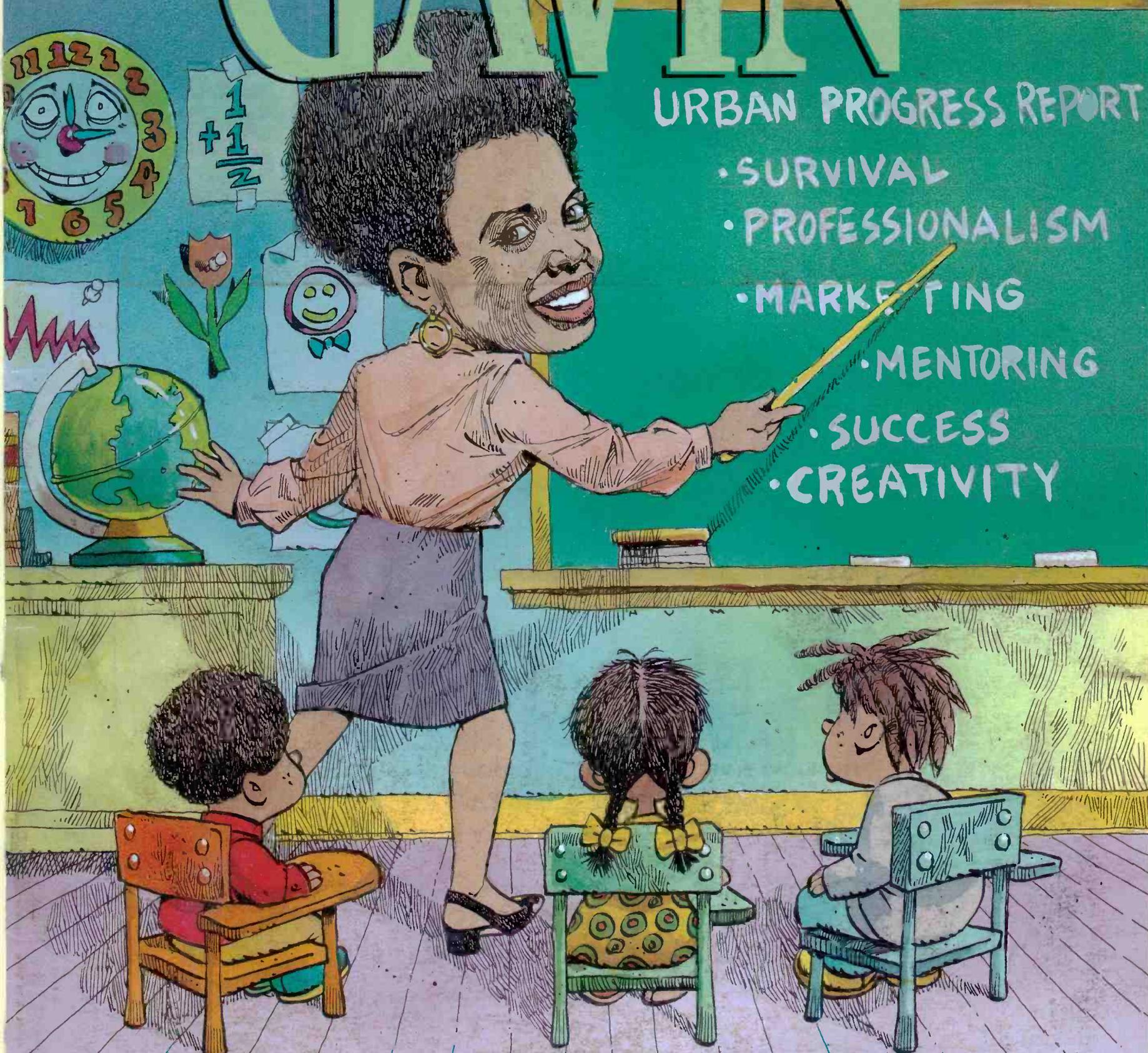


40TH
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GAVIN

URBAN PROGRESS REPORT

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- SUCCESS
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UNITY IN THE COMMUNITY

PAGE 8

NTR Is the New Bottom Line



Remember the days when radio stations literally gave it all away, from concert sponsorships to logo mentions to associations with major events? Those days are gone. For many stations, value-added has now been replaced by non-traditional revenue programs.

PAGE 18

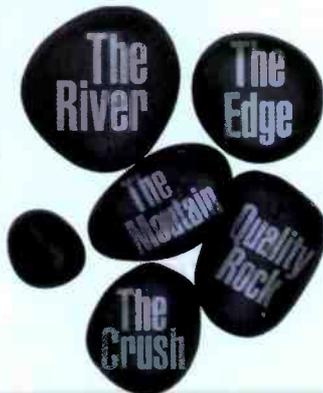
Groovers and Shakers

These are the folks whose perseverance keeps them on the cutting edge in the Urban music industry, wherever that edge happens to lie.

PAGE 36

Doubling Your Impressions

By now, all good programmers are aware of the importance of branding. Think of it in these terms: stations that go from IDing every two songs to IDing after every song nearly double their number of impressions.



AS TOLD TO BEN FONG-TORRES

Joey Reynolds

On Shoe Biz in Buffalo*

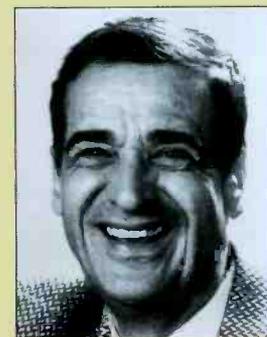
Joey Reynolds was one of the biggest radio personalities in America in the late '50s. Just ask him. He was also the role model for Howard Stern, he says, with his big mouth and frank talk, heard on "the big KB"—WKBW in Buffalo—and on powerful stations in Cleveland, Detroit, and Miami. Gavin honored him, along with B. Mitch Reed, as DJ of the Year in 1963. Reynolds now hosts a nationally syndicated all-night talk show out of WOR in New York.

I worked at WKBW in Buffalo and I had these huge ratings for several years, and I also had a television show which Tony (Mammarella) negotiated for me. Tony was essentially a TV guy and then, after things went sour at WKBW, where I got fired, Tony put my butt in Cleveland, and I worked for Norm Wayne, who started his empire.

He, in conjunction with American Greeting Cards, started his first Top 40 station there, WIXY. And then after such a really fast success there—I mean, it happened so quick—I got an offer from ABC, and Tony had already been tied into ABC, so he put me on WXYZ in Detroit, which is owned by ABC.

[In Buffalo], they were paying me \$300 a week, and I was the Number One disc jockey in America, and I had also a one hour television show on Saturdays with 18 spots sold out, and they gave me \$350 so it was, like, stupid. So I went to the guys and asked them for money, and I kept irritating them. Finally they had this telethon; Forrest Tucker was on it along with Frank Gorshin, and I got wind that they were being paid \$10,000 to do the telethon.

Back in those days, we didn't know that—we were giving our bowling money to these things; we didn't know that there were fees involved. We didn't know there was a company out of Pittsburgh



that set up telethons and lived off this stuff.

So I brought it on the air and that maddened everybody. These days it would be a front page story, back then they just wanted it to go away and they just told me I was through. They threw my ass out then I said, "I don't work for you" to Bob King, who was the manager of the TV station, and he said, "Well then your boss is fired."

So I went into my office and got my shoes and I nailed them to his door. I left a note: "Fill these, you asshole." And that was the end of it.

*EXCERPTED FROM THE UPCOMING GAVIN PUBLICATION ON THE AIR: FORTY YEARS THAT SHAPED THE SOUND OF AMERICA.

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Gavin

AMFM Networks Buys Global Programming

Sticking to an earlier pledge to have a major part of its line-up locked up by

July 1, AMFM Radio Networks has introduced a full slate of programming available to Chancellor stations and other affiliates.

The fledgling network began a week-long flurry of activity by picking off Global Satellite Network's rock-oriented programs, including *Rockline*, *Reelin' in the Years*,



Modem Rock Live, and *Live From the Pit*. AMFM also revealed plans to launch several new shows by late summer or Labor Day; these include *The Guitar Show with Kevin Bacon*, *Radio RuPaul*, and *Hollywood Hamilton's Rhythm Countdown*.

Full details on page 7.

Levy Says Philips Violated Contract

PolyGram President Alain Levy says Philips breached its contract with him by selling its 75 percent stake in Polygram to Seagram, according to the *Los Angeles Times*.

Levy reportedly alleges that Philips entered into negotiations with Seagram without his knowledge, violating a reporting clause in his contract,

"The survival of black jobs and ownership in the broadcast industry will require the determined efforts of all of us involved in the business."

—CHARLES WARFIELD
SEE PAGE 18

which some analysts say falls in the \$4 million-per-year range. Settlement of Levy's contract is not to exceed \$10 million, the *Times* says.

This issue marks the first in a series of specials spotlighting individuals who are making an impact on the Urban Landscape. Ideally, our aim is to profile as many people as possible whose accomplishments impact our communications and



entertainment industries.

We're proud to offer this first array of distinguished characters—and a very interesting cluster it is. We feel these people warrant respect and high praise for their many accomplishments and for the great work they will surely continue to perform. But by no means are they the only superstars in our business who deserve to be profiled.

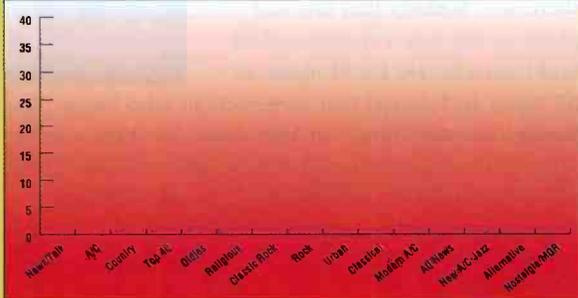
As you will soon discover, these members of the Class of '98 offer keen insight into the health and future of the Urban Landscape. And rest assured, we'll continue the tradition in future installments.

Quincy McCoy

Quincy McCoy
Senior Editor,
New Mainstream

News/Talk #1 Radio Format

Current Rank Position Of Formats (Ranking of Formats Adults 18+ Cumulative Audience in Millions)



News/Talk has emerged as the most popular radio format in the U.S., according to an analysis of Simmons Market Research data prepared by Interep. Displacing Country as the Number One format, News/Talk reaches the most people in the top 25 markets, while Country still reaches most listeners in markets 26-100. Adult Contemporary remains the second-most-listened to format.

One worrisome note: following a trend first reported in GAVIN's March 6, '98 issue, listening levels appear to be dipping. The Interep analysis indicated that radio listening was down 6 percent over 1997, although radio still reaches 148 million adults in the average week—77 percent of the total adult population. SOURCE: SIMMONS SPRING 1998

Labels Benefit From Bankruptcy Ruling

Record companies won a major battle on the House floor last week as lawmakers agreed to a measure that would prevent recording artists from filing for bankruptcy in order to void record contracts.

Lawmakers described the process as commonplace, but concrete examples of an artist filing for bankruptcy to void a contract are rare. The RIAA produced a list of only a dozen artists who have filed for bankruptcy protection during the past 20 years; the artists' unions contend that actions the measure is designed to eliminate already are covered in others sections of bankruptcy laws.



Under current law, recording contracts are treated like all other personal contracts, which are routinely discharged in bankruptcy along with other unsecured debts. A bankruptcy petition

filed solely for voiding a personal service contract can be dismissed if a bankruptcy judge finds the petition in "bad faith." The RIAA contends that bankruptcy judges lack enough discretion to determine whether the petition was filed to get out of a contract. The provision will allow judges to void the contracts if they find they are the reason for an artist's financial distress.

The G-files

ACQUISITIONS

■ **CUMULUS MEDIA IS BUYING THREE STATIONS IN** Topeka, Kan. and two properties in Florence, S.C. The company is picking up KTOP/AM and KMAJ AM/FM in the Topeka market from Midland Broadcasters for \$10.4 million; the two stations in Florence are WYMB/FM and WHLZ/FM, which are being purchased from Clarendon County Broadcasting for \$3.3 million.

■ **NORTH AMERICAN BROADCASTING HAS INKED A DEAL** to buy KCCF/AM-Phoenix from Broadcast Development for \$5.5 million. Broker: Gary Stevens & Co.

■ **CONNOISSEUR COMMUNICATIONS ANNOUNCED IT** was buying WMUS AM/FM in Grand Rapids, Mich. from Greater Muskegon Broadcasters for \$5.3 million.

■ **PILOT COMMUNICATIONS IS PICKING UP WIII/FM AND** WKRT/AM in Cortland, N.Y. from Cayuga Radio Partners for \$1.6 million. Broker: Richard Foreman & Assoc.

■ **ASTERISK COMMUNICATIONS HAS AGREED TO PAY \$1.2** million for Newberry Broadcasting's WNFQ/FM-Gainesville-Ocala, Fla. Broker: Stan Raymond & Assoc.

■ **JACOR COMMUNICATIONS AND CAPSTAR BROAD-** casting announced they are swapping stations in a "tax-free, like-kind" exchange. Capstar's WTAE/AM-Pittsburgh now is part of Jacor, which trades WKNR/AM-Cleveland to Capstar.

CLOSINGS

■ **JOURNAL BROADCAST GROUP COMPLETED ITS \$5.8** million purchase of KIXD/FM-Tucson from Desert West Air Ranchers Corp. Broker: Kalil & Co.

PROGRAMMING

■ **WESTWOOD ONE AND MTV RADIO NETWORK ARE** launching the MTV Concert Series with a special week-end show featuring matchbox 20. The show, recorded on MTV's Live from the 10 Spot in New York, debuts over the July 4 weekend.

Wilson Forms White Lable

Music industry veteran Ken Wilson, who was most recently Black Music President for MCA Records, has formed White Lable Music (sic), an independent label specializing in R&B and Hip-Hop.

"We're taking a patient and deliberate approach to developing our artists, but plan to be fast and nimble once the product hits the marketplace," Wilson says. "I don't come from the school of throwing product up against the wall to see what sticks. Our goal is to nurture promising acts and help them realize their potential."

White Lable's first release will be the solo debut of former BLACKstreet lead vocalist Levi Little.

Roberts Heads Rap Marketing at Gavin

GAVIN is pleased to announce that Shaphan Roberts has joined our staff, heading up Rap marketing and sales for the magazine.

Roberts joins GAVIN from *Black Radio Exclusive*, where for the past two years he has worked in marketing and promotions, and also wrote reviews and the West Regional Report.

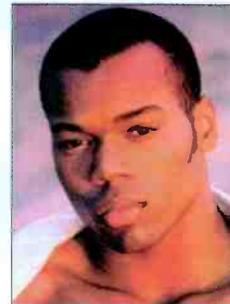
Roberts broke into the music business while still in high school, forming his own company—Street Bust Promotions—with several friends. He also worked for *Black Radio Exclusive* as a teenager before heading for

the University of California at Riverside.

"The future is limitless with GAVIN," Roberts commented on his new position. "I enjoy the integrity of the people that are employed by the magazine, and I want to thank

God for the opportunity."

GAVIN's Head of Sales and Marketing, Lou Galliani said, "It's a bonus to have someone of Shaphan's character and ability join the GAVIN family. He is immersed in the Hip-hop culture and will make a great power forward for the GAVIN basketball team."



Touchwood, Zero Hour Form TZE

Indie labels Touchwood Records, LLC, and Zero Hour Records, Inc. have announced their intent to merge into a new company, Touchwood Zerohour Entertainment, LLC ("TZE.")

Touchwood Records is the home of four imprints: Jazz/easy listening label After Nine, mainstream pop label Touchwood, dance and Rap label Before Dawn, and classical label Touchwood Classics.

Modern rock and pop label Zero Hour Records includes on its roster John Wesley Harding, Varnaline, and Reservoir.

"The joining of Touchwood and Zero Hour is a perfect match," says Ray McKenzie, CEO of TZE. "The marriage of our companies creates a new entity that will grow quickly into a label capable of discovering, marketing, and distributing the best new talent."

The Box Releases New Video Charts

Interactive music network The Box has released new music charts detailing their music video airplay. The new and revised charts include The Box Top 50, Box Breakers, and New Videos. New DMA Reports for each video are now sent directly to the correspond-

ing record label.

The new Top 50 music videos are now based on the number of total plays they receive on The Box rather than on the total number of viewer requests, so that the record industry receives information on exactly what is shown on the air.

Amazon.com Now Includes Music

After calling for customer input (see GAVIN, May 1, 1998), bookseller Amazon.com has officially entered the music business with the redesign of its Web site to include its online music store.

Amazon is relying on its 2.2 million book customers to sell CDs. The site boasts music titles numbering 120,000, divided among 14 genres, and an editorial staff that reviews CDs. They also provide an opportunity for customer feedback on music, as well as discounts of up to 40% on popular releases.

Happy Father's Day

BY GREG GAVIN

I've read and heard stories about my father's "uncanny ears," and the way he could hear the hits. To me, there was nothing that unusual about it. He was a musician, first and foremost. He loved music of all kinds and shared that love with all who knew him. In our two-story house in Mill Valley, the kids' rooms were in the basement. At bedtime, after my sister Janie and I had cajoled our last story, I could hear the retreating footsteps creaking up the stairs.

On special nights, we'd hear notes rolling from the 1918 Wentworth upright that dominated the upstairs den. Ah, the music! Every piece from the heart, all of it crafted at that moment, with a depth of emotion that almost scared me. Classical, jazz, Broadway, experimental, even New Age—long before "New Age" was coined—filtered through a mind that instinctively knew that all music shares one source. Janie and I would sit in silence as the last held chord faded, then sneak back to bed.

But I think he knew we listened, and I think he was secretly proud. Every performer, after all, needs an audience. Dad, you're the reason I love music and will always make it part of my life. Thank you, and Happy Father's Day.

GREG GAVIN, SON OF BILL GAVIN AND ASSISTANT EDITOR AT GAVIN FROM 1979-1983, LIVES IN GRASS VALLEY, CALIF. AND CAN BE REACHED AT GREG.A.GAVIN@TEK.COM.



Arbitron Switches to Survey Sampling; Hopes to Remedy Data, Sample Issues

The Arbitron Company has announced that, effective with the Summer 1998 survey, the company will use Survey Sampling Inc. of Fairfield, Conn. as its supplier for the random digit telephone samples used in Arbitron's radio audience surveys in the United States.

"Survey Sampling Inc. is a leader in the science of sample frames, sampling methodology, and research quality," David Lapovsky, Arbitron's Exec.

VP/Worldwide Research, said. "We've chosen Survey sampling because they are best able to help us maintain the geographic representation of our samples through their innovative sampling services and their commitment to quality."

GAVIN has learned that Arbitron switched to SSI from previous supplier Metro Mail because SSI has a superior area code updating process that might help avoid problems such as the

recent miscout of Hispanics in Orange County.

SSI also reportedly has a superior methodology used in compiling persons with unlisted phone numbers, a change that could have a major effect on enhancing cooperation and return rates among non-listed portion of the survey sample. Additionally, the company has experience providing survey samples in Puerto Rico and Europe, two new Arbitron targets.

AMFM Reveals Program Line-Up

AMFM Radio Network's purchase this week of Global Satellite Network, as well as the creation of several new weekly programs, flushes out a program schedule that already includes *Casey Kasem's American Top 40* and *The Dave Koz Show*.

"Global's programming has been unmatched in the rock genre," stated Chancellor Sr. VP/AMFM David Kantor, who oversees the networks. "Besides continuing the great tradition of the current shows, we think there's plenty of great interviews and performances from the past to create even more programming."

Terms of the acquisition were not revealed.

AMFM also has signed actor-musician Kevin Bacon to host a two-hour weekly program, *The Guitar Show with Kevin Bacon*, produced by San Francisco-based Ben Manilla Productions. The show, which will feature such artists as Eddie Van Halen, Satriani, debuts Labor Day Weekend. "I get so much energy out of playing the guitar and listening to great artistry," Bacon commented. "With the guests we'll have and the music we'll highlight, that energy will be there center stage for every show."

Additionally, self-pro-

claimed "queen of all media" RuPaul has signed on to host *Radio RuPaul*, a two-hour weekend dance music program, while Hollywood Hamilton has inked a deal to anchor *Hollywood Hamilton's Rhythm Countdown*. Both programs are set to debut later this summer.

Additionally, Chancellor has struck a deal with sister group Capstar Broadcasting to distribute the *Bob & Tom Show* through AMFM.

Verdino Web VP/GM at Arbitron

Greg Verdino has been appointed Vice President and General Manager, Internet Information Services at Arbitron. In the newly-created position, Verdino will establish new information services for companies that use the Internet as a tool for marketing and commerce. He will report to Marshall Snyder, Arbitron Executive VP and GM/New Media. Verdino joins Arbitron following a four year stint at Blau Marketing

LIKE A ROLLING STONE

Yes, We Can All Get Along...

LAWRENCE DIGGS is unique. Let me put it this way: How many former radio broadcasters do you know who switched careers to become the world's foremost expert on vinegar? How many African American people can you name who had the nerve to leave a comfy, cosmo city like San Francisco to live in a small, all-white town in South Dakota? That's Larry Diggs, a.k.a. "The Vinegar Man." He was back in S.F. a few months ago, and I hooked up with him to do some catching up, and to grab a story or two for my Top 40 book.

Diggs spent some time at KFRC before becoming a newsman at KSFO.

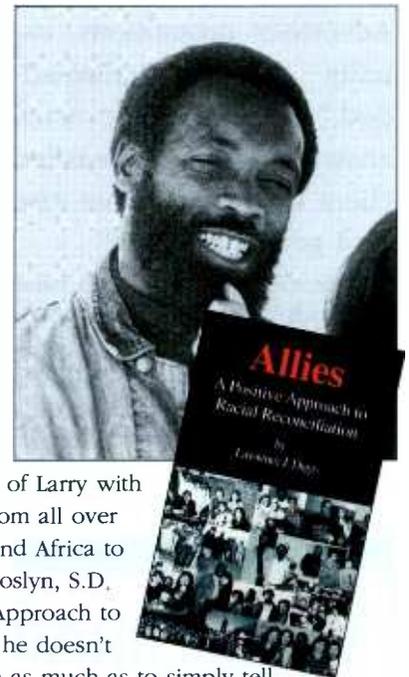
Unbeknownst to me, he also logged time on the pirate station, Radio Caroline. And, he told me, he'd written a book. Called *Allies*, it's basically about getting along.

It's an informally written 96-page book loaded with snapshots of Larry with friends of all colors, from all over the world, from Asia and Africa to his adopted town of Roslyn, S.D. Subtitled, "A Positive Approach to Racial Reconciliation," he doesn't aim to preach or teach as much as to simply tell how one guy has been able to befriend, and be long-term friends with, a wide world of people. Easy to say, maybe, but Diggs has done it.

Allies is perfect for any station doing community-oriented programming. Diversity is a hot button, and Diggs hopes his book "will stimulate some positive discussion and make people aware of how much they can enjoy the multicultural experience." *Allies* is only \$8.95 (half price for ten or more copies), and Diggs can be reached at (605) 486-4536, or by e-mail at vinegar@sullybuttes.net. And who knows? Maybe he'll toss in some vinegar recipes...

IF YOU MISSED the info on Robert W. Morgan's Cancer Awareness Fund and would like to send a contribution in honor of one of the finest DJs in radio history, the address is 19528 Ventura Blvd., #603, Tarzana CA 91356. Morgan is on the air forever, thanks to Web sites like Reelradio, where you can find airchecks and the Morgan "Boss-ography" produced by Kevin Gershan, a KHJ fan who wound up working with Morgan at KMPC. "Being the radio groupie I was, he was...the best at what he did," said Gershan. "He was to morning radio what Carson was to television." Robert W. also did a recreation of his KHJ show for Ron Jacobs' *Cruisin'* series of albums. Look for 1965...

I'D SWEAR that John Fogerty, on "Bad Moon Rising" on his new Reprise CD, *Premonition*, is singing, "There's a bathroom on the right." Is there an audiologist in the house? Hello?—BEN FONG-TORRES



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OF THE WEEK

BREAKING WITH TRADITION

Station Events Can Generate Big Bucks

BY JOAN VOUKIDES

Remember when radio stations literally gave it all away, from concert sponsorships to logo mentions to associations with major events? Advertiser promotions, usually termed “value-added,” have been the usual answer to the often-asked client question, “What else do I get for my buy?”

While clients did gain extra value with such promotions — obtaining additional spots and close association with star-studded or charitable events — a station’s gains were small when pitted against the time and money it took to implement them.

Those days are gone. For many stations in markets across the country, value-added has now been replaced by non-traditional revenue programs. While it sounds very much like a sales term, NTR has introduced a new method for generating non-spot revenue by marketing station events to specific advertising clients. Also, as the popularity of and demand for NTR increases, these events become enormous undertakings and require separate staffs and budgets.

As Brunella Bruni, Director of Special Events & Promotions at KTFM/FM in San Antonio, says, “We partner with any kind of national advertiser looking for real exposure in the market, whether or not they’re current clients. We have great ratings, so the station is often sold out. Revenue-generating events are one way to bring in extra dollars, and we have a separate sales staff to do this.”

Nancy Joffre, Director of Special Events for Jacor’s WKLS/FM in Atlanta, concurs. “We’ve tried to create a place where sponsors can get

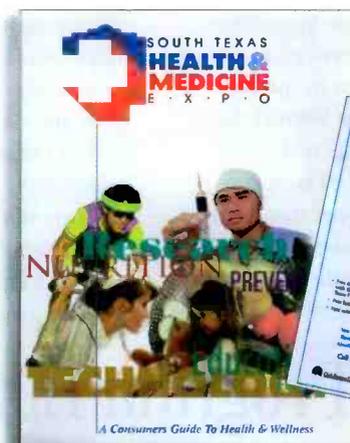
“We try to impact people in a positive way,” says Promotion Director Bruni. “We do these promotions for our current listeners—not new listeners—as a way of saying ‘thank you.’”

One thing is certain: NTR events can be big! For instance, KTFM stages a medical exposition that attracts over 50,000 consumers. Traditionally held in June, the South Texas Health & Medicine Expo is created and implemented by the station and several health center partners, including the University of Texas Health &

Science Center. A forum for preventive medicine and health care options, it provides information on topics like stress management, laser surgery and progress in the field of aging.

Sponsors can buy just about any level of participation from a \$25,000 package—which includes exhibit space, media exposure and free tickets—to a booth that sells for \$1,000. Other KTFM events include a Winter Jam that attracts over 35,000 people and the opportunity for sponsors to be included in activities that extend beyond the station like retail-oriented store promotions, couponing and product sampling.

At WHTZ, Theresa Beyer says such events as a Jingle Ball Christmas Concert, staged at New York’s Madison Square Garden, and a Madonna Pajama Party, attract large numbers of participants, Class A performers, and clients like Bell Atlantic, Kodak, Body Shop, and Circuit City. “NTR is a ‘win-win’ for everyone,” says Beyer. “The station makes additional revenues and increases Time-Spent Listening. The advertiser gets incredible exposure. As a matter of fact, since our events often attract celebrated national figures, advertisers get unprecedented media attention through national press outlets like E Entertainment and People magazine. Meanwhile, the listener gets rewarded through the promotions, ticket give-aways, and access to the artists. You can’t do better than that!” ■



“We do these promotions for our current listeners as a way of saying ‘thank you.’”

real exposure—a real presence—not just logo soup,” she explains. “But we also have an audience to serve and that’s why both sales and programming have to give every idea a 10 or it’s a ‘no go.’”

Cause-related promotions rate high in everyone’s book. At WHTZ/FM in New York, Director/Marketing and Advertising Theresa Beyer says that the station selects charities or causes close to the heart of their audience: “We choose organizations that affect our listeners,” she notes. “Since 55 percent of our audience is female, we’ll definitely do something for breast cancer awareness. Topicality is very important to us.” Station partners thus far have included the anti-gun organization PAX, the Coalition for Battered Women, and Life Beat, an industry association that raises funds for AIDS.

While not exactly pinpointing a charity, WKLS in Atlanta holds an annual “Trick or Treat” promotion where kids (and their parents) can come and safely enjoy Halloween. As Event Director Joffre observes, “Clients love being associated with such a wholesome, family happening.”

In San Antonio, KTFM’s cause-related events include “Shots for Tots,” a back-to-school free-immunization program that attracts such sponsors as HMOs, hospital suppliers, and other health care providers.

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FRIENDS OF RADIO

Mark Snow

Composer for the television series X-Files and Millennium. Hear him on The X-Files: The Score (Elektra/EEG)

Hometown: Brooklyn

What radio stations did you grow up listening to?

Mostly WNYC-New York City. I listened to an announcer named DeKoven, who only played Baroque music. But I also listened to Scott Muni and Cousin Bruce for pop music.

What’s the most exciting thing about being part of the X-Files?

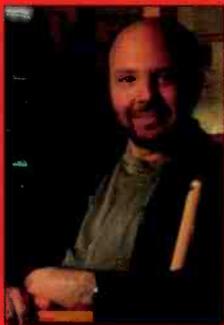
I think it’s the fact that I’m now in a group of “cool” people. Previously, I’d done run-of-the-mill TV stuff, nothing like this. X-Files has boosted my hipness factor considerably.

Who’s your favorite X-Files character and why?

Scully. When I started the show, she was this clumsy, geeky girl. Now, she’s this gorgeous, strong example of ‘90s womanhood. That transformation has been wonderful to see.

A TV show you wished you’d scored and why?

The Twilight Zone. The music, even though it was before



the electronic/horror studio stuff happened, was still very experimental and modern-classical. You could experiment with all sorts of instruments and let it all hang out. Plus, the shows were brilliant.

Proudest achievement to-date:

After doing this for 25 years, I’ve only had a period of three consecutive months where I’ve been unemployed. I consider that a pretty good track record.

by Annette M. Lai



Boomer With a Mission

Arbitron's Pierre Bouvard Gets Technical

BY JHAN HIBER

In several weeks you'll be receiving your spring Arbitron report cards, and you'll either be celebrating at a big station bash...or not. In either case, it seems right to talk with the man you'll either be thanking or blaming: Arbitron Radio General Manager Pierre Bouvard.

An energetic baby boomer, Bouvard not only is a research guru, but he also has considerable radio experience. After graduating from Northwestern, Pierre worked in Talk radio programming in Boston and Chicago. He then joined Arbitron, becoming acquainted with broadcasters in various regions by working in the San Francisco, Dallas, and New York offices. He's been a top consultant, too; following his first stint at Arbitron he served as Vice President of Coleman Research, helping many top stations grow their numbers—and their revenues.

This week, Bouvard shares his insights on several different issues that pertain directly to your day-to-day programming strategies...and new tools coming from Arbitron designed to help you win in your market.

GAVIN: To help program directors cope with the Darwinian New Reality since deregulation, what tools do you suggest they use to succeed?

PB: With consolidation, PDs are often now overseeing formats they might not be familiar with. Thus, they're often relying more on analytical tools to understand those formats. I think the most important new tool that's now available is Selector Reach, brainchild of RCS' President Andy Economos. It's the ultimate music scheduling aid. He's sent out a free demo to RCS clients to see if they'd like it. Essentially,



Selector Reach is the first software ever to allow PDs to incorporate Arbitron data into music rotation scheduling.

How does it work?

Basically, all you do is click on a button and answer the question, 'How many times did my P1s hear this record?' PDs can now more accurately design rotations based on the specific listening habits of their station.

Based on the relationship between a station's cume and TSL?

Exactly. I believe Selector Reach will have impact for many years, and will change the paradigm of how records are introduced, then maintained in a playlist.

How is RCS pricing Selector Reach?

It's a very nominal add-on to their basic service. It's incredibly affordable.

Any planned revisions to the diary that PDs should be aware of?

The major item coming down the pike, effective with the Fall '98 survey, is a question that will obtain the person's at-work zip code. This is going to be earth-shaking. Having this new workplace zip code locator will be priceless in targeting the massive quarter-hours available at work.

