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ISSUE 2208

MAY 29 1998



GALAXY

LUCINDA WILLIAMS CAR WHEELS ON A GRAVEL ROAD

“Like Dylan or Neil Young, Lucinda Williams is a remarkable storyteller with a rough-edged voice that sounds as if she’s speaking straight from the heart.”
The New York Times
September 1997

LUCINDA WILLIAMS

Right In Time

ADD DATE 6/9

The first single from
Lucinda Williams' Mercury debut
CAR WHEELS ON A GRAVEL ROAD

- Album in stores June 30th
- On Late Show With David Letterman on day of release
- Features in *Spin* (July issue) and *Rolling Stone* (Summer double issue)
- Performances on World Cafe and Mountain Stage upon release

ON TOUR:

5/31 San Francisco, CA - Public Radio Convention
6/26 Philadelphia, PA
6/28 Washington, DC
6/29-30 New York, NY
7/1 Amagansett, NY
7/11 Philadelphia, PA
7/12 Charleston, WV

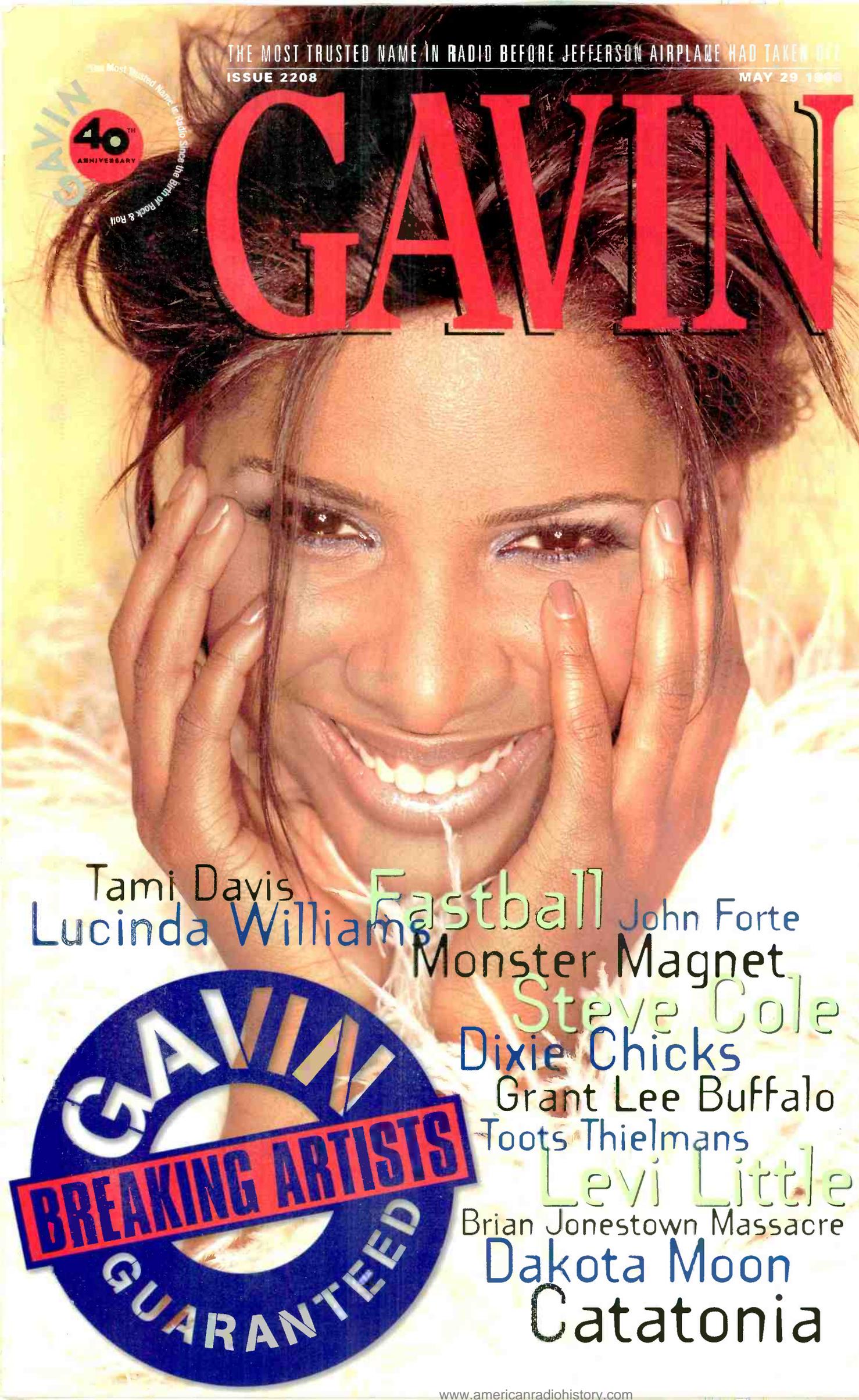
Management: Frank Callari, FCC Management



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40TH
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Lucinda Williams

Fastball

John Forte

Monster Magnet

Steve Cole

Dixie Chicks

Grant Lee Buffalo

Toots Thielmans

Levi Little

Brian Jonestown Massacre

Dakota Moon

Catatonia



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NEWSBRIEFS

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Tell Us, Magic 8 Ball...

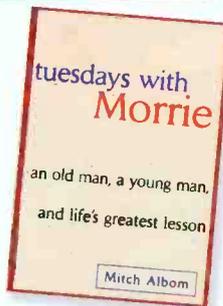


Here we go again, picking the hits before they hit. We have a pretty good track record so far, having pegged Spice Girls, the Verve, Paula Cole, and Jewel early on. So discover the names your listeners are about to start calling for...

PAGE 17

If It's Tuesday...

Q McCoy reviews *Tuesdays With Morrie*, a treasureable new tome that tackles life's bigger issues with joy and intelligence. One nugget: "When you do things that come from the heart, you won't be dissatisfied, you won't be envious, you won't be longing for somebody else's things. You'll be overwhelmed with what comes back."



PAGE 38

Bringing It All Back Home

When GAVIN asked folks at Americana radio what they do to give something back to their communities, we found that stations participate in a multitude of charities and special events designed to help locals as well as others on a larger scale, reinforcing the homegrown music's close-knit roots.

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FIRSTPERSON

AS TOLD TO REED BUNZEL

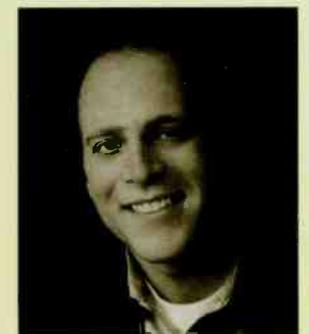
Steve Schnur

Vice President, A&R/Artist Development, Arista Austin

Our objective at Arista Austin is to spend time developing our artists, either in radio or retail. If we were just playing a chart game, every time an artist got to a level on a certain chart and it was tough to get to the next level, we might be inclined to drop our efforts for that artist and work the artist coming right behind. Instead, we space things pretty far apart to make sure we've got months and months and months.

We prefer to maintain a roster of artists whom we think have the potential to be multi-platinum acts. To do this we need to keep our roster lean, make sure that every single artist is afforded the same opportunities as the others.

Abra Moore certainly has gotten played beyond any one particular format. We



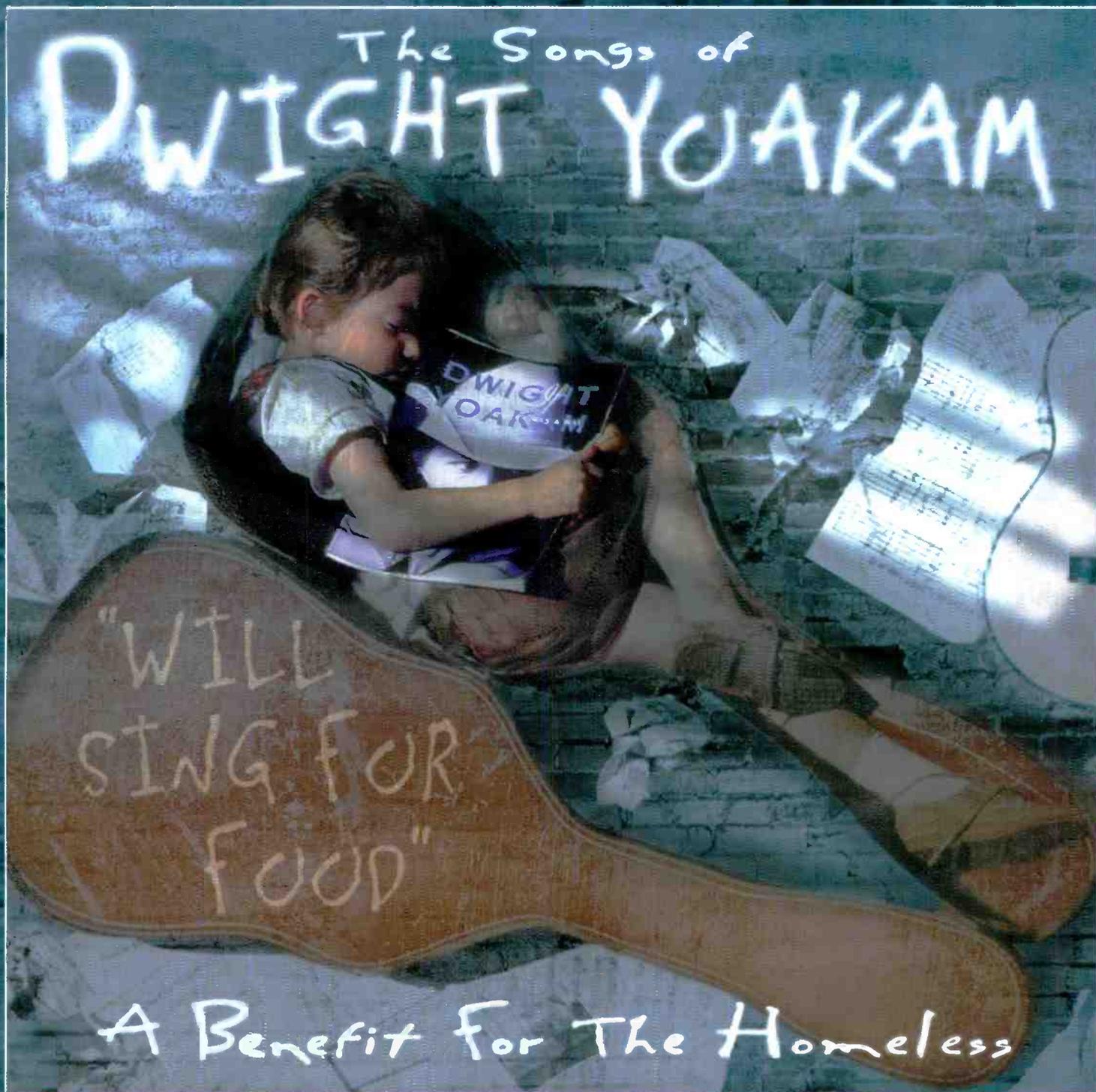
Not all artists or projects will be the same. Certainly, Abra Moore's needs as an artist are much different from those of Robert Earl Keen. We had a hit single with Abra Moore, but we've spent an exorbitant amount of time touring her in the right markets, dealing with her internationally, patiently finding out who her fans are.

have a company-wide vision based on each artist's entire business potential, not just their radio airplay potential. I wouldn't want to just sign an artist to this roster based on one song, or a single that's being played on radio. That's way too fragile. Ideally we'd like to have a group of artists who are defining the marketplace, defining what other hands are doing. Radio's the gravy that makes it even better and more acceptable.

On the other hand, Robert Earl Keen primarily is a touring and marketing artist, and therefore our objective is not just to get a single that will get on the radio, but to expand his touring base outside the state of Texas. We've particularly expanded in New York, Chicago, and Los Angeles, and he now headlines at large clubs, thereby setting up even the next album.

Ultimately, we're looking for artists who have the potential to move people into the stores. So many people today sign bands based on one single and, while that's all wonderful and pays the bills, the foundation of a roster needs to be something that will stay for a long time.

We don't selectively gear our artists towards one particular format or another. Robert Earl Keen will get played at Americana radio, while



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GAVINNEWS

Seagram Spirits PolyGram Away for \$10.6 Billion Tab

Canadian-based Seagram Co. uncorked the biggest deal to date in the record business as it agreed to buy 75 percent of PolyGram N.V. from Philips Electronics for \$10.6 billion. That's almost twice the \$5.7 billion the company paid in 1995 for 80 percent of Universal Studios Inc., and emphasizes the significant value of the music business in today's global marketplace. The deal crowns Seagram as the largest music corporation in the world, and reduces the number of major record corporations to just five (the other four are Bertelsmann,

EMI, Sony, and Time Warner). To help pay for the acquisition, Seagram intends to sell its Tropicana division in a public offering, which company President/CEO Edgar Bronfman expects to bring in \$3.5 to 4 billion. The remainder of the PolyGram tab will be covered by borrowing funds and from selling PolyGram assets, including its film division. Bronfman also expects Seagram to realize some \$300 million in post-consolidation cost efficiencies. Bronfman indicated that no decision has been made

yet regarding the status of individual labels within the consolidated Seagram-PolyGram company. "[Both] have tremendous assets, particularly in the U.S.," he said. "Internationally, Polygram is the larger, stronger organization, but it really comes down to the managements of the two groups to figure out the best consolidation opportunities."

"I had a dream about being able to do something to make a dent in a social problem that I feel strongly about, and now it's become a reality."

— Pete Anderson, see page 36

Goldstein Sr. VP/A&R at MCA

MCA Records President Jay Boberg has announced that Wendy Goldstein has been named Senior Vice President, A&R for the label. Goldstein will work primarily with Urban/Hip-hop artists and continue to seek new talent.

"Wendy is simply among the very best and brightest in A&R today," Boberg commented. "The roster she built up at Geffen is one of the most solid in all of Hip-hop, and I know

that her arrival here means the beginning of many great things for MCA for years to come. I am thrilled and delighted to have her with us."

Goldstein previously scouted talent for RCA Records, prior to her appointment as Senior Director of A&R. She then moved on to East/West Records, serving as A&R Director, and held a Senior A&R post at Geffen Records.

Stewart Sr. VP at Virgin

Paul Stewart has been appointed Senior Vice President of A&R/Urban of Virgin Records. His responsibilities will include finding, signing, and developing new talent in various Urban genres, including R&B, Rap, Hip-hop, and soundtrack projects.



Stewart is best known as founder and CEO of Power Move Productions (PMP), a

management company, record label, and marketing firm. He began his career as a Los Angeles DJ and talent scout for various labels. He founded PMP in 1990 as an independent street promotion company and later moved into artist management. PMP Records has also released albums through distribution with Def Jam and Loud Records.

Virgin Creates Urban Division

Virgin Records America has restructured the company's marketing resources and created an Urban division within the label, stepping up its commitment to Urban music. The initiative will usher in new creative personnel to the Virgin organization, as well as an enhanced A&R presence in Los Angeles and New York.

The restructuring focuses on Virgin's Noo Trybe Recordings division. Effective immediately, Noo Trybe's marketing and pro-

motion staff is now part of Virgin's new Urban division, headed by Eric Brooks, founder and President of Noo Trybe Recordings and Senior Vice President of Virgin Records.

Noo Trybe's creative team will continue to sign and develop artists, and release CDs on the Noo Trybe Recordings imprint. All marketing and promotion activities, however, will be coordinated through the main Virgin company by Virgin Records Urban.

FIRSTWORDS



I love issues when we stick our necks out to alert radio to artists we believe deserve special attention as part of our "Gavin Guaranteed" series. It is a vital part of what we do at Gavin and, judging by the positive feedback, it seems to be appreciated as a helpful focus on some of the best of the talent coming through the system.

Radio listeners and the record-buying public will have the ultimate say, but we feel passionately enough about these artists that we want to give them all the help we can.

At the same time I love issues when we can give extra space to fresh genres of music or formats of radio — particularly areas in which we are championing something new. It seems strange to be talking of Americana as something new — we've been beating the drum for more than three years now — but we still have that pioneering spirit. We feel that we're waiting for the rest of the wagon train to catch up but it's on its way, and I salute all the fellow pioneers featured in this issue.

I love issues when we can do each of these things, but, guess what, in this week's issue we are able to include both. We hope you enjoy it.

David Dalton

David Dalton, CEO

FORMAT SHARE TRENDS

Arbitron's 92 Continuously Measured Metros
Persons 12+

Format	W'97	Sp'97	Su'97	F'97	W'98
News/Talk	14.3	13.8	14.0	14.2	14.3
Urban	10.2	10.3	10.1	9.8	10.1
A/C	8.7	8.5	8.5	8.5	9.3
Country	9.2	8.9	9.2	9.0	8.7
Top 40	7.0	7.0	7.1	6.8	7.4
Spanish	5.7	5.8	5.7	6.0	5.8
Rock	5.0	5.2	4.9	5.0	4.9
Oldies	5.1	5.4	5.3	5.0	4.7
Classic Rock	3.7	3.7	4.2	4.2	4.1

Source: Arbitron Average Quarter Hour Shares, Monday-Sunday, 6 a.m.-12 mid.

The G-files

ACQUISITIONS

■ **RADIO UNICA AGREED TO PURCHASE KBLA/AM-LOS**

Angeles from Sinclair Communications for \$21 million. Broker: Serafin Bros., Inc.

■ **CUMULUS MEDIA PICKED UP ANOTHER NINE STATIONS**

in three separate deals. In New Hampshire, the company is acquiring WKNE AM/FM from LB NH, Inc. for \$7 million; in Albany, Ga., Cumulus is buying WALG/AM, WKAK/FM, WEGC/FM, and WJAD/FM for \$3.3 million; and in Chattanooga, the company is purchasing WLMX AM/FM and WXKT/FM from WICKS Broadcast Group for \$5.5 million. Broker in the Chattanooga deal: Gary Stevens & Co.

■ **ALTA BROADCASTING CO. ANNOUNCED IT WAS BUYING**

KKIQ/FM in the San Francisco market from Tri Valley Broadcasters for \$9 million.

■ **VISTA BROADCASTING AGREED TO PAY GRANDE RADIO**

Inc. \$1.9 million for four stations in Oregon. Included in the deal are KLBK/AM and KUBQ/FM-LaGrande, and KBKR/AM and KKBC/FM-Baker. Broker: The Exline Co.

■ **KELLY COMMUNICATIONS SIGNED A DEAL TO BUY WTAZ/**

FM in Peoria, Ill. from Morton-Washington Broadcasting for \$1.8 million.

■ **KALEIDOSCOPE RADIO INKED A DEAL TO BUY KECK**

AM/FM in Searcy, Ark. from Class, Inc. for \$1.2 million.

■ **.COM+ INC. ANNOUNCED IT WAS BUYING WNSP/FM-**

Mobile from Bay Delta Media for \$1.1 million.

■ **Y2K INC. AGREED TO BUY KSLQ/FM IN ST. LOUIS FROM**

Prime Time Radio market for \$1.1 million.

CLOSINGS

■ **CAPSTAR BROADCASTING FINALIZED ITS \$3.2 MILLION**

purchase of WZBQ/FM-Tuscaloosa, Ala. from Giant Radio Group.

■ **MARINER BROADCASTING CLOSED ON ITS \$1 MILLION**

purchase of WPKM/FM in Portland, Maine from WPKM FM, Inc. Seller's broker: Media Services Group.

MISCELLANY

■ **CUMULUS MEDIA WAS NOTIFIED BY THE FCC THAT ITS**

petition to acquire WBBQ AM/FM and WZNY/FM from the Medical College of Georgia was denied. Cumulus last September submitted a \$14 million bid to purchase the stations, which the Medical College received as part of a donation from Savannah Valley Broadcast.



Heftel Enters San Diego for \$65 M

Heftel Broadcasting has agreed to pay \$65.15 million to gain entry into the San Diego market, picking up Jacor's Top 40-formatted KKLQ/FM and A/C-oriented KJQY/FM.



Heftel CEO Mac Tichenor, Jr.

The sale of the two stations was widely anticipated as one of the prerequisites to closing Jacor's pending \$620 million purchase of Nationwide Communica-

tions. Nationwide currently operates 17 stations in 11 markets, including two stations in San Diego. Jacor already owns its full complement in the market, so two properties had to be spun off.

Until this transaction, San Diego was the only top-10 Hispanic market in which Heftel did not have a presence.

Bronfman: Music Biz Shows Signs of Strength at Retail

At a news conference announcing the Seagram-PolyGram deal, Seagram President/CEO Edgar Bronfman made some observations regarding the state of the music business:

"Near term, the music business is showing signs of some strength. Particularly there are signs of strength at retail, which have not yet translated into bottom line.

"Over the next few years there's going to be a tremendous amount of opportunity for this combination [of Seagram and PolyGram] to grow. We're putting together a very strong North American business with a very strong international business. And in our modeling we have really presumed no revenue synergies.

"We believe that the strength of our U.S. roster sold by [Philips]-Polygram's international business—will be a significant credit to our businesses. And we think that the geographic comple-

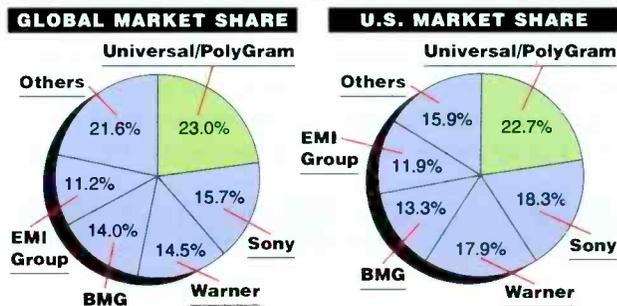
mentary nature of the businesses will result in increased revenues as well."

"This is an industry that we believe will have exponen-

tial growth in the future. And in the meantime, this company will have dramatic growth as the result of this combination.

Who's Minding the Store?

So who's going to oversee the combined Universal-PolyGram super label? Initial indications are that it won't be current PolyGram chief Alain Levy, who was deliberately excluded from a photo op during a news conference in New York last week. Levy may be offered a position, but many analysts speculate that he would turn such an offer down if he did not retain full executive authority. By contrast, Universal's Doug Morris, selected by Seagram President/CEO Edgar Bronfman in '95 to head up Universal, seems a sure bet to fill a key management slot in the new "world record order."



SOURCES: MUSIC BUSINESS INTERNATIONAL, IFPI, RIAA, SOUNDSCAN, LOS ANGELES TIMES.

Chancellor N.Y. Auction Raises \$40,000

Chancellor Media Corporation announced that its five New York FM stations—WLTW, WBIX, WHIZ, WAXQ, and WKTU—have raised \$40,000 for the T.J. Martell Foundation via on-air auctions of celebrity items. Such recording artists as Aerosmith, Celine Dion, Melissa Etheridge, Will Smith, and Elton John, as well as *Ally McBeal's* Calista Flockhart, were among the celebrities who donated items that included autographed guitars, concert tickets, and backstage passes.

His Infinite Wisdom



As we continue our tribute to Bill Gavin and the 40th anniversary of his creation, we recall a few of the stories told by friends and peers on the occasion of our 35th anniversary:

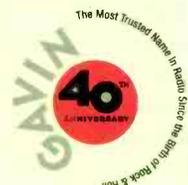
Tony Richland: "Bill, so dignified he made Eric Severeid look like Sid Vicious, once said, 'Is that a Buddah record in your pile, Tony? I'm getting some nice response from 'Tear the Roof Off the Sucka!'"

