URBAN PROGRESS REPORT

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14 * - 8 *
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UNITY IN THE COMMUNITY
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 For many stations, value-added has now been replaced by non-traditional revenue programs.

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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, Modern 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, 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.

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 Interpreters 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

First Words

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
Senior Editor, New Mainstream
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 KTIP/AM and KMAL/AM-FM in the Topeka market from Midland Broadcasters for $10.4 million; the two stations in Florence are WYMB/AM and WHIZ/AM-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/WM/FM in Grand Rapids, Mich. from Greater Musicogen Broadcasters for $5.5 million.
- PILOT COMMUNICATIONS IS PICKING UP WJLJ/WM AND WKK/AM in Cortland, N.Y. from Gayuga Radio Partners for $1.6 million. Broker: Richard Foreman & Assoc.
- JACO COMMUNICATIONS AND CAPSTAR BROADCASTING announced they are swapping stations in a "tax-free, like-kind" exchange. Capstar’s WTAE/AM-Pittsburgh is part of Jaco, which trades WKRM/AM-Cleveland to Capstar.

CLOSINGS

- JOURNAL BROADCAST GROUP COMPLETED ITS $5.8 million purchase of KKSD/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 weekend show featuring matchbox 20. The show, recorded on MTV’s Live from the 10 Spot in New York, debuts over the July 4 weekend.

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-

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.

Wilson Forms White Label

Music industry veteran Ken Wilson, who was most recently Black Music President for MCA Records, has formed White Label Music (SL), 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 Label’s first release will be the solo debut of former BLACKstreet lead vocalist Levi Little.

Touchwood, Zero Hour Form TZ

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

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, Varmaline, and Reservoir.

“The joining of Touchwood and Zero Hour is a perfect match,” says Ray McKenzie, CEO of TZ.

“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.”

Roberts Heads Rap Marketing at Gav

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 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 some 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.”

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 colored 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 MILL VALLEY, CALIF. AND CAN BE REACHED AT GREG.GAVIN@GMAIL.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 miscount 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-proclaimed "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.
**BREAKING WITH TRADITION**

**Station Events Can Generate Big Bucks**

**BY JOAN VOUKIDES**

Remember when radio stations literally gave it all away, from concert sponsorships tologo 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."

"We do these promotions for our current listeners as a way of saying "thank you.""

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

"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 is rewarded through the promotions, ticket give-aways, and access to the artists You can't do better than that!"
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 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 tool that’s now available is Selecter Reach, brainchild of RCS’ President Andy Economos. It’s the ultimate music scheduling aid. He’s sent out a demo to RCS clients to see if they’d like it. Essentially, Selecter 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 PIs 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 Selecter 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 Selecter 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 commuters 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” — 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 breakthroughs. 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 own one. Then they’ll be able to run such powerful programs as Selecter 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 (214) 385-5597 or by fax (214) 385-5577.

PFB (For Your Records): My new office voice mail number is (608) 612-3822.
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 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 WFLZ 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, KTMSan 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 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 shuffling 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 preselects 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 nws PROMO@earthlink.net.

One Wild Tale: The Birth of a Station

BY PAIGE NIENABER
c I s'GOT CAUGHT DEALIN' the debut single.

Produced by Pharrell Williams & Chad Hugo for The Neptunes Management: Rob Walker for Rocksoul Entertainment

fono is Europe’s new weekly magazine dedicated to highlighting and promoting hit records.

fono offers accurate airplay data from Music Control monitoring 500 stations 24 hours a day, seven days a week — a new single currency for the European music industry.

fono means no more relying on playlists, rumor or secondhand information. fono gets inside the charts to bring you the real story of what’s happening in European music.

The best data
European radio monitored 24 hours a day, 7 days a week.

For programmers
The only accurate guide to radio’s up-and-coming hits.

The best music
Hits, tips and all the news on Europe’s breaking music.

For retailers
The competitive edge to put you ahead of the pack.

In 15 countries
From the Atlantic to the Oder; from Finland to the Mediterranean.

For record labels
We speak to the people who turn A&R into sales.
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) 323-2247; Fax: (956) 342-2582
OM: Billy Santiago; PD/M: Jeff "Hitman" DeWitt

KBTE (The Beat)
826 S. Padre Island Drive
Corpus, Christi, TX 78416
Ph: (361) 814-3000; Fax: (361) 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)
1624 19th St.
Bakersfield, CA 93301
Ph: (661) 325-5635; Fax: (661) 328-0873
PD: Mark Feather; MD: Mikey Fuentes

KKSS
5301 Central N.E., Suite 1200
Albuquerque, NM 87108
Ph: (505) 265-1451
PD: Tony Manero; MD: Jackie James

KQAR (Q100)
314 Main Street
N. Little Rock, AR 72114
Ph: (501) 372-7740; Fax: (501) 374-0808

WKXY
600 Washington Avenue, Suite 201
Baltimore, MD 21204
Ph: (410) 826-7722; Fax: (410) 821-8256
PD: Dr. Dave Ferguson

KYLZ
300 San Mateo, Suite 1000
Albuquerque, NM 87108
Ph: (505) 360-0007; Fax: (505) 360-0033
PD: TBA; MD: Rob Royale

KZHT
2801 S. Decke Lake Dr.
Salt Lake City, UT 84119
Ph: (801) 908-1200; Fax: (801) 908-1449
PD: Marc Summers; MD: Jeff McCartney

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 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 crowned their way into the top ten. Romantic, soul-searching songs, reminiscent of Marvin Gaye and Teddy Pendergrass' thoughtful '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 soundtrack 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 so 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-songwriters," 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.

LaBelle of the Ball

On June 3, R&B diva Patti LaBelle celebrated her 56th 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
Who does it better? NOBODY ELSE the debut single from TYRESE

ON YOUR DESK NOW! IMPACTING 7/13

Executive Producers: Kevin Evans and Anthony Morgan
A&R Direction: Anthony Morgan - Additional A&R Direction: Kevin Evans
Managed by Gayle Atkins and Greg Perks for FDG Management and Production

www.americanradiohistory.com
Learning More From Morrie

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.

