2. Carla Bley-Fleur Carnivore (ECM)
3. Gontiti-In The Garden (Epic)

Don Harriss

1. Beatles
2. Tchaikovsky
3. Bach

Linda Yohn, WEMU

1. Max Roach-Double Quartet (Soul Note)
2. James Newton-Fluerette Africain (Blue Note)
3. Henry Butler-The Village (Impulse)

Eliane Elias

1. Keith Jarrett
2. Herbie Hancock
3. Chick Corea

Brian Mann

1. The Rite Of Spring-Stravinsky
2. Sgt. Pepper's Lonely Heart's Club Band-The Beatles (Capitol)
3. My Funny Valentine-Miles Davis (Columbia)

Karl Kessler, WRTI

1. Bobby McFerrin-Simple Pleasures (EMI)
2. Wynton Marsalis-Standard Time, Vol. 1 (Columbia)
3. Branford Marsalis/Spike Lee-Mo' Better Blues (Columbia)

Howard Alston, Mesa/Bluemoon

1. Kenny G-Duotones (Arista)
2. Charlie Parker-Complete (Verve)
3. Larry Fast-Metropolitan Suite (Audion)

Renee Rosnes

1. Miles Davis' music and various bands
2. Thelonious Monk
3. Cedar Walton

Rod Flores, KCSM

1. Dexter Gordon-Round Midnight (Musician/Elektra)
2. Pat Metheny Group-First Circle (ECM)
3. Toninho Horta-Diamond Land (Verve Forecast)

John Konya, WGLT

1. Miles Davis-Amandla (Warner Bros.)
2. Hugh Masekela-Uptownship (RCA/Novus)
3. Neville Brothers-Yellow Moon(A&M)

Phil Sheeran

1. Pat Metheny-Full Circle/Rejoicing
2. Ralph Towner-Jugglers Etude
3. Don Grolnick-Hearts & Numbers

Andrea Paulini, A&M Records

1. Billy Childs-Twilight Is Upon Us (Windham Hill Jazz)
2. Sting-Dream Of The Blue Turtles (A&M)
3. Rippingtons-Tourist In Paradise (GRP)

Brad Stone, KSJS

1. Miles Davis-Aura (Columbia)
2. Ray Lynch-Deep Breakfast (Music West)
3. Yellowjackets-The Spin (MCA)

Baba O'Lear, KUNR

1. Miles Davis-Tutu (Warner Bros.)
2. Tom Harrell-Stories (Contemporary)
3. Chet Baker-My Favorite Songs (Enja)

Harold Childs, Warner Bros.

1. Joe Sample-Spellbound (Warner Bros.)
2. Bob James/David Sanborn-Double Vision (Warner Bros.)
3. Earl Klugh/Bob James-Two Of A Kind (Tappan Zee/CBS)

Bill Harman, KGSR

1. Kenny G-Duotones (Arista)
2. Paul Simon-Graceland (Warner Bros.)
3. Lanz & Speer-Natural States (Narada)

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Tap to Bottom: Michael Moryc, Ace Lopez, Joe Grant, Blake Lawrence, John Rogers, Matt Hughes with Juan Carlos Quintero

ALBUM

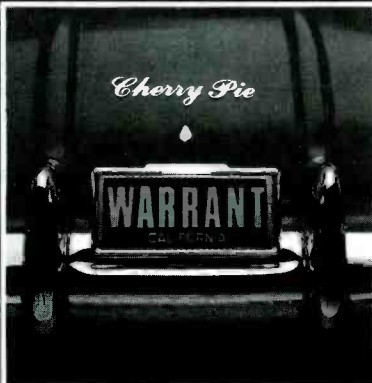
MOST ADDED

1. "SUICIDE BLONDE" - INXS (ATLANTIC)
2. "TYPE" - LIVING COLOUR (EPIC)
3. "YOUNG LUST" - BRYAN ADAMS/ROGER WATERS (POLYGRAM)
4. "CHERRY PIE" - WARRANT (COLUMBIA)
5. "SENSE OF PURPOSE" - THE PRETENDERS (SIRE/WARNER BROS.)
6. "HIGH ENOUGH" - DAMN YANKEES (WARNER BROS.)