Bill Mayne: "I'll never forget the first time he and I had a face-to-face conversation. Here was this green kid, wanting to soak up his infinite wisdom, and what did Bill want to talk about? He wanted to know what I thought...He taught me a lesson I'll never forget:

Acquisition of input from everyone in radio, markets large and small, is what GAVIN has always been about."

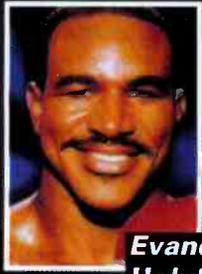
Carol Archer: "Mr. Gavin's enthusiasm for and knowledge of quality hit music was a constant reminder that great ears are not the sole province of the young."

—BEN FONG-TORRES



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

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Basketball (by team)	\$50

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BACKSTAGE

BY JAAN UHELSZKI

CARDIGANS TAKE ON THE TOBACCO INDUSTRY AND PUFF DADDY BECOMES A TISSUE

Ben & Jerry's, those little ol' multimillionaire Vermont ice cream makers, are branching out, adding another Phish-oriented product to their line of frozen confections. Right next to the caramel, chocolate, and marshmallow concoction known to sugar junkies as "Phish Food," you can now find the obliquely titled "Phish Sticks"—a chocolate covered ice cream bar that rivals our favorite Dove Bar. The band members—who swear they don't make a regular diet out of the stuff—are happy to lend their name and images to the product, since all of the proceeds are given to their favorite charity.

We're not so sure how the ubiquitous Sean "Puffy" Combs will feel when he finds out that Procter & Gamble, in an effort to create a more *au courant*, up-to-the-minute image, is introducing a giant-sized box of tissues to be called... Yup, you guessed it, "Puff Daddy." But we do know that Ozzy Osbourne's favorite pop band, the Cardigans, had a fit when they found that their name—spelled out on a theater marquee—was inadvertently used in a Lucky Strikes ad, behind a bevy of models puffing away. The Swedish pop band complained, and had their name air-brushed out in a subsequent version of the ad—which is strange, considering the bassist, Magnus Sveningsson, is an unrepentant chain smoker. He's certainly smoking a little more than usual, since the band has finished demo-ing new songs, and has headed to a studio to start working on the next album for Mercury Records. Although they've put their cute little noses to the grindstone, it looks like the Cards will take a break to film a segment for a Fox/TV special airing on June 15—about the making of *The X Files* movie. As you might know, Nina Pierson and the gang recorded "Deuce" for the soundtrack, and have a deep belief in the unknown, so they're itching to be involved in the project. So far Sting, Aswad, Filter, and the Foo Fighters have already given the nod to appear on the TV show.



Cardigans

The Elektra Holzman

Jac Holzman, profiled in last week's First Person feature, co-authored [with Gavin Daws] the book *Follow the Music, the Life and High Times of Elektra Records in the Great Years of American Pop Culture*. Published by First Media/Publishers Group West, it is slated to hit the streets on June 15.

Holzman founded Elektra Records in 1950 in a dormitory room at St.

John's College in Annapolis, Maryland. He invented the sampler album in 1954, and created the Nonesuch label in 1964, branching into the rock arena with its signings of Love, the Doors, Bread, and Carly Simon. Serving as Warner Communication's Chief Technologist since 1973, Holzman sold all of his music interests to the corporation in 1970.

"Cyber-Alliance" to Provide Show Prep

Show prep provider InterPrep.com and Michael J. Langevin Consulting & Publishing announced a "cyber-alliance" that will give on-air personalities and programmers greater access to broadcast-related articles and publications.

Michael Langevin, President of Michael J. Langevin Consulting & Publishing,

will make his series of programming and talent reports available free of charge on a monthly basis through the InterPrep.Com Web site at www.interprep.com. "InterPrep.Com is an incredible Web site and the perfect vehicle for me to contribute my writing efforts to the radio industry," Langevin said.

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"This is the best project that I have ever worked on."—Glenn Frey

IMPACT DATE: JUNE 1

The Single: "One More River"

from the album *One Planet, One Groove*

You gave Max two million plus spins when he sang "Second Chance", the smash hit that became Billboard's Adult Contemporary Song of the Year. Let's do it again with "One More River."

Produced by Glenn Frey, Max Carl and Mike Harlow.

"He is absolutely, without question, among the top handful of blue-eyed soul singers ever."—Rusty Russell, *Music Row*

"This versatile musician left a lasting impression...He even soared...with the inspirational 'One More River.'"—The Los Angeles Times

"Max Carl is a flesh and blood soul man."—Hollywood Reporter

"...its hard not to get caught up in his enthusiasm."—Santa Barbara News Press

"As long as it's playin', this planet is groovin'."—Nashville Tennessean



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GAVIN IS PUBLISHED 50 WEEKS A YEAR ON FRIDAY OF EACH WEEK.
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Urban, Hispanic Conversion Ratios Are Among the Lowest in Radio

BY REED BUNZEL

Earlier this month, a year-old memo prepared by an employee at Katz Radio Group sparked heated discussion of a problem that has plagued stations in the Urban and Hispanic formats for years.

While the undertone of the memo, which recommends that media buyers limit their usage of ethnic radio, is blatantly inflammatory, it also confirms the belief of many programmers and salespeople that there's a widespread bias within the advertising community against "ethnic-oriented" radio stations. In short, Urban and Hispanic stations often don't get their "fair share" of ad dollars.

The fact is, Urban and Hispanic stations, on average, don't enjoy impressive "conversion ratios," which are computed by dividing a station's market share of radio revenue by its audience share. The higher the ratio, the better job the station is doing converting its listeners to dollars. A station that earns a 10 share in the ratings at least should be earning 10 percent of the radio revenues in the market, or a ratio of 1. Anything higher than that indicates the station is performing better than average; conversely, anything lower means that the station is underachieving.

Duncan's American Radio currently lists the Urban conversion ratio as .77; Hispanic stations average only a slightly higher ratio of .88. Obviously, some stations in both formats do considerably better than average, which means that some do much worse.

Inflammatory memo notwithstanding, it's evident that both Urban and Hispanic radio are being undersold. Contributing to this may be a preconceived notion of minorities' con-

sumer habits, underestimated financial power of Black and Hispanic listeners, or the fact that the stations

Power Formats: Conversion Ratios of Top Radio Formats

FORMAT	RATIO
News and News/Talk	1.40
A/C	1.28
Sports	1.24
Sports (without WFAN, WEEI, XTRA, and KNDR)	0.98
Full Service	1.22
Country	1.17
Rock	1.17
Classic Rock	1.17
Oldies ('50s-'60s)	1.13
'70s Oldies	1.11
Talk	1.04
Top 40	1.01
Soft A/C	0.99
Jazz	0.89
Hispanic	0.88
Urban	0.77
Classical	0.68
Nostalgia	0.40

SOURCE: DUNCAN'S AMERICAN RADIO, MAY 1997

themselves have failed to sell the benefits of their audience to advertisers. Whatever the reason, it's critical to point out that Black and Hispanic Americans increasingly are

earning and spending more than they have historically, which means that advertisers should consider targeting these individuals through the stations to which they listen.

To throw some light on this issue, New York-based Interep has released two studies highlighting the strengths of Urban and Hispanic radio, as well as their core listeners. According to Ray Hockstein, as the distinction between top-ranking stations continues to blur, it becomes harder than ever to assure proper coverage of a given target by simply buying the top stations on a ranker. "Advertisers must analyze the bottom line composition of a buy, which almost always means including an Urban station to reach Black consumers in proper proportion," he says.

Similarly, Caballero Spanish Media President Ramone Pineda notes that "Spanish-language media is embraced by the entire Hispanic population. It plays an emotional, as well as informational, role...and strengthens cultural and ethnic identification." ■

The Urban Radio Audience

Currently, there are 371 Urban-, Black-, and Urban A/C-formatted commercial radio stations in the U.S. and this number is expected to increase by 18 percent by the year 2002:

- Black Americans spend nearly four hours per day listening to the radio, more than 26 hours per week;
- Black consumers are heavier users of radio as compared to the general population;
- Since 1990, the 18-34 audience percentage has declined, while the 35-54 audience has increased; and
- Within the next five years, Urban radio's core audience will be 35-44 years old.

Source: Interep, 1998

The Hispanic Radio Audience

Currently, one in every ten Americans is Hispanic. By the year 2010, 14 percent of the U.S. population will be Hispanic, and by the year 2050, this number will increase to 24 percent;

- More than half (53 percent) of all U.S. Hispanics live in two states—California and Texas;
- The dominant nationality of U.S. Hispanics is Mexican;
- U.S. Hispanics tend to be younger than non-Hispanic whites; and
- Almost three of every four U.S. Hispanics (72 percent) listen to Spanish-language radio, while 59 percent listen to radio in English.

Source: Interep, 1998

DATABASE MARKETING

The Realities of At-Work Listening

BY DARLENE FISCUS

Now more than ever, Americans are getting down to business. We're working harder, longer, even faster, thanks to the ever-increasing speed of digital communications.

According to Arbitron's recent "At-Work Listening Study," much of this work occurs outside of the stereotypical office. In fact, only 42 percent of those surveyed in the 1997 Arbitron study said they worked in any type of office, and only 25 percent claimed to actually work in an office building. Along with the diversity of business locales comes new opportunities for radio to target the coveted at-work crowd. Yes...at-

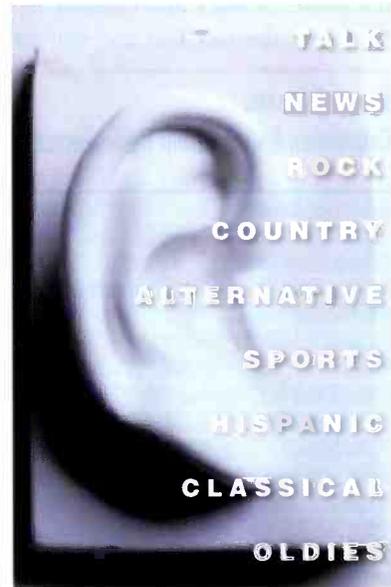
work listening isn't just for soft A/C anymore.

"Workplace listening isn't just office listening," says Reg Johns, President of Fairwest Direct. "There are retailers, factories, restaurants—the list goes on and on. Some formats may have more compatibility with offices, such as Jazz and soft A/C, but it's just as important for Classic Rock or Top 40 to try to win the workplace."

Eric Corwin, Owner of Impact Target Marketing, concurs. "The average business size in this country is about seven to eight employees, and on average there are two to four different stations being played in each one at any particular time," he says. "Everybody likes to listen to something different and, thanks to technology, people can now make their own choices. The dentist office with music piped throughout still exists, but it's no longer the norm.

This diversity makes targeting at-work listeners appropriate, and necessary, for everyone."

The reason that the at-work listen-



er is so critical these days lies in simple math. People at-work listen for longer periods of time than they do anywhere else. Plus, the at-work crowd is a captive audience—of sorts. As Jay Williams, CEO of Direct Marketing Results, comments, "The advantage of reaching people at

work is that they are creating their own environment. They may have ten kids at home and a spouse, but when they come to work they enter their own space, interact with a totally different matrix of people, and adopt completely different habits."

The idea, Williams says, is to reach people at-work and to entice them to make listening to a particular station a part of their daily routine. The advantage to this is that, unlike at home where you're interrupted by dinner or the kids, and unlike in the car where the average commuting time is only 24 minutes, people at work can listen for six, eight, or ten hours at a stretch."

"If you can get people at the workplace to listen, it accounts for so many quarter hours—it doesn't matter what format you are—this is your best opportunity for growth," Fairwest Direct Reg Johns observes.

DARLENE FISCUS IS A PRINCIPAL OF CREATIVE ACCESS TO COMMUNICATIONS SERVICES, A NEW YORK-BASED FIRM THAT PROVIDES BUSINESS WRITING AND CREATIVE SERVICES TO THE ENTERTAINMENT INDUSTRY.

236 **FRIENDS OF RADIO**

Darrell Anderson

Hightone Records

Hometown & Birthdate:
Fairfield, Calif.; Jan. 31, 1959

What Radio Stations Did You Grow Up Listening To:
"The Original KSAN. I grew up listening to Bonnie Simmons, and when I took her place here at Hightone, she hated hearing that. My sister listened to KFRC, so we fought over the dial constantly."

What Radio Stations Do You Listen to Now?

"KALX, KCBS, KPFA, and KQED. I'd listen to KFJC if their signal was stronger."

If You Owned a Radio Station You Would...
"shoot myself; it's a can't-win situation. I'd love something akin to KPIG, but with a younger audience skew."

The First Record You Remember Buying?
"I still have it. It was the Leaves' 'Hey Joe.'"

The Last Record You Went Out of Your Way to Listen To?
"The Liquor Giants'



Another One for the Kids."

Your Favorite Song of All Time?
"'Guilty' by Randy Newman and 'My Funny Valentine.'"

An Artist You'd Like to Work With in the Future?
"Emmylou Harris. She's a goddess and I've loved everything she's ever done."

Future Ambition:
"To make Dave Alvin's new record [Blackjack David] a hit."

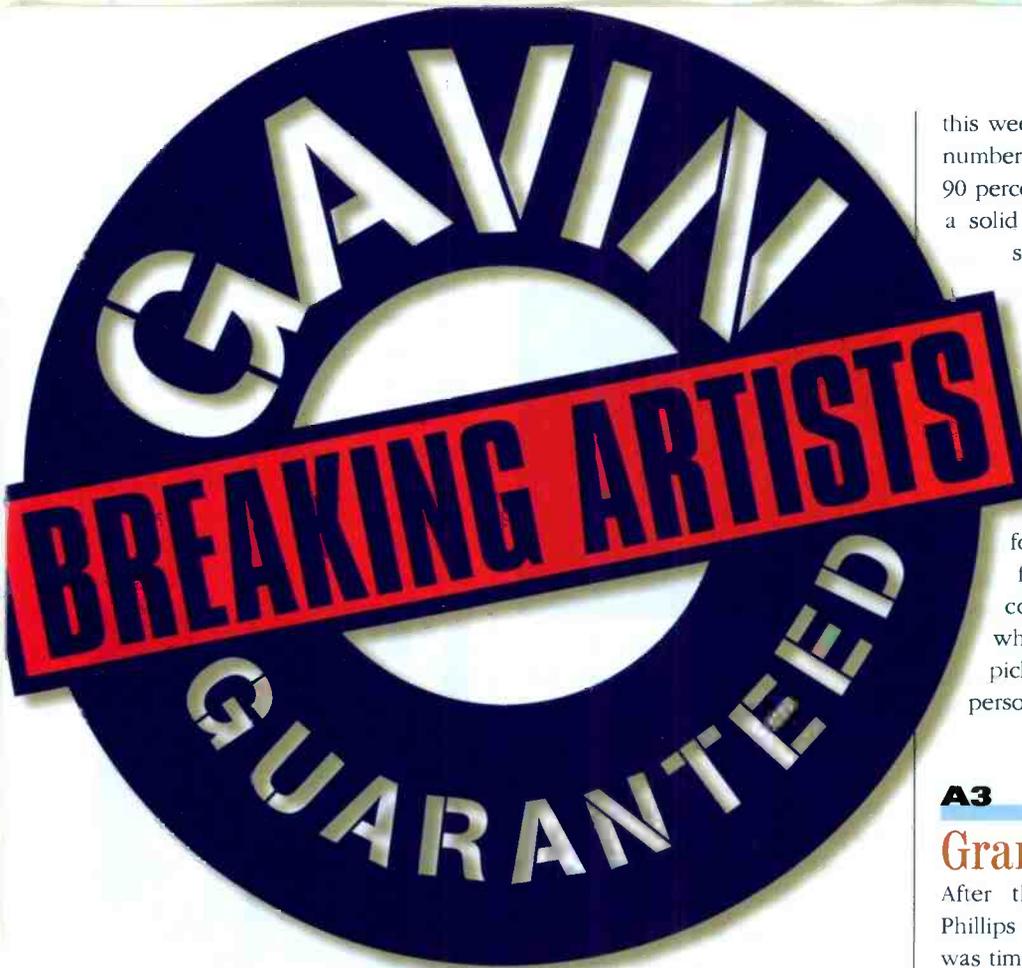
by **Alexandra Russell**

Database Marketing Is Key To Finding At-Work Listeners

Bob Bronson, Program Director for WRSN/FM, Sunny 93.9, in Raleigh, believes that regardless of the method employed, at-work marketing efforts have to be consistent. "We're a new Soft Rock station and our plan was to build our station from at-work listeners," he explains. "We have specifically designed the station to win 10 a.m. to 3 p.m. and then to bridge out to nights and finally morning drive. An integral part of this plan has been to grow the station through database and loyalty marketing. We are always doing telemarketing, direct mail, or TV. As a Soft Rock station, we can't do stunts, but we want you to remember us through some sort of consistent out-reach marketing."

Pete Falconi, Program Director at WEGQ/FM "The Eagle" in Boston, concurs. "We employ a professional direct marketing firm to help us reach the at-work community, and our programming itself is designed to promote at-work listening," he explains. "For instance, we have a no-repeat policy during the day, as well as liners and sweepers that reinforce how conducive we are to at-work listening, such as our 'Workplace of the Day' promotions. It's critical for us to capture this audience, because they deliver more TSL than any other group."





Here we go again, picking the hits before they break. It's fast becoming a tradition here at GAVIN to, a few times a year, spotlight artists we feel are about to make a breakthrough in their careers. They're not always new faces—though most are—but rather, they're the ones we suspect will take the next step, that is, move to the next level (of success, visibility, artistry, or audience appreciation).

We have a pretty good track record do far, having pegged Spice Girls, the Verve, Paula Cole, Erykah Badu, and Jewel—all before their hits really hit. So read on and discover the names your listeners are about to start calling for.

—ALEXANDRA RUSSELL

TOP 40

Fastball

Austin, Texas' three-man band Fastball is gonna remember 1998 for a long time. Not only has their CD, *All the Pain Money Can Buy*, just been certified gold on the strength of only one single, but



they've also appeared on *The Tonight Show with Jay Leno*, and kicked off their summer tour, which includes dates with Everclear and Marcy Playground. Plus, they'll be part of the H.O.R.D.E. tour in August.

And the radio success stories for several formats (they were number one at Alternative) keep rolling in. Presently, their song "The Way" is Top Ten and climbing at Top 40. Among the confirmed believers is Kiss 108-Boston PD John Ivey who says, "Fastball is now at 200 spins, and

this week it popped in callout. It's number 22 with women 18-34 and 90 percent familiar, which makes it a solid 'B' for us. Plus, the song sounds soooooo cool on Kiss."

Newly-named Senior Vice President, Promotion Dan Hubbert adds, "The Fastball record is a great collection of modern rock/pop songs that will cross many format lines with many different singles. I always feel confident about a project when programmers are all picking different tracks as their personal favorites."

—ANNETTE M. LAI

A3

Grant Lee Buffalo

After three albums, Grant Lee Phillips and Joey Peters decided it was time for a little reorganization. Shedding bassist Paul Kimble, they then brought on board former-



Tonic bassist Dan Rothschild and producer/multi-instrumentalist Jon Brion as collaborators and catalysts. Add producer Paul Fox (XTC, 10,000 Maniacs, Wallflowers) to the mix, and Grant Lee Buffalo was ready for a new voyage. Instead of rushing forward, however, they looked back, recapturing the basics of their debut. But don't be deceived into thinking that *Jubilee*, the band's new album, is under-produced. Sonically, it's still quite a beefy affair. The guest participation is pretty fat as well, including Michael Stipe (R.E.M. has been a longtime GLB supporter), E from the Eels, Robyn Hitchcock, and other stray players who may have ventured in and out of the informal confines of Largo, a restaurant/nightclub/musician hang-out where Brion works as maestro. Working in *Jubilee's* favor is music that will find common ground at a number of formats accustomed to sharing artists, including Triple A,

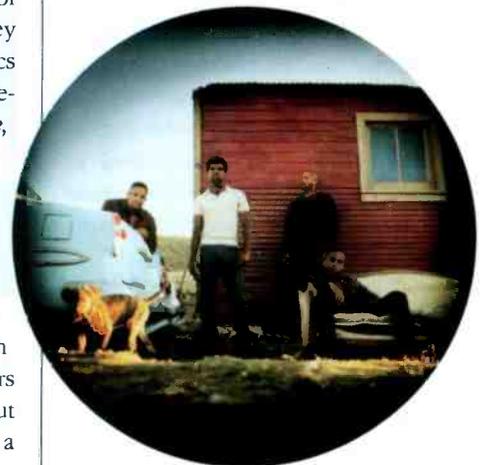
Alternative, and other Rock outposts. "I always dreamt of my *Jubilee* as an event that's musical and magical and liberating as well as exotic," says Phillips. "A tent revival and vaudeville show." Many feel this is finally Grant Lee Buffalo's moment, and when the moment arrives, Phillips and Peters will be gratefully jubilant.

—KENT ZIMMERMAN

A/C

Dakota Moon

Dakota Moon is Ty Taylor, Ray Artis, Malloy, and Joe Dean, who banded together following a jam session for producers Andrew Logan and Mike More and quickly became one of the most popular bands playing the L.A. club circuit. In 1996, they were personally signed to Elektra by CEO Sylvia Rhone following a private showcase for her. They followed that momentous occasion by landing the opening act slot for part of Tina Turner's last tour. Plus, they electrified an awards luncheon crowd at this year's GAVIN Seminar in San Diego. Their self-titled debut album, released last month, has received critical acclaim. The label's Senior Director, Adult Formats Promotion Dana Keil, who along with West Coast counterpart Linde Thurman recently took the group's debut single, "A Promise I Make," into A/C's Top Ten says, "This band has something for everyone from Top 40 to mainstream; even Smooth Jazz stations, such as CD101 (WQCD)-New York, are discovering them, which isn't traditionally a vocal-driven format. The most



common comment we receive about Dakota Moon is that their warmth and sincerity come through in their music and live performances." As the set-up on their fol-

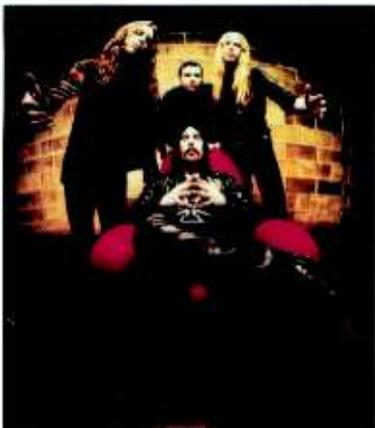
low-up single, "Another Day Goes By" begins, Thurman adds, "We are building an artist; they're definitely not going to be a one-hit wonder."

