



GAVIN



A New Record and Guitarist:

Bob James Discusses Fourplay

Lee Ritenour's Many Hats



Three Ways to Program Jazz Outside the Big City

Your Jazz/Smooth Jazz

Summer New Release Guide!

Acoustic Alchemy: Life After Nick

You cannot make someone love you.

It's not what you have in your **life** that counts, but who you have.

It takes years to build **trust**, seconds to destroy it.

Learning to **forgive** takes practice.

Either you control your attitude, or it will **control** you.

No matter how badly your heart is **broken**, the world doesn't stop for your grief.

Passion fades -- and there needs to be something to take its place.

True friendship and **true** love always continue to grow.

Love has consequences.

June 22

You'd better be

thinkin' Bout It



NEWSBRIEFS

PAGE 9

Ahead of the Competition

GAVIN Research Editor Jhan Hiber offers tips for gaining

ARBITRON those last-minute diary mentions.

A hint: rally the troops and beat the buffer!

PAGE 13

More Shades of Gray

Do non-minority artists have a harder time breaking at Urban-formatted stations than their black and Hispanic counterparts? Janine Coveney does some digging...and unearths some surprising answers.

PAGE 22



Carrying On

The fate of influential Smooth Jazz outfit Acoustic Alchemy fell into question following the untimely passing of founding guitarist Nick Webb earlier this year. Now there's a new album and a tour planned, but, says co-founder Greg Carmichael, "I just

don't know what's going to happen when I look to my right on the stage and Nick is not there."

Contents

©1998 GAVIN
Miller Freeman
A United News & Media company

News

Doug Morris to Lead Global Sales	5
Bill Ivey to Head NEA	5
FCC Approves ARS/CBS Buyout	6

Radio@Large

How to Win the Spring Book	9
The Auditorium Alternative	10

New Mainstream

Pushing the Language Envelope	11
A Time to Be Free	12
Another Shade of Gray?	13
CHARTS: TOP 40	14
HOT A/C	16
A/C	17
URBAN	18
HIP-HOP	20

Jazz & Smooth

Acoustic Alchemy's Next Phase	22
CHARTS: SMOOTH JAZZ	26
JAZZ	28

Spotlight: Jazz

Fourplay Is Still the One	30
Lee Ritenour Has His Hands Full	34
Jazz Outside the Big City	36
New Releases Checklist	40

New Rock Zone

McGathy Party Recap	42
Smashing Pumpkins	42
Live 105 Facelift	44
CHARTS: ACTIVE ROCK	45
ALTERNATIVE	46
COLLEGE	48
A3	50

Nashville

The Importance of Song-Selling	56
Americana's Whisper of Success	56
CHARTS: COUNTRY	59
AMERICANA®	60

Parting Shots ShowBiz

	62
	62

FIRSTPERSON

AS TOLD TO TONY SANDERS

William Kennard

**Chairman, Federal
Communications Commission**

Let me be clear about one thing right from the start: The FCC's job is to protect the technical integrity of the airwaves. I'm not going to do anything that is going to undermine the technical integrity of the radio service. That would be fundamentally inconsistent with our mission as an agency, but I am interested in exploring new ways that we can create pockets of opportunity for new entrants. It may not be in every market. It may not be nationwide. But my engineers tell me that there are opportunities to develop microradio.

People are looking for new ways to get into radio because opportunities are shrinking for the smaller entrepreneurs to get into this business. My fear is that, if we don't create some opportunity for people, we're going to have more of a problem with pirates. So we really have to address this issue.

Some of the concerns I've heard are, 'How are you going to enforce it?' If somebody puts a transmitter in their garage, even if they have a license, what's to prevent them from

goosing the power? The same could be said of existing licensees. It's really an enforcement issue, not an allocation and licensing issue.

Some engineers who represent broadcasters have told me, 'Well, we're concerned about this because we'll have a whole new class of broadcasters who won't be as disciplined.' Again, you have to separate that issue from the issue of whether you can have an interference-free service. That's what I want to look at. That's the real question. Where can we put them and how many can we have?

On another front, I'm encouraged by the discussions I've had with some group owners who say they are looking seriously to find ways they can part-

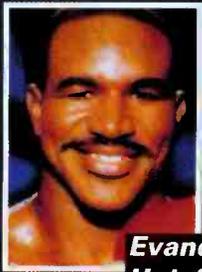


ner up some smaller companies and create some new-entry opportunities. In the marketplace today, it's very difficult to finance a stand-alone station in any market, much less a major market, so we have to find ways to create opportunity within the wave of consolidation that's going on.

I've been working with the National Association of Broadcasters and other members of the industry to craft a tax certificate plan that works. I hope we can "tee up" some specific initiatives this month, and I feel confident that we're on track to do that.

Theme: RESPECT (Black Radio) JUNE 10-14 1998

Honorary Chairs



Evander Holyfield



Alfred Liggins



Brenda Richie



Jheryl Busby

ALL ROADS LEAD TO ATLANTA



Conference Chairs



James Alexander



Doug Banks



Dallas Austin



Keith Landecker



Ernie Singleton



Jermaine Dupri



Lionel Ridenour



Howard Geiger



Keith Adams

HYATT
REGENCY
ATLANTA

265 Peachtree Street, NE
Atlanta, Georgia 30303
(404) 577-1234
(800) 233-1234

Special BRE Rates:
Single/Double \$152

**Delta Airlines - Official Airline
Special Conference Rates**

5% and 10% Discounts Available by Calling
Delta Meeting Network @ **800-241-6760**
Star file #114018A

REGISTRATION

Regular	\$350 by May 30
On-Site	\$450 (Cash Only) After May 31
Radio—Retail—College—Spouses	\$200

SPECIAL EVENTS

Holyfield Foundation Dinner	\$1000/table or \$100 per person
Celebrity Golf Tournament	\$125 (Hosted by Johnney Gill)
Basketball (by team)	\$50

**FOR MORE INFORMATION CONTACT BRE '98 AT 818.907.9959 OR BRE HOTLINE AT 818.907.9963
BRE 15030 Ventura Blvd, Suite 864 Sherman Oaks, CA 91403-2444**

Seagram Sells Time Warner Stock

Seagram Co. has sold off its remaining stake in Time Warner Inc. for approximately \$915 million in a move that some analysts say should yield a tidy profit for the Canadian-based liquor and entertainment company. The 11.8 million shares were sold to



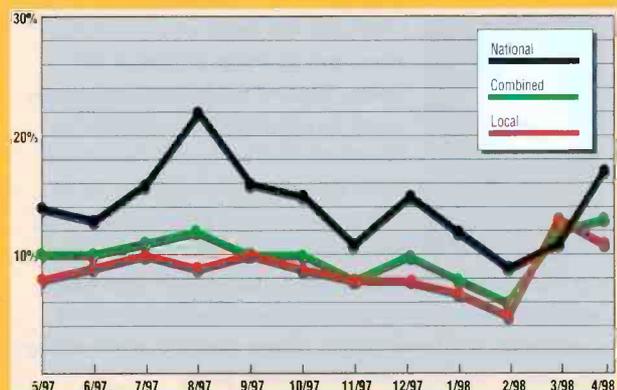
Goldman Sachs & Co. for \$77.50 per share, more than twice the \$38.20 that Seagram paid for the stock when purchased between 1993-'95. A company spokesman said that proceeds from the stock sale will be used to help pay for the PolyGram purchase.

Morris to Assume Global Music Ops Post at Seagram

Doug Morris is expected to soon take over Seagram Company's new global music operations on the heels of its \$10.6 billion deal to purchase PolyGram. Morris has been Chairman of Seagram's Universal Music Group since 1995 and helped re-energize the record division with the addition of his own Universal label and Interscope Records.

It is still unknown what role PolyGram chief Alain Levy will have in the new Universal music structure after Seagram completes the acquisition in late summer or early fall. Seagram and Universal executives are expected to announce the company's new management team before the end of June.

Revenues Up 13% in April



The radio industry enjoyed one more month of double-digit revenue growth in April, as combined local/national ad dollars increased 13 percent vs. the same month last year. Local revenues were up 11 percent and national spot sales jumped 17 percent compared against the same period in 1997; overall year-to-date ad dollars are up 10 percent vs. the first four months last year. Calculations are based on the Radio Advertising Bureau's revenue index of more than 100 markets.

David Named Exec. VP at NAB

John David, Senior Vice President in charge of the National Association of Broadcasters Radio Department since 1992, was promoted to the position of Executive Vice President, NAB President/CEO Edward O. Fritts announced.



David joined NAB in 1989 as Vice President of Broadcaster/Congressional Relations, and previously enjoyed a career in management positions at various radio stations. From 1971 to 1988 he served as Executive VP of J.R. Broadcasting Company, where he was owner and General Manager of radio stations in Missouri and Kansas.

"John has been a steady hand at the NAB Radio helm for the last six years and has helped his department achieve record growth in station membership," Fritts said. "His leadership skills are extraordinary, and his love of radio is unmatched. We're proud to have John as a member of the NAB team. This promotion is well-deserved."

"It's not appropriate for air people to use bad language. It's just like you tell your kids: 'If you can't communicate without using bad language...you can't communicate.'"

Michelle Price
—see page 11

FCC: "Thumbs Up" To CBS/ARS Merger

The Federal Communications Commission approved CBS Corporation's \$1.6 billion acquisition of American Radio Systems Corp. The FCC told CBS to divest radio stations in the San Francisco-Oakland-San Jose market within six months, and to complete the sale of stations in the markets of Boston, St. Louis, and Baltimore.

With the merger, CBS will own more than 170 stations. The FCC also granted CBS several temporary waivers allowing ownership of television and radio stations in the same markets while the Commission revamps its cross-ownership rules.

Ivey to Head NEA

The new leader of the National Endowment for the Arts is Country music expert William Ivey. Director of the Country Music Foundation in Nashville since 1971, he was involved in a fundraising drive for a new building for the Country Music Hall of Fame and Museum in Nashville when President Clinton named him for the job.

"Mr. Ivey possesses a deep understanding of and commitment to American creativity," Clinton said. Holding degrees in folklore and ethnomusicology, Ivey has taught at Vanderbilt University's Blair School of Music and was principal writer for "The 31st Annual Grammy Awards telecast," and various other television music specials. He has served on 15 panels dealing with NEA grants, and is trustee and former chairman of the National Academy of Recording Arts & Sciences.

Microradio.

It's an engaging concept for individuals who are ticked off at the rapid pace with which the radio industry has consolidated. Too few radio groups controlling too many stations in too many markets, excluding too many diverse voices from the political process. Give them access to spectrum—albeit just a tiny amount—and their voices will be heard.

All technical and social issues aside, it's a worrisome idea. Consolidation may seem like a gargantuan corporate juggernaut steam-rolling across the radio landscape, destroying free communication and stifling the expression of ideas. The fact is, however, that free-form eclecticism was fading from the airwaves long before Telecom. While merger-mania makes a convenient scapegoat for industry-wide "blanding," it really hasn't had as chilling an effect on access and diversity as some people choose to believe.

Microradio may sound like a cool concept, but it's not the white knight that's going to save the industry from itself. Radio involves much more than setting up a studio in your garage, spinning your favorite tunes, trying to buck the system. Rather, radio is about entertaining, informing, and serving the best interests of your listeners...as well as the greater community.

And maybe making a living at it in the process.

Reed Bunzel, Editor-in-Chief

The G-files

ACQUISITIONS

- **HEARST-ARGYLE ANNOUNCED IT WAS BUYING PULITZER'S** broadcasting divisions, including KKL7/FM, KMVP/AM, and KTAR/AM in Phoenix; WLKY/AM-Louisville, Ky.; and WXII/AM in Kenersville, N.C.
- **JACOR COMMUNICATIONS PICKED UP WRBP/FM IN** Youngstown-Warren, Ohio from Stop 26 Riverbend Inc. for \$2.7 million.
- **BLUE CHIP BROADCASTING AGREED TO BUY WZAZ/FM-** Columbus from Jacor Communications for \$10.1 million.
- **PHOENIX MEDIA GROUP INKED A DEAL TO BUY KSWD/AM** (currently dark) in Seward, Alaska from Glacier Communications for an undisclosed sum.
- **NO NUA HOU, INC. ANNOUNCED IT WAS PURCHASING** KXME/FNM-Honolulu from New Planet Radio for \$1.8 million.

CLOSINGS

- **CAPSTAR COMMUNICATIONS CLOSED ITS \$2.2 BILLION** purchase of SFX Broadcasting.
- **HEFTEL BROADCASTING COMPLETED ITS ACQUISITION** of WNWK/FM-New York from Multicultural Radio in exchange for \$115 million and Heftel's WPAT/AM. Broker: Rumbault & Co.
- **SFX BROADCASTING FINALIZED ITS \$35 MILLION** purchase of WJZC/FM and WLAC AM/FM in Nashville from Sinclair Communications; closing occurred just prior to Capstar's completion of its acquisition of SFX.
- **ABC RADIO CLOSED ITS \$6.3 MILLION ACQUISITION** of KMKY/AM-San Francisco from Pacific FM, Inc. Broker: Kalil & Co.
- **JACOR COMMUNICATIONS COMPLETED ITS \$2.5 MILLION** purchase of KLOO AM/FM in Corvallis, Wash. from Oregon Trail Productions. Broker: Media Services Group.

PROGRAMMING

- **WESTWOOD ONE ANNOUNCED A FULL SCHEDULE OF NFL** programs, including *Inside the NFL*, *NFL Sunday*, and *NFL Preview*. Programs begin airing Sept. 4.

MISCELLANY

- **CENTENNIAL BROADCASTING RECEIVED APPROVAL FROM** the Dept. of Justice to purchase WBYU/Am, WRNO/FM, and KMEZ/FM in New Orleans from Sinclair Communications for \$16 million.

Congress Set to Review Copyright Reform

A House panel is set to discuss its versions of two copyright reform measures this month.

Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) will soon begin examination of legislation necessary to implement the World Intellectual Property Organization (WIPO) treaties designed to protect copyrighted material on the Internet. A vote is scheduled for June 11.

In May, the Senate unanimously approved its version

of the WIPO legislation. The Senate's take on the bill would make it illegal to manufacture, import, or traffic in devices that circumvent technologies protecting copyrights in cyberspace. This change has been advocated by those hoping to turn the Internet into the retail outlet of the future.

The language in the bill targets devices designed to crack copyright security measures, not to prevent home taping.

Sony, V2 in Joint Venture

Sony Music Entertainment (Japan) Inc. announced it is establishing a joint venture in Tokyo with Richard Branson's V2 Music Group Ltd., a producer and maker of compact discs, and a division of the company's U.K. Virgin group.

The cooperative project, which will be equally owned and named V2 Records Japan, Inc., will release CDs of artists and groups under contract with V2 Music, and also plans to sell CDs of Japanese artists

in Japan and overseas.

In other Sony news, Sony Independent Network Europe has signed a deal with former Island Records Director and Fourth & Broadway Records founder Julian Palmer to launch a new record label, Disco Volante. Palmer has signed three artists: Absinthe, from Portland, Ore., singer Santessa, and British group Darling.

Music Groups File Copyright Lawsuit

BMI, along with EMI Music Publishing, Sonido Music Group, and the Peermusic Companies, has filed a copyright infringement suit in San Juan, Puerto Rico against Raul Bernard and his companies LAMCO and ACEMLA. The Plaintiffs contend that Bernard and his employees solicited prominent Puerto Rican composers and songwriters or their heirs to disregard or terminate their publishing contracts or performing rights designation and sign with ACEMLA or LAMCO.

FCC Asks Court To Reconsider EEO Rules

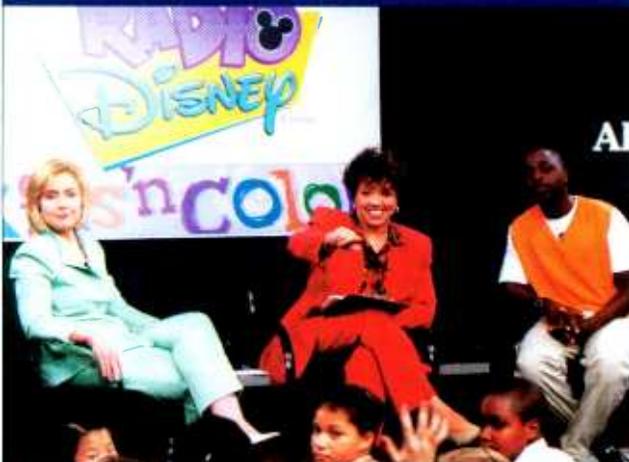
The Federal Communications Commission asked a federal court to reconsider its decision to abandon the agency's equal employment opportunity rules for broadcasters.

FCC Chairman William Kennard said, "The rules are constitutional. They impose no quotas, set-asides, or preferences. The rules merely require that broadcasters reach beyond the 'old boy network' and consider qualified minorities and women applicants."

The federal appeals court threw out the regulations in April.

The FCC's equal opportunity regulations over the years have required stations to hire minorities at levels that reflect the racial composition of the local work force. They also require stations to establish programs to locate, recruit, and train minorities, and require stations to publicly report employment information.

What Color is Racism?



Radio Disney's "Kids 'n Color" town hall meeting in Washington, D.C. with (l-r): First Lady Hillary Rodham Clinton, ABC News' Carole Simpson, and Sabrina, the Teenage Witch's Alimi Ballard.

An Unerring Ear



I first met Bill Gavin many months after I got to know and trust Bill Gavin. My first programming assignment was at KMBY (now KNRY) in Monterey, California, in February of 1968. One of my first jobs as PD at this Top 40 station was to figure out how to handle the music. By watch-

ing *The Gavin Report* each week, to which I now was a reporter, I very quickly became convinced that I could confidently add every single record that Bill made a "Top Tip." Bill's "Top Tip" was the closest thing to a "sure thing" of any in the history of the business. Not only did Bill have the best "ear" ever, but he also had the amazing ability to synthesize and prioritize reports from each of his reporters, regardless of market size, and unerringly project the significant information which would be of the most value to his subscribers.

—ERIC NORBERG

It's Gavin's 40th Anniversary
And We're

On The Air

Bill Gavin founded this publication 40 years ago. To celebrate our anniversary, we have chosen to celebrate our founder by paying tribute to the industry he loved.

In a special, large-format book that will be sent to all radio decision makers in May, our editors—with help from such record and radio industry figures as Gary Owens, Joe Smith, Ron ("Boss Radio") Jacobs, Ian ("You Turn Me On") Whitcomb, and Cousin Brucie Morrow — will trace the history of radio over the past four decades. The people behind the scenes and on the air: not only the deejays and the music they played, but the jingles and IDs that gave their stations their particular image. And, of course, the music, from the pop and Top 40 sounds with which Bill Gavin worked as a pioneer programmer, to all the music that GAVIN has charted and covered over 40 years.

But this special edition goes beyond 40 years. It'll begin on the eve of rock and roll and Top 40, with a look and listen back to the first golden age of radio. It'll reflect on the stars, the stations, and the issues of today. And we'll look at the radio and musical horizons that lie ahead.

On The Air will be a must-read, not only for industry professionals, but for fans and students of radio and music.

Join us...

as we go On The Air. Here are just some of the stories we're working on:

**A Tribute to
the First
Golden Age
of Radio**

**The Birth of
Top 40—by
Ben Fong-
Torres**

**Gordon
McLendon:
A Man and
His Memos**

**The Real
Don Steele—
by Ian
Whitcomb**

**Radio
Tomorrow:
The Future
of the
Deejay...
and of
Radio Itself**

LIKE A ROLLING STONE

Sony Revs Up Demo Derby

Sony Music Online has launched "Demolisten Derby," a national battle of the bands. The first of its kind conducted by a major label, the contest provides unsigned bands with the opportunity to gain national exposure on Sony Music



Online and win prizes. The grand prize-winning band will receive a recording contract, studio time to record and mix professional demos, use of a producer, engineer, and state-of-the-art equipment.

Four first-prize winning bands will receive Sony MiniDisc recording units. Audio samples from grand prize and first prize winners will be posted on Sony Music Online's "Demolisten Derby" web page at www.sonymusic.com/demolistenderby. Visitors to the site can listen to the clips and tell Sony their favorite band. The results of the poll will be announced in 30 days.

SW in Unique European Alliance

SW Networks announced it has formed an alliance with European syndicator Unique Broadcasting to distribute and market SW's entertainment news throughout Europe.

"We are thrilled to be combining the might of an entertainment giant like Sony Music's SW Networks with the business base we've built up in Europe," said Simon Cole, founding partner of

Unique. "SW's entertainment and music content is top notch, and we're convinced that Europe's radio community will be quick to embrace it."

Formed in 1989, Unique Broadcasting's customer base includes all five BBC Radio networks, 90 percent of the UK's commercial radio industry, and approximately 300 stations across Europe, the Middle East, and Africa.

'Baby' Love Heard an Encouraging Word

In the course of researching my upcoming Top 40 book, I spoke with two babies. There was Lee "Baby" Simms of KISQ/FM (Kiss)-San Francisco, and Walt "Baby" Love, now of *Radio & Records*. Walt was the first black DJ on a "Boss Radio" station, CKLW-Windsor, and he credits, among others, Bill Gavin. He was a kid with a booming voice, into maybe in his sixth month at an R&B station, Houston's KYOK, when he got a call from Gavin, who'd heard about him from programmer Paul Drew and from promotion exec Dick Klein. "He heard tapes of me, and he said, 'You know, young man, I think more so-called white stations should just give anybody the opportunity, if they're good enough, to make it. I don't have a job to give you, but I want to encourage you.' That stuck in my heart." Soon, Love was at KILT in Houston, doing Top 40, until Drew grabbed him for CKLW in 1970. It wasn't long before he was doing afternoon drive, then getting summoned to RKO's New York FM outlet, WOR, and, finally, to the mothership, KHJ in Los Angeles. And it all started with a simple word of encouragement.

FIVE FAVES

1. James Intveld (Innervisions Records): Further proof that Elvis is alive.
2. Trampoline by the

Mavericks (MCA Nashville): Further proof that Elvis, Roy Orbison, and just plain good music are alive.

3. *As Long As I'm Singing: The Bobby Darin Collection*: This wonderful Rhino three-CD set came out a couple of years ago, but I just got to it. What a monster talent was Darin—jazz and R&B at the core, able to leap from rock to Sinatra and, late in his too-short career, back to country and folk, including heartfelt protest songs. The critics of the day thought he'd spread himself too thin; that he was neither here nor there. Fact is, he was everywhere, and wherever he was, he killed.

4. *The Entertainers: Portraits of Stardom in the 20th Century*, by Timothy White (Billboard Books): The Editor of *Billboard*

somehow finds time to do a little radio and a book or two. White, acclaimed for his bios of Bob Marley (*Catch a Fire*) and the Beach Boys (*The Nearest Faraway Place*), now adds to his impressive compilations, which include *Rock Lives* and *Music to My Ears*. *The Entertainers* offers astute profiles and sharp interviews of, among others, Muhammad Ali, Johnny Carson, John Travolta, Bette Midler, Bill Murray, and James Cagney. White is a rare combination of tough-nosed interviewer and graceful, literate writer.

5. *South Park*: After that nery April Fool's joke, the creators are back on track. And, in case you missed it, the real father of Eric Cartman turned out to be...his mother! I guess you had to be there...—BEN FONG-TORRES



Bobby Darin

DECLARE YOUR ALLEGIANCE NOW

"WAR"

BONE THUGS-N-HARMONY FEATURING FLESH-N-BONE WITH HENRY ROLLINS, TOM MORELLO AND FLEA

FROM THE FORTHCOMING SOUNDTRACK

SMALL SOLDIERS

GOING FOR ADDS JUNE 11TH





How to Win the Spring Book

BY JHAN HIBER

First...the good news: the nationwide Spring '98 Arbitron survey is almost over. Diarykeeping supposedly ends June 24. Yea! Soon you'll be able to catch some zzzs and relax a little as this most vital sweep ends.

Not so fast, quarter-hour breath. That's because the better news is that if you work hard and the fates are with you, there's still a lot you can do to win the entire Spring Book, by scoring big in the last month of the survey.

WHAT'S HAPPENING?

The end of the sweep can be critical to victory (or loss). Potentially, all phases (months) of a survey are not created equal. If a "buffer" (see box) has been implemented in your market, it could skew the survey results. There have been cases where stations have gotten 40 to 50 percent of their diaries from the last month of a sweep. While Arbitron attempts to acquire a roughly consistent weekly/monthly diary return, humanity—or mother nature—can wreak havoc with the best laid plans.

How can you tell if there's a buffer in a particular survey? Just observe what's been happening in your market. Arbitron usually won't disclose during a sweep whether (or when) they're implementing a buffer, but you can take an educated guess.

Basically, if some traumatic, dynamic, or attention-grabbing event has taken place or is taking place in your area, that activity could divert folks' attention from the chore Arbitron is asking them to tackle. Keep a log of your own about what's been going on weekly in your metro. If there's been a dramatic development affecting many lives, buffers could be called for.

TAKE INVENTORY

Whether or not there's a likely buffer-induced bumper crop of diaries ahead, it's important as the survey draws to a close that you take inventory at your station. What budget do you have left for these last weeks? Did you build in a reserve? If so, now may be the time to use those dollars for impact on-air or in advertising/promotion. Given your resources, and the competitive environment, review your priorities for the final push.

Once you've assessed your resources—and the potential for buffer—gather your staff. Have them rally with you to:

- Thank them for their effort to date this sweep;
- Point out the potential impact the final weeks may have;
- Review what the station needs/hopes to accomplish between now and June 24...and what role each

staffer will play in these action items; and

- Plan a bash to blow off steam after the survey ends, keeping in mind that diarykeepers may actually fill out their diaries after June 24 and still have them counted by Arbitron.



Best time for a post-Spring survey blast? Over the July 4th weekend. ■

GO FOR THE GOLD—STRONGLY—AS YOU FINISH THE BOOK, AND YOU MAY WIND UP WITH A MEDAL THAT MATCHES YOUR METTLE. WANNA TALK ABOUT IT? CALL ME IN CALIFORNIA AT (408) 648-3839 OR FAX ME YOUR COMMENTS OR QUESTIONS C/O (408) 626-6078.

The Bonanza of "Buffer"

No, we're not talking about how to wax your station van. "Buffer" is a term used by Arbitron to indicate an attempt to add extra sample (a.k.a. diaries).

Why a buffer? Essentially, it's due to the fact that not enough folks in a market are agreeing to keep diaries—or are not returning enough diaries—to meet Arbitron's goals for a quality survey. As the ratings firm monitors its "agree" rate and "return" rate for a market, the data might indicate a potential shortfall in usable diaries, thus a poorer survey.

What can cause these agree/return rates to drop below Arbitron's expectations? Usually it's due to some anomaly in a metro that upsets or disrupts the public's collective lives. If a tornado or hurricane has ripped through an area, folks are distracted by survival/recovery concerns and may be less likely to be cooperative or diligent about diarykeeping. Other situations that can cause a need for buffer could include a local crime wave, a stirring political campaign, an economic jolt, a successful season by a local sports team, etc.

In any given survey, typically between 15 to 25 percent of markets are buffered. The additional diaries may be placed early in the survey—but logic indicates that if there is a shortfall as the survey comes to a conclusion, Arbitron only has the closing weeks of the sweep in which to catch up. Thus, potentially, the final phase (month) of the book could be ratings pay dirt. —JHAN "JOHN" HIBER



Miller Freeman Entertainment Group
140 Second Street
San Francisco, CA 94105
Phone: (415) 495-1990
Fax: (415) 495-2580
http://www.gavin.com
e-mail: editorial@gavin.com

Chief Executive Officer DAVID DALTON
Chief Operating Officer BOB GALLIANI
Chief Financial Officer BETTY HOLLARS
Editor-in-Chief REED BUNZEL

Managing Editor ALEXANDRA RUSSELL
East Coast Bureau TONY SANDERS
Design Director/Production Controller
DODIE SHOEMAKER
Art Director PETER GRAME

THE NEW MAINSTREAM

Senior Editor QUINCY MCCOY
Manager SANDY SKEIE
Editor KEVIN CARTER
Editor JANINE COVENEY
Editor ANNETTE M. LAI
Assistant ANNA CALIX
Assistant IVAN RODRIGUEZ
Assistant AYOKA MEDLOCK
Assistant LILY SHIH

NEW ROCK ZONE

Senior Editor KENT ZIMMERMAN
Senior Editor KEITH ZIMMERMAN
Associate Editor SPENCE ABBOTT
Associate Editor VINNIE ESPARZA
Associate Editor MATT BROWN
Assistant Editor JON FOJTIK

NASHVILLE

Editor JAMIE MATTESON (Country)
Editor CHRIS MARINO (Americana)
Country Chart Editor JEFF HOUSE
Americana Assistant TOBY FRENCH

JAZZ & SMOOTH

Senior Editor KENT ZIMMERMAN
Senior Editor KEITH ZIMMERMAN
Graphic Designer RENÉ BRUCKNER
Art Production CHARLES MACNULTY
Research Editor JHAN HIBER
News Assistant LAURA SWEZEY
Editorial Assistants SEAN CURRAN,
KATHRYN GALLAGHER, JASON OLAINÉ,
JUSTIN TORRES
Contributing Editor JAAN UHLSZKI

Head of Sales and Marketing LOU GALLIANI
(805) 542-9999 Fax: (805) 542-9997;
RICK GALLIANI

(415) 459-3703, Fax: (415) 485-1799
Top 40 Marketing - STEVE RESNIK
(818) 951-6700, Fax: (818) 951-6800

A/C & Urban Marketing - MEL DELATTE
(310) 573-4244, Fax: (310) 573-4289

Country & Americana Marketing - PAULA ERICKSON
(615) 255-5010, Fax: (615) 255-5020
Active Rock/College/Corporate Accounts/Classifieds
Marketing - ERIC SHADE
(888) 785-0956, Fax: (805) 544-0662

Manager, Media Services DAVE ROTHSTEIN
Office Manager/Assistant to CEO SANDRA DERIAN
Manager, Credit Control/Customer Liaison
JENNIFER M. DETWEILER
Receptionist LISA GRIFFIN

Executive Director, Information Services JOHN VERNILE
Manager, Information Services WALT REED
Assistant, Information Services, LARRY SHORT
Web Manager, gavin.com KEVIN KLEIN

Executive Director, Convention Services
NATALIE DUITSMAN
CATHERINE RYAN Assistant
Gavin Seminar Special Counsel RON ALEXENBURG
Consulting Editor, 40th Anniversary Coordinator
BEN FONG-TORRES

Nashville Office
209 10th Avenue South, Suite 516, Nashville, TN 37203
(615) 255-5010, Fax: (615) 255-5020

GAVIN IS PUBLISHED 50 WEEKS A YEAR ON FRIDAY OF EACH WEEK.
SUBSCRIPTION RATES: \$325 FOR 50 ISSUES, OR \$180 FOR 25 ISSUES.
SUBSCRIPTION AND CIRCULATION INQUIRIES CALL (415) 495-1990.
ALL RIGHTS TO ANY OR ALL OF THE CONTENTS OF THIS PUBLICATION ARE RESERVED. MATERIALS MAY NOT BE REPRODUCED IN ANY FORM WITHOUT THE PUBLISHER'S PERMISSION.

MUSIC TESTING

Interactive: The Auditorium Alternative

BY REED BUNZEL

“Auditorium testing was the best methodology for the 1980s and '90s, but three years ago I noticed some real problems with it that interactive was able to overcome.”

That's how researcher Bill Moyes recalls the advent of interactive methodologies currently being used by his Music Technologies LLC, which he first started using on his own radio stations.

The first of these inherent problems, Moyes says, was recruiting test participants. “The top national recruitment facilities in the U.S. always found the task to be a nightmare, while local recruiters simply

used databases of people whom they identified as those who would participate in research studies. The average person—the real listeners—

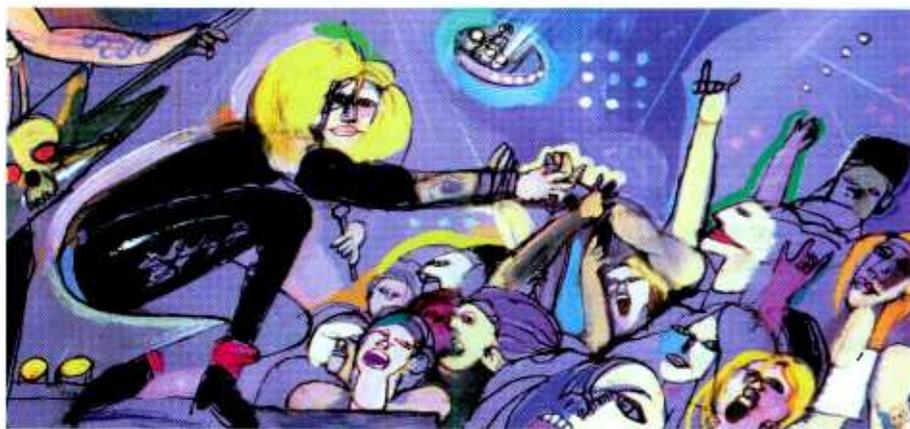
along a few friends.

Another problem with auditorium testing is the element of fatigue that sets in, Moyes continues. “At the

throughout the entire test, totally at random, where the test is interrupted by a message that says, ‘At the sound of the tone please speak your

full name and then press the pound key. Beep.’ If it's not you taking the test, you get caught.” Moyes says young males are most likely to try to cheat, usually about four to five percent of the time.

“We also monitor the background noise; if it's quiet the way it should be, fine,” he adds. “But if it's noisy, you throw 'em out. If they cheated you throw



will not participate in an auditorium test, so you end up with real problems of cheating, coaching, research pros, and referrals.” Moyes says it's nearly impossible to get women to come out at night alone, so many local recruiters just tell them to bring

start of the evening everyone gets all whipped up, so the scores for the first 75 songs are way up,” he says. “Then, when the magic wears off, the excitement plateaus and the last 200-300 songs end up with considerably depressed scores.”

Moyes says he developed the interactive methodology to counter these negatives and to provide a more natural setting in which participants take the test. “The interactive test is taken in two or three sittings, at a time decided by the participant,” he explains. “The sample is divided through a totally random process across the full metro, and each participant is given a personal identification number. They call a toll-free number and punch in their PIN, and they are walked through how to take the test, how to score it, how to avoid distractions. They all take this test at home, normally in a quiet environment, and they are told they must take the entire test themselves or they won't get paid for it. They are played a hook down the phone line, they hear it, and they vote on it. They key in a vote from one to five, or they hit the “#” key if they want to hear it again. The hooks are the same length as used in an auditorium test, all titles are digitally loaded, and you can't advance through the test without listening to each hook and scoring it.”

out their entire record. You throw out anybody who is not doing it right.”

Interactive also addresses the fatigue factor, Moyes continues. “In most auditorium tests, people listen to the same test, going from song one to song 700. With interactive, if you're the first person to take the test, you start at song one. If you're the second, you start at song 10, and if you're the third, you start at 20. The system runs a rotation of the hooks so there's absolutely no order bias. That way, whatever hundred songs you look at, the average vote is always the same. The scores don't go way up for the first 75 songs, then down again because of fatigue.” Participants usually have two weeks in which to finish the test, but most complete it within two to three days.

To those who claim auditorium testing provides a more controlled research environment, Moyes contends that most interactive participants (98.6 percent) claim they take the test in a quiet place where they can concentrate without distraction. Plus, the interactive test anticipates brief distractions and allows people either to replay the hook or hang up and take the rest of the test at another time.

“Our research shows that 96.4 percent of interactive participants say they enjoy taking the test, and 99 percent say they are taking it in a diligent manner,” Moyes concludes. “We have the system in place to catch it when someone else tries to take the test.” ■

237 **FRIENDS OF RADIO**

Lee Lessack

Cabaret and recording artist. Founder of LML Music, an independent record label featuring cabaret vocalists.

KGIL, the WAVE (KTWV), and KCRW.

If you owned a radio station, you would:
...feature up-and-coming vocalists. There are so many independent labels popping up and some incredible artists that need to be heard.

The last album you went out of your way to listen to and why?
Ann Hampton Callaway's *This Christmas*, because I think Ann is one of the finest singer-songwriters on the planet.

If you could sign anyone to LML Music today, who would it be



and why?
k.d. lang. I think her voice is extremely soulful and her range limitless.

What song would you still like to record someday and why?
Jimmy Webb's "The Moon Is a Harsh Mistress," because the haunting melody and lyric about life's loves and desires are extremely profound.

Future ambitions:
To complete my second solo recording by the end of the year.

Hometown:
Philadelphia

What radio stations did you grow up listening to?
WIOQ and WMMR are two that come to mind.

What stations do you listen to now?

by Annette M. Lai

NEW

MAINSTREAM

THE RADIO ● HIT MUSIC CONNECTION

What's up with all the profane language that's used unreservedly on the radio today? From music to sports talk stations all across the dial, the conventional wisdom has become: to be effective today, you must be able to "swear with flair" and execute edgy promotions like "Ethnic Challenge" or the "Lesbian Dating Game" in order to keep your shock value higher than your competition's.

Is it possible that, in our hurry to catch up with Howard Stern's high flying act, we have overshot his unpredictability marker? Have we pushed the envelope too far? Or is vulgar language and combustible humor acceptable in today's society? Have we stretched the term "trying to relate" too far? Are focus groups informing programmers that cursing is the fresh way of being hip? Where did all this come from?

Maybe it came from the music. It's no secret that some rock and Rap artists are taking heavy heat from Washington and have been labeled "dangerous" to society—like cigarettes and X-rated movies. The music industry has been the target of our "Second Lady," Tipper Gore, and is now vigorously regulated by a Republican-controlled Congress—despite that party's claim to support a free market place. Howard Stern has faced several fines from the FCC relating to language used on his show. But as his ratings increased and the list of "Sterned" markets continued to grow, so has the list of imitators trying to shock their way into big ratings.

I canvassed several New Mainstream stations to see where program-



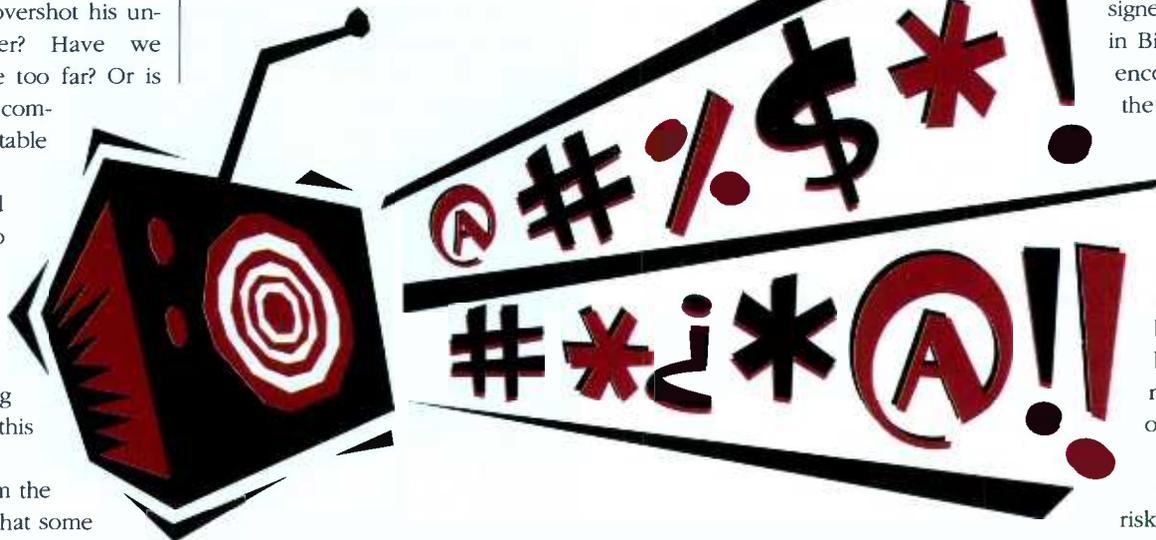
Pushing the Language Envelope

BY QUINCY McCOY

mers drew the line as far as what language was acceptable on their stations. "The line is constantly shifting with a youth-oriented station like mine," says Michael Martin, Program Director of KYLD/FM in San Francisco. WILD 94.9 is the home of the Dog House, one of the country's riskier morning shows. "We are constantly test-

encouraged jocks to fit in with the audience. We always want them to be hip. So a lot depends on what your target demo is. If it's young, that can vary the interpretation of how a jock relates."

