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The Future of Urban Radio

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UMG Forms Farm Club
Radio \$\$ Up 14% in Sept.

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Of Soul
Anything Is Possible"**

- Jimi Hendrix

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UMG's Farm Club to Launch New Artists

Universal Music Group has teamed up with a slate of promotional and media partners to create a new music label targeting aspiring, unsigned artists.

The brainchild of Interscope/Geffen/A&M Chairman Jimmy Iovine and Universal Chairman/CEO Doug Morris, Jimmy and Doug's Farm Club will give artists direct access to major record label execs. The Web-based label (FarmClub.com) gives new artists the opportunity to digitally submit their recordings, obtain professional A&R input, receive feedback from fans, be showcased on a weekly television show on the USA Network—and potentially receive a major label contract. Partnered with UMG in this new venture are America Online, USA Networks, MTV, and Sprite.

Describing the new label as "guerilla record-making," Iovine

predicted that the Farm Club will "give the record business something it's always desired—to find talent and reach its audience in the most personal way."

"This is a moment in time that offers a new and level playing field for musicians around the world," added Morris, noting that "Farm Club puts a record company in every town."

Through the Farm Club Website, UMG will offer musicians the ability to interact with each other through chat rooms and bulletin boards. It also will provide "musician services" designed to help artists find a manager, book clubs, and purchase or trade instruments and equipment.

The Website officially will launch February 1, 2000 and will begin accepting artists' submissions Dec. 1 of this year.

V2 Acquires Gee Street Shares

V2 Records has agreed to acquire the outstanding shares of Gee Street Records, founded by Jon Baker in London in 1986. As part of its acquisition, V2 retains Gee Street's catalog, rights to the label's current roster, and the Gee Street logo.

Additionally, V2 will refrain from signing additional acts to Gee Street after the departure of Baker, who is leaving the company. He will be pursuing new business ventures, including Gee Jam Studios, his new recording facility in Jamaica.

Latin Lover

"Erat abhinc viginti annis hodie, Centurio Piper catervam canere docebat." —23-YEAR-OLD YESHIVA UNIV. STUDENT BENJAMIN JOFFE'S TRANSLATION OF THE FIRST LINE OF "SGT. PEPPER'S LONELY HEARTS CLUB BAND"



Moldy Oldy



"Incidentally, Don, I need an adviser to tell me how to communicate to old men, and I was wondering if you might have some free time."

—VICE PRESIDENT AL GORE, RESPONDING TO DON IMUS' ON-AIR QUERY AS TO WHY HE HIRED FEMINIST WRITER NAOMI WOLF TO CONSULT HIM

Mambo King

"Everybody told me I was not a singer. They said, 'Your voice is not Mariah Carey, Lou.' You know, Mick Jagger can't sing compared to Luther Vandross. But he goes onstage and screams and people go wild." —MAMBO KING LOU BEGA, RECALLING THE REACTION HE RECEIVED FROM U.S. RECORD LABELS PRIOR TO HIS RELEASE OF "MAMBO #5"



Radio \$\$\$ Up 14% in September

Combined local and national radio revenues jumped another 14 percent in September, wrapping up 3Q 1999 with a 13 percent year-to-date gain over the same period in '98. Local revenues for September were up 12 percent and national dollars increased 20 percent over the same month last year. September marked the 85th straight month of sales gains for the industry. Calculations are based on the Radio Advertising Bureau radio revenue index of more than 100 markets.



THANKSGIVING SCHEDULE

Due to the Thanksgiving holiday crunch, GAVIN's production cycle will be shortened next week. Please note that stations that report on Mondays or Tuesdays must fax/phone their playlists by 2:00 p.m. Tuesday, rather than 5:00.

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"Thanksbegging"

BY PAIGE NIENABER

A few years back I was doing a market visit on the day the GSM returned from a seminar with a packet of sales promotion ideas that he was all excited about, including a Thanksgiving stunt he interrupted our meeting to tell us all about. "Dinner on the Mayflower"; a promotion that we just *had* to do. We politely informed him that this was not new to us and then removed him from the room.

For such a huge promotional opportunity, Thanksgiving remains fairly one-dimensional for radio. We generally put together a less-than-compelling charity drive: get on the air and beg for people to give us stuff. Usually without providing them with a legitimate enough reason to do so.

Charity drives notwithstanding, there's so much more to the holiday. You have turkeys (and there are only about 1999 things you can do with a turkey), you have visiting relatives and all that that involves, and you have the beginning of the holiday shopping season—more than enough to sink your promotional teeth into.