—ANNETTE M. LAI

ACTIVE ROCK

Monster Magnet

Time to hide the women, children, and any animal that could possibly be used in a sacrifice: Monster Magnet, the purveyors of psychedelic rock, are back with *Powertrip*, their biggest and baddest outing to date. The same cosmic trippers who brought us "Negasonic Teenage Warhead," from 1995's breakthrough *Dopes to Infinity*, have taken their phasers off stun and are prepared to rock the world. The 13 songs that comprise *Powertrip* were written and con-



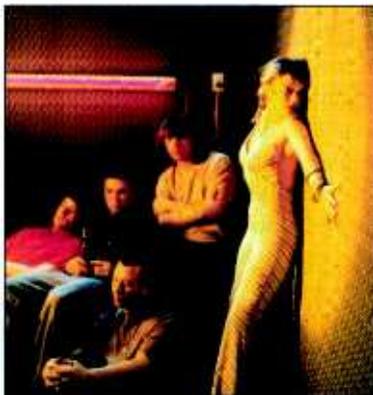
ceived while the group's fearless leader, Dave Wyndorf (vocals, guitar), was exorcizing his demons in the Western Babylon that is Las Vegas. After contemplating the American dream/nightmare in the city of straight flushes, one-armed handits, and lap dancers, the songwriter jetted home to New Jersey and joined accomplices Joe Calandra (bass), Jon Kleiman (drums), and Ed Mundell (lead guitar) to pummel out *Powertrip* in swift style. This modern day rock & roll manifestation is guaranteed to leave listeners in a complete state of aural ecstasy. From the satanic opening swirls of "Crop Circle" to the calm closing notes of "Your Lies Become You," Monster Magnet sends you on an atomic journey to the dark side of the universe. The first single, "Space Lord," was most added at Active Rock May 5 and continues to climb the chart, ringing radio request lines off the hook all the way. Monster Magnet is currently supporting Megadeth and Sevendust on tour.

—MATT BROWN

ALTERNATIVE

Catatonia

Hailing from the same lush landscape that inspired Dylan Thomas, Catatonia assaults the basic conventions of the so-called Brit Pop genre, rabidly twisting the previously male-dominated devices of the movement, in the process reshaping it for the coming years. Fronted by Cerys Matthews—her voice shifting between hypnotic waif and screeching siren—this Welsh quintet have crafted some genuinely rapturous pop gems on their sophomore effort (and first domestic release), *International Velvet*. While most folks in the Alternative realm may be unfamiliar with the band, their relevance to the format can be traced back to 1996, when several stations experimented with their UK import *Way Beyond Blue* (Live 105's Aaron Axelsen was considerably fond of the track "Sweet Catatonia"). On *International Velvet*, the band displays a renewed visceral impact while still retaining all of the lush serenity that permeated the debut. The new album's emphasis track, "Mulder and Scully" has enjoyed tremendous chart success in the UK, and its shimmering guitars combined with Matthews' raspy growl-lilt should translate easily to stateside radio. But don't stop there. The album is filled with several other bona fide hits, including the chomping surge and ingenious hook of "I Am the Mob," a raucous pop embrace of Mafioso family val-



ues. There's also "Road Rage," which showcases Matthews' soft, enchanting vocal side, the stripped-down minimalistic rhythm pattern of "Goldfish and Paracetamol," and the squirrely guitar workout of the title track. In addition to hitting American Alt radio with "Mulder and Scully," the band will be mounting a U.S. tour in July.

—SPENCE D.

AMERICANA

Lucinda Williams

I got my first glimpse of *Car Wheels on a Gravel Road* after a Lucinda



show at the Fillmore in San Francisco last year. After the performance (which was incredible), Rob Bleetstein and I spent some time with Lu back at her hotel. It was there that she gave a tape of the project to Rob. At that time, the release of the album was in question, so receiving a copy was like being handed the Holy Grail. Of course, it didn't leave the tape deck for the remainder of my stay—and surely Bleetstein still has it in heavy rotation. Since then, I've spent quite a bit of time with the album, and honestly feel it's the one that will finally be the breakthrough for Williams. The record has at least two radio hits on it, "Right in Time" and "Can't Let Go" (a song penned by Randy Weeks of the Lonesome Strangers)—contingent, of course, on radio's willingness to play them. But it's more than hit potential that makes this graphic documentary of Williams' emotions so strong. It's the desolation of a "Drunken Angel;" it's the angst of "Joy;" it's the imagery of "Car Wheels on a Gravel Road;" and it's the soulfully conveyed tale of "Lake Charles" that drive this brilliant anthology.

—CHRIS MARINO

COLLEGE

Brian Jonestown Massacre

Those of you who are not yet familiar with the Brian Jonestown Massacre, prepare yourselves. This San Francisco group was founded in 1989 by lead vocalist Anton Newcombe and has continued to deliver late '60s-influenced low-fi rock gems ever since, earning them quite a following (especially in England). The band's live shows have become notorious for escalating into near-riots, onstage fist

fights, and all the other rock & roll fantasies that you could imagine from a band that makes its drug addiction no secret and whose member turnover rate is currently close to 60 people. Diehard fans have become quite aware of the element of risk that goes with seeing a BJM show; however if the band is not fighting or breaking up onstage, a performance can be almost as good as sex. BJM is set to release its seventh album, its first for TVT, entitled *Strung Out in Heaven*, on June 23. Highlights



include "Going to Hell," "Wasting Away," "Maybe Tomorrow," and the first single, "Love," which will be released as an EP with two non-album bonus tracks.

—VINNIE ESPARZA

COUNTRY

The Dixie Chicks

When the Dixie Chicks arrived on the national scene last fall, they brought a fresh, original, and sassy sound to the Country format; this at a time when "bland" and "homogenized" had become the buzz words to describe a lot of current music. While I don't subscribe to the thought that all of our music is bland, the Chicks' first single, "I Can Love You Better," along with their current infectious tune, "There's Your Trouble," are deliciously distinctive in both vocals and production. That mix, coupled with the power of video—which, so far, has focused on the fun, quirky, approachable side of the Dixie Chicks in a way that appeals to women as much as men—has resulted in an explosion at the retail check-out counter. Since the January release of their debut Sony project, *Wide Open Spaces*, the album has sold over 165,000 units, making them the best selling group of 1998 so far, easily outselling more established groups like Diamond Rio and the Mavericks. With several standout tracks such

as "You Were Mine," and "Tonight the Heartache's on Me" yet to be



released, we expect the Chicks to continue their awesome ride for some time.

—JAMIE MATTESON

HIP-HOP

John Forte

The name of this analytical and dreadlocked rapper has become even better known to Hip-hop fans of late because of his membership in the prominent Refugee Camp collective, the most prolific member of which is the Fugees. Forte has collaborated on a number of Fugees-related projects: the group's "Cowboys," Lauryn "L-Boogie" Hill's "Sweetest Thing" remix, and even Wyclef Jean's "Tryin' to Stay Alive." With his debut album set for a late June release, Forte plans to blaze a trail distinct from the Fugees international style while nonetheless establishing the same reputation for strong, culturally significant lyrics. As his name suggests, Forte's got strength, skills, and savvy. Raised in Brooklyn, this artist attended the prestigious Philips Exeter Academy in New Hampshire and is a trained classical violinist. His first single, "Ninety-Nine (Flash the Message)," musically reworks the '80s hit "99 Luftballons" by the German group Nena, a surprising touch that gives Forte's serious rhyme flow an international appeal. And Forte's album explores a range of musical and lyrical moods, from raw contemporary beats to smooth R&B to pop-leaning sounds. With everything associated with the Fugees faring well at Urban and pop formats right now, Forte should rivet the attention of fans.

—JANINE COVENEY

JAZZ

Toots Thielmans

At age 76, Toots Thielmans is certainly no rookie player. He's played

harmonica in the Jazz genre and beyond for many years, complementing such singers as Ella Fitzgerald, Nancy Wilson, Paul Simon, Joni Mitchell, and Billy Joel. He has jammed with Charlie Parker in Sweden, toured with Benny Goodman, and played in pianist George Shearing's group. For all of you film music buffs, that's his signature chromatic harmonica playing the themes on the famous soundtrack to *Midnight Cowboy*. A native of Brussels, Belgium, what makes Thielmans such a fine Jazz airplay commodity these days is his new Private Music release, *Chez Toots*, a brilliant concept recording featuring renditions of timeless French pop classics originally made famous by such names as Edith Piaf, Michel Legrand, and Jacques Brel. Thielmans' melodic harmonica is guaranteed to cut through Jazz radio, a refreshing and welcome change from the usual piano, sax, trumpet, and vocal fare. What also



makes *Chez Toots* a treasured Jazz release is the guest vocalists who work with Toots. Hot Jazz singer Diana Krall croons the Piaf anthem, "La Vie En Rose." Dianne Reeves brushes up on her French for "Un Jour Tu Verras," and Shirley Horn sings in English on the LeGrand remake of "Once Upon a Summertime." Thielmans' harmonic duets with vocal are mesmerizing.

—KEITH ZIMMERMAN

SMOOTH JAZZ

Steve Cole

Stay Awhile is Steve Cole's debut recording, and his suave tones on tenor, alto, and soprano saxophone will hover nicely across Smooth Jazz airwaves. As a young player in Chicago, Cole loved traditional acoustic Jazz, but was drawn into the soul saxophone sounds of Junior Walker, David Sanborn, and Grover Washington, Jr. When the vulnerability of being a working musician began to look pretty

rough and tumble, Cole pursued an economics degree at the University of Chicago. Upon graduation, he wore a suit for three years, working for a high-powered business consulting firm. But soon his musical ambitions prodded his psyche, and as he began working on an MBA degree, he picked up his horn and turned pro, eventually hooking up with two prominent Chicago



Smooth Jazz musicians, pianist Bob Mamet and keyboardist/producer Brian Culbertson. When Mesa/Bluemoon signed Cole to his own deal, Culbertson was enlisted as

producer. Cole is very much influenced by the new soul-funk-R&B movement that currently captivates Smooth Jazz playlists. The tune "When I Think of You," with its rolling and breezy chorus hook, is already catching on. Whether through his own recordings, session work, or touring, we'll surely be hearing a lot from Steve Cole in the future.

—KEITH ZIMMERMAN

URBAN

Tami Davis

This striking young woman's awe-inspiring voice, which brings a new passion to slow jams, is already feeling the warm embrace of Urban radio, which is loving her first single, "How Do I Say I'm Sorry," about a woman who's begging for forgiveness—territory normally covered by male singers in the R&B world. But then, Davis' debut album, *Only You*, is filled with songs that have an unexpected, '90s approach to the dynamics between women and men. Like many other great soul singers, Davis started her career as a background singer, working with Whitney Houston, Celine Dion, Aretha Franklin, and Toni Braxton. And just like her predecessors, Davis' special talent shone through so bright, it was clear early on that

her days as a background singer would be few. *Only You* brings to the R&B landscape a new artist



who brilliantly fuses old-school soul with contemporary grooves and luscious slow jams. Davis has arrived at the right moment, because Urban radio currently has the welcome sign hanging for real singers.

—QUINCY MCCOY

Levi Little

Perhaps the name is not so familiar, but most R&B fans will remember Levi Little's soaring vocal on "Joy," the 1996 hit by the Teddy Riley-helmed group BLACKstreet. Though he and that group have parted company, Little has carried on with his music, which continues to respect the tradition of soul-stirring, sample-free R&B. A songwriter and producer as well as a singer, Little steps out on his own this month



with a solo album, *Soul Connection*, that reveals the total scope of his skills. Priding himself on creating "sample-free" music, Little creates smooth grooves and up-tempo jams with jazzy melodic overtones and an undercurrent of Hip-hop immediacy, all overlaid with a voice as smooth as butta. First single "Pick Up the Phone" shows the young songwriter in a begging mood, with a vocal so silky and supple you will want to dial those digits right away! His record company, White Lable, is helmed by industry vet Ken Wilson. Look for Little and Wilson to take this one all the way.

—JANINE COVENEY ■

NEW

MAINSTREAM

THE RADIO • HIT MUSIC CONNECTION



What's in a name... or a format descriptor, for that matter?

That's the question facing a number of programmers in the Urban-A/C-Top 40 arena today, as records increasingly are tailored for a crossover fit—and the format lines in radio become more and more blurred.

Case in point: Joey Arbagey, Program Director at KMEL/FM-San Francisco, describes his station as "a mass appeal, crossover station with an Urban slant. We're Top 40 as opposed to being an Urban Top 40, with a core audience of 18-24." Arbagey says KMEL is more aggressive than a station like WKTU/FM in New York, "and we don't play dance music." Some of the key artists that distinguish KMEL from KYLD and Z95, Arbagey says, are Erykah Badu, Maxwell and Mary J. Blige; bona fide hits get anywhere from 60 to 70 spins a week.

Additionally, KMEL dayparts to appeal to different segments of their audience. "Our morning show is The Breakfast Club, with about 6 or 7 songs an hour," Arbagey says. "Midday is more for office listening, afternoons we have a shock jock with a lot of music, while nights are more teen driven, with just a little higher rotation on the hottest records."

Steve Hegwood, VP/Programming for Radio One's FM stations (including WPHI/FM-Philadelphia, WKYS/FM- & WMMJ/FM-Washington, DC, WHTA/FM-Atlanta and WERQ/FM- & WWIN/FM-Baltimore) describes WKYS as a mainstream Urban station. "We play the top Urban contemporary hits, but I think that's all labeling," he says. "The audience thinks of us as an R&B station, so I don't think all that labeling makes any sense to them."

Mainstream Crossover: How Urban Is Urban?

BY TONY SANDERS



The target demo is 18-34 and is skewed female, Hegwood says. "Our core artists are our talent," he explains. "We probably play 99.9 percent of the same records that WPGC/FM plays, but our morning show is different and so is our night show."

WKYS' playlist includes such artists as Brian McKnight, K-Ci & JoJo, Nix, Mary J. Blige, Janet Jackson, Aretha Franklin, Puff Daddy, Mase, Queen Pen, LSG, SWV, Wyclef Jean, The Lox, Ice Cube, and Master P.

By contrast, WERQ/FM in Baltimore evolved as a dance radio station, but over the years it has positioned itself as a Top 40 radio station, Hegwood continues. "Basically, that's a label. It also plays also 90-95 percent of the same records

that WKYS and WPGC play. Those are the biggest hits in Baltimore, be it black, white, green, purple and that's how the station is positioned."

According to Hegwood, "WKYS was an Urban station when we purchased it, and it has stayed as such. It's basically a reporting thing to the trades. WERQ doesn't sound much different from WKYS or WPGC, because those are biggest hit records for the 18-34 demo."

WPHI/FM Philadelphia is something like 72 percent black, and the rest non-black, Hegwood adds. "The market in Philadelphia is different. There are black kids in the ghetto and there are white kids in the suburbs who like Puff Daddy and Mase and Mary J Blige," he concludes. ■

Power Surge

Michelle Mercer, former Program Director at KPWR/FM-Los Angeles, is intimately familiar with how the station was positioning itself prior to her recent departure. She told GAVIN that the station's core demo is the "young Hip-Hop listener in L.A., anywhere between 12-30," and the station basically is a Top 40. "[Power 106] is one of the few stations that's 50 percent male, 50 percent female, and the music has evolved over the last year and a half. The product is consistent, so people know what they're getting when they tune in. Aside from mornings, it's not content driven, it's music driven."

The Labeling Debate: Still a Stigma Being Urban?

"There is still a stigma that comes with being an Urban station and to state publicly that you're an Urban station," says Radio One VP/Programming Steve Hegwood. "We've noticed it with a number of stations and I truly applaud The Beat in Los Angeles (KKBT/FM) for basically labeling itself as an Urban station. When we first put on WHTA in Atlanta, there was some concern as to whether it should be labeled a Top 40 station. I wanted to label it an Urban station and we did. The station has been very successful in what it does, both in ratings and in revenue."

"I think there's less of a stigma because broadcasters generally have become more astute and Urban stations, over the past eight years or so, have become more professional at how they deliver the product," Hegwood continues. "It's in how they deal, from a marketing standpoint, and a sales standpoint."

That's not always the case. As Pam Summers, GM at Radio One's WERQ/FM in Baltimore notes, an Urban description still is perceived as a negative with advertisers.

SHE DOESN'T MIND GIVING ALL THE TIME,

BUT IT'S GOTTA BE A "2 WAY STREET"

2 WAY STREET

THE FIRST SINGLE FROM THE FORTHCOMING ALBUM

MISSJONES > THE OTHER WOMAN

IMPACTING NOW



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Mariah, Olivia Rack Up Major Mileage For Summer Shows

BY KEVIN CARTER

WXKS (Kiss 108)-Boston has finalized the line-up for its Kiss Concert 19, set for this Saturday, May 30 at Great Woods Amphitheatre in suburban Mansfield, Mass. At press time, this is the most recent roster,



Olivia Newton-John

listed in the scheduled order of appearance: Naked, Dakota Moon, Jimmy Ray, Ben Folds Five, Billie Myers, Edwin McCain, Third Eye Blind, Rebekah, Sister Hazel, Blessid Union of Souls, Vonda Shepard, Jonny Lang, Backstreet Boys, Paula Cole, Shania Twain, Lindsey Buckingham, Lisa Loeb, Sarah McLachlan, Mariah Carey, the B-52's, Meredith Brooks, and matchbox 20, along with several surprise guests. As a first-time bonus this year, listeners unable to secure tickets for the sold-out show can purchase the final three hours via pay-per-view.

The following day, Sunday, May 31, Z100-New York presents its Z-Day at Radio City Music Hall, featuring matchbox 20, Paula Cole, K-Ci and Jojo, Third Eye Blind, and special appearances by Mariah Carey, Gloria Estefan, and Olivia Newton-

John, who was also just added this past week to KIIS-L.A.'s Wango Tango, scheduled for Saturday, June 13 at Edison International Field in suburban Anaheim. Newton-John joins Mariah Carey, Tom Jones, Gloria Estefan, Paula Cole, Hootie & the Blowfish, Meredith Brooks, All Saints, Wyclef Jean, N'Sync, Vonda Shepard, Amber, and special guest MC Will Smith. Tickets are \$25.00, with a portion of the proceeds going to the Los Angeles Institute for Breast Cancer Awareness, a cause close to the heart of Newton-John, a breast cancer survivor.

Oh look, it's Mariah Carey again, landing in Chicago on June 28 as special guest host of B96's annual B-Bash at the World Music Center. Also scheduled to appear are Boyz II Men, Destiny's Child, Mase, Next, N'Sync, Savage Garden, and Tamia.

KHKS Dallas welcomes Carey,



Mariah Carey

Newton-John, and friends on June 5 at the Coca Cola Starplex. Admission is free. In addition, Kiss listeners will see Paula Cole, Tone Loc, Nu Flavor, N'Sync, K.P. & Envyi, Vonda Shepard, and local fave Emerald City.

"Boss Jock" Robert W. Morgan Dies

Veteran radio disc jockey Robert W. Morgan, a fixture on Los Angeles radio for over 30 years, died last Friday following a two-year battle with lung cancer. He was 60.

Best known as one of the original "Boss Jocks" at 93-KHJ-L.A., Morgan spent 15 years on the air at oldies-formatted KRTH before his illness, which he blamed on a 35-year, two-pack-a-day smoking habit, forced him to quit. Prior to coming to KRTH, Morgan was the host of morning drive shows on stations K100-FM, KMPC-AM, and Magic 106/FM. The recipient of many industry honors, Morgan also was awarded GAVIN's own Professional Programmers Award.

He is survived by his wife Shelly and his daughter Susana, whom he had seen graduate from Smith College a week before his death. Funeral services were private; donations may be made in Morgan's name to the Robert W. Morgan Cancer Awareness Fund, 19528 Ventura Blvd., #603, Tarzana, CA 91356.

PDPROFILE

LeBron Joseph



WYLD/FM- New Orleans

How long have you been programming WYLD? I've been here since 1995, so it's been a little over three years. I never programmed another adult station; I was the APD for Q93 [WQUE], and I've been with the company now for a little over eight years.

Is there a trick to successfully programming an Urban A/C in a strong market with a popular R&B station?

Of course, melodic stuff works, certainly. However we're in a unique situation, Urban A/C is a genre that comes in so many forms. It can be a predominantly gold station with very few currents, and that works depending on your marketplace. Early on you could be an Urban A/C that could be extremely gold-heavy, but then you pigeonhole yourself, so how do you freshen when you're playing old music? When Urban A/Cs take slides in [ratings] numbers, it's because they're not as fresh as they need to be.

I came on board when what was needed was that breath of fresh air. I started to play not only a younger blend but a fresher blend, not only playing the Luthers and Anitas, but also playing some artists that developed just when R&B started to reach back, the Dionne Farnises and Maxwells. I have a lot of affection for younger artists whose music doesn't

necessarily fit with the Hip-Hop heavy stations.

Are promotions part of the success story?

I've seen other Smooth Jazz and Urban A/Cs do high-end, Web site, Internet things. While that is cute and '90s, the fact is you still need to get out and touch people in the workplace, in the club, at the happy hours. For my particular market, we've been blessed; there have been venues and events that have really helped. We have the House of Blues and their constant booking of older R&B, funk, and Jazz acts, and the Essence Music Festival [in July] which is a custom fit for us, it's almost a full week of things that fall into our lap. The resurgence of the retro thing at R&B has really helped us, because it has helped turn on the younger generation, the 25-35s.

How do you handle competition with WQUE? We embrace promotions a bit differently than our sister station, WQUE. We do have the Bayou Classic, which is the premiere black college football game between Southern Univ. and Grambling in November. WQUE is in the thick of kids coming to town, while our promotions are geared toward alumnae. The state as a whole is a festival mecca, and these offer us excellent means of exposure. The trick is for us to provide national exposure [for records], but not turn our backs on such a rich cultural and musical

thing. For New Orleans, the resurgence of brass band music has been not just during Mardi Gras, but year-round.

Have you seen changes due to Clear Channel ownership?

I do see things differently. I had my opportunity working with ownership that was not as corporate in the past, and I don't think they were as employee friendly. This same Urban property was a nightmare [before]; the benefits were meager and there were no 401K plans available.

Do I think it's good that we don't have as much minority ownership? No, I don't. Do I think coming out of these [corporate] situations prepares you more for operating in management capacities in other industries? Yes. You're walking into a situation now where I run Windows '98, I manage the staff, I am familiar with bottom lines and budgets—and that's a professional advantage.

I am preparing myself to be the best programmer, announcer, business person, and manager that I can be. I consider myself fortunate to work with Market Manager Ernest James and my programming counterpart Gerrod Stevens [of WQUE] who continue to keep me informed. I get paid to go to school here!

by Janine Coveney



Discovering Morrie the Mentor

BY QUINCY McCOY

“**H**ave you ever really had a teacher? One who saw you as a raw but precious thing, a jewel that, with wisdom, could be polished to a proud shine? If you are lucky enough to find your way to such teachers, you will always find your way back. Sometimes it is only in your head. Sometimes it is right alongside their beds.

The last class of my old professor's life took place once a week, in his home, by a window in his study where he could watch a small hibiscus plant shed its pink flowers. The class met on Tuesdays. No books were required. The subject was the meaning of life. It was taught from experience.”

These are the last two paragraphs from the final chapter of *Tuesdays With Morrie* by Mitch Albom, a book about mentoring, life, and death. It's the true story of Albom, a successful sports journalist for the *Detroit Free Press*, who rediscovers his favorite college professor, Morrie Schwartz, in the last months of Schwartz's life.

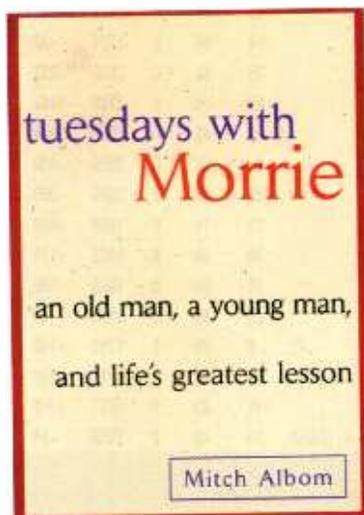
In Mitch's days at Brandeis University, Morrie was his friend and mentor. It was Morrie who helped Mitch to see the world philosophically and gave him spiritually enriching advice to help him find his own answers. Since graduating, Mitch had lost touch with Morrie and the values he represented. Mitch, who once wanted to be a musician and a member of the Peace Corps, gave it all up for fame and money. “I traded lots of dreams for a bigger paycheck, and I never even realized I was doing it,” he remembers in the book. Mitch became a workaholic with a sports column, a daily radio show, and lots of traveling. He was successful, materialistic, and spiritually shallow.