TOP TIP

INXS
"SUICIDE BLONDE"
(ATLANTIC)
LIVING COLOUR
"TYPE"
(EPIC)
She's "blonde," but can she "type?" Two power songs of radically different temperaments debut at #15 and #20 respectively.

RECORD TO WATCH



WARRANT
"CHERRY PIE"
(COLUMBIA)
This is the kind of rollicking Skip and Flip missed out on. Warrant risk life and limb for a little action.

Editor: Kent Zimmerman

2W LW TW

1	1	1	BRUCE HORNSBY AND THE RANGE - Town, River (RCA)
8	2	2	NOBODY'S CHILD ROMANIAN ANGEL APPEAL - Guns N' Roses (Warner Bros.)
21	11	3	ASIA - Days (Geffen)
15	6	4	JEFF HEALEY BAND - Weeps, Think (Arista)
2	4	5	CHEAP TRICK - Fallin', Would (Epic)
5	3	6	COLIN JAMES - Just (Virgin)
10	9	7	JON BON JOVI - Blaze, Billy, Never, Justice, Bang (Mercury)
12	10	8	WORLD PARTY - Message, Way, Take, God (Ensign/Chrysalis)
4	7	9	ALLMAN BROTHERS BAND - Clean, Seven (Epic)
22	17	10	REQ SPEEDWAGON - Live, All Heaven (Epic)
14	12	11	GENE LOVES JEZEBEL - Jealous, Tears, Walk, Tangled (Beggars Banquet/Geffen)
6	8	12	JOHNNY VAN ZANT - Roll, Brickyard (Atlantic)
16	13	13	BAD COMPANY - Tough, Holy, Fearless (Atco)
3	5	14	JOHN HIATT - Child, Indians, Billy (A&M)
—	—	15	INXS - Blonde (Atlantic)
24	22	16	DAVID BAERWALD - Dance, Times, Mary (A&M)
7	20	17	CONCRETE BLONDE - Caroline, Joey, Lullabye, Days (IRS/MCA)
—	28	18	LOS LOBOS - Riverbed (Slash/Warner Bros.)
29	27	19	VIXEN - How, Reputation (EMI)
—	—	20	LIVING COLOUR - Type (Epic)
20	18	21	BILLY IDOL - LA Woman, Cradle (Chrysalis)
23	24	22	NELSON - Affection (DGC)
19	16	23	WINGER - Enough, Loosen (Atlantic)
33	25	24	SLAUGHTER - Up (Chrysalis)
13	19	25	POISON - Unskinny (Capitol/Enigma)
11	14	26	BLACK CROWES - Twice, Jealous (Def America/Geffen)
17	23	27	PRETENDERS - Sense, Candle, Never (Sire/Warner Bros.)
45	31	28	JELLYFISH - Undressed, Still, Stay (Charisma)
43	36	29	ERIC JOHNSON - Cliffs (Capitol)
28	26	30	MICHAEL PENN - Brave (RCA)
41	35	31	NEVILLE BROTHERS - River (A&M)
18	21	32	IGGY POP - Home, Candy, Brick, Moonlight (Virgin)
44	38	33	PHIL COLLINS - Something (Atlantic)
26	37	34	AEROSMITH - Other (Geffen)
48	40	35	GARY MOORE - Still, Pretty (Charisma)
36	34	36	AZTEC CAMERA - Crying, Morning, How (Reprise)
37	30	37	KNEBWORTH - McCartney/Jude, Dire/Think, Clapton/Sunshine (PolyGram)
38	29	38	CROSBY, STILLS & NASH - Heart (Atlantic)
9	15	39	SANTANA - Peace, Gypsy (Columbia)
46	41	40	RAILWAY CHILDREN - Every, Heaven, Music, Collide (Virgin)
35	33	41	RED HOUSE - Prayer (SBK)
30	32	42	HOTHOUSE FLOWERS - Give, Movies, Giving, Clearly (PolyGram)
—	46	43	RATT - Lovin' (Atlantic)
49	45	44	JEFF LYNNE - Lift, Every (Reprise)
40	43	45	FAITH NO MORE - Epic (Slash/Reprise)
—	—	46	ROGER WATERS/THE WALL LIVE IN BERLIN - Young, Brick, Run (Mercury)
—	49	47	WILLI JONES - Up (Geffen)
—	—	48	ERIC CLAPTON - Anything, Accuse, Run (Reprise)
—	—	49	WARRANT - Cherry (Columbia)
—	—	50	BOB GELDOF - Something, Gospel, Thinking (Atlantic)