**BY QUINCY MCCOY**

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 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.
time

the new single from

lionel richie
Impacting Now

Produced by James Anthony Carmichael & Lionel Richie Management John Reid, Melanie Greene, David Croker Photograph by Peter Lindbergh

www.americanradiohistory.com
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 Landscape. Our hope is that their words and their career achievements provide inspiration for all of us who devote ourselves to the entertainment industry.

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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 businesswoman, 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."

---

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 Landscape 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 they will be able to rise to top management positions. Also, with

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By Janine Coveney and Quincy McCoy
TAMI DAVIS

"How Do I Say I'm Sorry"
329-119-008-2/4
single in stores now!
See Tami on Soul Train June 20!
Audience over 7 million & growing!

TAMTA

MILITIA

"Who’s The Next"
remix by Chris “the Glove” Taylor
The follow up to the Top 5 Rap Hit "Burn"

SUNZ OF MAN

"Shining Star"
A radio event!
Most added at Urban & Crossover Radio
Album in stores July 21st

DIVINE

"Lately"
329-119-016-2/4
coming soon

VOICES OF THEORY

"Say It"
Over 25 million combined audience & climbing!
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 WBLS/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 at 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 glorious 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

EXECUTIVE PRODUCER: MASTER P
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 protégé 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 throughout 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 Short, 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 in 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 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.

"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

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 Okeadoke Production with Stet'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 phenominal 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-certifed 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 they 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 [Rhone] 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..."
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

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 Gawin: “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 Daniels
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

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REFERENCES

Reviews are written by New Mainstream Editor Annette M. Lai

MINI-KING

"Get It Back Together" (NZK Encoded Music)

This song has caused quite a furore 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 "jag" on the industry notwithstanding, this is a wonderful debut, produced by the legendary Phil Ramone. Impacting Top 40 and Hot AC.


NYTCE

"We Come to Party" (Columbia/CRG)

Meet UK quartet NYTCE: Michelle, Donna, Chantal, and Laday. In fact, as

Continued on page 28

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

www.americanradiohistory.com
### TOP 40 UP&COMING

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>28</td>
<td>Nicole</td>
<td>Make It Hot</td>
<td>The Cold, One For Me (Motown)</td>
</tr>
<tr>
<td>29</td>
<td>Raulin</td>
<td>(My) Own Love</td>
<td>(Mercury)</td>
</tr>
<tr>
<td>30</td>
<td>Tone &amp; Tone</td>
<td>Music In My Mind</td>
<td>Colony Music</td>
</tr>
<tr>
<td>31</td>
<td>The Breakers</td>
<td>Hang On</td>
<td>WEA</td>
</tr>
<tr>
<td>32</td>
<td>The Mindbenders</td>
<td>(My) Way</td>
<td>(Warner Bros.)</td>
</tr>
<tr>
<td>33</td>
<td>The Mindbenders</td>
<td>(My) Way</td>
<td>(Warner Bros.)</td>
</tr>
<tr>
<td>34</td>
<td>The Mindbenders</td>
<td>(My) Way</td>
<td>(Warner Bros.)</td>
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<td>35</td>
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<td>(My) Way</td>
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<tr>
<td>36</td>
<td>The Mindbenders</td>
<td>(My) Way</td>
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<td>37</td>
<td>The Mindbenders</td>
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<td>38</td>
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<td>39</td>
<td>The Mindbenders</td>
<td>(My) Way</td>
<td>(Warner Bros.)</td>
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<tr>
<td>40</td>
<td>The Mindbenders</td>
<td>(My) Way</td>
<td>(Warner Bros.)</td>
</tr>
</tbody>
</table>

### GO STATION PANEL: THE GO Chart

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

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>FASTBALL</td>
<td>The say (Hollywood)</td>
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<tr>
<td>2</td>
<td>NATAK JINJUKI</td>
<td>Turn (RCA)</td>
<td></td>
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<tr>
<td>3</td>
<td>ALAIN MIRISSETTE</td>
<td>Unveiled (Warner Sunset/Reprise)</td>
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<tr>
<td>4</td>
<td>GOD GOD GODD</td>
<td>Iris (Warner Sunset/Reprise)</td>
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</tr>
<tr>
<td>5</td>
<td>MATCHBOX 20</td>
<td>Real World (Lava/Atlantic)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>MADONNA</td>
<td>Ray Of Light (Maverick/Warner Bros.)</td>
<td></td>
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<tr>
<td>7</td>
<td>VENDA SHEPARD</td>
<td>Samba My Soul (S wishlist Music)</td>
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</tr>
<tr>
<td>8</td>
<td>CELEBS &amp; JOJO</td>
<td>All My Life (MCA)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>SHAUNI TWAIN</td>
<td>You're Still The One (Mercury)</td>
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<tr>
<td>10</td>
<td>MARCY PROJECT</td>
<td>Sex and Candy (Capitol)</td>
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<tr>
<td>11</td>
<td>BRANDY &amp; MONICA</td>
<td>The Boy Is Mine (Atlantic)</td>
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</tr>
<tr>
<td>12</td>
<td>NATALIE MERCHANT</td>
<td>Kind &amp; Generous (Elektra/EG)</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>MARIA CAYERO</td>
<td>My All (Capitol/CRG)</td>
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<td>14</td>
<td>THE WALLFLOWERS</td>
<td>Heroes (Epic)</td>
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<td>15</td>
<td>BALFOUR</td>
<td>Don't Want To Miss A Thing (Capitol/CRG)</td>
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<tr>
<td>16</td>
<td>BACKSTREET BOYS</td>
<td>Everybody (Live)</td>
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<tr>
<td>17</td>
<td>NEXT</td>
<td>Too Close (Arista)</td>
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<tr>
<td>18</td>
<td>SARAH MCLACHLAN</td>
<td>Adia (Nettwerk/Arista)</td>
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<tr>
<td>19</td>
<td>CHERRY POPPIN' DADDIES</td>
<td>Zoo (Fut Hit)</td>
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<td>20</td>
<td>JIMMY MCMAHAN</td>
<td>Metro Time (Arista)</td>
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<td>21</td>
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<td>22</td>
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<td>24</td>
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<td>25</td>
<td>JIMMY MCMAHAN</td>
<td>Metro Time (Arista)</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>JIMMY MCMAHAN</td>
<td>Metro Time (Arista)</td>
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### CROSSEDOVER