One night while watching *Night-*

line, Albom saw Ted Koppel interviewing his old sociology professor about his impending death; Morrie was dying of A.L.S. (Lou Gehrig's disease). Mitch immediately contacted Morrie and began traveling every Tuesday from Detroit to Morrie's home in West Newton, Massachusetts, to resume their friendship and—unknowingly to Albom—to begin his spiritual retransformation. Fortunately for Mitch and the rest of us, Morrie was eager to instruct his former pupil

offers you free life lessons, because they want to see you help make a difference in the world. After all, mentoring is about change. It's about taking people from where they are to where they need to be.

Like all good mentors, Morrie was a terrific storyteller. Storytelling is the most powerful tool in breaking through to others; stories provide a familiar set of hooks that grab our attention and inspire us. Effective leaders like Morrie are in touch with



“When you do things that come from the heart, you won't be dissatisfied, you won't be envious, you won't be longing for somebody else's things. You'll be overwhelmed with what comes back.”

in the art of living.

This charming and inspiring book is a must read for anyone who is searching for a mentor, who has lost a mentor, or who is a mentor. Albom's book is divided into chapters that give us Morrie's attitudes toward death, fear, greed, marriage, family, society, forgiveness, and a meaningful life—obviously, Morrie was not afraid to take on the big questions about life, nor was he afraid to die. One of my favorite quotes by him (and I have many) is, “Once you learn how to die, you learn how to live.”

If you are lucky, you've had someone like Morrie in your life. A genial soul who likes to laugh, and who lives to dispense wisdom to those who are searching for it. Someone older who understands the world can be a very scary place, and who

their personal stories and use them to communicate their point of view and values.

But just like all good mentors, Morrie makes you ask yourself tough questions that force you to think about where you are in your life and where you want to be. Here are some of Morrie's questions:

- Are you trying to be as human as you can be?
- Are you giving to your community?
- Have you found someone to share your heart with?
- Are you at peace with yourself?

Because of my stand on the necessity of mentoring in our business, I constantly get requests from young professionals seeking mentors and from those wishing to become learning partners. This book was a Godsend, because now I have some-

thing akin to a mentoring bible that I can recommend to anyone looking for help. *Tuesdays With Morrie* is a magical chronicle of a man's lasting gift to the world—his knowledge of how to have a better life. This is the way we should all treat each other. If we all practiced just half of Morrie's lesson plan, we would all lead extraordinarily successful and enriching lives.

We need leaders with proven track records to begin consistently passing their knowledge on to young radio and record professionals, helping them develop into dynamic leaders. Women and men who have taken action to capture their dreams and visions. People who don't take “no” for an answer; people who don't let their skin color, nationality, or gender get in the way of success. These are people driven by a positive spirit, one that inspires and guides others closer to their own goals. People like Morrie, who remember where they come from and carry within a sense of duty to their communities. These are people connected by the common threads of persistence and determination, and by the desire to see their own success echoed by others who will follow.

Let me leave you with a few more priceless thoughts from my new mentor Morrie Schwartz:

“Well, for one thing, the culture we have does not make people feel good about themselves. We're teaching the wrong things. And you have to be strong enough to say if the culture doesn't work, don't buy it. Create your own.”

“Aging is not decay, you know. It's growth. It's more than the negative that you're going to die. It's also the positive that you understand, you're going to die, and that you live a better life because of it.”

“When you do things that come from the heart, you won't be dissatisfied, you won't be envious, you won't be longing for somebody else's things. You'll be overwhelmed with what comes back.” ■

This column is dedicated to the memory of Bunny Jones.

TOP 40

REVIEWS

Reviews are written by Annette M. Lai

SPARKLE FEAT.

R. KELLY "Be Careful" (Rockland/Interscope)

If you're a programmer with your "ear to the ground," then you already know this song is a *bit*. Sparkle's debut effort, featuring the producing, songwriting, and vocal talents of the award-winning R. Kelly, has already taken Urban and Rhythm-Crossover radio by storm. New believers this week include KHFI-Austin and WSNX-Grand Rapids. Top 40 mainstream, meet your newest diva.

Sparkle

CLEOPATRA "Cleopatra's Theme" (Maverick/Warner Bros.)

This trio of sisters out of the UK have already made a name for themselves across the Atlantic with their debut effort. An infectious tune with a "Cleopatra comin' at 'cha" hook that won't leave your brain. Even some GAVIN co-workers have been singing this one up and down the halls. An early believer is OC104-Ocean City, Md. Impacting Top 40 and Rhythm-Crossover.



RINGO STARR "La De Da" (Mercury)

Ringo Starr needs no introduction. His latest is a catchy little ditty

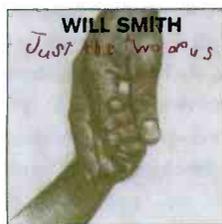
continued on page 20

MOST ADDED



- AEROSMITH (38)
- WILL SMITH (35)
- BILLIE MYERS (23)
- 98*/STEVIE WONDER (15)
- **SEMISONIC (12)
- **ROD STEWART (12)

TOP TIP



WILL SMITH
"Just the Two..." (Columbia/CRG)
Hitting the right chord with programmers. New are: WBLI, PRO/FM, 92Q, WFLZ, Sweet 98, 104 KRBE, and Wild 94.9.

RADIO SAYS



FASTBALL
"The Way"
(Hollywood)
"We've been big believers in this song from the beginning. We're happy to see it come through."
—Tracy Austin, MD,
KIIS/FM-Los Angeles

TW		Weeks	Reports	Adds	SPINS	TREND
1	NATALIE IMBRUGLIA - Torn (RCA)	18	167	0	8347	-94
2	K-CI & JOJO - All My Life (MCA)	26	147	0	6905	-360
3	MARCY PLAYGROUND - Sex and Candy (Capitol)	29	142	0	6390	-286
4	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	10	149	6	5949	+541
5	FASTBALL - The Way (Hollywood)	14	151	0	5676	+553
6	SHANIA TWAIN - You're Still The One (Mercury)	20	132	0	5487	+345
7	BRIAN McKNIGHT - Anytime (Motown)	20	128	1	5212	-7
8	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	9	149	1	5103	+433
9	BACKSTREET BOYS - Everybody (Jive)	16	140	0	5049	-271
10	'N SYNC - I Want You Back (RCA)	20	129	0	4954	-369
11	VONDA SHEPARD - Searchin' My Soul (550 Music)	8	143	0	4568	+57
12	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	32	118	0	4276	-638
13	MARIAH CAREY - My All (Columbia/CRG)	10	140	3	4137	-34
14	NEXT - Too Close (Arista)	19	117	7	4034	+275
15	WILL SMITH - Gettin' Jiggy Wit It (Columbia/CRG)	27	98	0	3971	-579
16	MADONNA - Ray Of Light (Maverick/Warner Bros.)	5	149	11	3489	+777
17	MATCHBOX 20 - Real World (Lava/Atlantic)	9	132	9	3278	+678
<i>Matchbox 20 leaps into Top 20 territory. Added at KIIS-Los Angeles.</i>						
18	THE WALLFLOWERS - Heroes (Epic)	6	118	2	3042	+168
19	MATCHBOX 20 - 3 AM (Lava/Atlantic)	30	89	0	2995	-711
20	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	5	129	6	2980	+476
21	BRANDY & MONICA - The Boy Is Mine (Atlantic)	4	113	10	2940	+614
22	SARAH McLACHLAN - Adia (Netwerk/Arista)	13	103	1	2817	-102
23	JANET JACKSON - I Get Lonely (Virgin)	14	86	2	2734	-32
24	EDWIN McCAIN - I'll Be (Lava/Atlantic)	29	90	0	2650	-233
25	ROBYN - Do You Really Want Me (RCA)	17	76	0	2193	-1052
26	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	9	88	4	2085	+168
27	S.O.A.P. - This Is How We Party (Crave)	11	82	0	2056	-400
28	PAULA COLE - Me (Imago/Warner Bros.)	18	76	0	2045	-906
29	MADONNA - Frozen (Maverick/Warner Bros.)	15	71	0	1984	-692
30	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	30	65	0	1982	-171
31	JANET JACKSON - Together Again (Virgin)	31	59	0	1866	-596
32	DESTINY'S CHILD - No, No, No (Columbia/CRG)	25	66	0	1826	-148
33	BLACK LAB - Time Ago (DGC)	8	89	1	1793	+182
34	REBEKAH - Sin So Well (Elektra/EEG)	12	71	1	1740	-101
35	EVERCLEAR - I Will Buy You A New Life (Capitol)	11	83	5	1677	N
36	PUBLIC ANNOUNCEMENT - Body Bumpin' Yippie-Yi-Yo (A&M)	11	48	2	1656	+24
37	ALL SAINTS - Never Ever (London/Island)	8	80	8	1643	N
<i>Impressive adds from WJMN, XL106.7, KDWB, KKRZ, and KOMQ help All Saints debut.</i>						
38	BLAIR - Have Fun, Go Mad (Jersey Records/MCA)	10	73	1	1643	-152
39	CELINE DION - To Love You More (550 Music)	4	89	10	1562	N
40	SISTER 7 - Know What You Mean (Arista Austin)	11	62	1	1549	N

Total Reports This Week 192 Last Week 194

CHARTBOUND

	Reports	Adds	SPINS	TREND
AEROSMITH - "I Don't Want to Miss a Thing" (Columbia/CRG)	98	38	1247	+960
SEMISONIC - "Closing Time" (MCA)	85	12	1531	+372
SPICE GIRLS - "Stop" (Virgin)	74	4	1498	+87
MEREDITH BROOKS - "Stop" (Capitol)	57	11	1004	+234
SPARKLE featuring R. KELLY (Rockland/Interscope)	39	5	1262	+146

ARTISTPROFILE

S.O.A.P., PART 2

S.O.A.P. IS: The duo of sisters Heidi and Line Sorensen.
LABEL: Crave
VICE PRESIDENT, POP PROMOTION: Lisa Wolfe
SENIOR DIRECTOR, NATIONAL PROMOTION: Dawn Fox

DEBUT SINGLE: "This Is How We Party"
ORIGIN OF THE GROUP'S NAME: "A friend of ours came up with the name and we decided to put the dots in-between."
THINGS THAT MAKE YOU HAPPY: Heidi—"When people are smiling, good vibes"; Line—"Music, standing on stage performing, food, my family

and friends."
THINGS THAT MAKE YOU SAD: Heidi—"When things are not in harmony"; Line—"When people hurt my feelings and if anyone lies to me."
FAVORITE WAYS TO RELAX: Heidi—"Sitting at home under a blanket with some tea and watching a good film while getting a foot massage"; Line—"Lying in bed and watching television."

FUTURE AMBITIONS: Heidi—"Open a home for orphans and a resort for elephants. Also, I'd like to produce other bands"; Line—"Produce albums for other teenagers

and give them the same opportunities we had."



TOP 40 UP & COMING

Rpts.	Adds	SPINS	TREND	Artist - Song (Label)
61	35	777	+235	WILL SMITH - Just the Two of Us (Columbia/CRG)
55	4	1044	+126	FIVE - When The Lights Go Out (Arista)
41	7	663	+11	La BOUCHE - You Won't Forget Me (RCA)
35	1	699	-79	GLORIA ESTEFAN - Heaven's What I Feel (Epic)
35	1	683	+22	DANA CALITRI - She Wants It All (Universal)
35	10	459	+184	B-52's - Debbie (Reprise)
32	1	833	+18	MYA featuring SISQO - It's All About Me (Interscope)
32	4	633	+64	LENNY KRAVITZ - If You Can't Say No (Virgin)
31	1	760	-154	XSCAPE - The Arms Of The One Who Loves You (So So Def/Columbia/CRG)
31	7	510	+122	BABYFACE & DES'REE - Fire (550 Music)
30	—	1120	+126	VOICES OF THEORY - Say It (H.O.L.A./Red Ant)
30	12	350	+179	ROD STEWART - Ooh La La (Warner Bros.)
27	1	801	+20	MONTELL JORDAN - Let's Ride (Def Jam/Mercury)
27	3	763	-9	USHER - My Way (LaFace/Arista)
26	23	131	+85	*BILLIE MYERS - Tell Me (Universal)
23	3	630	+90	PRAS feat. QL' DIRTY BASTARD... - Ghetto Supastar... (Interscope)
23	—	528	+26	NU-FLAVOR - Baby Be There (Reprise)
22	1	412	-44	NO AUTHORITY - One More Time (WORK/MJJ)
22	2	393	-4	DAZE - Superhero (Columbia/CRG)
22	4	303	+176	THE BLENDERS - I'm In Love With The McDonald's Girl (Universal)
22	9	233	+136	ALANA DAVIS - Crazy (Elektra/EEG)
21	1	447	+101	CREED - My Own Prison (Wind-Up)
19	—	529	+6	BRIAN MCKNIGHT - The Only One For Me (MotoWn)
19	1	457	+12	LINK - Whatcha Gone Do (Relativity)
19	15	61	+22	*98° and STEVIE WONDER - True To You (Walt-Disney/Hollywood)
18	—	663	+7	TAMIA - Imagination (Qwest/Warner Bros.)
18	3	280	+68	JANA MARIA - The Price (Curb)
18	4	236	+33	RONNA - Sweet Pretender (River North)
17	1	378	+34	SOLID HARMONIE - I'll Be There For You (Jive)
16	—	595	+19	BIG PUNISHER - Still Not A Player (Loud)
16	2	344	+77	JIMMY RAY - I Got Rolled (Epic)
16	4	216	+61	DIANA KING - Find My Way Back (WORK)
14	1	362	+25	JON B. - They Don't Know (Yab Yum/550 Music)
14	—	217	+12	TOUCH THE SKY - Well Enough Alone (Copper Plate)
13	1	52	-9	DAVE MATTHEWS BAND - Don't Drink The Water (RCA)
12	—	213	+36	OLIVIA NEWTON-JOHN - I Honestly Love You (Universal)
12	—	192	+7	ANDREW KORSON - Don't Speak (Suncore)
12	5	144	+112	*TORI AMOS - Spark (Atlantic)
11	—	355	-86	m.g. - Sweet Honesty (Classified/Tommy Boy)
11	1	163	+87	*DESTINY'S CHILD - With Me (Columbia/CRG)
11	5	144	+9	DARIO G. - Sunchyme (Reprise)
11	5	115	+77	*THE TUESDAYS - I'll Be Here (Arista)
10	—	230	+21	JOE COCKER - Could You Be Loved (CMC International)
10	—	220	+61	SMASHING PUMPKINS - Ava Adore (Virgin)
10	1	171	+37	*TREANA - Naked On You (Backyard/AJ American)
10	—	162	-7	LEANN RIMES - Looking Through Your Eyes (Curb/Atlantic)
10	3	140	+39	*NICOLE - Make It Hot (The Gold Mine, Inc./EastWest)
10	1	136	+22	*JOHN TESH & JAMES INGRAM - Give Me Forever (GTSP/Mercury)

Drops: #33-Eric Clapton, #34-Usher (Nice &), #37-Backstreet Boys (As Long...), #38-Billie Myers (Kiss), Boyz II Men, Inner Circle, Naked, Feel, The Lox, The Need, Imagin, Espen Lind

GAVIN ONLY

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

TW	SPINS	TREND
1	NATALIE IMBRUGLIA - Torn (RCA)	4209 +59
2	<u>FASTBALL</u> - The Way (Hollywood)	3411 +280
3	MARCY PLAYGROUND - Sex and Candy (Capitol)	3332 +18
4	<u>ALANIS MORISSETTE</u> - Uninvited (Warner Sunset/Reprise)	3149 +442
5	<u>GOD GOO DOLLS</u> - Iris (Warner Sunset/Reprise)	3018 +253
6	BACKSTREET BOYS - Everybody (Jive)	2869 -40
7	<u>VONDA SHEPARD</u> - Searchin' My Soul (550 Music)	2807 +190
8	K-CI & JOJO - All My Life (MCA)	2757 -15
9	'N SYNC - I Want You Back (RCA)	2672 -54
10	SHANIA TWAIN - You're Still The One (Mercury)	2470 +97
11	<u>MARIAH CAREY</u> - My All (Columbia/CRG)	2180 +61
12	<u>THE WALLFLOWERS</u> - Heroes (Epic)	2135 +206
13	<u>BRIAN MCKNIGHT</u> - Anytime (MotoWn)	2097 +91
14	<u>MATCHBOX 20</u> - Real World (Lava/Atlantic)	2019 +449
15	SARAH McLACHLAN - Adia (Netzwerk/Arista)	1949 +78
16	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	1930 -245
17	<u>NATALIE MERCHANT</u> - Kind & Generous (Elektra/EEG)	1906 +423
18	<u>MADONNA</u> - Ray Of Light (Maverick/Warner Bros.)	1796 +555
19	EDWIN McCAIN - I'll Be (Lava/Atlantic)	1787 -18
20	MATCHBOX 20 - 3 AM (Lava/Atlantic)	1497 -148
21	WILL SMITH - Gettin' Jiggy Wit It (Columbia/CRG)	1486 -114
22	<u>NEXT</u> - Too Close (Arista)	1465 +127
23	PAULA COLE - Me (Imago/Warner Bros.)	1464 -70
24	<u>CHERRY POPPIN' DADDIES</u> - Zoot Suit Riot (Mojo)	1425 +219
25	<u>JANET JACKSON</u> - I Get Lonely (Virgin)	1394 +41
26	<u>SISTER 7</u> - Know What You Mean (Arista Austin)	1371 +81
27	S.O.A.P. - This Is How We Party (Crave)	1348 -5
28	ROBYN - Do You Really Want Me (RCA)	1341 -139
29	<u>BRANDY & MONICA</u> - The Boy Is Mine (Atlantic)	1327 +355
30	<u>BLACK LAB</u> - Time Ago (DGC)	1321 +131
31	<u>EVERCLEAR</u> - I Will Buy You A New Life (Capitol)	1247 +80
32	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	1235 -107
33	<u>REBEKAH</u> - Sin So Well (Elektra/EEG)	1217 +137
34	BLAIR - Have Fun, Go Mad (Jersey Records/MCA)	1206 -20
35	MADONNA - Frozen (Maverick/Warner Bros.)	1152 -147
36	<u>ALL SAINTS</u> - Never Ever (London/Island)	970 +81
37	<u>SEMISONIC</u> - Closing Time (MCA)	936 <u>N</u>
38	<u>SPICE GIRLS</u> - Stop (Virgin)	927 <u>N</u>
39	JANET JACKSON - Together Again (Virgin)	888 -35
40	<u>CELINE DION</u> - To Love You More (550 Music)	858 <u>N</u>

CROSSOVER

URBAN/DANCE

WILL SMITH - "Just the Two of Us" (Columbia/CRG)
 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 f/O' DIRTY - "Ghetto Supastar..." (Interscope)

ALTERNATIVE

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



- AEROSMITH (29)
- WILL SMITH (13)
- **BILLIE MYERS (10)
- **SEMISONIC (10)
- MADONNA (9)

HOT A/C

REVIEWS *continued from page 18*

MOST ADDED



- ROD STEWART (15)
- AEROSMITH (14)
- * SEMISONIC (12)
- * CELINE DION (12)

TOP TIP



ROD STEWART
"Ooh La La" (Warner Bros.)
Rockin' Rod has a third of the panel committed. Among the 15 new are 98Q, WQWZ, WJLK, WWSE, WTBX, WENS, and KKBJ.

RADIO SAYS



CHERRY POPPIN' DADDIES
"Zoot Suit Riot" (Mojo)
"After one month, 'Zoot Suit Riot' is our number one callout record with top five requests consistently."
—Lisa Adams, MD, KBBT-Portland

TW		Reports	Adds	SPINS	TREND
1	NATALIE IMBRUGLIA - Torn (RCA)	107	1	4406	-207
2	FASTBALL - The Way (Hollywood)	100	3	3419	+180
3	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	90	1	3297	+189
4	EDWIN McCAIN - I'll Be (Lava/Atlantic)	92	3	3031	-5
5	MATCHBOX 20 - 3 AM (Lava/Atlantic)	85	0	2967	-56
6	VONDA SHEPARD - Searchin' My Soul (550 Music)	96	0	2833	+217
7	SARAH McLACHLAN - Adia (Nettwerk/Arista)	92	3	2693	+43
8	MARCY PLAYGROUND - Sex and Candy (Capitol)	75	1	2662	-185
9	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	93	4	2622	+362
<i>Make that two Top Ten hits from the City of Angels soundtrack!</i>					
10	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	75	0	2606	-314
11	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	77	0	2470	-314
12	SHANIA TWAIN - You're Still The One (Mercury)	74	4	2264	+119
13	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	93	3	2231	+202
14	MATCHBOX 20 - Real World (Lava/Atlantic)	82	7	2058	+180
15	PAULA COLE - Me (Imago/Warner Bros.)	65	0	1803	-331
16	MADONNA - Frozen (Maverick/Warner Bros.)	60	0	1742	-415
17	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	58	0	1686	-157
18	THE WALLFLOWERS - Heroes (Epic)	71	1	1661	+10
19	SISTER 7 - Know What You Mean (Arista Austin)	61	2	1551	-1
20	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	66	3	1454	+121
21	SMASH MOUTH - Walkin' On The Sun (Interscope)	51	0	1368	-114
22	BACKSTREET BOYS - As Long As You Love Me (Jive)	50	0	1348	-48
23	K-CI & JOJO - All My Life (MCA)	40	0	1218	-46
24	THE VERVE - Bitter Sweet Symphony (Virgin)	46	0	1127	-76
25	LOREENA MCKENITT - The Mummers' Dance (Warner Bros.)	42	0	967	-190
26	MARIAH CAREY - My All (Columbia/CRG)	37	0	838	-7
27	BONNIE RAITT - One Belief Away (Capitol)	39	0	810	+10
28	SEMISONIC - Closing Time (MCA)	46	12	793	+188
<i>This week's biggest leap finds 12 new believers, including KBBT-Portland.</i>					
29	SHAWN COLVIN - Nothin' On Me (Columbia/CRG)	36	0	772	-344
30	FLEETWOOD MAC - Landslide (Reprise)	31	1	751	-114
31	BILLIE MYERS - Kiss The Rain (Universal)	38	0	745	-205
32	MEREDITH BROOKS - Stop (Capitol)	39	4	736	+145
33	CELINE DION - To Love You More (550 Music)	48	12	722	N
34	CELINE DION - My Heart Will Go On (550 Music)	34	0	690	-151
35	EVERCLEAR - I Will Buy You A New Life (Capitol)	32	4	665	N
36	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	34	0	660	-64
37	BACKSTREET BOYS - Everybody (Jive)	30	4	621	N
38	REBEKAH - Sin So Well (Elektra/EEG)	31	1	597	+8
39	N SYNC - I Want You Back (RCA)	20	1	550	-35
40	JANET JACKSON - Together Again (Virgin)	23	0	530	-48

Total Reports This Week 110 Last Week 111

CHARTBOUND					CHARTBOUND				
	Reports	Adds	SPINS	TREND		Reports	Adds	SPINS	TREND
ROD STEWART - "Ooh La La" (Warner Bros.)	37	15	505	+203	MICHAEL W. SMITH - "Love Me Good" (Reunion)	20	1	398	+21
* AEROSMITH - "I Don't Want to..." (Columbia/CRG)	25	14	407	+297	BLACK LAB - "Time Ago" (DGC)	19	3	297	+67
GLORIA ESTEFAN - "Heaven's What I Feel" (Epic)	24	1	469	-3	* ALANA DAVIS - "Crazy" (Elektra/EEG)	16	7	144	+70
BILLY MANN - "Beat Myself Up" (DV8)	23	3	382	+43	Drops: #33-Lisa Loeb (Let's Forget), #34-Ben Folds Five, and #37-Elton John (Recover)				
MADONNA - "Ray of Light" (Maverick/Warner Bros.)	21	3	409	+90					

from his forthcoming CD *Vertical Man*. What's worth mentioning is that his back-ground singers read like a "Who's Who of rock music history." Try this on for size: Paul McCartney, Steven Tyler, Joe Walsh, Mark Hudson (who is also co-producer/writer), and Scott Weiland. Not too shabby, huh? Impacting Top 40, Hot, and mainstream A/C.