KPRS is a mainstream Urban station that covets the



ing the waters to see how far we can go. We stay away from the obvious f*** and c*** words, but basically, I let our boys run until we get complaints or until I think something is offensive to our core female audience. Fortunately, our guys understand who our target is and know how to balance things out."

KLYD/FM is targeted at young listeners between the ages of 15-23. That may have something to do with the situation, believes Sam Weaver, Program Director of KPRS/FM in Kansas City. "Potentially, the younger the target the looser the language," says Weaver. "In radio we've always

25-54 demo, with an extra focus on women. "My rule is to use common sense," continues Weaver. "I will go along with whatever the standards are for society—meaning what my audience will deal with and what they won't. Usually you can find that balance in the music you play. I'm not going to play anything with 'MF this' or 'MF that,' so I'm definitely not going to let my jocks say it. Lastly, I believe if it's not necessary, then don't do it."

Geography can also have a lot to do with how loose stations are with bad language. "My last two stations, WPEG/FM in Charlotte and WJLB here in Detroit, are both bible belt

markets, so you can't push the envelope much," says WJLB/FM PD Michael Saunders. "The most we say is 'hell' or 'damn.' We spend our time taking bold stands against the city council and political leaders. It's more effective with the community than cursing on the radio."

Another station in the bible belt, KBXX/FM (The Box) in Houston, plays a lot of Rap music but balances it with a clean delivery and heavy community service. "Our GM, Carl Hamilton, is one of the stricter guys around, and we stay well within the FCC bounds as far as language," says PD Robert Scorpio. "Maybe you'll hear a 'hell' or 'damn' after ten at night. We try real hard to stay current with street slang, but we work even harder staying away from insulting words."

When Mickey Johnson signed on WBHJ/FM (95 Jams) in Birmingham, Alabama, he encouraged his staff to push the envelope big time. "I must admit that we went too far with the language, both on records and what the jocks were allowed to say," remembers Johnson. "We've backed off from that now, with the exception of our morning show, which is still a little out there, but nowhere as risky as in the beginning."

Back across the country, in upstate New York, Skip Dillard, PD of WBLK/FM-Buffalo is unequivocal. "I don't encourage any of it," he says. "There is enough of that bad language in the music, and the music is getting scary enough."

Michelle Price, Program Director of WJIZ/FM in Albany, Georgia, echoes Dillard's concerns: "The envelope is sealed. I don't think it's appropriate for air people to use bad language. It's just like you tell your kids, 'If you can't communicate without using bad language...you can't communicate.' Stations gearing toward younger demos already have it in the music—why reinforce it?" ■

Summer Promotions: A Time to Be Free

BY PAIGE NIENABER

One "given" when it comes to promotion and marketing is that it's a seven-day-a-week job. But if it's possible, the pace picks up even more—to near Nascar speed—during the summer.

From a marketing viewpoint, summer is when all the national clients are looking for promotions. Beer, soda, sun tan lotions: you name it. "Everyone blows their budgets now and everyone needs a promotion," says Kenny Bernstein from Power 96 in Miami. "Summer is actually our down time. Miami is sleeping, but we still have to make and create promotions and campaigns for these big national clients."

One of the more innovative concepts to alleviate the clutter and the stepping-on-toes that can occur with this cacaphony of promotions is a "beverage calendar," such as the one implemented at Power 96. "It helps you keep from over-lapping competing soft drinks and beers," says Bernstein, who adds, "You don't want to be explaining to Pepsi why you were giving out Coke Cards during the time you promised to be promoting Pepsi Pop Culture." And of course, few things are more embarrassing than loading the station van with Pepsi product and sending it to an event sponsored by Coke.

Don't forget that you need something to cool down all that soda.

"Everyone needs an Ice Man connection," says Bernstein, who advises that it can be as simple as taking care of the local mini mart manager with a T-shirt. With all you'll be doing—and it will be a lot—it's prohibitive to create something for every ad agency request. The preferred way to handle the barrage of "I've got \$50,000 to spend and you have to give me a promotion" demands is to tie them in to what you already have scheduled.

Sit down, pound out a detailed calendar of what you're doing and where you'll be, then turn it over to your national sales manager. You'll be a hero. You also won't be roped into doing some of those insane ideas that get faxed to you from some agency 2,000 miles away. Additionally, the valued client will be able to join in and share the glory of whatever fun and games you plan to perpetrate on your market.

Summer is not just a season; it's a quest. It's a pilgrimage which only the most hearty survive. But with some thought and advanced planning, you'll be able to count yourself among the victors, not the vanquished.

PAIGE NIENABER IS VP/FUN & GAMES FOR JERRY CLIFTON'S NEW WORLD COMMUNICATIONS AND THE NEWLY FORMED C.P.R.; RADIO'S FIRST PROMOTIONAL CONSULTANCY. HE CAN BE REACHED AT 612-433-4554 AND AT NWCPRMO@EARTHLINK.NET

NY Stations Team Up for T.J. Martell



Chancellor's five New York outlets—WLTW/FM, WBIX/FM, WHTZ/FM, WAXQ/FM, and WKTU/FM—joined forces recently to raise money for the T.J. Martell Foundation. By auctioning celebrity memorabilia and merchandise on-air, the stations raised close to \$40,000. (l-r): Beverly Tilden, VP Marketing; Tom Poleman, Z100 PD; Jim Ryan, WLTW PD; Theresa Byer, Z100 Marketing Director; John Madison, Senior VP Regional Operations

PD PROFILE

John Peake



On May 8, 1996, a U-Haul truck containing John Peake's earthly possessions pulled up in front of Susquehanna Top 40 KRBE-Houston.

Until that time, Peake had been known as the guy who programmed well-respected secondary market stations like KRQ-Tucson, and later, KWMX (now KQKS)-Denver. This was different. This was the Top 10. No pressure.

At the time, Tom Poleman had just left to program Z100-New York, and coincidentally, both stations were then leaning heavily into Alternative for their musical essence. "It was a daunting task," recalls Peake. "KRBE was such a legendary station, and I didn't want to screw that up. It was very intimidating at first, taking over the helm of such a significant radio station."

Peake's first order of business was, simply, listening. "I didn't come in here with any preconceived plan," he says. "I spent a lot of time just checking out the market to get the vibe. At the time, music was cycling back to the mass appeal side, while Alternative was beginning to cool off. It was obvious that KRBE's history was as a mainstream, mass appeal station, and the timing was right to return to that position."

Once Peake made the conscious decision to evolve the station, he knew it couldn't be done overnight and risk shocking the still sizeable audience he did have. "We had to move glacially slow, and wear them away from one style and

onto the next," he says. "We knew where we wanted to go, but we couldn't just sneak in over the weekend and blow up Selector—although, believe me, the temptation was certainly there. We had to be extremely patient."

That patience has been rewarded, and then some: Today, KRBE ranks number one in the market with persons 18-34. Two years ago, it was ranked number nine 12-plus; today, it's second. Current cumcume hovers around 800,000 people, making KRBE the most-listened-to station in the state of Texas, according to Peake. One can only hope he uses that power for good, not evil.

"Once we started gaining this momentum, the station began to take on a life of its own, and other forces [were] naturally attracted to us," he says. "We're trying to create a sense of what's happening this minute—I want people to think of KRBE as a lifestyle barometer, mirroring the tastes of the market as exactly as possible."

That extends to station promotions as well. "We don't play Garth Brooks records, but when he comes to town, I want to give away more Garth Brooks tickets than the Country station," he says. Since KRBE is powering the latest Shania Twain single, why not Garth? "I don't think he's had the right mass appeal record yet for Top 40. Shania has the right record. I'm trying to measure listener tastes carefully, then

spoon-feed it to them as they need it."

Peake and MD Jay Michaels also regularly networks with stations like Poleman's Z100-New York, KHKS-Dallas, KDWB-Minneapolis, KKRZ-Portland, and Star 94-Atlanta. "These stations are more than just industry darlings; they have real success for us to learn from," he says.

Bottom line: "We know how we got here, and we see no reason to change the game plan now that we're successful. We're constantly looking for ways to challenge ourselves to improve. Although we believe that we've set the bar rather high here in Houston, it won't be long before the competition catches up. And if we want to stay ahead we're going to have to raise that bar again."

Peake comments on the battle for number one against current titleholder KODA: "Not to take anything away from their efforts, but no one realizes the amount of time, effort, and financial commitment it takes for a Top 40 station to get to the top, compared to a soft A/C. The difference is dramatic."

All of which segues perfectly into Mr. Peake's future plans. "This staff still has one major goal, one more place to go—and we can see it from where we're sitting at number two."

by Kevin Carter



Another Shade of Gray?

In recent issues, we've been examining the question, "What color is Urban?" from a radio standpoint. But the question takes on another shade of meaning (pardon the pun) when you shift the focus from the demographics of the audience to the ethnicity of the artists on the playlist. With the reception for non-black artists in the Urban marketplace inconsistent at best, should labels even attempt to sign and promote these artists to R&B audiences?

Take Yab Yum artist Jon B.: his "They Don't Know," from the *Cool, Relax* album, is top 10 on KKDA-Dallas, WERQ-Baltimore, WKYS-Washington D.C., WGCI-Chicago, WJLB-Detroit, WCHB-Detroit, WPEG-Charlotte, and WOWI-Norfolk, among others, and it's still gaining in plays. This is good news for Jon and Yab Yum; Jon B. has had an inconsistent chart run since he was successfully linked with Babyface on the duet "Someone to Hold," in 1996. Another collaboration with the late 2Pac on "R U Still Down" gave him some street credibility, laying the groundwork for audiences to remember his name. But nothing's guaranteed. Radio ignored "Don't Say," the first single from *Cool, Relax*.

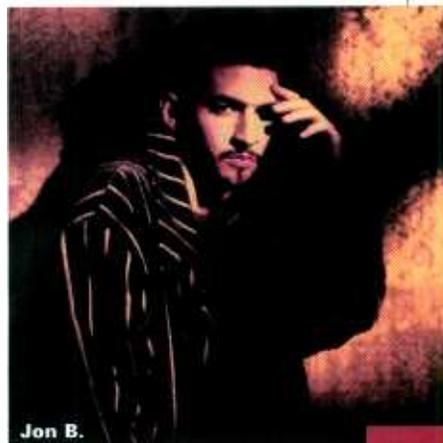
Jon B. is one of several non-black artists who make music designed to have a broad, no-color-lines appeal. Among them: RCA's Swedish singer Robyn, Motown quartet 98⁺, and Filipina singer Saisson. Even British diva Lisa Stansfield, who successfully cracked Urban radio with "The Real Thing," "Been Around the World," and the Barry White remake "Never Ever Gonna Give You Up," finds her fourth album adrift at radio. Is it

BY JANINE COVENEY

harder for these artists to establish the kinds of superstar, record-adding rights commanded by Mary J. Blige, Toni Braxton, and songwriter/producers Babyface, Puff Daddy, Jermaine Dupri, and Timbaland?

Could the fact that Jon B., Robyn, and the like are white artists in a

tion executive. "It depends on the imaging. Like Jon—I didn't know he was white. He dresses 'black,' he sounds 'black,' he has good songs, and [sometime collaborator] Babyface is a good producer. I don't think white artists have a hard time at Urban radio."



Jon B.

These varying responses are typical. RCA Records has had similar challenges in breaking Swedish-born singer Robyn. Her first single, "Do You Know What It Takes," gained the attention of more than half the commercial Urban stations in the country, says VP of Promotion Michael Johnson. "We got decent action in the Ohio Valley, in the Carolinas, and a couple [stations] in the South," he says. "Then we

black music world affect their fortunes at Urban radio? Some industry-ites acknowledge that competition for playlist slots among black artists is so competitive that those who blur identity, format, or target demo lines could get short shrift. In other words, discrimination backlash. Others, however, feel that the best record gets play, no matter what color the artist.

"There's a bunch of acts—kids that happen to be white that are Urban-based—that are trying to get on the radio," says one R&B promo exec who spoke anonymously. "The feeling is among programmers: 'Why should I give this precious shot to a white act?' I'm not saying it's right or wrong, but it's real.

Radio has gotten so niche-formatted, so narrowcasted, that it's dangerous not only for a white act trying to make inroads, but for anybody with a new style or sound that's not producer-driven."

"For the most part, a lot of the consultants are white, so they're going to choose the better record; they see it as colorblind," says another promo-



Lisa Stansfield

came back with "Do You Really Want Me." That single arrived in two versions for Top 40 and a QD III remix for Urban outlets; currently the single has picked up about 40 percent of reporting Urban stations, says Johnson. Helping the project was support from BET, which continues to air the video; as well as The Box, where Johnson says it is among the top-requested clips.

"If we make the right record with her it can work," he continues. "People are aware of her, she is still showing up in the R&B core store list." The album *Robyn Is Here* has sold more than 722,000 units since its debut more than 43 weeks ago.

Motown's four-man vocal crew 98⁺ launched their first single, "Invisible Man," last fall, but its heart-stirring lyrics and careful harmonies failed to catch on with Urban audiences. Motown is looking to revitalize 98⁺ at several formats simultaneously in July, when they join Stevie Wonder on "True to Your Heart," the first single from the soundtrack to Disney's much-touted *Mulan*.

Can 98⁺ become accepted at Urban outlets? Says Motown promo exec Virgil Simms, "With 'Invisible Man,' the mistake was going to R&B radio; we should have stayed with crossover and pop. With 'True to Your Heart' with Stevie Wonder, we'll go to mainstream pop and crossover radio first. It [will] depend on if Urban snags it from the crossover stations."

PDs say they program records on a single-by-single basis, and that color is not a factor. Aaron Maxwell, PD of WCDX, agrees. Currently, he says the new Jon B. record, "They Don't Know," is hot. "They're feeling that record here a lot."

"[Jon B.'s] 'Someone to Love' is a great song. It comes down to the music; it's the combination of the talent lyrically and musically and vocally," says Rick Anderson, PD of WILD-Boston. "They Don't Know' sounds good on the air. I think that record has been a slow build across the country, and those are the best kind."

Yab Yum, which just pacted with Elektra, will put Jon B. back in Urban audiences' faces this summer via a duet with SWV vocalist Coko, from the urban romance comedy soundtrack *Hav Plenty*. Meanwhile, *Cool, Relax* has just been certified gold after about 35 weeks in release.

This leaves open the question of whether the Urban audience will readily accept a white performer only if he/she is attached to an established R&B artist—as Jon B. was with Babyface, 2Pac, and now Coko—or whether, as in the days of Hall & Oates, Teena Marie, and Average White Band, it's the beat that matters most. ■

TOP 40

REVIEWS

Reviews are written by Annette M. Lai with Kevin Carter.

JENNIFER PAIGE "Crush"

(Edel America)
Jennifer Paige and "Crush" started a buzz several weeks ago when KIIS-Los Angeles added it. Presently, the song is getting Top 20 requests and callout at the Top 40 outlet. This tune has "summertime" written all over it, and we predict that before the season's over, you'll have this one in power rotation. Impacting mainstream Top 40 and Rhythm-Crossover.



SMASH MOUTH "Can't Get Enough of You Baby"

(Elektra/EEG)
From the soundtrack of *Can't Hardly Wait*, this track offers a distinctive organ intro that borrows from the '60s classic "96 Tears." Some stations could hardly wait to start playing this track. Early believers include: KFMB/FM, Q106, Star 101, WFLZ, WDJX, WTMX, and WLCE. The film, which stars Jennifer Love-Hewitt, opens nationwide June 12. Impacting mainstream Top 40 and Hot/Modern A/C.



COLOR ME BADD "Remember When"

(Epic)
A new label, but the harmonies are intact. Sam, Mark, Kevin, and Bryan

continued on page 16

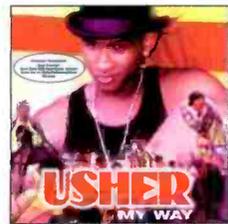
TOP 40 REPORTS ACCEPTED
MONDAYS AND TUESDAYS
8:30 A.M.-4 P.M.
GAVIN STATION REPORTING
PHONE: (415) 495-1990
FAX: (415) 495-2580

MOST ADDED



- BILLIE MYERS (46)
- WILL SMITH (29)
- AEROSMITH (25)
- CLEOPATRA (17)
- CELINE DION (14)

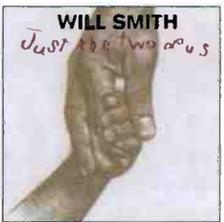
TOP TIP



USHER

"My Way" (LaFace/Arista)
Closing in on 1,000 spins, Usher's way seems okay with radio. Among the new: Power 106, KKFR, WBPM, and KONG.

RADIO SAYS



WILL SMITH

"Just the Two of Us" (Columbia/CRG)
"After only one week, Will Smith is number two in requests."
—"Big Dave" Eubanks, PD, WZJM-Cleveland

TW		Weeks	Reports	Adds	SPINS	TREND
1	NATALIE IMBRUGLIA - Torn (RCA)	19	165	0	8170	-177
2	K-CI & JOJO - All My Life (MCA)	27	144	2	6825	-80
3	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	11	153	3	6660	+711
4	FASTBALL - The Way (Hollywood)	15	151	0	6154	+478
5	MARCY PLAYGROUND - Sex and Candy (Capitol)	30	137	0	6093	-297
6	SHANIA TWAIN - You're Still The One (Mercury)	21	134	3	5687	+200
7	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	10	152	2	5659	+556
8	BRIAN MCKNIGHT - Anytime (Motown)	21	123	0	5157	-55
9	VONDA SHEPARD - Searchin' My Soul (550 Music)	9	143	1	4776	+208
10	BACKSTREET BOYS - Everybody (Jive)	17	133	1	4694	-355
11	NEXT - Too Close (Arista)	20	121	5	4457	+423
12	MARIAH CAREY - My All (Columbia/CRG)	11	141	2	4390	+253
13	MADONNA - Ray Of Light (Maverick/Warner Bros.)	6	155	5	4308	+819
14	'N SYNC - I Want You Back (RCA)	21	114	0	4272	-682
15	MATCHBOX 20 - Real World (Lava/Atlantic)	10	144	6	3998	+720
16	BRANDY & MONICA - The Boy Is Mine (Atlantic)	5	129	12	3751	+811
17	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	33	105	0	3691	-585
18	WILL SMITH - Gettin' Jiggy Wit It (Columbia/CRG)	28	94	0	3477	-494
19	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	6	130	1	3473	+493
20	THE WALLFLOWERS - Heroes (Epic)	7	116	0	3275	+233
21	SARAH McLACHLAN - Adia (Nettwerk/Arista)	14	106	5	2912	+95
<i>Arista's bringing Sarah home! Added at WBLI-Long Island and KKRZ-Portland.</i>						
22	MATCHBOX 20 - 3 AM (Lava/Atlantic)	31	82	0	2739	-256
23	JANET JACKSON - I Get Lonely (Virgin)	15	93	5	2730	-4
24	EDWIN McCAIN - I'll Be (Lava/Atlantic)	30	80	0	2475	-175
25	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	3	126	25	2331	N
<i>Week's highest debut. Play it now—why wait?</i>						
26	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	10	89	2	2312	+227
27	CELINE DION - To Love You More (550 Music)	5	108	14	2033	+471
28	ALL SAINTS - Never Ever (London/Island)	9	93	13	1946	+303
29	SEMISONIC - Closing Time (MCA)	11	100	11	1903	N
30	BLACK LAB - Time Ago (DGC)	9	89	5	1843	+50
31	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	31	61	0	1797	-185
32	PUBLIC ANNOUNCEMENT - Body Bumpin' Yippie-Yi-Yo (A&M)	12	48	1	1715	+59
33	EVERCLEAR - I Will Buy You A New Life (Capitol)	12	86	5	1698	+21
34	S.O.A.P. - This Is How We Party (Crave)	12	63	0	1647	-409
35	ROBYN - Do You Really Want Me (RCA)	18	55	0	1557	-636
36	SISTER 7 - Know What You Mean (Arista Austin)	12	61	1	1554	+5
37	DESTINY'S CHILD - No, No, No (Columbia/CRG)	26	60	0	1550	-276
38	WILL SMITH - Just The Two Of Us (Columbia/CRG)	5	84	29	1549	N
39	REBEKAH - Sin So Well (Elektra/EEG)	13	60	1	1538	-202
40	JANET JACKSON - Together Again (Virgin)	32	50	0	1516	-350

Total Reports This Week 193 Last Week 192

CHARTBOUND

	Reports	Adds	SPINS	TREND
BILLIE MYERS - "Tell Me" (Universal)	67	46	465	+334
MEREDITH BROOKS - "Stop" (Capitol)	66	7	1163	+159
FIVE - "When the Lights Go Out" (Arista)	63	8	1161	+117
SPARKLE featuring R. KELLY (Rockland/Interscope)	41	2	1468	+206

ARTISTPROFILE

RONNA

HOMETOWN & BIRTHDATE:
"Big Spring, Texas; September 21, none of your business."
CURRENTLY RESIDES IN: "Nashville"
LABEL: River North
PROMOTION CONTACT:
Grace Paden (615) 327-0770
DEBUT SINGLE:
"Sweet Pretender"

MAJOR MUSICAL INFLUENCES:
"Bonnie Raitt, Ann and Nancy Wilson, Janis Joplin."
THINGS THAT MAKE YOU HAPPY:
"Working out, food, and love."
THINGS THAT MAKE YOU SAD:
"Working out, food, and love."
YOUR BEST PERSONALITY TRAIT:
"My positive outlook on life."
YOUR WORST PERSONALITY TRAIT:
"I'm impatient."



YOUR FAVORITE TYPE OF FOOD:
"Anything hot and spicy."
FAVORITE WAY TO RELAX:
"Laying on the beach in the sun."
IF YOU WEREN'T A RECORDING ARTIST, YOU'D BE:
"...a singing telegram girl."
THE ODDEST JOB YOU'VE EVER HAD:
"Being a spy."
AMBITIONS LEFT TO FULFILL:
"[Earning] my first platinum record."
THREE ESSENTIALS YOU'D NEED

TO SURVIVE ON A DESERT ISLAND:
"My pets, cases and cases of Starbucks coffee, and Evian water to make the coffee."
RONNA ON WORKING WITH PRODUCER PETER CETERA:
"Peter has an ear for great songs and a way of creating a sound that is appealing to a variety of listeners."
RONNA ON HER MUSIC:
"My songs are about real life—our struggles and triumphs—as we live it."

TOP 40 UP&COMING

Rpts.	Adds	SPINS	TREND	
69	5	1421	-77	SPICE GIRLS - Stop (Virgin)
45	3	778	+115	La BOUCHE - You Won't Forget Me (RCA)
44	13	618	+159	B-52's - Debbie (Reprise)
41	2	1468	+206	SPARKLE featuring R. KELLY - Be Careful (Rockland/Interscope)
40	13	561	+211	ROD STEWART - Oh La La (Warner Bros.)
38	13	501	+268	ALANA DAVIS - Crazy (Elektra/EEG)
36	4	1271	+151	VOICES OF THEORY - Say It (H.O.L.A./Red Ant)
35	6	949	+186	USHER - My Way (LaFace/Arista)
32	7	898	+65	MYA featuring SISQO - It's All About Me (Interscope)
32	1	691	-8	GLORIA ESTEFAN - Heaven's What I Feel (Epic)
31	1	818	+58	XSCAPE - The Arms Of The One Who Loves You (So So Def/Columbia/CRG)
29	1	593	-40	LENNY KRAVITZ - If You Can't Say No (Virgin)
29	3	547	+37	BABYFACE & DES'REE - Fire (550 Music)
28	5	876	+246	PRAS MICHEL feat. OL' DIRTY BASTARD... - Ghetto Supastar... (Interscope)
28	—	814	-69	DANA CALITRI - She Wants It All (Universal)
27	2	645	+117	NU FLAVOR - Baby Be There (Reprise)
26	6	475	+172	THE BLENDERS - I'm In Love With The McDonald's Girl (Universal)
25	—	740	-61	MONTELL JORDAN - Let's Ride (Def Jam/Mercury)
24	8	244	+183	98 DEGREES and STEVIE WONDER - True To You (Walt Disney/Hollywood)
23	2	473	+26	CREED - My Own Prison (Wind-Up)
20	2	620	+91	BRIAN MCKNIGHT - The Only One For Me (Motown)
20	3	510	+53	LINK - Whatcha Gone Do (Relativity)
20	—	424	+31	DAZE - Superhero (Columbia/CRG)
20	2	315	+79	RONNA - Sweet Pretender (River North)
20	3	293	+77	DIANA KING - Find My Way Back (WORK)
19	—	334	+54	JANA MARIA - The Price (Curb)
19	13	151	+100	* ERIC HAMILTON BAND - She Loves The Night (Curb)
19	17	44	+27	* CLEOPATRA - Cleopatra's Theme (Maverick/Warner Bros.)
17	2	687	+92	BIG PUNISHER - Still Not A Player (Loud)
17	1	616	-47	TAMIA - Imagination (Qwest/Warner Bros.)
17	—	369	-43	NO AUTHORITY - One More Time (WORK/MJJ)
16	2	446	+84	JON B. - They Don't Know (Yab Yum/550 Music)
15	1	342	-36	SOLID HARMONIE - I'll Be There For You (Jive)
15	7	155	+30	* SMASH MOUTH - Can't Get Enough Of You Baby (Elektra/EEG)
14	—	275	-69	JIMMY RAY - I Got Rolled (Epic)
14	3	254	+114	NICOLE - Make It Hot (The Gold Mine, Inc./EastWest)
13	1	264	+101	DESTINY'S CHILD - With Me (Columbia/CRG)
13	—	229	+114	THE TUESDAYS - I'll Be Here (Arista)
13	2	199	-7	ANDREW KORSON - Don't Speak (Suncore)
13	3	196	+52	DARIO G. - Sunchyme (Reprise)
13	12	78	+78	* COLOR ME BADD - Remember When (Epic)
12	-1	242	+22	SMASHING PUMPKINS - Ava Adore (Virgin)
12	2	179	+35	TORI AMOS - Spark (Atlantic)
12	4	179	+107	PUFF DADDY featuring JIMMY PAGE - Come With Me (Epic)
11	1	206	-24	JOE COCKER - Could You Be Loved (CMC International)
11	—	198	-54	DAVE MATTHEWS BAND - Don't Drink The Water (RCA)
11	1	186	+15	TREANA - Naked On You (Backyard/All American)
11	2	142	+53	LIONEL RICHIE - Time (Mercury)
10	1	283	+20	IMAJIN - Shorty (You Keep Playin' With My Mind) (Jive)
10	2	175	+50	* HI-TOWN DJs - Ding-A-Ling (Restless)
10	1	150	-14	JOHN TESH & JAMES INGRAM - Give Me Forever (GTS/P/Mercury)

Drops: #28-Paula Cole ("Me"), #29-Madonna ("Frozen"), #38-Blair, Touch the Sky, m.g., LeAnn Rimes

GAVIN ONLY

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

TW		SPINS	TREND
1	NATALIE IMBRUGLIA - Torn (RCA)	4040	+31
2	FASTBALL - The Way (Hollywood)	3664	+330
3	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	3504	+432
4	GOD GOD OLLS - Iris (Warner Sunset/Reprise)	3234	+289
5	MARCY PLAYGROUND - Sex and Candy (Capitol)	3023	-47
6	YONOA SHEPARD - Searchin' My Soul (550 Music)	2956	+223
7	BACKSTREET BOYS - Everybody (Jive)	2720	-30
8	K-CI & JOJO - All My Life (MCA)	2719	+68
9	SHANIA TWAIN - You're Still The One (Mercury)	2481	+152
10	MATCHBOX 20 - Real World (Lava/Atlantic)	2445	+467
11	MADONNA - Ray Of Light (Maverick/Warner Bros.)	2378	+597
12	THE WALLFLOWERS - Heroes (Epic)	2363	+278
13	MARIAH CAREY - My All (Columbia/CRG)	2353	+216
14	'N SYNC - I Want You Back (RCA)	2279	-118
15	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	2206	+319
16	BRIAN MCKNIGHT - Anytime (Motown)	2003	+34
17	SARAH McLACHLAN - Adia (Nettwerk/Arista)	1938	+184
18	NEXT - Too Close (Arista)	1740	+299
19	BRANDY & MONICA - The Boy Is Mine (Atlantic)	1689	+362
20	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojito)	1639	+248
21	EDWIN McCAIN - I'll Be (Lava/Atlantic)	1631	+90
22	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	1598	-91
23	JANET JACKSON - I Get Lonely (Virgin)	1407	+70
24	SISTER 7 - Know What You Mean (Arista Austin)	1383	+61
25	BLACK LAB - Time Ago (DGC)	1360	+61
26	WILL SMITH - Gettin' Jiggy Wit It (Columbia/CRG)	1288	-51
27	MATCHBOX 20 - 3 AM (Lava/Atlantic)	1282	-67
28	EVERCLEAR - I Will Buy You A New Life (Capitol)	1250	+113
29	S.O.A.P. - This Is How We Party (Crave)	1224	+46
30	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	1219	N
31	SEMISONIC - Closing Time (MCA)	1160	+241
32	REBEKAH - Sin So Well (Elektra/EEG)	1149	+35
33	ALL SAINTS - Never Ever (London/Island)	1118	+148
34	CELINE DION - To Love You More (550 Music)	1105	+259
35	ROBYN - Do You Really Want Me (RCA)	1054	-12
36	BLAIR - Have Fun, Go Mad (Jersey Records/MCA)	1037	-20
37	SPICE GIRLS - Stop (Virgin)	987	+139
38	PAULA COLE - Me (Imago/Warner Bros.)	917	-47
39	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	871	-9
40	MADONNA - Frozen (Maverick/Warner Bros.)	794	-74

CROSSOVER

URBAN & DANCE

VOICES OF THEORY - "Say It" (H.O.L.A./Red Ant)
 MYA feat. SISQO - "It's All About Me" (Interscope)
 USHER - "My Way" (LaFace/Arista)
 PRAS/OL' DIRTY BASTARD - "Ghetto..." (Interscope)
 BRIAN MCKNIGHT - "The Only One..." (Motown)

ALTERNATIVE

SMASH MOUTH - "Can't Get Enough..." (Elektra/EEG)
 LENNY KRAVITZ - "If You Can't Say No" (Virgin)
 CREED - "My Own Prison" (Wind-Up)
 SMASHING PUMPKINS - "Ava Adore" (Virgin)
 PUFF DADDY/JIMMY PAGE - "Come With Me" (Epic)

MOST ADDED



- BILLIE MYERS (30)
- AEROSMITH (20)
- WILL SMITH (17)
- **CELINE DION (12)
- **ERIC HAMILTON BAND (12)

MOST ADDED



AEROSMITH (22)
BILLIE MYERS (16)
MADONNA (14)
ROD STEWART (10)
 *SEMISONIC (8)
 *ALANA DAVIS (8)

TOP TIP



BILLIE MYERS
 "Tell Me" (Universal)

Radio is telling Billie they like her latest effort. New on WWMX, WTMX, KFMB/FM, KMXB, KBBT, KLLC, and KZZO to name a few.

RADIO SAYS



SISTER 7

"Know What You Mean" (Arista Austin)

"Sister 7 is working terrific for us. Top three phones. It's a female vocal that sounds different from the rest."
 —Donna Miller, MD,
 KOSO-Modesto, Calif.

HOT A/C

TW		Reports	Adds	SPINS	TREND
1	NATALIE IMBRUGLIA - Torn (RCA)	106	0	4297	-109
2	FASTBALL - The Way (Hollywood)	102	2	3607	+188
3	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	94	4	3452	+155
4	EDWIN McCAIN - I'll Be (Lava/Atlantic)	94	0	3156	+125
5	VONDA SHEPARD - Searchin' My Soul (550 Music)	101	1	3123	+290
6	SARAH McLACHLAN - Adia (Nettwerk/Arista)	97	2	3029	+336
7	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	99	5	2985	+363
8	MATCHBOX 20 - 3 AM (Lava/Atlantic)	83	0	2659	-308
9	SHANIA TWAIN - You're Still The One (Mercury)	81	5	2633	+369
<i>Tops in Spinincreases, Shania jumps into Hot A/C's Top Ten. Added at KYSR-LA.</i>					
10	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	98	5	2573	+342
11	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	77	1	2544	-62
12	MARCY PLAYGROUND - Sex and Candy (Capitol)	74	0	2498	-164
13	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	75	0	2404	-66
14	MATCHBOX 20 - Real World (Lava/Atlantic)	86	2	2346	+288
15	THE WALLFLOWERS - Heroes (Epic)	75	4	1852	+191
16	PAULA COLE - Me (Imago/Warner Bros.)	60	0	1639	-164
17	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	68	2	1574	+120
18	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	58	0	1542	-144
19	SISTER 7 - Know What You Mean (Arista Austin)	56	1	1442	-109
20	MADONNA - Frozen (Maverick/Warner Bros.)	54	0	1413	-329
21	BACKSTREET BOYS - As Long As You Love Me (Jive)	50	2	1292	-56
22	K-CI & JOJO - All My Life (MCA)	44	4	1288	+70
23	SMASH MOUTH - Walkin' On The Sun (Interscope)	48	0	1205	-163
24	SEMISONIC - Closing Time (MCA)	54	8	1065	+272
25	CELINE DION - To Love You More (550 Music)	56	7	1052	+330
26	BONNIE RAITT - One Belief Away (Capitol)	41	1	929	+119
27	MARIAH CAREY - My All (Columbia/CRG)	36	0	896	+58
28	THE VERVE - Bitter Sweet Symphony (Virgin)	33	0	866	-261
29	MEREDITH BROOKS - Stop (Capitol)	43	6	811	+75
30	ROD STEWART - Ooh La La (Wamer Bros.)	47	10	792	N
<i>Week's highest debut. Already getting 35+ spins at KISN-Salt Lake City</i>					
31	EVERCLEAR - I Will Buy You A New Life (Capitol)	36	5	777	+112
32	BACKSTREET BOYS - Everybody (Jive)	34	3	771	+150
33	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	46	22	738	N
34	FLEETWOOD MAC - Landslide (Reprise)	28	0	688	-63
35	LOREENA MCKENNITT - The Mummers' Dance (Warner Bros.)	29	0	639	-328
36	MADONNA - Ray Of Light (Maverick/Warner Bros.)	34	14	619	N
37	'N SYNC - I Want You Back (RCA)	23	1	564	+14
38	JANET JACKSON - Together Again (Virgin)	23	0	549	+19
39	SHAWN COLVIN - Nothin On Me (Columbia/CRG)	28	0	547	-225
40	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	30	0	540	-120

Total Reports This Week **111** Last Week **110**

CHARTBOUND

	Reports	Adds	SPINS	TREND		Reports	Adds	SPINS	TREND
* BILLIE MYERS - "Tell Me" (Universal)	27	16	329	+184	* BRIAN MCKNIGHT - "Anytime" (Motown)	17	2	435	+73
ALANA DAVIS - "Crazy" (Elektra/EEG)	25	8	281	+137					
GLORIA ESTEFAN - "Heaven's What I Feel" (Epic)	24	0	495	+26					
BILLY MANN - "Beat Myself Up" (DVB)	23	3	382	+43	Drops: #31-Billie Myers (Kiss), #34-Celine Dion, #38-Rebekah, and				
BLACK LAB - "Time Ago" (DGC)	19	1	324	+27	Michael W. Smith.				

REVIEWS *continued from page 14*

are back in a big way with this killer ballad that will have your female audience in knots. K104



(WSPK/FM)-Poughkeepsie popped this one early and as APD/MD Kacey Morabito tells GAVIN, "They were the closing act for our recent concert and all the girls swooned. 'Remember When' is getting top 15 requests." Impacting mainstream Top 40, Rhythm-Crossover, and mainstream A/C.

HARVEY DANGER
"Flagpole Sitta"
 (Slash/Island)

Already a proven commodity at Alternative radio, where it's a hit at stations such as KROQ-Los Angeles and 99X-Atlanta, make room on your playlist for Harvey Danger even though, in their own words, "They're not sick, but they're not well." Impacting at mainstream Top 40 and Modern A/C.

KAI
"Something Inside of Me"
 (Tidal Wave/Geffen)

This five-man group from the San Francisco Bay Area serves up this next single, which wonderfully showcases their harmonizing ways. "Something Inside..." should further establish the group at pop radio.

continued on page 18

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

ARTISTPROFILE

FULL MOON BAY

FULL MOON BAY IS: Bob Hauver, Patti DeMar Hauver, Rick Ecker, Paul Gaschké, and pet cockatiel Mr. Scooter
 LABEL: Hudson Valley Records

WEB SITE: <http://www.hudson-valleyrecords.com>
 CURRENT SINGLE: "Paradise"
 MAJOR MUSICAL INFLUENCES:
 Bob—"Joni Mitchell, the Beatles, Jimi Hendrix, Antonio Carlos Jobim"; Patti—"Loggins & Messina, Dan Fogelberg, CSN&Y"; Rick—"The Beatles, Weather Report, Frank Zappa, Chick Corea, Cream, and



Beethoven"; Paul—"Phil Collins, Neil Pert, Dave Weckl"; Mr. Scooter—"Bizet and Chuck Rio."
 THINGS THAT MAKE YOU HAPPY: Bob—"Spending a sunny day on a lake or at the ocean"; Patti—"Having enough time, harmonizing"; Rick—"Things that work"; Paul—"Snowy days, good company, a good

bottle of wine"; Mr. Scooter—"Pushing anything off of a tall surface that will produce a loud crash."
 THINGS THAT MAKE YOU SAD: Bob—"People who take music for granted"; Patti—"The slightest possibility of hitting an animal while driving"; Rick—"Things that don't work"; Paul—"Rainy days"; Mr.

Continued next page

A/C

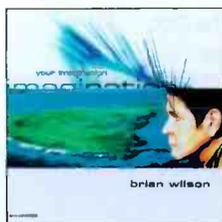
A D U L T C O N T E M P O R A R Y

MOST ADDED



RINGO STARR (37)
ROD STEWART (34)
CELINE DION (24)
LIONEL RICHIE (22)
GINO VANELLI (18)

SPINCREASES



BRIAN WILSON
 "Your Imagination"
 (Giant/Warner Bros.)

And radio imagines Wilson's latest is a hit. Over a dozen new.

RADIO SAYS



ROD STEWART
 "Ooh La La"
 (Warner Bros.)

"Ooh La La" by Rod Stewart has just defined the summer of '98."