Effective with the results received early next year, stations can track audience home and work zips, and using our Map Maker service, be able to plot commute patterns. You'll be able to know where the station van should go to reach com-

muters and/or folks at work. Also, you'll know what offices/buildings should be zeroed in on for the at-work network, and where your station should host after-work parties.

What other innovations aimed at PDs are you working on?

The buzz word around the company is that we want to create "PD Paradise." That would include PD-oriented software coming as a result of our recent purchase of Tapscan. In addition, we hope to roll out the "Desk Top Diary Review"—an electronic way for stations to examine/analyze their diaries without having to go to our Columbia, Maryland research headquarters.

So you'll be coming up with software beyond the Programmer's Package?

Yes. Think of the Programmer's Package as basic cable. We hope to offer an HBO-level premium service with new creative breakouts. We're asking programmers for their input on what cool new data/analyses they would like to have.

When do you foresee PD Paradise becoming a reality?

We're looking to have prototypes by the end of the year and roll out these services in '99. To make it work, I suggest that PDs try to budget next year for a Windows 95/pentium set-up if they don't already have one. Then they'll be able to run such powerful programs as Selector Reach, Map Maker, and PD Paradise. ■

AUTHOR'S NOTE: IF YOU WANT TO OFFER YOUR INPUT REGARDING AN ARBITRON MATTER—INCLUDING YOUR THOUGHTS ABOUT HOW PD PARADISE SHOULD BE DEVELOPED—CALL BOB MICHAELS, ARBITRON'S MANAGER OF RADIO PROGRAMMING SERVICES. HE MAY BE REACHED IN THE DALLAS OFFICE AT: (972) 385-5397 FAX: (972) 385-5377.

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GAVIN IS PUBLISHED 50 WEEKS A YEAR ON FRIDAY OF EACH WEEK
SUBSCRIPTION RATES: \$325 FOR 50 ISSUES, OR \$180 FOR 25 ISSUES
SUBSCRIPTION AND CIRCULATION INQUIRIES CALL (415) 495-1990.
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NEW

MAINSTREAM

THE RADIO + HIT MUSIC CONNECTION



Spend any amount of time in radio, and you'll hear marvelous stories of exploits, gossip, drama, and spooky listeners. Some of the best are spawned by the conception, birth, and launch of a new and exciting station.

Up until a month ago, my choice tale concerned the launch of Wild 107 in San Francisco. From the first closed door meeting, it took just seven days from "concept" to "on air." It was all done in total secrecy, and three of those days I spent in a hospital intensive care unit in L.A., receiving Fed Ex packages of logo designs and testing them on my focus group of nurses and lab techs.

Now there's a new Wild on the air—98.7 in Tampa—and the birth of this soon-to-be heritage station will be re-told for many years to come. Let me be the first:

In April, Entercom's U-92 in Tampa got a new General Manager, Drew Rashbaum, who segued over from the five-station Clear Channel cluster in that market. At the time, Entercom was also "reviewing" its Sarasota station, a soft A/C called WISP. With a signal upgrade and the move to a tower in Pinellas County, WISP would now cover Tampa/St. Pete. But what to do with it? "U-92 needed some work," says Rashbaum, "but I also came in with the thought that there was a hole in the market that could be filled by WISP." His idea? Rhythmic Top 40.

This same thought had already been bandied about the Entercom



One Wild Tale: The Birth of a Station

BY PAIGE NIENABER

corporate offices, and initial research showed that, with Jacor's WFLZ moving in a much more mainstream direction, this was a format that was wide open. Oldies U-92 was blessed with one of the top marketing minds in the industry, Mark Gullett, who had been on board when Q102-Philadelphia launched as Rhythmic and quickly cleaned Eagle 106's clock back in 1992. When Rashbaum pulled Mark aside and asked his opinion on the possibility of flipping WISP to Rhythm, Gullett concurred immediately.

While Rashbaum met with the GSM to crunch the numbers, Gullett tracked me down in Minneapolis. "Where's Jerry?" he asked in a conspiratorial whisper.

The following Saturday night, I deplaned in Tampa. Mark whisked me out to Ybor City, a six block stretch of nightclubs and restaurants, where we played the part of tourists, asking people what music they wished would be played on Tampa stations. The overwhelming response from the

18-40 year-old crowd was that they wanted to hear the "street" hits that WFLZ was all but ignoring. This informal survey was supported by Colleen Cassidy, Music and Research Director for New World, who flew in and spent her days visiting record

stores, talking to the clerks about what was selling.

On the streets, Mark and I monitored 'FLZ and found them virtually non-existent. We quickly concluded that the streets would be the target for our initial promotional assault. The two of us began strategizing a Desert Storm-like blitzkrieg to be engaged once the new station and format debuted.

Three days after I arrived in Tampa, Clifton hit town and met with Rashbaum, Gullett, and myself. In less than an hour it was over. The station would have a Tampa "street feel" and would be patterned after some of the most successful Top 40s in the country—stations like KUBE-Seattle, KTFM-San Antonio, and Power 96-Miami. With any launch, you need to create a buzz, and Clifton came up with a concept to ensure that everyone in town would be talking about the new station.

Over the next four days, Mark Gullett was able to secure a logo, three vehicles, stickers, and thousands of dollars in logoed premiums—all in total secrecy. Drew Rashbaum spent his time behind closed doors, hashing out the final details. On Friday, May 13, at 3 p.m., with the sound of "Just the Way You Are" still ringing in their ears, the audience of WISP-Holmes Beach



tored 'FLZ and found them virtually non-existent. We quickly concluded that the streets would be the target for our initial promotional assault.

The two of us began strategizing a Desert Storm-like blitzkrieg to be engaged once the new station and format debuted. Three days after I arrived in Tampa, Clifton hit town and met with Rashbaum, Gullett, and myself. In less than an hour it was over. The station would have a Tampa "street feel" and would be patterned after some of the most successful Top 40s in the country—stations like KUBE-Seattle, KTFM-San Antonio, and Power 96-Miami. With any launch, you need to create a buzz, and Clifton came up with a concept to ensure that everyone in town would be talking about the new station.



was shocked out of their chairs with the bass-booming thump of Tone Loc's "Wild Thing." Not just once, but over and over...for 49 hours. Wild 98.7 had arrived.

The setup: two high school students had taken their father's boat, "The Wild Thing II" out for a spin on the gulf and realized that, by crossing two wires on their marine band radio, they could access the 98.7 frequency. "Josh" and "Brian" decided to start their own station. Only problem was they had just the one CD. This was soon cured as "friends" started shuttling out more beer and CDs; the playlist slowly expanded...and the floating party escalated. People thronged to the beach to catch a glimpse of the bash.

The street-level blitz began. Two jeeps and a van, stocked with bumper stickers and t-shirts, hit the streets to a thunderous and positive reception. Within five days, I started spotting stickers on the way to the station. When Entercom COO David Field flew in to see how it was going, he found his hotel radio already tuned to the station by the previous guest.

After only four days on the air, the street team was at a high school in Clearwater, besieged by teens who said they'd already removed 'FLZ from their preselecs and that Wild was the number one station at their school.

As I write this, "Josh" and "Brian" are still partying on their boat, checking in every four or five songs. The duo have become near cult heroes in the market. If you're in Tampa, head down to Madeira Beach, plop yourself down in the sand and listen to the party. Open another beer and turn it up loud. We'll do the same. ■

PAIGE NIENABER IS CURRENTLY FLOATING AROUND ON THE GULF WITH A BUNCH OF PASSED-OUT HIGH SCHOOL AND COLLEGE STUDENTS. WHEN HE'S AWAKE, YOU CAN REACH HIM ON HIS CELL PHONE AT (612) 433-4554 OR VIA E-MAIL AT NWC PROMO@EARTHLINK.NET





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New Reporters Join Gavin Panels

Thank you for your patience during our recent transition. In the coming months, look for more exciting changes and chart additions to GAVIN'S New Mainstream section in the Top 40, Hot A/C, and A/C arenas. At this time, we are happy to welcome the following stations to our family of reporters. If you have recently inquired about becoming a reporter, please be patient. All panels are currently being re-evaluated. More additions will be forthcoming.

NEW TO TOP 40:

KBFM

3301 S. Expressway 83
Harlingen (McAllen/Brownsville), TX
78550

Ph: (956) 423-5068; Fax: (956) 421-2582

OM: **Billy Santiago**; PD/MD: **Jeff "Hitman" DeWitt**

KBTE (The Beat)

826 S. Padre Island Drive
Corpus, Christi, TX 78416

Ph: (512) 814-3800; Fax: (512) 855-3770

PD: **Chris DeMarco**; MD: **Jason Hillery**

KHTS (Channel 9-3-3)

4891 Pacific Hwy., San Diego, CA 92110

Ph: (619) 291-9191; Fax: (619) 291-3299

PD: **Todd Shannon**; MD: **Hitman Haze**

KISV (Kiss 94.1)

1626 19th St., Suite 23
Bakersfield, CA 93301

Ph: (805) 325-5593; Fax: (805) 328-0873

PD: **Mark Feather**; MD: **Mikey Fuentes**

KKSS

5301 Central N.E., Suite 1200
Albuquerque, NM 87108

Ph: (505) 265-1431

PD: **Tony Manero**; MD: **Jackie James**

KQAR (Q100)

314 Main Street
N. Little Rock, AR 72114

Ph: (501) 372-7740; Fax: (501) 374-0808

PD: **Billy Surf**

WXVY

600 Washington Avenue, Suite 201
Baltimore, MD 21204

Ph: (410) 828-7722; Fax: (410) 821-8256

PD: **Dr. Dave Ferguson**

KYLZ

300 San Mateo, Suite 1000
Albuquerque, NM 87108

Ph: (505) 260-0007; Fax: (505) 260-0033

PD: **TBA**; MD: **Rob Royale**

KZHT

2801 S. Decker Lake Dr.
Salt Lake City, UT 84119

Ph: (801) 908-1300; Fax: (801) 908-1449

PD: **Marc Summers**; MD: **Jeff McCartney**

WDRQ

28411 Northwestern Hwy., Suite 1000
Southfield (Detroit), MI 48034

Ph: (248) 354-9300; Fax: (248) 354-1474

PD: **Alex Tear**; MD: **Jimi Jamm**

WWXM (Mix 97.7)

4841 Highway 17 Bypass South
Myrtle Beach, SC 29577

Ph: (843) 293-0107; Fax: (843) 293-1717

OM/PD: **Nikki Nite**; APD/MD: **TBA**

NEW TO HOT A/C:

KIMN

1200 17th Street, Suite 2300
Denver, CO 80202

Ph: (303) 572-7000; Fax: (303) 572-7044

PD: **Ron Harrell**; APD/MD: **Jim Lawson**

WDRV (The River)

400 Ardmore Blvd.
Pittsburgh, PA 15221

Ph: (412) 731-0996; Fax: (412) 244-4596

PD: **Chris Shebel**; APD/MD: **Scott Alexander**

WKSI (The Point)

221 W. Meadowview
Greensboro, NC 27406

Ph: (336) 275-9895; Fax: (336) 275-6236

PD: **Michael Hayes**

WKZL

192 E. Lewis, Greensboro, NC 27406

Ph: (336) 274-8042; Fax: (336) 274-5745

PD: **Jeff McHugh**

WXXM (Max 95.7)

8200 Ridge Ave.
Philadelphia, PA 19128

Ph: (215) 482-6000; Fax: (215) 482-5168

PD: **Chuck Tisa**; MD: **Ali Castellini**

NEW TO MAINSTREAM A/C:

WMEZ

1101 Gulf Breeze Pkwy, Suite 102, Box 8
Gulf Breeze (Pensacola), FL 32561

Ph: (850) 916-9222; Fax: (850) 916-9266

PD: **Kevin Peterson**

WNND (Windy 100)

One Prudential Plaza, Suite 2780
Chicago, Ill 60601

Ph: (312) 297-5100; Fax: (312) 297-5155

PD **Mark Hamlin**

The following are format status changes:

KDOG/FM-Mankato, Minn. moves from Top 40 to A3

KVSR (Star 101)-Fresno, Calif. moves from Top 40 to Hot A/C

WHAJ/FM-Bluefield, Ky. moves from Top 40 to Hot A/C

WAVT-Pottsville, Pa. moves from Top 40 to Hot A/C

WKPQ-Hornell, N.Y. is no longer a reporter

WPLJ-New York moves from Top 40 to Hot A/C

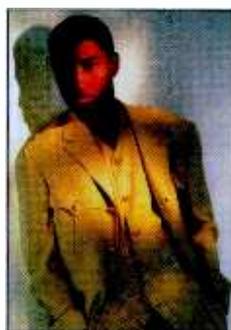
WTIC/FM-Hartford, Conn. moves from Top 40 to Hot A/C

Black Music Update: The Tide Is Changing

BY QUINCY MCCOY

The state of R&B music has, in the last few years, moved into a new phase of creativity and growth. The tide is changing; R&B traditions of instrumental improvisation, storytelling, and real singing have returned as the centerpiece of this diverse musical landscape.

Singer-songwriters are re-emerging



Babyface

as the rhythms of rap begin to lose their hold over the charts. By re-exploring their connection to the church and the blues, a new generation of R&B

vocalists have crooned their way into the top ten. Romantic, soul-searching songs, reminiscent of Marvin Gaye and Teddy Pendergrass' sensuous '70s ballads, have found their way back into heavy radio and video rotations.

Who jump-started this romantic renaissance? Kenny "Babyface" Edmonds.

Babyface single-handedly brought romance and the art of storytelling back to the forefront of rhythm and blues music. In a world filled with images of violence and rage, Babyface pushed his quiet art into the hearts of many. He *purified* our feelings and reinvented the love song, reminding us of its original purpose: to help us get into the hearts and minds of those we love. He is a singer-songwriter and producer who wears the crown as today's most influential stylist, thanks to his prolific output of hits for Boyz II Men, Madonna, TLC, and his own solo projects, not to mention his soundtracks for *Waiting to Exhale* and *Soul Food*.

For over a decade now—along with Teddy Riley, Jimmy Jam and

Terry Lewis—Babyface has helped revolutionize black music, opening the doors for many emerging new artists.

Another major part of this romantic resurgence is the revival of '70s sounds and the huge welcome it has received from radio. Newcomers like D'Angelo, Maxwell, Erykah Badu, and Kenny Lattimore, with their updated versions of old soul music, have helped change the shape of the R&B coastline. Tony Rice, consultant for the Rhythm Jazz Entertainment Group, agrees. "Maxwell and Lattimore are in the vanguard of the new singer-songwriter musicians," he says. "Many labels are searching for artists who aren't necessarily Babyface, but who operate in that same neighborhood."

Michael Johnson, VP of Black Music for RCA Records, believes that the resurgence simply has to do with talent which, he says, "is coming back into prominence. With the heavy costs of sampling, labels are interested in artists who have the ability to write and perform their own music. Talent also produces music that is more viable for radio play."

Black radio has rewarded artists like K-Ci and Jo Jo, Badu, Brian McKnight, Usher, and Brandy with enough airplay to help them cross over to Top 40 radio and reach platinum sales numbers, and they are only the front of the tide.

We are on the eve of another creative wave that's about to hit the Urban shoreline. We just have to listen and see where it takes us. ■



On June 3, R&B diva Patti LaBelle celebrated her 54th birthday at a bash thrown by songwriters Sami McKinney and Denise Rich. They also celebrated Flame, LaBelle's most recent album, which has just been certified gold. (l-r): Mariah Carey, Luther Vandross, LaBelle, Rich, and McKinney

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Learning More From Morrie

BY QUINCY MCCOY

I'm not going to take credit for *Tuesdays With Morrie* moving back up to the Number One slot on *The New York Times* Best Sellers list, but the reaction I received from my recent column on Mitch Albom's book *was* very positive.

Most of the e-mails and calls I received focused on one question: How can I be successful and still attain a level of emotional fulfillment in my work? Is it possible to give something back to the community while I'm searching for success? To help answer these questions, I went back to Morrie Schwartz's thoughts and consulted the work of career coach and counselor Richard Leider, who has spent his life training individuals to approach work with a purpose.

Unfortunately, most of us measure our success only in external ways, and fail to remember that true success is measured internally—that's where fulfillment comes from. As Morrie would say, "Be as human as you can be." Have integrity and add value to your work to ensure a spiritual payoff. We each spend about 60 percent of our lives working; with this much time and energy invested, it would be a very poor investment indeed if we came away without a sense of fulfillment.

"Human beings want to feel that they matter."

—Morrie Schwartz

At the beginning of this year, I decided I would dedicate many of my columns to the idea of giving something back to the community. Morrie's book has helped me perpetuate that idea. Hopefully, it will also mentor and motivate an emerging generation of people who want to get involved in social change and who are not satisfied with merely financial success; who want to be a part of something that connects with the people of their community.

The first rule in giving back is not to expect anything in return. Follow your intuition, make a commitment, then act quickly. Whatever you do, don't view giving back as secondary to your business life. There's much more to growing as a person than just growing on the job. You can't become a better citizen unless you take action. The question you should ask yourself is, "Am I here just to meet the needs of myself, or am I also here to serve the needs of society?" That's what volunteering is: Trying to leave society a little better than you found it.

"You can't substitute material things for love or for gentleness or for tenderness, or for a sense of comradeship." —M.S.

Tuesdays With Morrie was more than just a book about mentoring. It offered a view of what makes a good life. Richard Leider echoes Morrie's idea that "a good life means living in a place where you belong, being with the people you love, and doing the right work—work with purpose."

But how do you find work that gives you purpose and meaning? How do you create a good life for yourself? Leider says there are a couple of human desires that will take you there. The first is to connect with your creative spirit. Most people realize that there is some sort of creative energy that infuses all life. This doesn't mean you have to be a concert pianist or a painter. It means finding ways to energize your radio station (or your company) with more creativity and fun. Learn how to live from the inside out. This is your way of creating meaning for yourself, rather than having the outside world create it for you.

The second idea is that everyone wants to leave a legacy—a personal mark on the world. It doesn't have to be monumental, but each of us wants to leave our own unique

marker behind. You can be successful and make lots of money—or reach a certain status—but it will be success without fulfillment until you find work that gives you a sense of joy. For each of us it's different. Ask yourself these two questions: What connects you to your emotions? Where does your joy come from?

"Do you know what will really give you satisfaction? Offering your time. Your concern. Your story telling. This is how you get respect, by offering something that you have." —M.S.

Making a commitment to giving time is not as easy as it sounds. Personal commitment is essential, and action, as always, speaks louder than words. Your greatest challenge will be resisting the other demands on your time and energy. You have to learn to focus your efforts and remember that giving back involves a long-term commitment, much like a second career. Start by changing your perspective.

Recognize that you have a lot to offer.

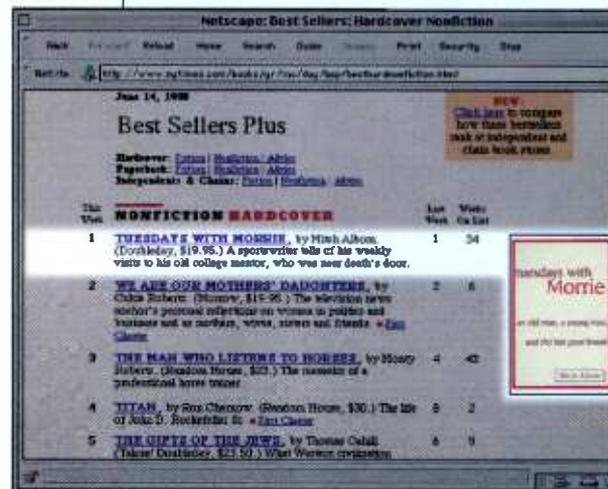
"We've got a form of brainwashing going on in our culture. More is good. More is good. We repeat it and have it repeated to us over and over until nobody bothers to think otherwise. The average person is so fogged up by all this, he has no perspective on what's really important anymore." —M.S.

For over 25 years, Richard Leider has been interviewing senior citizens who have retired from leading companies and distinguished

careers, asking them if they could live their lives over, what would they do differently? The responses he's heard offer some insights that are very instructive.

According to Leider, his subjects got so caught up in "doing" that they often lost sight of the meaning of their lives. They have all since realized that "time" was the most precious currency in life. If they could do it all again, they would take more risks in expressing their creative side. Leider says, "Just being busy from business made them numb. Aliveness came with learning, growing, stretching, and exploring."

And just like what Morrie is still telling us from his grave, the seniors



agreed the most important thing is to have a sense of purpose and meaning in your life.

We're all programmed to survive, but there is something else wired into us as well: we feel good when we do something to help someone else. Once you understand that giving your time makes all the difference, you'll be on your way to a very satisfying road to personal fulfillment.

"Devote yourself to loving others. Devote yourself to your community around you, and devote yourself to creating something that gives you purpose and meaning." —M.S.



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The Class '98 of '98

Welcome to GAVIN's mid-year urban progress report, spotlighting the Class of '98's biggest movers and shakers. Among this year's crop of distinguished players are executives from record labels, radio programming, and radio management, as well as air personalities, artists, producers, and a music retailer.

In an ever-changing climate of mergers, cutbacks, bottom-lineism, artistic innovation, and varied marketing opportunities, these are the folks whose perseverance keeps them on the cutting edge, wherever that edge happens to lie.

GAVIN's Class of '98 special is the first in a series of periodic spotlights on the most influential people in the Urban Landzcape. Our hope is that their words and their career achievements provide inspiration for all of us who devote ourselves to the entertainment industry.

Cathy Hughes

Chairman/CEO, Radio One Inc.

Cathy Hughes is a fighter. She has the determination of Martin Luther King, Jr., the resilience of Wilma Rudolph, the courage of Harriet Tubman, and the strength of Muhammad Ali. She's a tough and smart businessperson who now operates the nation's largest black-owned broadcast company, Radio One, Inc.

The road to gathering these ten stations has not been an easy one, but she knew from the start that it wouldn't be and has never let adversity keep her down. For example, when her first station, WOL/AM-Washington D.C., was struggling to stay afloat, Hughes sold her house and slept at the station for 15 months. During this time, her husband left and her closest friends thought that she had suffered a nervous breakdown. "But while my friends and relatives thought I'd lost my mind," says Hughes, "my bankers were watching me with great interest. They said the reason they never even considered foreclosing was because I exemplified the kind of

determination it takes to make it in any business."

Now those lean times are in the past. Hughes' company reported a 56 percent increase in gross revenue for the third quarter of 1997, rising from \$6.9 million in 1996 to \$10.8 million in that year. The company's cash flow jumped 50.1 percent, from \$2.9 million to \$4.4 million. These double-digit increases were attributed to the successful launch of WPHI/FM-Philadelphia and to ratings gains and business growth in



Washington, Baltimore, Atlanta, and Philadelphia. Radio One's gross revenues grew from \$19.3 million in 1996 to \$26 million for the nine months of 1997 ending September 30. Not bad for a lady who, just a few years ago, was struggling to keep her first station afloat.

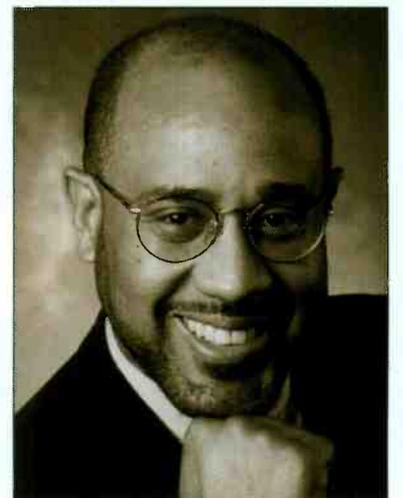
Not only is Hughes a tremendous business person, but she continues to follow her heart, reaching back into the community to hire promising talent. Plus, she demands that her stations offer assistance, aid, and information to the communities they serve. She has said, "It's not the number of stations I own, it's the number of jobs I provide for the African American community."

—QM

Charles Warfield

Senior VP Urban Regional Operations,
Chancellor Media

Charles Warfield's new position within the Chancellor corporate structure may be the most important job in the Urban Landzcape today. To me, this post is reminiscent of Jackie Robinson entering



baseball, in that it's a breakthrough that has a heavy responsibility attached to it. As it was with Jackie, I believe much depends on how well Warfield performs under pressure. Like Jackie, he could be the first and last, or a hero who opens doors for all the rest to follow.

Since consolidation, one of the biggest concerns of black radio professionals who work for large broadcasting companies is whether will they be able to rise to top management positions. Also, with

By JANINE COVENEY AND QUINCY MCGOY

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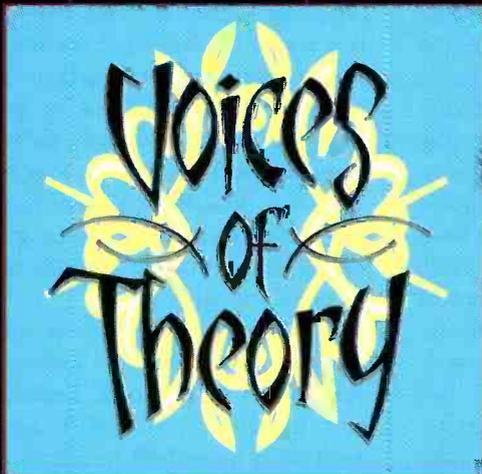
MILITIA

"Who's The Next"

remix by
Chris "the Glove" Taylor

The follow up to the Top 5
Rap Hit "Burn"

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SUNZ OF MAN

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Most added at
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the elimination of EEO hiring requirements, will companies turn their backs on women and minorities trying to enter radio's small fraternity?

Warfield is the perfect guy to handle this load. A seasoned broadcaster and veteran General Manager who has worked both sides of the fence, he was GM at Inner City Broadcasting's WBSL/FM in New York when that black-owned company was at the peak of its power, and he had an even longer run keeping Kiss FM (WRKS) Number One in the Big Apple when it was owned by Summit Broadcasting.

"I wish I had a crystal ball and could see a brighter future for black ownership," says Warfield. "As this industry continues to consolidate, if you're not going to be a major player with cluster strength or format dominance in a marketplace, how can you compete long term? Then again, I think there is still a role for us in terms of managing these properties. There will always be an interest in programming to our community, and I think we should have a role in that.

"The survival of black jobs and ownership in the broadcast industry will require the determined efforts of all of us involved in the business," warns Warfield. "There are many broadcasters who will continue to follow the spirit of the FCC's EEO regulations and seek the most qualified black and female employees. Not only is it the right thing to do, but it is good business to employ a workforce that is representative of the national landscape." —QM



George Jackson

President /CEO of Motown Records

For four decades, Motown has musically captured the highs and lows of black history in song. Even more important, Motown was the first company to put the elegant face of young black America on television. With the Supremes, Marvin Gaye & Tammi Terrell, Stevie Wonder, the Temptations, the Four Tops, Smokey Robinson & the Miracles, Gladys Knight & the Pips, and, of course, Michael Jackson, Motown destroyed racial stereotypes and barriers, allowing black music and musicians to be embraced like never before.

Motown's history has always been reflective of black conditions in America. In the '60s and '70s, the music was full of hope for the better tomorrows promised by the civil rights movement. In the '80s, the music echoed a loss of humanity, romance, and spirituality triggered by Reaganomics, the AIDS epidemic, and the death of Marvin Gaye. Just like the larger black community, Motown is searching today for new leaders to help it regain its strength and power.

Motown's new President and CEO is George Jackson. Raised in

Harlem, Jackson earned a BA in sociology from Harvard University. In 1985, he partnered with Doug McHenry to start Jackson/McHenry Entertainment, which went on to produce groundbreaking films like *Krush Groove*, *New Jack City*, *House Party II* and *III*, and *Jason's Lyric*, as well as a string of gold and multiplatinum soundtracks.

When asked about the challenge of leading Motown gloriously into the next millennium, Jackson says, "I have always been inspired by the entrepreneurial brilliance of Berry Gordy, Jr., the legacy of Motown, and the classic foundation it was built upon. I look forward to the challenge of re-establishing Motown as an aggressive player in today's competitive, creative environment."

Jackson's strong competitive instincts and his keen eye for talent have gained him instant respect from peers in the music industry. Many are betting that Jackson's relentless passion for success, his intuition, intelligence, and loyalty are the exact qualities needed to take Motown back to the top. —QM

Doug Banks

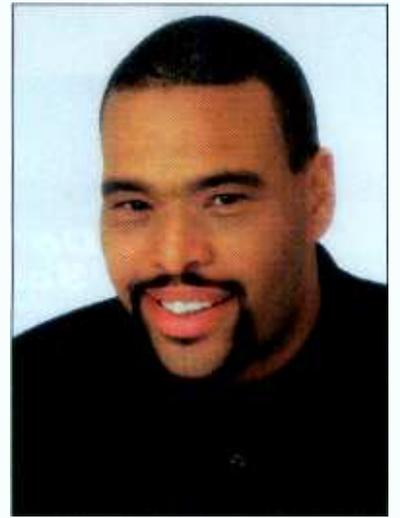
ABC Syndicated Morning Show Host

He is one of the highest-rated air personalities in Chicago radio history. He has been named "America's Best Urban DJ," and he recently re-energized ABC Radio Networks' Urban radio syndication programming with his nationally broadcast *The Doug Banks Show*. Banks is a strong communicator and excellent entertainer who finds humor in everyday life. In 1997, Doug Banks was the recipient of GAVIN's Sunny Joe White Award, which honors excellence and innovation in radio.

"A lot of my stuff is based on things that happen to me," says Banks. "I talk about my kid, about being married. I don't want to be thought of as untouchable. I don't want the listeners to feel that they can't relate to me. I think some personalities make that mistake. I want people to walk away from my show with

something. If it's humor, great. If I made them think, great. But I have to leave them with something."

Banks is very happy about his 1996 move to ABC Networks and says he believes that national syndication is the future of radio. "With all the radio stations being bought up—larger companies buying big companies—there is a need for the product we provide," says Banks. "Not to slight all the guys and ladies doing good work on a local level, but we can entertain so many people, and the people get a



bigger picture of what we're doing when it's on a syndicated scale. I made the right move. The main thing I've learned over the years is that any [air] shift you do, you must have compassion and warmth for people. I think that's one of the biggest problems with radio today. Someone told me years ago that when you do radio you talk *to* people, not *at* them. Today, guys get on the air and talk at you. It's no longer a one-on-one thing."