<table>
<thead>
<tr>
<th>Genre</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>URBAN/DANCE</td>
<td>MIYA featuring SISCO</td>
<td>&quot;It's All About Me&quot; (Interscope)</td>
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</tr>
<tr>
<td>URBAN/DANCE</td>
<td>NICOLE</td>
<td>&quot;Make It Hot&quot; (The Gold Mind/Elektra/EG)</td>
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<tr>
<td>ALTERNATIVE</td>
<td>CREED</td>
<td>&quot;My Own Prison&quot; (Wind-Up)</td>
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<tr>
<td>ALTERNATIVE</td>
<td>BADDY &amp; JIMMY PAGE</td>
<td>&quot;Evil Little Things&quot; (Epic)</td>
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<tr>
<td>ALTERNATIVE</td>
<td>HARVEY DANGEROUS</td>
<td>&quot;Flagpole Sitta&quot; (Slash/London)</td>
<td></td>
</tr>
</tbody>
</table>

**Note:** This document does not contain the full list of artists and songs as indicated by the page numbers.
HOT A/C

NEW MAINSTREAM

MOST ADDDED

SMOUTH 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 #25, WMJQ, WGGG, KBZN, KFLZ, 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 Kachinski, PD, WQAL-Cleveland

ARTIST PROFILE

ANGGUN

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

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

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."

REVIEWS continued

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 SNOE 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.

CHARTBOUND

Total Reports This Week 111 Last Week 110

HOT A/C REPORTS ACCEPTED
MONDAY 8 A.M.-5 P.M.
 Gavin Station Reporting
PHONE: (415) 495-1990
FAX: (415) 495-2590

RECORD

Reports Adds SPINS TREND

BLACK LAB - "Time Ago" (DDG)
28 2 408 +22

BILLY MANN - "Bust Outta My G" (Orch)
27 2 514 +48

LONEL RICHIE - "Lover" (MCA)
26 2 273 -58

PRESIDENT'S \"CONCERT \" OF THE ARTIST: DAVE WHITE (L)
16 3 279 +48

"ACE OF BASE - Cruel Summer" (Arista)
15 13 184 +155

Reports Adds SPINS TREND

BLACK LAB - "Time Ago" (DDG)
28 2 408 +22

BILLY MANN - "Bust Outta My G" (Orch)
27 2 514 +48

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"ACE OF BASE - Cruel Summer" (Arista)
15 13 184 +155

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GARTH BROOKS

"To Make You Feel..." (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.

GARTH BROOKS

"To Make You Feel My Love" (Capitol)

ARTIST PROFILE

VINCENT JOHNSON

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

NEW MAINSTREAM

ADULT CONTEMPORARY

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>SONG</th>
<th>WEEKS</th>
<th>REPORTS</th>
<th>ADDS</th>
<th>SPINS</th>
<th>TRENDS</th>
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<tr>
<td>1</td>
<td>SHANIA TWAIN</td>
<td>&quot;You're Still the One&quot;</td>
<td>50</td>
<td>193</td>
<td>236</td>
<td>456</td>
<td>78</td>
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<tr>
<td>2</td>
<td>SARAH McLACHLAN</td>
<td>&quot;Adia&quot; (Network/Arista)</td>
<td>42</td>
<td>372</td>
<td>397</td>
<td>624</td>
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<tr>
<td>3</td>
<td>CELINE DION</td>
<td>&quot;To Love You More&quot; (Sony Music)</td>
<td>34</td>
<td>408</td>
<td>432</td>
<td>660</td>
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<tr>
<td>4</td>
<td>DONNA RAEFF</td>
<td>&quot;One Belief Away&quot; (Capitol)</td>
<td>25</td>
<td>397</td>
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<td>524</td>
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<tr>
<td>5</td>
<td>MESSIAH/CAPI</td>
<td>&quot;My All&quot; (Columbia/Capitol)</td>
<td>52</td>
<td>197</td>
<td>197</td>
<td>324</td>
<td>55</td>
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<td>6</td>
<td>LADY ANNE RIMES</td>
<td>&quot;Looking Through Your Eyes&quot; (Curb/Atlantic)</td>
<td>11</td>
<td>524</td>
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<td>756</td>
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<td>NATA nE FRAGUIGI/URGE</td>
<td>&quot;Torn&quot; ( RCA)</td>
<td>15</td>
<td>187</td>
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<td>312</td>
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<td>8</td>
<td>ROD STEWART</td>
<td>&quot;Oh La La&quot; ( Warner Bros.)</td>
<td>18</td>
<td>312</td>
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<td>540</td>
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<td>9</td>
<td>PETER CETERA</td>
<td>&quot;She Doesn't Need Me Anyway (Riviera North)</td>
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<td>GLEESE STEFAN</td>
<td>&quot;Heaven's What I Feel&quot; (Epic)</td>
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<td>VONDA SPERD</td>
<td>&quot;Searchin' You (A&amp;M)</td>
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<td>432</td>
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<td>DONNA LEWIS</td>
<td>&quot;I Lie?&quot; (Universal)</td>
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<td>352</td>
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<td>584</td>
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SPINCREASE