—Donna Rowland, MD, WBEB-Philadelphia

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	SHANIA TWAIN - You're Still The One (Mercury)	21	150	1	3808	-212	65	46	26	11
2	SARAH McLACHLAN - Adia (Nettwerk/Arista)	14	142	5	3208	+228	51	39	24	25
3	NATALIE IMBRUGLIA - Torn (RCA)	18	123	1	3207	+68	60	31	20	11
4	BONNIE RAITT - One Belief Away (Capitol)	9	137	5	3041	+217	52	25	37	14
5	MARIAH CAREY - My All (Columbia/CRG)	12	130	2	2936	+195	48	30	28	17
6	PETER CETERA - She Doesn't Need Me Anymore (River North)	12	126	4	2738	+190	42	29	33	18
7	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	17	114	1	2585	-210	33	36	28	16
8	LeANN RIMES - Looking Through Your Eyes (Curb/Atlantic)	11	122	6	2517	+223	38	23	34	24
9	CELINE DION - To Love You More (550 Music)	4	130	24	2375	+676	26	24	43	23
10	CHICAGO - All Roads Lead To You (Reprise)	8	116	4	2241	+234	26	27	35	24
11	GLORIA ESTEFAN - Heaven's What I Feel (Epic)	10	115	4	2233	+269	29	23	34	24
12	VONDA SHEPARD - Searchin' My Soul (Island)	9	97	6	2179	+206	29	26	27	12
13	ELTON JOHN - Recover Your Soul (Rocket/Island)	18	102	0	2080	-293	22	28	30	17
14	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	34	89	0	2035	-255	27	26	26	8
15	JOHN TESH & JAMES INGRAM - Give Me Forever (GTSP/Mercury)	21	102	0	2020	-685	20	28	31	16
16	MADONNA - Frozen (Maverick/Warner Bros.)	16	89	0	1929	-313	25	23	27	10
17	JAMES TAYLOR - Jump Up Behind Me (Columbia/CRG)	9	96	7	1723	+185	18	22	26	23
18	MARILYN SCOTT - Starting To Fall (Warner Bros.)	9	85	3	1632	+85	22	16	24	14
19	AMY GRANT - Like I Love You (A&M)	19	79	0	1582	-187	15	20	28	15
20	ROD STEWART - Ooh La La (Warner Bros.)	4	105	34	1534	+643	6	17	38	31
21	BOB SEGER & MARTINA McBRIDE - Chances Are (Capitol)	5	85	9	1375	+282	11	17	22	26
22	RITA COOLIDGE - Shoo Rah (Risk/Innerworks)	11	66	1	1350	+65	15	21	19	11
23	BACKSTREET BOYS - As Long As You Love Me (Jive)	32	66	0	1267	-157	11	18	19	14
24	MICHAEL BOLTON - Safe Place From The Storm (Columbia/CRG)	15	63	0	1178	-288	8	16	23	15
25	LYRIC - Would I Lie? (National)	5	63	5	1161	+203	8	17	23	15
<i>Upstart label National is turning out a hit with Lyric's debut effort.</i>										
26	NA LEO - The Rest Of Your Life (NLP)	12	63	3	1125	+81	5	18	26	10
27	EDWIN McCAIN - I'll Be (Lava/Atlantic)	30	51	8	1044	+85	15	7	19	9
28	K-CI & JOJO - All My Life (MCA)	9	56	5	1030	-34	11	14	13	13
29	SHAWN COLVIN - Nothin On Me (Columbia/CRG)	12	53	0	995	-431	9	14	16	13
30	STEVE PERRY - I Stand Alone (Atlantic)	5	70	7	987	+138	2	11	29	18
31	DAKOTA MOON - A Promise I Make (Elektra/EEG)	19	56	0	966	-242	8	10	19	13
32	LIONEL RICHIE - Time (Mercury)	3	76	22	962	N	5	5	24	25
<i>The week's highest debut, Lionel wins 22 new believers.</i>										
33	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	5	53	11	949	N	7	12	19	14
34	DAVE ROBYN - This Ain't Good (High Time)	14	44	3	930	+55	12	13	12	7
35	KENNY LOGGINS - Just Breathe (Columbia/CRG)	4	60	11	929	N	2	11	30	13
36	TOM HALL - Paris Rain (Enneagram/Cabana Boy)	7	49	4	906	+103	5	13	23	8
37	DANA MASE - A Little Light (Water)	14	39	0	847	-1	9	16	9	5
38	THE STORM - To Have And To Hold (Miramar)	4	58	9	845	N	3	8	27	19
39	CELINE DION - My Heart Will Go On (550 Music)	27	54	1	841	-208	4	9	17	19
40	PATTY O'HARA - I Love You (J-Bird)	12	42	4	831	+45	11	8	11	12

Total Reports This Week 172 Last Week 173

CHARTBOUND

	Reports	Adds	SPINS	TREND
OLIVIA NEWTON-JOHN - "I Honestly Love You" (Universal)	50	9	618	+171
BRIAN WILSON - "Your Imagination" (Giant/Warner Bros.)	46	13	489	+204
A.J. CROCE - "Lover's Serenade" (Ruf)	46	13	502	+195
BENNY MARDONES - "Bless a Brand New Angel" (Crave)	44	5	614	+61
PAUL LESLIE - "All That I Am" (Balance)	41	4	616	+54

SPINCREASE

CELINE DION	+676
ROD STEWART	+643
LIONEL RICHIE	+362
RINGO STARR	+321
SEGER & McBRIDE	+282

ARTISTPROFILE *Continued*

Scooter—"Being in another room when someone opens the refrigerator door and bedtime."

FAVORITE FOOD: Bob—"Grilled salmon"; Patti—"Pillsbury crescent rolls, Duncan Hines chocolate cake with an ice cold glass of milk (necessary food: Starbucks Java Chip ice cream for those 24-hour workdays)";

Rick—"No Name chicken"; Paul—"Pizza"; Mr. Scooter—"Pasta (al dente)."

YOUR MOST TREASURED MATERIAL POSSESSION:

Bob—"My 12-string guitar"; Patti—"Family photos"; Rick—"My Strat"; Paul—"My drums"; Mr. Scooter—"Any plastic bag that makes noise."

IF YOU WEREN'T A RECORDING

ARTIST, YOU'D BE: Bob—"A gourmet food marketer"; Patti—"Producing and/or editing audio of some type"; Rick—"Bored"; Paul—"Wishing I was one"; Mr. Scooter—"A train conductor (punching tickets)."

AMBITIONS LEFT TO FULFILL: Bob—"To be able to videotape one TV channel while watching another"; Patti—"Seeing the Aurora Borealis

and finishing the needlepoint I started when I was 16"; Rick—"Finishing some instrumental compositions"; Paul—"Getting married and scuba diving off the Galapagos Islands"; Mr. Scooter—"Singing a duet with Beverly Sills and

pushing a full gallon of milk off the kitchen table."



Mr. Scooter

A/C UP&COMING

Rpts.	Adds	SPINS	TREND	
39	37	367	+321	* RINGO STARR - La De Da (Mercury)
37	2	623	+70	AGARTHA - It Could Be Love (Fearless)
33	10	350	+98	CHRISTOPHER CROSS - Walking In Avalon (CMC International)
32	1	508	+32	LANCE BAKER FENT - Watchin' Over Me (Greenman)
31		455	+61	ARLYNN & SABELA - Real Life (665 Records)
30	3	567	+8	THE WALLFLOWERS - Heroes (Epic)
29	9	251	+94	GARTH BROOKS - To Make You Feel My Love (Capitol)
28	1	431	+39	JOE COCKER - Tonight (CMC International)
27	3	397	-4	ZAK DANIELS & ONE EYED SNAKES - Sky Boy (Big Water)
26	1	399	+49	MARIAH'S TRENCH - Not Like Before (Frenzy Feed)
26	3	345	+22	THE ROAD - Someone Like You (Buddy-X)
25	1	379	-2	ANGELES - Can't Find The Words (Ace)
25	2	330	+16	BHAKTI - Delusions Of Grand (Coast)
25	2	620	+107	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)
25	1	362	+42	PETER WALDMAN - Thinking About You (DP)
23	2	260	+42	FUSHIA - The Girl Inside (Finakon)
23	2	297	+35	KEN DeROUCHIE BAND - Keep On Walkin' (KPD)
21	2	607	+34	FASTBALL - The Way (Hollywood)
21	1	520	+48	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)
21	2	272	+46	BOBBY SKY - Neon Signs (Future)
20	2	238	+49	LESIA - I Am Free (Lick)
20	3	231	+34	JIM MORGAN - Only Everyday (Gracenote/Ichiban)
19	4	201	+55	LINDA HORNBuckle - Pages Of Time (FT)
18	2	462	+117	MATCHBOX 20 - Real World (Lava/Atlantic)
18	18	166	+166	* GINO VANNELLI - Slow Love (Verve)
17	3	183	+36	* FEELS 2 REAL - Love Will (Stylus)
17	3	228	+133	* AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)
16	2	217	+40	HOLLY COLE - Onion Girl (Metro Blue/Capitol)
16	7	200	+90	* FICTION - So Many Tears (High Time)
15	4	177	+47	* SIMON APPLE - A Boy Like Me (Trunk)

Drops: #27-Brenda Doumani, #28-K-Ci & JoJo, #33-Michael W. Smith, #36-38 Special, Brian McKnight (Anytime), Lisa Krueger, and John Denver.

REVIEWS continued from page 16

C-89FM (KNHC)-Seattle has been playing it a few weeks now. PD Jon McDaniel

reports early curiosity calls and adds that listeners have been asking retail when the album is coming out. Impacting at mainstream Top 40 and Rhythm-Crossover.



AALIYAH
"Are You That Somebody?"
(Blackground Entertainment/Atlantic)

From the soundtrack of the soon-to-be-released Eddie Murphy movie *Dr. Dolittle* (Have you seen the trailer? It's hysterical!) comes this sultry,



Timbaland-produced tune. An early believer is WPGC-Washington, D.C.

where PD Jay Stevens tells us it's already getting top ten phones. Also added this week at KMEL-San Francisco. Impacting Rhythm-Crossover.

AGENTS OF GOOD ROOTS
"Smiling Up the Frown"
(RCA)

Agents of Good Roots, a quartet out of Richmond, Va. that's cut its teeth on the club circuit and acquired a following that helped them sell two independently-produced albums, now present their major label debut. A haunting song that grows on you. On tour now. Impacting at Modern-Hot A/C.



A/C REPORTS ACCEPTED
MONDAYS 8 A.M.-5 P.M. AND
TUESDAYS 8 A.M.-2 P.M.
GAVIN STATION REPORTING
PHONE: (415) 495-1990
FAX: (415) 495-2580

URBAN
L A N D M A R K S

MOST ADDED

NATE DOGG (41)
Nobody Does It Better
(Breakaway)

Including: WPLZ, WJXX, KRIZ, WKGN, KBCE, KMJJ, KHPN, WEUP, WCHB, WJMG, WJZO, KVSP, KJMM, WJFX, WDWI, WFXE, WJTT, KZWA, WMNX, KYEA, WKYS, WJLB, WQDK, KMJM, WQHH, WZAK, WENN, WDOZ, WFXA, WBHJ, KKBT, WKYV, WIBB, WPEG, WGBZ, WCKX, WJMI, KPRS, WHRK, WZLF, WJUN



WJZO, KVSP, KJMM, WJUN, WWDM, WJFX, WDWI, WJMH, WTMP, WQOK, WQHH, WZAK, WIBB, KTBT, WZFX, WAMD, WPEG, WGBZ, WCKX, KPRS, WHRK, WIZF

MECHALIE JAMISON (36)
Keep It Real
(Red Eye/Priority)

Including: WKGN, KBCE, WJMJ, KRIZ, KMJJ, KHRN, WEUP, WCHB, WJMG, WJZO, KVSP, KJMM, WJFX, WDWI, WFXE, WJTT, KZWA, WMNX, KYEA, WTMP, WJLB, WROU, WQHH, WZAK, WFXA, WKYV, WIBB, KTBT, WGBZ, WCKX, WJMI, WHRK, WIZF, WFLM, WJUN, WDAO

69 BOYZ (24)



Woof Woof (Atlantic)

Including: WGVM, WPLZ, WJXX, WKGN, WJMG, WJZO, KVSP, KJMM, WJUN, WJFX, WDWI, WFXE, WJTT, KZWA, WZHT, WTMP, WDOZ

RONNIE HENSEN (23)

What 'Cha Got
(Motown)

Including: WGVM, WPLZ, WJXX, WKGN, WNFQ, KDKD, KMJJ, KHRN, WJMG, WJZO, WJUN, WJFX, WFXE, WJTT, KZWA, WQHH, WKYV, WIBB, KTBT, WGBZ, WCKX, WHRK, WIZF

BLACK A/C Most Played Current Hits

- SPARKLE FEAT. R. KELLY "Be Careful" (Rockland/Interscope)
- BRANDY & MONICA "The Boy Is Mine" (Atlantic)
- XSCAPE "The Arms Of The One Who..." (SoSoDef/Columbia)
- LSG "Door #1" (Eastwest/EEG)
- BRIAN MCKNIGHT "The Only One For Me" (Motown)

URBAN REVIEWS

MAXWELL
"Luxury: Cococure"
(Columbia/CRG)

Maxwell's *Urban Hang Suite* album galvanized fans of traditional R&B with an elegant collection of sophisticated yet soulful jams that celebrated the power and beauty of love.



Maxwell further cemented his artistic reputation with a sold-out national tour last summer that proved that he is the real thing; able not only to shine in the studio but to put his songs across on stage with a magnetic presence. Now Maxwell is back with "Luxury: Cococure," a fully-orchestrated, lushly produced piece of seduction set to a sexy groove that fans will want to play in their most intimate moments. Produced by Muszy; from the forthcoming album *Embrya*.

98° & STEVIE WONDER
"True to Your Heart"
(Hollywood)

With the rollicking rhythms, light-hearted harmonica swirls, and horn-section hits of a classic Wonder record, "True to Your Heart" is sure to grab Urban A/C, A/C, and even pop

listeners. This single, from the Disney animated film *Mulan*, delights by combining an undeniably catchy melody with an uplifting message about following your heart; further, Wonder sounds truly soulful, and the accompanying vocals by upstart Motown quartet 98° are equally polished. This is a fun record that, thankfully, puts a deserved spotlight on both Motown's veteran musician and freshman act. It's written and produced by Matthew Wilder; the film, centering on the legend of a famous Chinese girl, hits theaters June 19.

PRESSHA
"Splackavellie"
(LaFace/Arista)

"Every woman needs her own Splackavellie," smooth R&B vocalist David "Pressha" Jones advises. What's a Splackavellie? "He ain't your husband/he ain't your boyfriend/he's the one you call when your body needs a fix," is the short answer, but Pressha makes sure to get into all the details of what services the brother is equipped to provide. This smooth mid-tempo tune offers a convincingly impassioned vocal, while the production combines currently popular intricate percussion with some rock-leaning bridge flourishes. A&R direction on this tune is provided by Tony Mercedes, one of Atlanta's original bass music impresarios.

URBANLANDZCAPE

WEST COAST

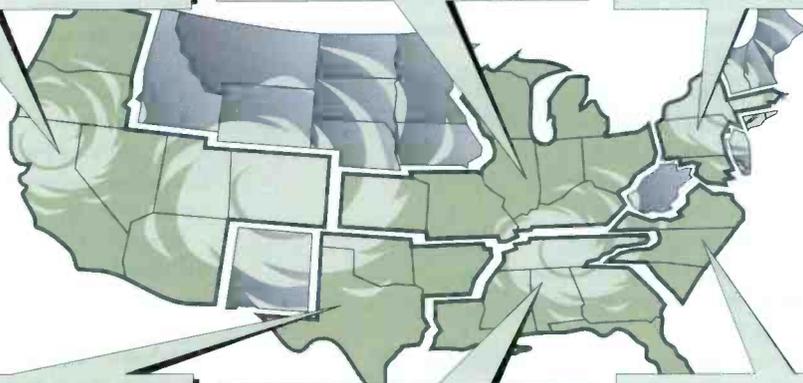
NANCY WILSON +32 "If I Had My Way" (Columbia)
ARETHA FRANKLIN +29 "Here We Go Again" (Arista)
MYRON +17 "Destiny" (Island)
KELLY PRICE +15 "Friend Of Mine" (Island)
RANDY CRAWFORD +14 "Silence" (Atlantic)

MIDWEST

PRAS +65 "Ghetto Superstar" (Interscope)
SPARKLE featuring R. KELLY +62 "Be Careful" (Rockland/Interscope)
BRIAN MCKNIGHT +57 "The Only One For Me" (Motown)
NICOLE +55 "Make It Hot" (The Gold Mind/Eastwest)
UNCLE SAM +48 "Baby You Are" (Stonecreek/Epic)

EAST COAST

REGINA BELLE +64 "Don't Let Go" (MCA)
MARIAH CAREY +57 "My All" (Columbia/CRG)
XSCAPE +55 "The Arms Of The One Who Loves You" (SoSoDef/Columbia)
DMX +54 "Get At Me Dog" (Def Jam)
WILL SMITH +50 "Just The Two Of Us" (Columbia)



SOUTHWEST

BRANDY & MONICA +66 "The Boy Is Mine" (Atlantic)
KELLY PRICE +66 "Friend Of Mine" (Island)
CHICO DEBARGE +44 "No Guarantee" (Kedar/Universal)
SYLK-E. FYNE +34 "Keep It Real" (RCA)
BRIAN MCKNIGHT +32 "The Only One For Me" (Motown)

SOUTHEAST

KELLY PRICE +150 "Friend Of Mine" (Island)
AALIYAH +124 "Are You That Somebody" (Background/Atlantic)
BRIAN MCKNIGHT +119 "The Only One For Me" (Motown)
SAM SALTER +97 "There You Are" (LaFace/Arista)
LEVI LITTLE +95 "Pick Up The Phone" (White Label)

CAROLINAS/VIRGINIA

KELLY PRICE +192 "Friend Of Mine" (Island)
BRANDY & MONICA +181 "The Boy Is Mine" (Atlantic)
PRAS +166 "Ghetto Superstar" (Interscope)
NICOLE +137 "Make It Hot" (The Gold Mind/Eastwest)
ARETHA FRANKLIN +100 "Here We Go Again" (Arista)

TOPTENSPINZ

1	SPARKLE feat. R. KELLY "Be Careful"	3822	3918
2	BRANDY & MONICA "The Boy Is Mine"	2936	3457
3	XSCAPE "The Arms Of The One Who Loves You"	3192	3302
4	JON B. "They Don't Know"	3080	3159
5	USHER "My Way"	2377	2576
6	LSG "Door #"	2488	2538
7	BRIAN MCKNIGHT "The Only One For Me"	2301	2537
8	MYA featuring SISQO "It's All About Me"	2458	2850
9	MASTER P "I Got The Hook-Up"	2057	2178
10	MARIAH CAREY "My All"	1812	2066

SPINZ LAST WEEK

SPINZ THIS WEEK

URBAN REPORTS ACCEPTED MONDAYS 8 A.M.-5 P.M.

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

BLACK MUSIC MONTH PROFILE

James Marshall "Jimi" Hendrix

(1942-1970)

After a brief stint in the Marine Corps, Hendrix began his career as a studio musician and back-up player, ultimately recording sides with B.B. King, Ike and Tina Turner, Solomon Burke, Jackie Wilson, Little Richard, the Isley Brothers, Wilson Pickett, and King Curtis.

After forming his own band, Jimmy James and the Blue Flames, in New York, he was discovered by Keith Richards of the Rolling Stones and ex-Animals bassist Chas Chandler. Hendrix then moved to England and put together the Jimi Hendrix Experience with Noel Redding on bass and Mitch Mitchell on drums.

The Experience's first single, "Hey Joe," was a hit in England in 1967. His first U.S. chart single, "Purple Haze," was released



later the same year. Hendrix then had a series of best selling albums: *Are You Experienced* (1967), *Axis Bold as Love* (1967), *Smash Hits* (1968) and *Electric Ladyland* (1968). Other hit singles included "Foxy Lady" (1967), "All Along the Watchtower" (1968), and "Crosstown Traffic" (1968).

In August 1969, Hendrix headlined the Woodstock music festival. In 1970, he played to over a quarter of a million people at the Isle of Wight Festival.

Hendrix was noted for his psychedelic blues style and for his on-stage instrumental theatrics, which included playing the guitar behind his neck, playing with his teeth, smashing it into the stage, and—last but not least—setting it on fire. He pioneered the use of the guitar as an electronic sound source. He turned feedback and distortion into a part of the rock & roll vocabulary.

Jimi Hendrix died in 1970 at age 27.

Coming June 19

Get The Groove On: Movers and Shakers 1998

Quincy McCoy and Janine Coveney profile a handful of heavy-hitters who've made a difference in Urban music and radio this year.

HIP-HOP

HIP-HOP REVIEWS

EIGHTBALL Lost (SuaveHouse/Universal)

Memphis' own Eightball, who has already recorded three successful Southern-style albums with MJG, lets loose with a double album of solo material and throws in a third disc of upstart tracks from fellow Suave House acts for good measure. A hip-hop meditation on the traps and excesses of ghetto life, *Lost* also magnanimously opens the recording studio to a who's who of hip-hop royalty. The bonus disc features tracks by Crucial Conflict, A+, McGruff, and others.



Steeped as a teenager in the soulful sounds of Memphis-linked stars like Al Green, Sam & Dave, Isaac Hayes, and the Staple Singers, Eightball's easy-rolling musical tracks go down like buttermilk gravy on grits. But more important, Eightball possesses a baritone that caresses the ear and an ability to switch easily from ghetto-glory playalistic rhymes to philosophical treatises. In both styles, he's convincing.

Nearly every track of Eightball's album bumps. "Backyard Mississippi" is an irresistibly funky track featuring fellow Southern rappers Goodie Mob; Busta Rhyme makes a welcome guest appearance on the head-bobbin' "Get Money." "The Artist Pays the Price" is an R&B groove replete with crooning backup sistas, as the rapper contemplates the lessons that life teaches, including his disdain for fakery and

RAP REPORTS ACCEPTED
THURSDAYS 9 A.M.-4 P.M.
STATION REPORTING PHONE:
(415) 495-1990
FAX: (415) 495-2580

MOST ADDED



LAURYN HILL (68)

Lost One

(RCE/Ruffhouse/Columbia)

FAT CAT KAREEM (55)

Fugazi/Money Game

(Casino Entertainment/London)

MOST REQUESTED



NOREAGA

XZIBIT

DEF SQUAD

JIVE ALL STARS

RASS KASS

RADIO SAYS



LAURYN HILL

Lost One

(RCE/Ruffhouse/Columbia)

"Lauryn Hill is back! This single is nothing less than the expected."

—Garfield WBRU-
Providence, NY

2W	LW	TW	
10	2	1	SUNZ OF MAN - Shining Star (Wu-Tang Records/Red Ant)
6	3	2	NOREAGGA - N.O.R.E. (Penalty Recordings)
9	6	3	JOHN FORTE - 99 (RCE/Ruffhouse/Columbia/CRG)
4	4	4	XZIBIT - 3 Card Molly (Loud)
<i>If you like to hear him on the radio, check Xzibit out live. He's tight!</i>			
15	10	5	PLAYER'S CLUB SUNDTK - Ice Cube & Master P/ I'm A Ho (A&M)
1	1	6	JIVE ALL STARS - No Stoppin' feat. Kasino, Mic Vandalz, Jane Blaze (Jive)
2	5	7	RAS KASS - Understandable Smooth/Music Of Business (PatchWerk Recordings)
16	13	8	ALL CITY - The Actual/Priceless (MCA)
8	7	9	RAHSHEED & ILL ADVISED - 1986/Redd Hott (Quake City)
<i>Representing independents to the fullest with a single reminiscent of old school beats.</i>			
28	14	10	JAY-Z - Million In 1 (Roc-A-Fella/Def Jam)
5	8	11	DEF SQUAD - Full Cooperation (Def Jam/Mercury)
7	11	12	SHABAAM SAHDEEQ - Sound Clash (Rawkax)
11	12	13	FAT JOE - Misery Needs Company (Atlantic)
3	9	14	CANIBUS - Second Round K.O. (Group Home/Universal)
—	33	15	BIG PUNISHER - Twinz/Deep Cover 98 (Loud)
32	28	16	HEATHER B - Do You (MCA)
17	18	17	8 BALL - Pure Uncut feat Master P, Mystikal & Silkk (Suave/Universal)
23	16	18	INDEPENDENCE DAY COMPALATION - Various Artist (Nervous)
21	19	19	McGRUFF - feat. Mr.Cheeks:This Is How We Do (Uptown/Universal)
—	24	20	DAZ DILLINGER - Might Sound Crazy (Death Row)
30	22	21	MIKE ZOOT - High Drama Pt. 3 (Guesswylid)
12	15	22	BULWORTH SDRK - Ghetto Superstar f/ Pras,Mya & ODB/Zoom f/ Dr.Dre & LL (Interscope)
29	27	23	CORMEGA - One Love (Def Jam/Mercury)
18	21	24	GANG STARR - Royalty (Noo Trybe/Virgin)
20	23	25	CAM'RON - Pull It Feat. DMX/357 (Epic)
14	20	26	BLACK EYED PEAS - Fallin' Up/Que Dices? (Interscope)
—	38	27	DIAMONDS IN THE ROUGH - Da Doe (Roc-A-Fella)
35	31	28	YANKEE B - Live By The Gun/Who You Are (Gee Street)
13	17	29	BIG PUNISHER - Still Not A Player (Loud)
19	25	30	TOO SHORT - Independence Day feat.Keith Murray (\$HORT)
NEW	31	31	MIC VANDALZ - LOVE & HATE (Jive)
—	34	32	X-PERADO - Watch Ya' Step feat. OC (Official Jointz)
—	35	33	HOBO JUNCTION - Night And Day (South Paw/Delicious Vinyl)
24	26	34	COCO BROVAZ - Black Trump Feat. Raekwon (Duck Down/Priority)
36	36	35	NIGHT BREED - Two Roads (Nervous)
NEW	36	36	JD FEAT. JAY Z - Money Ain't A Thing (Columbia/CRG)
22	30	37	IRON SHEIKS - Tragady & Imam THUGS:Aluminati/Various Freestyle (25 To Life Records)
NEW	38	38	GOODIE MoB - Black Ice (LaFace/Arista)
26	32	39	DAS EFX - Set It Off (EastWest/EEG)
25	29	40	AZ - Tradin' Places (Noo Trybe/Virgin)

CHARTBOUND

- QUEEN LATIFAH - "Bananas" (Motown)
- LAURYN HILL - "Lost One" (RCE/Ruffhouse/Columbia)
- JKWIT ALL SITARS - "Calie Kings" (Loud)
- BUDDHA MONK - "Gots Like Come On Thru" (Blunt)

UP&ADD'EM

- PYRO - Propaganda 6/17
- RUFUS BLAQ - Out Of Sight (remix) feat. Kurpt 6/17

With the Quickness!

We're at the halfway mark in 1998, and so far hip-hop has seen hits by Puff Daddy, Master P, Mase, DMX, Busta, Wu Tang Clan, Jay-Z, JD (Jermaine Dupri), Cannibus, Big Punisher, Ras Kass, John Forte, Wyclef, Ol' Dirty

Bastard, Ice Cube, and others. Seminal rap group Public Enemy has returned on the *He Got Game* soundtrack (did you think you'd see the day?). Separately and together, the Fugees are blazing new trails

in the fusion of rap, soul, reggae, latin, and pop. These are just a few of the names from hip-hop's Class of '98. But the world of hip-hop isn't just about commercial hit-making, it's about innovation in the music, the style, the rhyme flow; it's about stopping the

playa-hatin' and increasing the cultural pride and creative intensity of rap. These concepts are important to remember as we celebrate Black Music Month in June. I'd like to offer sincere appreciation to all of you in the hip-hop community who have already reached

out to welcome me into the GAVIN fold. Just to put you on notice: This is the space to watch weekly for news and features relevant to those of you in the hip-hop world. Call me at (415) 495-1990 x628, or e-mail me at janine@gavin.mail.com. I look forward to hearing from you. —JANINE COVENEY

REVIEWS *continued*

commercialism. On the jazz-inflected "If I Die," Ball eulogizes friends fallen to street life—and that's just disc 1!

Disc 2 musically pulls in more of the dramatic Southern style and beats. Current single "Pure Uncut," featuring

Master P, Silkk, Mystikal, and Psycho Drama, employs the rapid-tongued style in a streetcore rant celebrating real playas and is already climbing up hip-hop playlists. With *Lost*, Eightball makes an indelible strike for Southern rap and for furthering the "one love" concept with his array of guest stars.

MIXSHOW *Real Spins*

TW		Spinz	Trend
1	THE LOX - Money, Power, & Respect (Bad Boy/Arista)	73	+41
2	QUEEN PEN - Party Ain't A Party/All My Love (Lil' Man/Interscope)	66	0
3	JAY-Z - Million In 1 (Roc-A-Fella/Def Jam)	61	+6
4	ICE CUBE - We Be Clubbin' (Remix) Feat. DMX (Heavyweight/A&M)	59	-3
5	BULWORTH SDTRK - Ghetto Superstar f/ Pras, Mya & ODB/Zoom f/ Dr.Dre & L.L. (Interscope)	50	-1
6	CHARLI BALTIMORE - Money (Epic)	47	-20
7	PUBLIC ENEMY - He Got Game soundtrack (Def Jam/Mercury)	46	-1
8	MOOD - Karma (Blunt Recordings)	45	+3
9	ALL CITY - The Actual/Priceless (MCA)	44	N
10	CAUGHT UP SDTRK - Snoop & Kurrupt. Ride On/Gang Starr:Work (Noo Trybe/Virgin)	44	0
11	VARIOUS ARTISTS - 2 Pac: Lost Souls (Death Row)	41	+41
12	FUNKDOOBIEST - Act On It feat. Kam (BuzzTone)	41	0
13	MASTER P - I Got The Hook Up (No Limit/Priority)	40	0
14	HEATHER B - Do You (Freckle)	37	N
15	BLACK CEASER - System (Tommy Boy)	36	N
16	DJ HONDA - H2 (Relativity)	34	N
17	NO I.D. - Skys The Limit (Relativity)	31	-15
18	CANIBUS - Second Round K.O. (Group Home/Universal)	30	-3
19	DO OR DIE - Still Po Pimpin' (Rap-A-Lot)	29	N
20	WC - Cheddar (Priority)	28	N

RECORDPOOLPROFILE

Taylor's Record Pool



9436 Errington Ln.
Mint Hill, NC
28227

Contact:

Arnold Taylor

Phone: (704) 561-2235

Taylor's Pool Pick:

Cam'ron "357 (Magnum Pt.)" (Epic), Big Punisher *Capital Punishment*: (Loud)

Props Over Here:

"After being in business for six years and having over fifty DJ's in commercial and college radio, it's still like a family. My DJ's exchange phone numbers, get each other gigs, and try to help one another out. It's real-

ly nice to see my older pool members helping out my newer ones.

We have a DJ family and that's all good." —Arnold

Top Five Albums:

1. **BIG PUNISHER** - Capital Punishment (Loud)
2. **GOODIE MOB** - Still Standing (LaFace/Arista)
3. **VARIOUS ARTISTS** - Bulworth soundtrack (Interscope)
4. **DAS EFX** - Generation EFX (Eastwest/Atlantic)
5. **VARIOUS ARTISTS** - Ruthless

10th Anniversary: Decade Of Game (Ruthless/Relativity)

Top Five Singles

1. **SPARKLE** - "Be Careful" (Interscope)
2. **CHARLI BALTIMORE** - "For The Love Of Money" (Epic)
3. **MISSY ELLIOTT** - "Hit 'Em Wit Da Hee" (Eastwest/Atlantic)
4. **LOX** - "Money, Power, & Respect" (Bad Boy/Arista)
5. **BIG PUNISHER** - "Still Not A Player (Remix)" (Loud)

5

Don't Mail Your CD to Radio!

LET GAVIN DO IT FOR LESS THAN IT WOULD COST YOU TO DO IT YOURSELF.

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

CALL LOU GALLIANI 805-542-9999

JAZZ • SMOOTH

THE JAZZ AND SMOOTH CONNECTION

Acoustic Alchemy was long overdue for a new record. Their 1996 release, *Arcanum*, contained only three new tracks, making 1994's *Against the Grain* their last complete album. Now, a three-year gap between records can seem like light years for Smooth Jazz, but with the release of *Positive Thinking*, AA is back.

Many of us were deeply shocked when, during the making of *Positive Thinking*, we received news that Nick Webb, the charismatic guitarist and co-leader of Acoustic Alchemy, had died of pancreatic cancer. But Greg Carmichael, the quiet and more unassuming partner, was determined to move on and revitalize the quaint English charm of the group.

"The big test will be when we come over and tour," said a reserved Carmichael. "I'm not particularly worried about the playing side—even though it's going to be very strange because I'll really, really miss Nick."

Webb's fatal illness seemingly came out of nowhere at the end of a brutal touring schedule. "During 1996, we were very busy," Carmichael recalls. "We came to America twice, played in Italy, the Far East, and that year we recorded and filmed *Arcanum*. That was an amazingly busy year." By the end of '96, Greg and Nick were exhausted.

"Our final gig that year was in Korea on December 18," remembers Carmichael. "When Nick and I got back, we said good-bye for the holidays, and planned to write songs together in January for the new record. But Nick didn't feel too good in the Far East, and felt even worse in January. By February he was diagnosed with pancreatic cancer, which was really heavy."

Acoustic Alchemy's Next Phase

BY KEITH ZIMMERMAN

Since Nick was only 43 years old, the strategy was to beat the disease with heavy treatment of chemo and radiation therapy. It was decided that, throughout 1997, they would work around Nick's cancer treatments, and compose on days when he wasn't tired.

But as the year progressed and Webb's treatments intensified, Acoustic Alchemy began cancelling tour dates. The writing process continued however, and John Parsons, a guitar-playing

committed to recording in January," explains Carmichael. "So Nick asked John, 'If I don't have the strength, I'd like you to cover my parts.' John agreed to do that."

Webb stayed involved until his death, and Greg dutifully visited Nick in the hospital with tapes of each session. "Then of course," Greg

pauses to finish a difficult thought, "Nick took an awful turn for the worse and died in February. I remember when I got the phone call from my wife. She had heard [the news] from Nick's brother. The only thing I felt at the time was we had to finish this record because that's what Nick would have wanted. It would have been disrespectful to Nick to stop."

Positive Thinking's quick May release left very little time for Carmichael to reflect. Instead, there was the funeral, the mixing of the record, a memorial service in France, then rehearsals for an upcoming 17-show tour.

"*Positive Thinking* is a great title," says Greg. "Finishing [the record] was the positive thing to do. Nick was amazingly positive during the writing, and touring is going to be positive, too."

The plan is to tour in the spring and fall with John Parsons as the new Acoustic Alchemy sidekick. The pair is also committed to recording another record. After that, who knows?

Greg fights back tears.

"If you learn anything from Nick

dying, it's to take things as they come. It still blows me away to think that two years ago, we didn't have a clue things like this would happen."

We asked Greg which song on *Positive Thinking* most reminds him of Nick.

"I'm very fond of 'Rain Watching W 1,'" says Carmichael. "Nick had a flat in the W1 area of London. I remember sitting in the flat and writing part of that song. I went home at the end of the day, but Nick carried on working. He was watching the rain come down on

the window and was feeling a bit sad and low. I thought he finished it very beautifully. That's a very personal track for me."

Carmichael says he's also very fond of "Cadaques," a Spanish-flavored tune written

about a fishing village in Spain where Salvador Dali was born and spent most of his life. Both Greg and Nick independently discovered it as a peaceful getaway. "Better Shoes" is a John Parsons collaboration. "It's a funky tune, and it will be one of the new ones that will go down real well live," predicts Greg.

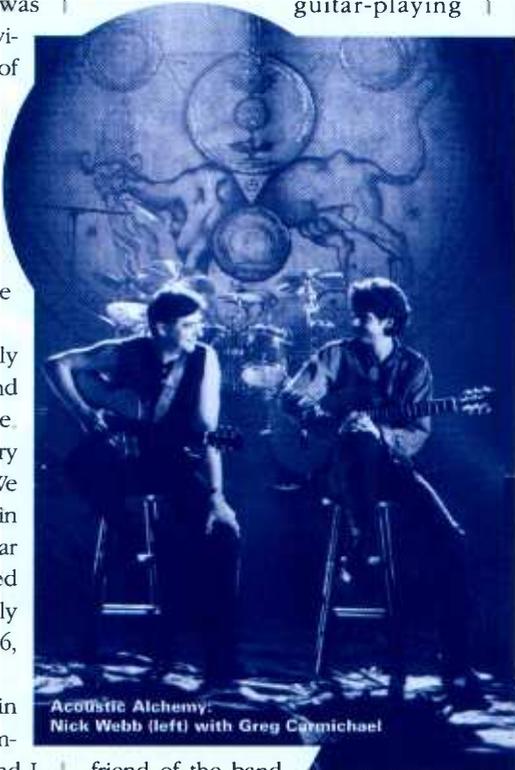
Did Greg and Nick ever talk about death? In typical English fashion, Greg says, both men kept a stiff upper lip.

"At no point did we actually talk about it," he says. "He was going to get through it. That was taken for granted."

"If you spoke to Nick over the phone," Greg recalls, "you wouldn't have a clue he was ill, even though he lost quite a bit of weight. You forgot about the illness because his mind was still there right to the end."

Also typical of English resiliency, Carmichael is ready—though, he also admits, a little uncertain—for the next phase of Acoustic Alchemy's music.

"We're all going to make a go of it. The material is there. I just don't know what's going to happen when I look to my right on the stage and Nick is not there." ■



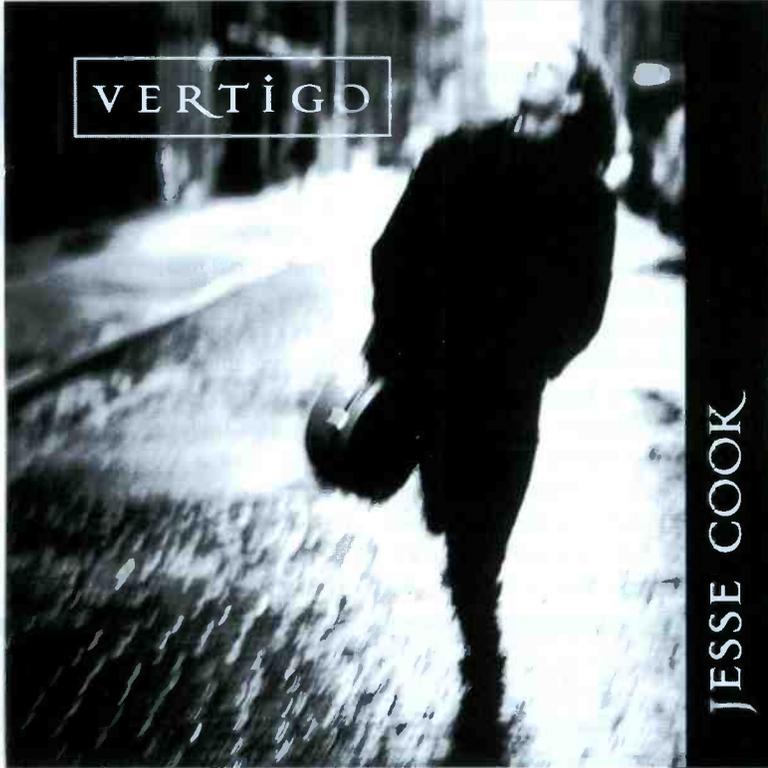
Acoustic Alchemy:
Nick Webb (left) with Greg Carmichael

friend of the band and producer of four of their records, came onboard in December of 1997 to help finish the material.