Doug Banks has proven his humorous approach to morning drive works well in small, medium, and major markets. Why? Because what sticks in the listeners' minds is the entertainment level he brings to the table. People tune in not only to hear the music, but to find out what this funny guy is going to say or do next. The bottom line is that people want to be entertained, and Doug Banks entertains. —QM

Jermaine Dupri

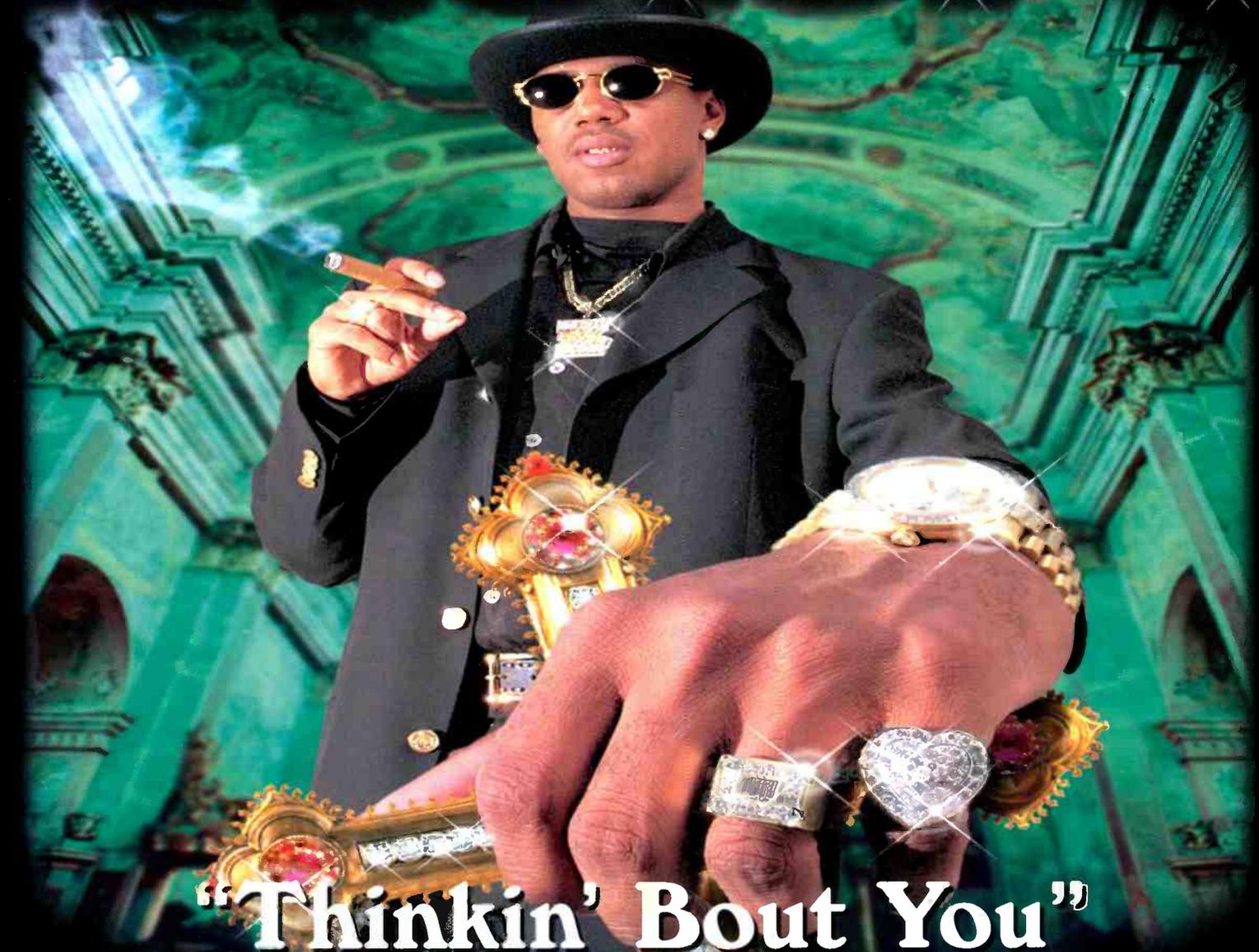
Producer/CEO, So So Def

Atlanta-based Jermaine Dupri seemingly came out of nowhere in 1992, gaining the national spotlight as the producer of pre-teen rap

"It's not the number of stations I own, it's the number of jobs I provide for the African American community."

— Cathy Hughes

Master P



“Thinkin’ Bout You”

the new single from Master P's last solo album
MP Da Last Don

PRIORITY
RECORDS

EXECUTIVE PRODUCER: MASTER P

NO LIMIT
RECORDS



phenomenon Kris Kross. The one-time local DJ and dancer who'd once traveled with seminal rap tour the Fresh Fest, busting moves for the likes of Whodini, Run-D.M.C., and Salt N Pepa, has since developed into the industry's premier R&B/pop hitmaker, with a string of gold and platinum records as both producer and writer. And this year, Dupri made his debut as a solo artist in the rap game with the delivery of his album, *Life in 1472* on So So Def/Columbia Records.

Ever since he picked up chops on his first drum set as a toddler, music has been what Jermaine is all about. And his impressive track record is predicated on an uncanny ability to combine R&B's traditional soulful melodies with hip-hop's in-your-face bravado. At age 25, Dupri has already reached numerous career milestones. After producing Kris Kross' debut album to the tune of more than 8 million copies sold, Dupri struck paydirt with female quartet Xscape and rap protege Da Brat. He has either produced or remixed hits for Mariah Carey, TLC, LSG, Aaliyah, Xscape, Mase, M.C. Lyte, Cam'ron, New Edition, Mary J. Blige, Toni Braxton, the Notorious B.I.G., Whitney Houston, and many more.

Further, Dupri is CEO/President of his own So So Def label, distributed through Columbia, and has so far released two gold-selling installments of the So So Def Bass Allstars compilation. Just this year he received ASCAP pop songwriting awards for Usher's 3-million selling "You Make Me Wanna..." and the followup "Nice and Slow," another platinum-selling single. His work with Da Brat netted her the first

platinum album ever earned by a female rapper; his remix of Baltimore quartet Dru Hill's "In My Bed" was a runaway smash, rocketing it to the top of the chart. In 1996, Dupri was the only producer to reach the No. 1 spot on the rap, R&B, and pop charts with three different singles.

Recently Dupri had the honor of producing the Queen of Soul herself, Aretha Franklin; her current single "Here We Go Again" is a Dupri production. "I could kick myself because I didn't have my picture taken with her," he laments.

"I like making records," Dupri said in a 1996 interview. "Like choosing what's going to be on an album, because I hate it when there's only four good songs and the rest of the album is wack; you're sitting there saying, 'if they had just called me I could have hooked them up!'...One thing about myself and about Puffy [Combs], as the new community of this music, we're not trying to miss. It would hurt us more than anything not to sell no records. That's my biggest fear, to put a record out that don't do nothing."

With an ear for the streets, a wealth of visibility from his ubiquitous appearances in the hottest videos, and a generous spirit for developing and showcasing talent (his current album features the likes of Jay-Z, Mariah Carey, Keith Sweat, Bone thugs N Harmony, Too \$hort, Lil Kim, Mase, and DMX), Dupri shows no signs of slowing down. —JC

Hector Hannibal

Program Director, WHUR/FM-Washington D.C.

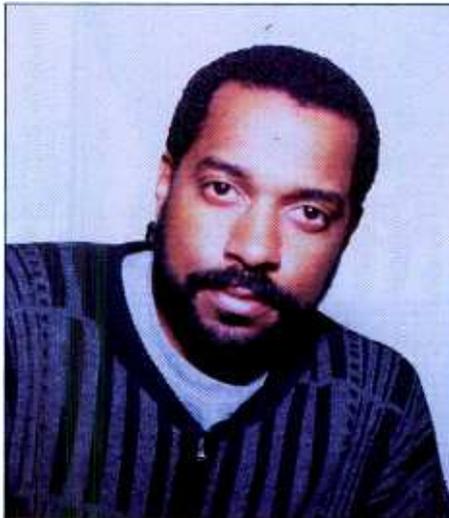
Since Hector Hannibal invaded our nation's capital 1994 he has put his indelible mark on the radio landscape of Chocolate City. He took over one of Urban radio's greatest cultural institutions and, as he likes to say, awakened a slumbering beast—heritage Urban outlet WHUR.

"Everyone here shares in the credit of our achievement, being

"The survival of black jobs and ownership in the broadcast industry will require the determined efforts of all of us involved in the business,"
— Charles Warfield

Number One for such a long stretch," says Hannibal. "When I got to town I thought of WHUR as a sleeping giant. It was my project to wake it up and reach the huge listenership that I knew would embrace us. If it all ends tomorrow, this would still be one of the biggest achievements of my career."

Hannibal's radio career began in college radio at WWUH/FM in Hartford, Connecticut. He then spent seven years at WKND in Hartford, learning the craft of radio.



"That was one of the good things that happened to me," remembers Hannibal. "I was able to spend time doing production, sales, music, and programming."

In 1986, he earned his first PD job at WNHC in New Haven. Hannibal actually competed against WHUR at one point, when he worked for a short time in Washington at WMMJ and WOL. After one year in Miami at WHQT, he returned to Washington and began his current tenure at WHUR.

"My programming philosophy for WHUR breaks down into three areas," explains Hannibal. "First, to maintain a strategic focus. Second, to seek out unique opportunities

for the station's overall promotion; this includes but is not limited to the music we play, the events we do, and the contests we run. Finally, I'm focused on influencing the station's promotions, news, programming, music, and staff members to stick to the strategic plan."

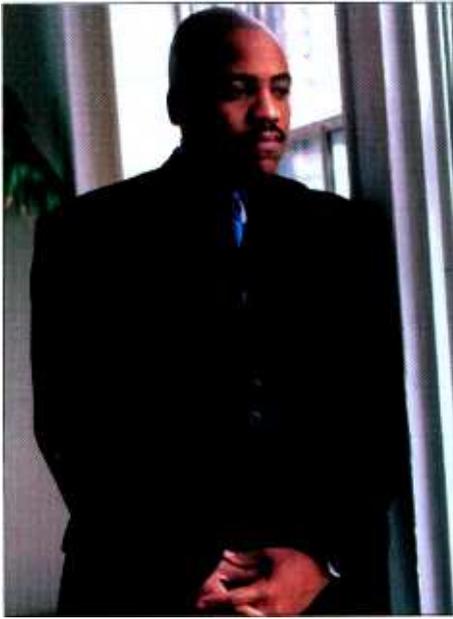
Even with the glowing success of such an "eclectic" urban music station like WHUR, Hector Hannibal's vision of the future of black radio is very dark. "It's really scary," he says. "Watching the universe of black radio being consumed by large companies that are just downsizing them as part of the equation of keeping their bottom line looking good is damaging a fabulous thing called black radio. I'm sure this sounds corny, but we need to unite, get together, and buy some properties on a national basis. I would like to be involved in a group that has a commitment to putting viable black stations on the air around the country. It would be tough, but I think there will be some real opportunities down the road." —QM

Kedar Massenburg

President/CEO, Kedar Entertainment

Musical innovator D'Angelo set the industry spinning three years ago with his retro-nuevo style of progressive R&B and live instrumentation; his debut album *Brown Sugar* earned accolades and multiple Grammy nominations. The principal mastermind behind the marketing of this phenomenal artist was his then-manager, Kedar Massenburg.

A native New Yorker who holds a J.D. degree from the University of North Carolina Law School at Chapel Hill, Massenburg got his start in the music industry in the '80s as



manager of seminal hip-hop band Stetsasonic. Eventually, Massenburg began Okedoke Production with Ste's lead rapper Daddy-O, and the two produced remixes for a variety of artists, including Mary J. Blige, Red Hot Chili Peppers, the B-52's, and Third World; they also released albums on their Daddy-O label and rap group Freestyle Fellowship through Island. Massenburg also managed R&B trio Vertical Hold and rapper Rakim.

Since then, Kedar has established his own mini-empire, Kedar Entertainment, through Universal, which has been a pioneering force in R&B's new classic soul movement. The company introduced the world to the phenomenal Erykah Badu, whose unique phraseology, jazzy live grooves, and striking personal style have already made her a '90s icon. Badu's debut *Baduizm* is triple platinum; she has received two Grammys, four Soul Train Awards, two NAACP Awards, three Lady of Soul Awards, and one American Music Award. Further, Kedar took a

onetime '80s pop idol who had taken a fall due to drugs, scooped him up after his jail time, and delivered *Long Time No See*, the gold-certified album by Chico DeBarge.

With more than 10 years of the entertainment biz under his belt, Massenburg has formed distinct opinions about how to blaze new trails in the industry.

"The secret to success is definitely being devoted to your artists, meaning sticking with them in terms of the marketing," he says. "You have to go into the marketing with the idea that the artist might not necessarily break off his or

her first single, and [you have to] stick with it. That's the main thing.

"I don't necessarily market around just radio either," adds Massenburg, who spent a year before breaking Badu's single release, passing around her music to tastemakers on cassette.

"I try to go for the grassroots first: Whether it's the clubs, the barber-shops, the salons. I did that with Erykah and Chico, definitely.... You have to come up with a clear vision, and you definitely have to get the kids. If the kids don't feel it, you're not gonna make it."

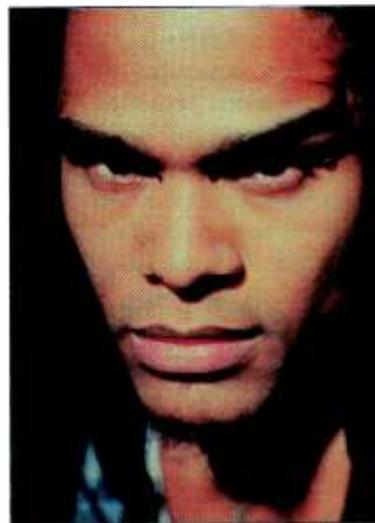
Massenburg, who is also Senior Vice President for Universal Records, looks forward to breaking other Kedar acts, like female singer Grenique and developing teen rapper A+. And while he has experienced what some would say is a pinnacle in terms of sales and critical recognition for his artists, Massenburg insists that his proudest achievement is his ability to keep it real and not let success go to his head.

"I look around and see people like Clive [Davis], Puffy [Combs], and Sylvia [Rhône] and know that I'm nowhere near their success," he says. "I know that the game can be over tomorrow if I don't put out hits. So I can't let it go to my head." —JC

Maxwell

Artist, Producer

It's 1998, the year of the second coming of writer, producer, singer Maxwell. His sophomore album of new material, *Embrya*, further expands the artist's repertoire of



soul-enhancing, romantically charged, exquisitely produced R&B music, led off by the lush "Luxury: Cococure."

It's the follow-up to his successful 1996 debut, *Maxwell's Urban Hang Suite*, which set the industry afire with its unique approach to R&B, a fully-formed sound that announced the arrival of a true artist. It was both classically soulful yet compellingly contemporary, from "Till The Cops Come Knocking" to "Ascension (Don't Ever Wonder)," to the beautiful "Whenever Wherever Whatever."

Maxwell cemented his reputation as an artist of note by proving he could execute his musical ideology live with his successful 1997 national tour. As a result, *Urban Hang Suite* became a multiplatinum smash. And the ensuing EP, *Maxwell Unplugged*, also became a classic.

A New Yorker of West Indian/Puerto Rican heritage, Maxwell came to

musicianship as an afterthought, noodling with a friend's keyboard in the basement as a high schooler. And it was there he found his calling: The ability to express himself in song. Soon he had written 300 songs in his East New York, Brooklyn bedroom, developing his standout signature style of honeyed melodies, sensuous grooves, and his own supple and soulful vocals. A demo tape got him to Columbia, which stood by the fledgling artist as he painstakingly crafted his debut album with top-notch musicians and producers, including Stuart Matthewman, who has worked with Sade and also contributes to the new album.

Embrya is a more varied, textured piece of work than *Urban Hang Suite*, exploring both sensuality and spirituality. The album includes more experimental sounds as well as instrumentals. Of "Luxury: Cococure," he has said, "That song is a goodbye to the ailment of the love affair that inspired *Urban Hang Suite* and a hello to the pursuit of internal luxury. Like most of the songs on *Embrya*, there are double meanings as there is always a subtext to the actual title." As a forward-thinking, creative entity fusing classicism with the contemporary while still taking creative leaps, Maxwell is a standout artist in the Class of '98 and beyond. —JC

Barry Mayo

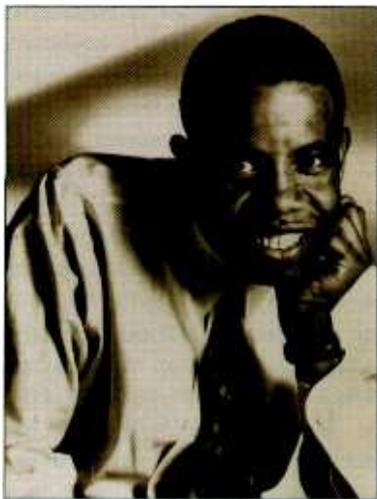
Consultant

Barry Mayo should write a book about his 20-plus years in radio. It would read like a Cinderella story, chronicling how hard work, perseverance, and aggressiveness can lead to success. Mayo has accomplished what many program directors only dream of. As a PD, he led stations like WGCI/FM-Chicago and WRKS (KISS FM)-New York from nowhere to Number One. At WRKS, he also became one of the very few African American general managers in the business.

In 1988, Mayo formed Broadcasting Partners Inc., with his longtime associate Lee Simonson, and together they successfully ran the five-radio station company. Today, as the country's leading Urban consultant and President of MaYOmedia, he has used his pro-

Today, everybody's got the same research so they're all playing the same music. What's the difference between two stations that are both playing the hits? Personality."

— Barry Mayo



Tavis Smiley

Talk Show Host/Political Commentator

His is the voice of reason, the voice of intelligence, and, just as frequently, his is the voice of righteous indignation and fiery discourse, the voice that challenges those who would underestimate the rights and the power of black folks in America. His name is Tavis Smiley, and he is host of the provocative hourlong talk show *BET Tonight*, as well as political commentator on ABC Radio Networks' syndicated *Tom Joyner Morning Show*. Whether interviewing Whoopi Goldberg about her latest book, demanding that Rush Communications chairman Russell Simmons apologize for insulting him, or giving out the private phone number of a seemingly racist corporate executive, Smiley is never less than impassioned and on target.

Smiley has been in broadcasting for several years and has authored both the critically acclaimed *Hard Left: Straight Talk About the Wrongs of The Right*, and a recently completed sequel to that title, but his knack for forceful inquiries and powerful stands on issues have gained even greater notoriety in recent months.

Just this past May, when it was brought to light that an executive at major advertising firm Katz Communications had circulated an internal memo warning account execs not to buy air time on stations targeted to black and Latino markets, it was Smiley whose scathing on-air commentaries rallied the community. Further, Smiley and Joyner brokered a deal to meet with Katz president Stu Olds on the air in mid-May; Olds told listeners he was "embarrassed" by the memo and that the company would institute a plan of corrective action to hammer out a new corporate policy to diversify its work force and to work more closely with "ethnic" marketing initiatives.

A noted liberal who has no problem getting in the face of conservatives—both white and black—who feel that affirmative action is unnecessary and outdated, Smiley is a pro-black activist who believes in the voting process. In a 1996 interview, Smiley told GAVIN: "In



the '90s, being black has less to do with believing than it has to do with remembering. If you don't vote because you believe, vote because you remember," he continued. "Remember Bull Connor and the dogs, remember Rosa Parks sitting down so that you can stand up; remember Martin and Malcolm and Medgar and Marcus." —JC

George Daniel

Owner, George's Music Room

"For me as a retailer, it's the fun thing. Sure, it's a business, but who says business can't be fun?"

When 1998 draws to a close, entrepreneur and master music retailer George Daniels will embark on his thirtieth year of fun as owner/operator of George's Music Room, an industry landmark on West Roosevelt Avenue in Chicago. The Music Room has become a required stop on every artist's promotional tour; further, George himself has become something of a statesman and ambassador for expanding the expertise and profile of the independent retailer in the music industry.

"If a retailer really wants to be recognized, he has to be proactive, not just for his store, but he has to give of himself and his experience," says Daniel, who's been the recipient of a number of industry awards, including the first National Association of Recording Merchandisers (NARM) honor ever given to an African American.

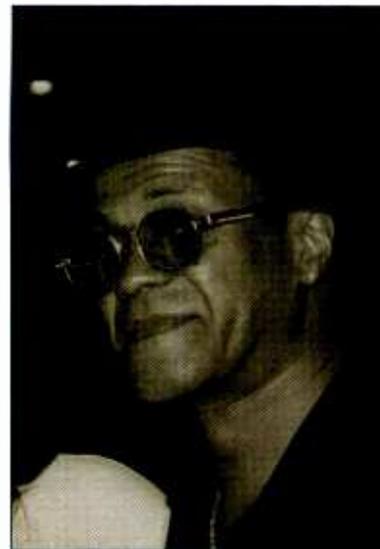
"The largest contingent of self-employed people in the African American music community are black store owners," Daniels explains. "There's not another group of people that comes anywhere near that number in any

other part of the business. And within the last eight or nine years, through the independent coalitions, we've managed to put a black face on retail."

Making sure that retailers across the country get their fair share of education, resources, and recognition has been Daniels' mission as founder of the National United Independent Retailers (NUIR) coalition. As a businessman, he's been the recipient of honors from NARM, IAAAM, the MRMA, and the NBPC; he sits on the boards of NARM, the Living Legends Foundation, and of the African World Music Festival. But Daniels, a native of the Bronx, N.Y., who was raised by entrepreneurial parents, says the numerous accolades and activities are his way of drawing attention to—and gaining respect for—the universe of indie retailers.

"Retail is just servicing people," he says. "And I have an advantage because I'm in niche marketing, and my niche just happens to be black music and the black community. I understand how to market in general and how to market to my people in particular.

"I've always had this thing that



retail is show business, too," he continues. "Like in the olden days—the old theaters that were designed to take you away from the environment you were in—I created George's Music Room to be like that. Nothing elaborate, but something unique, very neat, well-maintained, and the staff are some of the nicest young people you can get in the community. And I'm serving my people as if they were downtown." —JC

gramming and management background to lead numerous radio stations to success. Mayo entered an exclusive agreement with ABC Radio Networks a few years ago to consult them on furthering Urban programming.

Recently, while giving a presentation on the business of radio, Mayo was asked what the most important thing black radio personalities and programmers could do to survive in the business. "Ask yourself these questions," Mayo replied. "One, does my company really need me? And two, what can I do to make myself more valuable?"

Mayo went on to say that everyone needs to learn all functions of the radio station, but more important, he added, *consume* yourself in the business of radio. "Radio today is an investment-driven business, concerned only with cash flow and the return on the dollar," he stressed. "Too many people are focused on small insignificant issues when survival is simply about assisting in feeding the bottom line."

Mayo, once a staunch believer in "more music less talk," now favors a return to creativity on the radio. "I've apologized to the industry for the stand I took in the late '70s and early '80s," Mayo has said. "While it worked for ratings, I think we killed a generation of up and coming air talent. All the successful black jocks today were in the business prior to 1980. Back then, I was into research. Today, everybody's got the same research so they're all playing the same music. What's the difference between two stations that are both playing the hits? Personality." —QM

BOB JAMES

featuring

RASHEEDA

“Do It Again”

The remix that really sizzles....

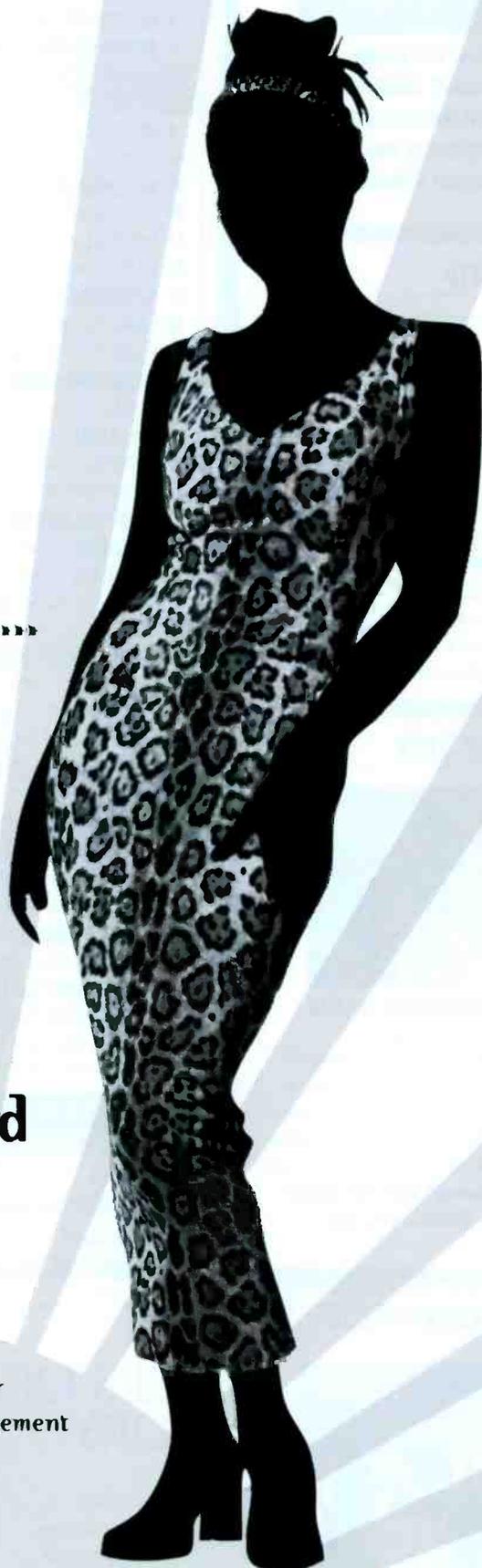
This Summer's ~~Hot~~ One For
Urban/Urban AC Radio!

On Your Desk Now &
Should Be In Your Report
June 22nd & 23rd

Management:
BOB JAMES/Marion Orr
RASHEEDA/Bumstead Management



RECORDS



TOP 40

REVIEWS

Reviews are written by New Mainstream Editor Annette M. Lai

MINI-KING "Get It Back Together" (N2K Encoded Music)

This song has caused quite a ruckus around the GAVIN offices this week, as it landed on our desks unmarked, except for a badly photocopied picture of George Michael...and guess what? It's not him at all! Reminiscent of George, Simply Red, and other blue-eyed soulsters, mini-king brings their New York press-tagged "neo-new romantic" sound to radio. Their "gag" on the industry notwithstanding, this is a wonderful debut, produced by the legendary Phil Ramone. Impacting Top 40 and Hot A/C.



N'SYNC "Tearin' Up My Heart" (RCA)

My favorite track from this Florida quintet's debut album has summertime stamped all over it. It's uptempo, it's got a hook, and it's got early believers like John Thomas and Keith Curry at WSNX-Grand Rapids, who are already spinning it 40 times a week. Plus, it's already on B96, WKTU, WABB, XL106.7, and JET/FM, too. N'Sync is primed to explode. Put on your dancing shoes. Impacting mainstream Top 40 and Rhythm-Crossover.



N'TYCE "We Come to Party" (Columbia/CRG)

Meet UK quartet N'Tyce: M'chelle, Donna, Chantal, and Ladaya. In fact, as

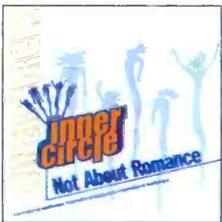
Continued on page 28

MOST ADDED



- ACE OF BASE (60)
- SAVAGE GARDEN (54)
- SMASH MOUTH (41)
- JENNIFER PAIGE (30)
- INNER CIRCLE (22)

TOP TIP



INNER CIRCLE
"Not About Romance" (Universal)
A perfect summer song that's been around since February! Isn't it about time you discovered this hit?

RADIO SAYS



JENNIFER PAIGE
"Crush"
(Edel America/Hollywood)
"Jennifer Paige's 'Crush' is absolutely a pure pop, tempo-driven smash and has all the ingredients to be number one!"
—Tommy Frank, PD, WAYV-Atlantic City, N.J.

TW		Weeks	Reports	Adds	SPINS	TREND
1	NATALIE IMBRUGLIA - Torn (RCA)	21	167	0	8257	-437
2	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	13	159	1	7335	+14
3	FASTBALL - The Way (Hollywood)	17	160	1	7083	+200
4	K-CI & JOJO - All My Life (MCA)	29	147	0	6722	-203
5	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	12	155	1	6618	+163
6	SHANIA TWAIN - You're Still The One (Mercury)	23	140	2	6546	+133
7	BRANDY & MONICA - The Boy Is Mine (Atlantic)	7	157	6	5911	+1068
<i>Tops in Spinincreases...Brandy & Monica leap into the Top Ten.</i>						
8	NEXT - Too Close (Arista)	22	142	3	5786	+559
9	MARCY PLAYGROUND - Sex and Candy (Capitol)	32	128	0	5401	-615
10	MATCHBOX 20 - Real World (Lava/Atlantic)	12	152	1	5219	+339
11	BRIAN MCKNIGHT - Anytime (Motown)	23	126	0	5198	-98
12	MADONNA - Ray Of Light (Maverick/Warner Bros.)	8	164	1	5044	+88
13	MARIAH CAREY - My All (Columbia/CRG)	13	148	0	4681	+1
14	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	5	148	3	4094	+511
15	BACKSTREET BOYS - Everybody (Jive)	19	130	0	4076	-482
16	VONDA SHEPARD - Searchin' My Soul (550 Music)	11	127	0	3992	-743
17	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	8	138	2	3963	+76
18	'N SYNC - I Want You Back (RCA)	23	104	1	3341	-623
19	WILL SMITH - Just The Two Of Us (Columbia/CRG)	7	116	6	3285	+836
20	THE WALLFLOWERS - Heroes (Epic)	9	112	0	3193	-324
21	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	35	94	0	3181	-454
22	SARAH McLACHLAN - Adia (Nettwerk/Arista)	16	115	5	3156	+26
23	SEMISONIC - Closing Time (MCA)	13	121	8	2926	+510
24	ALL SAINTS - Never Ever (London/Island)	11	117	6	2803	+368
25	WILL SMITH - Gettin' Jiggy Wit It (Columbia/CRG)	30	77	0	2697	-702
26	CELINE DION - To Love You More (550 Music)	7	119	3	2694	+253
27	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mujja)	12	96	0	2692	+133
28	EDWIN McCAIN - I'll Be (Lava/Atlantic)	32	77	2	2521	-54
29	JANET JACKSON - I Get Lonely (Virgin)	17	86	1	2510	-252
30	MATCHBOX 20 - 3 AM (Lava/Atlantic)	33	70	0	2157	-549
31	SPARKLE featuring R. KELLY - Be Careful (Rockland/Interscope)	8	59	7	2020	+322
32	EVERCLEAR - I Will Buy You A New Life (Capitol)	14	92	4	1971	+100
33	BILLIE MYERS - Tell Me (Universal)	4	101	7	1904	N
<i>Closing in on the 2,000 spins mark, Billie is the week's highest debut.</i>						
34	BLACK LAB - Time Ago (DGC)	11	82	0	1835	-213
35	FIVE - When The Lights Go Out (Arista)	9	82	10	1728	+185
36	VOICES OF THEORY - Say It (H.O.L.A./Red Ant)	14	46	3	1712	+294
37	USHER - My Way (LaFace/Arista)	8	58	10	1677	N
38	PRAS/O' DIRTY BASTARD... - Ghetto Supastar. (Interscope)	7	54	9	1636	N
39	PUBLIC ANNOUNCEMENT - Body Bumpin' Yippie-Yi-Yo (A&M)	14	47	2	1636	-28
40	SISTER 7 - Know What You Mean (Arista Austin)	14	56	0	1529	-176

Total Reports This Week 204 Last Week 205

CHARTBOUND

	Reports	Adds	SPINS	TREND
SMASH MOUTH - "Can't Get Enough of You Baby" (Elektra/EEG)	87	41	982	+559
*ACE OF BASE - "Cruel Summer" (Arista)	69	60	483	+463
ALANA DAVIS - "Crazy" (Elektra/EEG)	63	8	1108	+270
*SAVAGE GARDEN - "To the Moon & Back" (Columbia/CRG)	60	54	313	+193
INNER CIRCLE - "Not About Romance" (Universal)	52	22	691	+233

TOP 40 REPORTS ACCEPTED
MONDAYS AND TUESDAYS
8:30 A.M.-4 P.M.
GAVIN STATION REPORTING
PHONE: (415) 495-1990
FAX: (415) 495-2580

ARTISTPROFILE



VOICES OF THEORY

Part 1

VOICES OF THEORY ARE (BIRTHDAYS): Hector Ramos (April 10), James Cartagena (April 16), Mechi Cebellero (February 20), Eric Serrano (September 27), and David

Cordova (May 9).
HOMETOWN: Philadelphia
LABEL: H.O.L.A./Red Ant
PROMOTION CONTACT: Joey Carvello
CURRENT SINGLE: "Say It"
WHAT RADIO STATION DID YOU GROW UP LISTENING TO? All five responded, "Power 99 FM."
ORIGIN OF THE GROUP'S NAME: The guys say, "Voices of an idea! We are an idea becoming a reality—a Latin R&B/pop

group. Music has no color."
WHAT'S THE FIRST RECORD YOU REMEMBER BUYING? Hector—"Michael Jackson's *Thriller*"; James—"New Edition"; Mechi—"Bee Gees"; Eric—"Michael Jackson's *Thriller*"; David—"A 45 of Blondie's 'The Tide Is High.'"
THINGS THAT MAKE YOU HAPPY: Hector—"Smiles on children's faces"; James—"Working out and singing"; Mechi—"Being

with family and friends"; Eric—"My mom, grandma, and the group"; David—"Comedy Central, my mother, God, my nephews and nieces, and comic books."
THINGS THAT MAKE YOU MAD: Hector—"Any type of abuse"; James—"Child abuse"; Mechi—"Negativity"; Eric—"People with bad breath"; David—"Ignorance, hate, and bad comic books."