CHARTBOUND

*Debuts in chartbound

DON DOKKEN (Geffen) "MIRROR"
COMPANY OF WOLVES (Mercury) "HANGIN'"
BOB MOULD (Virgin) "LATE"
STEVE VAI (Relativity) "WOULD"
LOWEN/NAVARRO (Chameleon) "WIRE"
WIRE TRAIN (MCA) "SHOULD"
MOTLEY CRUE (Elektra) "SITUATION"

TOY MATINEE (Warner Bros.) "PLANE"
***HEART** (Capitol) "TALL"
AIR AMERICA (MCA) "AEROSMITH"
***LITA FORD** (RCA) "LISA"
ROBERT PLANT (ES Paranza/Atlantic) "SSS&Q"
DREAD ZEPPELIN (IRS) "HOTEL"
JANE'S ADDICTION (Warner Bros.) "STOP"

HEART THROBS (Elektra) "TOSSED"
CHARLATANS uk (Beggars Banquet/RCA) "ONLY"

Dropped: #39 Midnight Oil, #42 David J, #44 Jude Cole, #47 Don Henley, #50 Steve Earle, Kimm Rogers, John Mayall, Energy Orchard, Blues Traveller, Marshall Tucker Band.



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MOST ADDED

1. "ICEBLINK LUCK" - THE COCTEAU TWINS (4-AD/CAPITOL)
2. "TYPE" - LIVING COLOUR (EPIC)
3. "SUICIDE BLONDE" - INXS (ATLANTIC)
4. DOESN'T ANYONE BELIEVE EP - THE SIDEWINDERS (MAMMOTH/RCA)
5. THE VEGETARIANS OF LOVE - BOB GELDOF (ATLANTIC)

TOP TIP

BOOGIE DOWN PRODUCTIONS
EDUTAINMENT
(JIVE/RCA)

Does this mean that radio is finally getting a grip on itself?

RECORD TO WATCH



SOHO
"HIPPYCHICK"
(ATCO)

Bridging the gap between College and Commercial Radio, Soho is hip and happenin' on WDRE, LIVE 105, 91X, KUKQ, WMDK, WXXV, WFNX, WOXY, KDGE and KTOW.

IMPORT/INDIE

- TEENAGE FANCLUB** - A Catholic Education (Matador)
UNCLE TUPELO - No Depression (Rockville)
HIS NAME IS ALIVE - Livonia (4-AD)
SHONEN KNIFE - Shonen Knife (Rockville)
SONIC BOOM - Spectrum (Silvertone)
SHADOWY MEN... - Savvy Show Stoppers (Cargo)
PSYCHIC TV - Toward Thee Infinite Beat (Wax Trax)
THE BATS - The Law Of Things (Communion/Skyclad)
SKINYARD - Fist Sized Chunks (Cruz)
LAMBS EAT IVY - Lamby Cake (Merkin)
THE PERFECT DISASTER - Up (Fire)