Parsons' role grew as Nick's illness worsened. As studio time had already been booked for the first three months of 1998, contingency plans were established. "We were



JESSE COOK



VERTIGO

JESSE COOK

VERTIGO

JESSE COOK

“ENGROSSING” “SEDUCTIVE”
“MASTERFUL”

The critical acclaim for his first two albums only begins to describe Jesse Cook's brilliant new release.

VERTIGO

RUMBA FLAMENCO WORLDBEAT JAZZ POP

A no-holds-barred *tour de force* featuring a world-class cast of guest artists including:

Holly Cole Ofra Harnoy Tony Levin

Stanley “Buckwheat” Dural, Jr.
of Buckwheat Zydeco

ON YOUR DESK NOW
GOING FOR ADDS 6-18

NARADA®

“...a powerful pop songwriter.”

- *Jazziz*

“...athletically proficient
Canadian guitarist.”

- *The New York Times*

“...tantalizing blend of rumba,
flamenco, and Latin jazz -
and some amazing
guitar work.”

- *Buzz*

“...a grandstanding moment
which stilled the house.”

- *The Toronto Star*

“This music is perfect and
Cook is perfection.”

- *Tampa Tribune*
★★★★

KOAI MD Search Continues

The Music Director position at KOAI (The Oasis) in Dallas is still open. Program Director Michael Fischer is hard at work finding a replacement for Ken Glaser, who recently returned to KBLX-San Francisco.

"I posted the job opening in two places on the Internet—allaccess.com and airwaves.com," said Fischer. "I'm looking for air talent qualifications, although it's not an on-air position. I need someone to help me fill in in the clutch."

Fischer has also devised a unique test to sort through applicants. He's asking candidates to fax him their ideal two-hour music blocks, based on specific criterion.

"Assuming there's 11 songs per hour," Fischer explains, "I'm asking for the 22 perfect songs built by set, which would represent [the applicants'] philosophies as to what the

perfect Smooth Jazz station would sound like in their head.

"Build me the ultimate two hours of music. Here are the parameters: In one hour, give me four vocals and in the next hour, give me three vocals. In the hour with four vocals, give me three sax-anchor songs, and in the hour with three vocals, give me four sax-anchor songs. Base it on three commercial stop sets an hour. It could be a mixture of current and old music, it doesn't matter.

"I want to see where the applicant's head is at; it doesn't have to be something that I would do. If they can explain the rationale for why they built the sets as they did, that's what a Music Director's gig is about."

If you're interested, send Fischer your resume and music blocks by fax at (214) 905-5070.

KUNV Increases Jazz Programming

KUNV-Las Vegas, the public radio station of the University of Nevada, has increased its Jazz programming to an around-the-clock schedule on weekdays. The WFMT Jazz Satellite Network (with host Bob Parlocha) will provide overnight programming, and the station will also add NPR Jazz shows to its mix.

Rap and techno will likely expand hours as well, but KUNV's College Alternative programming, *Rock Ave.*, has been dropped. Station management felt competition from commercial Alternative stations cut into rock listenership, and ultimately, p edge totals. Weekend specialty shows featuring folk, blues, reggae, and Spanish-language music will continue.

"KUNV is a valuable resource to the university and the community," said General Manager Don Fuller. "We believe it is important to use this resource to benefit as many people as possible. We are maximizing this asset by finding a niche and filling it. In this community, that niche is Jazz."

"We're happy with the way things are going," KUNV Program Director Brian Sanders told GAVIN. "This is something that Las Vegas hasn't had in a long time. Now we're featuring at least 120 hours of Jazz programming each week.

Najee Signs With Verve Forecast:



Smooth saxophonist Najee has joined the Verve family of labels. Pictured (l-r): Barrett LaRoda (manager), Chuck Mitchell (President, Verve Records Worldwide), Najee, and Fared Haqq (producer).

New World 'n Jazz

SMOOTH JAZZ AND VOCALS / NAC / WORLD
NEW WORLD
 JAZZ 'N JAZZ

**NEAL SAPPER
 MATT HUGHES**

**PROMOTIONS
 MARKETING
 CONSULTING**

PO BOX 194
 FAIRFAX CA 94978
 PH 415 453 1558
 FAX 415 453 1727

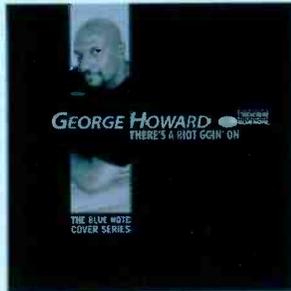
THE FINEST IN JAZZ SINCE 1939

BLUE NOTE

TRUE BLUE



Richard Elliot
Jumpin' Off
Top 10 Smooth Jazz & Vocals



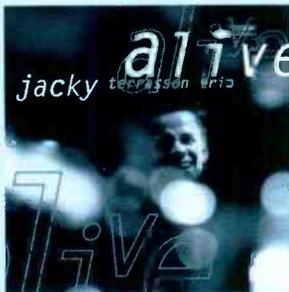
George Howard
There's A Riot Goin' On
Blue Note Cover Series-Sly & The Family Stone



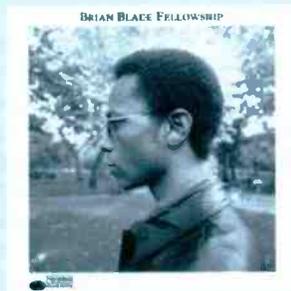
Lena Horne
Being Myself



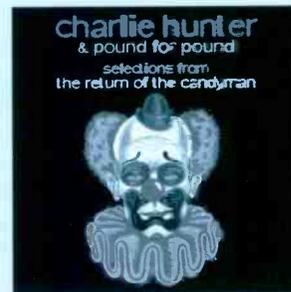
Chucho Valdes
Bele Bele En La Habana



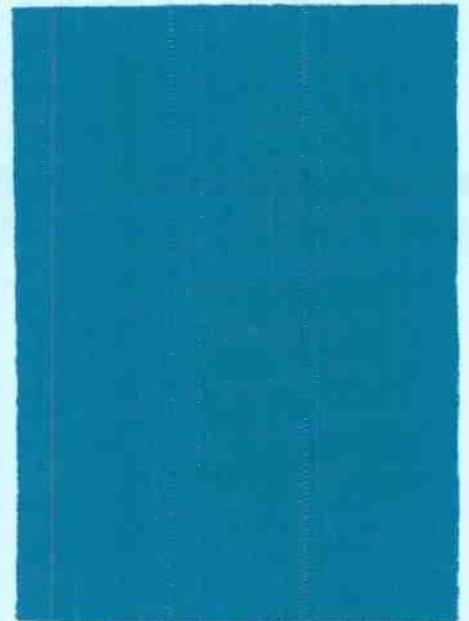
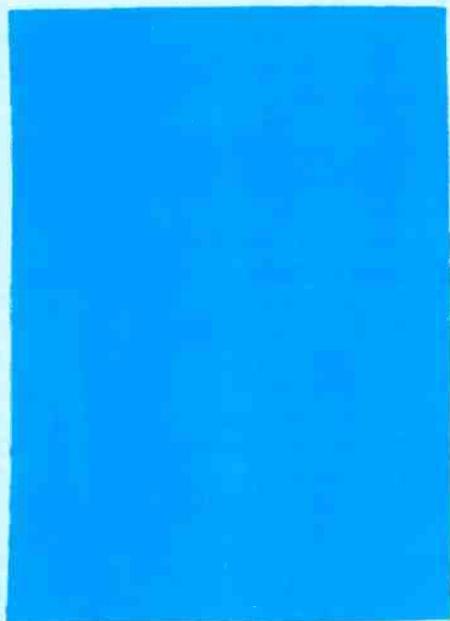
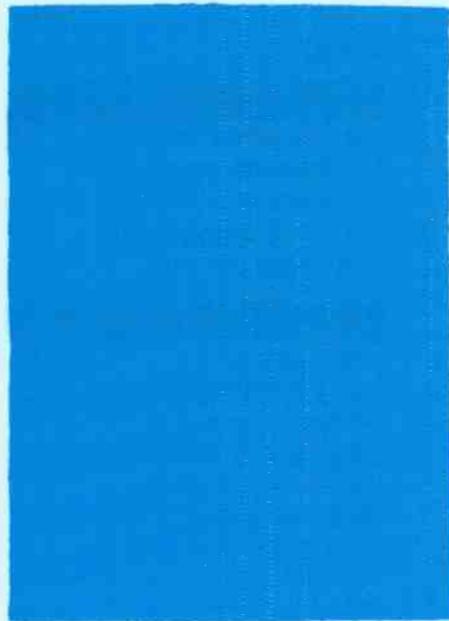
Jacky Terrason Trio
Alive



Brian Blade Fellowship



Charlie Hunter
Return Of The Candyman



Pat Martino
Stone Blue
(Return to Joycus Lake)

Joe Lovano
Trio Fascination Edition One
with Dave Holland & Elvin Jones

Greg Osby
Zero

COMING SOON:

Sherman Irby
Big Mama's Biscuits

Eliane Elias
Sings Jobim

Kurt Elling
This Time It's Love

Medeski Martin & Wood
Cumbustication

Don Byron
Nu Blaxploitation

Everett Harp
New release this fall!

SMOOTH

MOST ADDED



LEE RITENOUR (9)

"Ooh-Yeah"

(i.e. music)

Including: WHRL, WJZZ, WJFK, WSJT, WGUF, KOAI, WNIJ, Art Good, KSBK

JOE McBRIDE (9)

Double Take

(Heads Up Int'l)

Including: WSMJ, WCCJ, WVAS, WONB, KPRS, KTNT, KIFM, KUOR, KQEX

JOYCE COOLING (6)

"Imagine That"

(Heads Up Int'l)

Including: WJZZ, WJZW, KHIH, KSSJ, KWJZ, WNWV

STEVE COLE (6)

Stay Awhile

(Bluemoon/Atlantic)

Including: WSJT, KMJZ, WJPL, KYOT, KQEX, KNK

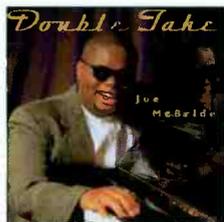
SOUL BALLET (6)

Trip the Night Fantastic

(Countdown/Unity)

Including: KOAI, KMJZ, WVAS, KIFM, KJZY, KNK

RECORD TO WATCH



JOE McBRIDE

Double Take

(Heads Up)

Keyboardist and singer Joe McBride's fourth solo record features a great cast of players, including Dave Koz, Richard Elliot, Phil Perry, Peter White, and Rick Braun.

LW	TW		Repts.	Adds	Spins	Diff.
3	1	BRIAN BROMBERG - You Know That Feeling (Zebra)	53	0	855	+36
2	2	JONATHAN BUTLER - Do You Love Me? (N2K Encoded Music)	47	0	827	+6
4	3	MELROSE PLACE JAZZ - Braxton Brothers (Windham Hill)	50	0	798	+72
6	4	RICHARD ELLIOT - Jumpin' Off (Metro Blue/Capitol)	49	0	763	+70
1	5	CHRIS CAMOZZI - Suede (Discovery/Sire)	45	0	742	-105
7	6	FOUR 80 EAST - Eastside (Boomtang/Cargo)	53	0	709	+17
5	7	DOWN TO THE BONE - From Manhattan to Staten (Nu Groove)	48	3	678	-25
9	8	KIM WATERS - Love's Melody (Shanachie)	49	1	632	+25
11	9	GREGG KARUKAS - Blue Touch (i.e. music)	53	0	598	+41
10	10	BRIAN HUGHES - One 2 One (Higher Octave)	46	0	574	-17
12	11	ERIC CLAPTON - Pilgrim (Reprise)	44	1	549	+4
8	12	CHUCK LOEB - The Moon, The Stars, the Setting Sun (Shanachie)	44	0	533	-89
29	13	GEORGE BENSON - Standing Together (GRP)	50	3	505	+163
<i>George Benson's chart-climbing pop vocal is setting the table for the full CD release.</i>						
14	14	SPYRO GYRA - Road Scholars (GRP)	43	0	483	-19
15	15	B-TRIBE - Sensual Sensual (Atlantic)	44	0	471	-1
17	16	BRIAN CULBERTSON - Secrets (Bluemoon/Atlantic)	44	0	464	+24
16	17	KEIKO MATSUI - Toward the Sunrise (Countdown/Unity)	50	1	462	+3
20	18	CANDY DULFER - For the Love of You (N2K Encoded Music)	39	0	441	+35
21	19	BOB MAMET - Adventures In Jazz (Atlantic)	31	0	438	+34
22	20	CHRIS STANDRING - Velvet (Instinct)	45	4	428	+45
19	21	MARILYN SCOTT - Starting to Fall (Warner Bros.)	42	0	412	-3
18	22	DAKOTA MOON - A Promise I Make (Elektra/EEG)	35	0	411	-8
13	23	CHIELI MINUCCI - It's Gonna Be Good (JVC)	39	0	398	-105
26	24	BRYAN SAVAGE - Soul Temptation (Higher Octave)	43	0	387	+16
25	25	BOB JAMES - Playin' Hooky (Warner Bros.)	37	1	386	+14
23	26	CHRIS BOTTI - Midnight Without You (Verve)	35	0	370	-11
24	27	JOHN TESH - Grand Passion (GTSP/Mercury)	30	0	364	-9
33	28	KENNY G - Greatest Hits (Arista)	33	3	361	+50
31	29	PAUL HARDCASTLE - Cover To Cover (JVC)	39	1	353	+23
45	30	STEVE COLE - Stay Awhile (Bluemoon/Atlantic)	40	6	340	+119
<i>Steve Cole, last week's spotlight editor's pick, gains respectable Spincrease.</i>						
34	31	SIMPLY RED - Blue (EastWest/EEG)	33	3	338	+35
28	32	PHIL PERRY - One Heart One Love (Windham Hill Jazz/Peak)	29	0	317	-28
40	33	AVENUE BLUE featuring JEFF GOLUB - Nightlife (Bluemoon/Atlantic)	35	2	304	+44
39	34	RAMSEY LEWIS - Dance of the Soul (GRP)	41	3	300	+35
36	35	PAMELA WILLIAMS - Eight Days of Ecstasy (Heads Up)	31	1	300	+4
49	36	FOURPLAY - Four (Warner Bros.)	42	2	289	+101
30	37	JOYCE COOLING - Playing It Cool (Heads Up)	30	6	287	-48
27	38	BONEY JAMES - Sweet Thing (Warner Bros.)	30	4	281	-85
41	39	RANDY CRAWFORD - Every Kind of Mood (Bluemoon/Atlantic)	28	0	280	+25
38	40	JONATHAN CAIN - For a Lifetime (Higher Octave)	26	0	274	+6
46	41	PEACE OF MIND - Journey to the Fore (Nu Groove)	29	2	263	+54
32	42	DENNY JIOSA - Jazzberry Pie (Blue Orchid)	33	0	263	-51
—	43	LEE RITENOUR - This Is Love (i.e. music)	46	9	250	N
37	44	DIANA KRALL - Love Scenes (Impulse!)	23	0	235	-40
42	45	JOE SAMPLE - Sample This (Warner Bros.)	24	1	230	-18
35	46	EVAN MARKS - Coast to Coast (Verve Forecast)	23	0	230	-67
44	47	SOUNDSCAPE - Surreal Thing (Instinct)	21	0	212	-24
43	48	BRIAN TARQUIN - Last Kiss Goodbye (Instinct)	22	1	212	-26
47	49	KIM PENSYL - Quiet Cafe (Fahrenheit)	22	0	208	+2
50	50	MARIAH CAREY - Butterfly (Columbia/CRG)	21	2	190	+9

REVIEWS

DUNCAN MILLAR

"Little Ray of Sunshine"

(Instinct)

British keyboardist Duncan Millar's "Little Ray of Sunshine" scored an out-of-the-box ad at WJZZ-Philly, a good sign for things to come. The full CD, *Dream Your Dream*, doesn't come out until July, so enjoy this opening cut.



JOE McBRIDE

Double Take (Heads Up)

Joe McBride's funky, gospel piano sounds a little "smoother" on his brand new release, *Double Take*. Radio is feasting on "Midnight In Madrid" for openers. By the time your listeners hear that tune and Marc Antoine's "Madrid," they'll be speaking Spanish with a Castilian accent.



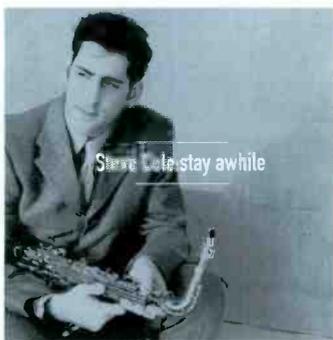
SPINCREASE

1. LEE RITENOUR +187
2. GEORGE BENSON +163
3. STEVE COLE +119
4. SOUL BALLET +105
5. FOURPLAY +101

CHARTBOUND

- ACOUSTIC ALCHEMY (GRP)
 - *MARION MEADOWS (Discovery/Sire)
 - SOUL BALLET (Countdown/Unity)
 - LOUIE SHELTON (Lightyear)
 - *TONY DARREN (Telarc Jazz Zone)
 - FATBURGER (Shanachie)
- Dropped: #48 Pete Belasco, Badi Assad, Art Porter.

JAZZ & SMOOTH JAZZ
 REPORTS ACCEPTED
 THURSDAYS 9 A.M.-3 P.M.
 GAVIN STATION REPORTING
 PHONE: (415) 495-1990
 FAX: (415) 495-2580



Steve Cole: stay awhile

Featuring the great song "When I Think of You"

A Gavin Guaranteed Artist! Gavin #45 - 30*

"Great Songs Deserve To Be Played More!" -Michael Fischer, KOAI

<http://www.atlantic-records.com/> BLUEMOON



fourplay

Bob James • Nathan East • Larry Carlton • Harvey Mason

4

Their new album.

Featuring the tracks:

Still The One

Sexual Healing* with vocals by El DeBarge

Someone To Love



CATCH FOURPLAY ON TOUR:

- 6/13 Tempe, AZ
- 6/14 Los Angeles, CA
- 6/15 San Diego, CA
- 6/17 Boulder, CO
- 6/18 Indianapolis, IN
- 6/19 Chicago, IL
- 6/20 Royal Oak, MI
- 6/21 Cleveland, OH
- 6/23 Pittsburgh, PA
- 6/25 Boston, MA
- 6/26 Hampton, VA
- 6/27 New York, NY
- 6/28 Saratoga Spgs., NY
- 6/30 Glenside, PA

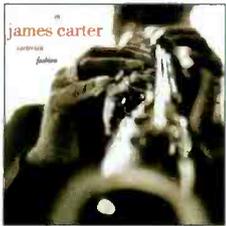
START HERE



Produced by Fourplay
Management: Darlington/Wheeler
*Produced by Harvey Mason, Jr.
Kenneth 'Babyface' Edmonds appears courtesy of Epic Records
Warner Bros. JazzSpace wbjazz.com • ©1998 Warner Bros. Records Inc.

JAZZ

MOST ADDED



JAMES CARTER (38) In Carterian Fashion (Atlantic)

Including: WGBH, WYBC, WBGO, WAER, WEEA, WHRV, WHOV, WVVU, WSHA, WNCU, WRQM, WKGC, WDNA, WUSF, WFPL, WWOZ, KABF, WXTS, WQUB, WEMU

ARTURO SANDOVAL (26) Hot House

(N2K Encoded Music)
Including: KMHD, KXJZ, KCSM, KAZU, KCLU, KTAO, KAJX, KANU, KUSD, WDET, WXTS, WCPN, KSLU, KABF, WUSF, WFIT, WUWF, WKGC, WBGO, WAER

GEORGE COLEMAN QUARTET (24)

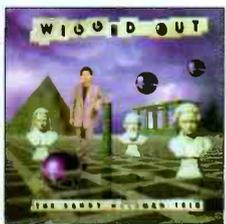
I Could Write a Book
(Telarc Jazz)

Including: WKGC, WDNA, WUSF, WFPL, WUAL, WQUB, WEMU, WDET, KTPR, KUSD, KAJX, KJZZ, KTAO, KSDS, KAZU, KCSM, KMHD, KLCC, KEWU, WWUH

CECIL BRIDGEWATER (24) Mean What You Say

(Brownstone)
Including: WGBH, WHRV, WRQM, WDNA, WUSF, WUAL, WWOZ, KSLU, WQUB, WEMU, WDET, WGLT, KANU, KIDS, KLON, KCLU, KSDS, KUJZ, KXJZ, KCSM

RECORD TO WATCH



RANDY WALDMAN TRIO Wigged Out (Whirly Bird)

Randy Waldman is a wildly gifted pianist who has played with everybody from Sinatra to Streisand. Michael Brecker and Arturo Sandoval sit in on some rather unusual remakes of classical themes.

LW	TW		Repts.	Adds	Spins	Diff.
1	1	MARK ELF - Tricknometry (Jen Bay)	73	0	647	-10
4	2	WYNTON MARSALIS - The Midnight Blues (Columbia/CRG)	80	0	630	+87
2	3	LOSTON HARRIS - Comes Love (N2K Encoded Music)	68	1	565	+7
5	4	NNENNA FREELON - Maiden Voyage (Concord Jazz)	66	0	557	+20
6	5	GREGORY TARDY - Serendipity (Impulse!)	67	0	552	+24
9	6	JOHN SCOFIELD - A Go Go (Verve)	67	0	527	+63
12	7	WINARD HARPER - Trap Dancer (Savant)	76	1	516	+81
<i>Winard's brand of post-bop jumps into the Top Ten.</i>						
8	8	MARK TURNER - Mark Turner (Warner Bros.)	67	0	509	+33
17	9	MICHAEL BRECKER - Two Blocks from the Edge (Impulse!)	74	0	506	+130
3	10	CHARLIE HUNTER QUARTET - Pound for Pound (Blue Note)	61	0	486	-67
7	11	THE GERALD WILSON ORCHESTRA - Theme for Monterey (MAMA Foundation)	59	0	478	-29
11	12	BOB MINTZER BIG BAND - Latin from Manhattan (DMP)	63	0	465	+25
13	13	KENNY WERNER - A Delicate Balance (RCA Victor)	64	0	464	+31
16	14	TANAREID - Back to Front (Evidence)	69	1	448	+64
18	15	RAVI COLTRANE - Moving Pictures (RCA Victor)	68	1	428	+56
15	16	JAZZ MESSENGERS - The Legacy of Art Blakey (Telarc Jazz)	52	0	415	+28
19	17	DON SEBESKY - I Remember Bill A Tribute to Bill Evans (RCA Victor)	61	1	410	+39
10	18	JACKIE McLEAN SEPTET - Fire & Love (Blue Note)	54	0	399	-64
22	19	JESSE DAVIS - First Insight (Concord Jazz)	61	0	395	+38
20	20	BRAD MEHLDAU - The Art of the Trio Vol. 2 (Warner Bros.)	51	0	387	+20
23	21	JOHN FEDCHOCK - On the Edge (Reservoir)	56	1	385	+51
14	22	ERIC REED - Pure Imagination (Impulse!)	56	0	359	-36
21	23	TOOTS THIELEMANS - Chez Toots (Private Music/Windham Hill)	65	7	349	+45
24	24	JESSICA WILLIAMS/LEROY VINNEGAR TRIO - Encounters II (Jazz Focus)	57	0	336	+6
27	25	ROBIN EUBANKS - 4: JJ-Slide-Curtis and Al (TCB)	61	4	327	+49
32	26	ROBERT STEWART - Force (Qwest)	54	0	318	+57
26	27	CHARLIE HADEN & KENNY BARRON - Night and the City (Verve)	50	0	314	+5
31	28	BUSTER WILLIAMS QUINTET - Somewhere Along the Way (TCB)	57	0	313	+51
28	29	SUSANNAH McCORKLE - Someone To Watch Over Me (Concord Jazz)	53	3	300	+24
37	30	JAMES WILLIAMS & ICU - We've Got What You Need (Evidence)	55	3	296	+62
29	31	JEFFREY SMITH - A Little Sweeter (Verve)	55	1	294	+31
30	32	ASTRAL PROJECT - Elevado (Compass)	50	0	284	+21
38	33	TRICIA TAHARA - Secrets (Savant)	49	1	279	+45
25	34	EDGARDO CINTRON - Straight No Chaser (DBK Jazz)	35	1	274	-40
48	35	FREDDY COLE - Love Makes the Changes (Fantasy)	64	13	273	+101
<i>Freddy Cole delivers Jazz radio some satiny jazz vocals.</i>						
40	36	NORMAN SIMMONS - The Heat and the Sweet (Milljac)	58	1	270	+42
33	37	AVASHAI COHEN - Adama (Stretch/Concord)	45	0	255	+9
43	38	MATTHIAS LUPRI - Window Up Window Down (Chartmaker/Pipe Dream)	52	0	245	+41
41	39	MARC COPLAND - Softly (Savoy/Denon)	59	2	244	+25
34	40	MARC JOHNSON - Sound of Summer Running (Verve)	39	0	229	-12
36	41	LYNNE ARRIALE TRIO - A Long Road Home (TCB)	36	0	217	-18
45	42	PHIL MARKOWITZ - Taxi Ride (Passage)	45	1	205	+11
35	43	PATRICK WILLIAMS - Sinatraland (EMI)	25	0	204	-35
46	44	RON HOLLOWAY - Groove Updated (Milestone)	43	1	195	+1
—	45	BILL LISTON-ANDY MARTIN EXPRESS - Walkin' the Walk (Chartmaker)	46	7	190	N
39	46	TOM HARRELL - The Art of Rhythm (RCA Victor)	29	0	184	-49
47	47	HOWARD ALDEN - Full Circle (Concord Jazz)	33	0	183	+7
—	48	BEEGIE ADAIR - Nat King Cole Collection (Green Hill)	37	4	176	N
42	49	THE JOHNNY NOCTURNE BAND - Wild & Cool (Bullseye/Rounder)	28	0	171	-34
44	50	GERRY BEAUDOIN TRIO - Just Among Friends (Honest/Linn)	22	0	164	-34

REVIEWS

JAMES CARTER In Carterian Fashion (Atlantic)

According to James Carter, Dizzy Gillespie experimented with organ and jazz way back in the 1940s. On his latest release, Carter persuades Henry Butler and Cyrus Chestnut to help him explore the gospel, bop, and funk properties of the Hammond B-3 with free blowing sax runs.



GEORGE COLEMAN QUARTET

I Could Write a Book (Telarc Jazz)

George Coleman is known by many as the tenor who played with Miles between John Coltrane and Wayne Shorter. Coleman's latest is a tribute to songwriter Richard Rodgers, the man who gave jazz "My Favorite Things" and "My Funny Valentine," the latter which Coleman plays with a little kick in tempo.

SPINCREASE

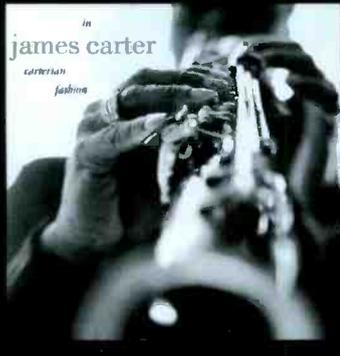
1. DAVE SAMUELS +132
2. MICHAEL BRECKER +130
3. JACKY TERRASSON TRIO +121
4. SONNY ROLLINS +120
5. GEORGE COLEMAN QUARTET +107

CHARTBOUND

JACKY TERRASSON TRIO (Blue Note)
SONNY ROLLINS (Milestone)
*GEORGE COLEMAN QUARTET (Telarc Jazz)
DAVE SAMUELS (Verve)
*JAMES CARTER (Atlantic)
BRIAN BLADE FELLOWSHIP (Blue Note)
Dropped: #49 Bruce Klauber, #50 Nancy Kelly.

JAZZ & SMOOTH JAZZ

REPORTS ACCEPTED
THURSDAYS 9 A.M.-3 P.M.
GAVIN STATION REPORTING
PHONE: (415) 495-1990
FAX: (415) 495-2580



james carter in carterian fashion

#1 Most Added!

"James Carter...Soulful Tradition in Ear Grabbin' Fashion"
- Gary Walker, WBGO JAZZ 88.3 FM

<http://www.atlantic-records.com/>



Go Groove to the Sounds of Summer Jazz

LOSTON HARRIS
Comes Love



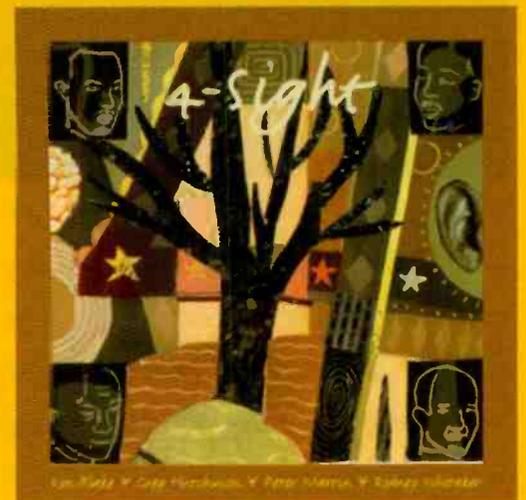
The debut recording from
the exciting pianist and vocalist!
A Gavin Jazz favorite!

ARTURO SANDOVAL
Hot House



The hot new recording from
one of the world's most
renowned trumpeters...
Big Band Latin Jazz at its best!

4-SIGHT



Ron Blake, Gregory Hutchinson, Peter Martin
and Rodney Whitaker

A refreshing recording from
a talented group of young
veterans you've heard from before...
but not like this!

fourplay



We spoke with Bob James—one-quarter of Fourplay along with Harvey Mason, Nathan East, and Larry Carlton—about the band's latest Warner Bros. release, *4*. We discussed Carlton replacing Lee Ritenour as their new guitarist, Fourplay's studio habits, and James' current assessment of the Smooth Jazz radio format.

by Keith and Kent Zimmerman

Was Larry Carlton Fourplay's first choice to replace Lee Ritenour? Was there ever an audition held?

We never opened that door. Larry's name kept coming up, and we had a specific need. It had to be an all-star player, someone on the same wavelength as the rest of us. When the band talked about who would be viable, it was a very short list. Not that there couldn't have been a new player that would have been perfect.

How open were you to experimentation with the vacancy?

With a guitarist like Larry Carlton or Lee Ritenour, Fourplay can take on lots of different personalities. But [before we made a final decision], we talked about different concepts. Did it have to be a guitar player? Would, say, David Sanborn or Grover Washington, Jr. work out? But bringing in a horn player wouldn't work conceptually, because of the sound of the instrument. Would Fourplay then sound like the Grover Washington, Jr. or the David Sanborn Quartet?

Had you ever worked with Larry before Fourplay?

I bumped into Larry just before we started thinking about making the change. Larry and I were doing a performance down in Florida for WLOQ about a year and a half ago, and we talked about what it drag it was that we had never worked together. I promised him I would figure out a way for us to do that. Months later, when we started talking about a replacement for Lee, I selfishly jumped at the idea of getting Larry. Also, Harvey Mason had just come back from playing in an all-star band with him in Japan for three weeks. He raved about how great it was to work with Larry live.

As luck would have it, Larry was contractually free at the time, even as a solo artist.

We had some difficulties off and on with Lee Ritenour's situation, because he was under contract with GRP in addition to his newer relationship with PolyGram. We had gotten agreements from them on the first two or three Fourplay albums, but there was no long-term thing. Each time we would make a new album, there would be new negotiations, and the more successful we got, the harder it was going

is still the one

BALDWIN

Bob BALDWIN

Walter BEASLEY

Billy CHILDS

Eddie DANIELS

The Dizzy GILLESPIE

Alumni Allstars

The FANTASY Band

FATTBURGER

GROOVE COLLECTIVE

Ed Hamilton's GROOVOLOGY

George JINDA

Chuck LOEB

Jon LUCIEN

Andy STATMAN

Kim WATERS

Shanachie

www.shanachie.com

cool groove

sOuL BaLLet - "bLu giRL"

"Soul Ballet's 'B'u Girl' establishes a melody and a groove right from the first few seconds. This is a great summer song!"
Steve Stiles, APD/MD - WNUA Chicago

EARLY BELIEVERS

+105 SPINS
#3 CHARTBOUND

- | | | | |
|------|------|------|------|
| WNUA | KSSJ | KNIK | WJAB |
| KOAI | WFSJ | WVCO | KUOR |
| KMJZ | WCCJ | KSBR | WSNC |
| KIFM | KJZY | KCLC | WMGN |
| KWJZ | WSMJ | WVAS | |
| WVAE | KRVR | KPRS | |

elegant melody

keiko matsui

"toward the sunrise"

#2

Billboard Contemporary
Jazz Sales - 6 weeks

•17

Gavin
Smooth Jazz / Vocals

Public television special airs again in August
Cross-promotions available
New tour embarks September through October

sparkling track

"Starry Night"
DAN SIEGEL
featuring Boney James

adds: June 18

to be to let Lee do it. There was always the potential for Fourplay being held up down the line, which is not unusual in the record business. When we discovered Larry was free to enter into an agreement with Fourplay prior to making a solo agreement with a new label, it was good for us.

When did Larry join up?

We first went into the studio with Larry in January, and we [officially] chose him sometime last summer.

Did you book rehearsal time?

Fourplay has been notoriously under-rehearsed intentionally, because we believe that the tape should always be rolling. With this kind of music, it's hard to rehearse and get it to where it's sounding good, then start all over again in the studio. It made sense not to put pressure on Larry [in the studio], so we rehearsed for three days. By the second day of rehearsal, we were frustrated that the tape wasn't rolling.

Are Fourplay records tightly arranged?

So much of our music is about the magic, not about complicated and difficult charts. It's about grooves, and when we're playing, it happens very quickly. Larry is that kind of player, too. He likes to play the blues and he's a great live player. I finally had the opportunity to be onstage with Larry and check out the intensity of his live playing. We played at another WLOQ benefit concert last month—Harvey Mason, Joe Sample, Chris Botti, Richard Patterson (who plays bass with David Sanborn), Ricky Peterson, Kirk Whalum, and I all played onstage together. WLOQ is amazing, one of the few stations that is still totally hands-on and makes decisions about what to play based on their tastes.

Is Fourplay more like a set-up-and-play jazz band or a months-in-the-studio rock band?

We're probably closer to the rock groups. We spent all of January together, tracking and overdubbing with all of us involved in the process. Since we all have our own home studios, it would be easy to slide into a routine where we wouldn't have that camaraderie. The dynamics of the group require us to make all the decisions at the same time. We fought to keep our schedules available for a full

month's worth of studio time. That was the reason we stopped working with Lee.

The record was done in January?

We were about three-quarters done. After January, we did some tweaking and fixing. I overdubbed a few parts in my studio in New York and Larry did some from his studio outside of Nashville. Nathan was off touring with Eric Clapton. Harvey finished up all the details in Los Angeles with our engineer, Don Murray. Harvey and his son, Harvey Jr., finished up mixing.

Are the songs on 4 spread out evenly?

We set out to do that, but unfortunately Nathan East's schedule [didn't allow him] to be as prolific as he wanted to be. He didn't come in with as many tunes in preparation for the project as the rest of us did. So he only ended up with one. Harvey and I had three songs, and Larry had two.

Tell us about the first airplay track, "Still the One."

The working title was "Harvey Radio," because Harvey came in with this tune in his head that was a radio format kind of a tune. I describe that with some hesitation because all of us, and me in particular, try hard not to think that way when we make music. Sometimes you can't avoid it. You know there are these formulas and considerations out there for getting your stuff played. To ignore all that would be equally foolhardy.

It was no coincidence that "Still the One" ended up being chosen as the track we came out with first. It was a collaboration between Harvey and Harvey, Jr., who works with Hip-Hop groups and different generations of players. He brings new insight to us, because he respects what we do.

How do you characterize 4 in comparison to the group's other releases?

It's very eclectic. We were all exploring more than we have in the past. Harvey has a tune, "Rio Rush," in 5/4 time with a different rhythm. My tune, "Little Boxes" has shifting time signatures and a lot of atmospheric sound elements. Both of Larry's tunes are different from what we would have written, which brings a fresh sound to the

Contact: Bill Clodfelter at 503.231.7078
All That Jazz at 310.395.6995

© 1998 Countdown Records

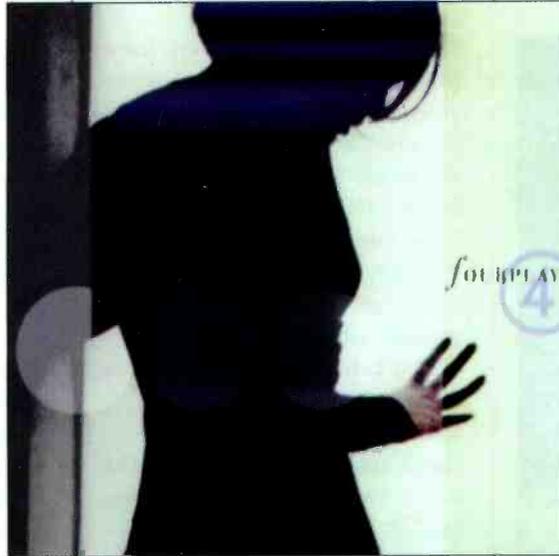
group. Nathan took "Someone to Love" over to Babyface's studio, and Babyface loved the tune and sang on it. Then with Harvey's "Still the One" vocal hook, we had more of a vocal element than we set out for in the beginning.

What's the touring plan for Fourplay?

We're touring the U.S. throughout June until July 3. Then, beginning in early August, we have another series of U.S. dates. At the end of August, we have eight days of concerts in Japan. That's the live touring that's blocked out. It may not sound like a lot in comparison with other bands, but with our schedules, it's more time than Fourplay has committed in quite a while.

Where do you think Smooth Jazz is going as a genre?

I'm happy with its popularity and



happy to get my music played. I think that [I must be] a smooth musician in some ways, or else

they wouldn't be playing me on Smooth Jazz radio. Fourplay is a romantic group that plays music that fits into a smooth category.

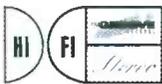
At some point, they were struggling to find a name—a term like "fusion" or "crossover," something that was generic enough to cover a bunch of different ranges, styles, and emotions of music—but this term "Smooth Jazz" has stuck so powerfully and has evolved into something that's so dangerously close to what we had back in the '50s and '60s with background music that you didn't need to listen to up close. In defining it that way, it rules out all kinds of ways of making good contemporary jazz music. That scares me a lot.

Now we have the possibility that nice background musicians with no real jazz skills can succeed and do it better than the people who paid their dues and spent their whole careers getting deeper into more meaningful improvising and strong musical values. To the degree it's gone into that direction, it makes me unhappy.

Do you want to be known as a jazz musician or a pop musician?