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<th>REPORTS</th>
<th>ADDS</th>
<th>SPINS</th>
<th>TRENDS</th>
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<tr>
<td>ROD STEWART</td>
<td>&quot;Ain't No Way&quot;</td>
<td>12</td>
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<td>CELINE DION</td>
<td>&quot;All at Once&quot;</td>
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<td>LIONEL RICHIE</td>
<td>&quot;I Love You&quot;</td>
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<tr>
<td>COCHRAN/BICKMAN</td>
<td>&quot;Be My Baby&quot;</td>
<td>25</td>
<td>197</td>
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<td>324</td>
<td>55</td>
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<td>DONNA LEWIS</td>
<td>&quot;I Could Be The One&quot; (Atlantic)</td>
<td>14</td>
<td>312</td>
<td>312</td>
<td>540</td>
<td>85</td>
</tr>
</tbody>
</table>

CHART BOUND

GARTH BROOKS: "To Make You Feel..." (Capitol)
PAUL LEE: "All That I Am" (Balance)
BENNY MARDONES: "Bless A Brand New Angel" (Curb)
CHRISTOPHER CROSS: "Walking In Avalon" (EMC International)
DONNA LEWIS: "I Could Be The One" (Atlantic)

THE WEEK'S LARGEST LEAPS GO: 11.5

The week's highest debut with 12 new stations, including WRIC-Hartford.

Total Reports This Week 174 Last Week 178

Gavin June 19, 1998 • 29
A/C UP & COMING

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).

URBAN REVIEWS

DE’SREE & BABYFACE “Fire” (Yab Yam/550 Music)

The soundtrack to the new Urban romance movie Hair Plenty is appropriately titled; it obviously has plenty of his on board by the former’s biggest artists. This shuffling cover of a 20-year old Bruce Springsteen nugget from producer Babyface and British vocalist De’sree is a pleasant lead-in. Babyface’s cool tenor wafting and De’sree’s low-register cooing make their voices tangent seamlessly, and Babyface’s vocal arrangement of the background singers (among them Shanie Wilson, Beverly Crowder, and Face’s brother Kevon Edmonds) give this classic a soulful twist.

GERALD LEVERT “Thinkin’ About It” (Elektra/EGG)

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 seeing 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 rhythms 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 reawakening to crown the Realness 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 is 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 a 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.
Keynote Speaker #1
Dan Mason
President
CBS Radio

Keynote Speaker #2
Tom Welch
AUTHOR OF "WORK HAPPY LIVE HEALTHY"

The Internet
Friend or Foe
With ABC Radio's Gina Smith

Virtual Radio
Actual Reality?
with Larry Campbell/Research Group & Edie Hillard/BPI

Arbitron Bootcamp and Advanced Arbitron
with Bob Michaels and Gary Marince

Friday's Special Musical Guest
Smashing Pumpkins!

Agenda Highlights
Tentative
More TBA

Top Consultants Host
Conclave College

The 23rd Annual Conclave begins at 1pm on Thursday, July 16th with Conclave College, an afternoon of intense one hour sessions designed to build skills in today's competitive programming environments.

Zapoleon Media Strategies
60 Minutes To Better TSL

Jacobs Media
What You Need To Know About Sales
To Become A Successful Programmer

Mike McVay of McVay Media
Cluster Programming with Synergy

Don Anthony of Talentmasters
Ten Steps To Building A Bigger Than Life Morning Show

Dr. Roger Wimmer & Matt Hudson
of Wimmer/Hudson Research
Radio Research: The Fun Crash Course!

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Minneapolis Marriott
City Center
JULY 16-19, 1998

The Nation's Most Unique
Interactive Format Symposiums

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Modern AC
Triple A
News/Talk
Friday AM
Friday AM
Friday PM
Saturday PM

Alternative
Contemporary
Rock
Oldies
Saturday PM
Saturday PM
Saturday PM

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(up to 10% off lowest applicable fare)

Premiere Limo 1-800-899-RIDE

Conclave Office 1-612-927-4487

Visit The Conclave on the Web at
www.theconclave.com

The 1998 Conclave Registration Form
*As your badge will read

*Name ____________________________
*Company _________________________

Address ____________________________

*City ____________________________ State _______ ZIP ______

Phone ____________________________ FAX ___________

E-Mail ____________________________ Format __________

Payment by: ☐ CHECK ☐ VISA ☐ MASTERCARD ☐ DISCOVER
for credit cards, please complete section below

Amount Enclosed $ __________

Marriott City Center SOLD OUT!
The nearby Crowne Plaza (612)338-2288
has a limited number of special "Clave"
Rooms for only $79.00 per night. Hurry
before they're gone!

Mail/FAX/E-mail to: The Conclave, 4517 Minnetonka Blvd., Suite 104, Minneapolis, MN 55416
(FAX: 612-927-6427 email: conclave@bitsream.net) Refunds will be issued after the Conclave, less a $75 administrative fee.

1998 CONCLAVE REGISTRATION FORM
*As your badge will read

*Name ____________________________
*Company _________________________

Address ____________________________

*City ____________________________ State _______ ZIP ______

Phone ____________________________ FAX ___________

E-Mail ____________________________ Format __________

Payment by: ☐ CHECK ☐ VISA ☐ MASTERCARD ☐ DISCOVER
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(FAX: 612-927-6427 email: conclave@bitsream.net) Refunds will be issued after the Conclave, less a $75 administrative fee.

www.americanradiohistory.com
GAVIN’s 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 DJ 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, Canibus, newcomer Don Black, Large Professor, the Lost Boyz, and others.