Editor: Linda Ryan

ALTERNATIVE

2W LW TW

2	1	1	PIXIES	- Velouria, Blown, Cecilia, Down (4 A D/Elektra)
9	5	2	JANE'S ADDICTION	- Stop, Stealing, Three (Warner Bros.)
3	3	3	IGGY POP	- Home, Candy, Brick, Moonlight (Virgin)
5	4	4	AZTEC CAMERA	- Crying, Morning, How (Reprise)
8	6	5	SOUP DRAGONS	- Mother, Free, Backwards, Drive, Love (Big Life/Raw TV/Mercury)
1	2	6	SONIC YOUTH	- Kool, Tunic, Disappearer (DGC)
—	18	7	BOB MOULD	- Late (Virgin)
18	11	8	THE CHARLATANS U.K.	- Only (Beggars Banquet/RCA)
7	7	9	ULTRA VIVID SCENE	- Happens, Staring (4-AD/Columbia)
20	13	10	HEART THROBS	- Tossed, Wonder, Blood (Elektra)
4	8	11	DAVID J	- Chauffeur (Beggars Banquet/RCA)
15	12	12	DEVO	- Post, Morning, Change, When (Enigma)
14	14	13	THE JAZZ BUTCHER	- Basement, Pineapple, Turtle (Rough Trade)
23	17	14	STONE ROSES	- Love (Silvertone/RCA)
6	9	15	RAILWAY CHILDREN	- Every, Heaven, Music, Collide (Virgin)
10	10	16	GENE LOVES JEZEBEL	- Jealous, Tears, Walk, Tangled (Beggars Banquet/Geffen)
27	21	17	JELLYFISH	- Undressed, Still, Stay (Charisma)
11	15	18	JESUS JONES	- Enough, Info, Move (Food/SBK)
—	23	19	SOUL ASYLUM	- Spinnin', King's (A&M)
—	40	20	LEMONHEADS	- Half, Left, Ride (Atlantic)
37	25	21	PUMP UP THE VOLUME	- Concrete Blonde, Peter Murphy, (MCA)
17	20	22	CONCRETE BLONDE	- Caroline, Joey, Lullabye, Days (IRS/MCA)
16	16	23	YO LA TENGO	- Griselda (BarNone/Restless)
41	30	24	CAVEDOGS	- Leave (Enigma)
33	29	25	DREAD ZEPPELIN	- Hotel, Immigrant, Whole (IRS/MCA)
44	26	26	NEVILLE BROTHERS	- River (A&M)
19	19	27	24-7 SPYZ	- Don't, Superhero (Relativity/In-Effect)
21	27	28	HOTHOUSE FLOWERS	- Give, Movies, Giving, Clearly (PolyGram)
—	—	29	BOOGIE DOWN PRODUCTIONS	- Loves, Beef, Rules (Jive/RCA)
12	22	30	BREEDERS	- Glorious, Happiness, Lime (Rough Trade)
30	31	31	WORLD PARTY	- Message, Way, Take, God (Ensign/Chrysalis)
32	32	32	CANDYFLIP	- Strawberry Fields Forever (Atlantic)
38	36	33	REAL LIFE	- God (Curb)
36	34	34	DEAD CAN DANCE	- Maypole, Wilderness, Garden, Saltarello (4-AD)
—	50	35	MOEV	- In (Atlantic)
31	33	36	KATYDIDS	- Heavy, Stop, Miss (Reprise)
—	44	37	WIRE TRAIN	- Should, Spin (MCA)
13	24	38	REVENGE	- Slave, Pineapple, Kiss (Capitol)
49	39	39	CRASH VEGAS	- Red (Atlantic)
—	—	40	THE HYPNOTICS	- Half, Messed, Sonic (Beggars Banquet)
47	46	41	TOO MUCH JOY	- Lie, Seasons, Making, Kicking (Giant/Warner Bros./Alias)
22	28	42	JOHN HIATT	- Child, Indians, Billy (A&M)
45	45	43	WAS NOT WAS	- Papa, James (Chrysalis)
—	—	44	BOB GELDOF	- Something, Gospel, Thinking (Atlantic)
25	38	45	MAZZY STAR	- Blue, Ride, Angel (Rough Trade)
—	—	46	DURAN DURAN	- Violence (Capitol)
29	37	47	HAPPY MONDAYS	- Step (Elektra)
—	—	48	SOCIAL DISTORTION	- Ring (Epic)
34	42	49	SOMETHING HAPPENS	- What, Hello, Kill (Charisma)
35	48	50	STRANGLERS	- Sweet, 96, Never (Epic)

CHARTBOUND

LOS LOBOS - "DOWN" (SLASH/WARNER BROS.)

SOHO - "HIPPYCHICK" (ATCO)

COCTEAU TWINS - "ICEBLINK LUCK" (4-AD/CAPITOL)

LIVING COLOUR - "TYPE" (EPIC)

INXS - "SUICIDE BLONDE" (ATLANTIC)

JOHN DOE - "MATTER OF DEGREES" (DGC)

MOTHER LOVE BONE - APPLE (POLYGRAM)

TEENAGE FANCLUB - A CATHOLIC EDUCATION (MATADOR)

Dropped: #35 Wire, #41 Lee Scratch Perry, #43 Steve Earle, #47 Adrian Belew, #49 Boom Crash Opera.