I'm happiest when people think of me as a jazz musician. I would call myself a jazz musician, absolutely, but I know that has become a complicated issue; there are different camps of people who think it shouldn't be called that anymore. I fall into the middle of that argument. I don't care as much what people call it as I do communicating something moving and positive. ■

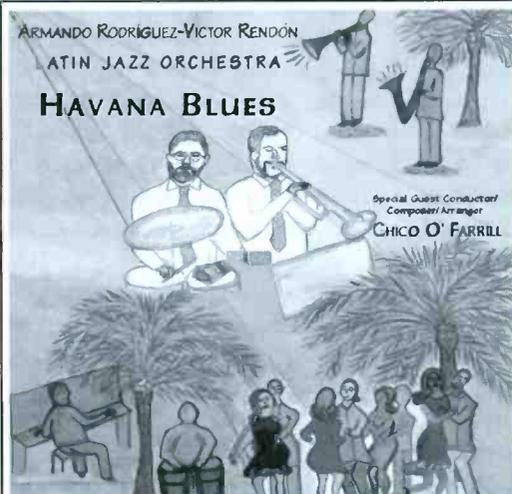
DOWN TO THE BONE... Groove is Good!



nuGroove Records, a division of Major Broadcasting Music, Inc.
980 North Michigan Ave, Suite 1880 Chicago, IL 60611

THE SECOND SINGLE: "Staten Island Groove"

Contact: David Kunert at nuGroove Records (310) 280-0795



Ahhh, Summer... palm trees... bathing suits...pina coladas, and...HAVANA BLUES !
ARMANDO RODRIGUEZ - VICTOR RENDON
LATIN JAZZ ORCHESTRA
with special guest conductor/composer/arranger
CHICO O'FARRILL



Palmetto Records
1-800-PALM CDS
E-mail : palmetto@thorn.net
www.palmetto-records.com

Contact: Lisa Cohen at Palmetto
Neil Sapper or Matt Hughes at
New World n' Jazz 415-453-1558

Lee Ritenour



This Is Love is Lee Ritenour's first variety package since releasing a string of theme albums—1988's *Brazilian Festival*, 1991's straight-ahead *Stolen Moments* or 1993's opus to Wes Montgomery, *Wesbound*. It's also Lee's first album released on his own label, i.e. music, and it reflects a wide array of tastes, 11 songs ranging from reggae to breezy grooves to Sonny Rollins to classical.

Prior to starting a long tour—and just days before jumping on a plane to promote *This Is Love* in London, Milan, Hamburg, Seoul, Tokyo, and New York—we spoke with Lee about the business of music and the music of business.

by Keith and Kent Zimmerman

Has this record been done for a while or is it straight out of the oven?

I finished it late February. A lot of the music was written last year, and is a reflection of all of the different things I'm into. There's a lot of variety on it; [I think it's] just a classic album which spans my musical tastes.

How much of the opening track comes from the Bob Marley song, "Is This Love?"

The sample is from Marley's "Is This Love?" It's the identifiable, opening bars of his tune—that guitar-bass lick. I'm a huge Marley fan and he has so many recognizable hooks. In '93 when I did the *Wesbound* album, I played "Waiting in Vain" with Maxi Priest, combining jazz and reggae. I wanted to explore that more, so I took the "Is This Love?" loop and wrote a tune around it, turning the phrase around. The other reggae tune is based on Randy Newman's "Baltimore," as done by Nina Simone, who cut it in a reggae style. There's a lot of similarity in my arrangement. I love her approach, the orchestral treatment over the reggae groove, where the guitar sits in a funky place. Then I got the terrific Lisa Fischer to sing it.

Using Marley's hook, I assume, took a bit of creative licensing.

Oh yes. You don't want to hide from something like that. At first, it was quite hilarious, because they said, "This is a 100 percent Bob Marley tune," and we said, no, there are too many hip changes and melodic differences with a whole different composition in the middle of the song. Finally they said, "OK, 50/50."

It's hip that you grabbed two songs off the Sonny Rollins *Alfie* album.

I'm a big fan of that record, so we did "Alfie's Theme" and "Street Runner," an adventurous, uptempo song. I love the organ trio sound with Ronnie Foster, and "Alfie's Theme" was the perfect vehicle for

that, a medium tempo blues thing. The Smooth audiences are sophisticated enough that they can follow a couple of tunes like that. Along with Sonny, the great Oliver Nelson—who did the arrangements—had a lot to do with how great the original record sounds.

The final track, "Pavane," features some rich orchestration.

That's Gabriel Faure's "Pavane," written in 1887. It's one of those great, haunting melodies. Bill Evans, the great pianist, covered it years ago. I think it's been redone a few times. It's recognizable to a degree. Faure is a composer who influenced Ravel and DeBussey, who each cited that piece as a huge personal influence. After 100 years, it still has impact. I used a talented composer/arranger/orchestrator named Frank Becker on the song. We ended up combining a synthesizer orchestra with real musicians and string players, a nice combination, a different sound with a lot of control, yet organic.

You must have a weird record collection.

In life, I rarely run into anyone who likes only one kind of music. Even though we get situated these days with each radio station centered around one style of music—and that works—most of my generation longs for the days when we could hear Jimi Hendrix and Miles Davis on the same station. But if you think about it today, it's hard to imagine that working, one station playing rap, country, heavy metal, jazz, and blues [back-to-back]. The variety has grown so much—as has the depth of each field—that it wouldn't do justice to any one style of music to mix it with ten other styles.

If I had to pick one favorite song, I'd have to pick "Can You Feel It?" on the basis of melody and groove.

It's a classic Ritenour song featuring my buddy Bob James.

How has it been being a part of the i.e. music triumvirate? Are

Has His Hands Full

you wearing the A&R hat a lot?

It's a great partnership. Mark Wexler and Michael Fagin, along with PolyGram's Chuck Mitchell, Chris Roberts, and Bud Harner, are all tremendous talents. In putting the label together, we were lucky to end up in the Verve family. Of course, PolyGram has changed hands, but within the internal structure, the people we're working with on the distribution, marketing, and promotion, have always impressed me by how young and experienced they are. Our roster is growing quickly. We've signed Al Jarreau. We have a new album soon by Vesta Williams, who crosses territory from Chaka to Natalie Cole. We've got Greg Karukas and Badi Assad, who is a stretch for us—very much a world music project. She's a talent we needed to recognize. It's great to have variety under the scope of music we understand and love.

Was Fourplay a casualty of all the plates you have spinning?

I couldn't have said it better. To leave Fourplay was something I didn't really want to do, yet the guys were patiently waiting for me to find time to do the album and tour. When it didn't happen, I had to take a pass, keeping the door open for down the line. I know some of the fans will be disap-

pointed, but they'll also be pleasantly surprised to hear such a great guitarist like Larry Carlton.

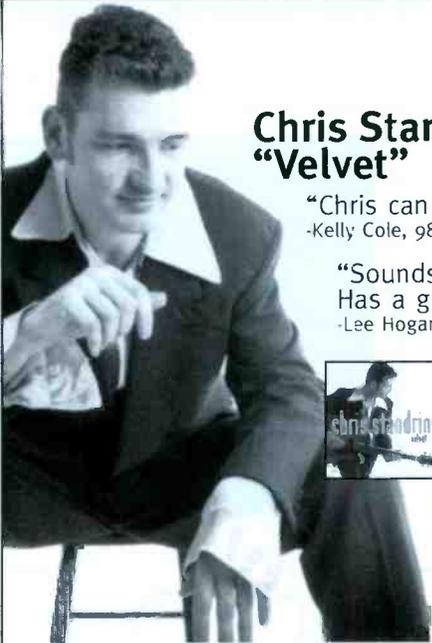
What about your association with GRP? You must be anxious to release your own stuff on i.e. music.

My relationship with GRP is continuing. Tommy [LiPuma] has been a gentleman and an understanding CEO to realize that I have this company and I need to put out a record of my own to get the company going. I still owe GRP a couple of records. We're talking about how I should resolve that—should I go back, continue on i.e., or [produce a] joint-venture? Tommy, Mark, and I had a laugh recently, because we're all ending up in the same family anyway with Seagram buying PolyGram. I can't say enough about how generous Tommy has been. He knows I'm passionate about i.e. and that I need my individual music to help our label.

What's Eric Marienthal up to?

Eric Marienthal is doing a tribute to Cannonball Adderly. He turned four or five of Cannonball's songs into nice Smooth tunes, while at the same time doing some straight-ahead stuff. Songs like "Mercy Mercy," "Work Song," "Country Preacher," and "Walk Tall" ended up as very contemporary-sounding, true vehicles for the '90s. ■

It's the summer of love...love... LUV!



Chris Standring
"Velvet"

"Chris can do no wrong!"
-Kelly Cole, 98.1 The Breeze, San Diego

"Sounds great on the air! Has a great future!"
-Lee Hogan, WLOQ, Orlando





Duncan Millar
"Dream Your Dream"

The forthcoming debut CD from Instinct's latest discovery!

The first single "Little Ray of Sunshine" moving from your desks to on-air now
...going for adds 6/8!



"Welcome to the Jazz Cafe"
featuring Shakatak, Soft Sugar, Joe Fuentes & more!



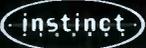
"Love it!"
-Chris Moreau, WJZI, Milwaukee

"Really Good!"
-Blake Lawrence, KKSF San Francisco

"(Soft Sugar's 'Cruisin' Downtown') is one of my favorite new tunes."
-Ted & Candace, KAJZ, Austin

Still to come: "Shinin' On," the Instinct debut release from Shakatak!

contact: Marla @ PROMARK
ph: (718)575-5573, fx:(718)263-6326, email: Alrampro@aol.com

 **Keeping the Smooth Jazz groove CALIENTE!**

Don't Mail Your CD to Radio!

LET GAVIN DO IT FOR LESS THAN IT WOULD COST YOU TO DO IT YOURSELF.

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

CALL LOU GALLIANI 805-542-9999

This Land Is Yo

by Keith and Kent Zimmerman

Most pundits and insiders judge the viability of a music format on its major market success, and that's as true with Jazz radio as it is with any other music format. But what about Jazz radio outside the urban center experience? No other format has been so "Manhattan-ized" in terms of where the music is played and made. Outside the Big Apple, the retail scene and available touring venues diminish drastically.

With over 80 markets representing GAVIN Jazz, we thought we would look past the big cities to find out how Jazz radio resonates on the prairies of South Dakota, in the Iowa Heartland, and in the organic Northwest.

Medium and smaller market Jazz radio programmers employ various

means in order to thrive and survive. Some blend other genres into their music dayparts to keep listenership up, and to pace with news and information. Others blanket an entire state with repeaters and simulcast stations to create a sit-by-the-radio listening experience reminiscent of radio in the 1930s. Still

others take a bolder, mega-hour, high-profile stance to make their stations as vital to their communities as the local museum.

NEWS HOUNDS AND DOWNED SATELLITES

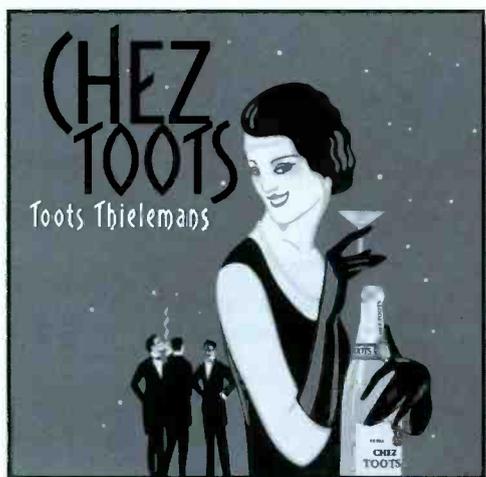
The same week we spoke with KLCC Music Director Michael



Jazz Radio Outside the Major

Toots Thielemans (HEZTOOTS)

... C'EST MAGNIFIQUE!



"Chez Toots is one of the most imaginative jazz CDs of the year. It's a real gem for jazz radio, a refreshing break from a lot of the post-bebop new releases we've been hearing lately."

- KEITH ZIMMERMAN,
GAVIN

Specials at CHEZ TOOTS

#1 Most Added first week out
2nd highest debut
#2 Spincrease
"Record To Watch"
Named "Gavin Guarantee"

LOYAL CUSTOMERS INCLUDE

WJSU WSIE WBGO WHRV KMHD WFPL WUCF WFMT WUTC KUZZ KLON KUVO WNOP WWOZ KUNR
KCKK WDNA WSHA KAZU WBEZ KNTU WFSS KABF KSLU WGBH KEWU KUNV KCND KTAO WRQM
WAER WESM KJZZ KUSD KSJS WMOT WGMC KSMF WITR WEVO WXTS WQUB WBFO WTUL WFAE
KSDS WSSB WCLK WUSF WKGC KXJZ KCLU WDUQ WWUH WLNZ WDET KCSM WGLT KAJX

If you haven't visited Chez Toots and listened to guest vocalists
DIANA KRALL, SHIRLEY HORN, DIANNE REEVES and JOHNNY MATHIS,
you're missing the cocktail party of a lifetime!

hear it here
1-800-888-8544

www.windham.com



Private Music

RADIO CONTACT: CRYSTAL ANN LEA TEL: 310-358-4845 FAX: 310-358-4826 EMAIL: crystal.ann.lea@bmge.com

© 1998 Windham Hill Records, A Unit of the windham hill group A Unit of BMG Entertainment

ur Land

Canning in Eugene, Oregon, NPR programming was knocked off its satellite perch. Two days later, the station's crack local news department was dispatched to cover the latest teen shooting spree, this one at a rural public school in nearby Springfield. No doubt as the national press milled about, they caught their evening Jazz fix from KLCC.

KLCC has a 30-year tradition serving the Eugene area, and it's hardly seat-of-the-pants public radio. In an area of 250,000 potential listeners, KLCC comes over Top Five for 25-54 demos. The University of Oregon contributes both sophisticated and younger listeners.

The station's traditional jazz pro-

or Cities

gramming is now aired weekday evenings. "We have a more historical view during our evening Jazz blocks, which are pretty much a straight-ahead thing," says Canning. "We do encourage our Jazz announcers to wander into con-



temporary music, but it's much more of a pure Jazz presentation."

The afternoon music shows, which air between *Morning Edition* and *All Things Considered*,

have shifted to a blend of Triple A non-comm sounds with artists like Dave Matthews, Natalie Merchant, and Ani DiFranco. But Jazz is not altogether banished to nights; KLCC peppers its Triple A offerings with left-of-center Jazz artists like Charlie Hunter, John Scofield with Medeski, Martin & Wood, and Marc Johnson. Canning is satisfied with the eclectic rock sound in the daytime.

"It's working well," he says. "We're getting good crossover within the NPR audience, and it has been steadily rising."

Although KLCC has a huge 80,000 watt signal and eight translators booming across the state, Eugene has no Tower Records outlets or Virgin Megastores with a large Jazz stock. Instead, Canning keeps regular contact with three local independent retailers.

In terms of listener support, Canning feels Jazz could gauge a little better—but so could some of its other specialty programming. "We depend on *Morning Edition*, *All Things Considered*, and our daytime music to bring in the pledges," explains Canning. "Jazz could do better, but so could our folk and world music programming. It's partly a result of the smallness of our market."

PRAIRIE JAZZ COMPANION

South Dakota Public Radio network, which originates out of KUSD-Vermillion, enjoys full statewide coverage. "We have nine actual stations and another eight translator stations," says Jazz Music Director Michael Myers. "Everybody across the state, even in the smaller communities, can get the signal really clearly."

By day, it's classical music and NPR news and information. By night, South Dakotans huddle around the big box and groove to the melodic and atmospheric sounds of *Jazz Nightly*, the prairie jazz companion.

"The difference between our audience and a bigger city is that *Jazz Nightly* is a more concentrated listening experience," says Myers. "I believe my listeners concentrate

Higher Octave Hits

BRIAN HUGHES One 2 One

The first hit track from the album
One 2 One

R&R NAC: Tracks 10*/Albums 10*
Gavin SJ&V 10

New track *StringBean* coming soon.

Watch for Brian on tour with
The Chieftains and Sinéad O'Connor in June.

PROMOTION:

Peer Pressure/Roger Lifeset 818/931-7668

BRYAN SAVAGE Soul Temptation

Featuring the hit *Kaleidoscope*

Gavin SJ&V: 24*

R&R NAC: Tracks 25*/Albums 26*

PROMOTION:

All That Jazz 310/395-6995

SHAHIN & SEPEHR World Cafe

First Track: *Cafe LA*

Add Date: June 18th

CONCERT DATES:

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

PROMOTION:

New World n' Jazz 415/453-1558

CRAIG CHAQUICO Once in a Blue Universe

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

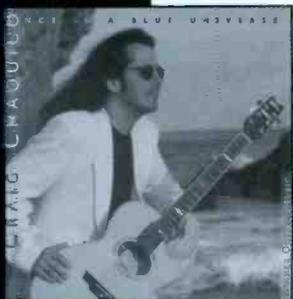
Add Date: June 18th

CONCERT DATES:

June 9 Sacramento, CA • Raddison Hotel
w/ Al Jarreau
June 12 Carlsbad, CA • Four Seasons Hotel
June 14 St. Joseph, MI • Shadowland Pavilion
June 17 Saratoga, CA • Mountain Winery
June 18 San Diego, CA • Humphrey's
June 26 Anchorage, AK • 4th Ave. Theatre
July 3 Las Vegas, NV • Spring Mountain State Park
July 12 Monterey, CA • Monterey-Plaza Hotel
July 19 Winterpark, CO • Winterpark Jazz Festival

PROMOTION:

Jo Ann Klass Kepler 310/589-515



HIGHER
OCTAVE
MUSIC

much more on what I'm playing because there isn't a lot of time. Each record and every spin makes a difference."

In addition to *Jazz Nightly*, Myers' South Dakota Public Radio spices its evenings with supplemental shows like *Marian McPartland*, *Billy Taylor*, *Beale Street Caravan*, and *Jazz Set*. During the day, Myers likes to pepper Jazz cuts into the program breaks on national shows like *All Things Considered*. He also feels his Jazz blend skews away from major metros.

"I don't go for a neo-hard bop sound," admits Myers. "The atmospheric ECM sound is very popular—stuff like John Abercrombie or Kenny Wheeler. I get a ton of comments when I play Brad Mehldau, Marc Copland, and Marc Johnson. Astral Project, Michel Petruccianni, and Toots Thielemans are really nice for me, too. People like melodic things, and I don't push swing too hard."

Unlike most major market stations, Myers estimates that he plays 60 percent currents. For older

music, he leans heavily on recordings by the masters to create an educational base; unless it's a special feature, two vocals per hour will suffice.



South Dakota Public Radio

Myers likes to surprise new listeners who come to South Dakota from urban centers and don't expect a hip Jazz radio outlet.

"South Dakota Jazz listeners are kind of mobile," says Myers. "I talk to a lot of people from big cities who are shocked when they hear some wonderful Jazz on my show. They thought if they moved to South Dakota, they wouldn't get *anything*."

As *Jazz Nightly's* host for five of its 15 years, Myers definitely feels momentum, in terms of listener support. "Since I started, the listenership and the pledge money has



Michael Myers

grown more and more. I keep pushing management for more hours because it's successful. We recently sent out a listener ballot and jazz did very well. It reflects a broader listenership portion than even our programming suggests."

Wednesdays are all-request night, and Myers rarely gets listener complaints about *Jazz Nightly's* music flow. He likes to do CD giveaways during fundraising, and as a jazz pianist himself, Myers tours the state with his group, the Jazz Nightly Quartet.

In terms of retail stimuli and the fact that his show airs statewide, Myers prefers to steer listeners' music inquiries to the Public Radio Music Source at 800-75MUSIC.

Finally, KUSD has a nifty Internet site that Meyers views as a value-added component for the station. "We have a Web site for public broadcasting," he says. "It's WWW.sdpb.org. I have my own site where I post messages twice a

month. Last year we won an award for having the best Web site in the public broadcasting realm in the U.S. Check it out!"

120 HOURS OF HYBRID JAZZ

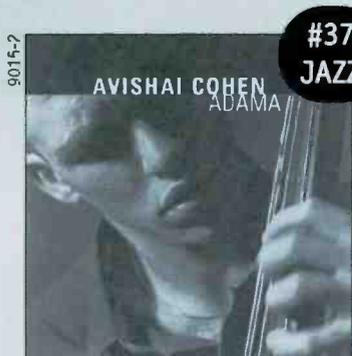
KCCCK Program Director Dianne Allender describes her market, Cedar Rapids and neighboring Iowa City, as a sophisticated Midwest Oasis. Iowa City, which is 25 miles from Cedar Rapids, is home to the University of Iowa, famous for its renowned Writer's Workshop. Allender describes her composite listener as white-collar, well educated (usually with a degree), and highly computer literate.

KCCCK is also one of the premiere stations that devotes optimum hours to Jazz—and they present it in a very interesting blend.

"We play over 120 hours of Jazz per week," says Allender proudly. "We're in the middle of the country, and our Jazz selection reflects that, right down the middle on both contemporary and straight ahead. We play acoustic Jazz and mix it with contemporary Jazz like Bob James, Pat Metheny, or David Sanborn.

Thank You Jazz Radio!

Your continued support is music to our ears.



#37 JAZZ

Avishai Cohen
Adama



#19 JAZZ

Jesse Davis
First Insight



#4 JAZZ

Nnenna Freelon
Maiden Voyage



#29 JAZZ

Susannah McCorkle
Someone To Watch Over Me—
The Songs of George Gershwin

Arriving on your desk shortly!



Chick Corea & Origin
Origin



Marian McPartland
Just Friends



CONCORD RECORDS, INC. P. O. BOX 845 CONCORD, CA 94522 (510) 682-6770 FAX (510) 682-3508 WWW.AENT.COM/CONCORD

"We're a hybrid station. We're a GAVIN Jazz reporter, but we often play things off the Smooth Jazz & Vocals chart. We won't play [pop] vocals, only straight-ahead vocals, and we're very choosy about which Smooth Jazz artists we will play, like Thom Rotella, Brian Hughes, and Ed Hamilton."

Allender echoes the thoughts of insiders who believe some traditional Jazz has become stodgy while some Smooth Jazz is too sleepy, and that finding a way to merge jazz's crafted improvising

Under the Stars." KCCK furnishes live jazz and blues bands and listeners bring picnic meals. The series has become so popular, the promotion is now staged in both Cedar Rapids and Iowa City. KCCK also sponsors the Iowa City Jazz Fest held every July 3 and 4. They also stage an annual record and CD sale, plus a wine tasting fundraiser for the local Museum of Art.

Recently, KCCK rented a historical movie theater and showed a series of Sunday afternoon Jazz movies, like Robert Altman's



Dianne Allender

with Smooth Jazz's penchant for melody could benefit both formats.

"I think both genres are incredibly complementary," she says. "A pure straight-ahead station is wonderful, but when you mix the two, I think it enhances the experience. Our listeners have very intelligent and discriminating tastes, and they respond! I still think contemporary jazz is the way in for a lot of listeners. Boney James and David Sanborn is a doorway in for a Stan Getz or Paul Desmond."

Although KCCK's library is 15,000 strong, Allender stays away from the edgy stuff, as well as the avant garde. Generally speaking, each hour features a traditional acoustic Jazz cut, a world cut, a contemporary tune, and a jazz-oriented blues; KCCK plays four currents per hour.

By playing a hybrid mixture of Jazz and Smooth on KCCK, Allender feels discriminating listeners in a smaller market will stick around to hear their favorite style.

KCCK is extremely promotions conscious. One institutional KCCK promotion is a series of weekly events each August called "Jazz

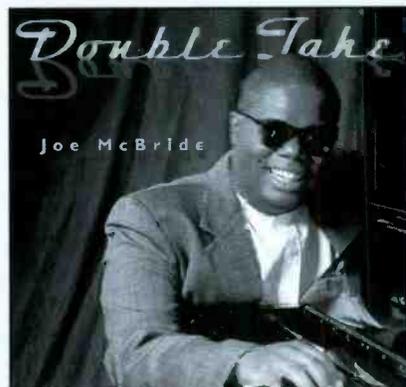
Kansas City.

In an effort to educate the public about the masters of jazz, KCCK staged lecture presentations on Louis Armstrong and Duke Ellington. Tuxedo-donned KCCK air personalities were the hosts, and live musicians were brought in to demonstrate music from those eras. Both events drew SRO crowds.

According to Allender, KCCK membership is thriving. "People move to the area and swear nobody sounds like we do," she boasts. "If they leave the area then come back, they're extra thankful; they couldn't find a station like us anywhere else."

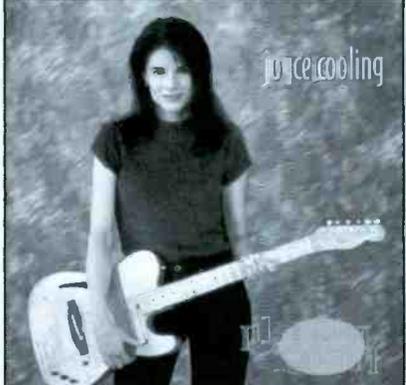
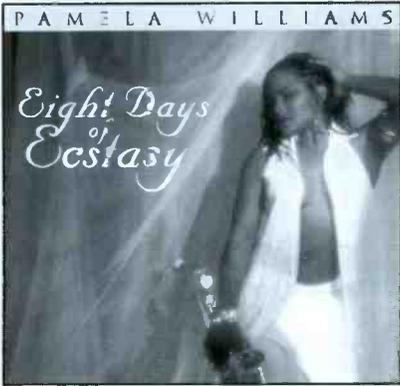
KCCK conducts pledge drives twice a year in spring and fall, but, admits Allender, "I personally think pledge drives are wearing thin. We need to become more creative about how we support our station. We're trying to cultivate and strengthen our corporate and underwriting support. What we have to offer this community is so rare and unique; if they lost KCCK, it would be like losing the Museum of Art." ■

Good Things Happen In 3's



On your desk now!

8 weeks on the charts!



43 weeks on the charts!

...and on the horizon

- Andy Narell's "Behind The Bridge"
- "Heads Up Super Band Live At The Berks Jazz Festival"
- Paquito D'Rivera's "Paquito D'Rivera with Strings: 100 Years of Latin Love Songs" (produced by Bob Belden)

HEADS UP INTERNATIONAL LTD.
 PO Box 976 Lynnwood WA 98046
 Ph: 425.349.1200 Fx: 425.349.1166 <http://headsup.com>

Pear Pressure Promotion
 Roger Lifeset 818.991.7668

A Guide to Jazz/Smooth Jazz

SUMMER RELEASES

compiled by Jon Fojtik and Keith Zimmerman

Here's a breakdown of Jazz and Smooth Jazz new releases throughout the Summer and into September. Of course, release dates and CD titles are subject to change.

AMERICAN GRAMAPHONE

STEVEN ANDERSON
Chasing Grace
Release Date: Summer

ARABESQUE

DAVE DOUGLAS
Magic Triangle
Release date: August 4
Contact: Phil Cassese
(212) 730-5000

ARKADIA JAZZ

Gerry Mulligan All-Star
Tribute Band
Thank You, Gerry!
Release date: June/July

PE DE BOI

Power Samba Band
Release date: June/July

BENNY GOLSON

Tenor Legacy
Release date: June/July
Contact: Jerald Miller
(212) 674-5550 ext. 22

ATLANTIC

MARC RIBOT
Marc Ribot Y
Los Cubanos Postizos
Release date: June 9

AHMAD JAMAL

Nature
Release date: June 30

CYRUS CHESTNUT

(as yet untitled)
Release date:
September 15
Contact: Erica Linderholm
(212) 707-2263

AWARD

PAT KELLEY
Moonlight Dance
Release date: June 9
JESSE COLIN YOUNG
Walk the Talk (tentative)

Release date:
September 22
Contact: David Bean
(408) 625-1851

BLUE NOTE

RON CARTER
So What
Release date: July 14

ELIANE ELIAS
Eliane sings Jobim
Release date: July 14

PAT MARTINO
Stone Blue
Release date: July 14

JOE LOVANO with Dave
Holland and Elvin Jones
Trio Fascination,
Edition One

Release date: July 28
KURT ELLING
This Time It's Love

Release date: July 28
DON BYRON
Nu Blaxploitation

Release date: July 28
MEDESKI, MARTIN, AND WOOD
Combustication
Release date: August 11

SHERMAN IRBY

Big Mama's Biscuits
Release date: August 11

TOMMY FLANAGAN

Sunset and the Mockingbird
Release date: August 11

GONZALO RUBALCABO

Antiguo
Release date: August 11
Contact: Andy Sarnow
(212) 253-3205

CHALLENGE

NEW COOL COLLECTIVE

More Soul Jazz
Latin Flavours

Release date: August 4
Contact: Dmitri Vietze,
Allegro (503) 257-8480

CHARTMAKER

CHRIS BENNETT
Less Is More
Release date: July 14

PHIL WRIGHT

feat. Barbara Morrison
Feelin' Right
Release date: TBA

DARYLE CHINN

Passion
Release date: TBA
Contact: Mark Nubar
(213) 993-6544

COLUMBIA

DAVID SANCHEZ
Obsession
Release date: June 2

LEON PARKER

Awakening
Release date: June 9

GEOFF KEEZER

Turn Up the Quiet
Release date: TBA

ELLIS MARSALIS TRIO

with Jason Marsalis
Twelve's It
Release date: June 16

THE SEX MOB

Din of Inequity
Release date: July 14
Contact: Jason Olaine (510)
832-4330 or fax
(510) 832-4343

CONCORD

KEN PEPLOWSKI
Grenadilla
Release date: July 14
contact: Allen Farnham
(201) 836-0522

DBK ENTERTAINMENT

BOBBY HACKETT
*In Concert with Al Winters
& Andy Mornile*
Release date: July

RANDY CHICK

My Favorite Things
Release date: July

CLYDE TERRELL

For All We Know
Release date: July

EDGARDO CINTRON

Oye Como Va
Release date: September

GEORGE RABBAI

In Good Company
Release date: September

PAUL ARSLANIAN

(as yet untitled)
Release date: September

FRANK DIBUSSOLO QUARTET

Titanic
Release date: September

TOM MAGILL

Rag Time
Release date: September

PABLO BATISTA

Takin' It to the Streets
Release date: September

Contact: Mike Hurzon,
The Tracking Station
(305) 296-5787

DMP

(Digital Music Products)

MANFREDO FEST

Just Jobim
Release date: August 4
Contact: Paul Jung
(203) 327-3800

EVIDENCE

**GREG GREEN/
PETER BERNSTEIN/
ED CHERRY/
RUSSELL MALONE/
DAVE STRYKER/
MARK WHITFIELD**

A Tribute to Grant Green
Release date: July 21

GENERAL MUSIC PROJECT

General Music Project II
Release date: July 21

CEDAR WALTON SEXTET

Bambino
Release date: July 21

HENDRIK MEURKENS

Quiet Moments
Release date: July 21
Contact: Alan Edwards
(610) 832-0844

GM RECORDINGS

MARK WHITECAGE
Split Personality
Release date: August 4

Contact: Dmitri Vietze,
Allegro (503) 257-8480

GRP RECORDING COMPANY

GEORGE BENSON
Standing Together
Release date: June 2

MARC ANTOINE
Madrid (NYC/GRP)
Release date: June 16

DEE CARSTENSEN
The Map (Exit 9/Blue
Thumb)
Release date: July 28

RACHEL Z
Love Is the Power
(NYC/GRP)
Release date: September 8

Contact: Sue Stillwagon
(818) 972-5726

HEADS UP INTERNATIONAL

JOE MCBRIDE
Double Take
Release date: May 26

ANDY NARELL
Before the Bridge
Release date: September

**PAQUITO D'RIVERA
WITH STRINGS**
100 Years of Latin Love Songs
Release date: October

Contact: Dave Love:
(425) 349-1200

HEART MUSIC

ELIAS HASLANGER

featuring Ellis Marsalis
Kicks are for Kids

Release date: June 22

JOE LOCASCIO

Home
Release date: June 22
Contact: Mimi Alidor or Tab
Bartlett (512) 795-9593

HIGHER OCTAVE MUSIC

SHAHIN & SEPEHR

World Cafe

Track: "Cafe L.A."
Release date: August 25
Contact: Jo Ann Klass-
Kepler (310) 589-1515

or Neal Sapper
(415) 453-1558

GRANT GEISMANN

In With the Out Crowd
Release date: August 25

Contact: Jo Ann Klass-
Kepler (310) 589-1515

or Ross Harper

(818) 758-6200

VARIOUS ARTISTS

(Angelique Kidjo, Dee Dee
Bridgewater, Francoise
Hardy with Iggy Pop, The
Jazz Passengers with
Deborah Harry, Jacky
Terrasson, Patricia Kaas,
Jane Birkin, and more)

Jazz a Saint Germain
Release date: August 25
Contact: Jo Ann Klass-
Kepler (310) 589-1515

HIGHNOTE

CINDY BLACKMAN

In the Now
Release date: Mid-June

ETTA JONES

*My Buddy: Songs of
Buddy Johnson*
Release date: Mid-June

RED HOLLOWAY

In the Red
Release date: Mid-June
Contact: Barney Fields
(212) 873-2020

i.e. music

LEE RITENOUR
This Is Love
Release Date: June 16

VESTA WILLIAMS

Relationships
Release date:
September 15

ERIC MARIENTHAL

(as yet untitled)
Release date:
September 22
Contact: Bud Harner
(310) 996-7905

IMPULSE!

RUSSELL MALONE
Sweet Georgia Peach
Release date: August 25

RACHEL Z

Love Is the Power
(NYC/GRP)
Release date: September 8

DANILO PEREZ

TBA
Release date: September 8
Contact: Laura Chiarelli
(212) 424-1085

INSTINCT

VARIOUS ARTISTS
Welcome to the Jazz Cafe
Release date: June 16

SHAKATAK

Shinin' On
Release date: June 16

DUNCAN MILLAR

Dream Your Dream
Release date: July 14

VARIOUS ARTISTS

Best of Acid Jazz 3
Release date: August 18

VARIOUS ARTISTS

After Hours 4
Release date:
September 15

GOTA

(as yet untitled)
Release date:
September 15
Contact: Patrick Carmosino
(212) 727-1360

KOCH INTERNATIONAL

ERNESTINE ANDERSON

Isn't It Romantic
Release date: June 16

CLARE FISCHER

The Latin Side
Release date: June 16

NICK BRIGNOLA

Spring Is Here
Release date: July 21

BILL HOLMAN

Further Adventures
Release date: July 21

GLENN FERRIS TRIO

Refugees
Release date: July 21

JOHN HANDY

Projections
Release date: August 18

NEW YORK JAZZ QUARTET

Blues for Sarka
Release date: August 18

ABDULLAH IBRAHIM

Desert Flower
Release date: August 18

BOBBY PREVITE

In the Grass
Release date: August 18

JOHANNES ENDERS

Bright Nights
Release date: August 18
Contact: Naomi Yoshii
(516) 484-1000 ext. 135

MAMA FOUNDATION

**ANTHONY WILSON
ENSEMBLE**
Goat Hill Junket
Radio add date: July 30

BOBBY SHEW

(as yet untitled)
Radio add date:
September 22
Contact: Dean Porter
(818) 985-6565

MAPLESHADE

TIM BERNE
Big Satan
Release date: July 7
Contact: Dmitri Vietze,
Allegro (503) 257-8480

MERCURY

LIONEL RICHIE *Time*
Release date: June 23
Contact: Bill Cason
(212) 333-8078

MESA/BLUEMOON

GILBERTO GIL
Quanta Live
Release date: August 4

WAYMAN TISDALE

Decisions
Release date:
September 15

RICK BRAUN

Rick Braun
Release date: September 15
Contact: Erica Linderholm (212) 707-2263

MILAN

FRANK EMILIO FLYNN
A Tiempo De Danzon
Release date: Out now!
PAQUITO D'RIVERA
Hay SoluciRiv Release date: June 15
Contact: Jenni Glenn (212) 782-1076

MILESTONE

HANK CRAWFORD
After Dark
Release date: July
PATA NEGRA
The Best of Pata Negra
Release date: TBA
Contact: John Rogers (510) 486-2067

N2K ENCODED MUSIC

ARTURO SANDOVAL
Hot House
Release date: May 26
4-SIGHT
(feat. Ron Blake, Gregory Hutchinson, Peter Martin & Rodney Whitaker)
4-Sight
Release date: June 9

VARIOUS ARTISTS

Jazz Central Station Global Poll Winners Vol. 2
Release date: June 23

ENDLESS MILES

A Live Tribute to Miles Davis
Release date: September 8
MARCUS JOHNSON
Chocolate City Groovin'
Release date: September 27
Contact: Eulis Cathey (212) 378-0347

NARADA PRODUCTIONS

JESSE COOK
Vertigo
Release date: June 16
CUBA, L.A.
Cuba, L.A.
Release date: June 16
DAVID LANZ
Songs From an English Garden
Release date: July 14

OSCAR LOPEZ

Seduction
Release date: August 25
DUMAZZ
Dumazz
Release date: September 8
Contact: Diane Almond (414) 961-8350

NONESUCH

GIPSY KINGS
Cantos de Amor
Release date: August 4
FRED HERSCH/ BILL FRISELL
Songs We Know
Release date: September 15
Contact: Erica Linderholm (212) 707-2263

NUGROOVE

PEACE OF MIND
Journey to the Fore
Release date: April 7
VARIOUS ARTISTS
Souls of the NuGroove
Release date: June 9
TONY GUERRERO
(as yet untitled)
Release date: July 14
MICHAEL LINGTON
(as yet untitled)
Release date: July 26
Contact: David Kunert (310) 280-0795

PALMETTO

GREG HATZA ORGANIZATION
Snake Eyes
Release date: June 15
DAVID BERKMAN
Handmade
Release date: August 10
KERRY STRAYER
Jeru Blue (A Tribute to Mulligan)
Release date: September 7
Contact: Pat Rustici and Lisa Cohen (800) PALM-CDS

POSITIVE MUSIC

TOM BRAXTON
Katallasso
Release date: April 13
KEN NAVARRO
Ablaze in Orlando
Release date: August 3
Contact: Kristin Leonhard (410) 750-1897

RCA VICTOR

GIL PARRIS
Gil Parris
Release date: out now
VARIOUS ARTISTS
Cape Breton
Release date: June 2
8 1/2 SOUVENIRS
Souvonica
Release date: June 2
HARRY ALLEN
Meets the John Pizzarelli Trio
Release date: July 14

SAVANT

DELLA GRIFFIN
The Very Thought of You
Release date: July
EVERETT GREENE
My Foolish Heart
Release date: July
CHARLES EARLAND
Groovemaster Series: Slammin' and Jammin'
Release date: July
Contact: Barney Fields (212) 873-2020

SHANACHIE ENTERTAINMENT

ED HAMILTON
Groovology
Release date: June 18
WALTER BEASLEY
(as yet untitled)
Release date: August
Contact: Claudia Navarro (310) 390-8636

SIN-DROME

BOBBY CALDWELL
A Passion Play
Release date: August
Contact: Chris Roker (818) 344-8880

SUMMIT

VAUGHN NARK
Something Special
Release date: July 7
Contact: Dmitri Vietze, Allegro (503) 257-8480

TELARC JAZZ

JEREMY DAVENPORT
Maybe in a Dream
Release date: June
ERROL GARNER
Campus Concert & Feeling Is Believing
Release date: July

GEORGE SHEARING QUINTET

A George Shearing Christmas
Release date: July
AL DIMEOLA
Shaking the Spirits
Release date: August
JIM HALL
(as yet untitled)
Release date: September
RAY BROWN
Some of My Best Friends are... The Vocalists
Release date: September
Contact: Vikki Rickman (216) 464-2313

UNITY LABEL GROUP

SOUL BALLET
Trip the Night Fantastic
Release date: June 23
DAN SIEGEL
Clairvoyance
Release date: July 14
JUMPIN' JIMES
They Rock, They Roll, They Swing
Release date: August 11
Contact: Bill Clodfelter (503) 231-7078

VERVE

NICHOLAS PAYTON
Payton's Place
Release date: June 9
SHIRLEY HORN
I Remember Miles
Release date: June 9
MAKOTO OZONE
Three Wishes
Release date: July 14
HEADHUNTERS
Return of the Headhunters (Hancock/Verve)
Release date: July 21
CHRISTIAN MCBRIDE
A Family Affair
Release date: August 11
JOE LOUIS WALKER
Preacher and the President
Release date: August 11
GERI ALLEN
The Gathering
Release date: August 18
HERBIE HANCOCK
Gershwin's World
Release date: September 22

WILL DOWNING/ GERALD ALBRIGHT

Pleasures of the Night
Release date: September 22
Contact: Bud Harner (310) 996-7905

VERVE FORECAST

GINO VANELLI
Slow Love
Release date: June 23
JK
What's the Word
Release date: August 4
Contact: Bud Harner (310) 996-7905

WARNER BROTHERS

FOURPLAY 4
Release date: June 6
BELA FLECK & THE FLECKTONES
Left of Cool
Release date: June 6
EARL KLUGH
Best of...
Release date: July
JOE SAMPLE
Best of...
Release date: July
COUNT BASIE
Best of...
Release date: July
GABRIELLE ANDERS
(as yet untitled)
Release date: August
Contact: Deborah Lewow (770) 962-1408 and Chris Jonz (818) 953-3472

ZEBRA

JAZZ IS DEAD
Blue Light Rain
Release date: June 9
ERIC ESSIX
Small Talk
Release date: June 30
JOE ZAWINUL & ZAWINUL SYNDICATE
World Tour
Release date: June 30
SCOTT HENDERSON & TRIBAL TECH
Release date: September 8
ZACHARY BREAUX
Lasting Impression
Release date: September 22
Contact: Ricky Schultz (818) 346-6666 and Glen Roskins (609) 467-4040 ext. 277 ■

“Ooh-Yeah”

Lee Ritenour's hot new track



- #1 most added for two straight weeks
- “powered up” in several markets
- watch this one go to the top!
- from the new album *This Is Love*, coming soon



visit us at www.iemusic.com

Thanks!
to smooth jazz radio from **i.e.**

“Blue Touch”
from Gregg Karukas

- Gregg Karukas proves he has the “touch”
- the ultra-class track “Blue Touch” moves to #9*
- from Gregg's Top 10 album, *Blue Touch*
- the sky's the limit for this album, on the rise!