**NEW MAINSTREAM**

**HIP-HOP**

<table>
<thead>
<tr>
<th>ZW</th>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>2</td>
<td>1</td>
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<td>8</td>
<td>3</td>
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<tr>
<td>1</td>
<td>3</td>
<td>SUN OF MAN - Shining Star (War-Tong Records/Red Ant)</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>LAURYN HILL - Lost One (RCA/Ruffhouse/Columbia)</td>
</tr>
</tbody>
</table>

- **NOREAGA** - NOW OR NEVER (Pendulum/Universal)
- **ALL CITY** - The Actual/Priceless (MCA)
- **SUN OF MAN** - Shining Star (War-Tong Records/Red Ant)
- **LAURYN HILL** - Lost One (RCA/Ruffhouse/Columbia)

**NEW**

- **PUMPKINHEAD** - Dynamic Remix (Makai Records)
- **RUSHED & IL ADvised** - 1995/Radio Heart (Qualia City)
- **DEF ISOA** - Full Cooperation (Def Jam/Mercury)
- **RAS KASS** - Understandable Smooth Music/Smooth Business (Pasha/WK Records)
- **SOUND AROUND** - Might Sound Crazy (Death Row)
- **DIAMONDS IN THE ROUGH** - Da Da Da (Roc-A-Fella/Priority)
- **FAT CAT KARHEEM** - Feba/Money Game (Cassino/London)
- **COOLIO** - A Boy to Men/Top New York (Kerris/Universal)
- **RICK ROSS** - A Boy to Men/Top New York (Kerris/Universal)
- **MNEF** - Got Your Touch (Tommy Boy)
- **ANIMAL PHARM** - The Brink (A.W.O.L)
- **CANNIBUS** - Second Round K.O. (Group Home/Universal)
- **GOODIE Mob** - Black tp (Laface/Arista)
- **B-ALL** - Pure (Inque feat Master P, Mystikal & Silk, Suave/Universal)
- **JEREMIAH** - Watch Ya Step feat OC (Official Joint)
- **JEFF JAY** - Money Ain't A Thing (Columbia/SR)
- **ROYAL Flush** - A Boy to Men/Top New York (Kerris/Universal)

**CHARTBOUND**

- **MERCAD" The Art (Mind Your Records)
- **MEAN GREEN** - Break It Down/Deep In The Game (Patchwork)
- **CANNIBUS** - How Come (Bulworth Soundtrak/Interscope)
- **8BALL** - “Coffee Shop” feat. Redman (Suave House/Universal)
- **GONZ" I Got It Made” (Milk Records)

**UP & ADD’EM**

- **YANKIE B** - That Feeling/Hurt Somebody” ( Gee Street)
- **MC LYTE** - I Can’t Make A Mistake” (Elektra)
- **CANNIBUS** - How Come (Bulworth Soundtrak/Interscope)
- **8BALL** - “Coffee Shop” feat. Redman (Suave House/Universal)
- **GONZ" I Got It Made” (Milk Records)

**Rap reports accepted**

Thursdays 9 a.m.-4 p.m.

Station Reporting Phone: (415) 495-1930

Fax: (415) 495-2580
MIXSHOW Real Spins

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<tr>
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<td>The Lox - Money, Power, &amp; Respect</td>
<td>Bad Boy/Arista</td>
<td>15 +1</td>
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<td>2</td>
<td>Bulworth SotrK - Shattered (Remix)</td>
<td>DMK (Heavyweights/ASAP)</td>
<td>82 +15</td>
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<td>3</td>
<td>ICE CUBE - We Be Clubbin' (Remix)</td>
<td>Interscope</td>
<td>71 +1</td>
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<td>Queen Latifah - Bananas (Motown)</td>
<td>Motown</td>
<td>70 +1</td>
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<td>5</td>
<td>Goodie Mob - Black Ice (Lafaza/Arista)</td>
<td>ARISTA</td>
<td>70 -5</td>
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<td>Luke - Bounce To The Beat (Little Island)</td>
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<td>Jay-Z - Million &amp; One Questions (Roc-A-Fella/Del Jam)</td>
<td>Def Jam</td>
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<td>ALL CITY - The Actual/Priceless (MCA)</td>
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<td>Charli Baltimore - Money (Epic)</td>
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<tr>
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<td>Queen Pen - Party Ain't A Party (All My Love)</td>
<td>Lil' Man/Interscope</td>
<td>52 +7</td>
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<td>Public Enemy - He Got Game soundtrack (Def Jam/Mercury)</td>
<td>Def Jam/Mercury</td>
<td>51 -2</td>
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<td>Caugh Up SotrK - Snoop &amp; Kurupt, Ride On (Gang Star: Work)</td>
<td>Noo Trybe/Starz</td>
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<td>13</td>
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<td>DJ Honcho - Hot (Relativity)</td>
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<td>18</td>
<td>Big Punisher - Still Not A Player ( Loud)</td>
<td>Loud</td>
<td>38 N</td>
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<tr>
<td>19</td>
<td>Black Caesar - System (Tommy Boy)</td>
<td>Tommy Boy</td>
<td>36 0</td>
</tr>
</tbody>
</table>

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ALL formats ALL reporters to ALL trades
Any day of the week.

CALL LOU GALLIANI 805-542-9999

GAVIN June 19, 1998 • 35
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 curve, can be the difference between a healthy radio station and a seriously under-performing 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.

### Beyond Branding: Doubling Your Impressions

**BY PAT WELSH**

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 (voiceonly, 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

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### 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 Thordi’s Travel at (800) 466-9896.

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 registra-tions, 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.”

---

36 • GAVIN June 19, 1998
Some songs only skim the surface.
This one gets under your skin.

"In The Blood"
Robbie Robertson

The new single from the acclaimed album
Contact From The Underworld Of Redboy

★★★★ ...a haunting, richly textured blend of ancient spirituality, rattle-the-walls guitar and hypnotic beats." – Rolling Stone

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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FIRST WEEK INCLUDE;
WXRT – Chicago
KMTT – Seattle
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WRLT – Nashville
KBAC – Santa Fe
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KTHX – Reno
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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 PD 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.
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, even little warning: a lead banjoist, mercifully 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 lovers barely blinks at the use of brass, woodwinds, violins, and other strings 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 Synxhaxe. 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 (rumor has it 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 enables the band 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 Beasty 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 successful radio push of acts like the Beastie Boys, Gnarls Barkley, 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 coming 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 KDWB. 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.