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CHAINSAW KITTENS - "MOTHER OF AN ANCIENT BIRTH" (Mammoth, Carr Mill, 2nd Floor, Carrboro, NC 27510)

Chainsaw Kittens is a new project for Tyson Todd Meade, formerly of Defenestration. Here Meade chooses the recently well-traveled path to exploding guitar hell. But he adds a taste of whimsy and a cool hook, and avoids walking faceless among the many already on that pilgrimage. The A-side of this single (the band's debut) takes off with much pounding and sawing but breaks at the chorus, where the Kittens throw in some jangly guitar and a catchy hook (sing along on your second time through)! And (perhaps because they're mewlings instead of full-grown cats) the Kittens' vocals aren't quite as snarly as you might expect from this genre. Instead, they have a reedy, almost snobby-Brit tone and only give way to uncontrolled screaming toward the song's end (or is that climax?). "Death-Sex Rattletrap," the single's flip, owes just a bit to the Kittens hometown (Norman, OK) buddies The Flaming Lips. While it features a grind similar to "Mother," "Death-Sex" gets trancy, and the drums build and break in a decidedly Lips-ish manner. Enjoy your first taste of Chainsaw Kittens—a full-length record should be out soon!

SEANA BARUTH

THE 27 VARIOUS

ED ACKERSON
JED MAYER
JERRY LEFKOWITZ

THE 27 VARIOUS - APPROXIMATELY (Clean, 2541 Nicollet Ave., S. Minneapolis, MN 55404)

Minneapolis' 27 Various accessorize their not-too-stylized, late-'60s influenced psychedelia with occasional bursts of garagey guitar. Approximately is the third album (first with Clean) for Ed Ackerson's band. Ackerson, as part owner of Susstones Records, has a history of this sort of thing, and his experience pays off here with a well-produced and um, various, record. "You Look A Treat" features soaring, planeing guitar, a soothing groove, and a rather painfully nerdy refrain. "De-

posit" phases from an urgent, throbbing riff into spacy acidity. The Various can also rock outright ("I Feel Damage(d)"), get ambient and jangly ("You Reached Me") or really ambient ("Out Of Lungs"). Ackerson's lyrics are appropriately vague but relatively cogent, and he can offer a particularly sharp observation: "Behind them march their hairdressers/Who are cackling with glee/Handing out disfigurements/Their snip-and-tint disease". SB

PETER ASTOR - SUBMARINE (Creation)

Following the Weather Prophets split two years ago, Peter Astor decided to take a long break and travel all over Europe. The freedom of his enterprise is reflected in Submarine, a rich tapestry of musical short stories. It seems Peter has finally given up searching for the golden calf of Rock and Roll in favor of these soul searching, finely weighted songs. Armed with his trusty acoustic, he strums and plucks his way through his life, backed by sympathetic strings very much in the vein of The Prophets' "Always The Sun" and featuring some neat harmonica arrangements. A definite grower, you'll be able to make immediate friend with "Beware," "Walk Into The Wind," "I Wish I Was Somewhere Else" and "The Sun Leaves The Sky." His time will come. ANDY COWAN

A SPLIT SECOND - KISS OF FURY (Antler-Subway/Caroline, 114 W. 26th St., 11th Floor, NY, NY 10016)

Over the ten years they've been creating music, A Split Second's sound has been consistent and consistently refined. While their music is predominantly electronic, the band uses biting lyrics to give their material an added edge. Programming and keyboards are their strong points, but A Split Second's occasional use of guitar creates another dimension and hints that these guys might be capable of more. Passionate vocals fit perfectly with each scenario. Tracks: "Crimewave," "Cold War In The Brainbox," "Crash Course in Seduction" (the overlooked hit) and "Firewalker," which is dedicated to the Indian tribes of North, Middle and South America. Violent and ruthless, tender and fragile. Try this kiss of fury.