TOP 40 UP&COMING

Rpts.	Adds	SPINS	TREND	ARTIST - Title (Label)
68	3	1317	-33	MEREDITH BROOKS - Stop (Capitol)
49	4	931	+149	ROD STEWART - Ooh La La (Warner Bros.)
49	2	928	+23	B-52's - Debbie (Reprise)
44	30	246	+167	JENNIFER PAIGE - Crush (Edel America/Hollywood)
41	1	1337	+164	MYA featuring SISQO - It's All About Me (Interscope)
39	1	733	-113	La BOUCHE - You Won't Forget Me (RCA)
38	7	586	+217	98 DEGREES and STEVIE WONDER - True To You (Walt Disney/Hollywood)
32	5	1079	+247	BIG PUNISHER - Still Not A Player (Loud)
32	—	779	+87	NU FLAVOR - Baby Be There (Reprise)
32	2	610	-24	BABYFACE & DES'REE - Fire (550 Music)
30	2	617	+56	THE BLENDERS - I'm In Love With The McDonald's Girl (Universal)
28	1	858	+10	XSCAPE - The Arms Of The One Who Loves You (So So Def/Columbia/CRG)
28	2	799	+98	BRIAN McKNIGHT - The Only One For Me (Motown)
28	11	379	+320	JANET JACKSON - Go Deep (Virgin)
27	5	407	+247	COLOR ME BADD - Remember When (Epic)
27	6	368	+116	PUFF DADDY featuring JIMMY PAGE - Come With Me (Epic)
26	3	755	+198	JON B. - They Don't Know (Yab Yum/550 Music)
26	2	706	+49	LINK - Whatcha Gona Do (Relativity)
25	13	224	+117	HARVEY DANGER - Flaggpole Sitta (Slash/London)
24	1	394	+74	ERIC HAMILTON BAND - She Loves The Night (Curb)
24	20	180	+97	* ATHENAEUM - What I Didn't Know (Atlantic)
22	—	478	-122	GLORIA ESTEFAN - Heaven's What I Feel (Epic)
22	2	428	-17	CREED - My Own Prison (Wind-Up)
22	—	421	+23	DIANA KING - Find My Way Back (WDRK)
21	2	298	+119	CLEOPATRA - Cleopatra's Theme (Maverick)
21	12	135	+109	DREAMHOUSE - Stay (Trauma)
20	2	454	+78	NICOLE - Make It Hot (The Gold Mind, Inc./EastWest)
19	1	344	-5	JANA MARIA - The Price (Curb)
19	2	326	+7	RONNA - Sweet Pretender (River North)
19	5	265	+136	K-CI & JOJO - Don't Rush (Take Love Slowly) (MCA)
17	1	433	+57	DESTINY'S CHILD - With Me (Columbia/CRG)
16	2	460	+20	IMAJIN - Shorty (You Keep Playin' With My Mind) (Jive)
16	—	299	+28	TORI AMOS - Spark (Atlantic)
15	2	230	+90	* MASTER P - I Got The Hook Up feat. Sons Of Funk (No Limit/Priority)
15	4	181	+33	LIONEL RICHIE - Time (Mercury)
15	11	137	+86	* 4 THE CAUSE - Stand By Me (RCA)
14	2	261	+5	HI-TOWN DJs - Ding-A-Ling (Restless)
14	—	245	+103	LOVE NUT - Love Found You (Big Deal)
14	—	220	-1	ANDREW KORSON - Don't Speak (Sincora)
14	3	180	+134	DONNA LEWIS - I Could Be The One (Atlantic)
13	—	287	-11	DARIO G. - Sunclayma (Reprise)
13	5	217	+149	AALIYAH - Are You That Somebody (Atlantic)
12	3	204	+85	* KELLY PRICE - Friend Of Mine (Island)
12	2	170	+24	* ANGGUN - Snow On The Sahara (Epic)
12	5	118	+24	* BB SHAWN - I Will Not Lie For You (Flying Solo)
11	1	176	+5	TREANA - Naked On You (Backyard/All American)
10	2	169	+13	KAI - Something Inside Of Me (Tidal Wave/Geffen)
10	5	102	+76	* THE CONNELLS - Crown (TVT)

Drops: #36-Third Eye Blind, #38-Janet Jackson ("Together"), #39-Destiny's Child ("No"), Spice Girls, Lenny Kravitz, Tamia, Solid Harmonie, Smashing Pumpkins, John Tesh & James Ingram, Joe Cocker.

GAVIN ONLY

GO STATION PANEL: The GO Chart is based on reports by 110 GAVIN correspondents who are not part of *Radio & Record's* or *Billboard's* panels. UNDERLINES indicate upward movement, while RED entries highlight a stronger performance than on the main Top 40 Chart.

TW	ARTIST - Title (Label)	SPINS	TREND
1	<u>FASTBALL</u> - The Way (Hollywood)	3836	+113
2	NATALIE IMBRUGLIA - Torn (RCA)	3743	-94
3	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	3624	+63
4	<u>GOO GOO DOLLS</u> - Iris (Warner Sunset/Reprise)	3523	+94
5	<u>MATCHBOX 20</u> - Real World (Lava/Atlantic)	2882	+318
6	<u>MADONNA</u> - Ray Of Light (Maverick/Warner Bros.)	2840	+219
7	VONDA SHEPARD - Searchin' My Soul (550 Music)	2662	-64
8	K-CI & JOJO - All My Life (MCA)	2522	+28
9	<u>SHANIA TWAIN</u> - You're Still The One (Mercury)	2494	+71
10	MARCY PLAYGROUND - Sex and Candy (Capitol)	2485	-160
11	<u>BRANDY & MONICA</u> - The Boy Is Mine (Atlantic)	2412	+500
12	<u>NATALIE MERCHANT</u> - Kind & Generous (Elektra/EEG)	2408	+136
13	MARIAH CAREY - My All (Columbia/CRG)	2392	-1
14	<u>THE WALLFLOWERS</u> - Heroes (Epic)	2384	+21
15	<u>AEROSMITH</u> - I Don't Want To Miss A Thing (Columbia/CRG)	2246	+328
16	BACKSTREET BOYS - Everybody (Jive)	2099	-128
17	<u>NEXT</u> - Too Close (Arista)	2093	+281
18	SARAH McLACHLAN - Adia (Nettwerk/Arista)	1919	+120
19	<u>CHERRY POPPIN' DADDIES</u> - Zoot Suit Riot (Mojo)	1870	+157
20	<u>SEMISONIC</u> - Closing Time (MCA)	1704	+323
21	BRIAN McKNIGHT - Anytime (Motown)	1685	-89
22	'N SYNC - I Want You Back (RCA)	1588	-154
23	<u>ALL SAINTS</u> - Never Ever (London/Island)	1546	+194
24	<u>CELINE DION</u> - To Love You More (550 Music)	1490	+202
25	BLACK LAB - Time Ago (DGC)	1471	-3
26	EDWIN McCAIN - I'll Be (Lava/Atlantic)	1346	+28
27	<u>EVERCLEAR</u> - I Will Buy You A New Life (Capitol)	1330	+46
28	SISTER 7 - Know What You Mean (Arista Austin)	1245	+34
29	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	1235	-82
30	<u>BILLIE MYERS</u> - Tell Me (Universal)	1226	+366
31	JANET JACKSON - I Get Lonely (Virgin)	1198	-48
32	<u>WILL SMITH</u> - Just The Two Of Us (Columbia/CRG)	1158	+257
33	WILL SMITH - Gettin' Jiggy Wit It (Columbia/CRG)	902	-79
34	<u>MEREDITH BROOKS</u> - Stop (Capitol)	840	+72
35	<u>SPICE GIRLS</u> - Stop (Virgin)	810	+32
36	<u>B-52's</u> - Debbie (Reprise)	782	+92
37	MATCHBOX 20 - 3 AM (Lava/Atlantic)	752	-107
38	<u>FIVE</u> - When The Lights Go Out (Arista)	744	<u>N</u>
39	<u>ROD STEWART</u> - Ooh La La (Warner Bros.)	737	<u>N</u>
40	<u>ALANA DAVIS</u> - Crazy (Elektra/EEG)	700	<u>N</u>

CROSSOVER

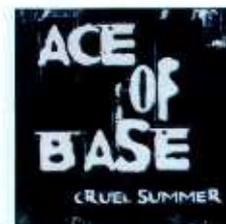
URBAN/DANCE

MYA featuring SISQO - "It's All About Me" (Interscope)
 NICOLE - "Make It Hot" (The Gold Mind/Elektra/EEG)
 BRIAN McKNIGHT - "The Only One For Me" (Motown)
 JANET JACKSON - "Go Deep" (Virgin)
 BIG PUNISHER - "Still Not a Player" (Loud)

ALTERNATIVE

B-52's - "Debbie" (Reprise)
 CREED - "My Own Prison" (Wind-Up)
 PUFF DADDY & JIMMY PAGE - "Come With Me" (Epic)
 HARVEY DANGER - "Flagpole Sitta" (Slash/London)
 ATHENAEUM - "What I Didn't Know" (Atlantic)

MOST ADDED

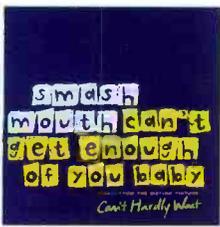


- ACE OF BASE (39)**
- SMASH MOUTH (30)**
- ATHENAEUM (14)**
- INNER CIRCLE (12)**
- SAVAGE GARDEN (10)**

HOT A/C

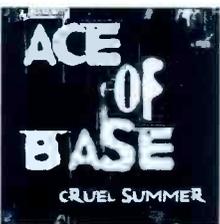
REVIEWS *continued*

MOST ADDED



- SMOOTH MOUTH (27)
- ACE OF BASE (13)
- BILLIE MYERS (11)
- SAVAGE GARDEN (10)
- ALANA DAVIS (09)

TOP TIP



ACE OF BASE
"Cruel Summer" (Arista)
Second Most Added at Hot A/C, Sweden's Ace Of Base is off and running at Q93, WMJQ, WCGQ, KISN, KPLZ, and more.

RADIO SAYS



NATALIE MERCHANT
"Kind & Generous" (Elektra/EEG)

"There's no doubt Natalie is doing well for us. She's top ten in sales and requests."
—Mary Ellen Kachinske, PD, WOAL-Cleveland

TW	Reports	Adds	SPINS	TREND
1	NATALIE IMBRUGLIA - Torn (RCA)	107	0	4363 +11
2	FASTBALL - The Way (Hollywood)	106	1	4080 +233
3	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	107	2	3846 +470
4	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	103	5	3838 +167
5	VONDA SHEPARD - Searchin' My Soul (550 Music)	109	2	3499 +137
6	SARAH McLACHLAN - Adia (Nettwerk/Arista)	103	1	3345 +117
7	EDWIN McCAIN - I'll Be (Lava/Atlantic)	96	1	3183 +10
8	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	104	3	3170 +341
9	SHANIA TWAIN - You're Still The One (Mercury)	89	1	3113 +276
10	MATCHBOX 20 - Real World (Lava/Atlantic)	97	3	2913 +322
11	MATCHBOX 20 - 3 AM (Lava/Atlantic)	81	0	2552 -144
12	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	73	0	2260 -215
13	MARCY PLAYGROUND - Sex and Candy (Capitol)	69	0	2193 -175
14	THE WALLFLOWERS - Heroes (Epic)	70	1	1880 -18
15	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojjo)	70	2	1750 +103
16	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	63	1	1749 -270
17	CELINE DION - To Love You More (550 Music)	71	3	1580 +216
18	SEMISONIC - Closing Time (MCA)	69	7	1563 +270
<i>With over 50 percent of the panel playing it, Semisonic jumps into the Top 20.</i>				
19	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	51	0	1446 -100
20	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	63	7	1390 +333
21	ROD STEWART - Ooh La La (Warner Bros.)	69	8	1353 +218
22	K-CI & JOJO - All My Life (MCA)	43	3	1318 -11
23	SISTER 7 - Know What You Mean (Arista Austin)	53	2	1275 -39
24	PAULA COLE - Me (Imago/Warner Bros.)	48	0	1231 -183
25	EVERCLEAR - I Will Buy You A New Life (Capitol)	47	2	1147 +208
26	SMASH MOUTH - Walkin' On The Sun (Interscope)	43	0	1083 -105
27	BACKSTREET BOYS - As Long As You Love Me (Jive)	44	0	1074 -93
28	MADONNA - Frozen (Maverick/Warner Bros.)	45	1	970 -239
29	MEREDITH BROOKS - Stop (Capitol)	47	3	960 +109
30	MADONNA - Ray Of Light (Maverick/Warner Bros.)	47	8	947 +130
31	BILLIE MYERS - Tell Me (Universal)	52	11	917 +320
32	MARIAH CAREY - My All (Columbia/CRG)	35	1	906 -39
33	BONNIE RAITT - One Belief Away (Capitol)	39	0	865 -53
34	FLEETWOOD MAC - Landslide (Reprise)	26	0	659 -3
35	ALANA DAVIS - Crazy (Elektra/EEG)	41	9	646 N
36	BACKSTREET BOYS - Everybody (Jive)	32	0	624 -111
37	GREEN DAY - Time Of Your Life (Reprise)	23	3	621 +72
38	BRIAN McKNIGHT - Anytime (Motown)	25	5	602 N
39	SMASH MOUTH - Can't Get Enough Of You Baby (Elektra/EEG)	43	27	584 N
<i>Number one Most Added and in just two weeks, Smash Mouth debuts!</i>				
40	LOREENA McKENITT - The Mummers' Dance (Warner Bros.)	26	0	534 -77

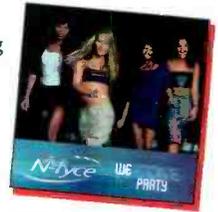
Total Reports This Week 111 Last Week 110

CHARTBOUND

Reports	Adds	SPINS	TREND
BLACK LAB - "Time Ago" (DGC)	28	2	468 +73
BILLY MANN - "Beat Myself Up" (DVB)	27	2	514 +48
LIQNEL RICHIE - "Time" (Mercury)	20	2	273 +59
* 98°/S. WONDER - "True To You" (Walt Disney/Hollywood)	16	3	279 +48
* ACE OF BASE - "Cruel Summer" (Arista)	15	13	184 +155

Drops: #33-The Verve, #38-N'Sync, #40-Paula Cole (I Don't...), Gloria Estefan

they're in the midst of their U.S. promo tour, the odds are pretty high that some of you have met or will meet them very soon. Their debut song is already climbing the charts in their homeland. The infectious rhythm and party vibe of this song is sure to help propel them up the chart here, too. Impacting mainstream Top 40.

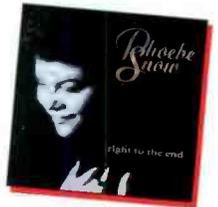


CHUMBAWAMBA "Drip, Drip, Drip" (Republic/Universal)

More music from across the pond, courtesy of those merry music makers Chumbawamba. A melodic and slightly hypnotic hook is the key here—are you singing along yet? Plus, I'm a sucker for cold ends. Impacting mainstream Top 40 and Hot A/C.

PHOEBE SNOW FEAT. MICHAEL McDONALD "Right to the End" (House of Blues)

Two music legends team up for a soulful song. Separately and as a duo, they're terrific and pull at the heartstrings with this tune of utter devotion and being there through thick and thin. Most Added at A/C this week. From Phoebe's album *I Can't Complain*.



Continued on page 30

HOT A/C REPORTS ACCEPTED
MONDAYS 8 A.M.-5 P.M.
GAVIN STATION REPORTING
PHONE: (415) 495-1990
FAX: (415) 495-2580

ARTISTPROFILE

ANGGUN

HOMETOWN & BIRTHDATE:
Jakarta, Indonesia; April 29, 1974
CURRENT SINGLE:
"Snow on the Sahara"
LABEL: Epic
SENIOR VP. PROMOTION:
John Boulos
MAJOR MUSICAL INFLUENCES:
"Sting, the Beatles."

FAVORITE RECORD BY ANOTHER ARTIST: "Woodface by Crowded House."
WHAT RADIO STATION DID YOU GROW UP LISTENING TO? "Pramfors"
THINGS THAT MAKE YOU HAPPY: "Sushi and the stage."
THINGS THAT MAKE YOU SAD: "No sushi, no stage."
SOMETHING FASCINATING YOU



CAN TELL US ABOUT INDONESIA: "The beauty."
WHAT DO YOU LIKE MOST ABOUT THE UNITED STATES? "The energy."
WHAT DO YOU LIKE LEAST ABOUT THE UNITED STATES? "Competition."
WHEN YOU WERE YOUNGER, YOU WANTED TO GROW UP AND BE: "...a star."
FAVORITE WAYS TO RELAX: "Taking a warm bath."

IF YOU COULD TRADE PLACES WITH FOR A DAY WITH ANY FAMOUS PERSON (LIVING OR DEAD), WHO WOULD IT BE AND WHY? "Superman! Because he can fly."
THREE ESSENTIALS YOU'D NEED TO LIVE ON A DESERT ISLAND: "Swiss knife, a flying carpet, and my man."
FUTURE AMBITIONS: "The U.S."
ANGGUN ON HER MUSIC: "It's unique."

A/C

A D U L T C O N T E M P O R A R Y

MOST ADDED



COCHRAN/BRICKMAN (26)
DONNA LEWIS (19)
CHRISTINA AGUILERA (18)
RINGO STARR (17)
****ACE OF BASE (16)**
****SNOW/McDONALD (16)**

TOP TIP



GARTH BROOKS
 "To Make You Feel..." (Capitol)
 Thanks to a hit movie and 14 new adds including WWL/FM and WLTE, Garth is charming A/C with his latest.

RADIO SAYS



GARTH BROOKS
 "To Make You Feel My Love" (Capitol)
 "A beautiful love song given a completely different feel by Garth...could be the love song for the summer of '98."
 —Charlie Lombardo, MD,
 WALK-Long Island, N.Y.

TW	Artist - Title (Label)	Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	SHANIA TWAIN - You're Still The One (Mercury)	23	145	0	3638	-150	56	47	32	9
2	SARAH McLACHLAN - Adia (Nettwerk/Arista)	16	152	5	3513	+79	60	34	33	17
3	CELINE DION - To Love You More (550 Music)	6	149	5	3383	+336	51	37	35	21
4	BONNIE RAITT - One Belief Away (Capitol)	11	137	3	3078	-36	53	23	36	17
5	MARIAH CAREY - My All (Columbia/CRG)	14	126	2	2860	-161	51	26	24	17
6	LeANN RIMES - Looking Through Your Eyes (Curb/Atlantic)	13	127	4	2738	+104	43	30	28	21
7	NATALIE IMBRUGLIA - Torn (RCA)	20	109	3	2710	-450	46	30	21	11
8	ROD STEWART - Ooh La La (Warner Bros.)	6	137	7	2615	+475	26	33	43	29
9	PETER CETERA - She Doesn't Need Me Anymore (River North)	14	114	0	2494	-289	39	24	33	16
10	GLORIA ESTEFAN - Heaven's What I Feel (Epic)	12	118	3	2454	+39	35	29	28	21
11	CHICAGO - All Roads Lead To You (Reprise)	10	117	2	2362	-46	29	34	30	16
12	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	19	106	0	2308	-318	23	37	31	13
13	VONDA SHEPARD - Searchin' My Soul (550 Music)	11	94	0	2180	-116	34	24	24	10
14	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	36	89	0	1971	-117	18	34	28	8
15	JAMES TAYLOR - Jump Up Behind Me (Columbia/CRG)	11	93	3	1725	-64	20	24	20	21
16	LIONEL RICHIE - Time (Mercury)	5	111	14	1723	+324	8	21	38	33
17	MARILYN SCOTT - Starting To Fall (Warner Bros.)	11	88	2	1715	+19	21	18	26	17
18	BOB SEGER & MARTINA McBRIDE - Chances Are (Capitol)	7	94	5	1606	+90	17	19	20	28
19	ELTON JOHN - Recover Your Soul (Rocket/Island)	20	86	1	1605	-380	9	27	32	14
20	JOHN TESH & JAMES INGRAM - Give Me Forever (GTSP/Mercury)	23	83	0	1499	-325	12	16	34	16
21	LYRIC - Would I Lie? (National)	7	71	5	1413	+108	13	23	21	14
22	NA LEO - The Rest Of Your Life (NLP)	14	71	4	1301	+68	9	22	22	15
23	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	7	62	6	1221	+130	11	18	20	12
<i>One of the week's largest leaps goes to this Lilith Fair songstress.</i>										
24	KENNY LOGGINS - Just Breathe (Columbia/CRG)	6	69	5	1218	+120	5	23	24	12
25	EDWIN McCain - I'll Be (Lava/Atlantic)	32	55	2	1197	+24	16	12	21	4
26	BACKSTREET BOYS - As Long As You Love Me (Jive)	34	63	1	1184	-75	10	15	24	9
27	STEVE PERRY - I Stand Alone (Atlantic)	7	73	2	1159	+9	6	19	20	20
28	AMY GRANT - Like I Love You (A&M)	21	66	1	1067	-451	6	13	25	16
29	THE STORM - To Have And To Hold (Miramar)	6	62	0	1060	+85	5	18	23	16
30	DAVE ROBYN - This Ain't Good (High Time)	16	48	2	1008	+46	14	13	14	6
31	MADONNA - Frozen (Maverick/Warner Bros.)	18	59	0	997	-393	5	13	23	13
32	TOM HALL - Paris Rain (Enneagram/Cabana Boy)	9	49	0	987	+6	8	16	21	3
33	RINGO STARR - La De Da (Mercury)	4	79	17	929	+223	1	10	22	30
34	BRIAN WILSON - Your Imagination (Giant/Warner Bros.)	5	69	12	862	N	2	7	23	23
<i>The week's highest debut with 12 new stations, including WRCH-Hartford.</i>										
35	PATTY O'HARA - I Love You (J-Bird)	14	42	4	819	-1	11	8	8	15
36	A. J. CROCE - Lover's Serenade (Ruf)	5	55	4	813	N	2	8	27	18
37	OLIVIA NEWTON-JOHN - I Honestly Love You (Universal)	6	57	4	790	N	1	9	20	20
38	AGARTHA - It Could Be Love (Fearless)	11	40	1	764	N	6	14	13	7
39	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	8	27	2	732	N	14	4	7	1
40	K-CI & JOJO - All My Life (MCA)	11	41	2	715	-226	9	4	12	12

Total Reports This Week 174 Last Week 178

CHARTBOUND	Reports	Adds	SPINS	TREND
GARTH BROOKS - "To Make You Feel My Love" (Capitol)	54	14	598	+160
PAUL LESLIE - "All That I Am" (Balance)	46	3	682	+24
BENNY MARDONES - "Bless a Brand New Angel" (Crave)	46	1	671	+16
CHRISTOPHER CROSS - "Walking In Avalon" (CMC International)	45	4	594	+47
DONNA LEWIS - "I Could Be The One" (Atlantic)	43	19	497	+254

SPINCREASE	
ROD STEWART	+475
CELINE DION	+336
LIONEL RICHIE	+324
COCHRAN/BRICKMAN	+267
DONNA LEWIS	+254

ARTISTPROFILE

VINCENT JOHNSON

of Lyric

LYRIC IS: Vincent Johnson and Orlando Poole
 HOMETOWN & BIRTHDATE: Denver, September 11, 1967
 CURRENT SINGLE: "Would I Lie?"
 LABEL: National

PROMOTION CONTACT:

Joel Newman

MAJOR MUSICAL INFLUENCES:

"Rene Heredia (flamenco), George Benson, Donny Hathaway, Stevie Wonder, Earth, Wind, & Fire, John Denver, Michael McDonald, Prince."

THINGS THAT MAKE YOU HAPPY:

"Sunshine, good music, good

friends, and love."

THINGS THAT MAKE YOU SAD:

"War, hate, and racism."

YOUR BEST PERSONALITY TRAIT:

"Patience"

YOUR WORST PERSONALITY TRAIT:

"Not enough patience with myself."

THE CAUSE YOU MOST BELIEVE IN AND WHY:

"Helping underprivileged inner city kids."

FUTURE AMBITIONS:

"The completion of my music

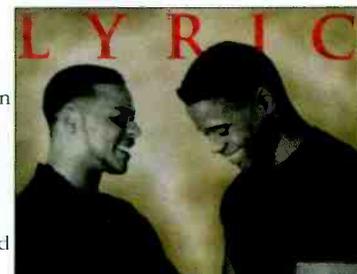
degree, learn how to fly, and many successful business diversifications."

ON WORKING WITH

[PRODUCER] DANNY

SERAPHINE: "My experience with Mr. Seraphine has been mostly a learning and very loving relationship. He respects my talent and determination. Throughout all of this, Danny has turned into my mentor, father

figure, and best friend. Speaking for Orlando and I—we both truly love that little short guy."



A/C UP&COMING

Rpts.	Adds	SPINS	TREND	ARTIST - Title (Label)
34	1	579	+22	LANCE BAKER FENT - Watchin' Over Me (Greenman)
33	3	535	+56	ARLYNN & SABELA - Real Life (665 Records)
33	5	374	+65	GINO VANNELLI - Slow Love (Verve)
30	26	293	+267	* ANNE COCHRAN/JIM BRICKMAN - After All These Years (Windham Hill)
29	2	420	-4	PETER WALDMAN - Thinking About You (JDF)
29	9	353	+98	MAX CARL & BIG DANCE - One More River (Mission)
28	1	454	+4	ZAK DANIELS & ONE EYED SNAKES - Sky Boy (Big Water)
28	1	425	+31	THE ROAD - Someone Like You (Buddy-X)
28	4	324	+80	LINDA HORNBuckle - Pages Of Time (IT)
28	6	480	+159	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)
27	2	390	+46	KEN DeROUCHIE BAND - Keep On Walkin' (KPO)
26	2	432	+44	ANGELES - Can't Find The Words (Ace)
26	2	349	+36	FUSHIA - The Girl Inside (Finakon)
23	1	344	+26	BOBBY SKY - Noon Signs (Future)
23	4	181	+19	LINDA RONSTADT - When We Ran (Elektra/EEG)
23	7	283	+123	ALTO REED - Change The World (Harmonia Park)
22	—	610	-29	FASTBALL - The Way (Hollywood)
22	1	590	+39	MATCHBOX 20 - Real World (Lava/Atlantic)
22	—	628	+38	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)
20	3	373	+48	MEREDITH BROOKS - Stop (Capitol)
20	1	224	+14	FICTION - So Many Tears (High Time)
19	18	175	+155	* CHRISTINA AGUILERA - Reflection (Walt Disney/Hollywood)
18	—	213	+2	SIMON APPLE - A Boy Like Me (Trunk)
18	1	220	+23	ARDEN JONES - Warmed Pride (Coast)
18	16	187	+172	* ACE OF BASE - Cruel Summer (Arista)
17	1	194	+2	JOE'S BAND - State Of Independence (Rag)
17	—	215	+13	FEELS 2 REAL - Love Will (Stylus)
17	2	207	+39	THE HEATERS - That Boy (Wants To Be A Girl) (Garage)
17	7	195	+110	* CUTTING EDGE - Without You (Thunder Quest)
17	16	165	+158	* PHOEBE SNOW feat. MICHAEL McDONALD - Fight To The End (House of Blues)
16	2	178	+30	DAVID FRANKEL BAND - Dancin' Into Dreamland (Serge)
15	1	171	+14	* AKNEEL - I Keep Looking For You (Akneel)
15	14	174	+148	* SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)

Drops: #24-Rita Coolidge, #36-Micael Bolton, #37-Celine Dion, #38-Shawn Colvin, #39-Dakota Moon, The Wallflowers, Bhakti, Mariah's Trench, Jim Morgan, and Holly Cole.

REVIEWS continued

RICHIE SAMBORA
"In It for Love" (Mercury)

An artist who's best known as part of one of rock's greatest bands, Sambora serves up the next single from his solo album *Undiscovered Soul*. Produced by Don Was, this is a pleasant, acoustic offering about love—and the joys and pains that often accompany it. Quietly introspective and perfect for A/C radio.



PAUL KELLY
"Tease Me" (Vanguard)

Paul Kelly may not be familiar to you yet, but he's a multi-platinum, award-winning artist in his native Australia. Currently, he's climbing up the A3 chart and looking to cross over to

Hot and Modern A/C with this tune that's mid-tempo rocky and a little rugged. Go ahead, be adventurous and discover what Down Under has known for awhile—Paul Kelly is the real deal.

Songs previously reviewed in the New Mainstream, impacting June 22 and 23:

Athenaeum "What I Didn't Know" (Atlantic) impacting Hot and Modern A/C (reviewed June 12).

George Benson "Standing Together" (GRP) impacting mainstream A/C (reviewed May 29).

Esperanza "They Don't Understand Me" (LaFace/Arista) impacting Hot and mainstream A/C (reviewed May 29).

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URBAN

MOST ADDED

KEITH WASHINGTON (46)
I Love You (Silas/MCA)

Including: W0ZZ, WKGN, WILD, WYLD, WIBB, WJMG, WKYS, KXZZ, WEUP, WTCC, WJFX, WNFQ, WROU, WJUN, WBLK, WKND, WPAL, WJLB, WTMP, WZHT, KMJJ, KTBT, WVEE, WUSL, KHRN, WXQL, KPRS, WZAK, KOXL, WCKX, W0WI, WCDX, WJMI, KZWA, KJMM, KVSP, WHRK, KJMS, W0GZB, WIZF, WQHH, WJZD, WFXE, WAMO, WQMG, WDLT

PUBLIC ANNOUNCEMENT (40)
It's About Time (A&M)



Including: WKGN, WILD, WYLD, WPHI, W0AS, WIBB, KMJK, WJMG, WJMJ, WEUP, WTLZ, WJFX, W0WDM, WROU, WBLK, WPAL, WJLB, KMJJ, WUSL, WKKV, KHRN, WYNN, KPRS, WCKX, KRRQ, WCDX, WJMI, KZWA, KJMM, KVSP, KKDA, WHRK, W0GZB, WPEG, WFXA, WIZF, WQHH, WJZD, WAMO, WZFX

TAMIA (33)
So Into You (Qwest/Warner Bros.)