■■■■■
ESPERANZA
"They Don't Understand Me" (LaFace/Arista)

Described as a strong free spirit, native New Yorker Esperanza makes her debut with a song being billed as the "smash teen anthem of 1998." Gritty and rocky, but with a groove, the lyrics address the confusion felt by many adolescents as they approach adulthood. Impacting Top 40.

■■■■■
LINDA RONSTADT
"When We Ran" (Elektra/EEG)
Another name that's no stranger to pop radio, Linda Ronstadt brings us the first single from her soon-to-be-



continued on page 22

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

ARTIST PROFILE

ALANA DAVIS

HOMETOWN & BIRTHDATE:
New York City; May 6, 1974
LABEL: Elektra/EEG
PROMOTION CONTACT:
Dana Keil or Linde Thurman
CURRENT SINGLE: "Crazy"

MAJOR MUSICAL INFLUENCES:
"My parents, Stevie Wonder, Yes, and the Exploited."
FAVORITE RECORD BY ANOTHER ARTIST: "Really Rosie" by Carole King."
YOUR BEST PERSONALITY TRAIT(S): "I'm pretty honest and I'm a good listener."
YOUR WORST PERSONALITY



TRAIT(S): "I like to tell white lies and I'm really impatient."
YOUR FAVORITE MOVIE(S) OF ALL-TIME: "Sorceress or The Wizard of Oz."
WHEN YOU WERE YOUNGER, YOU WANTED TO GROW UP AND BE: "...a veterinarian."
SOMETHING PEOPLE WOULD BE SURPRISED TO KNOW ABOUT YOU: "I'm a natural blonde."
YOUR PROUDEST CAREER

ACHIEVEMENT TO-DATE:
"Pride is one of the seven deadly sins."
FUTURE AMBITIONS: "I wanna make lots and lots of records."
DAVIS SAYS: "I think music is our most important form of communication. It crosses all boundaries and has the power to affect people's lives—both the songwriter and the listener."
(Taken from her website)

A/C

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

MOST ADDED



ROD STEWART (27)
LIONEL RICHIE (26)
CELINE DION (23)
A.J. CROCE (17)
STEVE PERRY (16)

TOP TIP



LIONEL RICHIE
 "Time" (Mercury)

Lionel Richie isn't wasting any time. He doubles his spins and pulls in adds from WLTW, WRCH, KAKQ, KSSK, and more.

RADIO SAYS



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

"Recorded right here in Chicago, this song is perfect for a sunny day like today."

—Mark Edwards, VP,
 Programming, WLT-Chicago

TW	Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	20	157	1	4020	-54	71	42	31	11
2	17	121	4	3139	+134	62	26	22	7
3	13	135	3	2980	+18	48	34	25	21
4	8	130	2	2824	+28	44	28	34	18
5	16	120	1	2795	-153	37	42	27	12
6	11	127	2	2741	+113	42	27	34	18
7	20	124	1	2705	-491	39	31	30	20
8	11	122	2	2548	+49	38	27	32	20
9	17	112	0	2373	-429	26	36	27	16
10	10	114	2	2294	+123	32	23	32	22
11	33	103	1	2290	-53	29	33	27	10
12	15	101	0	2242	-265	31	25	29	11
13	7	110	2	2007	+147	21	25	29	28
14	8	89	5	1973	+192	26	26	24	13
15	9	110	3	1964	+102	20	22	37	24
16	18	87	1	1769	+18	21	19	30	14
17	3	110	23	1699	+554	11	19	34	32
<i>After only three weeks out, Celine leaps into the Top 20!</i>									
18	8	83	3	1547	+106	18	18	22	17
19	8	89	2	1538	+20	16	21	19	25
20	14	76	0	1466	-93	13	20	26	15
21	11	69	0	1426	-388	15	21	20	13
22	31	73	0	1424	-68	14	18	20	16
23	10	64	2	1285	+57	14	18	21	11
24	18	67	0	1208	-297	14	12	20	13
25	4	77	11	1093	+217	4	13	22	28
<i>With Hope Floats opening this week, Seger & McBride are on a roll.</i>									
26	15	58	2	1085	-35	10	19	15	12
27	10	54	2	1071	-26	9	21	15	7
28	8	55	2	1064	+72	13	14	11	15
29	26	67	0	1049	-158	6	11	24	18
30	11	59	5	1044	+93	5	17	22	13
31	29	44	11	959	+213	15	8	11	10
32	4	58	9	958	N	4	14	23	14
33	10	51	0	926	-524	3	21	16	9
34	3	71	27	891	N	2	11	18	24
35	13	42	0	875	+91	11	13	10	8
36	12	53	0	873	-325	11	6	13	18
37	4	63	16	849	N	1	11	23	17
38	13	41	0	848	+80	10	14	10	7
39	6	48	5	803	N	4	12	18	12
40	11	39	1	786	+47	10	8	12	9

Total Reports This Week 173 Last Week 175

CHARTBOUND

Reports	Adds	SPINS	TREND
55	26	600	+311
50	11	713	+248
49	13	616	+188
41	6	671	+141
40	8	447	+125

SPINCREASE

CELINE DION	554
ROD STEWART	390
LIONEL RICHIE	311
STEVE PERRY	248
KENNY LOGGINS	248

ARTIST PROFILE

BRENDA DOUMANI

HOMETOWN & BIRTHDATE:
 North Hollywood, Calif.;
 September 9
 LABEL: DMG Entertainment
 PROMOTION CONTACT:
 Howard Rosen (818) 901-1122
 CURRENT SINGLE: "A Man Who

Talks to Me"
 MAJOR MUSICAL INFLUENCES:
 "Donna Summer, Whitney
 Houston, Karen Carpenter, and
 Gladys Knight."
 THINGS THAT MAKE YOU
 HAPPY: "Singing live,
 spending time with my family,
 going to the beach—love it—
 and travelling to exciting
 countries."



THINGS THAT MAKE YOU SAD:
 "Injustice, unloved children
 who are abused or neglected in
 any way breaks my heart."
 YOUR BEST PERSONALITY TRAIT:
 "My laugh, plus my outgoing
 and crazy personality—I'm
 willing to do anything."
 YOUR WORST PERSONALITY
 TRAIT: "I'm very impatient."
 FAVORITE WAYS TO RELAX:
 "Sleeping and going to the
 beach."

YOUR FAVORITE MEMORY OF
 PORTRAYING ASHLEY ABBOTT
 ON *THE YOUNG AND THE
 RESTLESS*: "Getting to kiss
 gorgeous men."
 AMBITIONS LEFT TO FULFILL: "To
 help children by bringing joy
 or laughter to them. To change
 the world [for the better] as far
 as children are concerned."
 DOUMANI ON HER MUSIC: "It's
 uplifting and positive. I'm a
 white girl with a little soul."

A/C UP&COMING

Rpts.	Adds	SPINS	TREND	ARTIST - Title (Label)
39	2	553	+18	BENNY MARDONES - Bless A Brand New Angel (Crave)
38	2	562	+20	PAUL LESLIE - All That I Am (Balance)
35	1	553	+78	AGARTHA - It Could Be Love (Fearless)
35	17	307	+164	A. J. CROCE - Lover's Sirenade (Ruff)
31	1	476	+18	LANCE BAKER FENT - Watchin' Over Me (Greenman)
31	4	394	+76	ARLYNN & SABELA - Real Life (865 Records)
31	12	285	+135	BRIAN WILSON - Your Imagination (Giant/Warner Bros.)
29	—	559	+49	THE WALLFLOWERS - Heroes (Epic)
27	4	392	+53	JOE COCKER - Tonight (CMC International)
25	1	381	+29	ANGELES - Can't Find The Words (Ace)
25	1	350	+12	MARIAH'S TRENCH - Not Like Before (Frenzy Feed)
24	1	314	+20	BHAKTI - Delusions Of Grand (Coast)
24	1	323	+28	THE ROAD - Someone Like You (Buddy-X)
24	1	320	+55	PETER WALDMAN - Thinking About You (DP)
23	2	282	0	BRIAN MCKNIGHT - Anytime (Motown)
23	1	513	+33	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)
23	7	252	+99	CHRISTOPHER CROSS - Walking In Avalon (CMC International)
22	1	258	+4	FUSHIA - The Girl Inside (Finakon)
21	1	262	+18	KEN DeROUCHIE BAND - Keep On Walkin' (KPD)
21	15	157	+116	* GARTH BROOKS - To Make You Feel My Love (Capitol)
20	1	472	+5	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)
19	4	236	+41	LISA KRUEGER - Imagine (High Rise)
19	2	226	+26	BOBBY SKY - Neon Signs (Future)
17	—	223	+14	JOHN DENVER - Perhaps Love (River North)
17	3	197	+55	JIM MORGAN - Only Everyday (Grace Note)
16	2	189	+15	LESIA - I Am Free (Lick)
15	3	345	+75	* MATCHBOX 20 - Real World (Lava/Atlantic)
15	3	177	+40	* HOLLY COLE - Onion Girl (Metro Blue/Capitol)
15	3	146	+67	* LINDA HORNBUCKLE - Pages Of Time (FI)

Drops: #24-Richie Sambora, #32-Peter Tripp, #35-Nathan Whitt, #36-Paula Cole (Me), Stevie Nicks, Zak Daniels & One Eyed Snakes, Fastball, Nancy Wilson

REVIEWS continued from page 20

released album *We Ran*, which has been described as the project that returns Linda to her pop/rock roots. Ronstadt's in fine voice as she puts her own spin on this John Hiatt-penned tune. Impacting mainstream A/C.



GARTH BROOKS
"To Make You Feel My Love"
(Capitol)

Many believe Garth Brooks is too big a talent to be limited to just Country, and that this tender ballad will bring him the mainstream recognition he's long deserved. From the soundtrack of the Sandra Bullock and Harry



Connick, Jr. flick *Hope Floats*, I've been told this song is used in a key scene. Early believers include WMJX-Boston, WDOK-Cleveland, KVIL-Dallas, and K103-Portland. Impacting mainstream A/C.

GINO VANNELLI
"Slow Love" (Verve)

This may be a little sentimental on my part, but Gino Vannelli is sounding oh-so-smooth on his latest effort, which he also co-wrote and co-produced. This sounds like a natural for love song and dedication shows. Go ahead and find someone to slow dance with. Impacting mainstream A/C.



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FAX: (415) 495-2580

URBAN
L A N D Z C A P I E

MOST ADDED

AALIYAH (36)
Are You That Somebody
(Atlantic)



Including: WFLM, WCHB, WGVM, WPAL, WKND, WNAA, WJGN, KKDA, WCDX, KKBT, WJZD, KCEP, WJMG, WFXE, WKKV, KZWA, KTBT, WOWI, WQDK, WBLK, WQHH, WPEG, WFXA, KVSP, WTMP, WDOZ, WJTT, WIZF, WENN, WKYS, KBCE, KHRN, WJJN, WILD, WZND, WCKX

THE LOX (28)
Let's Start Rap Over
(Bad Boy/Arista)

Including: WTLZ, WCHB, WPAL, WZHT, KVSP, WTMP, WJLB, WDOZ, WJTT, WIZF, WKYS, KBCE, KHRN, WJJN, WJGN, WZAK, KYEA, WCKX, WJZD, WKKV, KZWA, WOWI, WQDK, WBLK, WQHH, WPEG, WWWZ, WFXA

DREA (27)
Got Ya Back
(Warner Bros.)

Including: KHRN, KBCE, WIZF, WJTT, WDOZ, KJMM, KVSP, WTMP, WJJN, WZAK, KYEA, KPRS, WCKX, WJZD, WJMG, WFXE, KZWA, WKKV, KMJK, WJDM, WOWI, WWWZ, WZBZ, WQHH, WQDK, WFXA

TROOP (16)



This Is How We Parlay
(Warrior Records)

Including: WQXX, WTLZ, KBMS, WJLB, WJTT, WIZF, KBCE, KHRN, WJJN, WCKX, KMJK, WJZD, WJMG, WKKV, KZWA, KCEP

BLACK A/C Most Played Current Hits

- SPARKLE FEAT. R. KELLY "Be Careful" (Rockland/Interscope)
- LSG "Door #1" (Eastwest/EEG)
- JANET JACKSON "I Get Lonely" (Virgin)
- JOE "All That I Am" (Jive)
- BRIAN MCKNIGHT "The Only One For Me" (Motown)

URBAN REVIEWS

GEORGE BENSON
"Standing Together"
(GRP)

You've never heard Grammy winner George Benson quite like this before. Known primarily as a jazz crooner and incredible guitarist, Benson guested last year on Mary J. Blige's sumptuous single "Seven Days," reminding us that his range encompasses the pantheon of R&B sounds and styles. "Standing Together" is a gorgeous, sweet-natured ballad written by R&B songwriting stalwart Manuel Seal. Urban stations will enjoy the prospect of Benson going contemporary ghetto-smoove on the J. Dub & Wes mix that shows off the creamier tones of Benson's supple vocal; Urban A/Cs may prefer the classic style of the radio edit.



MISSJONES
"2 Way Street"
(Motown)

Since the new executive regime took over Motown in time for its 40th anniversary, the label has been quiet in terms of new artist releases. The first debut of 1998 for the new

Motown is New York vocal fixture MissJones. Previewing her forthcoming album is this sinewy slow groove, written by the artist with Mario Winans and Kenny Hickson, and produced by Winans, who has logged hits for such artists as Brandy and also debuted as a solo artist himself last year. MissJones winds her light and silky vocal around a lyric that demands straight-talking from a wayward lover. Executive producers include label head George Jackson and Doug E. Fresh.

REGINA BELLE
"Don't Let Go"
(MCA)

It's been too long since we've heard the velvet sound of Regina Belle, whose jazzy inflections and smoky delivery impressed us when we heard "The Letter" more than 10 years ago. This pleasant contemporary groove serves the diva well; Belle has always been best in delivering a lyric that touches us where we live, and as she shares the excitement of a new love we are transported by the thrill and wonder she conveys. The single previews her forthcoming MCA set "Believe In Me."





Linda Ronstadt

WHEN WE RAN

The premiere single from *We Ran*,
Linda's new album featuring her return to the pop-rock sound that
made her a legend, with songs by some of rock's most influential
songwriters and a band that includes many special guests.

URBANLANDZCAPE

WEST COAST

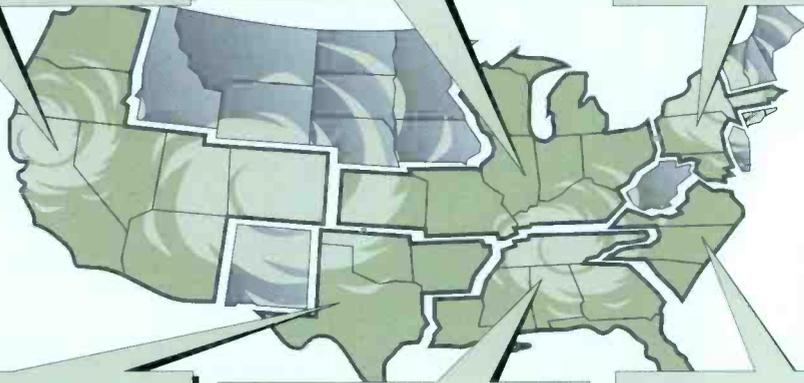
ARETHA FRANKLIN +33 "Here We Go Again" (Arista)
BRIAN MCKNIGHT +25 "The Only One For Me" (Motown)
WILL SMITH +24 "Just The Two..." (Columbia)
AALIYAH +23 "Are You That Somebody" (Blackground/Atlantic)
KELLY PRICE +20 "Friend Of Mine" (Island)

MIDWEST

KELLY PRICE +77 "Friend Of Mine" (Island)
BIG PUNISHER +60 "Still Not A Player" (Loud)
ARETHA FRANKLIN +48 "Here We Go Again" (Arista)
UNCLE SAM +44 "Baby You Are" (Stonecreek/Epic)
BLACKSTREET +42 "I Can't Get..." (Interscope)

EAST COAST

NICOLE +96 "Make It Hot" (The Gold Mind/Eastwest)
AALIYAH +81 "Are You That Somebody" (Blackground/Atlantic)
MYRON +81 "Destiny" (Island)
MISSY "MISDEMEANOR" ELLIOTT +75 "Hit 'Em Wit Da Hee" (The Gold Mind/Eastwest)
KELLY PRICE +74 "Friend Of Mine" (Island)



SOUTHWEST

LSG +95 "Door #1" (Eastwest/EEG)
KELLY PRICE +69 "Friend Of Mine" (Island)
DO OR DIE +53 "Still Po' Pimpin'" (Rap-A-Lot)
MARIAH CAREY +51 "My All" (Columbia/CRG)
LUTHER VANDROSS +51 "It's All About You" (LV/Epic)

SOUTHEAST

XSCAPE +136 "The Arms Of The One Who Loves You" (SoSoDef/Columbia)
PRAS +130 "Ghetto Superstar" (Interscope)
USHER +130 "My Way" (LaFace/Arista)
BRIAN MCKNIGHT +129 "The Only One For Me" (Motown)
BRANDY & MONICA +114 "The Boy Is Mine" (Atlantic)

CAROLINAS/VIRGINIA

MASE +87 "24 Hours To Live" (Bad Boy/Arista)
BRIAN MCKNIGHT +84 "The Only One For Me" (Motown)
LINK +78 "Watcha Gone Do" (Relativity)
REGINA BELLE +74 "Don't Let Go" (MCA)
UNCLE SAM +70 "Baby You Are" (Stonecreek/Epic)

TOPTENSPINZ

1	SPARKLE featuring R. KELLY "Be Careful"	3830	3918
2	XSCAPE "The Arms Of The One Who Loves You"	2994	3192
3	JON B. "They Don't Know"	2888	3080
4	BRANDY & MONICA "The Boy Is Mine"	2706	2936
5	MYA featuring SISQO "It's All About Me"	2850	3143
6	LSG "Door #1"	2275	2488
7	BOYZ II MEN "Can't Let Her Go"	2398	2408
8	USHER "My Way"	2258	2377
9	BRIAN MCKNIGHT "The Only One For Me"	2197	2301
10	ERYKAH BADU "AppleTree"	2044	2065

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

WORKSHOP

CROSS PROMOTION

What is good cross promotion? It's selling and promoting elements of your radio station across dayparts, especially the music and air-personalities. Great cross promotion is creative, interesting, colorful or humorous.

Most stations do a fair to poor job of selling new music, contests, and, last but not least, their jocks. Fun and games are desperately lacking at most Urban outlets. Any station that can execute a good cross promotion will have a consistent spread of listeners from daypart to daypart, weekend to weekday, and weekday to weekend. Cross promotion also gives your listeners a sense of unity and family.

People want to believe that everyone at your station gets along and enjoys each other's company. Small things like that go a long way with a dairy keeper.

Better Cross Promotion

- First and foremost, instruct your people to promote ahead. Remind them never to go into or come out of a break without giving listeners a reason to stay plugged in.
- Everyone should promote the morning show and its features. The morning show should always be selling what's happening next (in the immediate future), and what they have of interest for "tomorrow."
- A new morning show promo, pre-promoting tomorrow's program should be cut on a daily basis and aired throughout the day.
- Schedule at least two liners in each show, forcing the jock to create something to say about the next air-personality. —QUINCY MCCOY

Radio Improvisation. Mentoring. The Q McCoy Workout.

On June 19, Quincy McCoy will again make you think...make you work...make you dream...

For Marketing Opportunities, contact Mel DeLatte @ (310) 573-4244

EOL LOVE THE WAY LOVE THE WAY LOVE THE WAY



You will “Love The Way” this record reacts.
It’s a natural journey into Chocolate City Soul.



Executive Producers: Kevin Evans, Cliff Jones and Jerry Vinos. A&R Direction: Kevin Evans. Managed by Big Dog Records.

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HIP-HOP

HIP-HOP REVIEWS

SUNZ OF MAN "Shining Star" Red Ant

Hip-hoppers have learned the positive commercial effects of concocting an "event" record, and here we have one: An offshoot of the vastly popular Wu-Tang Clan utilizes an old Earth Wind & Fire jam, a guest freestyle by Ol' Dirty Bastard (now known as Big Baby Jesus), and production by the omnipresent Fugees' Wyclef Jean, to create a formula for success. Sunz of Man features rappers Prodigal Sunn, Hell Razah, 60 Second Assassin, and Killah Priest spinning urgent rhymes about survival, self-respect, and self-realization on the streets. This is a jam that combines the philosophies of rap's most analytical crew with the brilliant musicality of both old school and new school hip-hop sounds.