ROBERT BARONE

HILT - CALL THE AMBULANCE BEFORE I HURT MYSELF (Nettwerk)

Put on the opening track "Hilter" and see if Hilt doesn't grab you. Vocals filled with pain and angst are encased in heavy grooves. Hilt comes close to thrashing with their rhythms, drums, and screams. The band's beginnings date back to the late '70s when two members were part of Skinny Puppy. Hilt's mix of computer-techno beats, guitars and their own bad selves makes for an album that brings us closer to the edge. Tracks: "Hilter," "Stone Man," "Smut Peddler," "Get Out Of The Grave," "Alan" (my personal fave) and "Wood Soup." "Open your minds..." says Alan, "but be on your guard." RB



120 MINUTES

SUNDAY NIGHTS 11:30PM-1:30AM/10:30PM-12:30AM CENTRAL

1. AZTEC CAMERA - THE CRYING SCENE
2. SOUP DRAGONS - I'M FREE/MOTHER UNIVERSE
3. SONIC YOUTH - KOOL THING
4. IGGY POP - HOME
5. JANE'S ADDICTION - STOP
6. THE CHARLATANS U.K. - THE ONLY ONE I KNOW
7. STONE ROSES - ONE LOVE
8. DEPECHE MODE - POLICY OF TRUTH
9. DAVID J - I'LL BE YOUR CHAUFFEUR
10. DREAD ZEPPELIN - HEARTBREAKER (AT THE END OF LONELY STREET)

INSIDE ALTERNATIVE RADIO by Linda Ryan

THE PIXIES remain on top for the second week in a row, but **JANE'S ADDICTION** has jumped 5-2, so the next couple of weeks should be a real slug-fest.

After last week's high debut, **BOB MOULD's** second solo effort, *Black Sheets Of Rain*, moves up 18-7. Five newcomers join the swelling ranks of believers—**KALX**, **WXPN**, **WPRB**, **WUSB** and **91X**.

THE CHARLATANS jump into the Top Ten this week with an 11-8 move. The forty-eight loyal supporters include **WDRE**, **KRCK**, **KJJO**, **WICB**, **KFSR**, **WAPS**, **WUMS**, **91X**, **KROQ**, **WBRU**, **WRFL** and **WXVX** among many others.

Up six to twenty-four are **THE CAVE-DOGS**, whose **HEAVY** supporters include **KUNV**, **WSMU**, **WXCI**, **KCOU**, **WBNY**, **WUOG**, **KCPR**, **WDCR** and **WWVU**.

Our highest debut this week, and therefore **TOP TIP**, is the latest effort from **BOOGIE DOWN PRODUCTIONS**. There are twenty-two stations "edutaining" their listeners, including **HEAVY** reports at **KUCI**, **WPRB**, **WSMU**, **WUSC**, **WXYC**, **KUNV**, **WRFL**, **WUOG**, **WVWR**, **KCOU**, **KUSF**, **WRUV**, **WUSB** and **WWVU**.

MOEV moves 50-25 this week, thanks to **HEAVY** reports at **WAPS**, **WRAS**, **KBVR**, **WBER**, **KTOW** and **WFIT**. Three new stations

toss their hat into the ring this week as **KCRW**, **WPRB**, and **WRVU** come in with **ADDs**.

WIRE TRAIN starts to gather steam as **WXRT**, **KJHK**, and **WOXY** **ADD** their name to a list of supporters that already includes **WNCS**, **WDCR**, **KTAO**, **WHTG**, **KROQ**, **WFNX**, **WUMS**, **WRSI**, **KUNV**, **WMDK**, and **WHFS**.

Kent and I would like to welcome **KJJO/FM** to our family of reporters. **TONY POWERS** can be reached at (612) 941-5774. Their address is 11320 VALLEY VIEW RD., MINNEAPOLIS, MN. 55346. **KJJO** will be a dual reporter in the Album & Alternative formats.

I know there are a great deal of "hard rock" albums out there, but now that you've added **JANE'S ADDICTION**, **BOB MOULD**, **IGGY POP**, and **SONIC YOUTH**, **PLEASE** listen to **MOTHER LOVE BONE!! "STARGAZER"** should be an easy one for any station. Don't let it get lost behind the big names out there.

THE SIDEWINDERS have released an acoustic effort, which includes a number of **LOVE** covers, as well as new versions of "If I Can't Have You" and "We Don't Do That Anymore." These versions shed a new light on the band and their songs.