Including: WILD, WDLT, WIBB, KMJK, WJMG, WTLZ, WJFX, WNFQ, WJUN, WPAL, WJLB, WTMP, WZHT, KMJJ, KTBT, KHRN, KPRS, WZAK, WCKX, KRRQ, K0KO, KZWA, KJMM, KVSP, KKDA, WHRK, W0GZB, WFXA, WQHH, WJZD, KMJM, WFXE, WAMO

MASTER P (33)
Thinkin' Bout You (No Limit/Priority)



Including: WJMG, WEUP, WTLZ, WJFX, W0WDM, WJLB, WTMP, KMJJ, KTBT, WKKV, KHRN, WYNN, KPRS, KRRQ, WCDX, KZWA, KKDA, WHRK, WPEG, WFXA, WJMI, WIZF, WQHH, W0GZB, WJZD, W0WI, WCKX, WZAK, WFXE, WPAL, WKGN, WIBB, WJUN

PRESSHA (29)
Splackarellie (LaFace/Arista)

Including: WJFX, WMNX, WJLB, WTMP, KMJJ, KTBT, WBLX, KHRN, KPRS, KRRQ, KZWA, KJMM, KVSP, KKDA, WHRK, WPEG, WFXA, WJMI, WIZF, WQHH, W0GZB, WJZD, WCKX, WPAL, WIBB, WJIZ, WKGN, W0ZZ, WJUN

BLACK A/C Most Played Current Hits

- SPARKLE FEAT. R. KELLY "Be Careful" (Rockland/Interscope)
- XSCAPE "The Arms Of The One..." (SoSoDef/Columbia/CRG)
- REGINA BELLE "Don't Let Go" (MCA)
- BRANDY & MONICA "The Boy Is Mine" (Atlantic)
- BRIAN McKNIGHT "The Only One For Me" (Motown)

URBAN REVIEWS

DES'REE & BABYFACE
"Fire" (Yab Yum/550 Music)

The soundtrack to the new Urban romance movie *Hav Plenty* is appropriately titled; it obviously has plenty of hits on board by the format's biggest artists. This shuffling cover of a 20-year old Bruce Springsteen nugget from producer Babyface and British vocalist Des'ree is a pleasant lead-in. Babyface's cool tenor warbling and Des'ree's low-register cooing make their voices tangle seamlessly, and Babyface's vocal arrangement of the background singers (among them Shanice Wilson, Beverly Crowder, and 'Face's brother Kevon Edmonds) give this classic a soulful twist.

GERALD LEVERT
"Thinkin' About It" (Elektra/EEG)

Drama doesn't get any deeper than this: All the time he's been sleeping with her, she's been sleeping with somebody else, and Mr. Somebody Else has also been sexing down her friend.

That's a lot to think about, and Gerald brings all the nuances of his compellingly rough-hewn voice to bear as he forces his girl to mull it all over. His lead pulls together a multi-

layered mid-tempo track that combines guitars, swirling background harmonics, and a Timbaland-like rhythm track provided by Deelite, the production force behind the rhythmic on LSG's "Your Body," Levert's last chart project. Nowhere else will you hear a singer moan, "Tell me why are you so freaky?" with such broken hearted conviction. Mark this one as another worthy entry in the current sweepstakes to crown the Realest of Real Relationship records, a group that so far includes Sparkle & R. Kelly's "Be Careful" and Kelly Price's "Friend of Mine."

TYRESE
"Nobody Else" (RCA)

Technically, this 19-year old Angeleno is new to the recording industry, but we've seen him and heard this young man before. Tyrese's style was immortalized last year in a Coca-Cola commercial, in which he boards a bus wearing a pair of headphones and just breaks into song. On this uptempo groove, Tyrese unleashes a voice that will have some reaching for names like R. Kelly and Joe for comparisons. Combined with model-like good looks and a powerful stage presence (he set tongues wagging after a strong set at the Impact convention in Reno), Tyrese's attributes put him in line for stardom. The track is produced by Jake for Lionel Job Inc.

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CBS Radio

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Gina Smith

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Tom Welch
AUTHOR OF "WORK HAPPY
LIVE HEALTHY"

Virtual Radio
Actual Reality?
with
Larry Campbell/Research-
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HIP-HOP

HIP-HOP REVIEWS

DIONNE WARWICK & THE HIP HOP NATION UNITED

"What the World Needs Now Is Love" (River North Records)

This concept might have sounded a little outlandish, a little grand: R&B diva Warwick pacting with a group of contemporary hip-hop performers to update one of her 1960s classics. But the result, produced by her son



Damon Elliott, is actually a suave bit of message-oriented hip-hop that works well and would be a smooth addition to any playlist. Dionne's laidback vocals—vastly different from her sprightly vocals on the original—meld nicely with the rhymes and vocal runs delivered by her guests, including Bobby Brown, Big Daddy Kane, Flesh-N-Bone, Coolio, Tony Grant of Az Yet, Mic Geronimo, Young Buck, Horace Brown, Tyrese, Royal Flush, Mike City, 40 Thieves, Young Buck, Ray J., Mechalie Jamison, Kurupt, and Veronica. The song might have changed, but the message remains the same.

THE LOX "Let's Start Love Over" (Bad Boy/Arista)

Bad Boy collective The Lox spin an elemental, reminiscent rap about taking it "back to the way things were," sharing memories of a childhood in the city over a gentle elec-

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MOST ADDED



CANIBUS (54)

"How Come" Bulworth Soundtrack (Interscope)

8BALL (51)

"Coffee Shop" feat. Redman (Suave House/Universal)

MOST REQUESTED



NOREAGA

ALL CITY

SUNZ OF MAN

GANGSTAR

XZIBIT

RADIO SAYS



8BALL

"Coffee Shop" feat. Redman

(Suave House/Universal)

"This ain't no Folgers, this is espresso. 'Coffee Shop' is hot!"

—D. Street, KSJL 96.1-San Antonio, Tex.

2W	LW	TW	
2	2	1	NOREAGGA - N.O.R.E. (Penalty Recordings/Tommy Boy)
8	3	2	ALL CITY - The Actual/Priceless (MCA)
1	1	3	SUNZ OF MAN - Shining Star (Wu-Tang Records/Red Ant)
—	11	4	LAURYN HILL - Lost One (RCA/Ruffhouse/Columbia) <i>Women know how to work it—#4 after one week on the chart.</i>
3	4	5	JOHN FORTE' - 99 (RCE/Ruffhouse/Columbia/CRG)
4	6	6	XZIBIT - 3 Card Molly (Loud)
10	7	7	JAY-Z - A Million & One Questions (Roc-A-Fella/Def Jam)
16	10	8	HEATHER B - Do You (MCA)
—	25	9	GANG STARR - Milita (Noo Trybe/Virgin)
5	5	10	PLAYER'S CLUB SUNDTK. - Ice Cube & Master P/ I'm A Ho (A&M)
15	13	11	BIG PUNISHER - Twinz/Deep Cover 98 (Loud)
31	15	12	MIC VANDALZ - Love & Hate (Jive)
NEW	13	13	PUMPKINHEAD - Dynamic Remix (Makin' Records)
9	8	14	RAHSHEED & ILL ADVISED - 1986/Redd Hott (Quake City)
11	12	15	DEF SQUAD - Full Cooperation (Def Jam/Mercury)
7	9	16	RAS KASS - Understandable Smooth/Music Of Business (PatchWerk Recordings)
20	18	17	DAZ DILLINGER - Might Sound Crazy (Death Row)
27	26	18	DIAMONDS IN THE ROUGH - Da Doe (Roc-A-Fella/Priority)
—	23	19	FAT CAT KARHEEM - Fugazi/Money Game (Casino/London)
19	16	20	McGRUFF - feat. Mr.Cheeks:This Is How We Do (Uptown/Universal)
NEW	21	21	A+ - Boyz To Men/Up Top New York (Kedar/Universal)
13	14	22	FAT JOE - Misery Needs Company (Atlantic)
NEW	23	23	KING TEE - Got It Locked (Interscope) <i>Truly a party hit. Listen for it in a club near you</i>
18	22	24	INDEPENDENCE DAY COMPALATION - Various Artist (Nervous)
21	19	25	MIKE ZOOT - High Drama Pt. 3 (Guesswhy/d)
6	17	26	JIVE ALL STARS - No Stoppin' feat. Kasino, Mic Vandalz, Jane Blaze (Jive)
—	35	27	CAPPADONNA - Dart Throwing (Razor Sharp/Epic Street)
12	20	28	SHABAAM SAHDEEQ - Sound Clash (Rawkus)
—	32	29	LIKWIT ALL STARS - Calie Kings (V-Wax)
22	24	30	BULWORTH SDTRK. - Ghetto Superstar f/ Pras, Mya & ODB/Zoom f/ Dr.Dre & L.L. (Interscope)
NEW	31	31	CLIPSE - Got Caught Dealin' (The Gold Mine,Inc./EastWest)
NEW	32	32	DEFARI - Never Loose Touch (Tommy Boy)
NEW	33	33	ANIMAL PHARM - The Brink (AWOL)
14	27	34	CANIBUS - Second Round K.O. (Group Home/Universal)
38	33	35	GOODIE MoB - Black Ice (LaFace/Arista)
17	21	36	B BALL - Pure Uncut feat Master P, Mystikal & Silk (Suave/Universal)
32	31	37	X-PERADO - Watch Ya' Step feat. OC (Official Jointz)
36	38	38	JD FEAT. JAY Z - Money Ain't A Thing (Columbia/CRG)
NEW	39	39	ROYAL FLUSH - Can't Help It/What A Shame feat. Noreaga (Blunt Recordings)
33	30	40	HOBO JUNCTION - Night And Day (South Paw/Delicious Vinyl)

CHARTBOUND

MASTERMINDS "The Ante (Mind Your Records)
MEEN GREEN "Break It Down/Deep In The Game (PatchWork)
CANIBUS "How Come" Bulworth Sundtk (Interscope)
8BALL "Coffee Shop" feat. Redman (Suave House/Universal)
GONZO "I Got It Made" (Menis Records)

UP&ADD'EM

YANKIE B "That Feeling/Hurt Somebody" (Gee Street)	6/25
MC LYTE "I Can't Make A Mistake" (Elektra)	6/25

JC'SHIP-HOPBOX

HEADS UP: Here's some news for all devoted fans of GAVIN's Hip-Hop chart. As of July 9, our chart will be based on spins only. What does this really mean? It means that all reporters must now break down the number of spins for each of the records in their top 40. In the interest of "keeping it real," we want to get as close as possible

to accurately representing the number of times a record has been spun at each individual station. Reports listing all heavies as receiving X number of spins and all mediums as receiving X amount of spins, for example, are discouraged. If you add a record, it must receive at least one spin during the week you add it.

The Hip-Hop chart is the last of GAVIN's music charts to convert to spins. Once we accomplish this, we'll have a uniform system by which to judge the progress of records on this chart and to compare the same records when they show up on other format charts. Spins are now industry standard, so it behooves us to all get with The New.

MCA HIP-HOP: Now that

MCA has acquired the rap roster of Geffen Records, expect some interesting new jams to come out of that camp. Now on the roster: **Wu-Tang Clan** member **The Genius (aka GZA)**; **The Roots**, now on tour with **Goodie Mob**; **Sauce Money**, a young rapper out of **Jay-Z's** Roc-A-Fella family; a solo debut by **Rahzel**, a member of **The Roots**; and new duo **All City**, whose

forthcoming album sports production by beatmasters **Pete Rock**, **Premier**, and **D.J. Clark Kent**. On August 11, the label will drop the **Flip Squad All Stars** compilation, featuring tracks produced by New York DJs **Big Cap**, **Doo Wop**, **DJ Enuff**, and **Funkmaster Flex**, featuring rhymes from **The Biz**, **McGruff**, **Canabis**, newcomer **Don Black**, **Large Professor**, **the Lost Boyz**, and others.

REVIEWS *continued*

tric piano groove with a chorus that asks us to turn back the hands of time to before street violence and drug wars. Touch football, play clothes, curfews, block parties, and early rhyming on the corners are

just some of the fond images that are lost amid today's hardcore lifestyles and playa hatin', according to the Lox. The track gets spice from a vocal by Carl Henry and the usual background grunts from Puff Daddy. Taken from The Lox's gold album *Money, Power & Respect*.

MIXSHOW *Real Spins*

TW		Spinz	Trend
1	THE LOX - Money, Power, & Respect (Bad Boy/Arista)	86	0
2	BULWORTH SDTRK - Ghetto Superstar f/ Pras, Mya & ODB/Zoom f/ Dr.Dre & L.L (Interscope)	72	+15
3	ICE CUBE - We Be Clubbin' (Remix) Feat. DMX (Heavyweight/A&M)	71	+7
4	QUEEN LATIFAH - Bananas (Motown)	70	+1
5	GOODIE MoB - Black Ice (LaFace/Arista)	70	-5
6	LUKE - Bounce To The Beat (Luke/Island)	65	0
7	JAY-Z - A Million & One Questions (Roc-A-Fella/Def Jam)	65	-2
8	ALL CITY - The Actual/Priceless (MCA)	55	+7
9	CHARLI BALTIMORE - Money (Epic)	53	-1
10	QUEEN PEN - Party Ain't A Party/All My Love (Lil' Man/Interscope)	52	+7
11	PUBLIC ENEMY - He Got Game soundtrack (Def Jam/Mercury)	51	-2
12	CAUGHT UP SDTRK - Snoop & Kurupt: Ride On/Gang Starr:Work (Noo Trybe/Virgin)	50	0
13	RUFUS BLAQ - Artifacts of Life/Out Of Sight (A&M)	46	0
14	MASTER P - I Got The Hook Up (No Limit/Priority)	45	+7
15	VARIOUS ARTISTS - 2 Pac: Lost Souls (Death Row)	44	0
16	MYSTIKAL - The Man Right 'Chea/Unpredictable (Jive)	40	0
17	DJ HONDA - H2 (Relativity)	39	0
18	BIG PUNISHER - Still Not A Player (Loud)	38	N
19	BLACK CEASER - System (Tommy Boy)	36	0
20	DO OR DIE - Still Po Pimpin' (Rap-A-Lot)	35	0

RETAILPROFILE

Amoeba



2455 Telegraph Ave., Berkeley, CA 94704

Contact: DJ Serg

Ph: (510) 549-1125

Fax: (510) 549-1307

Web Site: www.amoebamusic.com

Amoeba's Pick: Showbiz & A.G. - Full Scale (Fat Beats)

Props Over Here: "The reason Amoeba's hip hop selection is so good is due to the fact that I have all the bases covered. I'm a club DJ, I throw monthly parties, and I'm always looking for the next best thing—independent or major! I never let commercial radio predict the hits, my ears do that! —DJ Serg

Top Ten Albums

1. GANG STARR - Moment Of Truth (Noo Trybe/Virgin)
2. RAKIM - The 18th Letter (Universal)
3. RASCO - Time Waits For No Man (Stones Throw)
4. SHOWBIZ & A.G. - Full Scale (Fat Beats)
5. VARIOUS ARTISTS - Rules Of The Game (Tripek)
6. HOBO JUNCTION - The Black Label (Hobo)
7. VARIOUS ARTISTS - Lyricist Lounge (Rawkus)
8. CAPPADONNA - The Pillage (Razor Sharp/Epic)
9. VARIOUS ARTISTS - Sole In The Hole soundtrack (Loud)

10. VARIOUS

ARTISTS - Hip Hop Independence Day (Nervous)

Top Ten Singles

1. LOOT PACK - "The Anthem" (Stones Throw)
2. RUDE feat. SAUKRATES & ORGANIZED KONFUSION - "Innovations" (Illkibe)
3. DILATED PEOPLES - "Work The Angles" (A.B.B.)
4. RASCO - "What's It All About" (Stones Throw)
5. RASHEED & ILL ADVISED - "1.9.8.6." (Quake City)

7

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By now, all good programmers are aware of the importance of branding: being famous for something and building as strong an association as you can with that key attribute. However, a lot of Rock stations are still missing one important opportunity—the chance to multiply the number of impressions they can make in the minds of their listeners by identifying the station (with a legal ID or other station name) after every song.

Think of it in these terms: stations that go from IDing every two songs to IDing after every song nearly double their number of impressions.

Increasingly, rock stations are starting to do this. It's not an issue for any other format, all of which ID after every song, but it is a big step for most Rock stations. After all, it wasn't that long ago that Rock stations would play three in a row before talking. And still, many stations resist IDing after every song. But, why? What do they have to lose?

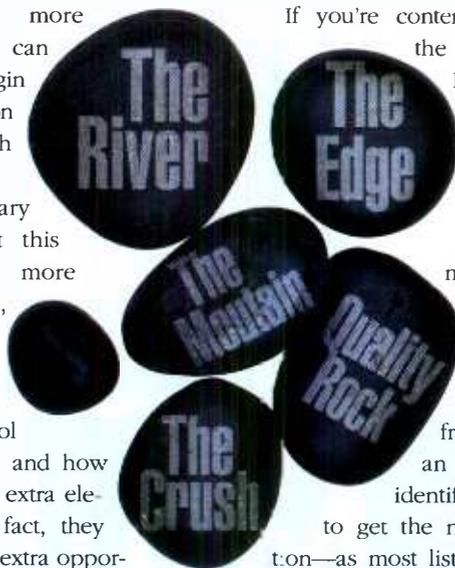
Besides the fact that all other radio formats do it, consider the fact that almost all TV networks and local TV stations now identify continuously, placing their logos in the bottom right corner of the screen. There's a good reason for it. In an increasingly crowded media market, no one wants to take the chance that they won't receive credit, a very real concern and one that's underscored anytime you ask people what radio station they listen to. You get radically different answers if asking it as an aided or unaided question. This difference, known as phantom cume, can be the difference between a healthy radio station and a seriously under-perform-

Beyond Branding: Doubling Your Impressions

BY PAT WELSH

ing one. If more impressions can reduce the margin of error, a station would be foolish not to do it.

The primary objection, that this would mean more interruptions, just doesn't hold water. As programmers, you have control over how long and how obtrusive these extra elements are. In fact, they can be used as extra opportunities to entertain, or at least provide buffers between songs that would otherwise produce a train wreck segue. The bottom line is that the alternative—not getting credit—is too great a risk to take.



If you're contemplating making the move toward IDing more often, here are a few things to keep in mind:

1. Use the most common moniker for the station, whether that's the actual call letters, a name derived from the calls, or an alphanumeric identifier. The idea is to get the name of the station—as most listeners know it—on the air as often as possible.

2. Make sure that the extra IDs are brief. They need to clearly ID the station but they should be short enough that they are there and gone before they have the chance to be

construed as interruptions. Make a rule that the extra ones should never be more than 5 seconds long, less whenever possible.

3. Make the extra IDs prerecorded. This will guarantee that they're quick and will avoid the problem of jocks being tempted to do too much. In fact, make most of the extra elements into "dry" sweepers (voice-only, dropped over a song intro).

4. Use different voices to avoid sounding canned. Put some variety into the voices, effects, tempo, etc.

5. Encourage the jocks to take full advantage of the variety of new production elements. Remind them that this is another opportunity for them to express their creativity by really producing their shows.

My final advice is this: if you have a direct competitor, don't waste any time in implementing this strategy. The downside to more identifying is small compared to what you have to gain. As programmers, we have to be able to think like our listeners. Since Arbitron is a game of recall, why take the chance that any listener—especially a diary keeper—doesn't know what station they're hearing?

PAT WELSH IS VICE PRESIDENT, MUSIC PROGRAMMING FOR POLLACK MEDIA GROUP. (310) 459-8556; E-MAIL: pollackmg@aol.com

Regal Harvest House Sold Out Still Room at the Inn for A3

BY KENT ZIMMERMAN

True, this year's GAVIN Summit in Boulder is shaping up to be our fastest-paced and biggest yet, but don't panic. Although the host site—the Regal Harvest House—is already officially sold out, there's still space for A3 delegates.

We talked to GAVIN Convention Services' Catherine Ryan and asked for the easiest ways to register and book rooms and travel. Just dial Catherine at extension 653. She can help you with the following:



1. **Regal Waiting List.** As is historically the case, rooms reservations fall through, which is why it's a good idea to get on the Regal Harvest House's waiting list now.

2. **Book a Regal suite.** The Regal has a few remaining suites. Live a little.

3. **Stay at the Marriott.** Have Catherine grab a room for you from the GAVIN block at the nearby Boulder Marriott. It's only a block and a half away.

4. **Stay at the Boulderado.** Catherine has GAVIN rooms left here as well. You'll run into lots of performing musicians who stay there.

5. **Call the Holiday Inn directly.** We don't have a room block, but

you can reach them at (303) 443-3322. They're just two blocks down the road.

6. **Register before July 10.** Early registration is \$267. After 7/10, the price bumps up to \$327.

7. **Try our travel agent for discount plane tix.** You can reach Thorndike Travel at (800) 446-9896.

Catherine may also be able to pair radio people with needed sponsorship or handle arrangements for folks to volunteer in exchange for a registration. "Since I see all the registrations, if a non-radio person registers without a sponsor, I'm sometimes able to pair people up," she says. "We're also looking for volunteers to help at the registration site."

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gets under your skin.

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Robbie Robertson

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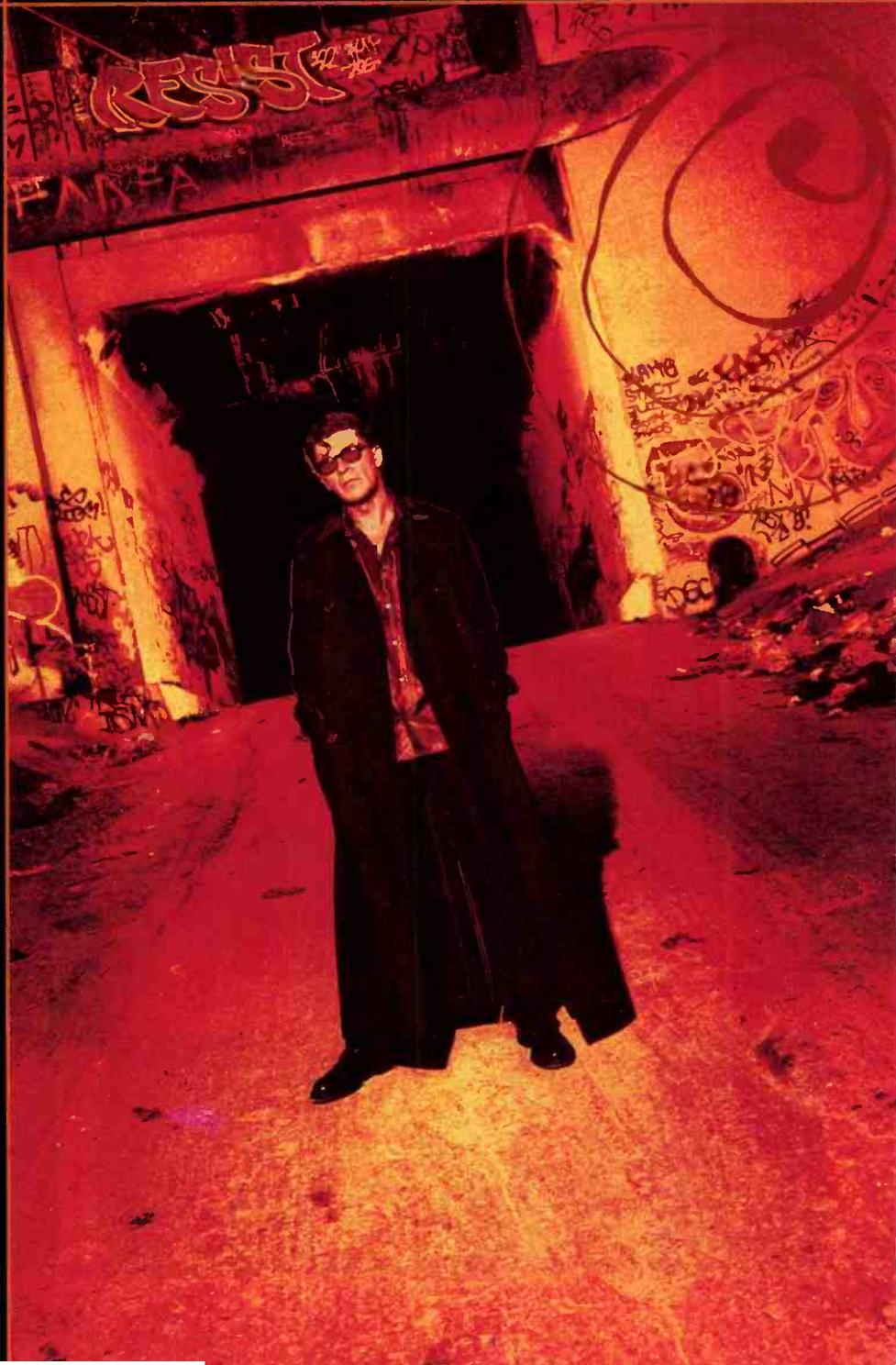
make contact with a legend:

VH1 **“Behind The Music”**
featuring Robbie Robertson
begins airing June 19.

PBS Special **“Making A Noise,”** a documentary
profiling Robbie Robertson and the making of
Contact From The Underworld Of Redboy.
Premiering in August.

Produced by Tim Gordine and Robbie Robertson
Management: Jared Levine

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Passion For Music, Radio Drives Alternative Career Paths

BY SPENCE D.

The last few weeks have been pretty hectic for those of us following the break-ups and shake-ups in the Alternative radio and record worlds. A lot of folks have left their jobs, been laid off, or otherwise decided to pursue alternate career paths. Two prominent moves worthy of mention are those of John Lenac, formerly of KNRX-Kansas City and new WOXY-Cincinnati's Keri Valmassei.

"I'd been thinking about this for a long time, even back when I was at WRLG in Nashville," remarks former KNRX PD John Lenac of his decision to leave radio for a label gig. John has just accepted the Southwest Regional Promotions slot for TVT Records. "When I was seven weeks out of a gig [after the demise of WRLG], it was not the time to make a career change," Lenac recalls. "Then I got the gig at

KNRX and started kickin' butt at the station; ratings went up and the station's image was bolstered."

Lenac is anything but remorseful about his tenure at the Kansas City Modern Rock station; he just felt it was time to move on. "I got into radio because of my passion for music. That passion is still here, but lately I've been spending less than 10 percent of my days with music. Don't get me wrong; I've loved working with sales, marketing, and the imaging of the station, but music is what I'm really all about. Besides, radio is not what it was five years ago, what with the Telecommunications Act and consolidation."

On the other side of the coin is Keri Valmassei, formerly of Righteous Babe Records. Keri recently stepped into the PD slot at WOXY, a post vacated by Kevin Cole, who moved to Seattle to be part of amazon.com's new music

site. Keri's move from a label to radio actually isn't much of a leap, considering she was working as a part-timer at WEDG-Buffalo while with Ani DiFranco's imprint (Keri also worked at WWDX-Lansing back in the early '90s, so her ties to commercial Alt radio are pretty solid).

"I've just never been able to get out of the radio thing," remarks Keri. "Back in April, I was thinkin' about doing something else. I considered radio, but for me it was either public radio or three commercial stations in the entire country. When the position opened at WOXY, I couldn't resist; this is like my dream gig."

"I love the station and everything that it stands for. What they're doing is so in line with what I've always thought about radio, so it was a natural fit."

The main question on insiders' minds is how—if at all—will Keri change the station. "Right now everything is operating just fine. There's nothing here that needs fixing, that's for damn sure," she explains. "I'd like to see us be a little more street active, with, more man-on-the-street promotions, but other than that it's a maintenance situation for the time being."

What about Keri on the air? "After I get settled in I'd like to get back on the air," she reveals.

What both John's move to a label and Keri's shift back to radio emphasize is the fact that most of us got into this biz because of the music, and we each need to find our own ways to keep that passion alive. For the time being, Lenac says, it's time to taste the label side of things. For Keri, she says radio has always been in her blood, so it's a return to her roots.



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No More Yeehaws Bela's Banjo Is Now Hip

BY KENT ZIMMERMAN

"Younger folks don't have the usual preconceptions about the banjo," says Bela Fleck. "During the '80s, if I showed up at a college with a banjo, kids would flap their arms and yell, 'Yeehaw!' Now they're interested."

Bela Fleck and the Flecktones used to be considered strange, and little wonder: a lead banjoist, merci-



less funk/jazz bassist, an electronic percussionist dressed like a pirate, and a sax player who blows several horns simultaneously. But now a new generation of music hordes barely blinks at the use of brass, woodwinds, violins, and other stringed instruments in their racks.

"If I'm the only banjo player that people are going to hear, then they're not going to hear any typical banjo stuff."

With the release of *Left of Cool*, the Flecktones' first studio album in five years, the band has seen the size of its live audiences virtually double—from 1000 to 2000 seaters. And with a backlog of new material, the Flecktones decided to use the studio differently this time out.

Instead of recording live, the

Flecktones added layers of afterthoughts, incorporating horn sections, banjo choirs, guitars, sitar-banjos, and mandolins. Future Man began mixing acoustic drums and cymbals with his electronic Synthaxe. Bassist Victor Wooten added cello and acoustic bass.

"Everyone in the band is a star in his own right," says Fleck. "We've got a great saxophonist, Jeff Coffin, who plays all the saxes, flute, and clarinet."

Among those who call themselves fans is Dave Matthews, who used to watch Bela perform in Virginia with New Grass Revival. Now, in addition to touring and jamming together (amid Internet rumors that Bela was asked to join the DMB),

both have appeared on each other's new records.

"We're buds," is how Bela describes the Matthews relationship. "We did a trade-off; he sang with us, and I played on their record."

"It wasn't something we labored over, except for one tune, 'Spoon.' One of the hardest things to do on the banjo is to play slow."

Bela is pleased with the Flecktones' progress. Each album continues to outsell its predecessor, and the band enjoys its label's patient support.

"At Warners, we're the turtle that's climbing. Sometimes we go so slow it feels like we're going backwards. But if you look at the long term, we're doing better than ever."

Kenny "Tick" Salcido Heads Grand Royal Radio Promotion

Kenny "Tick" Salcido has moved up to Head of Radio Promotion at the Beastie Boys' Grand Royal Records, a role once belonging to Miwa Okumura, who left the company to work with Digital Hardcore Records in New York. Tick, a former Cal State Los Angeles student, got his start at the label as an intern 2 1/2 years ago.

Tick has been instrumental in the College radio success of acts like Buffalo Daughter, Bis, and currently Sean Lennon. He has also written for the magazine branch of the organization. (He was responsible for the very popular article on Miami Booty Bass, for which he has

received endless props.)

"I'm excited about what we have comin' up," he says. "We have a new Bis album called *Intendo* and



an independent hip-hop 12" series, not to mention the new Beastie Boys album, *Hello Nasty*, due out July 14 that I'll work together with Steve Nice over at Capitol."

"I'm very fortunate to be doing what I'm doing," says Tick. "I'm a fan of music and I'll always be a fan of music. It's very exciting for me to be at a label that touches so many. At Grand Royal, we're moving on up—like the Jeffersons."

You can reach Tick at (213) 663-3000.

Indie Crash Signs Dist. Pact

Crash Records is pleased to announce their recent distribution deal with Private I/Mercury Records. According to Crash's CEO Mark Nawara, the deal will commence with the release of the self-titled debut from 9-Volt, a popular Arizona band that has been receiving local airplay on KUPD and KDKB. Nawara says, "Private I/Mercury will provide the expertise that 9-Volt and Crash's other artists

require as far as working the product to commercial radio, TV, and other outlets."

Joe Isgro, Private I CEO, says of Nawara, "He's a very credible and knowledgeable person in the Alternative field, and we are looking forward to a successful venture together." Distribution for the Tempe, Arizona based Crash Records releases will be through Mercury/Polygram.



- | | Right | Wrong | | Right | Wrong |
|--|-------------------------------------|-------------------------------------|--|-------------------------------------|-------------------------------------|
| 1. Barbie's measurements if she were life size: 39-23-33 | <input checked="" type="checkbox"/> | <input type="checkbox"/> | 6. Jody Petersen of WNCS always plays a round of golf at industry conventions. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 2. According to his contract Burt Reynolds received the prosthetic penis used in <i>Boogie Nights</i> as a keepsake. | <input type="checkbox"/> | <input checked="" type="checkbox"/> | 7. The world's termites outweigh the world's humans 10 to 1. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 3. Average life span of a major league baseball: 7 pitches. | <input checked="" type="checkbox"/> | <input type="checkbox"/> | 8. Bob Hope is dead. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 4. Bill Buckner has a street named after him near Fenway Park in Boston. | <input type="checkbox"/> | <input checked="" type="checkbox"/> | 9. Every time you lick a stamp, you're consuming 1/10 of a calorie. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 5. The portion of land in the US owned by the government is 1/3 | <input checked="" type="checkbox"/> | <input type="checkbox"/> | 10. Bob Dylan's famous <i>Basement Tapes</i> were actually recorded in Jody Denberg's house. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| | | | 11. Astronauts cannot cry in space. There is no gravity, so the tears can't flow. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |

Jeffrey Gaines has made the album of his career with his Rykodisc debut *Galore*.

right my wrongs

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ALTERNATIVE

MOST ADDED



CANDLEBOX (22)

It's Alright
(Maverick/Warner Bros.)