1. Barbie’s measurements if she were life size: 39-23-33
2. According to his contract, Burt Reynolds received the prosthetic penis used in Boogie Nights as a keepsake.
3. Average life span of a major league baseball: 7 pitches.
4. Bill Buckner has a street named after him near Fenway Park in Boston.
5. The portion of land in the US owned by the government is 1/3

Right

6. Jody Petersen of WNCS always plays a round of golf at industry conventions.
7. The world’s ternsies outweigh the world’s humans 10 to 1.
8. Bob Hope is dead.
9. Every time you lick a stamp, you’re consuming 1/10 of a calorie.
10. Bob Dylan’s famous Basement Tapes were actually recorded in Jody Denberg’s house.
11. Astronauts cannot cry in space. There is no gravity, so the tears can’t flow.

Jeffrey Gaines has made the album of his career with his Rykodisc debut Galore. right my wrongs

For more information contact:
Mike Marone (781) 825-3236/marone@rykodisc.com or Jorie Canfield (781) 825-3239/jcanfield@rykodisc.com
Visit www.rykodisc.com
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June 19, 1998 GAVIN • 39
**ROCKZONE**

### ALTERNATIVE

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<td>God Dolls - 'Hi' (Warner Sunset/Reprise)</td>
<td>2623 +250</td>
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<td>Goo Goo Dolls - I'm an Adderly (Virgin)</td>
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<td>SMASHING PUMPKINS - Ava Adore (Virgin)</td>
<td>2158 -26</td>
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<td>GARBAGE - 'Paperhouse' (Lust)</td>
<td>1968 -37</td>
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<td></td>
<td>FUEL - Shimmer (551 Music)</td>
<td>1961 +46</td>
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<td>HARVEY DANGER - Flagpole Sitta (Sling/London)</td>
<td>1956 +91</td>
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<td>THE WALLFLOWERS - 'Eve' (Eve)</td>
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<td>FASTBALL - 'The Way' (Hollywood)</td>
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<td>THE URGE - Jump Right In (Immortal/Epic)</td>
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<td>GREEN DAY - Redundant (Reprise)</td>
<td>1208 -93</td>
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<td>MARY'S PLAYGROUND - 'The School Bus' (Mammoth/Capitol)</td>
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<td>BARENAKED LADIES - One Week (Reprise)</td>
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<td>BEASTIE BOYS - Intergalactic (Capitol)</td>
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<td>THE VERE - 'Lucky Man' (Virgin)</td>
<td>1096 -79</td>
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<td>FOO FIGHTERS - 'Walking After You' (Elektra/EVE)</td>
<td>1072 +60</td>
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<td>AHEAD OF THE TIMES - 'What I Don't Know' (Virgin)</td>
<td>1047 +65</td>
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<td>EVERYTHING BUT THE X-FACTORS - 'I Will Buy You A New Life' (Capitol)</td>
<td>1035 -150</td>
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<td>BEN FOLDS FIVE - 'Song For The Dumped' (Reprise)</td>
<td>935 -100</td>
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<td>GRANT LEE BUFFALO - Truly, Truly (Warner Bros.)</td>
<td>887 +162</td>
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<td>MATCHBOX 20 - Real World (Lava/Mattic)</td>
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<td>BAND - 'Bloodied (Epitaph)'</td>
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**K's CHOICE**

Coconu Crash (556)

Swirling guitars, Sarah Baters' gentle-yet-aggressive vocal rasp, and chugging rhythms all mesh into a catchy, blistering pop aesthetic.

"Everything for Free" is the designated Alt single, but don't skip there. "Believe" is a tightly woven interplay of skipping guitars and chugging rhythms. "If You're Not Scared" rolls into a bubbling Middle Eastern rhythm, and "Too Many Happy Faces" is an intense burst of sonic rumble. Lots to choose from here.

**RECORD TO WATCH**

**EAGLE EYE CHERRY**

"Save Tonight" (Work)

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

**ARTIST PROFILE**

**EVE6**

**Home Base:** SoCal

**Members:** Max Collins, vox and bass, Jon Siebel, guitar, background vox, Tony Faggerson, 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 6, 7, and of course 0). 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

**ALTERNATIVE REPORTS**

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**GAVIN STATION REPORTING**

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Arches and Aisles (Sub Pop)

SHONEN KNIFE (31)
Happy Hour (Big Deal)

BIO RITMO (29)
Rumba Baby Rumba (Triloka/Mercury)

OZOMATLI (24)
Ozomatli (Almo Sounds)

SPRING HEELED JACK USA (24)
Songs From Suburbia (Ignition)

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Songs From Suburbia (Ignition)

ARThIST PROFILE

VAST

VAST IS: Jon Crosby
FROM: Humboldt County, Calif.
THE SOUND: Blend electronic, goth, metal, classical, and pop.
Hire Fred Maher (Los Reel, 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 was 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."

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-inspired 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 (Elastos), the Superjesus (Warner Bros.), MKPX (A&M), Monster Magnet (A&M), 3 Fingers Cowboy (Dawn), Hi-Kis Killers (Lilac Avenue), the Brian Jonestown Massacre (TVT), Barry Adamson (the Swingin' Utters (Fat Wreck Chords), All Systems Concerning Fear (Sugar Tint), ESP Air-Stars (Elektra '19), Methodist (Men), Rancid (Bop), Walk On Water (Highway/Small Stone).

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www.americanradiohistory.com
**REVIEWS**

**EAGLE-EYE CHERRY**

"Save Tonight" (WORK)

Eagle Eye has just released a bull's-eye summertime hit. He's the son of Don, brother of Neneh, and has beautifully balanced a catchy hook with persuasively real Triple A instrumentation. You'd be hard pressed to find a more perfect music radio concoction. Jump on it.