Hope your holiday weekend was as good as you hoped it would be. Asta Lambada, dude! **LINDA RYAN**

doubt the band cares which camp claims them—they seem content to do their own thing, which is delivering some fine pop songs with a dash of gritty "Southernness" thrown in for good measure. And hey—any band that covers **Badfinger** gets an A+ in my book! Start with "Here To Speak My Mind" and move onto "Day After Day," "Here Comes The Train" and "Stand Tall." Welcome back. **LR**



LIVING COLOUR - TIME'S UP (EPIC)

I have to admit, I wasn't prepared for this. As outspoken and articulate as the band is, I still wasn't ready for this. They could've copped out and given us an album full of bonafide "baby I love you"-type hits, but that's not not **Living Colour's** style. On the contrary, now that the band has your attention, they're gonna tell you a few things. They're in the spotlight and they're working it. **Time's Up** is an aggressive, hard-hitting, in-your-face look at life in America, and the black experience therein. The message is an important one, and **Living Colour** doesn't pull any punches. So give **Time's Up** your undivided attention, whether you're of the College or Commercial persuasion. Tracks to check out include "Type," "Pride," "New Jack Theme," "Elvis Is Dead," "Under Cover Of Darkness," and "Solace Of You." Listen' up—'cause they're talking to all of us. **LR**

BENJAMIN ZEPHANIAH - US AN DEM (ISLAND/MANGO)

Benjamin Zephaniah emerges with his most accessible album to date. Poetry is by no means an easy art form, and dub poetry is done well by only a few artists. **Us And Dem** is one of the most volatile records I have heard. It fairly explodes with political and social commentary, rekindling issues that may have waned because of wide-spread apathy. The song that sticks prominently in my mind is "Everybody Hav A Gun," perhaps because of the recent wave of shootings and drive-by murders here in the U.S. **Zephaniah's** music is diverse and entertaining, but these lyrics are as serious as a proverbial heart attack. Tracks: "History," "Progress," "Everybody Hav A Gun," "Religious War," "Green," and "Tiananmen Square." **ROBERT BARONE**

NEW RELEASES



JAMES - GOLD MOTHER (MERCURY/POLYDOR)

With all the world's eyes—make that ears—riveted to England's Northern territory, it's interesting to see—make that hear—how Manchester's music classes of the '80s are responding to the seemingly endless crop of young upstarts. **James**, who in the early to mid '80s were known as "Morrissey's favorite band," have shed their **Smith's** persona in favor of a sound not quite so derivative. Although the sound isn't exactly new or unique, it's a welcome respite from the house flavorings that are creeping into even the most confirmed Pop band's sound. Check out the single, "Come Home" and then move onto the post-coital gush of "How Was It For You," "How Much Suffering," and "Gold Mother." **LINDA RYAN**

THEE HYPNOTICS - COME DOWN HEAVY (BEGGARS BANQUET/RCA)

By binding the Motor City sound to Seattle-style grunge, then adding touches of psychedelia and blues, this quartet from High Wycombe, England has crafted a pretty hefty record. And just in case you thought otherwise, the 'Notics kick off **Come Down Heavy** with "Half Man Half Boy," a track so ponderous and weighted that several times it nearly stalls. But then things lighten up (to a small degree, anyway). With the nine tracks that follow, **Thee Hypnotics** live up to their name by creating songs based on the mesmerizing quality of repeated riffs and the excitement generated by deviating from that repetition. That concept, married to the 'Notics dense guitar and frantic drums, proves, well, hypnotizing. Check out: "All Messed Up" and its strobey, psychedelic feel, the gut-grinding, bluesy "Unearthed," "Release The Feeling" (or is that "Been Caught Stealing"?), "Resurrection Joe" (which reminds me of **No Means No's** "What Slyde Said"), and the orgiastic blues of "Bleeding Heart." **SEANA BARUTH**

DREAMS SOREAL - GLORYLINE (ARISTA)

Georgia's Dream So Real make their living walking the fine line between Album and Alternative—their pop/rock sensibilities drawing them one way, while their fresh perspective draws them the other. Hey—it's not an easy road to travel! Truth be told, I

PERSONAL PICKS

SINGLES by Dave Sholin

MARIAH CAREY - *Love Takes Time* (Columbia)

Mariah's arrival on the American music scene in May went far beyond a simple debut. It was an event. A #1 song on Top 40, A/C and Urban radio, "Vision Of Love" will no doubt end up in the Top Five of 1990's Top 100. Scaling vocal heights few singers would dare attempt, Mariah reaches her soulful goal on "Love Takes Time," registering a perfect ten on the emotional meter.