Including: KEDJ, KQXR, WPLA, WOSC, KNRX, KCXX, WHMP, KRZQ, WRXQ, KACV, KNRK, KFTE, WYKT, KHLR, KPNT, WXEX, WMAD, KKNO, WKRL, KTOZ, KFGX, KMYZ

EVERYTHING (14)

Hooch (Blackbird/Sire)

Including: WPLT, KTEG, KHLR, WXEG, KNRK, WIXD, WEND, WOSC, KQGE, WHFS, WKRO, KQXR, WLJR, WHMP

SWIRL (12)

Hey Now Now (Mercury)

Including: KLZR, WMAD, KENZ, WXEG, WBER, WEJE, KRZQ, KRDX, WGRD, WBCN, WEOX, WOXY

BARENAKED LADIES (9)

One Week

(Reprise)

Including: KMYZ, KLZR, KSPI, WXRK, KPDI, WHTG, KFRR, WPLA, KNSX

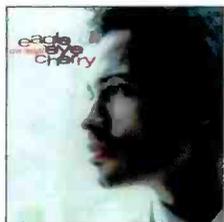
RAGE AGAINST THE MACHINE (8)

No Shelter

(Columbia/CRG)

Including: CFNY, WVDX, KKNO, KJEE, KPNT, WEND, KCXX, WXDX

RECORD TO WATCH



EAGLE EYE CHERRY "Save Tonight" (Work)

Hi-speed acoustic guitar, softly aggressive vocals with a warm undertone, and bobbing rhythms make this a surefire hit for lazy summer evenings.

LW	TW		Spins	Diff.
2	1	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	2423	+204
1	2	SEMISONIC - Closing Time (MCA)	2329	+70
3	3	SMASHING PUMPKINS - Ava Adore (Virgin)	2158	-26
4	4	GARBAGE - Push It (Almo Sounds)	1968	-37
5	5	FUEL - Shimmer (550 Music)	1961	+46
6	6	HARVEY DANGER - Flagpole Sitta (Slash/London)	1956	+91
8	7	THE WALLFLOWERS - Heroes (Epic)	1565	-78
7	8	FASTBALL - The Way (Hollywood)	1519	-303
9	9	DAVE MATTHEWS BAND - Don't Drink The Water (RCA)	1474	-140
10	10	EVE6 - Inside Out (RCA)	1447	-51
11	11	TORI AMOS - SPARK (Atlantic)	1415	-27
13	12	THE URGE - Jump Right In (Immortal/Epic)	1402	+35
14	13	GREEN DAY - Redundant (Reprise)	1208	-93
17	14	MARCY PLAYGROUND - Saint Joe On The School Bus (Mammoth/Capitol)	1189	+46
23	15	BARENAKED LADIES - One Week (Reprise)	1184	+292
12	16	PEARL JAM - Wishlist (Epic)	1154	-254
22	17	BEASTIE BOYS - Intergalactic (Capitol)	1105	+195
16	18	THE VERVE - Lucky Man (Virgin)	1096	-79
21	19	FOO FIGHTERS - Walking After You (Elektra/EEG)	1072	+160
19	20	ATHENAEUM - What I Didn't Know (Atlantic)	1047	+65
15	21	EVERCLEAR - I Will Buy You A New Life (Capitol)	1035	-150
20	22	BEN FOLDS FIVE - Song For The Dumped (550 Music)	969	+22
25	23	GRANT LEE BUFFALO - Truly, Truly (Warner Bros.)	887	+162
18	24	MATCHBOX 20 - Real World (Lava/Atlantic)	881	-144
24	25	STABBING WESTWARD - Save Yourself (Columbia/CRG)	831	+31
26	26	SPRUNG MONKEY - Get 'Em Outta Here (Hollywood)	809	+122
29	27	NATALIE MERCHANT - Kind and Generous (Elektra/EEG)	636	+2
32	28	OUR LADY PEACE - 4 A.M. (Columbia/CRG)	633	+32
33	29	GUSTER - Airport Song (Sire)	590	+23
31	30	B-52's - Debbie (Reprise)	561	-51
43	31	CREED - What's This Life For (Wind-Up)	560	+181
35	32	FEEDER - High (Elektra/EEG)	555	+108
36	33	BIG BAD VOODOO DADDY - You & Me Makes 3 (Island)	534	+90
27	34	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	504	-163
—	35	RAGE AGAINST THE MACHINE - No Shelter (Columbia/CRG)	498	N
38	36	THE GANDHARVAS - Downtime (MCA)	492	+67
34	37	GIRLS AGAINST BOYS - Park Avenue (DGC)	486	+30
46	38	RANCIO - Bloodclot (Epitaph) <i>Fist waving, foot stomping, head crackin' rock-n-roll, baby!</i>	429	+62
—	39	SMASHING PUMPKINS - Perfect (Virgin) <i>Hypnotic trance pop drenched in blissful atmospheria.</i>	416	N
44	40	GRAVITY KILLS - Falling (TVT)	412	+38
41	41	DEFTONES - Be Quiet And Drive (Far Away) (Maverick/Warner Bros.)	374	-24
42	42	NATALIE IMBRUGLIA - Torn (RCA)	366	-21
49	43	BLINK 182 - Josie (Cargo/MCA)	363	+45
30	44	BLACK LAB - Time Ago (DGC)	351	-266
39	45	ALANIS MORISSETTE - Uninvited (Maverick)	343	-69
40	46	LENNY KRAVITZ - If You Can't Say No (Virgin)	329	-71
—	47	K's CHOICE - Everything For Free (550 Music)	316	N
37	48	GOD LIVES UNDERWATER - From Your Mouth (A&M)	311	-124
—	49	MARCY PLAYGROUND - Sex And Candy (Mammoth/Capitol)	309	+59
47	50	SAVE FERRIS - The World Is New (Epic)	299	-49

REVIEWS

DRUGSTORE

White Magic for Lovers (Roadrunner)



From the twisted twangle and catchy vocal harmony of "Say Hello" to the energetic guitar burst of "Mondo Cane," it's obvious that Drugstore's sophomore effort is centered around a more upbeat musical outlook than their 1996 debut. Tracks like "Sober" present tasty treats of chugging bliss and spiraling harmony, while others, like "Spacegirl," start out slow and build into a crescendo of shimmering guitar spray. But lest you think the band has forgotten how to create deep mood riffs, just check out the intoxicating single, "El President," which teams lead singer/bassist Isabel Monteiro with Radiohead crooner Thom Yorke to create a lulling wisp of forlorn intensity. The rest of the album consists of tight, captivating pop songs laced with a bristling edginess.

K'S CHOICE

Cocoon Crash (550)

Swirling guitars, Sarah Bettens' gentle-yet-aggressive vocal rasp, and chugging rhythms all mesh into a catchy, blitzkrieg pop aesthetic. "Everything for Free" is the designated Alt single, but don't stop there. "Believe" is a tightly woven interplay of skipping guitars and hobbing rhythms. "If You're Not Scared" rolls to a bubbling Middle Eastern rhythm tinge, and "Too Many Happy Faces" is an intense burst of sonic rumble. Lots to choose from here.

ALTERNATIVE REPORTS

ACCEPTED THROUGH TUESDAYS
8 A.M.-5 P.M.
GAVIN STATION REPORTING
PHONE: (415) 495-1990
FAX: (415) 495-2580

ARTISTPROFILE

EVE6

HOME BASE: SoCal

MEMBERS: Max Collins, vox and bass; Jon Siebels, guitar, background vox; Tony Fagenson, drums.

CURRENT SINGLE: "Inside Out"

ALBUM: Eve6

LABEL CONTACT: Ron Poore @ RCA (212) 930-4796

STORY BEHIND THE BAND'S

NAME: It's taken from *The X-Files*' first season episode entitled "Eve" (it's the one with the clones Eve 8, 7, and of course 6).

HOW THE BAND CAME

TOGETHER: "Jon and I went to high school together and we met our freshman year in P.E. class. We got signed [to RCA]

our junior year. We had a different drummer then, we didn't meet Tony until about a year ago." —Max
INITIAL INSPIRATION FOR BECOMING A MUSICIAN: "I started playing drums because my parents were into music and I thought that drums would be a cool instrument. For the first couple of years I didn't really practice, and then I heard Guns 'N Roses' *Appetite*

for *Destruction* and then I really got into it. That record started me really drumming. I played every song on that over and over again." —Tony
WHAT SEPARATES "INSIDE OUT" FROM THE REST OF THE MUSIC OUT THERE: "The thing that I think is cool is that the song is not a gimmick song, so it's not gonna be a quick, blow-up, one-hit wonder kind of thing." —Jon



COLLEGE

MOST ADDED



THE SPINANES (36)

Arches and Aisles (Sub Pop)

Including: KALX, KCMU, KCOU, KCRW, KCSB, KCSU, KFSS, KGLT, KJHK, KTXT, KUGS, KVMR, KVRX, KWBU, WBNY, WCDB, WFDU, WMNF, WMSE, WMSV, WNYU, WPRK,

SHONEN KNIFE (31)

Happy Hour (Big Deal)

Including: KALX, KCOU, KCRW, KCSB, KGLT, KGRG, KTXT, KUGS, KVMR, KVRX, KWBU, KWVA, KZSC, WCDB, WICB, WJCU, WMNF, WMSV, WQFS, WMNF, WMSV,

BIO RITMO (29)

Rumba Baby Rumba (Triloka/Mercury)

Including: KALX, KCMU, KCOU, KCRW, KCSB, KCSU, KGLT, KUGS, KVMR, KVRX, KWBU, KWVA, KZSC, WBNY, WCBN, WCDB, WICB, WJCU, WPRK, WQFS, WRUV, WUWS,

OZOMATLI (24)

Ozomatli (Almo Sounds)

Including: KCMU, KCSB, KDVS, KUGS, KVMR, KVRX, KWBU, WBNY, WCBN, WMNF, WMSE, WPRK, WQFS, WRFL, WRSU, WRUV, WTSR, WUSB, WUSC, WUTK,

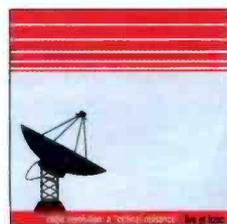
SPRING HEELED

JACK USA (24)

Songs From Suburbia (Ignition)

Including: KCSB, KGLT, KTXT, KUGS, KVRX, KWBU, KZSC, WBNY, WJCU, WMSE, WQFS, WRUV, WTSR,

RECORD TO WATCH



VARIOUS ARTISTS

Radio Revolution: A "Critical Nuisance"-Live at KZSC

Proud to see my former station come correct with this excellent comp of in-studio performances by the likes of The Need, Jen Wood, and others. Call (408) 459-2811.

ARTISTPROFILE

VAST

VAST IS: Jon Crosby

FROM: Humboldt County, Calif.

THE SOUND: Blend electronic, goth, metal, classical, and pop. Hire Fred Maher (Lou Reed, Luna) to produce and Andy Wallace (Nirvana, Smashing Pumpkins, Slayer) to mix, and shake violently 'til chilled.

"I'm 21 now, but I've been making music since I was ten. I was doing classical music at first, then went into rock & roll by way of the Beatles. I knew then that I wanted to make music my life. My mom owned a record store, so I was exposed to a lot of music. I lived in a really small town, so there were no radio stations."

"A lot of people were pissed-off when I signed to Elektra, because it is a 'corporation.' I didn't think it was wrong. Without someone like Elektra, I would not have been able to have an 18-piece orchestra for my record. I also know, being from a small town and all, that a lot of people wouldn't even hear my music unless I was on a major label."



LW	TW	
1	1	MASSIVE ATTACK - Mezzanine (Virgin)
2	2	SONIC YOUTH - A Thousand Leaves (DGC)
3	3	TRICKY - Angels With Dirty Faces (Island)
4	4	ROCKET FROM THE CRYPT - RFTC (Interscope)
6	5	BAD RELIGION - No Substance (Atlantic)
5	6	MONEY MARK - Push the Button (Mo'Wax/ffrr/London)
N	7	JESUS & MARY CHAIN - Munki (Sub Pop) <i>College legends deliver best album in years</i>
18	8	VARIOUS ARTIST - The X-Files: The Album (Elektra/EEG)
N	9	MOGWAI - Kicking A Dead Pig (Jetset) <i>Top set of remixes lands in top 10</i>
7	10	TORI AMOS - From the Choirgirl Hotel (Atlantic)
13	11	GIRLS AGAINST BOYS - Freak*On*ica (DGC)
11	12	PUBLIC ENEMY - He Got Game soundtrack (Def Jam/Mercury)
35	13	SMASHING PUMPKINS - Adore (Virgin)
33	14	BAXTER - Baxter (Maverick)
10	15	FUGAZI - End Hits (Dischord)
16	16	JOAN OF ARC - How Memory Works (Jade Tree)
12	17	ADD N TO X - On the Wires Of Our Nerves (Mute)
N	18	BILLY BRAGG & WILCO - Mermaid Avenue (Elektra/EEG)
49	19	CIV - Thirteen Day Getaway (Lava/Atlantic)
20	20	LENNY KRAVITZ - 5 (Virgin)
14	21	VERSUS - Two Cents Plus Tax (Caroline)
8	22	FIREWATER - The Ponzi Scheme (Jetset)
22	23	CREEPER LAGOON - I Become Small! And Go (Nickel Bag)
30	24	CHIXDIGGIT! - Born on the First Of July (Honest Don's)
21	25	QUASI - Featuring "Birds" (Up)
26	26	VARIOUS ARTISTS - Selector Dub Narcotic (K)
23	27	SEAN LENNON - Into the Sun (Grand Royal/Capitol)
N	28	GRAVITY KILLS - Perversion (TVT)
48	29	CALEXICO - The Black Light (1/4 Stick)
15	30	PULP - This Is Hardcore (Island)
24	31	PERE UBU - Pennsylvania (Tim/Kerr)
N	32	GRANT LEE BUFFALO - Jubilee (Slash/Warner Bros.)
19	33	PIZZICATO FIVE - Remix Album: Happy End Of You (Matador)
25	34	NEGATIVLAND - Happy Heroes (Seeland)
17	35	TORTOISE - TNT (Thrill Jockey)
N	36	DON CABALLERO - What Burns Never Returns (Touch & Go)
N	37	THE BOMBORAS - Head Shrinkin' Fun (Zombie A Go-Go/DGC)
38	38	MONOPUFF - It's Fun to Steal (Bar/None)
31	39	KOMEDA - What Makes It Go (Minty Fresh)
28	40	DJ HONDA - H2 (Relativity)
45	41	THE PRISSTEENS - Scandal, Controversy & Romance (Almo Sounds)
N	42	SONNY SIX KILLER - I'm In the Band (Vital Log)
N	43	PLASTIKMAN - Consumed (NovaMute)
N	44	DRUGSTORE - White Magic For Lovers (Roadrunner)
N	45	ARAB STRAP - Philophobia (Matador)
9	46	BERNARD BUTLER - People Move On (Columbia/CRG)
N	47	BUCK-O-NINE - Pass the Dutchie (TVT)
N	48	SISTER SOLEIL - Soularium (Universal)
N	49	GANG STARR - Moment of Truth (Noo Trybe/Virgin)
36	50	PERNICE BROTHERS - Overcome By Happiness (Sub Pop)

REVIEWS

VARIOUS ARTISTS

Fallout (Derailed)

Fallout is a collection of highly-regarded and mostly out-of-print 12" mixes from the British label Leaf. This compilation entices the listener with beautifully crafted electronic masterpieces, ranging from drum & bass, trip-hop, dub, and ambient. Favorites include Sons of Silence, Ronnie & Clyde, Witchman, and the epic 16-minute piece entitled "The Don" by Boymerang. Highly recommended. Contact Derailed at (212) 260-7558



SWINGIN' UTTERS

Five Lessons Learned (Fat Wreck Chords)

Hard to believe the Utters have been around for almost 10 years now, but it's nice to see they still manage to deliver kick-ass '70s-Brit-styled punk on this, their second Fat release. They've expanded their sound a bit by adding pianos, organs, and violins into the mix, and you can also find John Maurer from Social Distortion on bass. See them on the Warped Tour this summer. Contact (415) 284-1790.



ADDS FOR JUNE 22/123

Brian Setzer Orchestra (Interscope), **Brian Wilson** (Giant), **the Superjesus** (Warner Bros.), **MXPX** (A&M), **Monster Magnet** (A&M), **3 Finger Cowboy** (Dameon), **Hi-Fi Killers** (Loosegroove), **the Brian Jonestown Massacre** (TVT), **Barry Adamson** (Mute), **the Swinging Utters** (Fat Wreck Chords), **All** (Epitaph), **Concering Eye** (Camel Toe), **ESP All-Stars** (Element 115), **Methodist** (Mock), **Heroic Doses** (Sub Pop), **Walk On Water** (Highway/Small Stone)

COLLEGE REPORTS ACCEPTED

MONDAYS 9 A.M.-4 P.M.

TUESDAYS 9 A.M.-3 P.M.

GAVIN STATION REPORTING

PHONE: (415) 495-1990

FAX: (415) 495-2580

A3 BOOMER GRID

EDITORS:
KENT/KEITH
ZIMMERMAN

TW	Title (Label)	Spins	Trend	COR	KACY	KBAC	KBDO	KBFR	KCRN	KEPC	KFAN	KELY	KDGE	KFRG	KOSH	KINK	KKZN	KLOC	KLRD	KMMS	KMTT	KNBA	KOTR	KPCC	KPRG	KRQL	KROK	KRSH	KRVN	KRVS	KSPN	KSUT	KTAO	KTQZ
1	DAVE MATTHEWS BAND (RCA)	1114	-74	33	21	17	29	24		10	5	19	19	14	15	25	17	7	17	18	27	10	12	7	3	35	17	15	14	20	8	28	16	
2	NATALIE MERCHANT (Elektra/EEG)	1101	+24	34	22	16	26	44		11		22	18	24	24	25	29	7		8	29	8	5	3	5	37	19	20	7	20	11	27	19	
3	BONNIE RAITT (Capitol)	952	-44	35		10	26	23		9	5	33	30	3	25	45	28	7		19	28	10	9	7	12	3	37	15	12	20	13	22	4	
4	ERIC CLAPTON (Reprise)	861	-64	19	18	20		23				11	21	15	14	41	30	7	17	18	23	1		7	12	1	37	19	15	14	20		26	21
5	CITY OF ANGELS SOUNDTRACK (Reprise)	756	-14	34	20	17	15	24				14	24	16	9	16						1		7		38	25	15	9	13		6	11	
6	GODZILLA SNDTRK (Epic)	700	+23	28	18		6	38		7	10	9	21	25	24		28			15	8	25	7	5		38	7	14	13		7	11		
7	TORI AMOS (Atlantic)	698	-50	10	21	15	6	13		10	5		23	24						19	9	8	9	7		33	12	20		13		6		
8	PATTY GRIFFIN (A&M)	660	+53	16	21	7				11	10	6		11	23	11	13				7	9	7	7	2	33	7	15	12	13	10	20	10	
9	GRANT LEE BUFFALO (Slash/Warner Bros.)	612	+92	12	18	7		9	13	6			7	10	13		13		5	8	6	7	16	3	3	23	7	9	10	5	7	5		
10	JOHN FOGERTY (Reprise)	596	+57	12	23			24			5	9		10					8	19	10	9	7	7	15	8	33	25		14	4	27	14	
11	SEMISONIC (MCA)	590	-42		22	7	15	23		8					14	7	15				18	11		4	7	31	7	10	12	13		20		
12	COWBOY JUNKIES (Geffen)	548	+129	28	18	7		9		5	19	11	24	14	12	15					12	9		3	4	25	7		9	10		20	8	
13	FRANCIS DUNNERY (Razor & Tie)	545	+12	6		19				9			9	13	4				16					4	7	24	7	15	12	10		26		
14	MATCHBOX 20 (Lava/Atlantic)	500	-34	34				7					8	24		3	31									36	19	15	12	13			16	
15	LENNY KRAVITZ (Virgin)	485	-53	7		8				11			8	9	14			4	15	8	22	10	7		2	29	16	15	12	13		9		
16	MARC COHN (Atlantic)	463	+10	10		6	1	9				17	20	5		15	7	7		19	7			5	12	25	15	9	20	7	21	4		
17	FASTBALL (Hollywood)	462	-82	16			12	24								12	28				6		4	7		38	17		7		7	18		
18	PEARL JAM (Epic)	455	-105			7	26	24				15	6	5						16	25	6	9			37	10	14	13		4			
19	THE VERVE (Virgin)	453	+5	11	22	5	14						7	13	14	8	13				7	6				33	15	10	9				10	
20	BARENAKED LADIES (Reprise)	435	+145	16	17		15			6				14					6							12	7	7	7				6	
21	EVERYTHING (Blackbird/Sire)	430	-49	10	19	15	16	12		5			15	11	12	29					11			5		32	8		12	13		5	17	
22	NATALIE IMBRUGLIA (RCA)	419	-15	11	12		24									7								7		33	10		10	8		20		
23	AGENTS OF GOOD ROOTS (RCA)	395	+20	35		15	12					7	15	7		11		5		8	7	10					7	15		10	27	8		
24	ANI DI FRANCO (Righteous Babe)	379	-24	15		3												4			5	10	9	5	3	5	15		10	5	7			
25	SMASHING PUMPKINS (Virgin)	366	+115		22	7									13		11		6									10	12			7		
26	BUDDY GUY (Silvertone)	340	+42			2		20		10	11	17	8	2				5	8	8	9	10	7		4	25	7		12		7	5	8	
27	LUCINDA WILLIAMS (Mercury)	333	NEW			7				6	10			17		8									14	11					12	9		
28	JIMMY PAGE & ROBERT PLANT (Atlantic)	321	+4				14	26		7		10	19						3	19	10		14		1		14	20	12	20	8	8		
29	SARAH McLACHLAN (Nettwerk/Arista)	321	-29	15			13	13		5			3			28										23	15		13	6		11		
30	SCOTT THOMAS BAND (Elektra/EEG)	320	+46	5	9	3	17			3		8	8			7					8	7		12	5	3	13	7				7	7	
31	X FILES SOUNDTRACK (Elektra/EEG)	318	+91		22	15	17		8				9	6	7						10			3		12		7	7	10		27	12	
32	PAUL KELLY (Vanguard)	318	+34			7				6	5		7					7	8	9			7	3	3	1	16	10	12	10	5	7		
33	ALANA DAVIS (Elektra/EEG)	310	-105	16				10				12	25			17						1	0	5	1	30	19	15		20	7			
34	HEATHER NOVA (Big Cat/WORK/CRG)	301	+52	9	19	8				6			8	11		14		5		5		8	3		2	13	7	10		9		6	7	
35	B-52's (Reprise)	298	+11		20	15		14					6	7	9		5				8		4				14		9					
36	SUSAN TEDESCHI (Rounder)	294	-30							10	10							4	9		8		7	4	3	9	10	14		9	6			
37	UGLY AMERICANS (Capricorn)	293	+17			3	8			15	12		7	13				5	3	9			7	9		24	4		13	6	2		19	
38	EDWIN McCAIN (Atlantic)	281	-43	28			22									16										31	2							
39	SONIA DADA (Capricorn)	280	NEW		6	16				6	3		6					5	5		3	7	3			12	7	7		8	7	7		
40	THE CONNELLS (TVT)	276	+1		19								6									9	4	3		3	8		13	6	11			
41	WIDESPREAD PANIC (Capricorn)	271	-22	9						8	5	17										11	8	12	3	7	13		9	20	7	6		
42	ROD STEWART (Warner Bros.)	267	+37				17					3	14	14	10	5		9	18	10	7					7	10	9	13	28	8			
43	ROBBIE ROBERTSON (Capitol)	265	-96			10															1	8	9	5			20	9	10	13	29			
44	DAVE ALVIN (Hightone)	264	+44							6	15							4					8		14	3	7		12	6				
45	EBBA FORSBERG (Maverick)	257	-81	9		7		20	8					15	11						6		7			26	5	10		13		4		
46	PETE DROGE (Epic)	253	-24			8				15			12								6		12						13		4			
47	LITTLE FEAT (CMC International)	250	NEW			6				10	5		6		10							6		5	10	2		15	12	13	5	6		
48	LARGO (Mercury)	250	+1							11								4						5	15	1	3	10	13	10				
49	SOUL ASYLUM (Columbia/CRG)	237	-34			2		12		15			10	5				9	19			9				24	6		9		7			
50	CPR (Samson Music)	235	NEW			12						18											8	5			7	9		9	9			

REVIEWS

EAGLE-EYE CHERRY

A3 BOOMER GRID

SPINS in **RED** are ADDS

Artist - Title (Label)

	KTRX	KLWR	KXL	WAPS	WBOB	WQBE	WCLZ	WDET	WEEK	WEEK	WERU	WFRB	WFFK	WFUV	WIS	WKZZ	WMMH	WNY	WNNV	WNCB	WNCW	WTKU	WTRN	WRLT	WRNR	WRNX	WVOD	WVRV	WVOD	WVLE	WVRN	WVRT	WVRV	WYEP	
DAVE MATTHEWS BAND (RCA)	12	5		8	28		16		7	24	10		12	10	19	16	37	14		15	16	3	28	27	15		24	18	24	11	34	22	12		
NATALIE MERCHANT (Elektra/EEG)	12	5	26	8	27		7		14			8	12	10	6	16	27	14	13	14	4	15	28	18	12	21	22	24	18	42	10	20	23	12	
BONNIE RAITT (Capitol)	15	5	25	5	33	9	14	5		24	10		12	9		16	16	13	16	11	16		24	30	8	12				9	22	8	11		
ERIC CLAPTON (Reprise)	15	5	36		48		32							5	4	16	24	21	14	9			33		17	22	26		12	4	4	21	8		
CITY OF ANGELS SOUNDTRACK (Reprise)			8	9	36		7									16	6					20	29		21	21	70	28	94		10				
GODZILLA SMDTRK (Epic)	8	3		7			7									22		16				3	26	12	17	22	25	21	34		15				
TORI AMOS (Atlantic)	8	5		5			7		7	3		5	4	1		16	8	15	13	16	6	30	30		25	12	20	21	7	8	20	9			
PATTY GRIFFIN (A&M)	8	5	17	5	21	6	8	9	7		8			12	10			13	12	9	16	15		22	12	8	11	26	14	14	4	15	11		
GRANT LEE BUFFALO (Slash/Warner Bros.)	7	5		6	8	9	7	10	20	17	6		8	5	7	6	7	7	14	8	4	6	10	18	5	6	19	24	13	6	5	11	12		
JOHN FOGERTY (Reprise)	12				8	7	4	21					8	5		6	15	9	20	7	4			10	17	16			6	7	14	11			
SEMISONIC (MCA)				9	27	6	7	24	36	4		4			18	25	6	11				3	24		10	10	24	17	33	5	6	14	8		
COWBOY JUNKIES (Geffen)	9	3		6		7		10						7	2	6	7	7	15	15				12	11	6	13	14	15	4	7	15	6		
FRANCIS DUNNERY (Razor & Tie)	8			7		9	4		8	50			12			16	7	8	7	15	16	15			5	17			40	12		16	12		
MATCHBOX 20 (Lava/Atlantic)	8				39		11								17		24	13							23	33		75		16					
LENNY KRAVITZ (Virgin)	9					3		14	21		6		8				14	13	9	4		20	27			12	24		7		3	7			
MARC COHN (Atlantic)	7	5	23	5			19		7	7			4	7		16	16	14	14	10				12		23			1		2	9			
FASTBALL (Hollywood)							14								17								28	17		22	38	21	47	7	14	12	6		
PEARL JAM (Epic)					21		7								1		13	7		7		20	27		12	12	20	9	11	25					
THE VERVE (Virgin)	11				43		7												13	8			20	27		12	18	20	7	8	12	14			
BARENAKED LADIES (Reprise)		3		7					7						7	6	8		6	7				35	5	12	18	17	22	17	9	22	8		
EVERYTHING (Blackbird/Sire)	11	3					7		7				4		5	7		15	4			16		5	6			15					7		
NATALIE IMBRUGLIA (RCA)			6	8	49		14								19								6		14		38		48						
AGENTS OF GOOD ROOTS (RCA)	9										5					8	19		9			18	28				7		5	6	1	6			
ANI DIFRANCO (Righteous Babe)	8	5			7	9	7		14	50	6	5	8	9		16	7	5		7			18	29						10	3	12			
SMASHING PUMPKINS (Virgin)		3		6	9				22		6				8				8				28			17	48			38	10				
BUDDY GUY (Silvertone)	11	3					12	7						2		6	14	6			16	3			5	14			4	21	11	6			
LUCINDA WILLIAMS (Mercury)	7	4		5			14			9	9	8	8			6	4	10			16	15		9	5				7				8		
JIMMY PAGE & ROBERT PLANT (Atlantic)									24						5		8					3	18			11				24					
SARAH McLACHLAN (Nettwerk/Arista)			28				4							5	14			5	18				5			11	18		33		6				
SCOTT THOMAS BAND (Elektra/EEG)		3		6	7		7		7	17	4		4	4	8						16				12	17			2		6	6			
X FILES SOUNDTRACK (Elektra/EEG)	7	2	6	6								5			19								18				1		6	9					
PAUL KELLY (Vanguard)	8	3		7		3	11	4	14	24	8	6	8	2	6	12		5		5	4	15			6								8		
ALANA DAVIS (Elektra/EEG)			7				7		7																26				23			12	5		
HEATHER NOVA (Big Cat/WORK/CRG)	7	3	6	9	7		4		17				8	2						6	8			10		22			3			7			
B-52's (Reprise)					7							9									8	8		16		12	21	22	12	2	16	12	6		
SUSAN TEDESCHI (Rounder)	10	5					7		13	24	6			7		12	16	8	20		24				9							5			
UGLY AMERICANS (Capricorn)							7		10	17		3	12					5		9		3		18	12	11						12	6		
EDWIN McCAIN (Atlantic)																12									12		39	46							
SONIA DADA (Capricorn)	8	3			6				10	17	5	4	2			6	17	3	6	13		6							1	1		3			
THE CONNELLS (TVT)	11	3		3			4		19		4		8		8									12		6	22						5		
WIDESPREAD PANIC (Capricorn)	10					3	4									6																		6	
ROD STEWART (Warner Bros.)	7	3	18		8		4										16	9		8		6													
ROBBIE ROBERTSON (Capitol)	9	5			6	3			9		4	9			16					2			12	13					3	4		4			
DAVE ALVIN (Hightone)	12	3		1	9	4	15		7	5	12	4	2		12					10		16	15											6	
EBBA FORSBERG (Maverick)			14				7				3													13			16		6		12	8			
PETE DROGE (Epic)	9		3		6	7		7	24	9	2	12			3	6								18	12		11								
LITTLE FEAT (CMC International)		3	5				6	21								12	8	3	8	4	8	3			5										
LARGO (Mercury)		5			9		13	7	17	8					10														1					4	
SOUL ASYLUM (Columbia/CRG)	6			8			7		7						8																				
CPR (Samson Music)	8	3	6				7		14	36					5																		10	7	

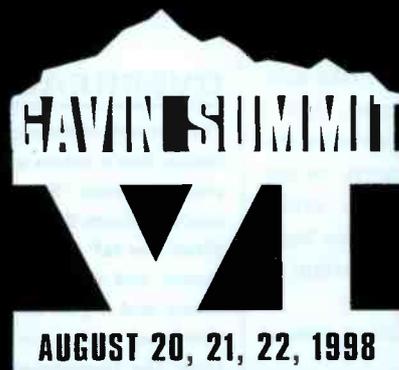
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WHEN

August 20, 21, 22, 1998

WHERE

NASHVILLE

COUNTRY ROADS AND AMERICANA BYWAYS

Until recently, Buffalo had only one serious country radio station. Previously owned by American Radio Systems and now part of the CBS group, WYRK has been the heritage, the monster, basically the *only* real game in town. In fact, Buffalo native Chris Atkins, whose professional career has never strayed more than a few hours from the city, can't remember there ever being a real country competitor in the market. Until now.