*****

**BILLY BRAGG & WILCO**

Mermaid Avenue (Elektra/EEG)

Billy Bragg and Wilco recall a day when art really threatened social security, when a guitar was truly a weapon of choice. This is a beautiful set of songs, recalling a day when Working Class Heroes were truly working class. Mermaid Avenue is a modern lesson, mixing traces of the past present and the future. Jeff Tweedy is the anchor here, and Natalie Merchant's pure vocals rival her best work. Tracks include "Walt Whitman's Niece," "California Stars," "Birds and Ships," and especially "Way Over Yonder in a Minor Key."

*****

**OLU DARA**

In the World from Natchez to New York-
(Atlantic)

Marc Ribot Y Los Cubanos Postizos (Atlantic)

Two wonderful releases, and some of the best music on the Atlantic label since Madelaine Peyroux. Olu Dara mixes Creole American blues with a wonderful African tinge. His music is truly "African American," a tug that's too often thrown around loosely. I shirk you to keep a straight face during "Your Lips." Marc Ribot (pronounced Rib-BOW) is an outstanding guitarist, who's played with Tom Waits, among others. His stark tribute to Colan grooves is top flight stuff. If track three, "Como Se Goza En El Barrio" doesn't do it for you, try the Santana-esque "Postizo."

**SPINCHECK**

1. LUCINDA WILLIAMS +147
2. BARENAKED LADIES +145
3. WILLIAM TOPLEY +144
4. NEIL FINN +133
5. COWBOY JUNKIES +129

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**GRIDBOUND**

NEIL FINN (WORK) *DOUGLAS SEPTEMBER (Samson Music)
BILLY BRAGG & WILCO (Elektra/EEG)
JOSH HOUSE (Slow River/Reprise)
BAP KENNEDY (E-Sound)
SHEMIEKIA COPELAND (Alligator)
**BELA FLECK & THE FLECKTONES (Warner Bros.)**
**WILLIAM TOPLEY (Mercury)**
**BILLY MANN (DV/A&M)**
**JIMMIE VAUGHAN (Epic)**
**JUPITER COYOTE (Aurora/Readrander)**

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**A3 BOOMER GRID**

**EDITORS:** Kent/Keith ZIMMERMANN

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www.americanradiohistory.com
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### COUNTDOWN

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**A3 BOOMER GRID**

**SPINS in RED are ADDS**
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 resume 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.

“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 doesn’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 promotions, 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 McEntire, George Strait, and the J. Geils, I probably have a deeper Gold List of those artists than most stations. But the folks here in Buffalo are 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!”

Buffalo Soldier: WNUC’s Chris Atkins

*BY JAMIE MATTESON*

The Scene

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

KYI’s Josh Jones hangs with Marie 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 musical programming (50 channels) will be commercial free and feature 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 go 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 our the hidden talents of many of our country radio friends.

KKJY-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 although 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!
COUNTRY UP & COMING

Res. | Add. | SPINS | Wks.
---|---|---|---
58 | 21 | 652 | 2
55 | 13 | 741 | 3
45 | 39 | 688 | 1
45 | 39 | 406 | 1
28 | 16 | 440 | 1

"If You Ever Have..." (MCA)
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.

LIBRARY

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The magic continues as their tour gets ready to kick off.

Country reports accepted Fridays 8 a.m.-3 p.m. and Mondays 8 a.m.-3 p.m.
Gavin Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580
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The Gavin Video Magazine second annual fan fair edition on your desk June 26
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)

STEVIE RILEY & THE MAMOU PLAYBOYS
La Toussaint (Rounder)

Amen-Jana might be the most appropriate description for Riley’s latest release, as producers C.C. Adcock and Tanka 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 Jo-El Sonner of the next millennium.

CHARTBOUND
V/A “THE FOLKSCENE COLLECTION” (Red House) BILLY BRAGG & WILCO (Elektra/Epic)
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)

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THE HORSE WHISPERER STDRK
- Various Artists (MCA/Nashville) 68 0 820 +1
THE MAVERICKS - Trampoline (MCA/Nashville) 52 3 671 +109

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 Ryan 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.

GAVIN June 19, 1998 • 49
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 Tolkman, and many more showed up to play.

Just one-half block from the Gav's 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, Chiat/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 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 Pistols 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 Gav's 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 horn. When an audience member yelled out for "My Funny Valentine," Davis turned his horn around and barked slyly into the small microphone: "P**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 Guilds," recalls Chris. "We drove to his house to bring him some Amanda 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 elusive, 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 WMIR-Philadelphia) is interim PD over both stations. 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 WAVE-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 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.

Higher Octave Hits

BRIAN HUGHES
One 2 One

The first hit track from the album One 2 One
R&B NAC, Tracks 12/Albums 9
Gavin SJVY 10
New track StringBean coming soon.

BRYAN SAVAGE
Bad Temptation

Featuring the hit Kaleidoscope
Gavin SJVY 20
R&B NAC, Tracks 25/Albums 25

SHAHIN & SEPEHR
World Cafe

First Track: Cafe LA
Add Date: June 18th

CRAIG CHAQUICO
Once in a Blue Universe

Check out Craig's moving rendition of Holding Back the Years
Add Date: June 18th

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 Cloudis Navarro, KKSF MD Blake Lawrence, and New World 'N Jazz's Neal Sapper.
NICHOLAS PAYTON
Payton's Place
(Verne)
Including: KDJ, KLJZ, EKLZ, KDGE, K2DL, KBBQ, KJAZZ, KZSU, WWAM, WWJZ, WBOF, WJZZ, WMBH, WSNB, WSVF, WTMX, WURL, WCTM, KXMT, KJZZ, KXMY, WCIU, WCIU, WKQX, WCKY, KJAZZ, KDGE