ANITA BAKER - *Soul Inspiration* (Elektra)
Epitomizing class and sophistication, the vocal artistry of Anita Baker is, by now, one of the most identifiable signatures around. Making it seem effortless, she creates an undeniable glow through her words and music. This fine production is yet another triple format threat from one of music's mega-talents.

CURIO - *I Can't Stay* (Motown)
This Charlotte, N.C.-based trio is the newest discovery of producer Stewart Levine, best known for his work with Culture Club and Simply Red. Written by the band's keyboard player and arranger Rodney Shelton, their debut release scores big points thanks to a well-conceived hook and fresh melody.

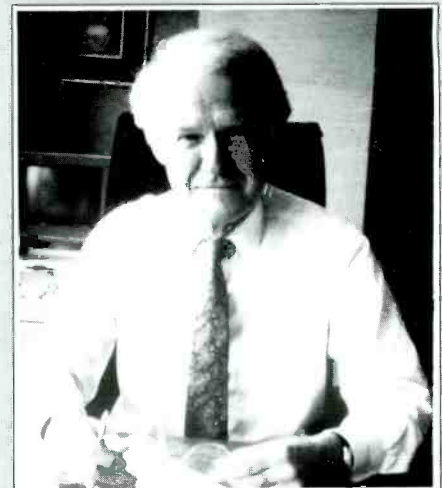
BILLY IDOL - *L.A. Woman* (Chrysalis)
Nineteen years after his death in Paris, the image of The Doors' Jim Morrison looms as large as ever. And his legend is due to get worldwide attention when Director Oliver Stone unveils his motion picture portrait of Morrison. It seems appropriate that Billy Idol take on the challenge of covering this title track from The Doors' 1971 album. Rockin' Billy does a super job of lighting his own fire under this classic track.

CROSSOVER TRACK



THE BOYS - *Crazy* (Motown)
Blitzing the airwaves in 1988, The Boys made their entrance dialing into the pulse of Top 40 and Urban radio audiences. Their '90s approach is more mature, relying on an infectious rhythm that's driving listeners crazy. A Top Three track at Urban radio, it's crossing successfully at WHYT Detroit, KS104 Denver, KMEL San Francisco, B95 Fresno, KITV San Antonio and added at Y108 Denver.

NEXT WEEK



NAB'S
Lynn Christian

ALBUMS by Ron Fell



BOB GELDOF - *The Vegetarians Of Love* (Atlantic)
Sir Bob doesn't take himself nearly as seriously as do his most severe critics. His humanitarianism and general intelligence are

indeed in the lofty percentiles above the moronic norm of pure Pop, but noble thoughts and Nobel nominations don't turn this second Geldof solo into an overly preachy tome. Bob's Dylanesque vocals and the decidedly Celtic Folk arrangements give the set its granola. His songs won't and can't save the world from itself, and even at his biting, bitter best, as heard on tracks like THE GREAT SONG OF INDIFFERENCE, LOVE OR SOMETHING (co-written with David A. Stewart) and THINKING VOYAGER 2 TYPE THING, Bob knows he can accomplish about as much with a sharpened pencil as with a fixed bayonet. Mr. Geldof appears prepared to be taken seriously, but not at the expense of entertainment.

the GAVIN REPORT

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Ron Fell Publisher Adult Contemporary Editor	Keith Zimmerman Jazz/Adult Alternative Editor	Lisa Smith Country Music Editor	Cyndi Hoelzle Country Music Associate Editor	Dodie Shoemaker Art Director	Machele Fowers Michèle Nelson Art Department Staff	Lisa Austin (615) 292-6083 Country Marketing
Dave Sholin Top 40 Editor	Betty Hollars Urban Contemporary Editor Office Manager	Linda Ryan Alternative Radio Editor	John Marinucci Urban Contemporary Associate Editor	Peter Gram Associate Art Director	Jhan Hiber Dr. Oren Harari Moon Mullins Eric Norberg Contributing Editors	Lance Rushing (213) 434-6151 Fax (213) 438-4545 Urban Marketing
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580	Seana Baruth Manager, Gavin Radio Services	Beverly Mire Editorial Director	Annette M. Lai Top 40 Associate Editor	Robert Barone Alternative Contributor		

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Mariah Carey

Love Takes Time



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Anita Baker Soul Inspiration

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