Since so many food drives never make it past the reading-a-PSA stage, what can you do to spice up yours? Aware that everybody else in town will be on the air begging for clothes, food, and toys, how can you stand out? At KEGF in Dallas, they combine two station promotions to benefit one charity.

"We do something called 97.1 The Eagle's Show Us Your Cans Food Drive," says Loren Condon, the station's promotions director.

With rock & roll memorabilia like autographed guitars, tour jackets, and platinum records as the incentive for people to contribute, they do five live broadcasts over a ten-day period at area Hooters locations. "We also auction off canvases that have been painted and autographed by artists who have come by the station," he says.

Along with appearances by local acts like The Nixons and Reverend Horton Heat, it turns a boring radio food drive into a very cool, hip rock & roll charity event.

The key to getting people to

donate is a hook. If everyone is asking for canned food, then collect baby food and focus all your efforts on aiding single mothers. If you can't be distinguished from all the other campaigns, then it's an opportunity lost. Get a hook! Please.

Turkeys are to Thanksgiving what pumpkins are to Halloween. Giving them away on the air and at events is fun. Dropping them is better. Holding one hostage and threatening to execute it live on the air is even *better*. It's amazing how many people donate canned food when a turkey's life is at stake. Turkeys provide the gist for all your November stunting and no morning show broadcast would be complete without turkey bowling. Get the picture? At Thanksgiving, instead of an oyster, the world's your turkey.

Thanksgiving is a one-day holiday that spreads out over a four-day weekend. A weekend that signals the commencement of that commercial bacchanalia better known as Holiday Shopping.

Get yourself to a mall. And stay there until I tell you it's okay to leave. Since *most* malls had their "Black Friday" plans locked down in August, you'll just have to be creative. Thus, "Secret Santa" and the plethora of other through-the-back-door events & contests that help you achieve your goal...without getting permission from anyone at the mall, are a good bet. Just because you're not officially supposed to be at the mall that's not a good enough excuse to leave the vans sitting idle in the back parking lot all weekend.

With the passing of Halloween, we're a quarter of the way through the Final Four. This is bread & butter promotions season, and Thanksgiving is time to have some fun, drop some poultry...and maybe do something significant for the community while you're at it. ■

JERRY CLIFTON OFTEN REFERS TO PAIGE NIENABER AS A TURKEY. YOU CAN REACH PAIGE, VP/FUN & GAMES FOR CLIFTON RADIO AND CPR AT (651) 433-4554. OR VIA EMAIL AT NWCPRMO@EARTHLINK.NET.



"Turkeys are to Thanksgiving what pumpkins are to Halloween."

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Fax: (415) 495-2580
http://www.gavin.com
e-mail: editorial@gavin.com

Chief Executive Officer DAVID DALTON
Chief Financial Officer BETTY HOLLARS
Editor-in-Chief REED BUNZEL
Executive Director SANDY SKELE

Executive Director, Sales & Mktg VANESSA THOMAS

Art Director PETER GRAME
Associate Editor TODD SPENCER

TOP 40, RHYTHM CROSSOVER
KEVIN CARTER (Editor)

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RAP, HIP-HOP
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COUNTRY
JAMIE MATTESON (Editor/Nashville Bureau Chief)
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TRIPLE A
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JAZZ, SMOOTH JAZZ & VOCALS
KEITH ZIMMERMAN (Senior Editor)
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Associate Art Director RENÉ BRÜCKNER
Graphic Designer CHARLES MacNULTY
Art Production GABRIELLA NEAL
Music Research Assistants JON FOJTIK,
JUSTIN TORRES, KAREN BARD, SEAN CURRAN
Contributing Editor (Research) JHAN HIBBER
Contributing Editor JAAN UHLSZKI

Head of Sales and Marketing LOU GALLIANI
(805) 542-9909 Fax: (805) 542-9997

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

A/C & Urban Marketing - MEL DELATTE
(310) 573-4244, Fax: (310) 573-4289
Hip-Hop Marketing - MICHAEL NIXON
(310) 667-6363, Fax: (310) 318-5303

Country & Americana Marketing - PAULA ERICKSON
(615) 255-5010, Fax: (615) 255-5020

Manager, Media Services DAVE ROTHSTEIN
Office Manager/Assistant to CEO THERESA MURPHY
Accounts Receivable/Collections Manager
JENNIFER HULL

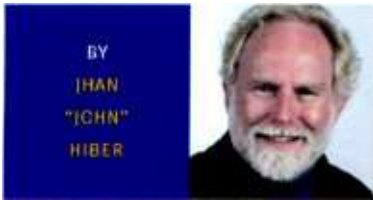
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Event Coordinator DEIRDRE MORRISSEY
Gavin Seminar Special Counsel RON ALEXENBERG

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

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BY
JHAN
"JCHN"
HIBBER

Hot Summer Yields Lukewarm Results For Urban

Mainstream Urban is a format that often puts up big numbers during summer sweeps, but this summer it garnered scores that, while respectable, were not as outstanding as they might have been, compared to summer '98.