Atkins is the new PD at crosstown WNUC, which for years had been a Westwood One satellite broadcaster. Last year, the station's owners decided to try and incorporate more local flavor, and hired a staff of in-house DJs; problem was, all the programming still stemmed from Westwood, which left the station sounding choppy and disorganized. All that changed with Atkins' arrival, and now the station is running live full-time, with local jocks, news, traffic, and music programming.

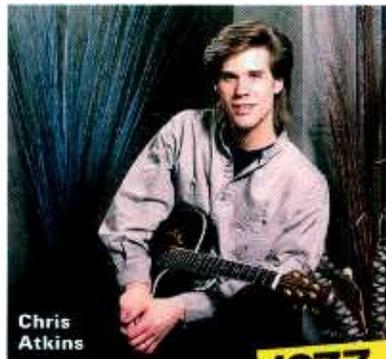
Atkins, whose résumé includes three years as PD at WFRG-Utica—which included a crash course in the "froggy concept" and brand imaging—and five years as MD at WXTA-Erie, is ready to take on the champs. Here's how he plans to do it:

"My first job was to clean up the sound of the station. Breaks were several times an hour and not consistent. Each jock was giving a different positioning statement, and each referred to the station in a different way. We began by coming up with a positioning statement and name for the station. We became the '14-in-a-Row' station with two breaks per hour. I eliminated all of the secondary and fluff music and we started playing hit after hit. We also positioned ourselves as the station to play new music first and more often.

Buffalo Soldier: WNUC's Chris Atkins

BY JAMIE MATTESON

"Our second focus, which has now begun to kick in big time, is to let people know who we are. In terms of addressing the community, what we do off-air is just as important as on-air. We've become very aggressive in the local community and are also going out to the smaller towns that our competition does-



n't reach. We are not licensed to Buffalo—our transmitter is several counties away—but we still reach 14 counties, only two of which are in the metro. Very few Country listeners live in downtown Buffalo, and WNUC has consistently won those other 12 counties. Everything between here and Rochester is ours.

"Most of our contesting is done during the day, and we concentrate on forced contesting for people at work. We're taking an aggressive approach to target people in their workplace. Our request shows are fax and e-mail based, highlighting local businesses. We have a growing list of people for our at-work-network that we can profile and spotlight.

"I've never liked promotions that were built for a 12-week period; by the eighth or ninth week, the jocks hate them. I like 4-6 week promo-

tions, doing two or three of them, and even letting them overlap a bit at the end. We just finished a huge promotion to strengthen and promote our new positioning statement: 'The 14-in-a-Row Guarantee' finished up Memorial Day weekend when we gave away a summer pool package.

"Because our competition has primarily leaned more conservative and played heritage artists like Reba [McEnitre], George Strait, and the Judds, I probably have a deeper gold list of those artists than most stations. But the folks here in Buffalo are very receptive to new music and new artists; we've been trying several new ways to test new music on the air and will finalize a permanent feature soon. On the weekends, we highlight new music not just by playing the songs, but by also educating the audience about the songs and the artists.

"Our competition has always been a very respected station and done extremely well. They rightly deserved to have the top position. But the climate has changed in the last six months, and not only is WNUC in a position to take advantage of all the new things happening for us, but I think [WYRK] is vulnerable. I'm here to win in the long term. I know it's going to take time to make a lasting impact, but I believe we can. We've improved the sound of the station, we're beginning to let people know about WNUC, and we've made some technical improvements to the station to ensure a better audio quality.

"We're not just the other station anymore!" ■

The Scene



¡Yo quiero Mark Wills! GAVIN's Jamie Matteson and Paula Erickson stopped by the Mercury Nashville offices last week to help Señor Larry Hughes and his promotion staff celebrate Mark Wills' first Number One, "I Do (Cherish You)."



KHYI's Josh Jones hangs with Merle Haggard during Hag's recent visit to the Dallas station.



Outside the WNCW studios in Spindale, N.C., BNA's Jim Lauderdale is either practicing Tai Chi or has become a really bad mime.

OVERHEARD



"I'm proud of Shania. She's done it alone. She's taken a lot of knocks, people saying, 'She can't sing, she can't perform live, who does she think she is?' Well, she's Shania Twain, and she's worked hard to get there, and if you can do any better, then step up." —**Lorrie Morgan, from *The Tennessean***

Satellite Radio: Threat or Opportunity?

BY CHRIS MARINO

Radio groups continue to scramble for ownership of properties, but alternative broadcast sources are rapidly being developed that could ultimately eat into radio's market share. Over the last few years, there has been growing interest in the Web's ability to broadcast to a global audience; new cellular technologies may soon bring programming to motorists during their daily commutes; and last year the FCC granted two national satellite radio broadcast licenses, one to a company called AMRC and the other to CD Radio, Inc.

CD Radio, considered to be at the forefront of satellite radio technology, plans to launch a 100-channel radio service in late 1999. The service, which requires little more than a small adapter card, will cost subscribers \$9.95 a month and will allow motorists to receive continuous programming throughout the United States. What makes CD Radio unique—besides the satellite connection—is that the majority of its music programming (50 channels) will be commercial free and fea-

ture a multitude of formats, thus creating the potential for inclusion of non-mainstream formats like Americana, blues, and Jazz. The other 50 channels will consist of news, information and entertainment, including nostalgia shows like *The Shadow*, *Green Hornet*, and *The Lone Ranger*. Says David Margolese, Chairman/CEO of CD Radio, "Radio does a fine job at what it does locally, but obviously there are intrinsic limitations. It can't be all things to all people on a mobile basis.

"There are holes with broadcast radio. For example, Detroit no longer has a station that plays any classical music, and that's something that we can address."

CD Radio's broadcast facility, located in New York's Rockefeller Plaza, will house 50 radio studios; each format will have live jocks. "We will draw on the talent resources available in New York City," says Margolese. Non-music programming will come from various sources such as Sports Byline, Bloomberg, and C-

Span. Asked about CD Radio's programming emphasis, Margolese adds, "We have done eight years of market research and the music is the driver here. People get in the car and they get their information fix in about eight minutes. About 80 percent of all people end up listening to music during their commute."

According to a company spokesman, in order for CD Radio to break even, it will need 1 million subscribers (1/2 of one percent of all the 200 million cars and light trucks on the road). At what level CD Radio succeeds is yet to be determined, but what is almost certain is that, within a few years, there will be additional broadcast services widely available to drivers. How that ultimately will effect conventional radio's market share and the value of properties is anyone's guess.

Some industry experts fear developments such as satellite radio could someday significantly impact the future of conventional radio, but most

feel it's just another bump in radio's long history of technological change. "I don't really see it as a threat to radio," remarks Fred Stockwell, GM of KNBT-New Braunfels, Texas. "Radio has often had to deal with the specter of something jeopardizing its existence; first it was TV, then eight track and cassette, then cable radio and the internet. It just hasn't happened.

"The reality is that programming from a source like [satellite delivery] will not address local issues. Radio remains the most personal of all media."

Curiously enough, Margolese doesn't see things that differently. He cites the examples of CNN and *USA Today* as proof that a new medium can co-exist with others in the marketplace. "Think back to the days when CNN was introduced," he says. "You heard one of two things: 1) what a crazy idea or 2) this could put local broadcast television news out of business. The truth is, there clearly was a market for CNN, but broadcast television did not go out of business. The same scenario was true for *USA Today*." ■



Reba's Roundup

BY JAMIE MATTESON

Although normally quiet, North Nashville rocked last week when MCA Nashville, Reba McEntire, and her husband/manager Narvel Blackstock hosted a fabulous feté for about 150 Country radio attendees, who were in Nashville for Fan Fair broadcasts and festivities. Ms. Reba greeted each of us personally, and I, for one, was starstruck at the beauty of her estate. On manicured lawns, flanked by the Cumberland River and a spectacularly tented tennis court, we wine and dined as the sun set. The evening's highlights included an impromptu music jam that not only gave Reba a chance to have some fun onstage, but brought out the hidden talents of many of our country radio friends. KJYY-Des Moines MD Eddie Hatfield's drum-playing impressed the crowd, as did WOOZ-Carbondale MD Juli Ingram's handling of an electric guitar. WSM's C.C. McCartney proved he can also wail on the guitar, and

WWW-Detroit MD Cadillac Jack was groovin' as he doo-wopped with Reba to a couple of Motown tunes. MCA President Tony Brown joined the fun, tinkling keyboards, and



MCA's Bill Macky and David Haley help Reba welcome Gavin's Paula Erickson and Jamie Matteson.

though MCA Nashville VP of Promotion David Haley shouldn't quit his day job, he did manage a pretty good rendition of Bobby Darin's "Mack the Knife." As we bid our hosts goodnight, it was readily apparent that, even though we often get caught up in the daily grind of Country radio, most of us are still *just fans!*

AMERICANPROFILE

Mark Keefe



STATION/MARKET: WNCW-Spindale, N.C.

POSITION: PD

HOW LONG?: 1 year

WHAT DO YOU LIKE MOST ABOUT YOUR JOB? Programming based on one requirement—that it's good

LEAST? Having the studio so far away from any population, it makes it hard to keep part-time DJs.

THE EARLY YEARS:

BORN IN: Shreveport, La.

GREW UP IN: Louisville, Ky.

FIRST RADIO JOB:

STATION/MARKET: WVXO-Cincinnati
TITLE: Music Director

WHAT IS YOUR FAVORITE SONG OF ALLTIME: "The Tighten Up," Archie Bell & The Dreads

WHAT ALBUM/CD IN YOUR COLLECTION ARE YOU MOST ASHAMED OF? The Frasierhead soundtrack. I thought there were songs...

DIDYAKNOW? I was trained to cook in a five star Northern Italian restaurant in Boston.

IF I WORKED FOR A RECORD LABEL, I WOULD: Know which stations were already playing my records before I called and asked them for an add.

MOTTO TO LIVE & WORK BY: "Everybody's got a laughin' place" —B. Rabbitt

by Chris Marino

COUNTRY

MOST ADDED



THE WILKINSONS (79)
SAMMY KERSHAW (67)
RANDY TRAVIS (59)
TRACY BYRD (43)
SHANE STOCKTON (43)

MOST REQUESTED

REBA & BROOKS & DUNN
S. TWAIN W/ B. WHITE
GARTH BROOKS
LEANN RIMES
KENNY CHESNEY

MOST SPINCREASE

VINCE GILL +704
COLLIN RAYE +693
JOHN MICHAEL MONTGOMERY +665
JODEE MESSINA +654
DWIGHT YOAKAM +558

RADIO SAYS



VINCE GILL
 "If You Ever Have..." (MCA)
 "It's a great Country song. It's easy to see that Vince Gill's new album is going to be Country and from the heart." —Cary Owen, MD, WSSL-Greenville, S.C.

LW	TW		Weeks	Reports	Adds	SPINS	TREND	35+	25+	15+	5+
2	1	REBA & BROOKS & DUNN - If You See Him/If You See Her (MCA Nash. & Arista Nash.)	9	194	0	7265	+43	142	51	1	0
<i>The magic continues as their tour gets ready to kick off.</i>											
3	2	LeANN RIMES - Commitment (MCG/Curb)	14	192	0	7039	-99	135	54	3	0
4	3	CLINT BLACK - The Shoes You're Wearing (RCA)	12	194	1	6956	+61	124	63	5	2
6	4	GARY ALLAN - It Would Be You (Decca)	19	193	1	6748	+167	119	59	12	3
5	5	KENNY CHESNEY - That's Why I'm Here (BNA Records)	16	188	2	6621	-136	115	60	10	3
7	6	TY HERNDON - A Man Holdin' On (Epic)	14	193	3	6427	+497	101	66	24	2
10	7	COLLIN RAYE - I Can Still Feel You (Epic)	10	192	0	6273	+693	91	67	32	2
9	8	TERRI CLARK - Now That I Found You (Mercury)	13	194	1	6183	+425	82	76	36	0
12	9	SHANIA TWAIN with BRYAN WHITE - From This Moment On (Mercury)	7	193	0	5891	+419	71	71	48	3
13	10	TRISHA YEARWOOD - There Goes My Baby (MCA)	8	194	0	5799	+390	62	83	47	2
14	11	GARTH BROOKS - To Make You Feel My Love (Capitol Nashville)	7	194	1	5701	+412	57	85	49	3
17	12	DIXIE CHICKS - There's Your Trouble (Monument)	12	191	1	5136	+302	34	85	68	4
19	13	MARTINA McBRIDE - Happy Girl (RCA)	10	194	0	5090	+319	28	87	74	5
16	14	JOE DIFFIE - Texas Size Heartache (Epic)	12	185	0	5053	+119	31	89	61	4
1	15	MARK WILLS - I Do (Cherish You) (Mercury)	17	165	0	4954	-2308	82	33	21	29
20	16	FAITH HILL with TIM MCGRAW - Just To Hear You Say That You Love Me (Warner Bros.)	5	190	2	4708	+460	17	82	81	10
24	17	VINCE GILL - If You Ever Have Forever In Mind (MCA)	5	191	6	4484	+704	11	73	95	12
<i>The master balladeer is back in a big way.</i>											
21	18	PAM TILLIS - I Said A Prayer For You (Arista)	7	187	2	4480	+476	12	78	88	9
8	19	GEORGE STRAIT - I Just Want To Dance With You (MCA)	11	152	0	4419	-1460	73	30	18	31
23	20	DWIGHT YOAKAM - Things Change (Reprise)	7	189	3	4374	+558	15	72	83	19
22	21	TRACE ADKINS - Big Time (Capitol Nashville)	8	182	1	4346	+367	22	64	79	17
25	22	JODEE MESSINA - I'm Alright (Curb)	6	188	3	4078	+654	3	66	96	23
27	23	LARI WHITE - Stepping Stone (Lyric Street)	7	186	2	3618	+341	2	47	94	43
29	24	JOHN MICHAEL MONTGOMERY - Cover You In Kisses (Atlantic)	4	186	10	3605	+665	2	41	104	39
26	25	SUZY BOGGUSS - Somebody To Love (Capitol Nashville)	13	172	3	3494	+156	3	52	83	34
28	26	CLAY WALKER - Ordinary People (Giant)	8	172	5	3441	+192	5	52	70	45
30	27	DIAMOND RIO - You're Gone (Arista)	5	169	7	3073	+377	3	30	82	54
33	28	PATTY LOVELESS - High On Love (Epic)	5	167	14	2996	+571	0	31	84	52
37	29	RANDY TRAVIS - The Hole (DreamWorks)	2	178	59	2882	+1302	1	18	91	68
32	30	RESTLESS HEART - No End To This Road (RCA)	7	165	12	2859	+317	1	30	71	63
31	31	TOBY KEITH - Double Wide Paradise (Mercury)	6	150	5	2803	+144	3	29	78	40
11	32	MARK CHESNUTT - I Might Even Quit Lovin' You (Decca)	16	88	0	2263	-3288	19	32	21	16
35	33	DAVID KERSH - Wonderful Tonight (Curb)	8	132	13	2202	+256	4	23	45	60
49	34	THE WILKINSONS - 26¢ (Giant)	2	147	79	2070	+1265	1	6	64	76
39	35	MINDY McCREADY - The Other Side (BNA Records)	4	136	19	2005	+471	0	15	50	71
45	36	TRACY BYRD - I Wanna Feel That Way Again (MCA)	2	125	43	1814	+717	1	10	47	67
38	37	MONTY HOLMES - Why'd You Start Lookin' So Good (BANG II)	8	112	7	1767	+227	2	17	39	54
40	38	LINDA DAVIS - I Wanna Remember This (DreamWorks)	8	117	10	1722	+233	0	12	45	60
43	39	MICHAEL PETERSON - When The Bartender Cries (Reprise)	4	113	14	1576	+321	0	7	43	63
44	40	MARK NESLER - Used To The Pain (Asylum)	5	103	13	1463	+262	1	7	42	53
18	41	KEITH HARLING - Papa Bear (MCA)	17	71	0	1457	-3369	6	18	28	19
50	42	NEAL McCOY - Love Happens Like That (Atlantic)	2	93	30	1301	+514	1	6	33	53
—	43	SHANE STOCKTON - Gonna Have To Fall (Decca)	2	106	43	1137	N	0	3	21	82
47	44	THE MAVERICKS - Dance The Night Away (MCA)	3	73	11	1107	+255	0	7	29	37
—	45	STEVE WARINER - Road Trippin' (Capitol Nashville)	2	84	34	1042	N	1	1	24	58
—	46	CLINT DANIELS - A Fool's Progress (Arista)	2	94	42	1012	N	0	0	27	67
—	47	SAMMY KERSHAW - Honky Tonk America (Mercury)	1	69	67	865	N	2	1	20	46
—	48	LILA McCANN - Yippy Ky Yay (Asylum)	2	68	27	861	N	0	2	22	44
—	49	DOUG STONE - Gone Out Of My Mind (Columbia/CRG)	3	66	17	824	N	0	4	16	46
—	50	SARA EVANS - Cryin' Game (RCA)	2	68	28	808	N	0	3	18	47

COUNTRY UP&COMING

Rpts.	Adds	SPINS	Wks.	
58	21	652	2	SHANA PETRONE - Heaven Bound (Epic)
55	13	741	3	CHRIS LeDOUX - Runaway Love (Capitol Nashville)
45	39	608	1	* WADE HAYES - How Do You Sleep At Night (Columbia/DKC)
45	39	496	1	* BRADY SEALS - I Fell (Warner Bros.)
38	16	448	1	* HAL KETCHUM - When Love Looks Back At You (MCG/Curb)

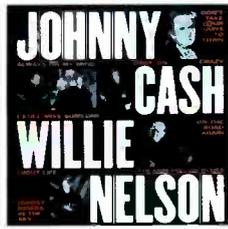
Rpts.	Adds	SPINS	Wks.	
32	29	631	1	* GEORGE STRAIT - True (MCA)

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AMERICANA®

MOST ADDED



J. CASH/W. NELSON (31)
CHRIS HILLMAN (21)
DWIGHT YOAKAM (15)
FARMER NOT SO JOHN (12)
BILLY BRAGG/WILCO (11)

HOT PICKS



LUCINDA WILLIAMS
BRUCE ROBISON
THE MAVERICKS
BLACK DOG SDTRK.
WAYLON JENNINGS

RADIO SAYS



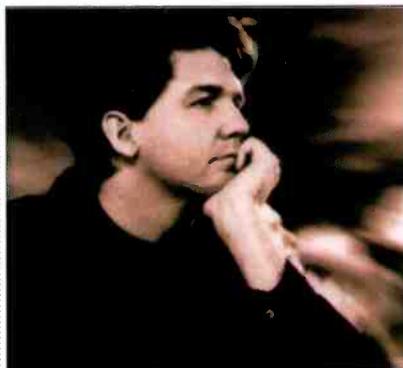
LUCINDA WILLIAMS
 Car Wheels on a Gravel Road
 "It was worth the wait. Classic Lucinda; a blend of acoustic, electric, blues, country, and rock & roll. Some of the finest songs ever written."
 —Don Yates, KCMU-Seattle, Wash.

ARTIST PROFILE

BRUCE ROBISON

BIRTHPLACE/BIRTHDATE: Houston, Texas, June 11, 1966
 CURRENT RESIDENCE: Austin, Texas
 LABEL: Lucky Dog
 CURRENT ALBUM: *Wrapped*
 "I started playing seriously

about six years ago. I was in a country band, then edged my way into writing songs. I have been pursuing songwriting, pitching songs, and making my own records ever since. I didn't really have any ambition to make music a career when I was growing up, but I was always into music and songwriters."



EARLY INSPIRATIONS: "The main one is Willie Nelson. He is the end all to me. I love Emmylou Harris though, and Waylon and Jerry Jeff. In high school I listened to a lot of Jackson Browne and James Taylor."
 CURRENT FAVORITES: "I like

Beck a lot. Gillian Welch is fantastic, and I always listen to Nick Lowe no matter what he is doing."
 CURRENTLY LISTENING TO: Gene Watson CDs
 BEST ADVICE YOU EVER RECEIVED: "Another songwriter once told me not to listen to people who say you suck and to persevere no matter what. There's a lot of rejection when you first start."

LW	TW		Repts.	Adds	Spins	Trend
1	1	THE HORSE WHISPERER SDTRK. - Various Artists (MCA/Nashville)	68	0	820	+1
3	2	THE MAVERICKS - Trampoline (MCA/Nashville)	52	3	671	+109
<i>The Mavericks "Trampoline" their way back up to #2 this week.</i>						
2	3	GEORGE JONES - It Don't Get any Better Than This (MCA/Nashville)	56	1	666	+39
7	4	WAYLON JENNINGS - Closing In On The Fire (Ark 21)	58	1	619	+97
4	5	SAM BUSH - Howlin' At The Moon (Sugar Hill)	65	0	575	+19
8	6	RALPH STANLEY - Clinch Mountain Country (Rebel)	61	3	565	+49
5	7	DON WALSER - Down At The Skyview Drive-In (Watermelon/Sire)	62	1	561	+29
10	8	BLACK DOG - Original Soundtrack (Decca)	34	0	557	+101
6	9	JOE ELY - Twistin' In The Wind (MCA/Nashville)	66	2	550	+25
14	10	BRUCE ROBISON - <i>Wrapped</i> (Lucky Dog)	52	3	489	+114
<i>Robison wrapped up another great week, coming in at #10.</i>						
12	11	DAVE ALVIN - Blackjack David (Hightone)	61	3	490	+67
9	12	KIERAN KANE - Six Months, No Sun (Dead Reckoning)	53	0	480	-30
11	13	BAP KENNEDY - Domestic Blues (E-Squared)	63	2	463	+16
13	14	LURIE LEWIS - Seeing Things (Rounder)	57	1	420	+37
27	15	LUCINDA WILLIAMS - Car Wheels On a Gravel Road (Mercury)	60	8	417	+166
15	16	JERRY DOUGLAS - Restless On The Farm (Sugar Hill)	66	5	406	+50
19	17	BONNIE RAITT - Fundamental (Capitol)	38	0	354	+30
34	18	DWIGHT YOAKAM - A Long Way Home (Reprise)	32	15	348	+214
18	19	CHRIS KNIGHT - Chris Knight (Decca)	37	0	337	+5
21	20	LEON RUSSELL - Legend In My Time (Ark 21)	42	1	334	+28
17	21	KATE CAMPBELL - Visions Of Plenty (Compass)	50	1	332	-3
16	22	SALAMANDER CROSSING - Bottleneck Dreams (Signature Sounds)	45	1	329	-10
23	23	JOHNNY BUSH - Talk To My Heart (Watermelon)	44	0	311	+12
26	24	CORNELL HURD BAND - Texas Fruit Shack (Behemoth)	42	0	284	+24
20	25	CARRIE NEWCOMER - My True Name (Philo/Rounder)	31	0	260	-64
22	26	GREAT DIVIDE - Break In The Storm (Atlantic)	22	1	248	-56
25	27	JIM LAUDERDALE - Whisper (BNA Records)	24	0	247	-16
28	28	CLAY BLAKER - Rumor Town (Neobilly)	35	4	246	+53
24	29	MIKE IRELAND & HOLLER - Learning How To Live (Sub Pop)	35	0	230	-56
—	30	JOHNNY CASH & WILLIE NELSON - VH1 Storytellers (American)	44	31	224	N
31	31	SARA EVANS - Three Chords and the Truth (RCA)	20	0	184	+33
30	32	VICTOR MECYSSNE - Hush Money (Sweetfish)	25	1	168	+14
—	33	CHRIS HILLMAN - Like A Hurricane (Sugar Hill)	37	21	159	N
—	34	STEVE RILEY & THE MAMOU PLAYBOYS - Bayou Ruler (Rounder)	30	4	152	N
29	35	NICK LOWE - Dig My Mood (Upstart/Rounder)	26	0	152	-24
—	36	THE FLY-RITE BOYS - Big Sandy Presents (Hightone)	29	5	148	N
32	37	KEVIN GORDON - Cadillac Jack's #1 Son (Shanachie)	21	0	144	-2
33	38	JASON & THE SCORCHERS - Midnight Roads & Stages Seen (Mammoth)	30	5	142	0
36	39	JIMMY BUFFETT - Don't Stop The Carnival (Island)	17	1	129	-1
—	40	ONE FELL SWOOP - Look Out (Magoo)	27	4	123	N

CHARTBOUND

V/A "THE FOLKSCENE COLLECTION" (Red House) **BILLY BRAGG & WILCO** (Elektra/EEG)
THE REVENENTS (Epiphany) **FARMER NOT SO JOHN** (Compass)
DONNA THE BUFFALO (Sugar Hill)
THE GOURDS (Watermelon)
JASON WILBUR (Flat Earth)
ROOTS ROCK ACTION FIGURES (Paladin)

AMERICANA REVIEWS

JOE ELY Twistin' in the Wind (MCA)

From the rugged imagery and Flamenco instrumental of "Up on the Ridge" to the silliness and eccentric accordion pulls in "If I Could Teach My



Chihuahua to "Sing," Ely again makes combining complex rhythms and grooves sound easy. A master at fusing together unique honky-tonk stylings that gravitate towards Texas' southern border, the definitive Americana artist has made another feast for the ears.

(Catch Joe Ely live via the Internet June 25 at 9 p.m. PST at www.universalstudios.com/ely)

STEVE RILEY & THE MAMOU PLAYBOYS La Toussaint (Rounder)

Americana might be the most appropriate description for Riley's latest release, as producers C.C. Adcock and Tarka



Cordell have tweaked Riley's traditional sound with a rock edge and pop sensibility. A must take on any drive and a must play at Americana radio, Riley again proves he is a bad ass squeeze box rocker with a unique connection to the swamps of the Bayou. The Joe El Sonnier of the next millennium.

AMERICANA REPORTS ACCEPTED MONDAYS AND TUESDAYS 8 A.M.-3 P.M. (CT)
 GAVIN STATION REPORTING
 PHONE: (615) 255-5010
 FAX: (615) 255-5020



JAZZ • SMOOTH

THE JAZZ AND SMOOTH CONNECTION

Although Miles Davis died in 1991, swirls of media activity and public curiosity about his mystique and music still remain.

Recently, we've seen some tremendous reissues. The six-CD *Miles Davis Quintet 1965-68* is a comprehensive set dedicated to the Wayne Shorter, Tony Williams, Ron Carter, and Herbie Hancock era. Capitol/Blue Note has issued a snappy remastered version of *Birth of the Cool* that includes extra live sessions, and *Panthalassa* features exciting remixed versions (by Bill Laswell) of progressive Miles like "In a Silent Way."

On May 26, a custom Web site launched by JazzCentralStation was sanctioned by Davis' estate. www.MilesDavis.com contains rare video and audio clips of Davis, a comprehensive biography to be released in 12 monthly installments, and interviews with musicians who knew him. On the evening of the Web site's debut, New York's Birdland nightclub hosted a special concert honoring Davis. Guest musicians like Wallace Roney, George Coleman, Al Foster, Gary Peacock, David Liebman, and many more showed up to play.

Just one-half block from the GAVIN offices is a handsome full-sized billboard of Miles, part of Apple Computer's acclaimed "Think Different" campaign. Famous innovators like Alfred Hitchcock and Amelia Earhart are featured around town. For Miles' billboard, Apple Computer's ad agency, Chiatt/Day, chose a photo taken at the Gil Evans big band sessions of 1959.

And singer/keyboardist Shirley Horn has just released *I Remember Miles*, which harks back to the days when she used to open for Miles at

Miles and Miles of Miles

BY KEITH ZIMMERMAN

the Village Vanguard. (Davis was reportedly smitten with her renditions of slow standard ballads.)

Miles Davis continues to be a Jazz radio staple. "Obviously, if you're a Jazz station, Miles Davis has to be part of your core," says KSDS-San Diego Program Director Tony Sisti. "Specifically, we like the Gil Evans stuff and the quintets recordings with Herbie Hancock and Tony Williams. We also stretch out occasionally with *On the Corner*."

Davis' influence is even apparent on the safer airwaves of commercial Smooth Jazz. "That Smooth Jazz trumpet sound you hear from Rick Braun and Chris Botti is indicative of Miles' influence and viability," says KSSJ-Sacramento PD Steve Williams. "Miles is at the root of both their styles. At WQCD, I played 'Summertime' in regular rotation because it was a super familiar song and people dug that sound."

Williams' personal tastes gravitate towards *Milestones*, *Porgy and Bess* with Gil Evans, *Nefertiti*, *On the Corner*, and *Tutu*, which Williams calls the trumpeter's best record of the last 15 years of his career.

For me, Miles Davis was the consummate individualist. Hearing *In a Silent Way* and *Jack Johnson* on early underground FM radio was a revelation. As a high school kid, buying *Bitches Brew* the day it came out was a badge of honor. When we worked with ex-Sex Pistol John Lydon on his autobiography, it was no surprise *Bitches Brew* was an influential

record for him too.

Like Louis Armstrong, Miles reinvented the sound of his instrument. When Miles once said, "the key to the kingdom is to have your own sound," he could have been referring to either creating music or programming your radio station.

Back when GAVIN first started its jazz coverage, Kent and I saw Davis perform at the San Francisco Opera House. He played an amplified trumpet with a cordless mic curled into the bell. When an audience member yelled out for "My Funny Valentine," Davis turned his horn around and barked slyly into the small microphone: "F**k You!"

We've heard many funny Miles stories from folks in the industry, but one of our favorites comes from Chris Jonz of Warner Jazz: "The first time I met Miles was with Harold Childs," recalls Chris. "We drove to his house to bring him some *Amandla* CDs and have him sign some posters. We got lost getting to his house in Malibu until we saw his Ferrari, MILES22, parked in front of his place.

"We pictured Miles as this reclusive, mysterious guy, so when we saw this huge gate, we didn't know how to get in. We didn't see any buzzer or electronic eye, so we had our office call Miles' house again. He said, 'Tell the assholes to just pull the gate open.'

"We knocked on the door and were led to a deck overlooking the Pacific Ocean. Miles sat in a lounge

chair wearing a khaftan with a hood pulled over his head, reading a manuscript. I approached him, and foolishly called him 'Mr. Davis.' He didn't even acknowledge me. Like a jerk, I thought he didn't hear me because of the crashing waves, so I repeated myself. Still no answer. I apologized for taking up his time and said goodbye.



"As Harold and I walked away, Miles called us back. He apologized that he was absorbed reading a movie script, he was very pleasant. As I loosened up, Miles asked us, 'Hey, do you guys do popcorn?'"

Jonz decided Davis must have been talking about some kind of designer drug.

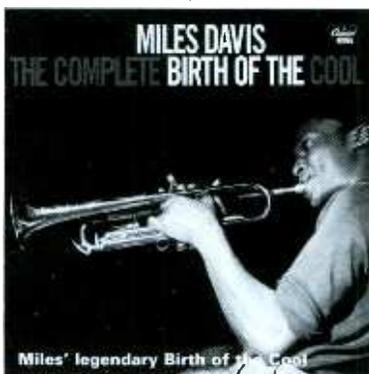
"I had never heard of 'popcorn,' so I wondered what to do. Should I do popcorn with Miles Davis? Finally, I told him I really shouldn't because I had to go back to work.

"He answered, 'No, man. Popcorn. Like at the movies.'"

"Oh," I gasped, "You mean popcorn popcorn?"

"Yeah! I'm getting ready to cook some. You assholes want some?"

"I had the time of my life," says Jonz. "He took us around his house and showed us his paintings and artwork. It was one of the most memorable days of my life." ■



Ownership Change, PD Exit at KMGQ

KMGQ, the Smooth Jazz station in Santa Barbara, is the latest Jazz radio property to feel the heat of consolidation. Both KMGQ and Alternative-formatted KHTY, the two final properties owned by Engles Communications, were recently sold to McDonald Media Group, which owns three stations in the Ventura/Oxnard market.