ICE CUBE "My Loved Ones" (Heavyweight/A&M)

The soundtrack to *The Player's Club* yields yet another tight Ice Cube jam featuring the lyrical skills of both the Iceman himself and newcomer Mr. Short Khop. The production by Binky is an echo of the heavily



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

MOST ADDED



MIC VANDALZ (46)
Love + Hate
(Jive)

LIKWIT ALL STARS (27)
Cali Kings
(V-Wax)

MOST REQUESTED



RAS KASS
XZIBIT
DEF SQUAD
JIVE ALL STARS
CANIBUS

RADIO SAYS



BUDDHA MONK
Got's Like Come On Thru
"Buddha Monk's 'Got's Like Come On Thru' is HOT! Be sure to check for this joint."
—A-One, KFSR-90.7,
Fresno, CA

2W	LW	TW	
3	1	1	JIVE ALL STARS - No Stoppin' feat. Kasino, Mic Vandalz, Jane Blaze (Jive) <i>There is No Stoppin' them—2 weeks at #1 and member Mic Vandalz got most added.</i>
31	10	2	SUNZ OF MAN - Shining Star (Wu-Tang Records/Red Ant)
20	6	3	NOREAGGA - N.O.R.E. (Penalty Recordings)
7	4	4	XZIBIT - 3 Card Molly (Loud)
2	2	5	RAS KASS - Understandable Smooth/Music Of Business (PatchWerk Recordings) <i>Dropped this week, but #1 most requested. Radio, your listeners want more!!</i>
10	9	6	JOHN FORTE - 99 (RCE/Ruffhouse/Columbia/CRG)
11	8	7	RAHSHEED & ILL ADVISED - 1986/Redd Hott (Quake City)
5	5	8	DEF SQUAD - Full Cooperation (Def Jam/Mercury)
1	3	9	CANIBUS - Second Round K.O. (Group Home/Universal)
28	15	10	PLAYER'S CLUB SUNDTK. - Ice Cube & Master P/ I'm A Ho (A&M)
8	7	11	SHABAAM SAHDEEQ - Sound Clash (Rawkus)
12	11	12	FAT JOE - Misery Needs Company (Atlantic)
26	16	13	ALL CITY - The Actual/Priceless (MCA)
—	28	14	JAY-Z - Million In 1 (Roc-A-Fella/Def Jam)
13	12	15	BULWORTH SDTRK - Ghetto Superstar f/ Pras, Mya & ODB/Zoom f/ Dr.Dre & LL (Interscope)
23	23	16	INDEPENDENCE DAY COMPILATION - Various Artist (Nervous)
4	13	17	BIG PUNISHER - Still Not A Player (Loud)
21	17	18	8 BALL - Pure Uncut feat Master P, Mystikal & Silk (Suave/Universal)
34	21	19	McGRUFF - feat. Mr.Cheeks: This Is How We Do (Uptown/Universal)
9	14	20	BLACK EYED PEAS - Fallin' Up/Que Dices? (Interscope)
15	18	21	GANG STARR - Royalty (Noo Trybe/Virgin)
—	30	22	MIKE ZOOT - High Drama Pt. 3 (Guesswyl'd)
19	20	23	CAM'RON - Pull It Feat. DMX/ 357 (Epic)
NEW	24	24	DAZ DILLINGER - Might Sound Crazy (Death Row)
14	19	25	TOO SHORT - Independence Day feat. Keith Murray (SHORT)
17	24	26	COCO BROVAZ - Black Trump feat. Raekwon (Duck Down/Priority)
29	29	27	CORMEGA - One Love (Def Jam/Mercury)
39	32	28	HEATHER B - Do You (Freckle)
18	25	29	AZ - Tradin' Places (Noo Trybe/Virgin)
16	22	30	IRON SHEIKS - Tragedy & Imam THUGS: Alluminati/Variou Freestyle (25 To Life Records)
—	35	31	YANKEE B - Live By The Gun/Who You Are (Gee Street)
27	26	32	DAS EFX - Set It Off (EastWest/EEG)
NEW	33	33	BIG PUNISHER - Twinz/Deep Cover 98 (Loud)
NEW	34	34	X-PERADO - Watch Ya' Step feat. OC (Official Jointz)
NEW	35	35	HOBO JUNCTION - Night And Day (South Paw/Delicious Vinyl)
—	36	36	NIGHT BREED - Two Roads (Nervous)
NEW	37	37	MOKA ONLY - Ow (When I Step In) (Hand solo)
NEW	38	38	DIAMONDS IN THE ROUGH - Da Doe (Rockingham/Curb)
6	27	39	ICE CUBE - We Be Clubbin' (Remix) feat. DMX (Heavyweight/A&M)
22	33	40	DJ HONDA - H2 (Relativity)

CHARTBOUND

- SCARFACE "Sex Faces" (Rap-A-Lot)
- MEEN GREEN "Deep In The Game" (PatchWork)
- QUEEN LATIFAH "Bananas" (Motown)
- PUBLIC ENEMY "He Got Game" (Def Jam/Mercury)

UP&ADD'EM

- DEVIN - "Do Watcha Wanna" (Rap-A-Lot) 4/11
- A+ - "Boyz to Men" (Kedar) 4/11

ARTISTPROFILE

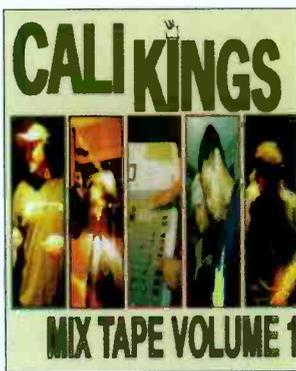
THE CALI KINGS

CURRENT RELEASE: Cali Kings Mix Tape Volume 1
LABEL: V-Wax

The Cali Kings are blowing up the spot with their first ever hip-hop compilation album. Never heard of them? Perhaps

it's because the Kings are better known as Nick and Eric Vidal, a.k.a. the Baka Boyz, a pair of cutups whose afternoon show on Power 106 (KPWR)-Los Angeles has teens and hip-hop heads listening in such record numbers that it has made the station No. 1 in the afternoon timeslot.

The Baka Boyz know hip-



hop, and like other radio mixers/DJs before them, they've compiled an album of continuous hip-hop hits that includes tracks by Ice Cube, Masta P, Militia, Snoop Dogg, and Mack 10, with sampled bits from Rakim, KRS-One, Wu Tang, the Beatnuts, and others. The album introduces the Likwit Allstars, which showcases Xzibit, Defari, and members of the Alkoholiks on

"Cali Kings Part I," as well as freestyle raps by Jay-Z, and new aftermath artist Eminem. Like East Coast mix king Funkmaster Flex, whose two volumes of mix tapes have sold well, the Baka Boyz are proud of the project, which showcases their mixing skills and is also one of few mix tapes where all music is cleared legally. Check it out.

—JANINE COVENEY

REVIEWS *continued*

atmospheric, booming style already heard on Ice Cube's smash "We Be Clubbin'," with orchestra hits and plenty of attitude. "All I want to do is have fun with my loved ones spend a hun' on my loved ones,"

Cube raps, complaining about the madness and playa hating that makes those simple familial dreams a daily challenge. Short Khop's flow is reminiscent in style of the easygoing Snoop Dogg. Cube proves once again why he's one of the best storytellers in rap.

MIXSHOW *Real Spins*

TW		Spinz	Trend
1	CHARLI BALTIMORE - Money (Epic)	67	+12
2	QUEEN PEN - Party Ain't A Party/All My Love (Lil' Man/Interscope)	66	+5
3	ICE CUBE - We Be Clubbin' (Remix) Feat. DMX (Heavyweight/A&M)	62	+3
4	GOODIE MoB - They Don't Dance No Mo' (LaFace/Arista)	55	N
5	JAY-Z - Million In 1 (Roc-A-Fella/Def Jam)	55	+12
6	LORD TARIQ & PETER GUNZ - Deja Vu (Codeine)	51	N
7	BULWORTH SDTRK. - Ghetto Superstar f/ Pras, Mya & ODB/Zoom f/ Dr.Dre & L.L. (Interscope)	51	+5
8	MYSTIKAL - The Man Right 'Chea/Unpredictable (Jive)	47	+7
9	PUBLIC ENEMY - He Got Game soundtrack (Def Jam/Mercury)	47	+4
10	RUFUS BLAQ - Artifacts of Life/Dut Df Sight (A&M)	46	+7
11	NO I.D. - Sky's The Limit (Relativity)	46	+5
12	EA-SKI - Showdown (Relativity)	44	+4
13	CAUGHT UP SDTRK. - Snoop & Kurupt: Ride On/Gang Starr:Work (Noo Trybe/Virgin)	44	+3
14	MACK 10 - Only In California Feat. Ice Cube & Snoop Doggy Dogg (Priority)	43	+3
15	MOOD - Karma (Blunt Recordings)	42	+2
16	FUNKDOOBIEST - Act On It feat. Kam (BuzzTone)	41	+1
17	MASTER P - I Got The Hook Up (No Limit/Priority)	40	-1
18	BIG PUNISHER - Still Not A Player (Loud)	36	+23
19	CANIBUS - Second Round K.O. (Group Home/Universal)	33	N
20	THE LOX - Money, Power, & Respect (Bad Boy/Arista)	32	-4

RETAILPROFILE

Downtown Records

116 W. 28th Street
2nd Floor
New York, NY 10001

Contact: Virginia

Phone: (212) 243-0116

Fax: (212) 243-0275

Mail Order: Call or fax

Downtown's Pick:
No False Lyricists "Who Ever Thought" (No False)

In-Store Play This Week: Canibus "Second Round K.O." (Group Home/Universal), Various Artists *Bulworth* soundtrack (Interscope).

Props Over Here:
"We're back and we're stronger than ever. The NYC Fire Department tried to close us down because we stocked so

many records—the boxes went from the floor to the ceiling. We are currently in the process of constructing our warehouse. Downtown's warehouse will be the candy store for DJs looking for the classics."

Top Five Albums
1. V/A - *Bulworth* soundtrack (Interscope)
2. PUBLIC ENEMY - *He Got Game* soundtrack (Def Jam/Mercury)
3. BIG PUNISHER - *Capital Punishment* (Loud)
4. CAPPADONNA - *The Pillage* (Razor Sharp/Epic)

5. GANG STARR - *Moment Of Truth* (Noo Trybe/Virgin)

Top Five Singles
1. BIG PUNISHER - "Still Not A Player" (Loud)
2. CANIBUS - "Second Round K.O." (Group Home/Universal)
3. LOX - "Money, Power, & Respect" (Bad Boy/Arista)
4. JOHN FORTE - "99" (Ruffhouse/Columbia)
5. NOREAGA - "N.O.R.E." (Penalty)



4

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

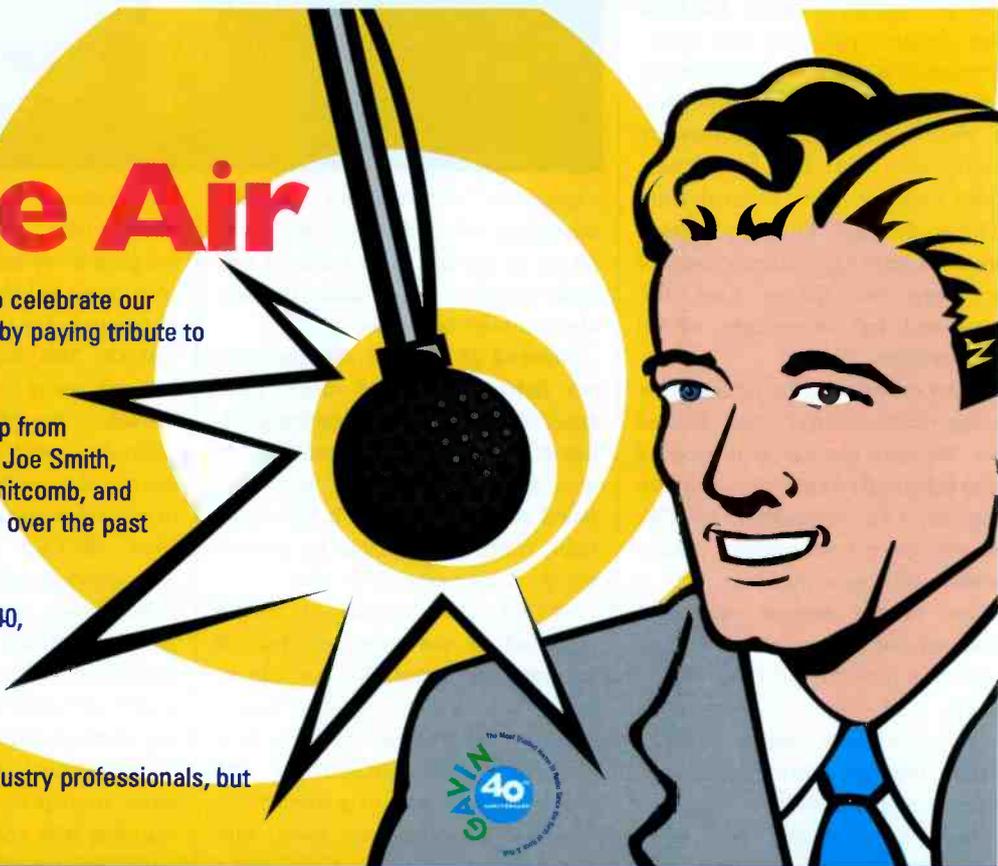
On The Air

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.

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!**

For advertising opportunities call Lou Galliani
805-542-9999

NASHVILLE

COUNTRY ROADS AND AMERICANA BYWAYS

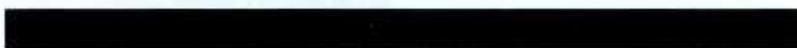
1998 is a bonanza year for Country fans to catch mega-tours. Garth Brooks, the reunion of Reba McEntire and Brooks & Dunn, George Strait's Country Music Festival Tour, and the highly anticipated Shania Twain extravaganza are all slated for a town near you this summer. In many cases, there is no station exclusivity in presenting these shows, since markets with two or three Country stations are usually given a fairly level playing field from which to promote the event.

But perception is reality, and with some creative planning and brainstorming, it is possible to create the impression of concert ownership for your listeners. Having recently accomplished just this for George Strait's Country Music Festival Tour, WCOL-Columbus, Ohio Promotion Director Carrie Sapp shares some of the ways her station took the reins—and full advantage of all opportunities.

"Pace Concerts was the promoter for George Strait's Country Music Festival Tour. We were given a set number of comp tickets and four of the six emcee positions. Our competitor, WHOK, was also given a set number of tickets and two emcee positions.

"One of the biggest ways we increased our presence was putting together a deal to purchase all the security and ushers' t-shirts. This totalled 600 shirts, which had the official George Strait logo, read Usher or Security, and our logo. You couldn't miss them; they were brightly colored and everyone knew to look for those shirts if you needed help with anything.

"The venue held 70,000 people, and both stations were allowed ten signs. The maximum size was 4-by-20 feet. Even though they are very



Owning the Show!

BY JAMIE MATTESON



expensive, we wanted to take advantage of every inch we were given, so we had them made. It was well worth it; those giant banners also couldn't be missed.

"Instead of just one airplane banner flyby, WCOL did three. Each time, our banner said something different regarding the station. Since it was an all-day concert, we organized the flybys to reach the maximum number of people by scattering them throughout the day.

"WCOL also purchased a full page ad in the program that all attendees received. We ran a kick-back ad which read, "Listen Monday morning at 7:10 for your chance to win \$10,000." It was another way for us to garner those 70,000 people, and we didn't talk about that on the air—it was just a special thing for the concert goers. Our morning show emcees reiterated to the crowd that this was exclusive to them.

"Our on-air concert ticket giveaway began about two weeks out.

Eight times a day when you heard back-to-back George Strait songs, we gave away tickets. Everyone who won these tickets was automatically registered for a chance to win \$10,000. The day before the show, we gave away the \$10,000.

"Nokia, the official tour sponsor, offered us and our competitor the chance to put together a [promotional/advertising] proposal for the show. WCOL's proposal was chosen, which enabled us to get extra tickets and great merchandise to give away (hats, denim shirts, jean jackets, etc). We were able to broadcast from Nokia's huge tent, generating a ton of traffic with prize wheels, arcade games, a football toss, and a party atmosphere. It was the largest standing tent and was packed from beginning to end. We had a lot of signage there too and received a lot of attention. We also hooked up with Bud Light and Wrangler to further increase our ticket and merchandise supply, making us sound bigger than life." ■

The Scene



Steve Earle watches Gene Wooten go to town on the dobro during a recent Jam with the Sideman at Nashville's famous Station Inn.



Houston's Hollisters show oil is well with Country music at a recent show at The Sutler in Music City.

DETROIT GETS DOWN!



Congratulations to Promotion Director Cheryl Sparks and the entire staff of WWWW-Detroit, who recently hosted the 16th Annual W-4 Hoedown, drawing over one million people to downtown Detroit's Renaissance Center. On stage to wow attendees were Neal McCoy, Lorrie Morgan, Sammy Kershaw, Keith Harling, Matt King, Pam Tillis, Mark Chesnutt, the Dixie Chicks, the Thompson Brothers, Daryle Singletary, Melodie Crittenden, Suzy Bogguss, and Ruby Lovett. We asked PD Tim Roberts for his highlight of the three day mega-event: "While there were many, the one that comes to mind first is Lorrie Morgan and Sammy Kershaw's duet of the George Jones classic, 'A Good Year for the Roses.'"

COUNTRYPROFILE

Ric Morgan



STATION/MARKET:
KTPI-Palmdale, Calif.

POSITION:
Program Director

HOW LONG:
14 months

WHAT DO YOU LIKE MOST ABOUT YOUR JOB? Knowing I get to come in every day, work with great people both locally and nationally, and get to keep doing what I've always wanted to do.

LEAST? The hours, but I'm not complaining.

THE EARLY YEARS:
BORN IN: Grand Forks, N. Dak.
GREW UP IN: East Grand Forks, N. Dak.

FIRST RADIO JOB:
KTRF-Thief River Falls, Minn.

TITLE: "The guy who just got out of radio school, so have him do it" Director

WHAT IS YOUR FAVORITE SONG OF ALL-TIME? "Pop a Top" by Jim Ed Brown

WHAT ALBUM/CD IN YOUR COLLECTION ARE YOU MOST ASHAMED OF? None

DIDYAKNOW? I saved money for radio school by working on a garbage truck, which also prepared me for my first couple of radio gigs.

IF I WORKED FOR A RECORD LABEL, I WOULD: Continue the tradition of honesty and friendliness that so many in Country have shown.

WHAT IS YOUR FAVORITE SONG ON THE RADIO RIGHT NOW? Vince Gill, "If You Ever Have Forever In Mind."

MOTTO TO LIVE & WORK BY: See favorite song of all time category.

by Jeff House

Americana Retail Promo Building

BY CHRIS MARINO

As the Americana format continues to grow, so do the opportunities for Americana artists and their labels. Just a few months ago, national retailer Hastings began a promotion that put Americana endcaps in over 35 of its stores. The ongoing promotion is open to all labels and has, so far, proven very successful. Label Consultant Brad Hunt, who has clients involved in the promotion, states, "Every two weeks or so, we see an increase in interest; customers are now looking for new records when they come in the store."

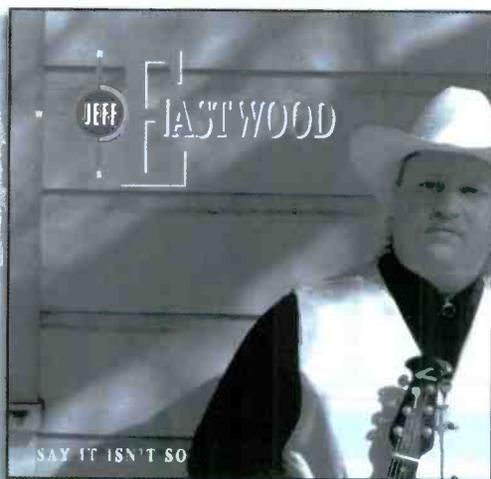
More recently, national independent distributor Koch International announced plans to capitalize on the burgeoning Americana genre with a multi-label promotion entitled "Americana, The Beautiful." It will run from July 1-13 and will feature a Fourth of July-themed display. The promotion will also include a contest between participating stores for the best display. Sugar Hill Label Consultant Bev Paul says, "I'm very

excited about the contest aspect of the promotion. Obviously that addition will make the displays even more unique, adding to their overall effectiveness. It's promotions like these that will really help make the association between the term 'Americana' and the music."

Koch Advertising Manager Angela Storti put together the proposal and presented it to Tower Records Advertising. Tower was a natural choice for a promotion of this kind, she says, due to its long history of support for independent labels and niche music. Tower National Advertising Manager Todd Thibodeau in turn presented the idea to the stores for reaction. Bob Timmerman of Tower Records in Boston had this to say: "It's sales like this that make us Tower. Any jackass can do a greatest hits sale, but only Tower will come to the plate for this stuff."

Labels involved in the promotion are all distributed through Koch International and include Acoustic Disc, Compass, Koch Records, Red House, Sugar Hill, and Yazoo.

Jeff Eastwood "Say It Isn't So"



On 85 stations including:

- WZBR
- KGLT
- KLOA
- KTJJ
- KVOO
- KDHC
- WNBR
- WBSY

Thank you radio for your continued support. To everyone in the trenches – you're great. We know who you are!



Media Records (909) 677-8288 www.srhhold.inland.net
Head of Promotions & Consultant for Media Records
Artie Kornfeld (805) 252-9272
Promotions: Kim @ Michele Clark Promotion (809) 232-7775
Debbie Green @ 86M (210) 654-8773
Bill Wence Promotions (615) 776-2060

AMERICANAPROFILE

R.S. Field



Producer/Writer/Performer

Birthplace/Birthday:
Hattiesburg, Mississippi; September 24, 1952

Current Residence:
Nashville

Current Project:
Roots Rock Action Figures, "Calling Dr. Strong." The band consists of: R.S. Field, Kenny Vaughan, Scott Baggett, and Jimmy Lester.

Early Bands: Started the Howlers (now Omar and the Howlers) and the Webb Wilder Band.

Early Inspirations: The British Invasion, Willie Dixon, Mose Allison, Chuck Berry

Later Inspirations:

Hank Williams, Johnny Horton, Rodney Crowell, Rosanne Cash, Nick Lowe

Producer Credits: Five Webb Wilder projects, three John Mayall projects, two Sonny Landreth projects, Mark Germino's *Radartoun*, Billy Joe Shaver's *Trump on Your Street*, R.B. Morris's *Take That Ride*, and Jamie Hartford's *What About Yes*, among others.

Early Jobs: "Wearing a chicken suit in front of some hell-hole chicken place in the middle of the summer, and shooting film for college football."

Interesting Factoid: Webb Wilder and R.S. met in the ninth grade in Hattiesburg.

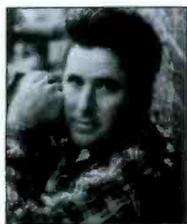
Financial Highlight: Co-writing *Powerful Stuff*, which the Fabulous T-Birds cut, and "Tough It Out" which was an AOR hit for Webb Wilder.

Most embarrassing moment: I bought a new blazer for a meeting with Jimmy Bowen, who was at Liberty at the time. When I got back to the car, someone pointed out that a big "Sale" tag was dangling from my armpit.

by Chris Marino

COUNTRY

MOST ADDED



VINCE GILL (98)
**FAITH HILL W/
 TIM MCGRAW (97)**
J. M. MONTGOMERY (70)
MINDY MCCREADY (47)
PATTY LOVELESS (43)

MOST REQUESTED

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

MOST SPINCREASE

COLLIN RAYE +494
PAM TILLIS +485
GARTH BROOKS +480
TRISHA YEARWOOD +468
**REBA & BROOKS
 & DUNN +424**

RADIO SAYS



VINCE GILL
 "If You Ever Have..." (MCA)
 "I'm glad to see Vince back
 and striking gold with another
 signature ballad."
 —Paul Neumann, MD, KNFR-
 Spokane, Wash.