As we do with every post-Arbitron analysis, GAVIN uses Mediabase stations as the core of our data. At press time we had numbers on about 20 leading Urbans, with the bulk being in the South.

It's important to compare seasonal scores: summer '98 vs. summer '99. In addition, GAVIN looked at a recent trend, spring '99 to summer '99. We examined the 12+ shares (total week) for our score of stations to see how many were up, down, or stable within two-tenths of a share point.

A plurality of the Urban stations we analyzed were down, while the spring '99-summer '99 trend was fairly even split. Let's dig into the 12+ results:

SUMMER '98 VS. SUMMER '99
Given the seasonality issue—kids can listen more away from the classrooms—the summer comparison is most vital.

- 32% of the stations reviewed were up in this apples-to-apples perspective.
- 26% were stable year-to-year.
- 42% were down from a year ago!

Not only was the largest tally headed in the wrong direction, but also some of these leading stations took quite a hit. Losses in the 25-35 percent range were noted.

Not likely to garner a bonus or pat on the back from the GM.

How about those that were up? How much growth did they post? Incremental, in most cases, although one format fixture did return to double digits with a 16 percent jump, the biggest gain noted so far.

How can we interpret this soft showing? Well, one point of view

is that last ('98) summer's numbers were for many a high water mark and some slippage this year could be expected. Many of these Urban leaders are still powerhouses in their respective metros. Let me just suggest that barring a new direct competitor, a decline of 10 percent or less is considered slippage. More of a loss than that could signal a need for introspection regarding your station and its programming and/or marketing.

SPRING '99 VS. SUMMER '99

Urbans often do better in summer surveys than they do in spring sweeps and that's reflected in the spring-to-summer scores. Here the audience trend is less negative:

- 37% of the stations were up in the summer.
- 37% were stable.
- 26% saw slippage.

Even among those that were down, the degree of decline wasn't as notable. The largest hit taken by one of these leaders was a drop of 15 percent, while the largest growth was 16 percent.

Spring-to-summer is usually a good trend for Urbans, and with this book coming out just in time to influence last-minute fourth quarter AD buys, the Summer Sweep

should still be a priority at most Urban properties.

SUMMER STARS

Several Urbans stood out this summer. So far in our database there are seven stations number one 12+ in their respective metros:

- Atlanta—WVEE, 10.3
- Charlotte—WPEG, 9.1
- Dallas-Ft.Worth-KKDA/FM, 7.2
- Detroit-WJLB, tied for number one with 6.8
- Miami-Ft.Lauderdal-WEDR, 7.1
- New Orleans-WQUE, 15.0! (biggest share among major markets)
- Richmond-WCDX, 9.3

Were there stations that saw their summer '99 share exceed both the summer '98/spring '99 levels? Yes, three in our database. Congrats to Atlanta's WVEE, New Orleans' WQUE, and Philly's WUSL.

Finally, which station posted the biggest gain? Props to VEE, up 16 percent over both previous years.

In markets with at least 15 percent black population, Urban stations can prosper. Indeed, as noted above, many are number one. These overall summer numbers for the format may not have been its most shining hour, but Urban remains a vital element in today's music world. ■

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Top 40/Rhythm

PROGRAMMING:

- After three years in the desert, KRQQ-Tucson OM/PD Tim Richards is set to transfer to the vacant PD post at sister WKQI (Q95.5)-Detroit. Coincidentally (or not), Richards' move to 'KQI comes the same week the station transitions from the Mediabase Hot A/C to the Mainstream Hit Top 40 panel. Richards' previous experience includes APD/MD of WBMX-Boston, MD at KRQQ during a previous stint, and MD of WVIC-Lansing. Meanwhile, APD Mark Medina has been named interim PD while the search for a replacement begins. Richards hits Motown November 22.
- WLSS (Loose 102)-Baton Rouge tightens up and reverts back to its heritage call letters, WFMF, under PD Flash Phillips.