NEW ROCK ZONE

ACTIVE + ALTERNATIVE + COLLEGE + A 3

The 13th annual McGathy bash was indeed a lucky one for all those considered “friends” or “colleagues” of the mighty promotions powerhouse. Over the course of McGathy’s 16-year existence, the New York-based company has not only been known for its success in promoting music, but also for managing to have more than a little fun in between.

For the staff of McGathy, the company’s annual party is a “thank you” to all the radio stations, trade publications, and record labels they do business with. “Commercial, college, and metal stations from across the country all come to New York City to have fun,” says Mark Fischer, Head of McGathy’s Modern Rock Division. “It’s a great opportunity for the record industry and the radio industry to get together and have a good time.”

The first night of the celebration kicked off in fine NYC tradition with dining and schmoozing at the legendary Katz’s Deli (the same deli where *When Harry Met Sally’s* orgasm scene was filmed and, coincidentally some of the biggest pickles in the world reside). From the deli it was time to decide where to go next. Some folks got on the bus and headed over to Tramp’s for a show featuring Addict (V2), the Din Pedals (Epic), and Jimmie’s Chicken Shack (Rocket/Island), while others merely crossed the street to bang their

McGathy Parties on Lucky 13

BY MATT BROWN & VINNIE ESPARZA

heads to an excellent bevy of rock provided by Code Seven (TMC), Murder 1 (Pavement), Day in the Life (TVT), Demonspeed (Black Pumpkin), and Nebula (Teepee).

The opening evening also marked the first ever College showcase. In the past, College has been included in the party, but not singled out for musical satisfaction. This year the McGathy College Department (Jennie Korshack, Fred Schaaf, Eric Moss, Dawn Barger) got to tear it up with an eclectic show all its own.

The audience was treated to the sounds of Jack Drag (A&M), Babe the Blue Ox (RCA/BMG), Swerve-driver (Zero Hour), and dope beats administered by DJs Wally and Swingset in between sets.

Friday morning/afternoon found us reciting lyrics from a Jimmy Buffet song, “My head hurts, my feet stink, and I don’t love Jesus.” Now close those damn shades. Well, needless to say, we missed the Women’s Bowling and the Kenny Kramer Reality Bus Tour that would have shown us the *Seinfeld* side of the city. But we were able to get our pants on in time to check out four new tracks from Rob Zombie’s solo effort, not to mention a tasty tour of Jimi Hendrix’s art and life at his infamous Electric Ladyland Studios.

Meanwhile, the College kids were cold kickin’ it over at the Korova Milk Bar, which is modeled after the

joint in *A Clockwork Orange*. Drinks tickets were a-flowin’ and scenes of ultra-violence graced the Milk Bar’s many TV screens. Death, mutilation, and gnarly accidents preped everyone for dinner and CBGB’s. The metal kids loved this, of course.

The legendary CBGB’s provided the perfect backdrop for non-stop rock & roll later that evening. The crowd, which constantly spilled outside the club all night long, was not in line for *Godzilla*, but rather for the monster show that included

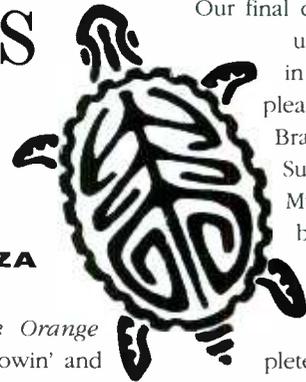
Finger Eleven (Wind Up), Fuel (550), Monster Magnet (A&M), and Samiam (Ignition).

Our final day of McGathy found us rolling out of bed just in time to check out the pleasant sounds of Robert Bradley’s Blackwater Surprise (RCA) and Gov’t Mule (Capricorn). From breakfast to the ballgame, and a sunny Saturday in NYC was pretty much complete.

The closing party was held at Le Bar Bat, where three floors were crammed with all 1700 guests. The evening’s entertainment came courtesy Big Wreck (Atlantic), Creed (Wind Up), Spacehog (Sire/Warner Bros.), and Candlebox (Maverick).

After the show, folks mellowed next door at the Moon Rock Diner, where TVT provided dessert and Roadrunner provided cee-gars.

Another McGathy completed. Another year to recover. ■



Smashingly Alternative

BY SPENCE D.

Amidst all the summer-movie-blockbuster-soundtrack hype, there’s one record by a single act poised to do some serious damage—both on the Alternative airwaves and at retail outlets. We’re talking, of course, about the new Smashing Pumpkins album, *Adore*.

“*Ava Adore*’ is only being worked to Rock and Alternative radio. It will not be a commercial single,” says Virgin VP of Alternative Promotion Dawn Hood. Virgin is keeping promotions centered on the music and the band’s strong image at the Alternative format.

“The music speaks for itself, and we expect it to be a number one single at the format. That’s why this song was chosen,” explains Hood.

As for radio’s reaction, many sta-

tions are already spinning it over 30 times a week. “I don’t think we’ve spun a record more than 50 times since I’ve been at this station,” commented Q101-Chicago PD Alex Luke, “but we did it with ‘Ava Adore’ this week.”

While stations have been quick to pick up on “*Ava Adore*,” they’re also going deeper on the Album. “Now we’re playing ‘Perfect’ and ‘Pug’ along with ‘Ava Adore,’” adds Luke.

“We do a lot of research with our audience on who their favorite artists are, and the Pumpkins are consistently a Top 3 artist for us,” says Luke. “There’s not a bigger band for us and we can’t play them enough.” With the rest of the format digging into the album as well, it’s a safe bet that *Adore* will be one of the summer’s biggest releases.



William Topley's Mixed Blessings

BY KENT ZIMMERMAN

"He's treated like a star here," says KBCO PD Benson. "When he played live, there were girls in the front row lifting their blouses."

An unlikely sex symbol, indeed. But there's something about William Topley's voice that lights up phones and females. It all started when Mercury Nashville President Luke Lewis, while heading up Uni Distribution, got to be good friends with England's Topley while he was fronting the Blessing in 1987.

In 1995, when Topley was contemplating a solo career, Lewis signed him immediately, resulting in Mercury Nashville essentially breaking format and veering rock-ward. Lewis then tapped Chris Stacy—who was at the time doing Country promotion—to enter the Triple A arena with this new signing. Add the devotion of KBCO in Boulder/Denver, and you have, well, a mixed blessing.

"Over the last year and a half, Mercury New York and Mercury Nashville's synergies have come a long way," says Stacy. "While we've currently got a Shania Twain top five at Top 40 and A/C, our relationship with New York actually started with William Topley."

Topley's debut release *Black River* ultimately sold 35,000 units and earned three GAVIN A3 top 20 singles; 10,000 of those units were sold in the Denver/Boulder market alone. This regional breakout began with KBCO's support of the

Blessing's 'Delta Rain', off the *Prince of the Deep Water* disc.

KBCO's support caused a chain reaction of airplay activity on *Black River* across the nation, eventually resulting in *Mixed Blessing*, a new Topley compilation that combines six new songs with five Blessing remixes. In addition, the original *Deep Water* disc and a second, unreleased album (produced by Jimmy Miller) will also see the light of day. On June 16, the lead track, "Wake Up (Your Dream Sounds So Sad)" will be unleashed to Triple A radio—including Topley hot spots in Boston, Austin, Santa Fe/Albuquerque, Dallas, Portland, Detroit, Philadelphia, Champaign, and Seattle.

"Wherever we get it played, we sell records. If I get a station spinning it, it moves," says Stacy.

As for 'BCO's support, Benson is already ready eyeballing tracks, including "Sycamore Street." According to Benson, Topley's voice still motivates listeners to call the station, and in fact a single play can elicit up to a dozen responses—mostly female.

"With the next record coming out," Benson said, "We're trying to back away from the old stuff, for when he comes back around. We feel real connected to the guy, and vice versa. He's been appreciative.

"I'm surprised other stations haven't had as much success as we've had, but then again, it's a unique situation, and it's fun when that happens."

**A Shotgun blast can mean the end...
or a new beginning**

Rees Shad's

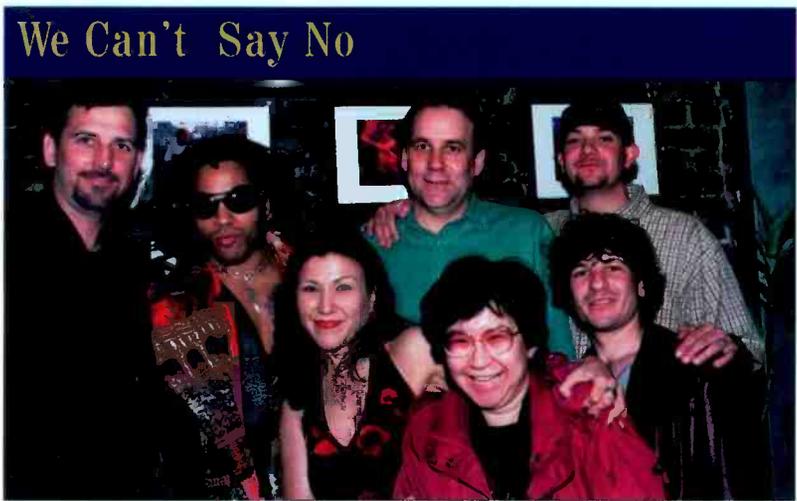
THE RIGGLEY ROAD STORIES

Featuring the single
"I Don't Venture Out"
on Sweetfish Records

ON YOUR DESK NOW

www.sweetfish.com

For information call Rob Kovacs at Sweetfish Records
518-638-5475



Virgin asks us to chill out with Lenny. Here we are at the release party for 5, Lenny's newest. (pictured clockwise: Virgin's Ted Edwards, Lenny Kravitz, Keith Zimmerman, Matt Brown, Jon Fojtik, and Annette Lai from Gavin, and Virgin's Aggie)

Drugstore
"El Presidente"
 The Intoxicating Top 20 UK Single
 GOING FOR ADDS JUNE 15
 MTV MUSIC TELEVISION M2
 Early BDS Spins On: WFNX, WBRU, WHPS, WJIBX, KTBZ, CIMX, KTCL, KITS, XHBM, KFMA
 Contact Lulu Cohen at 212 274 7543 or cohen@mail.roadrun.com
 © 1998 Roadrunner Records www.roadrunnerrecords.com www.drugstore_voodoo.us.uk Management: Adrian Boss

'Tighter and Brighter:' Live 105's Tune Up

BY SPENCE D.

By now the news of the Live 105 (KITS-San Francisco) blowout is old hat, but rumors and incomplete information still abound. To recap: on May 27, it was announced that James L. Hardy, former VP/GM of KOME-San Jose would be taking over as VP/GM at Live 105; Nick Marnell would become Live 105's General Sales Manager; Ron Nenni would step in as GM; and Jay Taylor, former PE for KOME, would become PD. Current Live 105 afternoon drive jock Big Rick Stuart remains in the coveted spot, while KOME jocks Ali and NoName make the move from the South Bay to SF. Aaron Axelsen retains his status as MD.

The other major change to the station comes by way of Howard Stern in the morning.

"Howard has been extremely strong here [in the Bay Area] in the last three years," says Hardy. "He

will translate extremely well and will only get bigger because now we have the ability to hit more people. If you look at the San Francisco book—morning drive, 18-34, 18-49, or 25-54—over the last two years, you'll see that Howard's strength ranks up there with KCBS, KGO, and KNBR, particularly in 25-54. I think Howard could conceivably be number one

in adults 25-54 by the Fall Book.

"The important thing that everyone needs to know is that we're not taking KOME and overlaying it on Live 105," Hardy stresses. "Live 105 has an incredible, tremendous legendary status. It's a branded product in the Bay Area.

"As far as the music is concerned," he continues, "the essence of Live 105 will be there. The changes you will hear will be relatively subtle. To the average listener, I think it's just gonna sound tighter and brighter."

LIVE 105

CPR

david Crosby jeff Pevar james Raymond

Featuring the first single "Morrison" from the forthcoming CPR album.

www.SAMSONMUSIC.COM
 A GOLD CIRCLE ENTERTAINMENT COMPANY
 Radio Promotion
 Samson Music/George Gerrity, Cliff Boler 888.556.0634
 © 1998 GOLD CIRCLE ENTERTAINMENT, INC.

MOST ADDED



CREED (9)

What's This Life For (Wind-Up)

Including: KEYJ, KFGX, KIBZ, KRZR, KTUX, KPNT, WTOS, KRQR, KLBJ.

DAYS OF THE NEW (5)

The Down Town (Outpost)

Including: KISS, KISW, KLAQ, WMMS, WIYY.

SNOT (5)

The Box (Geffen)

Including: KIBZ, KTUX, WTOS, KRXQ, KRQR.

RAGE AGAINST THE MACHINE (3)

No Shelter

(Epic/Sony Music Soundtrax)

Including: KILO, WIYY, KTUX.

RAMMSTEIN (3)

Du Hast (Slash)

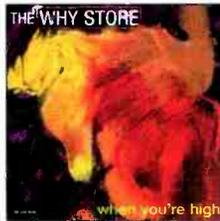
Including: KISW, KEYJ, WIYY.

JERRY CANTRELL (3)

My Song (Columbia/CRG)

Including: KIBZ, KISS, KISW.

RADIO SAYS



THE WHY STORE
"When You're High"
(Way Cool/MCA)

"The new Why Store track is a no brainer for rock radio everywhere. It just doesn't get much better than this."
—KZZK-Quincy, Illinois PD/MD,
Paul "The Rock Dog" Ericson

ACTIVE

TW		SPINS	Diff.
1	CREED - Torn (Wind-Up)	968	-36
2	BROTHER CANE - I Lie In The Bed I Make (Virgin)	922	+15
3	STABBING WESTWARD - Save Yourself (Columbia/CRG)	824	+57
4	SMASHING PUMPKINS - Ava Adore (Virgin)	817	+44
5	PEARL JAM - Wishlist (Epic)	772	+26
6	METALLICA - Fuel (Elektra/EEG)	745	-48
7	JERRY CANTRELL - Cut Me In (Columbia/CRG)	691	-37
8	VAN HALEN - Fire In The Hole (Warner Bros.)	653	-5
9	DLR BAND - Slam Dunk (Wawazat!!)	607	+39
10	SEMISONIC - Closing Time (MCA)	607	-38
11	KENNY WAYNE SHEPHERD - Blue On Black (Revolution)	587	-51
12	FUEL - Shimmer (550 Music)	586	+37
<i>They tore it up at CBGB's during McGathy and continue to do the same at Active radio.</i>			
13	THE WALLFLOWERS - Heroes (Epic)	585	+18
14	JIMMY PAGE & ROBERT PLANT - Most High (Atlantic)	576	-100
15	MEGADETH - Use the Man (Capitol)	541	-51
16	MONSTER MAGNET - Space Lord (A&M)	521	+98
<i>The most requested song for a second straight week moves up three slots.</i>			
17	FOO FIGHTERS - My Hero (Capitol)	501	+14
18	DAYS OF THE NEW - Shelf In The Room (Outpost)	496	-99
19	SOUL ASYLUM - I Will Still Be Laughing (Columbia/CRG)	427	-34
20	DAYS OF THE NEW - The Down Town (Outpost)	423	+197
21	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	417	+26
22	JERRY CANTRELL - My Song (Columbia/CRG)	408	+44
23	ADDICT - Monsterside (Big Cat/V2)	372	+14
24	MARCY PLAYGROUND - Sex And Candy (Mammoth/Capitol)	351	-31
25	DEFTONES - Be Quiet And Drive (Far Away) (Maverick/Warner Bros.)	348	-54
26	DAVE MATTHEWS BAND - Don't Drink The Water (RCA)	345	+4
27	CARAMEL - Lucy (Geffen)	314	-1
28	FASTBALL - The Way (Hollywood)	304	+10
29	MATCHBOX 20 - Real World (Lava/Atlantic)	300	-91
30	CREED - My Own Prison (Wind-Up)	293	-40
31	SAMIAM - She Found You (Ignition)	281	-30
32	METALLICA - Unforgiven II (Elektra/EEG)	272	-3
33	BIG WRECK - That Song (Atlantic)	267	-7
34	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	260	+76
35	BLACK LAB - Time Ago (DGC)	258	-116
36	THE GANDHARVAS - Downtime (MCA)	250	+23
37	ECONOLINE CRUSH - Home (Restless)	247	+18
38	GIRLS AGAINST BOYS - Park Avenue (DGC)	228	-3
39	GREEN DAY - Redundant (Reprise)	210	+18
40	RAMMSTEIN - Du Hast (Slash)	201	+23

CHARTBOUND

CREED - "What's This Life For" (Wind-Up)	FOO FIGHTERS - "Walking After You" (Elektra/EEG)
MARCY PLAYGROUND - "Saint Joe..." (Mammoth/Capitol)	FILTER - "One" (Elektra/EEG)
THE HUNGER - "Free" (Universal)	RAGE AGAINST THE MACHINE - "No Shelter" (Epic)
GRAVITY KILLS - "Falling" (TVT)	DRAIN S.T.H. - "Crack The Liar's Smile" (Mercury)
PAGE/PLANT - "Shining In The Light" (Atlantic)	DEEP PURPLE - "Any Fule Kno That" (CMC International)
FEEDER - "High" (Elektra/EEG)	ROD STEWART - "Cigarettes And Alcohol" (Warner Bros.)

REVIEWS

NEBULA

Let It Burn
(Tee Pee)



Anyone who had the opportunity to witness the strength of Nebula during the recent McGathy Party undoubtedly felt the sonic sensation delivered by these Southern California rockers. On *Let It Burn*, the trio's six-song debut EP, the heshers lay down a solid foundation—driving guitars, action packed drums, and bass for your face—that's built to last. The title track has a Santana-meets-Sabbath vibe that's been permanently planted into my cerebellum. If you're looking to rumble check out "Elevation," or if you're in need of a chill check out the sitar laced closing cut "Raga in the Bloodshot Pyramid." Nebula is currently in NYC putting the finishing touches on an upcoming joint and will be embarking on a US tour soon. For the full hook up dial (973) 378-2549.

ANTHRAX

"Inside Out"

(Ignition/Tommy Boy)

The first Active single from one of the most innovative, influential, and successful rock bands of our time is a mesmerizing blend of the white noise we've come to expect. "Inside Out" is an explosive return for the eclectic crew, which has spread its disease for nearly 15 years. The single is impacting Active radio *now*. Please give the lovely ladies, Liz & Cheryl, of Ignition a call for your copy (212) 388-8484.

ADDS FOR JUNE 8/9

Spacehog "Carry On" (Sire/Warner Bros.)

ACTIVE ROCK REPORTS ACCEPTED
MONDAYS 9 A.M.-5 P.M. AND
TUESDAYS 9 A.M.-4 P.M.
GAVIN STATION REPORTING
PHONE: (415) 495-1990
FAX: (415) 495-2580

ARTISTPROFILE

SPACEHOG

FROM: Mungo City
ACTIVE SINGLE: "Carry On"
LABEL: Sire/Warner Bros.
CONTACT:
David Ross (212) 253-3916
WEB SITES:
www.wbr.com/spacehog
WHO THE HELL IS SPACEHOG:

Royston Langdon, lead vocals, bass guitar; Antony Langdon, guitar, vocals; Richard Steel, lead guitar; Jonny Cragg, drums.
ON THE ALBUM: "A lot was made about the '70s influences on the last album. On *The Chinese Album*, we kept a foot in that camp while trying out a variety of new and different

flavors." —ANTHONY
SPINAL TAP: "We're very serious about our music. But at the same time, it's insane not to have a good time with it. We are certainly not like a lot of what's happening out there today. We sort of exploded with our own kind of hostile style." —ROYSTON
SOPHOMORE JINX?: "We did what we wanted to do, which I

guess is the definition of self-indulgence. For us, the only real risk is commercial failure, and we're prepared to deal with that if necessary. While it's wonderful to fly first class, you still get to the same place no matter where you sit." —ANTHONY
ON THE ROAD AGAIN: The Hog's currently touring the USA.



ALTERNATIVE

MOST ADDED



BEASTIE BOYS (42) Intergalactic (Capitol)

Including: CFNY, WQBK, WOXY, WBTZ, KLZR, KNDD, WEDG, KKND, KDGE, WHTG, WMAD, KXKR, WHFS, KNRK, WBRU, KHLR, CIMX, KRQD, WKRO, WRXQ, KXTE, WBER, WYDX, WKQX, KTCL, WXDG, KJEE, KOMA, XTRA, KLYY, XHRM, KPNT, WBCN, WNNX, WEJE, KFTE, WFNX, WPLA, WEND, KNRX, WRDX, WWCD

BARENAKED LADIES (38) One Week (Reprise)

Including: WQBK, WOXY, KENZ, WEDG, WOSC, KKNO, KTOZ, WMAD, WPBZ, KXKR, WHFS, WBRU, KHLR, WHMP, WAQZ, WPLT, WKRO, WRXQ, KQXR, WBER, KTCL, WXDG, WXEG, WPGU, WXRT, KLYY, XHRM, WBCN, WNNX, WEDX, WVDX, KFTE, WGRD, WBZU, WLUM, WEND, WRDX, WYWF

RANCID (28) Bloodclot (Epitaph)

Including: CFNY, WQBK, WOXY, WBTZ, KNDD, KLZR, WEDG, KTOZ, WHTG, WMAD, WPBZ, WHFS, KNRK, KRQD, KQXR, WBER, WYDX, KMYZ, WXDG, KJEE, WPGU, XTRA, KNSX, XHRM, WBCN, WEJE, WFNX, WRDX

K'S CHOICE (15) Everything For Free (550 Music)

Including: KLZR, KNND, WHTG, WMAD, WPBZ, KHLR, WHMP, WXDX, WPGU, KLYY, WNNX, KFTE, WPLA, WEND, KNRX

CREED (13) What's This Life For (Wind-Up)

Including: KFTE, KDGE, KHLR, WRXQ, KQXR, KMYZ

RADIO SAYS



MONSTER MAGNET "Space Lord" (A&M)

"It's a great rock record. Very powerful and perfect for us in St. Louis."

—Allan Fee, PD,
KPNT-St. Louis

LW	TW		Spins	Diff.
1	1	SEMISONIC - Closing Time (MCA)	2253	+10
5	2	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	2103	+251
2	3	SMASHING PUMPKINS - Ava Adore (Virgin)	2091	+35
4	4	FASTBALL - The Way (Hollywood)	1993	+135
3	5	GARBAGE - Push It (Almo Sounds)	1936	-20
6	6	DAVE MATTHEWS BAND - Don't Drink The Water (RCA)	1820	-8
8	7	FUEL - Shimmer (550 Music)	1813	+193
10	8	HARVEY DANGER - Flagpole Sitta (Slash/London)	1715	+152
7	9	PEARL JAM - Wishlist (Epic)	1613	-102
9	10	THE WALLFLOWERS - Heroes (Epic)	1604	+25
12	11	TORI AMOS - SPARK (Atlantic)	1345	+34
13	12	THE URGE - Jump Right In (Immortal/Epic)	1344	+67
17	13	EVE6 - Inside Out (RCA)	1297	+256
15	14	GREEN DAY - Redundant (Reprise)	1191	+70
16	15	THE VERVE - Lucky Man (Virgin)	1182	+89
14	16	MATCHBOX 20 - Real World (Lava/Atlantic)	1137	-43
11	17	EVERCLEAR - I Will Buy You A New Life (Capitol)	1109	-318
20	18	MARCY PLAYGROUND - Saint Joe On The School Bus (Mammoth/Capitol)	1051	+129
22	19	ATHENAEUM - What I Didn't Know (Atlantic)	1014	+118
21	20	BEN FOLDS FIVE - Song For The Dumped (550 Music)	961	+64
19	21	SOUL ASYLUM - I Will Still Be Laughing (Columbia/CRG)	792	-137
31	22	FOO FIGHTERS - Walking After You (Elektra/EEG)	784	+252
23	23	STABBING WESTWARD - Save Yourself (Columbia/CRG)	760	-51
18	24	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	749	-218
25	25	NATALIE MERCHANT - Kind and Generous (Elektra/EEG)	707	+41
24	26	BLACK LAB - Time Ago (DGC)	626	-103
35	27	SPRUNG MONKEY - Get 'Em Outta Here (Hollywood)	602	+107
26	28	GOD LIVES UNDERWATER - From Your Mouth (A&M)	592	-6
46	29	GRANT LEE BUFFALO - Truly, Truly (Warner)	586	+274
29	30	B-52's - Debbie (Reprise)	576	+29
36	31	OUR LADY PEACE - 4 A.M. (Columbia/CRG)	560	+86
28	32	NATALIE IMBRUGLIA - Torn (RCA)	462	-112
39	33	GUSTER - Airport Song (Sire)	459	+4
40	34	LENNY KRAVITZ - If You Can't Say No (Virgin)	457	+28
43	35	GIRLS AGAINST BOYS - Park Avenue (DGC)	432	+72
34	36	ALANIS MORISSETTE - Uninvited (Maverick)	427	-83
38	37	SONIC YOUTH - Sunday (Geffen)	421	-45
32	38	CREED - My Own Prison (Wind-Up)	419	-108
—	39	BEASTIE BOYS - Intergalactic (Capitol)	414	N
		#39 Hallelujah! Hip-hop finally cracks the format!		
33	40	JERRY CANTRELL - Cut Me In (Columbia/CRG)	402	-108
49	41	BIG BAD VOODOO DADDY - You & Me Makes 3 (Island)	397	+102
44	42	BLINK 182 - Josie (Cargo/MCA)	362	+33
50	43	GRAVITY KILLS - Falling (TVT)	347	+67
27	44	THIRD EYE BLIND - Losing A Whole Year (Elektra/EEG)	346	-249
42	45	DEFTONES - Be Quiet And Drive (Far Away) (Maverick/Warner Bros.)	338	-24
—	46	BARENAKED LADIES - One Week (Reprise)	332	N
		One week is all it took for these Canucks to chart.		
—	47	THE GANDHARVAS - Downtime (MCA)	329	N
47	48	FEEDER - High (Elektra/EEG)	324	+18
41	49	MARCY PLAYGROUND - Sex And Candy (Mammoth/Capitol)	307	-99
30	50	DAYS OF THE NEW - Shelf In The Room (Outpost)	298	-243

REVIEWS

SEAN LENNON

Into the Sun (Grand Royal)

Following in his parents' footsteps, young Sean dips into the sonic arena, unleashing his solo debut.



Helping young Mr. Lennon out is girlfriend/Cibo Matto mainstay Yuka Honda. The entire affair is coated in lush, quiet serenity, ranging from the Sergio Mendes-infused title track to the very J. Lennon-esque single "Home." Sean's lilting tenor floats effortlessly over the gentle music beds, beguiling in its quietude. "Spaceship" is a quirky bit of astral pop, while "Photosynthesis" is all bubbling bass and muted electronic enhancement. Listen for noted B-3 tickler John Medeski, who pops up on "Queue." Also be sure to peep the uptempo "Two Fine Lovers."

BERNARD BUTLER

People Mover (Columbia)

The former Suede guitarist sets out on his own, delivering an epic range of soniference. This record is a stylistic mind-bender, filled with sweeping aural tapestries ("Woman I Know"), ragged guitar rockers ("You Just Know"), and space-age symphonia ("Autograph"). The single, "Stay," with its piano driven ambiance, is particularly fetching. This is definitely one of those records that warrants repeated listens.



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

ARTISTPROFILE

GRANT LEE BUFFALO

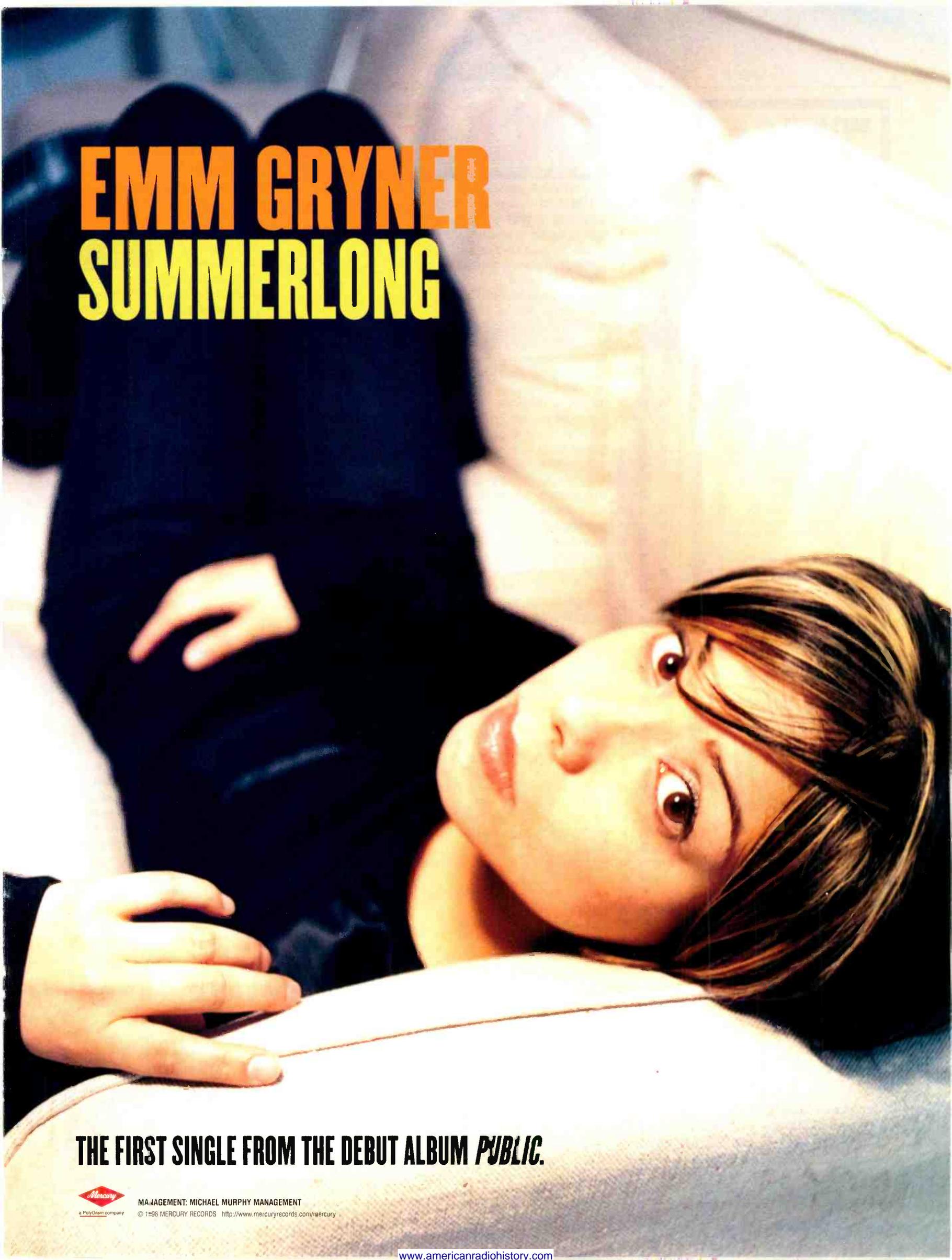
HOMEBASE: Los Angeles
CURRENT SINGLE: "Truly, Truly"
CURRENT ALBUM: Jubilee
LABEL: Warner Bros.
CONTACT: Rob Goldklang (818) 953-3366

FOUNDING MEMBERS: guitarist/vocalist Grant Lee Phillips & drummer Joey Peters
INFLUENCES: "I tend to look for things that have some kind of soulfulness to them. I find that in the obvious places; you find it in Ray Charles, obviously, and in all those Rhythm & Blues and all those Soul

singers. I find it in Patti Smith, Elliot Smith, Bessie Smith—most of the Smiths, ironically. It's a certain quality, a genuine soulfulness, something that speaks to a deeper part of me."
—Grant
APPROACH TO MAKING MUSIC: "We feel fortunate if we are able to make the kind of records that we can stand behind, that are up to our

standards. If we can continue to make those kinds of records, then we feel we are doing a good job."
—Grant
WHAT KIND OF MUSIC DO YOU ENJOY: "I grew up with shotgun AM radio where the music was all over the map. But I'm a real fan of a good pop song. A good, condensed, economic kind of song that gets its point across."
—Grant





EMM GRYNER
SUMMERLONG

THE FIRST SINGLE FROM THE DEBUT ALBUM *PUBLIC*.



MANAGEMENT: MICHAEL MURPHY MANAGEMENT

© 1998 MERCURY RECORDS <http://www.mercuryrecords.com/raemerc>

COLLEGE

REVIEWS

DJ CAM

The Beat Assassinated (Inflamable)

This French beat master has been in demand for the longest time, and it's nice to see that his first domestic full-length keeps true to the hype. The album features a plethora of guest rappers, including Channel Live, but for me, it's all about the mind-bending instrumentals. Simply butta, baby. Contact AAM at (212) 924-3005 for the scoop.



INCH

This Will Fall on Dead Ears (Headhunter/Cargo)

The San Diego-based power pop trio return with album number three. Produced by Mark Trombino, there is much more stylistic variation than on their previous releases due to influences while on tour (eels, Tool, Old 97's). The album title refers to vocalist Stimy's near death experience with drugs. He doing better now thank you. Contact Moose at (619) 483-9292 ext. 21 for more information.

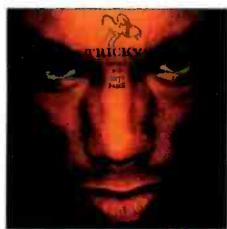


ADDS FOR JUNE 8/9

zoviet*france: (Soleilmoon), Mogwai (Jetset), Gravity Kills (TVT), Bim Skala Bim (Beatville), Grant Lee Buffalo (Warner Bros.), Front 242 (Play It Again Sam), v/a Fallout (Derailed), Billy Bragg & Wilco (Elektra), Jesus & Mary Chain (Sub Pop), NoMeansNo (Alternative Tentacles), Ozomatli (Almo Sounds), Virgin Whore Complex (Emperor Norton), Arnold (Columbia), Snuff (Fat Wreck Chords), Don Caballero (Touch & Go), Lionrock (Time Bomb), Home Grown (Outpost), Jargon (Boiled Music/Lobster)

COLLEGE REPORTS ACCEPTED
MONDAYS 9 A.M.-4 P.M.
TUESDAYS 9 A.M.-3 P.M.
GAVIN STATION REPORTING
PHONE: (415) 495-1990
FAX: (415) 495-2580

MOST ADDED



TRICKY (36)

Angels With Dirty Faces (Island)
Including: KCMU, KCOU, KCPR, KCRW, KCSB, KDVS, KGLT, KTXI, KUSF, KVRX, KZSC, WBNY, WCBN, WCDB, WDBM, WDCR, WFDU, WMNF, WMSE, WNYU.

CIV (28)

Thirteen Day Getaway (Atlantic/Lava)
Including: CTR, KCSB, KCSU, KGLT, KUGS, KWBU, WBNY, WCDB, WICB, WJCU, WMNF, WMSV, WQFS, WRSU, WSMU, WTSR, WUSB, WUTK, WVKR, WVUM.

BAXTER (28)

Baxter (Maverick)
Including: KCRW, KFSR, KGLT, KTXI, KUGS, KVRX, KWBU, KZSC, WBNY, WCBN, WCDB, WDBM, WDCR, WICB, WJCU, WMNF, WMSV, WQFS, WRSU, WUSC.

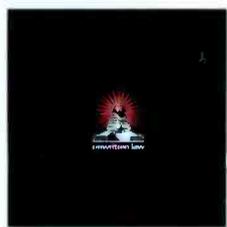
THE BOMBORAS (23)

Head Shrinkin' Fun (Zombie A Go-Go/DGC)
Including: KDVS, KGLT, KUGS, KVRX, KWBU, KZSC, WBNY, WCBN, WCDB, WDBM, WFDU, WJCU, WPRK, WUTK, WZBC.

DAAU (22)

We Need New Animals (Sony Classical)
Including: KCPR, KCSB, KDVS, KGLT, KUGS, KVRX, WCBN, WNYU, WQFS, WRSU, WUSB, WUSC, WUTK, WVFS, WVKR, WVUM, WZBC.

RECORD TO WATCH



UNWRITTEN LAW

Unwritten Law
(Interscope)

So. Cal. Punks hit the Warped Tour this Summer. Heavy supporters include KCSU, WCDB, WDCR, WICB, and WUMS.