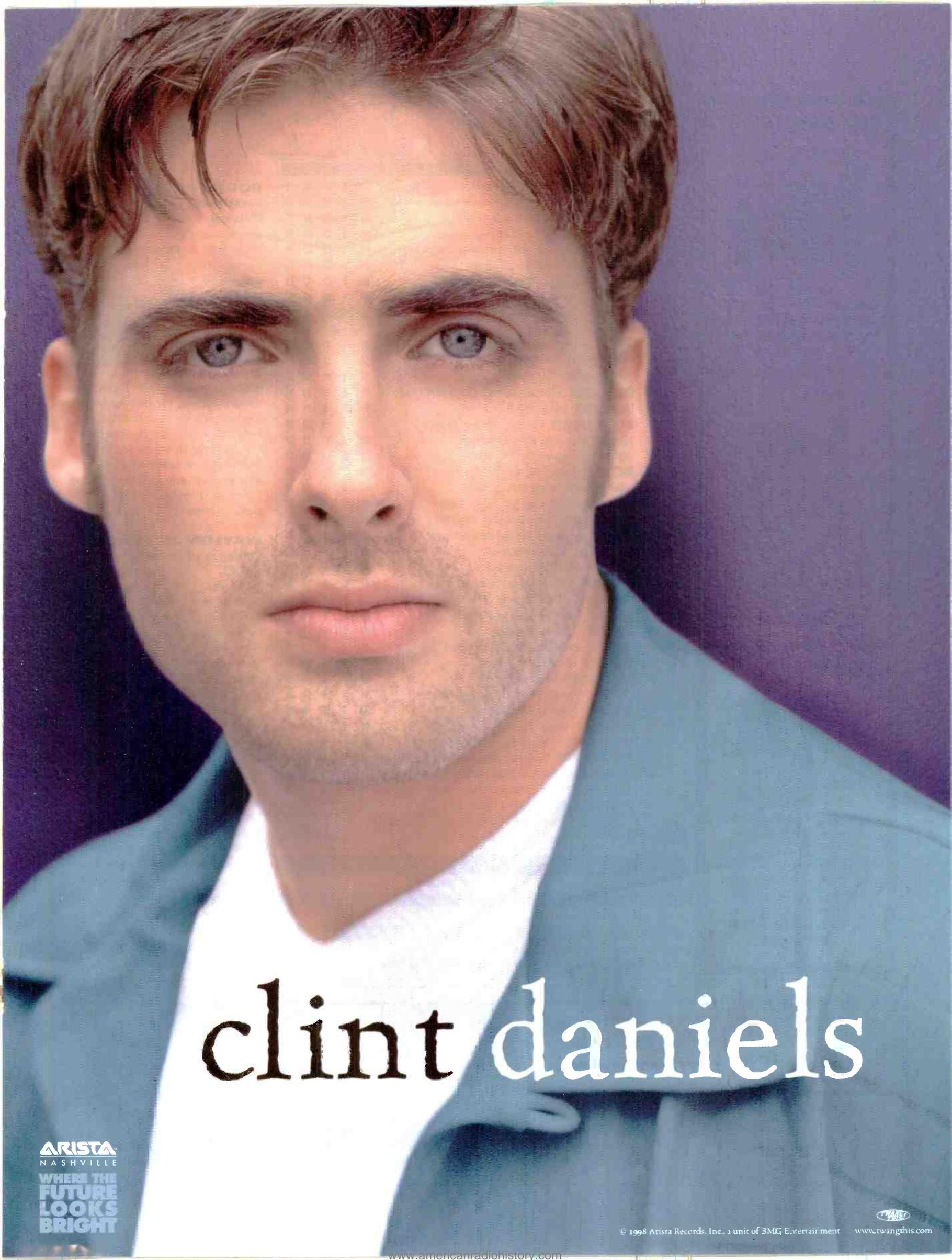
LW	TW		Weeks	Reports	Adds	SPINS	TREND	35+	25+	15+	5+
1	1	GEORGE STRAIT - I Just Want To Dance With You (MCA)	8	198	0	7411	+45	146	51	1	0
<i>Two weeks and counting at Number One.</i>											
3	2	TIM MCGRAW - One Of These Days (Curb)	10	198	0	7351	+80	143	53	2	0
5	3	MARK WILLIS - I Do (Cherish You) (Mercury)	14	197	0	7112	+81	132	55	10	0
6	4	LeANN RIMES - Commitment (MCG/Curb)	11	198	0	6939	+418	119	65	11	3
7	5	REBA & BROOKS & DUNN - If You See Him/If You See Her (MCA Nash. & Arista Nash.)	6	198	0	6933	+424	118	64	16	0
8	6	CLINT BLACK - The Shoes You're Wearing (RCA)	9	198	0	6576	+418	98	71	29	0
9	7	KENNY CHESNEY - That's Why I'm Here (BNA Records)	13	195	0	6460	+369	99	67	27	2
2	8	STEVE WARINER - Holes In The Floor Of Heaven (Capitol Nashville)	14	181	0	6240	-1093	116	48	6	11
10	9	GARY ALLAN - It Would Be You (Decca)	16	197	1	6138	+188	79	77	39	2
11	10	MARK CHESNUTT - I Might Even Quit Lovin' You (Decca)	13	195	0	5450	+201	47	78	66	4
13	11	TY HERNDON - A Man Holdin' On (Epic)	11	193	0	5229	+293	38	79	68	8
14	12	TERRI CLARK - Now That I Found You (Mercury)	10	196	0	5157	+300	31	86	70	9
12	13	SAMMY KERSHAW - Matches (Mercury)	12	189	0	5102	-99	41	78	57	13
16	14	KEITH HARLING - Papa Bear (MCA)	14	194	2	4954	+337	32	75	72	15
17	15	COLLIN RAYE - I Can Still Feel You (Epic)	7	196	1	4927	+494	24	83	77	12
<i>Big moves at WUBE, KPLX, WMZQ, WNOE, WSSL, KDDK, KGIM, and WJLS.</i>											
20	16	SHANIA TWAIN with BRYAN WHITE - From This Moment On (Mercury)	4	196	2	4792	+381	17	77	90	12
22	17	TRISHA YEARWOOD - There Goes My Baby (MCA)	5	196	0	4777	+468	17	78	88	13
19	18	JOE DIFFIE - Texas Size Heartache (Epic)	9	193	1	4675	+254	19	75	85	14
23	19	GARTH BROOKS - To Make You Feel My Love (Capitol Nashville)	4	197	1	4647	+480	10	82	90	15
18	20	LEE ANN WOMACK - Buckaroo (Decca)	10	187	0	4577	+155	22	76	69	20
21	21	DIXIE CHICKS - There's Your Trouble (Monument)	9	195	0	4530	+163	18	67	88	22
24	22	MARTINA McBRIDE - Happy Girl (RCA)	7	193	2	4146	+255	5	60	100	28
4	23	TRACY BYRD - I'm From The Country (MCA)	18	138	0	3815	-3365	60	19	27	32
26	24	TRACE ADKINS - Big Time (Capitol Nashville)	5	176	4	3594	+340	5	50	87	34
28	25	PAM TILLIS - I Said A Prayer For You (Arista)	4	182	6	3344	+485	1	36	93	52
15	26	FAITH HILL - This Kiss (Warner Bros.)	15	131	0	3335	-1521	49	15	29	38
27	27	CHELY WRIGHT - I Already Do (MCA)	11	167	2	3120	+120	3	47	64	53
29	28	SUZY BOGGUSS - Somebody To Love (Capitol Nashville)	10	165	3	3013	+160	3	37	71	54
34	29	DWIGHT YOAKAM - Things Change (Reprise)	4	171	23	2901	+774	4	24	81	62
31	30	CLAY WALKER - Ordinary People (Giant)	5	159	9	2768	+359	2	31	63	63
33	31	LARI WHITE - Stepping Stone (Lyric Street)	4	178	16	2762	+528	2	23	67	86
32	32	WYNNONNA - Always Will (Curb/Universal)	7	147	4	2507	+139	1	31	52	63
—	33	FAITH HILL with TIM MCGRAW - Just To Hear You Say That You Love Me (Warner Bros.)	2	149	97	2404	N	3	14	70	62
43	34	JODEE MESSINA - I'm Alright (Curb)	3	158	41	2321	+790	1	17	58	82
—	35	VINCE GILL - If You Ever Have Forever In Mind (MCA)	2	152	98	2181	N	1	9	62	80
36	36	RESTLESS HEART - No End To This Road (RCA)	4	137	7	2109	+284	2	16	48	71
42	37	TOBY KEITH - Double Wide Paradise (Mercury)	3	130	19	1998	+466	2	14	49	65
35	38	JOHN BERRY - Over My Shoulder (Capitol Nashville)	7	106	0	1851	-44	0	26	38	42
39	39	THE KINLEYS - Dance In The Boat (Epic)	5	117	8	1844	+240	2	17	37	61
46	40	DIAMOND RIO - You're Gone (Arista)	2	125	33	1755	+546	2	7	44	72
41	41	DAVID KERSH - Wonderful Tonight (Curb)	5	107	8	1714	+160	1	17	37	52
—	42	PATTY LOVELESS - High On Love (Epic)	2	104	43	1410	N	1	3	36	64
47	43	MILA MASON - The Strong One (Atlantic)	5	99	8	1331	+163	0	8	32	59
—	44	JOHN MICHAEL MONTGOMERY - Cover You In Kisses (Atlantic)	1	95	70	1300	N	2	2	31	60
50	45	LINDA DAVIS - I Wanna Remember This (DreamWorks)	5	88	12	1184	+200	1	4	33	50
49	46	MONTY HOLMES - Why'd You Start Lookin' So Good (BANG II)	5	90	9	1181	+118	1	4	33	52
—	47	JASON SELLERS - This Small Divide (BNA Records)	6	68	1	880	N	0	5	20	43
—	48	ALLISON MOORER - A Soft Place To Fall (MCA)	7	64	1	846	N	0	3	18	43
—	49	MINDY MCCREADY - The Other Side (BNA Records)	1	64	47	826	N	1	3	18	42
—	50	BIG HOUSE - Faith (MCA)	4	63	3	805	N	1	1	24	37

COUNTRY UP&COMING

Rpts.	Adds	SPINS	Wks.	
65	16	755	2	MARK NESLER - Used To The Pain (Asylum)
65	8	708	3	LISA BROKOP - How Do I Let Go (Columbia/CRG)
54	32	644	1	* MICHAEL PETERSON - When The Bartender Cries (Reprise)
31	4	450	1	* BRAD HAWKINS - I'm The One (Curb/Universal)
30	1	414	1	* EARL THOMAS CONLEY - Scared Money Never Wins (Intersound)

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A close-up portrait of a young man with short, wavy brown hair and light blue eyes. He is wearing a teal blazer over a white collared shirt. The background is a dark, textured purple.

clint daniels

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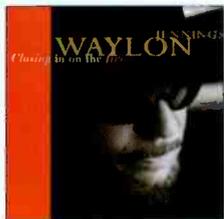
DAVE ALVIN (18)
JOE ELY (15)
BRUCE ROBISON (14)
ONE FELL SWOOP (11)
RALPH STANLEY (6)
JERRY DOUGLAS (6)

HOT PICKS



RALPH STANLEY
JOE ELY
JERRY DOUGLAS
SAM BUSH
DON WALSER

RADIO SAYS



WAYLON JENNINGS
 "Closing In On The Fire"
 (ARK 21)

"Waylon is taking off now for us! We're playing the Waylon/Travis Tritt duo, 'I know about me, Don't know about you'"!
 —Tim Swope, PD, WCSB, Cookeville, TN.

LW	TW		Repts.	Adds	H	M	L
1	1	THE HORSE WHISPERER SDTRK - Various Artists (MCA/Nashville)	72	0	47	14	11
2	2	THE MAVERICKS - Trampoline (MCA/Nashville)	66	0	34	18	14
3	3	SAM BUSH - Howlin' At The Moon (Sugar Hill)	66	0	30	21	15
4	4	KIERAN KANE - Six Months, No Sun (Dead Reckoning)	64	1	26	23	15
7	5	DON WALSER - Down At The Skyview Drive-In (Watermelon/Sire)	62	1	22	22	18
9	6	BAP KENNEDY - Domestic Blues (E-Squared)	64	2	15	24	25
6	7	MIKE IRELAND & HOLLER - Learning How To Live (Sub Pop)	60	0	22	17	21
5	8	CHRIS KNIGHT - Chris Knight (Decca)	58	0	22	17	19
19	9	RALPH STANLEY - Clinch Mountain Country (Rebel) <i>Ralph Stanley clinches the #9 spot with the incredible "Ralph Stanley and Friends."</i>	54	6	16	22	16
8	10	SALAMANDER CROSSING - Bottleneck Dreams (Signature Sounds)	57	0	13	25	19
11	11	KATE CAMPBELL - Visions Of Plenty (Compass)	54	2	13	25	16
10	12	CARRIE NEWCOMER - My True Name (Philo/Rounder)	54	0	19	14	21
13	13	GEORGE JONES - It Don't Get any Better Than This (MCA/Nashville)	51	0	17	18	16
18	14	LAURIE LEWIS - Seeing Things (Rounder)	56	5	9	21	26
15	15	WAYLON JENNINGS - Closing In On The Fire (Ark 21)	56	4	9	22	25
34	16	JOE ELY - Twistin' In The Wind (MCA/Nashville)	53	15	10	17	26
12	17	LEON RUSSELL - Legend In My Time (Ark 21)	52	0	12	20	20
17	18	JOHNNY BUSH - Talk To My Heart (Watermelon)	49	2	11	13	25
16	19	JIM LAUDERDALE - Whisper (BNA Records)	48	0	14	11	23
14	20	KEVIN GORDON - Cadillac Jack's #1 Son (Shanachie)	51	0	8	16	27
30	21	JERRY DOUGLAS - Restless On The Farm (Sugar Hill)	46	6	9	15	22
20	22	CORNELL HURD BAND - Texas Fruit Shack (Behemoth)	43	2	12	17	14
23	23	BONNIE RAITT - Fundamental (Capitol)	39	0	16	11	12
21	24	GREAT DIVIDE - Break In The Storm (Atlantic)	37	0	15	11	11
25	25	CHERI KNIGHT - Northeast Kingdom (E-Squared)	47	0	5	12	30
24	26	AUSTIN LOUNGE LIZARDS - Employee Of The Month (Sugar Hill)	48	0	7	6	35
26	27	PETER CASE - Full Service No Waiting (Vanguard)	42	0	7	11	24
27	28	NICK LOWE - Dig My Mood (Upstart/Rounder)	39	1	6	17	16
22	29	PAUL BURCH - Pan-American Flash (Checkered Past)	41	0	8	12	21
N	30	DAVE ALVIN - Blackjack David (Hightone)	42	18	5	12	25
N	31	BRUCE ROBISON - Wrapped (Lucky Dog)	38	14	2	19	17
28	32	MICHAEL RENO HARRELL - Ways To Travel (Rank Records)	41	0	4	11	26
33	33	BLACK DOG - Original Soundtrack (Decca)	32	2	10	9	13
32	34	BLUE HIGHWAY - Midnight Storm (Rebel)	40	0	5	6	29
29	35	SARA EVANS - Three Chords and the Truth (RCA)	33	0	8	11	14
31	36	JERRY JEFF WALKER - Cowboy Boots And Bathin' Suits (Tried & True)	36	0	5	7	24
37	37	WHERE HAVE ALL THE FLOWERS GONE - Various Artists (Appleseed)	28	1	9	8	11
35	38	DUANE JARVIS - Far From Perfect (Watermelon)	34	1	3	11	20
40	39	VICTOR MECYSSNE - HUSH MONEY (Sweetfish)	30	0	4	10	16
N	40	REDD VOLKAERT - Telewacker (Hightone) <i>Can't keep a good man down! Volkaert reappears with the impressive "Telewacker"</i>	26	0	6	12	8

CHARTBOUND

CLAY BLAKER (Neobilly)	THE REVENANTS (Epiphany)
JEFF EASTWOOD (Media)	SUE FOLEY (Shanachie)
RUST FARM (Daring/Rounder)	
THIRD TYME OUT (Rounder)	
V/A "The Folkscene Collection" (Red House)	
JASON & THE SCORCHERS (Mammoth)	

AMERICANA REVIEWS

ROOTS ROCK ACTION FIGURES (Paladin)

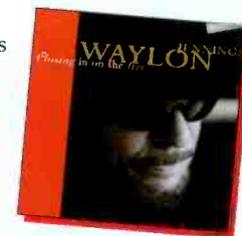
Critically-acclaimed producer R.S. Fields gets together with music veterans Kenny Vaughan, Jimmy Lester, and Scott



Baggett to form the indie version of Rockpile. It's straight-up roots rock by the artist responsible for the formation of Webb Wilder's band and Austin's the Howlers (now Omar and the Howlers). The CD is filled with well-written songs and great performances including a stellar version of "Powerful Stuff" (which Fields co-wrote).

WAYLON JENNINGS Closing in on the Fire (Ark 21)

Don't tell Jennings he's to old to cut the mustard, 'cause he'll blow your ass away with his latest entry. The project includes a who's-who of collaborators—Sheryl Crow, Mark Knopfler, and Jennings' protege Travis Tritt among them—but it's Waylon's show and he steals it with songs like "Best Friends of Mine," "The Blues Don't Care," and Kevin Welch's "Untitled Waltz". Waylon is in rare form on this awesome record.



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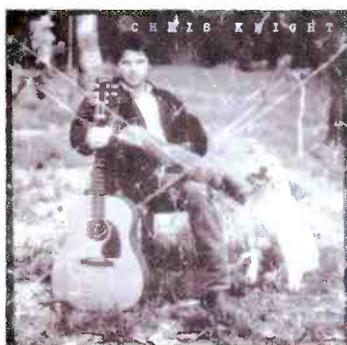
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"I hope the use of these songs might in some way help ease the needs of someone, somewhere. There, but for the grace of God, go each of us."
—DWIGHT YOAKAM

Sing Me Back Home

An All-Star Americana Collective Donates Time and Talent for the Homeless

By Chris Marino

"Basically, the Reagan Administration took federal funding away from housing for the poor and put a lot of people on the street," says multi-platinum, Grammy winning producer Pete Anderson. "If you didn't cross a certain economic line, you became homeless"



Pete Anderson

Will Sing for Food: The Songs of Dwight Yoakam, came about as a result of both Anderson's and Yoakam's personal feelings about homelessness; in fact, the two have been dedicated to the cause for many years. But it was during a drive to a studio session with Michelle Shocked nine years ago that Anderson says he had an awakening; it was then that the magnitude of the problem hit him. Anderson, who lives in the middle class suburb of Glendale, was shocked to see so many normal, everyday-looking people with "Will Work for Food" signs.

"You expect to see homelessness in the inner city, not in a suburb," he says. "It's a definite sign that something is really wrong." Anderson recalls talking with Shocked that day, swearing that if there were something he could do about it, he would.

The Seed of an Idea

When Yoakam's career really took off in the late '80s, the band began to perform benefit shows at least once a year at a small club in L.A. Though they charged a premium for the performance, all proceeds went to the L.A. Mission. Later, with the advent of Anderson's Little Dog label, Pete decided he wanted to add to that legacy of giving in the form of a record. "I thought, 'What if I did a record that would benefit my—and Dwight's—charity of choice: the homeless,'" says Anderson.

"At the same time, I never thought that Dwight received maximum respect for the great songwriter he is." Anderson, who is probably Yoakam's biggest fan, had always felt that a lot of Dwight's best work was never released as singles.

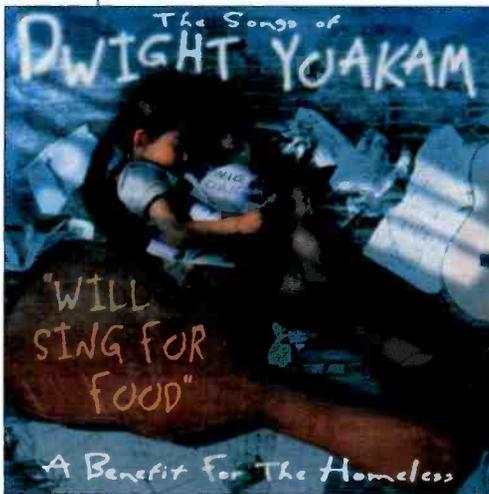
While not intended to be a tribute, *Will Sing for Food* nevertheless brings into focus Yoakam's immense talent as a songwriter. "I went through Dwight's catalogue and picked out songs that may have never been singles, but that I thought were great, and then set out to find some incredible artists to record them," Anderson explains. After hearing of the project, Yoakam contacted his publisher, Warner/Tamerlane, and waived all royalty fees for the project.

Line 'Em Up

With the songs chosen, it was now time to find artists to perform on the record. Anderson decided early on that the record was not going to be specifically Country, a decision that presented the opportunity to involve a unique collection of artists. At the same time, Anderson says, he did not want to alienate any of Yoakam's fans. "I feel that Dwight's material is wide-reaching and his fan base is pretty broad," he says. "But at the same time, I didn't want to have, let's say, Pearl Jam on the record—not that they would have done it anyway, but we really wanted to stay in the roots rock world."

The first artist Anderson approached was David Ball, who was at the time opening for Dwight dur-

ing the Gone Tour. "I asked David over two years ago," he recalls. "I said, 'I'm doing this project for the



homeless,' and he shook my hand and said, 'I'll be there.'"

All of Anderson's solicitations for artist contributions did not go as smoothly as that first one, however. The producer explains how a lot of artists' managers and attorneys became obstacles in the process: "It's protocol to go through the right channels when trying to get an artist's involvement," he recounts, "but the sad truth is, most of the artists never even get the

The Line-up:

RHONDA VINCENT "I Sang Dixie"

THE BACKSLIDERS

"Doin' What I Did"

DAVID BALL "This Time"

SARA EVANS

"The Distance Between You & Me"

JIM MATT "Heart That You Own"

TIM O'BRIEN

"Thousand Miles From Nowhere"

KIM RICHEY & MANDY BARNETT

"Near You"

SCOTT JOSS "Johnson's Love"

BONNIE BRAMLETT-SHERIDAN

"What I Don't Know"

LONESOME STRANGERS

"Takes a Lot to Rock You"

THE BLAZERS "If There Was a Way"

RECKLESS KELLY

"Please, Please Baby"

PETE DROGE "One Thousand Miles"

GILLIAN WELCH & DAVID RAWLINGS

"Miner's Prayer"

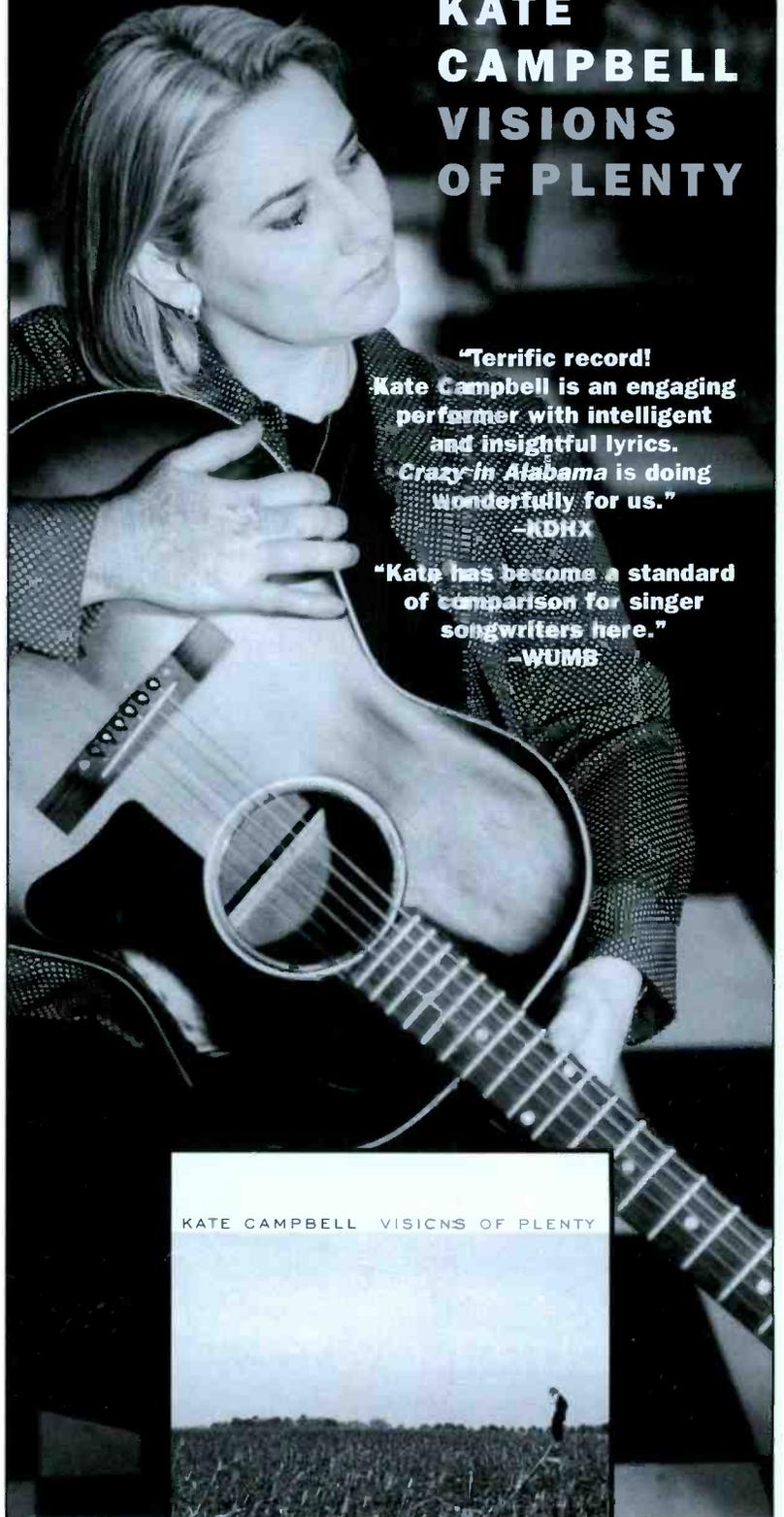
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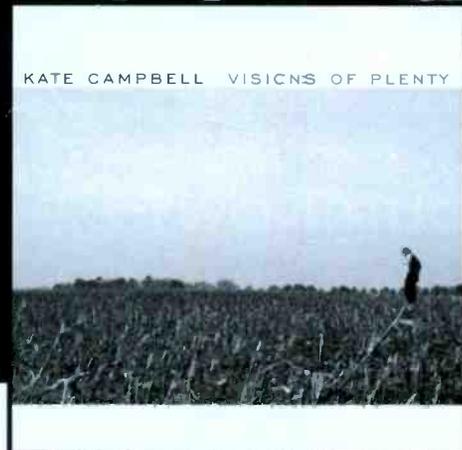
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"Kate has become a standard of comparison for singer songwriters here."