SUITS:

- Mike Kakoyiannis exits Big City Radio as it merges with Hispanic Internet Holdings, Inc. Rumors of format adjustments, of course, are flying, especially in LA, but after face-to-face meetings in Chicago, WKIE/WXXY PD Chris Shebel tells GAVIN: "[New president/CEO] Charles Hernandez told us that the company will be expanding into Hispanic markets, but has no plans to make changes with the Chicago stations."

PEOPLE:

- Austin Vali, former owner and GM of KRTR (Crater 96)-Honolulu, is set to return to the islands in January as GM of newly acquired Cox cluster KRTR, KXME (Xtreme Radio @ 104.3), and KGMZ AM/FM-Honolulu. Vali exited in early 1998 to tend to family-related health issues on the East Coast.
- Across the island, KIKI (194)-Honolulu MD James Coles has resigned to concentrate on his club business, but will continue to do mix shows for the station. PD Fred Rico up midday jock Pablo Sato to replace Coles.
- KQKQ (Sweet 98)-Omaha welcomes Jonathan Reed for overnights from swing at KSLZ (Z107.7)-St. Louis. "He used to do nights for me at WABB-Mobile...we're reunited—and it feels so good," says PD Wayne Coy.
- WFLY-Albany overnighter Glen Stacy is upped to middays, replacing Todd Tyler.

GIGS

- Silverado Broadcasting is looking to expand, and seeks a pile of tapes and résumés. "We also have our sister A/C here, Star 99 (KJOY), so don't be shy," says KWIN PD John Christian. 6820 Pacific Ave., #2, Stockton, CA 95207.
- KKRZ-Portland needs qualified weekend/swing personalities. Packages to APD Dr. Doug Dodds, c/o Z100, 4949 S.W. Macadam Ave., Portland, OR 97201.
- KQAR (Q100)-Little Rock seeks a morning show co-host/sidekick to work with Rob Tanner. Packages to PD Gary Robinson, 314 Main St., N. Little Rock, AR, 72114.



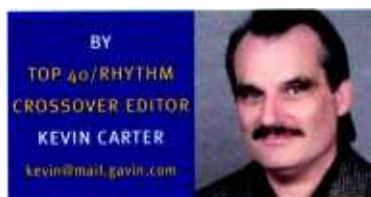
COLUMBIA FERTILIZES GARDEN

KRBE-Houston is the latest pit stop on Savage Garden's Preview Tour of America to promote their new CD, *Affirmation*.

Pictured, (L-R): Columbia Tour Guide Lee Leipsner, APD Jay Michaels, promo staffer Jukie Kazetsky, Savage Garden's Darren Hayes, Prog. Asst. Kristy Anderson, and Columbia local Mike Krauser.

PROMORAMA

There Goes The Neighborhood



To take full promotional advantage of Backstreet Boys mania, to creatively give away a bunch of concert tickets, and most important, to draw an inordinate amount of attention to itself, WZEE (Z104)-Madison coerced hundreds of otherwise normal Midwestern folk to basically throw taste and common sense to the wind for Backstreet On Your Street.

"We gave everyone two weeks to decorate the outside of their house with the biggest Backstreet Boys display they could, using lights, signs, banners, paint, whatever," says PD Rich Davis. "The winner would grab front row seats to the sold-out show at the Kohl Center, plus airfare, hotel, and tickets to their show in New Orleans, and a year's supply of Pepsi," he says.

After reviewing the over 130 entries, the field was narrowed down to the five gaudiest, er, most creative finalists, who were announced every morning on the

Marc and Vicki Z-morning show. "Each night, our night guy Scott Tyler would broadcast live at each finalist's house," says Davis, who strategically chose his judges: "A reporter from Channel 3, the morning weather guy from NBC 15, a features reporter from the *Wisconsin State Journal*, and someone from the Madison Arts Center," he says. "What better way to get a ton of press than to have the local media be the judges?"

The following Thursday morning, Marc and Vicki announced the grand prize winner (shown below). "What we hadn't told anyone until that time was that each finalist would be a winner," says Davis. "The fifth place winner got fifth row tickets, fourth place got fourth row, etc. The press was phenomenal: a feature section and cover story in the *Wisconsin State Journal* with six pictures. Plenty of Z-104 logos and mentions, as well as a fluff news story on Channel 3 and many mentions of the contest on NBC 15," he adds.

"P.S. If you'd like to steal this promotion like Kiss in Milwaukee has done, please make checks payable to Rich Davis c/o..." he laughs.