CHARLES MCPHERSON
Manhattan Nocturne
(Arabesque)
Including: KDJ, KLJZ, EKLZ, KDGE, K2DL, KBBQ, KJAZZ, KZSU, WWAM, WWJZ, WBOF, WJZZ, WMBH, WSNB, WSVF, WTMX, WURL, WCTM, KXMT, KJZZ, KXMY, WCIU, WCIU, WKQX, WCKY, KJAZZ, KDGE

SHIRLEY HORN
I Remember Miles
(Verne)
Including: KDJ, KLJZ, EKLZ, KDGE, K2DL, KBBQ, KJAZZ, KZSU, WWAM, WWJZ, WBOF, WJZZ, WMBH, WSNB, WSVF, WTMX, WURL, WCTM, KXMT, KJZZ, KXMY, WCIU, WCIU, WKQX, WCKY, KJAZZ, KDGE

JIMMY COBB'S MOB
(46)
Only For The Pure At Heart
(Fable)
Including: KDJ, KLJZ, EKLZ, KDGE, K2DL, KBBQ, KJAZZ, KZSU, WWAM, WWJZ, WBOF, WJZZ, WMBH, WSNB, WSVF, WTMX, WURL, WCTM, KXMT, KJZZ, KXMY, WCIU, WCIU, WKQX, WCKY, KJAZZ, KDGE

RECORD TO WATCH

SHIRLEY HORN
I Remember Miles
(Verne)
Miles Davis was a stickler for beautiful ballads that were to the point and melodically spure, much like jazz radio is today. Shirley Horn delivers those kind of tunes.

ARTIST PROFILE

TOOTS THIELEMANS
Jazz Running Jack
"Ive heard Miles Goodman, Oscar Castro Neves, and Ron Moss suggeste! 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, Hen van den Heijn (who is actually blind), Hen 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 vocalist 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... Krall's favorite saying was 'awesome.' Some people say goozy, 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."

JAZZ: SMOOTH

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 "Zigahogaloop" 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 Cindy Blackman with a more modern point of view. Jackie Terrasson's twinkling Fender Rhodes and Blackman's swammp- mentalities remind us of Herbie and Tony in Miles' quintet during the Nefertiti sessions.

SPIN/CREESE

1. LENAHORNE
2. SONNY ROLLINS
3. DAVE SAMUELS
4. ARTURO SANDOVAL
5. BRIAN FELDSTEIN

CHART BOUND

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JAZZ & SMOOTH JAZZ REVIEWS

GAVIN STATION REPORTING
Phone: (415) 495-1990
FAX: (415) 495-2580

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

www.americanradiohistory.com
KHANI COLE (11)
Places
(Fahrenheit)
including: WJZ, WKOX, WIZZ, WLMG, WNEU, WAWE, WNDE, WQFM, KBZO, KEOL, and KYES

MARC ANTOINE (10)
"Sunland"
(NYC/GRF)
including: WJZ, WIZZ, WAWE, WLMG, WNEU, WNDE, WQFM, KEOL, and KYES

JIM BRICKMAN/DAVE KOZ (8)
"Partners in Crime"
(Windham Hill)
including: WIZZ, WAWE, WLMG, WNEU, WNDE, WQFM, KEOL, and KYES

JOE McBride (5)
"Maiden in Madrid"
(Heads Up International)
including: WJZ, WIZZ, WAWE, WLMG, WNEU, WNDE, WQFM, KEOL, and KYES

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Smoother Jazz

1. SIMPLY RED - Blue (East West/EG)
2. KENNY G - Greatest Hits (Arista)
3. DAKOTA MOON - Promise I Make (Elektra/EG)
4. MARILYN SCOTT - Starting To Fall (Warner Bros.)
5. BOB JAMES - Playin' Hooky (Warner Bros.)
6. PAUL HARDCASTLE - Cover To Cover (VLC)
7. BOB MAMET - Adventures In Jazz (Atlantic)
8. CHRIS BOTTI - Midnight Without You (Verve)
9. CHUCK DEB - The Moon, The Stars, The Setting Sun (Shanachie)
10. PAMELA WILLIAMS - Eight Days Of Easter (Heads Up)
11. AVENUE BLUE featuring EFF GOLU - Nite/Blue (Bluemoon/Atlantic)
12. JOHN TESH - Journey To The Fore (Cleopatra)
13. RANDY CRAWFORD - Every Kind Of Mood (Bluemoon/Atlantic)
14. JOEY COULING - Playing It Cool (Heads Up)
15. PHIL PERRY - One Heart One Love (Windham Hill Jazz/Peek)
16. ACOUSTIC ALCHEMY - Peaceful Thinking (GRP)
17. BONEY JAMES - Sweet Thing (Warner Bros.)
18. JONATHAN CAIN - For A Lifetime (Higher Octave)
19. SOUL BALLET - Trip To The Night Fantastico (Countdown/Unity)
20. CHELI MINNeci - It'S Gonna Be Good (Verve)
21. FATTBURGER - Sugar (Shanachie)
22. MARIAN CHERI - Butterfly (Columbia/GRP)
23. MARC ANTOINE - The French Suite (Windham Hill)
24. KIM PENSLY - Quiet Cafe (Fahrenheit)
25. JOE SAMPLE - Sample This (Warner Bros.)
26. DENNY JOSE - Jazzberry Pie (Blue Orchid)

ARTIST PROFILE

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 as possible.

"In the end, I only judge my 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 melodic line. 'That's Right' features Bucklewheat 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 16-20 hour work days. I'm proud of it, but exhausted. Now we're going to Mexico to shoot a video for 'Battle and Burn,' then it's lots of touring throughout the U.S. and Canada."
PARTINGSHOTS

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

DELT OID 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-L.A.? 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 Bisceglie to Epic deal is close to 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’s 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 (KKLO)-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 or Shannon at (619) 291-9191 about submitting a segment on DAT, or maybe a farewell airshift. "Q106 is not going away quietly," Shannon 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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*PERFORMANCE survey results, February 1997.
W0RKYLD KTFM KHTN GEEFEN

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