2W	LW	TW	
1	1	1	SONIC YOUTH - A Thousand Leaves (DGC)
4	2	2	MASSIVE ATTACK - Mezzanine (Virgin)
—	9	3	ROCKET FROM THE CRYPT - RFTC (Interscope)
—	10	4	MONEY MARK - Push the Button (Mo'Wax/frrr/London)
5	5	5	VERSUS - Two Cents Plus Tax (Caroline)
18	12	6	JOAN OF ARC - How Memory Works (Jade Tree)
7	4	7	FUGAZI - End Hits (Dischord)
8	6	8	CORNELIUS - Fantasma (Matador)
14	11	9	QUASI - Featuring "Birds" (Up)
—	43	10	ADD N TO X - On the Wires Of Our Nerves (Mute) <i>London trio combines futuristic beats with ultra-violent anarchic drumming.</i>
6	8	11	GANG STARR - Moment of Truth (Noo Trybe/Virgin)
3	7	12	FIREWATER - The Ponzi Scheme (Jetset)
2	3	13	PULP - This Is Hardcore (Island)
10	17	14	TORTOISE - TNT (Thrill Jockey)
31	14	15	DJ HONDA - H2 (Relativity)
28	20	16	TORI AMOS - From the Choirgirl Hotel (Atlantic)
40	28	17	BERNARD BUTLER - People Move On (Columbia/CRG)
39	35	18	BAD RELIGION - No Substance (Atlantic) <i>Legendary punkers leap 17 spots with album number 10.</i>
—	32	19	VARIOUS ARTISTS - Selector Dub Narcotic (K)
13	19	20	SEAN LENNON - Into the Sun (Grand Royal/Capitol)
23	25	21	CREEPER LAGOON - I Become Small And Go (Nickel Bag)
24	29	22	NEGATIVLAND - Happy Heroes (Seeland)
9	26	23	JESUS LIZARD - Blue (Capitol)
27	22	24	SPOON - A Series of Sneaks (Elektra/EEG)
—	33	25	CALEXICO - The Black Light (1/4 Stick)
38	24	26	PERE UBU - Pennsylvania (Tim/Kerr)
30	39	27	PUBLIC ENEMY - He Got Game soundtrack (Def Jam/Mercury)
21	21	28	AVAIL - Over the James (Lookout!)
22	13	29	u-ZIQ - Brace Yourself (Astralwerks)
17	16	30	YO LA TENGO - Little Honda (Matador)
19	18	31	THE REVEREND HORTON HEAT - Space Heater (Interscope)
NEW	32	32	TRICKY - Angels With Dirty Faces (Island)
NEW	33	33	PIZZICATO FIVE - Remix Album: Happy End Of You (Matador)
NEW	34	34	CHIXDIGGIT! - Born on the First Of July (Honest Don's)
NEW	35	35	PERNICE BROTHERS - Overcome By Happiness (Sub Pop)
NEW	36	36	ROSE MELBERG - Portola (Double Agent)
46	31	37	BEVIS FROND - North Circular (Flydaddy)
NEW	38	38	PETER THOMAS SOUND ORCHESRTA - Futurmuzik (Scamp)
48	45	39	BANGS - Tiger Beat (Kill Rock Stars)
NEW	40	40	MONDPUFF - It's Fun to Steal (Bar/None)
11	30	41	PROPELLERHEADS - Decksanddrumsandrockandroll (Dreamworks)
32	37	42	MORCHEEBA - Big Calm (China/Sire)
NEW	43	43	ROY MONTGOMERY - And Now the Rain Sounds Like Life Is Falling... (Drunken Fish)
—	40	44	CALIFONE - Califone (Flydaddy)
16	27	45	SUICIDE MACHINES - Battle Hymns (Hollywood)
—	48	46	GARBAGE - Version 2.0 (Almo Sounds)
NEW	47	47	GIRLS AGAINST BOYS - Freak*On*Ica (DGC)
NEW	48	48	THE CONNELLS - Still Life (TVT)
12	15	49	DIRTY THREE - Ocean Songs (Touch & Go)
44	49	50	TRANS AM - The Surveillance (Thrill Jockey)

ARTISTPROFILE

THE PRISSTEENS

FROM: New York City
LATEST RELEASE: *Scandal, Controversy & Romance*
LABEL: Almo Sounds
THE BAND: Lori Yorkman, lead vocals & bass; Leslie Day,

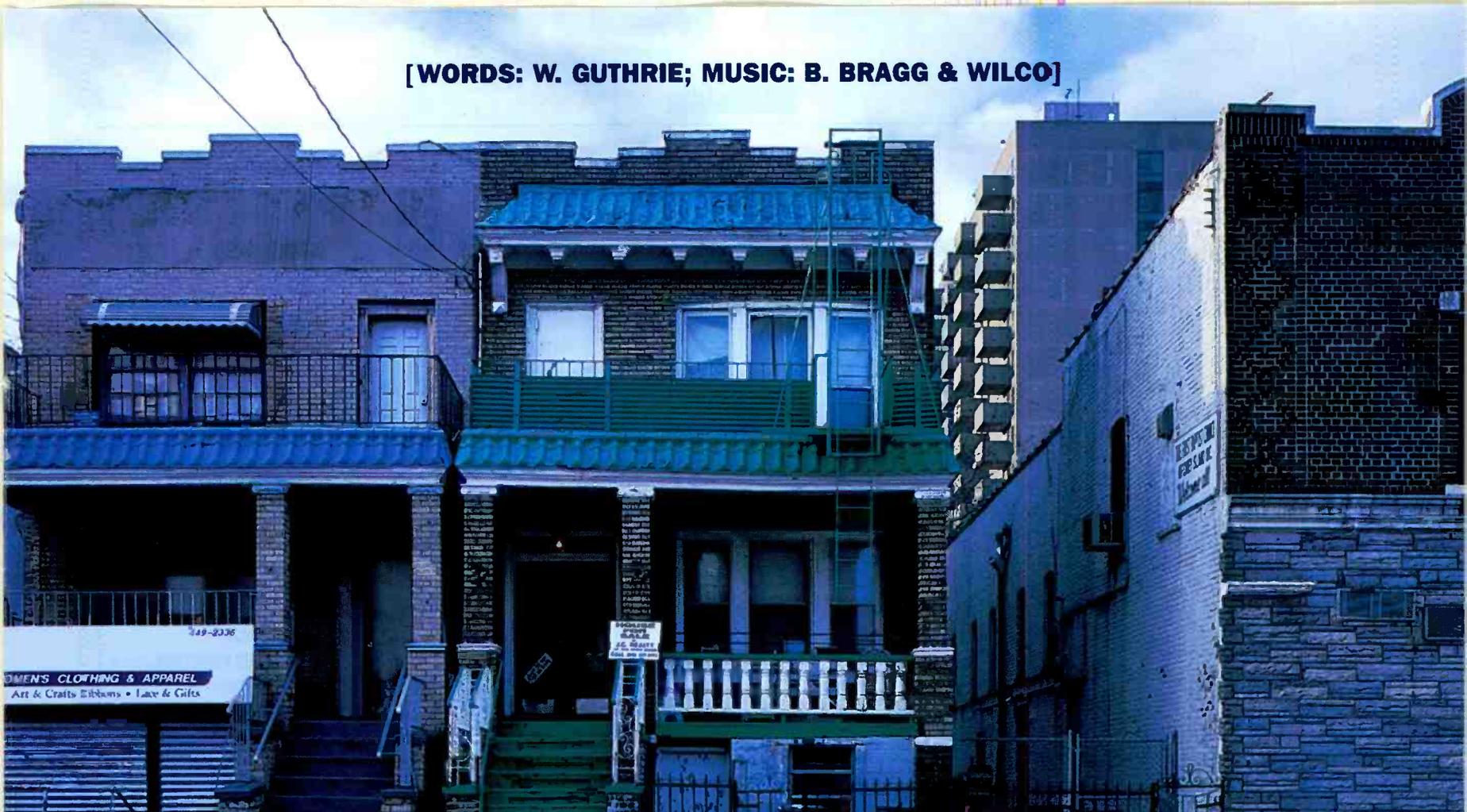
guitar & vocals; Tina Canellas, guitar & vocals; "Mighty" Joe Vincent, drums.
THE SOUND: "We've been described as the Shangri-Las-meet-the Kinks. We wanted to be like the Ronettes, but we can only play like the Ramones. We wanted to take the girl group angle with our

harmonies." —LORI
DID YOU KNOW? The record is co-produced by Richard Gottehrer, whose past credits include the Angel's ("My Boyfriend's Back"), the Strangeloves, the McCoys, Blondie, the Go-Go's, and Richard Hell.
THE GENESIS: "About 2 1/2 years. We were all bored in the East Village. We were

hanging out at bars and decided, 'Hey, let's start a band.' That's it. It's pretty anti-climactic. Tina and I recruited Joe because we needed somebody to teach us how to play." —LORI
TOURS: "We'll be doing some dates on the Warped Tour. Hopefully, we'll be hitting the Midwest and north east."
—LORI



[WORDS: W. GUTHRIE; MUSIC: B. BRAGG & WILCO]



BILLY BRAGG & WILCO

Mermaid Avenue

MERMAID AVENUE IS THE NAME OF THE STREET ON CONEY ISLAND THAT WAS HOME TO **WOODY GUTHRIE** AND HIS WIFE AND KIDS IN THE YEARS THAT FOLLOWED WORLD WAR II. HERE HE WROTE SONGS -- HUNDREDS OF THEM. WHEN HE DIED IN 1967, THE TUNES THAT HE HAD DREAMT UP FOR THESE UNRECORDED SONGS WERE LOST FOREVER. WOODY'S DAUGHTER NORA GUTHRIE APPROACHED ME IN THE SPRING OF 1995 WITH THE IDEA OF WRITING SOME NEW MUSIC TO ACCOMPANY THE LOST SONGS. THE RESULT IS NOT A TRIBUTE ALBUM BUT A COLLABORATION BETWEEN WOODY GUTHRIE AND A NEW GENERATION OF SONGWRITERS WHO UNTIL NOW HAD ONLY GLIMPSED HIM FLEETINGLY, OVER THE SHOULDER OF BOB DYLAN OR PERHAPS IN THE DISTANCE OF A BRUCE SPRINGSTEEN SONG. -- **BILLY BRAGG**

FIFTEEN TIMELESS NEW OLD SONGS FEATURING "CALIFORNIA STARS" AND "SHE CAME ALONG TO ME" IN STORES JUNE 23

PRODUCED BY WILCO AND BILLY BRAGG WITH GRANT SHOWBIZ | BILLY BRAGG MANAGEMENT: PETER JENNER/SINCERE MANAGEMENT | WILCO MANAGEMENT: TONY MARGHERITA/MARGHERITA MANAGEMENT
FOR MORE INFO CONTACT MIKE DEPIPPA AND CHRIS ELLES AT 212.275.2860 mike.depippa@elektra.com, christopher.elles@elektra.com

ON ELEKTRA COMPACT DISCS, CASSETTES AND RECORDS. www.elektra.com © 1998 Elektra Entertainment Group, a division of Warner Communications Inc. A Time Warner Company. True blue, how true, kissie me now.

TRIPLE A

Red entries highlight a stronger performance than on the combined A3

MOST ADDED



BARENAKED LADIES (26) "One Week" (Reprise)

Including: WXRv, WMMV, WEBK, WKZE, WXLE, WYEP, WXPn, WIIS, WRLT, KROK, KACV, WAPS, WTTS, KIWR, WMMM, KTCZ, WXRT, River, KBCO, KVNF, KRXS, KRSH, CIDR, KFXD, KBSU, and KRVM

LITTLE FEAT (16) "Loco Motives" (CMC International)

Including: WNCS, WEBK, WKZE, WRNR, WNKU, KFAN, KSUT, KVNF, KSPN, KUWR, KRXS, KTAO, KBAC, KPCC, KFXD, and KINK

SONIA DADA (11) "You Don't Love Me Anymore" (Capricorn)

Including: WMMV, KPFT, KFAN, WCBE, WTTS, KIWR, KTHX, KPCC, KBSU, KRVM, and KLCC

STORYVILLE (10) "Born Without You" (Atlantic)

Including: WMMV, KPFT, KFAN, KGSR, KACV, WMMM, KRXS, KTAO, KFXD, and KRVM

IMOGEN HEAP (10) "Come Here Boy" (Almo Sounds)

Including: WXRv, WNCS, WEBK, WYEP, KACV, WAPS, KTAO, KBAC, KPCC, and K-OTTER

RECORD TO WATCH



BARENAKED LADIES "One Week" (Reprise)

Just the way we like our music, verbose and nonsensical. Rarely will you see Com and Non Com leaders unanimous first week out. Dig it, WXPn, KBCO, WYEP, WXRT, KACV, and KTCZ.

COMBINED			COMMERCIAL			NON-COM		
LW	TW		LW	TW		LW	TW	
2	1	DAVE MATTHEWS BAND (RCA)	1	1	DAVE MATTHEWS BAND (RCA)	2	1	DAVE MATTHEWS BAND (RCA)
3	2	NATALIE MERCHANT (Elektra/EEG)	3	2	BONNIE RAITT (Capitol)	1	2	BONNIE RAITT (Capitol)
1	3	BONNIE RAITT (Capitol)	2	3	NATALIE MERCHANT (Elektra/EEG)	3	3	NATALIE MERCHANT (Elektra/EEG)
4	4	ERIC CLAPTON (Reprise)	4	4	ERIC CLAPTON (Reprise)	4	4	TORI AMOS (Atlantic)
6	5	CITY OF ANGELS SOUNDTRACK (Reprise)	7	5	CITY OF ANGELS SOUNDTRACK (Reprise)	6	5	LILITH FAIR (Arista)
5	6	TORI AMOS (Atlantic)	6	6	SEMISONIC (MCA)	10	6	PATTY GRIFFIN (A&M)
9	7	VARIOUS ARTISTS (Epic)	9	7	TORI AMOS (Atlantic)	7	7	FRANCIS DUNNERY (Razor & Tie)
7	8	SEMISONIC (MCA)	5	8	FASTBALL (Hollywood)	5	8	ROBBIE ROBERTSON (Capitol)
8	9	FASTBALL (Hollywood)	10	9	VARIOUS ARTISTS (Epic)	9	9	LARGO (Mercury)
12	10	PEARL JAM (Epic)	8	10	MATCHBOX 20 (Lava/Atlantic)	11	10	LENNY KRAVITZ (Virgin)
17	11	PATTY GRIFFIN (A&M)	11	11	PEARL JAM (Epic)	47	11	GRANT LEE BUFFALO (Slash/Warner Bros.)
11	12	MATCHBOX 20 (Lava/Atlantic)	19	12	JOHN FOGERTY (Reprise)	15	12	JOHN HAMMOND (Point Blank/Virgin)
13	13	LENNY KRAVITZ (Virgin)	12	13	MARC COHN (Atlantic)	14	13	SUSAN TEDESCHI (Rouder)
14	14	FRANCIS DUNNERY (Razor & Tie)	14	14	JIMMY PAGE & ROBERT PLANT (Atlantic)	8	14	ANI DI FRANCO (Righteous Babe)
10	15	MARC COHN (Atlantic)	15	15	THE VERVE (Virgin)	12	15	THE MAVERICKS (MCA/Nashville)
18	16	EVERYTHING (Blackbird/Sire)	17	16	EVERYTHING (Blackbird/Sire)	17	16	SEMISONIC (MCA)
16	17	ROBBIE ROBERTSON (Capitol)	16	17	ALANA DAVIS (Elektra/EEG)	18	17	CITY OF ANGELS SOUNDTRACK (Reprise)
15	18	ALANA DAVIS (Elektra/EEG)	18	18	LENNY KRAVITZ (Virgin)	13	18	ERIC CLAPTON (Reprise)
34	19	GRANT LEE BUFFALO (Slash/Warner Bros.)	24	19	FRANCIS DUNNERY (Razor & Tie)	16	19	MARC COHN (Atlantic)
28	20	JOHN FOGERTY (Reprise)	20	20	PATTY GRIFFIN (A&M)	45	20	PAUL KELLY (Vanguard)
24	21	NATALIE IMBRUGLIA (RCA)	22	21	NATALIE IMBRUGLIA (RCA)	21	21	WIDESPREAD PANIC (Capricorn)
21	22	ANI DI FRANCO (Righteous Babe)	21	22	ROBBIE ROBERTSON (Capitol)	20	22	BAP KENNEDY (E-Squared)
22	23	AGENTS OF GOOD ROOTS (RCA)	23	23	EBBA FORSBERG (Maverick)	48	23	JOHN SCOFIELD (Verve)
20	24	THE VERVE (Virgin)	36	24	COWBOY JUNKIES (Geffen)	N	24	JOE ELY (MCA/Nashville)
35	25	COWBOY JUNKIES (Geffen)	25	25	ANI DI FRANCO (Righteous Babe)	36	25	VARIOUS ARTISTS (Epic)
23	26	EBBA FORSBERG (Maverick)	26	26	PETE DROGE (Epic)	32	26	EVERYTHING (Blackbird/Sire)
25	27	JIMMY PAGE & ROBERT PLANT (Atlantic)	13	27	SARAH McLACHLAN (Nettwerk/Arista)	22	27	TODD SNIDER (MCA)
26	28	SUSAN TEDESCHI (Rouder)	38	28	GRANT LEE BUFFALO (Slash/Warner Bros.)	N	28	DAVE ALVIN (Hightone)
19	29	SARAH McLACHLAN (Nettwerk/Arista)	27	29	EDWIN McCAIN (Atlantic)	40	29	MASSIVE ATTACK (Virgin)
30	30	SOUL ASYLUM (Columbia/CRG)	29	30	AGENTS OF GOOD ROOTS (RCA)	35	30	TAJ MAHAL (Private Music/Windham Hill)
29	31	PETE DROGE (Epic)	28	31	TODD SNIDER (MCA)	29	31	LOU REED (Reprise)
27	32	LILITH FAIR (Arista)	31	32	SOUL ASYLUM (Columbia/CRG)	26	32	PETE DROGE (Epic)
31	33	TODD SNIDER (MCA)	42	33	B-52's (Reprise)	33	33	TRIBUTE TO LOWELL GEORGE (CMC International)
32	34	WIDESPREAD PANIC (Capricorn)	32	34	SUSAN TEDESCHI (Rouder)	43	34	SARA HICKMAN (Shanachie)
42	35	THE CONNELLS (TVT)	37	35	BUDDY GUY (Silvertone)	39	35	DOUGLAS SEPTEMBER (Gold Circle)
33	36	EDWIN McCAIN (Atlantic)	34	36	UGLY AMERICANS (Capricorn)	19	36	AGENTS OF GOOD ROOTS (RCA)
43	37	B-52's (Reprise)	33	37	WIDESPREAD PANIC (Capricorn)	30	37	THE HORSE WHISPERER (MCA/Nashville)
40	38	UGLY AMERICANS (Capricorn)	44	38	CHERRY POPPIN' DADDIES (Mojo)	31	38	JOHN WESLEY HARDING (Zero Hour)
37	39	LARGO (Mercury)	40	39	THE CONNELLS (TVT)	N	39	FROM GOOD HOMES (RCA)
47	40	BUDDY GUY (Silvertone)	30	40	TRAIN (Aware/Columbia)	N	40	THE CONNELLS (TVT)
45	41	SCOTT THOMAS BAND (Elektra/EEG)	35	41	KENNY WAYNE SHEPHERD (Revolution)	37	41	OLU DARA (Atlantic)
48	42	PAUL KELLY (Vanguard)	43	42	SCOTT THOMAS BAND (Elektra/EEG)	N	42	HEATHER NOVA (Big Cat/WORK/CRG)
44	43	MORCHEEBA (China/Sire)	N	43	ROD STEWART (Warner Bros.)	N	43	JEFF BUCKLEY (Columbia/CRG)
N	44	HEATHER NOVA (Big Cat/WORK/CRG)	45	44	CHRIS STILLS (Atlantic)	42	44	A. J. CROCE (RuF)
N	45	CHERRY POPPIN' DADDIES (Mojo)	N	45	MORCHEEBA (China/Sire)	46	45	NICK LOWE (Upstart/Rouder)
46	46	THE SPECIALS (Way Cool/MCA)	41	46	STEVE POLTZ (Mercury)	24	46	MORCHEEBA (China/Sire)
36	47	STEVE POLTZ (Mercury)	50	47	MARCY PLAYGROUND (Mammoth)	—	47	THE SPECIALS (Way Cool/MCA)
41	48	TRAIN (Aware/Columbia)	47	48	GREEN DAY (Reprise)	N	48	SAM BUSH (Sugar Hill)
N	49	FROM GOOD HOMES (RCA)	N	49	JIMMY BUFFETT (Island)	N	49	COWBOY JUNKIES (Geffen)
38	50	PETER CASE (Vanguard)	N	50	PAUL KELLY (Vanguard)	N	50	JOSH ROUSE (Slow River/Ryko)

Want to get calls you really want to hear?

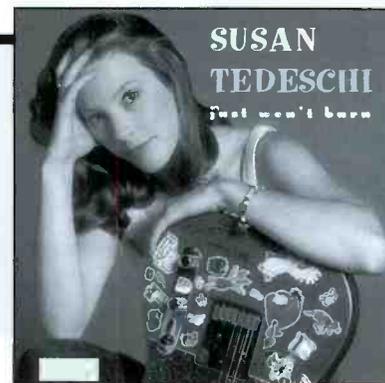
"Susan Tedeschi's voice is incredible, phones burning up" —Mike Wolf, KTCZ

"Great listener response to Susan Tedeschi! We haven't had this many calls since we debuted Kenny Wayne Shepard's first album three years ago." —Tom Teuber, WMMM

"Big bluesy voice, rockin' tunes, constant phones" —Leslie Stewart, WFPK

"The phones went nuts, people wanting info. We need to get her to town." —Jerry Mason, WIQB

"The phones light up everytime Susan gets spun." —Bill Bowker, KRSH



SUSAN TEDESCHI
Just won't burn

SUSAN TEDESCHI JUST WON'T BURN

Béla Fleck and the Flecktones

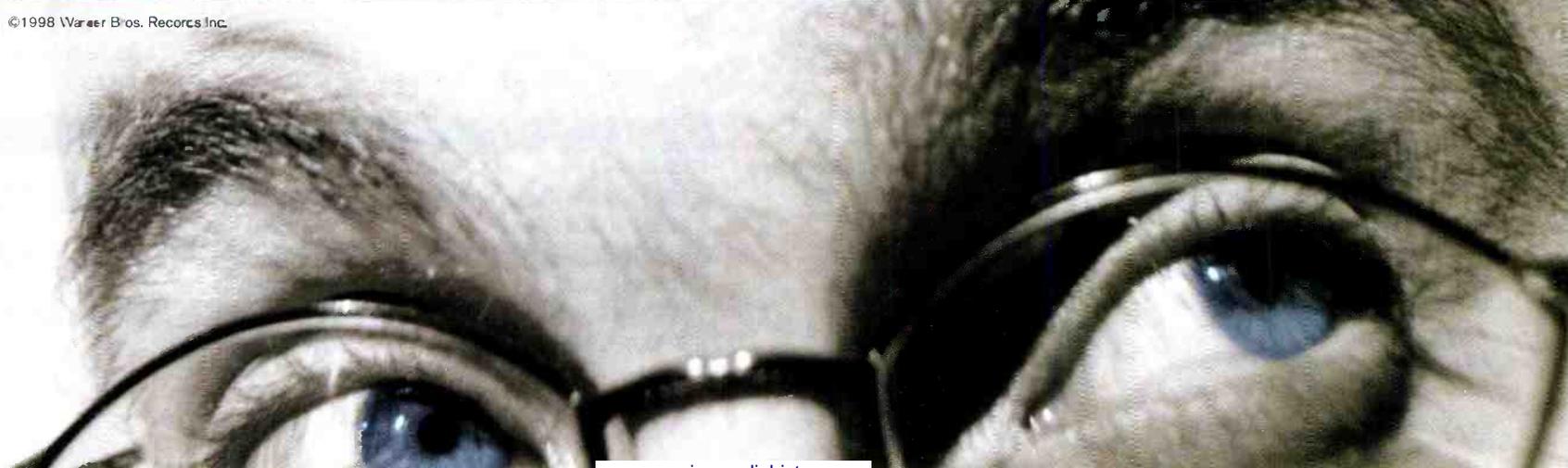
"Communication" featuring vocals by Royel (aka Future Man)
and a distinctive voice from the crowded streets



THE FIRST NEW STUDIO ALBUM IN FIVE YEARS
left Of cool



©1998 Warner Bros. Records Inc.



A3 BOOMER GRID

EDITORS:
KENT/KEITH
ZIMMERMAN

TW	Title (Label)	Spins	Trend	CDR	KACY	KBAC	KBCD	KBRB	KCRW	KEPC	KFAN	KFLY	KFGB	KFRD	KFSR	KINK	KICZ	KLCC	KLRO	KMMS	KMTT	KNBA	KOTR	KPCB	KPIG	KRCL	KROK	KRSH	KRWI	KRBS	KSPN	KSUT	KTAD	KTCZ
1	DAVE MATTHEWS BAND (RCA)	1172	+34	36	22	17	25	31		12	5	21	21	12	18	11	14	7	16	18	31	10	12	7		38	18	15	28	20	8	22	21	
2	NATALIE MERCHANT (Elektra/EEG)	1110	+13	32	23	17	15	26	5	11		19	20	23	20	25	30	7		7	27	8	5		7	38	24	20	7	20	11	12	25	
3	BONNIE RAITT (Capitol)	1100	-44	33		7	25	28		11	10	35	17	5	22	48	31	7	18	20	29	10	12	7	16	7	38	15	14	20	13	24	19	
4	ERIC CLAPTON (Reprise)	932	-42	34	19	20	16	29				17	24	24	13	41	27	7	15	17	25	5	4	7	6	3	39	19	15	14	20	25	22	
5	CITY OF ANGELS SOUNDTRACK (Reprise)	790	+79	38	40	26	15	20		9		20		23	13		6					5		7		34	29	15	9	13		6	13	
6	TORI AMOS (Atlantic)	782	+21	18	22	25	5	13		21	5			22	20					18	8	8	14	7		32	15	29	7	13		3	8	
7	VARIOUS ARTISTS (Epic)	690	+48	7	22	1	6	27		7	10	6	21	23	23		29			9	12	25	11	5		36	7	14	10		6	22		
8	SEMISONIC (MCA)	679	-20	34	23	7	12	26	11	7				16	14	8	29			9	7		4	7		31	7	10	14	13		11		
9	FASTBALL (Hollywood)	565	-91	11			24	28												18	5		9	7	2	37	16		7		8	18		
10	PEARL JAM (Epic)	564	+14			17	15	27				15	13	12	22	11			14		24	7	10			33	10	14	13		6			
11	PATTY GRIFFIN (A&M)	562	+81	17	1				6	5	4		7	20	10	13					5	10	7	5		25	6	10	12	13	10	7	11	
12	MATCHBOX 20 (Lava/Atlantic)	547	-21	17	18	7	9	13				9	10	23		11	29									37	17	15	12	13		17		
13	LENNY KRAVITZ (Virgin)	545	+18	18	18	6			4	10		9	10	14						7	21	8	4	7	4	22	25		12	3		7		
14	FRANCIS DUNNERY (Hazor & Tie)	544	+42	3	17	17				10				12	4			5	9					6	7	28	7	15	12	10		14		
15	MARC COHN (Atlantic)	525	-69	35			5	13				22	17	7		1	14	7		9				14		34	15		20	9	15	10		
16	EVERYTHING (Blackbird/Sire)	485	+27		18	24	14				6	5				9	19	15			8				5	26	7		12	13	6	11		
17	ROBBIE ROBERTSON (Capitol)	457	-33	16		17			6	10						9				18		7	16	5		32		20		13	15	23	7	
18	ALANA DAVIS (Elektra/EEG)	448	-52	17		8		14				14		24	15		13	4			4	8	4	5	2	24	15	15		20	8		11	
19	GRANT LEE BUFFALO (Slash/Warner Bros.)	433	+150	1	14	7			13				6	9		14		5		5	8	14				5	7	9	10	5	7	9		
20	JOHN FOGERTY (Reprise)	406	+77	17	22	26		7			5	1		5	20	25	12			5	7	10	10	4	5		7	7	12		8	9		
21	NATALIE IMBRUGLIA (RCA)	394	+15				26									8				9				7		30	2	10		13		9	11	
22	ANI DI FRANCO (Righteous Babe)	394	-25	17		3										5		5			4	8	9	5	5		15		13	6	7			
23	AGENTS OF GOOD ROOTS (RCA)	389	-9	36								14	7			13		5			8	10	12	5		30	4		10		13	4		
24	THE VERVE (Virgin)	383	-40	18	22	6	15						8	11	8	3					7	5				22	14				3	11		
25	COWBOY JUNKIES (Geffen)	376	+95	7	15	7					5	10	9	12	13	25	13					6	10	8	3		7	7	9	10		9	6	
26	EBBA FORSBERG (Maverick)	360	-38	16		18			6	8											5				1	32	14	10		13		6		
27	JIMMY PAGE & ROBERT PLANT (Atlantic)	354	-21				13	36		7		14	22		15		7		17	19	7		14			11	20	14	20	7		7		
28	SUSAN TEDESCHI (Rounder)	353	-11						11	10								4	7			9			7	6	8	15	14		9	6	6	
29	SARAH McLACHLAN (Nettwerk/Arista)	326	-123	15			10	13			5		3			31					9			1		31	2	15		13	6		12	
30	SQUL ASYLUM (Columbia/CRG)	319	-3		4		15				15		7	8				9		8	18		7			25	8		12		6			
31	PETE DROGE (Epic)	313	-13		7						7	15		21					7		8		12					9	13	4	6			
32	LILITH FAIR (Arista)	300	-37								12							5		8		10	9	7		14		10		13	6			
33	TCDD SNIDER (MCA)	299	-9				10			11	10							15	8			9	7	10	2				13		8			
34	WIDESPREAD PANIC (Capricorn)	298	-3		18					11	5	14							9		6	7	12	3	5			14	20	7				
35	THE CONNELLS (TVT)	291	+38		14	9								10													6	7	9	13		6	11	
36	EDWIN McCAIN (Atlantic)	285	0	34			26										13									5		33					12	
37	B-52's (Reprise)	283	+36		22	7		8					11	7			13			11							13	7	9					
38	UGLY AMERICANS (Capricorn)	270	+10		7	2	8				15	8		7	13			5		7						27	6		10		6	8		
39	LARGO (Mercury)	266	-9								12							4								5	2	9	10		13	10		
40	BUDDY GUY (Mercury)	261	+39		3		12				10	14	17	7					5	9	5	10	7		12	13	7		12		7	3	7	
41	SCOTT THOMAS BAND (Elektra/EEG)	260	+18	10			11						9	7						8		10	5		9	3	11	6			7	7		
42	PAUL KELLY (Vanguard)	251	+41			7					5			7				7	5							4	14	10	12	10	5	7		
43	MORCHEEBA (China/Sire)	237	-9			8			7					13							4	6	4			2	16	8						
44	HEATHER NOVA (Big Cat/WORK/CRG)	233	NEW	16	11	7							7				13		5		9	8	4	3		4	13	7	7			6		
45	CHERRY POPPIN' DADDIES (Mca)	233	NEW										7	22	12						8						15							
46	THE SPECIALS (Way Cool/MCA)	228	-2					13		9								14	7			7	6	4	5							8		
47	STEVE POLTZ (Mercury)	216	-64	18								14										6			5	5						6		
48	TRAIN (Aware/Columbia)	215	-43			8						8									10									10				
49	FROM GOOD HOMES (RCA)	209	NEW		14	8					5							4				10							9	10		6	8	
50	PETER CASE (Vanguard)	201	-66							7		9																	10		10	8	7	

REVIEWS

SMASHING PUMPKINS

Adore (Virgin)

Smashing Pumpkins are entering a Pearl Jam phase, in that as their sound matures, their music becomes more relevant to adult rock radio. And maybe those of us who aren't rabid fans are better equipped to objectify this latest direction. As *Adore* dabbles in electronics and blatant drum programs, it also mixes

- | | Right | Wrong |
|---|-------------------------------------|-------------------------------------|
| 1. The Boston Red Sox sold Babe Ruth to the NY Yankees so the owner could finance the Broadway production of No No Nanette. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 2. Kent and Keith Zimmerman are not related, they met for the first time at the Gavin offices in San Francisco. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 3. Coca-Cola was originally green. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 4. Elvis Costello's real first name is Desmond. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 5. Polar bears are left-handed. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 6. Radio consolidation is providing more jobs. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 7. A quarter has 119 grooves on its edge, a dime has one less groove. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 8. The Lilith Fair is named after Gloria Steinham's oldest daughter. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 9. Thomas Edison, inventor of the light bulb, was afraid of the dark. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 10. Bill Gates cuts his own hair. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 11. The average person laughs 15 times a day. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 12. Sean Coakley and Bruce Warren both have a full, luxurious head of hair, but prefer to wear bald caps. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |

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

<input checked="" type="checkbox"/>	<input type="checkbox"/>
-------------------------------------	--------------------------

right my wrongs
going for adds June 9.



For more information contact: Mike Marrone (978) 825-3238 /marrone@rykodisc.com
or Jamie Canfield (978) 825-3239 /promo@rykodisc.com Visit www.rykodisc.com
Rykodisc, Shetland park, 27 Congress St., Salem MA 01970



A3 BOOMER GRID

SPINS in **RED** are ADDS

Artist - Title (Label)	KTHX	KUNR	KXL	WAPS	WBOS	WGCE	WCLZ	WDET	WEBK	WEBX	WERU	WFRB	WFPK	WFUV	WUIS	WKZE	WMMM	WMPY	WMMY	WNCB	WNCV	WNUD	WNRN	WRLT	WRNR	WRNY	WVOD	WVRV	WVOD	WKLE	WRPN	WVRT	WVRV	WTEP
DAVE MATTHEWS BAND (RCA)	11	5		5	23		12		15	24	10		12	10	15	16	37	14	14	12	16	3	28	31	14	8	22	22	29	2	10	20	26	14
NATALIE MERCHANT (Elektra/EEG)	10	5	26	7	25		7		21		6	7	12	9	5	16	25	14	14	14	4	15	28	19	12	21	24	26	16	39	7	20	25	14
BONNIE RAITT (Capitol)	25	5	21	7	33	9	12	15	19	24	10	4	12	9		16	16	14	20	10	16		20	28	14	14	12	40			14	21	13	13
ERIC CLAPTON (Reprise)	15	5	40		14		24						8	5	6	16	24	20	20	11			30		17	20	29		12	5	9	24	10	
CITY OF ANGELS SOUNDTRACK (Reprise)			3	8	7	33		7							5		13	7					24	29		21	25	67	25	93		11		
TORI AMOS (Atlantic)	8	5		6			6		21			7	8	5	3		15	8	12	14	16	6	30	29		24	24		24	19	4	14	22	9
VARIOUS ARTISTS (Epic)	8	3		7	9		7						4	8	8	22		13	6		3	26	11		14	25	24	17	39		17			
SEMISONIC (MCA)				13	22	6	7		22	36	4			8	18	26	5	12	13			3	24			8	27	22	47	9			13	10
FASTBALL (Hollywood)							13								16	26							28	18		23	13	42	23	48	8	18	14	8
PEARL JAM (Epic)							4								19		17	6	10	8			20	29	12	25		23	13	12	24		5	
PATTY GRIFFIN (A&M)	8	5	16	7	9	6	6	10	15		7		12	10				13	10	9	16	15		18	5	6	25	17	10		12	9		
MATCHBOX 20 (Lava/Atlantic)	8				24		14								14		16	13								23	20	33	13	72		12		
LENNY KRAVITZ (Virgin)	8				5	3	1	11	21		6		8					13	13	11	4		20	18		13		22		7		16	12	
FRANCIS DUNNERY (Razor & Tie)	8			6	6	9			14	50	7		12	5			7	7	5	15	16	15			5	20			41	14		16	12	
MARC COHN (Atlantic)	11	5	23	7			13	5	22	7			12	7		16	8	14					18		5	21							9	
EVERYTHING (Blackbird/Sire)	11	3			6		6		15	36			12		7														23				7	
ROBBIE ROBERTSON (Capitol)	26	5	4		4	6	7			3	10		12	9		16	18	13		6	4		16	18						3	5	8	6	
ALANA DAVIS (Elektra/EEG)	8		7	2			4			7				5				14								26	20	11		24		14	8	
GRANT LEE BUFFALO (Slash/Warner Bros.)	7	3		5		9	2	8	22		4		4		6	7	5	10	7	4		8		5	6			22	12	15		11	18	
JOHN FOGERTY (Reprise)	9						6		15					5			16	10	10	4			11	5	14	15				14	4	7		
NATALIE IMBRUGLIA (RCA)			6	5	32		7								16								6				44		48			20		
ANI DIFRANCO (Righteous Babe)	7	5				9	7		1	50	6	4	12	10		16	8	4		9			16	28		21	12			11		13		
AGENTS OF GOOD ROOTS (RCA)						6	7	10					8	5		7	14	7				18	28				5			4	5		7	
THE VERVE (Virgin)	11			5	24		7								4		7	8	10				22		10	24	10	7	8	11	10			
COWBOY JUNKIES (Geffen)	8	3		5			7						7	4	6	7	6	8	10				11	5	6					5	9	10	7	
EBBA FORSBERG (Maverick)	8	5			4		6			3			4		12	8	8	8	11	8			29		14		16			7		14	9	
JIMMY PAGE & ROBERT PLANT (Atlantic)							3						7		15								18			19				22				
SUSAN TEDESCHI (Rounder)	10	5					6	14	15	24	6		4	5		12	14	10	20		24	6			9	6							5	
SARAH McLACHLAN (Nettwerk/Arista)	8		28				6						9	14				14					4		10	23	21				5			
SOUL ASYLUM (Columbia/CRG)	5			11			6		14					8		7	5											19	12	9				
PETE DROGE (Epic)	8		10			6	7		14	24	8	3	12	3	6	6		10	5	4	6	18		11	11		12						10	4
LILITH FAIR (Arista)	8	5	3				5	14	7		9		8	8		12		6	12	5	8	15	18							1			5	
TODD SMIDER (MCA)	13			12					14	24		3	12	4	6	5		13		8	15			8		15					5			
WIDESPREAD PANIC (Capricorn)	11					3	3		7	7			4		6	7		12		8	6		18	8		24				3			7	
THE CONNELLS (TVT)	11	3		9	3		6		21	3	4		4		7			6	10	4			11			24							4	
EDWIN McCain (Atlantic)							6											9																
B-52's (Reprise)	8				11																	7		16		12	10	42	22	15	2	18	14	6
UGLY AMERICANS (Capricorn)	8						7		22				12					5		6		3		17	12								11	7
LARGO (Mercury)		5				9	4	7	17	8	2	8	9						14	10	4	15												6
BUDDY GUY (Silvertone)	11						4	5	7								7	6				2	3		5	14				5		13	6	
SCOTT THOMAS BAND (Elektra/EEG)		3		6	4		7	7	14				4	4	8			6			16				8	15				3		6	6	
PAUL MULLY (Vanguard)	6	3		5		3	6		15	24	6	6			6		2		7	4	15				6								7	
MORCHEEBA (China/Sire)	8					9		7		17	7	3	8	4				5	16		6	5	11					25				10	9	
HEATHER NOVA (Big Cat/WORK/CRG)	7	3	4	7			3		15				4	2										11		13				4			7	
CHEERY POPPIN' DADDIES (Mojo)	8	3					7		9					5	4																			
THE SPECIALS (Way Cool/MCA)	8			7			6						8	4	3																			
STEVE POLTZ (Mercury)	9						6		7	24				5		16		7																
TRAIN (Aware/Columbia)							3		15	36				3			8														10	5	8	
FROM GOOD HOMES (RCA)		3				9			22		5					12	6	5	5	9		6									2			
PETER D'CASE (Vanguard)		5		7			4				24	5				16		7																

COUNTDOWN

76 DAYS UNTIL GAVIN SUMMIT VI

Have You Received Your Invitation?
 If not, contact Kent Z @ Gavin, ext. 606
 or kent@mail.gavin.com
 We'll fax or email you details pronto.