-WUMB

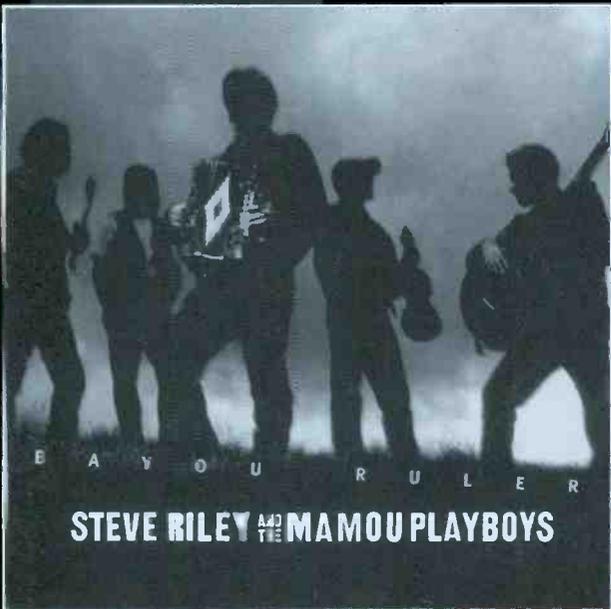
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message passed along to them. I would have been better off going [to them] directly."

Anderson concedes that, while a few acts he wanted on the project didn't participate, the artists who did get involved did so for the right reasons. "There was not one iota of attitude," he remembers. "They all were like, 'Whatever you need, we'll be there.'"

The End Result

From Rhonda Vincent's soulful "I Sang Dixie" through Bonnie Bramlett-Sheridan's bluesy "What I Don't Know," the Lonesome

Strangers' "Takes a Lot to Rock You" bubblegum hoedown, and Pete Droge's garage rock take on "One Thousand Miles," *Will Sing for Food* offers a rare glimpse at one artist's talent for storytelling conveyed through the voices of an eclectic group of gifted performers.

"When you work on something for a year and a half, and it comes to fruition, it starts to take on a life of its own," says Anderson. "I had a dream about being able to do something to make a dent in a social problem that I feel strongly about, and now it's become a reality. I'm excited." ■

"Music has quite literally given me home. Maybe it can help do the same for those less fortunate." —TIM O'BRIEN

"I appreciate Dwight Yoakam's music and his ability to help the homeless with his talent. Getting to work on this project was a joy." —DAVID BALL

"It's an honor and privilege to be involved in this effort to help the homeless. I truly hope we can do something good here."

—SCOTT JOSS

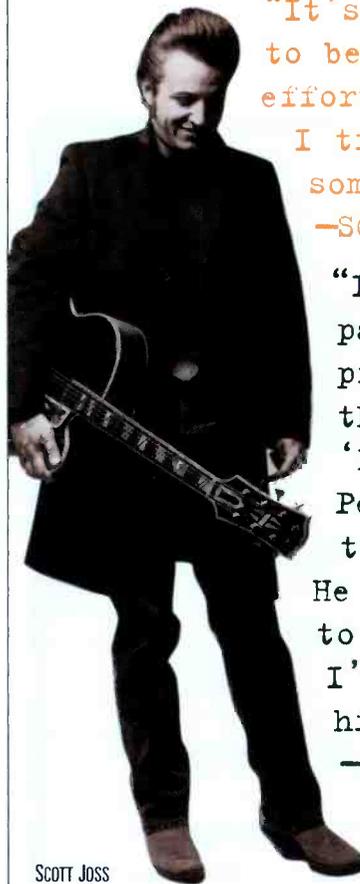
"I was honored to be a part of the 'homeless' project, and was thrilled to sing 'Dixie.' Great Song. Pete Anderson is a jewel to work with.

He has a sincere passion to help the homeless, and I'm delighted to help in his quest!"

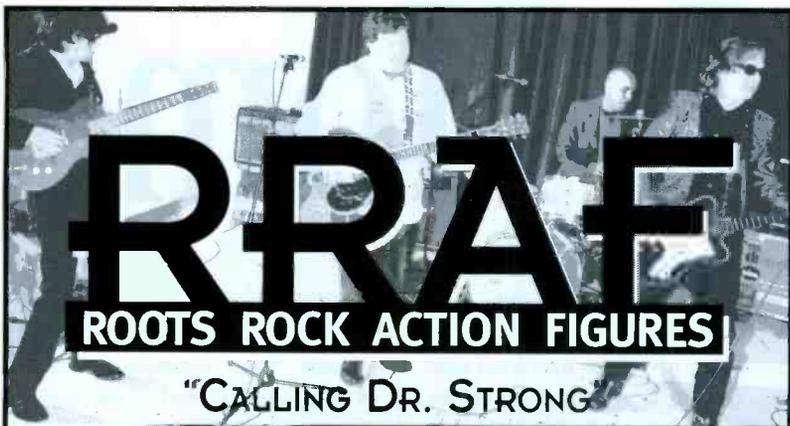
—RHONDA VINCENT

"There are two reasons I chose to participate in this project.

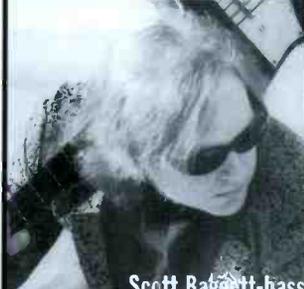
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I wanted to contribute to this worthwhile project, and it gave me the opportunity to work with Pete Anderson, who I have long respected." —KIM RICHEY



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Bringing It Home

Americana Radio's Community Ties

By Laura Swezey
With Chris Marino

The recent Americana CD *Will Sing For Food: The Songs of Dwight Yoakam*, which benefits the homeless, exemplifies the close ties that Americana (and Country) radio stations maintain with their communities. When GAVIN asked folks at Americana radio what they do to give something back, we

found that stations participate in a multitude of charities and special events designed to help locals as well as others on a larger scale, reinforcing the homegrown music's close-knit roots.

Eric Kauffman, PD at KLOA-Ridgecrest, Calif., explains that his station's community involvement focuses on local events. Their participation in a fourth of July fair featuring local bands and lots of barbecue raised \$15,000 for an annual fall parade last year. The station also conducted a remote from a spring fair, benefiting 4H and the Lion's Club.

During its fifth year of participation in a children's fair, featuring cakewalks and other such kid-related activities, KLOA helped raise money for Community Connection for Childcare, a local organization that provides car seats and day care services for low income

families. KLOA also recently took part in a regional hospital benefit, consisting of booths for blood testing, consultation with pharmacists, and distribution of various health-care supplies.

Broadcasting an hourly community calendar, the station publicizes non-profit organizations and service clubs who also sponsor local events, such as the Rotary. A mission statement from the station reads, "We try not to cater to one particular charity group, but work with whichever groups contact us for support."

Kauffman sums it up this way: "You like to think that you are connecting with the community, and the best way to validate that is by getting out there with the people. That will carry over on the air."

Stan Edwards of WNBR-New Bern, N.C. is pleased with his station's May 9th concert, which fea-

tured George Jones, the Hammond Brothers, Steve Williams, and Juanita Rose. Attendees brought non-perishable food to support the Feed the Children Foundation. Although it won't necessarily keep the same lineup, Edwards says the concert will be an annual event.

"It was well worth the effort," he says. "The local food banks were very short on supplies, and no one was putting anything back in." Asked if the event was inspired by a natural sense of responsibility to help the community, Edwards replied, "That's it in a nutshell."

To PD Robert Wooldridge, community service is an integral part of working for KFAL-Fulton, Missouri. The station's staff members are active in the Chamber of Commerce, the Mayor's Advisory Board, Fulton Breakfast Optimists, and the Family Resource Center. "That's expected of them,"



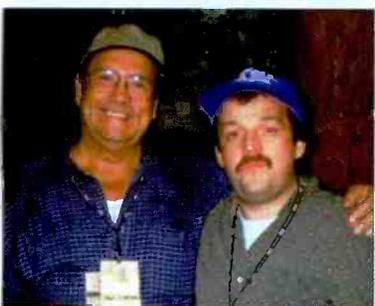
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Wooldridge says. "They're not just a DJ for the station."

KFAL is directly involved in improving the climate of its hometown. The station recently hosted a



KFAL's Robert Wooldridge and Paul Burlson

celebrity DJ fund drive for Habitat for Humanity, wherein prominent members of the Fulton business community pledged \$100 in exchange for an hour on the air to play their favorite songs and speak about Habitat for Humanity's mission. The event aided in the building of four Habitat homes in

Fulton. The station currently is planning a similar benefit for the renovation of a local park, with KFAL staff members volunteering their time.

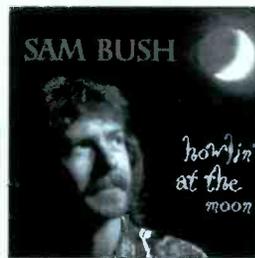
Wooldridge says helping listeners comes with the territory. "It's a good feeling to know you're not just entertaining them, but you're also helping them," he says. Asked if community service goes hand-in-hand with Americana, Wooldridge says, "I do think that's part of it. Americana stations have more of a connection to their community."

Floods hit western North Carolina and eastern Tennessee last December, and WNCW-Spindale, N.C. was there to help. Performers invited from the station's five-state listening area were invited to play holiday songs live on the air for their "An Acoustic Holiday at the Crossroads" in return for clothing donations to a local charitable organization. When waters rose 100-some miles away, WNCW provided the clothing for their listeners. The station also provided public service announcements about where to seek food and shelter.

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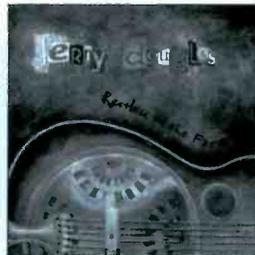
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On the station's agenda this year is an expansion of "Acoustic Holiday," which they plan to hold outside. WNCW will charge admis-



WNCW's Mark Keefe, Melanie, Melanie's son, Linda Dston

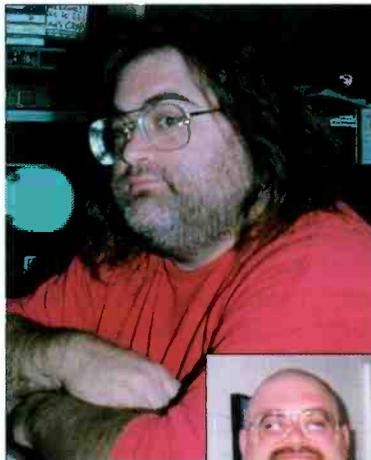
sion and accept donations of food and clothing for a yet-undecided charity. "One of my biggest challenges is finding organizations that will cover our entire area," says PD/DJ Mark Keefe. "We are a unique radio station, and we want to find a unique way to help our community."

Joe Daniels, PD and jock at

Clovis, New Mexico's KKYC, takes his charity work seriously. Very seriously. As an incentive for listeners to donate enough money for the station's team to reach its goal of \$2,000 in the annual Relay for Life, Daniels vowed to shave his head when the total was reached. He made good on his pledge, shearing his long locks the morning of the race. "We still have people coming by to see the new hairdo," he quips. "It was a good way to let people know about the event, and helped spread word of mouth. People are still talking about it." Proceeds for the race reached around \$75,000 and benefitted the American Cancer Society.

KKYC also is the media sponsor for a Christmas time Festival of Trees, raising money for the local Lifesaver Food Bank by encouraging local businesses to sponsor and decorate trees, and charging admission for viewing. Another pet project is the True Value Hardware/Jimmy Dean Foods Country Showdown featuring local talent, which contributes all door receipts to Rotary Club.

"Personally, it makes me feel good to know I'm giving back to the community," Daniels says. "I'm



KKYC's Joe Daniels before and after.

kind of a throw-back. Now you have people who are [in radio] because they want to be a star. When I got into it, you did it first because you enjoyed it, and second because you wanted to give something back.

"We like to be perceived as a station that cares about its community," Daniels continues. "With

Americana radio, it's not just about the music, it's kind of the everyman format."

J.D. Rose, PD and DJ at KFAN-Fredericksburg, Texas, describes his station as having a soft spot for "the needy." Adopting the slogan "Texans helping Texans," owners Jan and Jayson Fritz of Fritz Broadcasting (who also own a News/Talk/Country station as well as Americana-formatted KEEP-Bandera, Texas) are busy throughout the year with a multitude of events surrounding their home base in central Texas. Every year the station emceeds the EMS Chili Cookoff, a benefit for local Emergency Medical Services, helps out with EMS' auction, and lines up entertainment for an accompanying concert.

Rose also created Radio-Thon, which has raised over \$100,000 in the last ten years for New Horizons, a regional learning center for the developmentally delayed. The event is a 12-hour live broadcast featuring local entertainers, during which listeners call and make pledges.

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The Fritzes also organized the Toys for Tots program in Fredericksburg, encouraging listeners to donate gifts and food during the holiday season. The couple even takes on the task of delivering the items to residents of central Texas' hill country.

Additionally, the three Fritz-owned stations are involved in an annual pig roast to raise funds for the Cherokee Children's Home for Abused Children, the Relay for Life for the American Cancer Society, the Ken Hall Celebrity Golf Classic benefiting a local scholarship fund, and the Lions Club Crippled Children's Camp.

But Fritz Broadcasting's most impressive undertaking directly benefits Americana. The Pickin' and Puttin' Americana Benefit, an annual event instituted this year, is a two-day happening of live music, auctions, and barbecue feast with a celebrity golf tournament the following day.

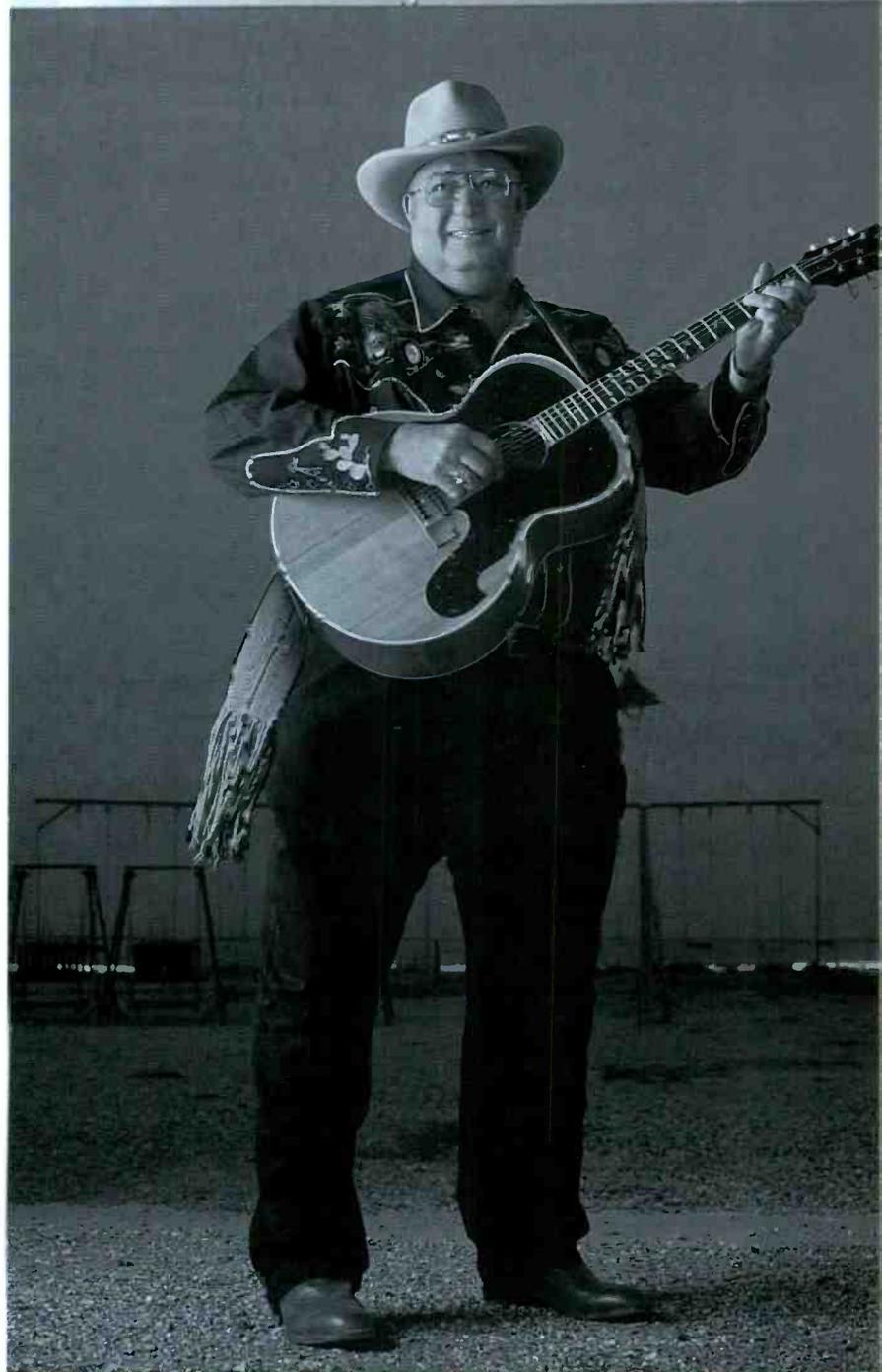
The plan is to recruit as many participants as possible from the Americana industry to raise money for a specific charity or individual within the community in need of help. The beneficiary could be someone at a radio station, a performer, or anyone associated with the genre in need of medical or financial assistance.

Jayson Fritz says, "Aside from it being what every good broadcaster does, we get the warm fuzzies from it. We enjoy helping the community, and there are so many like-minded people in various organizations when it comes to music. There is an Americana family." Hoping the Pickin' and Puttin' benefit will grow or inspire other stations to spawn similar events, Rose adds, "There's a bit of an obligation to give something back as a station to those who support us, and the bottom line is helping out your fellow man." ■



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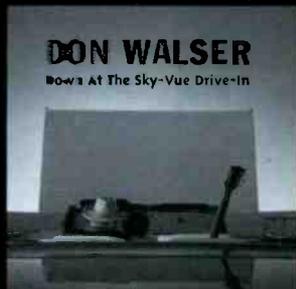


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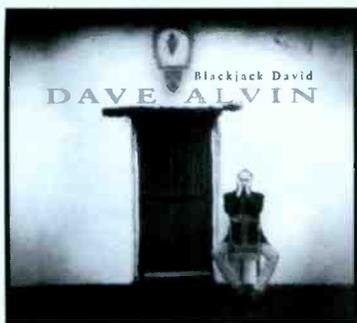
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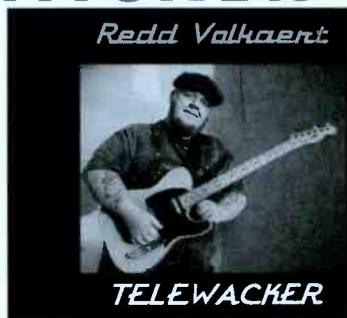
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Travels of a Gunslinger

Dobro Master

Jerry Douglas'

Long Road to the Top

By Chris Marino

The first thing that struck me after spending time interviewing Jerry Douglas was, "There is absolutely no pretense in this guy." Douglas is, after all, the best dobro player in the world; he's played on over a thousand recordings, won multiples of awards, and such luminaries as John Fogerty call him their favorite musician. So how unpretentious is Douglas? When I asked longtime friend and Rounder Records consultant Bev Paul for a list of his accolades, she remarked, "If you find out, will you please tell us? Jerry just doesn't talk about stuff like that."

Ultimately, I did manage to get my hands on some press info, and that helped determine some of the awards that he has accumulated over the years. They include at least six consecutive IBMA awards, six Grammy Awards, six ACM awards, and countless other industry awards from publications like *Guitar Player* magazine.

Raised in Warren, Ohio, music was a part Douglas' life from as early as he can remember, and he credits his mother for his appreciation of Country music. It was his musician father, however, who sparked his bluegrass ambitions. "My dad would play Flatt & Scruggs," he recalls. "In fact, he took me to see them play when I was about six and I went nuts over it. It looked so glamorous. I didn't know they were driving on a bus and waking up in the same out-

fit everyday."

By the age of five, Jerry was playing mandolin. About a year later, he tackled the guitar, and at age ten, he picked up the dobro for the first time. By 12 years old, he was playing in his father's band. "I would get to play the auction gigs at first, then at 14 I started playing the bars with them. They taught me not to stop playing when there was a fight—that's the stuff you really need to know."

In the summer of 1973, the members of the Country Gentlemen—which, at that time, included Ricky Skaggs—witnessed a Douglas dobro performance at a festival in Ohio. Jerry, who was playing with his father at the time, was asked to join the band on tour that summer. Just out of tenth grade, Douglas passed on the offer, but he did get his first gig as a session player when the Gentlemen cut an album later that year.

A short time later, Douglas did become a member of the Country Gentlemen, touring with them over the next couple of years. When Ricky Skaggs left the band to play with J.D. Crowe, Douglas followed suit. Skaggs and Douglas—good friends by then—eventually went on to form the short lived but influential Boone Creek, with Terry Baucom, Wes Golding, and Steve Bryant.

At a crossroads after the break-up of Boone Creek, Douglas realized that his hobby had to become a life-long commitment. "I gave myself a year to really see if this was what I was going to do for the rest of my