KMGQ Program Director Vince Garcia exited the station as a result, and Operations Manager Ted Utz (who once programmed WMMR-Philly) is interim PD over both sta-

tions. The deal was sealed June 3 and the new ownership has officially taken over.

"As far as we know, the format is still in place" says Music Director Steve Bauer. "And I'm still on the air. I've been invited to apply for the PD job. We have great numbers and great support."

A new sales staff will be hired first, so it should be 60 to 90 days before a PD will be chosen. Bauer could not comment on whether they were going to hire a group PD for KMGQ and KHTY.

Thoughts While Shaving

The word among Beltway, Washington D.C. types is that former Jazz station WDCB is sorely missed. Brian Lamb's new C-SPAN concept is a snooze when it translates to radio. C-SPAN is great when you're channel-surfing, but congressional hearings on radio? No thanks....Melissa Etheridge's manager Bill Leopold is going Smooth by picking up Dave Koz and also representing Bill Lanz...The PD search at WLVE-Miami continues. Is Music Director Marc Taylor going to get the brass ring promotion, or are more candidates being considered?...What are the chances of New Orleans going Smooth again? Will Houston continue to be the lone holdout when it comes to huge metros? What about the beach community of Panama City? Kenny G, Sade, and Grover could soon be in the pipeline for all three markets.

Save the Trees! GAVIN Now Accepts E-Mail Reports

Effective immediately, GAVIN will begin accepting Jazz and Smooth Jazz playlists via e-mail. The deadlines are a little sooner than the regular fax and phone hours. You can e-mail from 3 p.m. Wednesday until 1 p.m. Thursday PST. E-mails should be sent to *both* Keith Zimmerman at keith@mail.gavin.com. and Jon Fojtik at jon@mail.gavin.com. Hopefully, this will save some reporters a little time.

Give Us Your Groovy Photos and Column Ideas

We now have the space and the color to run cool Jazz/Smooth photos. Send yours to GAVIN, c/o Keith Z, 140 Second Street, San Francisco, CA 94105. Also, if anybody has a column idea or feels their station, label, or programming expertise merits a feature in *The Jazz & Smooth Connection*, please contact Keith Z at (415) 495-1990.

Good Luck Ron!



San Francisco hosted its own insider mini-Smooth Jazz Summit before KBLX Music Director Ron Cadet left the station (l-r): Ron Cadet, Gavin's Keith Z, Shanachie's Claudia Navarro, KKSF MD Blake Lawrence, and New World 'N' Jazz's Neal Sapper.

Higher Octave Hits

BRIAN HUGHES One 2 One

The first hit track from the album
One 2 One

R&R NAC: Tracks 12/Albums 9
Gavin SJ&V 10

New track *StringBean* coming soon.
Watch for Brian on tour with
The Chieftains and Sinead O'Connor in June.

PROMOTION:
Peer Pressure/Roger Lifeset 818/991-7668

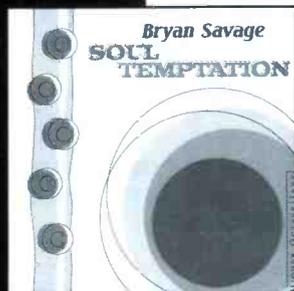


BRYAN SAVAGE Soul Temptation

Featuring the hit *Kaleidoscope*

Gavin SJ&V: 20*
R&R NAC: Tracks 26*/Albums 25*

PROMOTION:
All That Jazz 310/395-6995



SHAHIN & SEPEHR World Cafe

First Track: *Cafe LA*

Add Date: June 18th
CONCERT DATES:

July 16 Sacramento, CA • Crest Theatre
July 17 San Francisco, CA • Palace of Fine Arts
July 18 Los Angeles, CA • Wilshire Ebell Theatre

PROMOTION:
New World n' Jazz 415/453-1558



CRAIG CHAQUICO Once in a Blue Universe

Check out Craig's moving rendition of *Holding Back The Years*

Add Date: June 18th
CONCERT DATES:

June 26 Anchorage, AK • 4th Ave. Theatre
July 3 Las Vegas, NV • Spring Mountain State Park
July 10 Lake Tahoe, NV • San Harbor Festival
July 12 Monterey, CA • Monterey-Plaza Hotel
July 17 Newport Beach, CA • Hyatt Newporter
July 19 Winterpark, CO • Winterpark Jazz Festival
Aug. 22 Naples, FL • Royal Palm Jazz Festival
Sept. 11 Kettle Moraine Jazz Festival • W. Bend WI

PROMOTION:
Jo Ann Klass Kepler 310/589-1515



HIGHER
OCTAVE
MUSIC

JAZZ

MOST ADDED



NICHOLAS PAYTON (55)
Payton's Place
(Verve)

Including: KUVO, KUAZ, KUNV, KUNR, KCLU, KSDS, KCBX, KAZU, KCSM, WFMT, KXJZ, KMHD, KPUL, WGBH, WWHU, WBGO, WAER, WBFO, WITR, WESM

CHARLES MCPHERSON (52)
Manhattan Nocturne
(Arabesque)

Including: WCLK, WKGC, WFIT, WUSF, WFPL, WUAL, WTUL, WWOZ, KABF, WCPN, WXTS, WQUB, WEMU, WDET, KTPR, KWIT, KUSD, KCND, WGLT, KANU

SHIRLEY HORN (51)
I Remember Miles
(Verve)

Including: WGBH, WYBC, WBGO, WAER, WBFO, WITR, WDUQ, WAAA, WESM, WHRV, WHOV, WVVU, WSHA, WRQM, KUVO, KUAZ, KUNV, KUNR, KCLU, KSDS

JIMMY COBB'S MOB (46)
Only For the Pure At Heart
(Fable)

Including: WCLK, WKGC, WFIT, WUSF, WFPL, WUAL, WWOZ, KSLU, WXTS, WQUB, WEMU, WLNZ, WGVU, KWIT, KUSD, KCND, WGLT, KANU, KIOJ, KAJX

RECORD TO WATCH



SHIRLEY HORN
I Remember Miles
(Verve)

Miles Davis was a stickler for beautiful ballads that were to the point and melodically spare, much like jazz radio is today. Shirley Horn delivers those kind of tunes.

LW	TW		Repts.	Adds	Spins	Diff.
1	1	WYNTON MARSALIS - The Midnight Blues (Columbia/CRG)	80	1	694	+67
3	2	MICHAEL BRECKER - Two Blocks from the Edge (Impulse!)	77	1	641	+79
2	3	WINARD HARPER - Trap Dancer (Savart)	74	0	601	+34
4	4	JOHN SCOFIELD - A Go Go (Verve)	70	0	566	+38
9	5	TANAREID - Back to Front (Evidence)	69	0	523	+43
6	6	GREGORY TARDY - Serendipity (Impulse!)	57	0	495	-10
12	7	RAVI COLTRANE - Moving Pictures (RCA Victor)	68	0	477	+40
8	8	BOB MINTZER BIG BAND - Latin from Manhattan (DMP)	64	1	461	-40
10	9	MARK TURNER - Mark Turner (Warner Bros.)	59	0	445	-23
11	10	DON SEBESKY - I Remember Bill A Tribute to Bill Evans (RCA Victor)	62	0	435	-18
13	11	TOOTS THIELEMANS - Chez Toots (Private Music/Windham Hill)	71	2	431	+18
5	12	LOSTON HARRIS - Comes Love (N2K Encoded Music)	55	0	430	-93
22	13	FREDDY COLE - Love Makes the Changes (Fantasy)	74	5	422	+76
16	14	ROBIN EUBANKS - 4: JJ-Slide-Curtis and Al (TCB)	63	1	422	+34
17	15	JESSE DAVIS - First Insight (Concord Jazz)	62	1	416	+31
7	16	MARK ELF - Tricknometry (Jen Bay)	53	1	403	-99
14	17	NNENNA FREELON - Maiden Voyage (Concord Jazz)	52	1	391	-21
20	18	JAMES WILLIAMS & ICU - We've Got What You Need (Evidence)	58	1	389	+33
34	19	SONNY ROLLINS - Global Warming (Milestone)	64	3	381	+108
<i>Sonny Rollins' latest is as cheeky as Way Out West.</i>						
23	20	NORMAN SIMMONS - The Heat and the Sweet (Milljac)	63	3	366	+42
19	21	ROBERT STEWART - Force (Qwest)	49	0	365	+6
35	22	DAVE SAMUELS - Presents Tjader-ized (Verve)	70	4	361	+99
<i>Dave Samuels' groove-ridden Latin jazz sparkles up jazz airwaves.</i>						
28	23	JEFFREY SMITH - A Little Sweetener (Verve)	56	0	346	+41
25	24	BUSTER WILLIAMS QUINTET - Somewhere A Song the Way (TCB)	52	0	342	+20
26	25	SUSANNAH MCCORKLE - Someone To Watch Over Me (Concord Jazz)	54	3	339	+23
37	26	JACKY TERRASSON TRIO - Alive (Blue Note)	66	1	338	+86
15	27	KENNY WERNER - A Delicate Balance (RCA Victor)	46	1	334	-56
33	28	MARC COPLAND - Softly (Savoy/Denon)	62	3	330	+56
29	29	TRICIA TAHARA - Secrets (Savant)	55	1	310	+7
31	30	BILL LISTON-ANDY MARTIN EXPRESS - Walkin' the Walk (Chartmaker)	54	4	306	+29
39	31	GEORGE COLEMAN QUARTET - I Could Write a Book (Telarc Jazz)	62	6	296	+83
27	32	JESSICA WILLIAMS/LEROY VINNEGAR TRIO - Encounters II (Jazz Focus)	44	0	287	-20
45	33	JAMES CARTER - In Carterian Fashion (Atlantic)	64	9	279	+89
46	34	BRIAN BLADE FELLOWSHIP - Brian Blade Fellowship (Blue Note)	58	2	276	+92
24	35	JOHN FEDCHOCK - On the Edge (Reservoir)	39	0	274	-49
42	36	BEGIE ADAIR - Nat King Cole Collection (Green Hill)	44	0	265	+65
18	37	JAZZ MESSENGERS - The Legacy of Art Blakay (Telarc Jazz)	39	1	255	-106
36	38	ASTRAL PROJECT - Elevado (Compass)	45	1	254	0
—	39	ARTURO SANDOVAL - Hot House (N2K Encoded Music)	57	10	248	N
21	40	CHARLIE HUNTER QUARTET - Pound for Pound (Blue Note)	40	1	244	-103
41	41	RON HOLLOWAY - Groove Updated (Milestone)	41	0	224	+22
47	42	LOUIE BELLSON - Art of the Chart (Concord Jazz)	41	3	220	+39
—	43	LENA HORNE - Being Myself (Blue Note)	59	10	214	N
—	44	CECIL BRIDGEWATER - Mean What You Say (Brownstone)	48	5	201	N
—	45	BENNY GOLSON - Remembering Clifford (Milestone)	44	10	198	N
30	46	JACKIE McLEAN SEPTET - Fire & Love (Blue Note)	34	0	196	-100
—	47	DAVE BRUBECK - So What's New? (Telarc Jazz)	29	0	190	N
38	48	BRAD MEHLDAU - The Art of the Trio Vol. 2 (Warner Bros.)	34	0	186	-31
48	49	OSCAR PETERSON/BENNY GREEN - Oscar and Benny (Telarc Jazz)	33	1	185	+12
—	50	BILL ANSHELL - A Different Note All Together (Accurate)	50	5	169	N

REVIEWS

NICHOLAS PAYTON
Payton's Place
(Verve)

Jazz radio is abuzz over New Orleans trumpet player Nicholas Payton's third solo release, and over 50 stations jumped onboard this week. While "The Three Trumpeteers" is an interesting jazz novelty—featuring Payton, Wynton Marsalis, and Roy Hargrove trading solos—tunes like "Zigaboogaloo" and "Brownie a La Mode" (another duet with Wynton) have a seasoned swing that sounds fresh without being too reduce.

CINDY BLACKMAN
In the Now (HighNote)

Just as we extol the glories of melodic jazz on the air, along comes drummer Cindy Blackman with a more modern point of view. Jacky Terrasson's twinkling Fender Rhodes and Blackman's swarm-mentality drums remind us of Herbie and Tony in Miles' quintet during the *Nefertiti* sessions.

SPINCREASE

1. **LENA HORNE** +171
2. **SONNY ROLLINS** +108
3. **DAVE SAMUELS** +99
4. **ARTURO SANDOVAL** +98
5. **BRIAN BLADE FELLOWSHIP** +92

CHARTBOUND

*CHARLES MCPHERSON (Arabesque)

*NICHOLAS PAYTON (Verve)

*SHIRLEY HORN (Verve)

*JIMMY COBB'S MOB (Fable)

ANDRE PREVIN (Deutsche Grammophon)

*RANDY WALDMAN TRIO (Whirlybird)

Dropped: #32 Gerald Wilson Orchestra, #40 Eric Reed, #43 Matthias Lupri, #44 Charlie Haden & Kenny Barron, #49 Avashai Cohen, #50 Howard Alden, Chucho Valdes.

JAZZ & SMOOTH JAZZ

REPORTS ACCEPTED

THURSDAYS 9 A.M.-3 P.M.

GAVIN STATION REPORTING

PHONE: (415) 495-1990

FAX: (415) 495-2580

ARTISTPROFILE

TOOTS THIELEMANS

JAZZ RUNNING BACK

"Producers Miles Goodman, Oscar Castro Neves, and Ron Moss suggested I do *Chez Toots*. The backing tracks were recorded two years ago in Paris. We selected the songs,

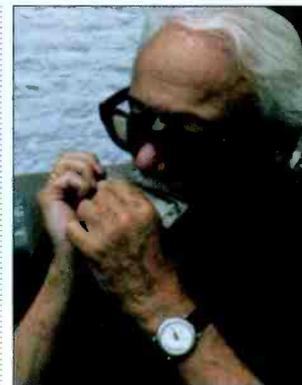
checked the keys, added some Ravel and Erik Satie, and found some American vocalists to sing. At that time, we did not know who was going to sing which songs. Dutch pianist, Bert van den Brink (who is actually blind), Hein Van de Geyn (who played with Chet Baker), and Andre

Ceccarelli is, in fact, a popular trio in France for singers. That's Dee Dee Bridgewater's favorite trio.

"The guest vocalists were so cooperative. I had very little to do with the choice of singers, but Shirley Horn is a dear friend, and we played on each other's new records. I also played on Dianne Reeves' records. Diana Krall's favorite

saying was 'awesome.' Some people say groovy, but she would sing and say, "Toots, that's awesome!"

"The producers took over while I was in Europe. They sent me a cassette when everything was finished. It was certainly a group effort, but I was like the running back who gets the touchdown! I wasn't even the quarterback."



SMOOTH

JAZZ & VOCALS

MOST ADDED



KHANI COLE (11)

Places

(Fahrenheit)

Including: WTMD, KYOT, WQJZ, WSNB, WLOO, WVAS, WJAB, WQNB, KMJZ, KPRS, and KXDC

MARC ANTOINE (10)

"Sunland"

(NYC/GRP)

Including: KYOT, WHRL, WQJZ, WVCO, WGUF, WZJZ, WVAE, KCLC, KJZY, and KWJZ

JIM BRICKMAN/

DAVE KOZ (8)

"Partners in Crime"

(Windham Hill)

Including: WQJZ, WLOO, WGUF, WVAS, WZJZ, WVMV, KCLC, and KXDC

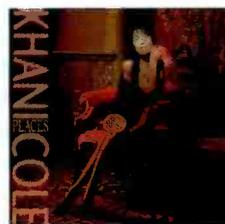
JOE McBRIDE (5)

"Maiden in Madrid"

(Heads Up International)

Including: WVCO, WVAE, KBZN, KEZL, and KKSF

RECORD TO WATCH



KHANI COLE

Places

(Fahrenheit)

Minneapolis and Phoenix get behind vocalist Khani Cole, who combines blends of Karla Bonoff, Gladys Knight, and Minnie Riperton.

ARTISTPROFILE

JESSE COOK

STIRS THE POT

"I wanted to go in a more aggressive direction than my previous records. I've always admired Peter Gabriel's production techniques. He takes

music from all over the world and blends them into a pop context. I want my music to be as profound and accessible.

"In the end, I only judge music by emotion. I wanted my record to be less subdued, more like we are live when my rhythm section really gets going. In the studio we try to be

perfect and make every note count. But when it's live, we feed off the audience and we pour it on more.

"Some songs have funk grooves, like 'Byzantium Underground,' with an Arabic melody line. 'That's Right' features Buckwheat Zydeco on accordion. Holly Cole sang on 'Fragile.'

"This record has many

moods, and I worked on it for six months. Some artists can make records in three days. I produce *and* engineer, so I'm a control freak. As a result, *Vertigo* [on Narada] was the result of 16-hour work days. I'm proud of it, but exhausted. Now we're going to Mexico to shoot a video for 'Rattle and Burn,' then it's lots of touring throughout the U.S. and Canada."



REVIEWS

JIM BRICKMAN'S VISIONS OF LOVE

(Windham Hill)

A/C puts the moves on Smooth Jazz radio. Like John Tesh (another A/C crossover act), Brickman is doing "projects" in addition to his own solo releases. Jim Brickman's lovelorn piano duet with Dave Koz on "Partners In Crime" should help lasso those older female demos. For a more R&B perspective, check out Peabo Bryson's "My Heart Belongs to You."



JOE McBRIDE

Double Take (Heads Up)

Joe McBride has the sweet touch on grand piano and electronic keyboards on his fourth effort, *Double Take*. He also has a rich, earthy gospel vocal style, as heard on "In the Moonlight." On "Midnight in Madrid," McBride's keyboard melody is complemented by Peter White's nylon-string guitar and Rick Braun's crooning flugelhorn.

SPINCREASE

1. MARC ANTOINE +145
2. BRICKMAN/KOZ +103
3. JOE McBRIDE +88
4. LEE RITENOUR +87
5. FOURPLAY +77

CHARTBOUND

*JOE McBRIDE (Heads Up International)

JIM BRICKMAN/DAV KOZ (Windham Hill)

LOUIE SHELTON (Lightyear)

RONAN HARDIMAN (Philips)

*JAZZ CAFE (Instinct)

*KHANI COLE (Fahrenheit)

Dropped: #47 Brian Tarquin, #48 Diana Krall, #50 Pete Belasco, Badi Assad.

JAZZ & SMOOTH JAZZ

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PHONE: (415) 495-1990

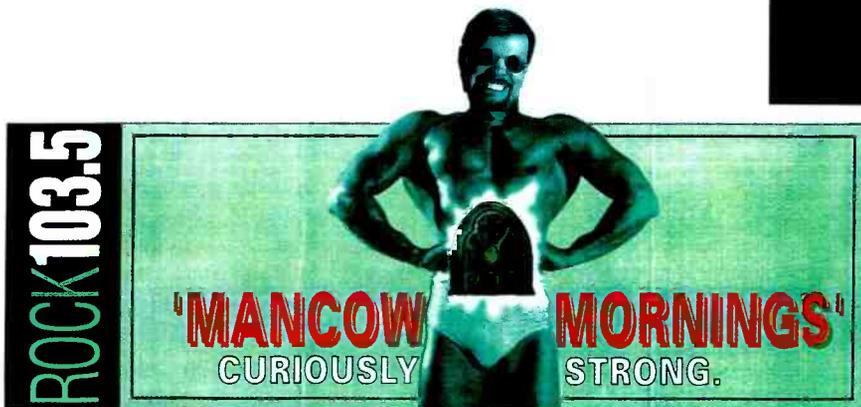
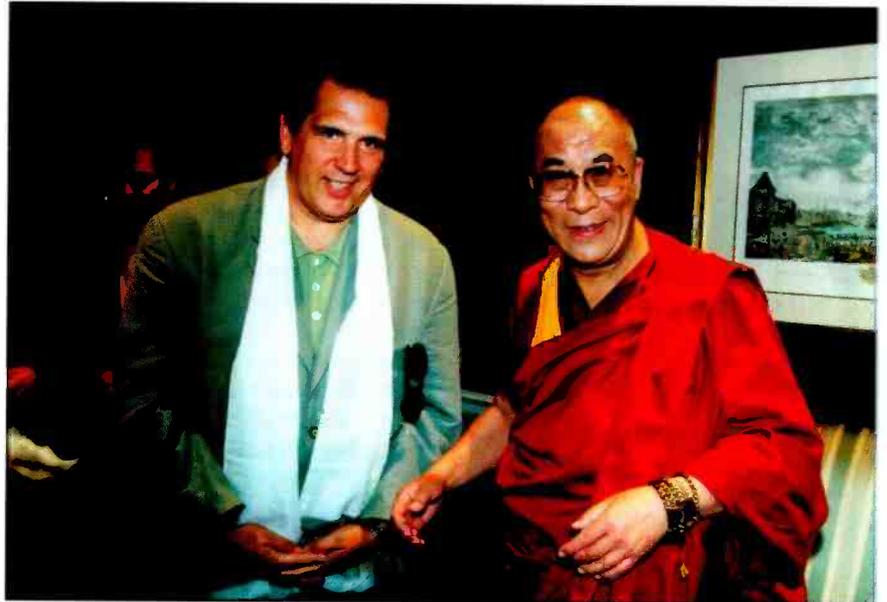
FAX: (415) 495-2580

LW	TW		Repts.	Adds	Spins	Diff.
2	1	RICHARD ELLIOT - Jumpin' Off (Metro Blue/Capitol)	49	0	848	+17
1	2	BRIAN BROMBERG - You Know That Feeling (Zebra)	50	0	793	-62
6	3	KIM WATERS - Love's Melody (Shanachie)	49	1	715	+41
4	4	FOUR BO EAST - Eastside (Boomtang/Cargo)	49	0	697	-44
5	5	MELROSE PLACE JAZZ - Braxton Brothers (Windham Hill)	48	1	691	-34
9	6	GREGG KARUKAS - Blue Touch (i.e. music)	53	0	667	+63
10	7	GEORGE BENSON - Standing Together (GRP)	56	3	631	+51
3	8	JONATHAN BUTLER - Do You Love Me? (N2K Encoded Music)	38	0	624	-117
8	9	DOWN TO THE BONE - From Manhattan to Staten (Nu Groove)	44	3	578	-43
11	10	BRIAN HUGHES - One 2 One (Higher Octave)	42	0	566	-10
7	11	CHRIS CAMOZZI - Suede (Discovery/Sire)	39	0	524	-105
15	12	CHRIS STANDRING - Velvet (Instinct)	48	1	505	+41
12	13	ERIC CLAPTON - Pilgrim (Reprise)	39	0	498	-33
13	14	KEIKO MATSUI - Toward the Sunrise (Countdown/Unity)	49	1	468	-11
16	15	B-TRIBE - Sensual Sensual (Atlantic)	39	0	460	+18
30	16	LEE RITENOUR - This Is Love (i.e. music)	53	1	443	+87
<i>With the full CD out, Lee soars up the chart.</i>						
17	17	CANDY DULFER - For the Love of You (N2K Encoded Music)	42	1	434	+4
25	18	STEVE COLE - Stay Awhile (Bluemoon/Atlantic)	47	2	432	+48
20	19	BRIAN CULBERTSON - Secrets (Bluemoon/Atlantic)	39	0	421	+16
21	20	BRYAN SAVAGE - Soul Temptation (Higher Octave)	42	1	415	+11
14	21	SPYRO GYRA - Road Scholars (GRP)	39	0	399	-69
32	22	RAMSEY LEWIS - Dance of the Soul (GRP)	47	2	393	+69
34	23	FOURPLAY - Four (Warner Bros.)	48	4	391	+77
<i>The super group of Smooth Jazz has a breakthrough week.</i>						
26	24	SIMPLY RED - Blue (EastWest/EEG)	35	3	390	+10
23	25	KENNY G - Greatest Hits (Arista)	35	1	380	-7
22	26	DAKOTA MOON - A Promise I Make (Elektra/EEG)	30	0	377	-11
19	27	MARILYN SCOTT - Starting to Fall (Warner Bros.)	36	0	373	-34
29	28	BOB JAMES - Playin' Hooky (Warner Bros.)	34	0	364	-10
24	29	PAUL HARDCASTLE - Cover To Cover (JVC)	36	0	361	-25
18	30	BOB MAMET - Adventures In Jazz (Atlantic)	27	0	355	-58
28	31	CHRIS BOTTI - Midnight Without You (Verve)	31	0	344	-31
27	32	CHUCK LOEB - The Moon, The Stars, the Setting Sun (Shanachie)	32	0	306	-72
35	33	PAMELA WILLIAMS - Eight Days of Ecstasy (Heads Up)	34	0	303	-10
33	34	AVENUE BLUE featuring JEFF GOLUB - Nightlife (Bluemoon/Atlantic)	37	0	302	-18
38	35	PEACE OF MIND - Journey to the Fore (Nu Groove)	32	3	297	+17
31	36	JOHN TESH - Grand Passion (GTSP/Mercury)	28	1	287	-49
39	37	RANDY CRAWFORD - Every Kind of Mood (Bluemoon/Atlantic)	26	0	272	-4
41	38	JOYCE COOLING - Playing It Cool (Heads Up)	30	0	267	-2
37	39	PHIL PERRY - One Heart One Love (Windham Hill Jazz/Peak)	24	0	266	-27
44	40	ACOUSTIC ALCHEMY - Positive Thinking (GRP)	31	1	265	+43
40	41	BONEY JAMES - Sweet Thing (Warner Bros.)	26	4	230	-40
42	42	JONATHAN CAIN - For a Lifetime (Higher Octave)	20	0	221	-28
—	43	SOUL BALLET - Trip the Night Fantastic (Countdown/Unity)	28	1	219	N
36	44	CHIELI MINUCCI - It's Gonna Be Good (JVC)	23	0	219	-88
—	45	FATBURGER - Sugar (Shanachie)	27	3	218	N
45	46	MARIAH CAREY - Butterfly (Columbia/CRG)	22	2	215	+9
—	47	MARC ANTOINE - Madrid (NYC/GRP)	39	10	205	N
46	48	KIM PENNYL - Quiet Cafe (Fahrenheit)	21	0	199	-4
49	49	JOE SAMPLE - Sample This (Warner Bros.)	15	0	173	-21
43	50	DENNY JIOSA - Jazzberry Pie (Blue Orchid)	21	0	171	-62

PARTINGSHOTS

HELLO DALAI

Insert your own wacky caption here. (l-r): Capricorn Records' Jeff Cook, the Dalai Lama.



DELTOID DAWN

Considering how many press releases he sends out, it's curious that WRCX-Chicago morning man Mancow hasn't graced our back page before now. But this billboard, in our opinion, is mint condition.

SHOWBIZ

Does **Emmis** have enough money to realistically lure **Michael Martin** away from **Wild 94.9 (KYLD)**-San Francisco to accept the PD position at **Power 106-LA**? Or is **Chancellor** preparing its own bozo-bucks deal to keep him?

Sources close to the action at **Crave** claim the rumblings of imminent staff layoffs and/or transfers are growing stronger, along with reports that the **Rick Bisceglia**-to-**Epic** deal is close to

Crave.

done, along with **Crave** VP of A&R **Michael Ellis** transferring to a similar post within the **Sony** family. Word has it that some of the **Crave** field staff have already been approached by other interested labels. If and when this deal goes down, expect the **Crave** imprint to remain intact, with promotion chores folded into **Epic**.

KZQZ (Z95.7)-San Francisco APD/MD **Danny Ocean** is moving east for similar duties at **Chancellor Media** rhythm-crossover **WJMN (Jam'n 94.5)**-Boston, replacing **Cat Collins**, recently named PD of **Jefferson-Pilot's KQKS (KS107.5)**-Denver. **Collins** exits on June 24th; **Ocean** starts July 6—PD **Cadillac Jack** is preparing to occupy the **Selector** chair in the gap.

By the time you read this, expect the official announcement that outgoing **WNCI/WCOL**-Columbus GM **Dave Robbins** will remain in Columbus as **CBS** Market Manager, overseeing the three stations recently picked up from **Jacor**. In a strange twist, although **Robbins** is leaving **WNCI** and **WCOL** behind, he'll actually remain at One Nationwide Plaza, where the **CBS** stations will relocate—**WNCI** and **WCOL** are moving

out to join the other **Jacor** stations.

Looks like soon-to-be **Jacor** Alternative **KTBZ (The Buzz)**-Houston appears to be moving quickly to fill the Modern A/C hole created by the recent flip of **KKPN** to Spanish. **GAVIN** hears **Buzz** MD **David Sadof** and night jock **John Leach** will exit the station once **Jacor** takes control.

Q106 (KKLQ)-San Diego PD **Todd Shannon** is reaching out to any former **Q106** staffers to help prepare a tribute to the station, slated to flip to Spanish when **Heftel** takes over, sometime near Aug. 1. Contact **Shannon** at (619) 291-9191 about submitting a segment on **DAT**, or maybe a farewell airshift. "Q106 is not going away quietly," **Shannon**



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vows.

On the heels of the recent exits of PD **Rick Thomas** and p.m. driver **Victor Zaragoza**, MD **Eric Valdez** has also left the building at **Jerry Clifton**-consulted **KPTY**-Phoenix. Contrary to previous reports, the station is still calling itself "Party Radio @ 103.9," not "Extreme Radio"...yet. **Byron Kennedy** remains acting PD and afternoon guy, and is close to nailing down an on-air MD. When asked how he would best describe the station's newly mainstreamed direction, **Kennedy** said, "It's **MTV** for the blind."

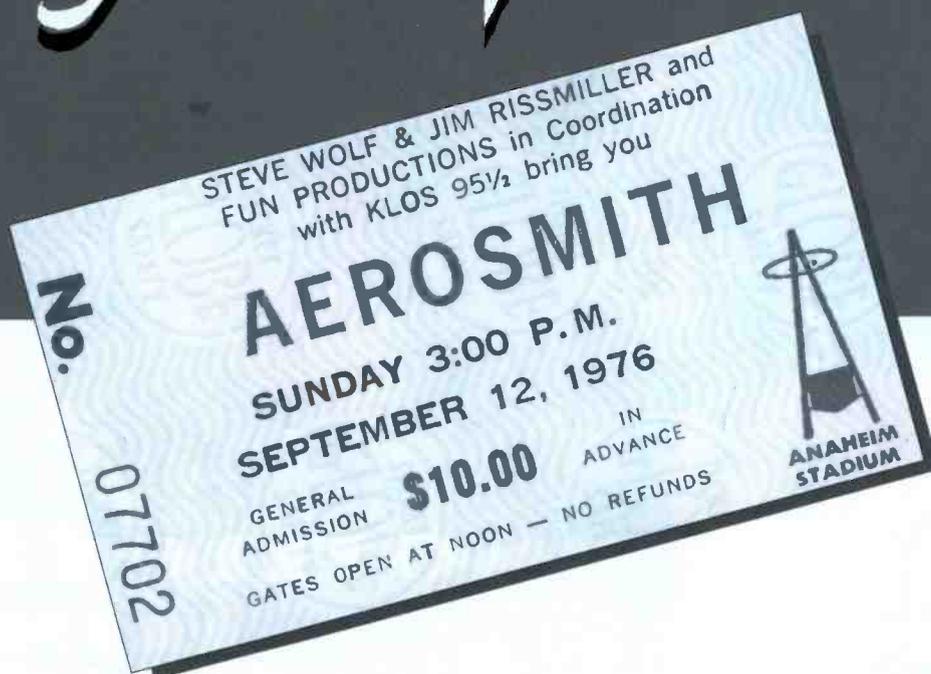
Troy Prickett, most recently with **550 Music** as Regional Promotion Manager, has landed at **Hearts of Space Records** in a national radio promotion capacity. Based at the label's Sausalito offices, he starts June 22.

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