WHEN
 August 20, 21, 22, 1998

WHERE
 Regal Harvest House, 1345 28th St.,
 Boulder, CO 80302

ONE CALL DOES IT ALL
 Call GAVIN direct to register and book
 rooms at the Regal Harvest House, and
 surrounding hotels. Contact or leave a
 message for Catherine Ryan at (415)
 495-1990 x653.

REGISTRATION
 Early registration \$2



no illusions.

no stories.

just ani difranco.

AS IS.



AS IS. The new single by **ANI DIFRANCO**
from **LITTLE PLASTIC CASTLE.**



"she has changed the decade's musical landscape."

—ROLLING STONE



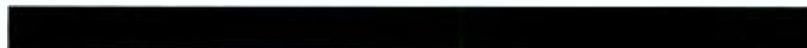
righteous babe records • p.o. box 95 • ellicott station • buffalo, ny 14205 • phone: 716.852.8020 • fax: 716.852.2741 • email: RBRsean@aol.com

NASHVILLE

COUNTRY ROADS AND AMERICANA BYWAYS

Does your listening audience need to simply hear the music you play, or do they need to be sold on it? I believe the average listener does not quickly bond to a song, even from a very familiar artist. Since your station's popularity is in large part due to the bond listeners have with the songs you play, it is critical that you take the time to sell/promote/identify each song on the air. In today's radio world of long music sweeps, it is easy for the song-selling to get lost. Long music sweeps are very effective when done correctly, but we must also identify the music in these sweeps. We've heard some stations who get more excited about "wrapping up" a 12-song sweep than identifying the music within the sweep itself.

One of the biggest objections listeners have with radio stations—regardless of format—is the fact



The Importance of Song-Selling

BY BRIAN WRIGHT,
AUDIENCE DEVELOPMENT GROUP

that announcers don't identify the music. In many cases, listeners have the impression that the announcers never identify any of the songs they play. We know this is not true, but it is what the listener thinks. This is the one area where radio people simply refuse to give the listener what they want. It has been suggested that programmers don't want to interrupt the flow of the station with constant song identification. But would it surprise you that music flow has rarely been identified as a primary area of importance by the listener, whereas song identification has.

While traveling to various markets, I always try to visit a few music stores to watch how people purchase CDs. First, I identify some of the hot, new songs that radio is playing in the market, then see if

people are buying these songs. Most people who are in the store to buy CDs are almost totally unaware of who actually has recorded some of these songs!

Why should a radio person care whether or not people buy the CDs they are playing? Because of listener passion and memory. If listeners learn about the songs on your station and become attached to them, they will think of you when they play them—and that's powerful. Everything you do should be designed to gain Top of Mind recall. This is what Arbitron measures—and what will increase your actual listenership, as well. It may be time to rethink the mechanics of your station, and to provide the listener with more information about the music you play. VH1, MTV, and CMT have all caught on to this. We should do the same. ■

The Scene



Ralph Stanley (center) enjoys Ricky Skaggs' (right) sense of humor during Stanley's *Clinch Mountain Country (Rebel)* CD release party at the Station Inn in Nashville.



Steve Wilkison, Manager of A&R for Koch Records with Mike McAdam, Greg Trooper, and Buddy Miller during a studio session for Trooper's upcoming Koch release. Miller is producing the project.



Atlantic's John Michael Montgomery gives Chicago Bull Michael Jordan some shooting tips for the upcoming NBA finals.

Whisperer's Galloping Success

BY CHRIS MARINO

Lately there has been a surge of movie soundtracks on which Americana artists have been prominently featured. The success of these projects substantiates what programmers and supporters of this music have known for some time—that the format and its music are commercially viable.

Over the last few months, at least three soundtracks have been

released with an emphasis on Americana music. The new *Hope Floats* soundtrack from Capitol Records contains quite a few artists



that are familiar to the format, including LyLe Lovett, Gillian Welch, and Whiskeytown; Decca's *Black*

Dog compilation, while featuring a cross-section of Country and Americana artists, has a distinctly Americana feel to it. But certainly

none is more representative of the genre than the soundtrack to the new Robert Redford movie *The Horse Whisperer*. And while Redford's primary intent may have been to develop a soundtrack that fit the disposition of his film, he also created a symbol for the Americana format.

Continued on page 57

OVERHEARD

"The success of this album saved me from a shaved head." —RCA's Keith Gale, commenting on a wager he made with RCA VP of Finance Paul Barnabee concerning the platinum status of Martina McBride's album, *Evolution*.

CORRECTION

Contrary to what was published in last week's "Travels of a Gunslinger" (page 42), Bev Paul is currently consulting Sugar Hill Records, not Rounder Records. We are sorry for the error.

WHISPER *continued from page 56*

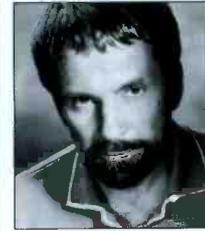
Tony Brown, President of MCA Records Nashville, which released the project, feels *The Horse Whisperer* soundtrack is a pivotal record for the Americana format. "Americana needed a flagship record to spread the word about the format," he says. "This is not only a movie soundtrack, it is also a soundtrack for the format."

According to SoundScan, *The Horse Whisperer* has jumped from #16 to 13 in sales and is now moving more than 13,800 units per week. And while brisk record sales can be attributed to the movie's success at the box office, it must also be noted that the record was released weeks before the movie premiered. Says Stephen McCord, Senior Director of A&R/Artist Development, "The release of the movie has boosted sales, but we had airplay and saw significant sales even before the film's release."

Brown adds "Americana gave *The Horse Whisperer* visibility before anything was happening elsewhere."

While other major Nashville labels

may question the Americana format's impact on record sales, MCA and Decca have fully embraced the format. Says Brown, "The Americana



Tony Brown

format has been good for us, and I'll bet a lot of the other labels, if asked, would say the same thing. Right now there is so much

music being put out, and Americana has opened a window for people to be aware of music they were not aware of before. The chart has already given us a story with *The Horse Whisperer*; and any time you're promoting a record to radio or retail, the programmer or retailer wants a story. The success at Americana is a story we can tell."

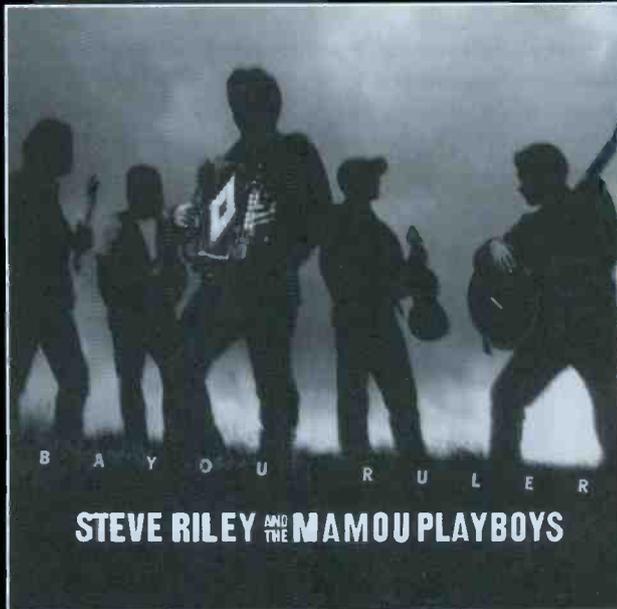
Brown, who was responsible for signing acts like the Mavericks, Lyle Lovett, Nanci Griffith, and Joe Ely, sums it up: "People have accused me of pushing the envelope with country music, but your [Americana] chart is pushing the envelope. I think it's great." He added, "More people know about Joe Ely this year than they did last year, and it's in large part because of Americana. ■"



Stephen McCord



**STEVE RILEY & THE MAMOU PLAYBOYS
BAYOU RULER**



THUMPING AND PUMPING LIKE A LOUISIANA OIL WELL . . . STEVE RILEY AND THE MAMOU PLAYBOYS TAKE A BOLD STEP FORWARD, RECHARGING THE PAST. THIS IS VINTAGE GULF COAST FRENCH LOUISIANA ROCK 'N' ROLL!

PRODUCED BY CC ADCOCK AND TARKA CORDELL

**ON TOUR NOW!
ADD DATE: JUNE 9**



ROUNDER® www.rounder.com

COUNTRYPROFILE

Mike Sirls



Company:
Mike Sirls Promotions

Position:
Owner/President

How long? 5 years

What do you like most about your job?

Developing professional relationships with radio and developing trust with more than one record company. It's enlightening to work with the different staffs of each label and see their unique idiosyncrasies.

Least? Short playlists!

The Early Years:
City born: Nashville, Tenn. Grew up in: Nashville, Tenn.

Before starting my own company, I worked at: RCA from 1987-1993 as National Director of Promotion

What was your first industry job?
I worked in the mailroom at Warner Bros. in 1976.

Before entering the music business, I worked at: United Parcel Service loading trucks in college.

What is your favorite song out right now?
I like any song I get paid to work (just kidding).

What album/CD in your collection are

you most ashamed of? The Saturday Night Fever soundtrack

What is your favorite kind of beer? Icehouse with a tequila back.

DIDYAKNOW? I enjoy boating, jet skiing, motorcycling, and mountain biking.

If I worked for a radio station, I would: be Gerry House

Motto to live & work by: Work hard, play harder, be fair, respect life.

by Jeff House

Harassment Suit Names Sony/ATV

BY JAMIE MATTESON

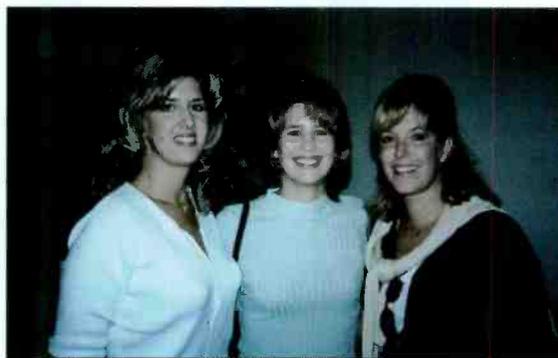
There were rumbles along Nashville's Music Row last week when former Sony/ATV Tree song plugger Amy McKeehan filed a lawsuit against her former employer, citing years of sexual harassment.

The suit alleges that incidents of harassment included overtures from supervisors desiring sex and requests to sleep with clients in order to secure

deals. McKeehan also accuses Sony/ATV Tree President Donna Hilley of setting the tone for the harassment by not listening to complaints from female employees.

In a statement issued late last week, the company called the lawsuit's claims "nonsense and utterly untrue." The undisclosed amount sought in the lawsuit includes back pay and potential earnings, plus damages for emotional distress and attorney and medical fees.

Gavin Country on the Town



GAVIN's Paula Erickson, Lisa Brokop and GAVIN's Jamie Matteson

WILL SING FOR FOOD!

Columbia Records and Lisa Brokop hosted a special lunch for GAVIN at Nashville's Merchants restaurant. Lisa also performed several songs acoustically from her new album, including the current single, "How

Do I Let Go." We were also treated to VP of Promotion Ted Wagner's flickering fingers on bass. (Hey Ted, don't quit your day job...just kidding). Afterwards, Lisa insisted on stopping by to visit the awesome new GAVIN Artist Lounge, where she was the first person to sign our new "Friends of GAVIN" wall. Thanks Lisa!

LET'S DO LUNCH!

When RCA and BNA staffers invited the GAVIN Country Crew to lunch to meet their new RLG GAVIN Promotion Manager, they didn't expect that she

would no longer be working there when the lunch date arrived, leaving a prime gig (not to mention the chance to talk to our great stations) open for some lucky person! Well, we had a great lunch anyway, chowing down at the Longhorn Steak House (Country Editor Jamie Matteson's first time



at the industry hang). While there, we caught sight of several well-known folks, including Gary Allan, WSIX's Dave Kelly, MCA's Mike Severson, Eddy Raven, Aristo Media's Jeff Walker, and singer/songwriter Jesse Hunter.

Lunchtime at the Longhorn! BNA's Tom Baldrica, RCA's Cindy Heath, GAVIN's Jeff House and Paula Erickson, RCA's Mike Wilson and Keith Gale, and GAVIN's Jamie Matteson.

AMERICAN PROFILE

Phil Leonard



STATION/MARKET:
WETS-Johnson City,
Tenn.

POSITION:
Program Director

HOW LONG?: 20 years

WHAT DO YOU LIKE MOST ABOUT YOUR JOB? Discovering new talent & bringing their music to the listener

LEAST? Not enough time nor staff to do all that could be done!

THE EARLY YEARS:
Born In: Franklin, Ind.
Grew up in: Banta, Ind.

FIRST RADIO JOB:
STATION/MARKET:
WAOV-Vincennes,
Indiana
TITLE: Announcer

WHAT IS YOUR FAVORITE SONG OF ALL TIME? "Always Late" by Lefty Frizzell.

WHAT ALBUM/CD IN YOUR COLLECTION ARE YOU MOST PROUD/ASHAMED OF? Proud of: Townes Van Zandt *Live at the Down Home*. Ashamed of: *Urban Chimpunk*.

DIDYAKNOW? I also

operate a music venue, am building a recording studio, and have a 1951 flexible bus for sale.

IF I WORKED FOR A RECORD LABEL, I WOULD: Be an A&R guy.

MOTTO TO LIVE & WORK BY: Be honest with yourself and fair with others.

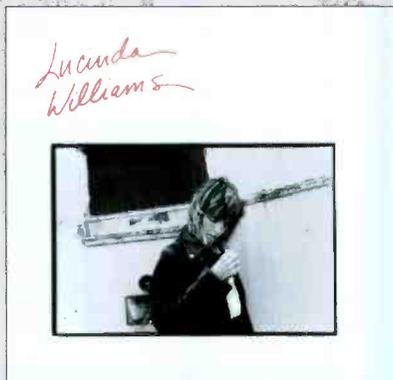
by Chris Marino

CORE AMERICANA

Lucinda Williams

KOCH

If interested, call us for servicing
- Street Date: June 16th
Contact: Scott Kuchler
(516) 484-1000 ext. 249
skuchler@koch.e-mail.com



A deluxe 18 track re-issue of Lucinda's long out of print 1988 self titled album with 6 bonus tracks — 2 of which are appearing in the U.S. for the first time. Includes new liner notes and a song by song description by Lucinda herself.

"Lucinda Williams is my hero!"
—Mary Chapin Carpenter

"Just when you thought there were no more truths to be unearthed in the human heart, along comes Lucinda Williams who plows up a whole new field."
—Emmylou Harris

COUNTRY

MOST ADDED



J. M. MONTGOMERY (52)
THE MAVERICKS (36)
**FAITH HILL W/
 TIM MCGRAW (33)**
PATTY LOVELESS (34)
VINCE GILL (30)
MICHAEL PETERSON (30)

MOST REQUESTED

GEORGE STRAIT
**REBA & BROOKS
 & DUNN**
S. TWAIN W/ B. WHITE
TIM MCGRAW
GARTH BROOKS

MOST SPINCREASE

DWIGHT YOAKAM +451
TY HERNDON +356
COLLIN RAYE +332
TERRI CLARK +322
**TRISHA YEARWOOD
 +315**

RADIO SAYS



THE WILKINSONS
 "26¢" (Giant)

"Stations better get on the bandwagon with this one, because it's gonna be a smash!"
 —Brian Kerivan, MD,
 KSKG-Salina, Kan.

LW	TW	Weeks	Reports	Adds	SPINS	TREND	35+	25+	15+	5+	
1	1	GEORGE STRAIT - I Just Want To Dance With You (MCA)	9	197	0	7382	-29	148	48	0	1
<i>The first song of 1998 to spend three weeks at Number One.</i>											
2	2	TIM MCGRAW - One Of These Days (Curb)	11	197	0	7236	-115	139	52	4	2
3	3	MARK WILLS - I Do (Cherish You) (Mercury)	15	197	1	7231	+119	137	55	4	1
5	4	REBA & BROOKS & DUNN - If You See Him/If You See Her (MCA Nash. & Arista Nash.)	7	197	0	7142	+209	129	62	6	0
4	5	LeANN RIMES - Commitment (MCG/Curb)	12	197	0	7110	+171	134	55	6	2
7	6	KENNY CHESNEY - That's Why I'm Here (BNA Records)	14	195	1	6763	+303	113	68	12	2
6	7	CLINT BLACK - The Shoes You're Wearing (RCA)	10	196	0	6713	+137	108	64	23	1
9	8	GARY ALLAN - It Would Be You (Decca)	17	196	1	6354	+216	93	73	29	1
10	9	MARK CHESNUTT - I Might Even Quit Lovin' You (Decca)	14	195	1	5640	+190	57	78	56	4
11	10	TY HERNDON - A Man Holdin' On (Epic)	12	193	1	5585	+356	54	80	53	6
12	11	TERRI CLARK - Now That I Found You (Mercury)	11	196	1	5479	+322	45	78	70	3
15	12	COLLIN RAYE - I Can Still Feel You (Epic)	8	194	0	5259	+332	33	88	68	5
16	13	SHANIA TWAIN with BRYAN WHITE - From This Moment On (Mercury)	5	195	0	5102	+310	29	79	82	5
17	14	TRISHA YEARWOOD - There Goes My Baby (MCA)	6	196	2	5092	+315	26	86	77	7
14	15	KEITH HARLING - Papa Bear (MCA)	15	193	1	5028	+74	36	77	65	15
19	16	GARTH BROOKS - To Make You Feel My Love (Capitol Nashville)	5	197	1	4955	+308	21	82	87	7
18	17	JOE DIFFIE - Texas Size Heartache (Epic)	10	192	0	4893	+218	22	87	74	9
21	18	DIXIE CHICKS - There's Your Trouble (Monument)	10	194	0	4663	+133	18	74	87	15
20	19	LEE ANN WOMACK - Buckaroo (Decca)	11	184	0	4543	-34	24	75	67	18
22	20	MARTINA McBRIDE - Happy Girl (RCA)	8	195	3	4367	+221	5	69	101	20
24	21	TRACE ADKINS - Big Time (Capitol Nashville)	6	179	5	3754	+160	6	54	88	31
25	22	PAM TILLIS - I Said A Prayer For You (Arista)	5	184	3	3578	+234	0	47	99	38
33	23	FAITH HILL with TIM MCGRAW - Just To Hear You Say That You Love Me (Warner Bros.)	3	181	33	3453	+1049	5	36	95	45
29	24	DWIGHT YOAKAM - Things Change (Reprise)	5	184	15	3352	+451	4	30	101	49
<i>Big spins at KNIX, KRWQ, KYNG, WAMZ, WGRL, WKXK, WQBE, WYAY, KGKL, AND WBKR.</i>											
28	25	SUZY BOGGUSS - Somebody To Love (Capitol Nashville)	11	167	3	3181	+168	2	44	77	44
27	26	CHELY WRIGHT - I Already Do (MCA)	12	168	4	3165	+45	3	45	71	49
35	27	VINCE GILL - If You Ever Have Forever In Mind (MCA)	3	181	30	3061	+880	0	27	89	65
31	28	LARI WHITE - Stepping Stone (Lyric Street)	5	182	6	3045	+283	1	28	80	73
30	29	CLAY WALKER - Ordinary People (Giant)	6	166	9	3029	+261	4	36	66	60
34	30	JODEE MESSINA - I'm Alright (Curb)	4	176	18	2923	+602	0	33	73	70
37	31	TOBY KEITH - Double Wide Paradise (Mercury)	4	145	16	2347	+349	2	21	58	64
36	32	RESTLESS HEART - No End To This Road (RCA)	5	141	5	2261	+152	1	18	54	68
44	33	JOHN MICHAEL MONTGOMERY - Cover You In Kisses (Atlantic)	2	146	52	2120	+820	2	8	55	81
40	34	DIAMOND RIO - You're Gone (Arista)	3	145	21	2073	+318	1	10	54	80
42	35	PATTY LOVELESS - High On Love (Epic)	3	137	34	1999	+589	0	11	54	72
32	36	WYNONNA - Always Will (Curb/Universal)	8	104	1	1926	-581	1	28	40	35
39	37	THE KINLEYS - Dance In The Boat (Epic)	6	118	3	1846	+2	1	16	40	61
41	38	DAVID KERSH - Wonderful Tonight (Curb)	6	115	10	1814	+100	1	19	36	59
43	39	MILA MASON - The Strong One (Atlantic)	6	103	5	1423	+92	0	10	35	58
46	40	MONTY HOLMES - Why'd You Start Lookin' So Good (BANG II)	6	103	14	1374	+193	1	8	34	60
13	41	SAMMY KERSHAW - Matches (Mercury)	13	59	0	1332	-3770	9	12	24	14
45	42	LINDA DAVIS - I Wanna Remember This (DreamWorks)	6	98	11	1277	+93	0	3	37	58
49	43	MINDY McCREADY - The Other Side (BNA Records)	2	88	25	1076	+250	0	3	27	58
—	44	MARK NESLER - Used To The Pain (Asylum)	3	82	18	989	N	2	0	22	58
—	45	MICHAEL PETERSON - When The Bartender Cries (Reprise)	2	84	30	972	N	0	1	21	62
50	46	BIG HOUSE - Faith (MCA)	5	72	10	889	+84	1	1	25	45
—	47	LISA BROKOP - How Do I Let Go (Columbia/CRG)	4	69	6	762	N	0	2	14	53
47	48	JASON SELLERS - This Small Divide (BNA Records)	7	51	1	725	-155	0	4	18	29
48	49	ALLISON MOORER - A Soft Place To Fall (MCA)	8	54	3	707	-139	0	1	17	36
—	50	THE MAVERICKS - Dance The Night Away (MCA)	1	44	36	545	N	1	1	13	29

COUNTRY UP&COMING

Rpts.	Adds	SPINS	Wks.	Artist - Title (Label)
39	28	428	1	* DOUG STONE - Gone Out Of My Mind (Columbia/CRG)
31	2	410	2	EARL THOMAS CONLEY - Scared Money Never Wins (Intersound)
31	19	377	1	* CHRIS LeDOUX - Runaway Love (Capitol Nashville)
30	—	420	2	BRAD HAWKINS - I'm The One (Curb/Universal)
30	5	373	1	* SOUTHBOUND - I Know Where You're Coming From (Soundwaves)

COMING TO FANFAIR?
 GIVE US A CALL AT
 (615) 255-5010.

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
 NASHVILLE OFFICE: (615) 255-5010 NASHVILLE FAX: (615) 255-5020

AMERICANA®

MOST ADDED

- DAVE ALVIN (13)
- JERRY DOUGLAS (11)
- RALPH STANLEY (7)
- JASON & THE SCORCHERS (7)
- DONNA THE BUFFALO (6)
- JOE ELY (6)
- BRUCE ROBISON (6)
- ONE FELL SWOOP (6)

HOT PICKS



DAVE ALVIN

JOE ELY

BRUCE ROBISON

JERRY DOUGLAS

RALPH STANLEY

RADIO SAYS



RALPH STANLEY

"Clinch Mountain Country"
(Rebel)

"The Ralph Stanley record is working on a lot of levels, it's fun, it has musical integrity, and we are getting a great phone response."

—Bruce Kidder, PD, KHYI Dallas, TX

LW	TW		Repts.	Adds	Spins	Trend
N	1	THE HORSE WHISPERER SDTRK. - Various Artists (MCA/Nashville) <i>Still in the winners circle after six weeks at #1</i>	58	0	636	+636
N	2	THE MAVERICKS - Trampoline (MCA/Nashville)	51	0	580	+580
N	3	GEORGE JONES - It Don't Get any Better Than This (MCA/Nashville)	46	2	503	+503
N	4	SAM BUSH - Howlin' At The Moon (Sugar Hill)	57	2	473	+473
N	5	KIERAN KANE - Six Months, No Sun (Dead Reckoning)	48	0	471	+471
N	6	RALPH STANLEY - Clinch Mountain Country (Rebel)	54	7	438	+438
N	7	DON WALSER - Down At The Skyview Drive-In (Watermelon/Sire)	52	1	428	+428
N	8	WAYLON JENNINGS - Closing In On The Fire (Ark 21)	49	3	418	+418
N	9	BLACK DOG - Original Soundtrack (Decca)	29	3	404	+404
N	10	BAP KENNEDY - Domestic Blues (E-Squared)	58	2	384	+384
N	11	CARRIE NEWCOMER - My True Name (Philo/Rounder)	40	0	354	+354
N	12	JOE ELY - Twistin' In The Wind (MCA/Nashville)	52	6	353	+353
N	13	CHRIS KNIGHT - Chris Knight (Decca)	39	0	345	+345
N	14	MIKE IRELAND & HOLLER - Learning How To Live (Sub Pop)	43	0	335	+335
N	15	KATE CAMPBELL - Visions Of Plenty (Compass)	46	2	316	+316
N	16	LAURIE LEWIS - Seeing Things (Rounder)	47	2	315	+315
N	17	DAVE ALVIN - Blackjack David (Hightone)	49	13	302	+302
N	18	BONNIE RAITT - Fundamental (Capitol)	33	1	286	+286
N	19	SALAMANDER CROSSING - Bottleneck Dreams (Signature Sounds)	45	1	283	+283
N	20	LEON RUSSELL - Legend In My Time (Ark 21)	39	0	279	+279
N	21	JOHNNY BUSH - Talk To My Heart (Watermelon)	36	1	272	+272
N	22	BRUCE ROBISON - Wrapped (Lucky Dog) <i>"Wrapped" up a great week moving up nine spots to #22</i>	39	6	255	+255
N	23	JERRY DOUGLAS - Restless On The Farm (Sugar Hill)	48	11	249	+249
N	24	GREAT DIVIDE - Break In The Storm (Atlantic)	24	0	232	+232
N	25	CORNELL HURD BAND - Texas Fruit Shack (Behemoth)	36	2	231	+231
N	26	JIM LAUDERDALE - Whisper (BNA Records)	25	0	219	+219
N	27	NICK LOWE - Dig My Mood (Upstart/Rounder)	29	0	192	+192
N	28	SARA EVANS - Three Chords and the Truth (RCA)	18	0	181	+181
N	29	WHERE HAVE ALL THE FLOWERS GONE - Various Artists (Appleseed)	23	2	150	+150
N	30	KEVIN GORDON - Cadillac Jack's #1 Son (Shanachie)	27	0	149	+149
N	31	CLAY BLAKER - Rumor Town (Neobilly)	22	3	138	N
N	32	VICTOR MECYSSNE - HUSH MONEY (Sweetfish)	20	1	129	+129
N	33	REDD VOLKAERT - Telewacker (Hightone)	19	2	116	+116
N	34	RAMBLIN' JACK ELLIOTT - Friends Of Mine (Hightone)	22	0	113	+113
N	35	CHERI KNIGHT - Northeast Kingdom (E-Squared)	16	0	112	+112
N	36	PAUL BURCH - Pan-American Flash (Checkedered Past)	22	0	111	+111
N	37	JEFF EASTWOOD - Say It Isn't So (Media)	18	0	110	N
N	38	DUANE JARVIS - Far From Perfect (Watermelon)	23	1	102	+102
N	39	JASON & THE SCORCHERS - Midnight Roads & Stages Seen (Mammoth)	25	7	102	N
N	40	JIMMY BUFFETT - Don't Stop The Carnival (Island)	15	2	101	N

CHARTBOUND

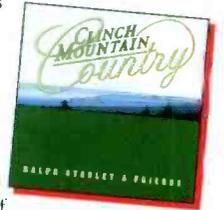
THE FLY-RITE BOYS (Hightone)	SUE FOLEY (Shanachie)
RUST FARM (Daring/Rounder)	THE REVENANTS (Epiphany)
V/A-"LARGO" (Mercury)	IIIRD TYME OUT (Rounder)
JONO MANSON (Paradigm)	

Check out GAVIN Online! www.gavin.com

AMERICANA REVIEWS

RALPH STANLEY Clinch Mountain Country (Rebel)

An extremely important record by one of the most influential American artists of this century, Stanley pairs with over 30 guests for what has to be the greatest tribute album of all time. Artists like Ricky Skaggs, George Jones, Bob Dylan, Alison Krauss, and others contribute to Stanley's legacy, each performer demonstrating the respect they have for the veteran banjo player. Loveless and Stanley are over-the-top on "Pretty Polly."



BRUCE ROBISON Wrapped (Lucky Dog)

Initially released by Bruce himself, the record lacked wide retail distribution, making it a hard-to-find treasure. Now it's being re-released by Lucky Dog with three brand new tracks, "Rayne, Louisiana" (a duet with brother Charlie), "Desperately," and "Angry All the Time," featuring Robison's wife Kelly Willis on background vocals. "Angry All the Time" has hit written right into it. An incredible record when it first came out, now it's even better.



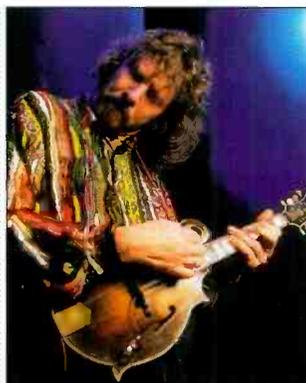
AMERICANA REPORTS ACCEPTED
MONDAYS AND TUESDAYS
8 A.M.-3 P.M. (CT)
GAVIN STATION REPORTING
PHONE: (615) 255-5010
FAX: (615) 255-5020

ARTISTPROFILE

SAM BUSH

MULTI-INSTRUMENTAL ARTIST
BIRTHPLACE/BIRTHDAY: Bowling Green, KY-April 13, 1952
CURRENT RESIDENCE: Nashville, Tenn.
CURRENT PROJECT: Howlin' at the Moon (Sugar Hill)

"I started playing mandolin at about age 11 and fiddle at 13. There was a young mandolin player who I used to see play who was a couple of years younger than me. I thought it was the greatest thing in the world. It was Ricky Skaggs"
EARLY BANDS: "I started moving around the state of Kentucky after high school and ended up



in Louisville playing in my first professional band, the Bluegrass Alliance. When that broke up, we started New Grass Revival"
EARLY INSPIRATIONS: Bill Monroe, Tommy Jackson, Kenny "Jethro" Burns, the Beatles, and Eric Clapton.
FAVORITE MUSICIANS: "Mark O'Connor, my band mates, and John Cowan."
FAVORITE SONGWRITERS: Bill

Monroe, James Taylor, and Leon Russell.
CURRENTLY LISTENING TO: *Annunciation* by the Subdudes, *Roll Away the Stone* by Kelly Joe Phelps, and *Just Like You* by Keb Mo
INTERESTING FACTOID: I also play in a sloppy rock band called Duck Butter.
BEST ADVICE EVER RECEIVED: "Don't ever run with scissors in your mouth."

The

Conclave

Learning
Conference

1998
Now What?!

Agenda Highlights

Tentative
More TBA

Keynote Speaker #1

Dan Mason
President
CBS Radio

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

Keynote Speaker #2

Tom Welch
AUTHOR OF "WORK HAPPY
LIVE HEALTHY"

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

Friday's
Special Musical Guest
**Smashing
Pumpkins!**

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!

The 1998 Conclave Learning Conference is back at the...

**Minneapolis Marriott
City Center**

JULY 16-19, 1998

The Nation's Most Unique Interactive Format Symposiums

Country
Friday PM

Alternative
Friday PM

Modern AC
Friday PM

**Adult
Contemporary**
Friday PM

Rock
Friday PM

Triple A
Saturday PM

Top 40
Saturday PM

News/Talk
Saturday PM

Oldies
Saturday PM

NAC/Smooth Jazz
Saturday PM

Conclave Travel

Advent Travel 1-800-426-8585
(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

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

Account Number _____ Expiration Date _____

Cardholder _____ Authorized Signature _____

The Conclave

The 23rd Conclave, July 16-19, 1998

- \$239 TUITION FEE UNTIL JULY 1, 1998!
- \$99 STUDENT/EDUCATOR/FREE AGENT/
CONCLAVE FACULTY

Amount Enclosed \$ _____

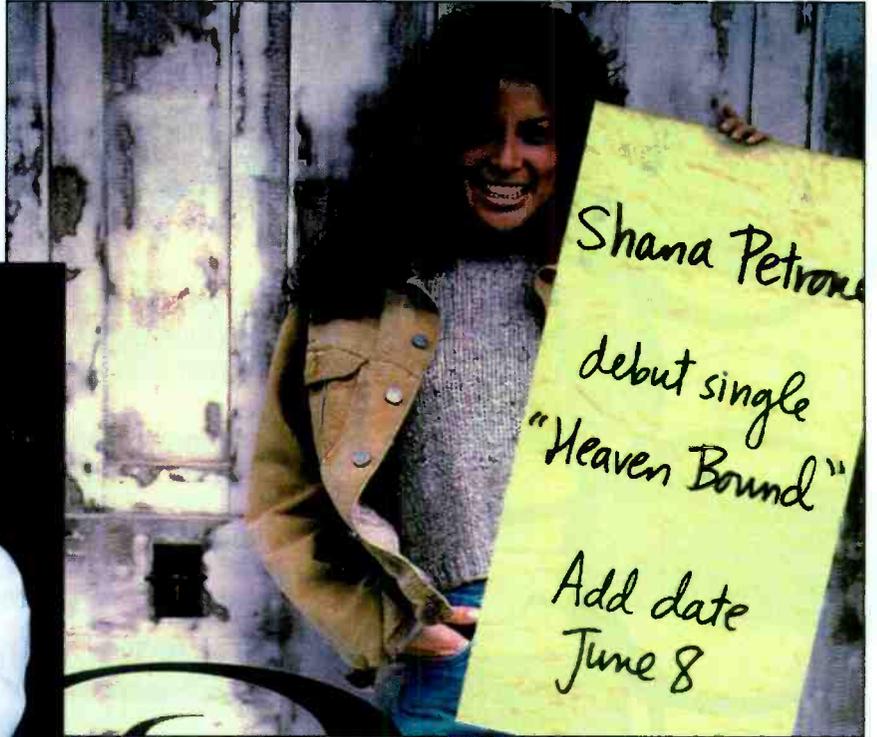
Marriott City Center SOLD OUT!
The nearby Crowne Plaza (612)338-
2288 has a limited number of special
"Clave" Rooms for only \$79.00 per
night. Hurry before they're gone!

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

PARTINGSHOTS

CAN YOU FEEL THEIR HEARTS BEAT?

It never fails. Grown women revert to giggling young girls when faced with a teen idol. Witness KYSR (Star 98)-Los Angeles PD Angela Perelli (back row, left of DC) and KIIS/FM-L.A. MD Tracy Austin (center, left), who along with a bevy of fellow fans, are all smiles when "Keith" comes through town. For the record: Cassidy was promoting *Old Dog New Trick*, his first CD in seven years.



THE ANSWER IS...

Shana Petrone! Those mysterious flyers we received last week culminated in this revealing shot. And hey, if the promotion is this fun, we can't wait to hear the single.

SHOWBIZ

GOING FOR SPINS: Is **Chancellor Media** entering the record biz? **Jimmy de Castro**, the company's COO, told GAVIN in an exclusive interview that one option Chancellor's currently looking at is setting up its own label. "Our research shows that maybe the record labels aren't as sophisticated in their analysis of the desires of an audience prior to developing and putting out product out as they might be," de Castro said. Following this revelation, one radio legend (now in record promotion), reminded us that **Chancellor Records** was the label on which **Frankie Avalon** recorded his big hit "Venus."

NOT SO FAST: **Jacor's Randy Michaels** doesn't doubt that **Chancellor Media's Jimmy de Castro** is serious about entering the record business, "but that's not something we're thinking about. Chancellor could find themselves in

a very uncomfortable position if their station group feels pressure to expose their product," Michaels pointed out. "Jimmy de Castro's a smart guy, but that's not something I'd be doing. Whatever record companies you admire, most of the records they put out don't make it."

Most people had to settle for watching **Gloria Estefan** host the **World Music Awards** on ABC/TV, but



some very lucky **WKTU**-New York listeners got to see the **Epic** diva live and in person at the legendary

Stucio 54, where she performed for a packed house. Her set included not only material from her new album *Gloria!* (due in stores June 2), but her familiar hits as well. APD/MD Andy Shane says of the event, "Gloria was phenomenal and absolutely stellar...she kicked ass!" Pictured (back row, l-r): **WKTU's Jeff Z**, **Epic's Todd Glassman**, **'KTU's Frankie Blue**, **Estefan**, **Andy Shane**, **Broadway Bill Lee**, and **Goumba Johnny**; (front row, l-r): **Epic's John Boulos**, **'KTU's Hollywood Hamilton**

It's the end of an era in Columbus. After ten years with **Nationwide**—seven as PD—**WNCI/WCOL** GM **Dave Robbins** is leaving the building as **Jacor** prepares to officially take possession of the stations. Once that happens, current **Jacor/Columbus Market Manager Tom Thon** will then oversee **WNCI** and **WCOL**, as well as **WKFX**, **WFII/AM** and **WTVN/AM**. Expect further cuts in engineering, accounting...even four-year front desk vet **Jackie Jahn**.

KMEL-San Francisco, always a proponent of promoting from within, ups longtime mixshow coordinator



Glenn Aure to the MD slot. **Larry Jackson**, who started working at the station as an intern at age 12, has been named Asst. MD at the ripe old age of 17.

BUENOS DIAS: Heftel picks up **Jacor's** once-legendary Top 40 **KKLQ (Q106)** along with Soft A/C **KJQY (K-Joy)**-San Diego for \$65.15 million. The spin-off is one of the prerequisites of **Jacor's** pending purchase of the **Nationwide** stations. This gives Heftel a presence in each of the Top 10 Hispanic markets. Look for both stations to answer the phone in Spanish upon closing.

THE NAB RADIO SHOW

**DOZENS
OF SESSIONS
DESIGNED
FOR PDS!**

It's **100%** RADIO!

Management

Programming

Sales & Marketing

TECHNOLOGY

Engineering

See
you
in *Seattle*

October 14-17

Seattle, Washington

1 9 9 8

**For more information
on attending...**

www.nab.org/conventions/

Call 800.342.2460

**Call Fax-On-Demand at
732.544.2888**

Want to exhibit?

**Call 800.NAB.EXPO or
202.775.4988**



October 14-17
Seattle, Washington
1 9 9 8

GREAT RADIO! HOT TOPICS! I NEED TO BE THERE! Send me more info right away!

Fa> this completed form to 202.429.5343

Name _____ Title _____

Company _____ Call Letters AM FM

Gavin _____ Address _____ City _____ State _____ Zip _____

Country _____ Email _____ Phone _____ Fax _____

2nd WEEK – (6) BILLBOARD TOP COUNTRY SINGLES

One Heart at a Time

A Song of Hope
A Work of Love

Featuring

Garth Brooks

Billy Dean

Faith Hill

Olivia Newton-John

Neal McCoy

Michael McDonald

Victoria Shaw

Bryan White

CF Cystic
Fibrosis
Foundation

A PORTION OF ALL PROCEEDS
GO TO THE CYSTIC FIBROSIS
FOUNDATION

AVAILABLE ON
ATLANTIC 



SHOW YOU CARE ... GIVE IT SOME AIR!