Impact

(subject to change)

NOVEMBER 16

Mary J. Blige "Deep Inside" (MCA), *Rhy-Xover*
 Mariah Carey feat. Joe & 98* "Thank God I Found You" (Columbia/CRG), *Top 40*
 Juvenile "U Understand" (Cash Money/Universal), *Rhy-Xover*
 K. Star feat. Wyclef Jean "Look Out Tonight" (RCA), *Rhy-Xover*
 98* "This Gift" (Universal), *Top 40 & Rhy-Xover*
 Sting "Brand New Day" (A&M/Interscope), *Top 40*
 Vertical Horizon "Everything You Want" (RCA), *Top 40*

NOVEMBER 23

Jaze "Have You Ever Really" (Universal), *Top 40 & Rhy-Xover*
 Notorious B.I.G. feat. Lil Kim & Puffy "Notorious" (Bad Boy/Arista), *Rhy-Xover*
 Santana feat. Wyclef Jean "Maria Maria" (Arista), *Top 40*
 Sugar Ray "Falls Apart" (Lava/Atlantic), *Top 40*
 Trisha Yearwood "You're Where I Belong" (from *Stuart Little* soundtrack) (Motown/Universal), *Top 40*

GavinTOP40		SPINS		
LW	TW	TW	LW	Trend
2	1	SANTANA F/ R.THOMAS - Smooth (Arista)	7254	6965 +289
1	2	LOU BEGA - Mambo #5 (RCA)	6920	7020 -100
3	3	LEN - Steal My Sunshine (Epic/WORK)	5432	5456 -24
5	4	BRITNEY SPEARS - (You Drive Me) Crazy (Jive)	5139	5283 -144
4	5	TLC - Unpretty (LaFace/Arista)	5002	5320 -318
8	6	JENNIFER LOPEZ - Waiting For Tonight (Epic/WORK)	4667	4205 +462
6	7	BACKSTREET BOYS - Larger Than Life (Jive)	4563	4619 -56
9	8	BRIAN MCKNIGHT - Back At One (Motown)	4560	3978 +582
12	9	MARC ANTHONY - I Need To Know (Columbia/CRG)	3993	3635 +358
13	10	SAVAGE GARDEN - I Knew I Loved You (Columbia/CRG)	3963	3506 +457
7	11	CHRISTINA AGUILERA - Genie In A Bottle (RCA)	3783	4269 -486
10	12	SUGAR RAY - Someday (Lava/Atlantic)	3770	3917 -147
11	13	702 -Where My Girls At (TrackMasters/Columbia/CRG)	3757	3708 +49
14	14	WILL SMITH - Will 2K (TrackMasters/Columbia/CRG)	3111	2848 +263
16	15	SMASH MOUTH - Then The Morning Comes (Interscope)	2978	2632 +346
17	16	TRAIN - Meet Virginia (Aware/Columbia)	2824	2603 +221
18	17	MARIAH CAREY - Heartbreaker (Columbia/CRG)	2578	2518 +60
19	18	LENNY KRAVITZ - American Woman (Virgin/Maverick)	2475	2419 +56
15	19	SIXPENCE NONE THE... - There She Goes (Squint/EEG)	2316	2771 -455
20	20	JESSICA SIMPSON - I Wanna Love You Forever (Columbia/CRG)	2157	1864 +293
24	21	RICKY MARTIN - Shake Your Bon-Bon (C2/CRG)	2102	1377 +725
<p>g <i>While his sold-out concert tour sweeps the nation, bons bons are up and moving @ WKIE-Chicago, up 34-51 spins; 29-44 @ WFLZ-Tampa, and 4-39 @ KSLZ-St. Louis.</i></p>				
22	22	WHITNEY HOUSTON - My Love Is Your Love (Arista)	1741	1478 +263
25	23	FATBOY SLIM - The Rockafeller Skank (Astralwerks/Virgin)	1608	1252 +356
26	24	BLAQUE 'NSYNC - Bring It All To Me (Trackmasters/Columbia/CRG)	1568	1140 +428
23	25	ROBBIE WILLIAMS - Angels (Capitol)	1479	1462 +17
21	26	BLINK 182 - What's My Age Again (Cargo/MCA)	1471	1665 -194
27	27	COUNTING CROWS - Hanginaround (DGC)	1436	1118 +318
29	28	LFO - Girl On TV (Arista)	1363	1103 +260
28	29	CELINE DION - That's The Way It Is (Epic/550 Music)	1347	1117 +230
30	30	ENRIQUE IGLESIAS - The Rhythm Divine (Overbrook Music/Interscope)	1194	887 +307
34	31	CHRISTINA AGUILERA - What A Girl Wants (RCA)	1165	543 +622
<p>g <i>Does the term "no-brainer" mean anything? Huge follow-up debuts strongly this week. 61 spins @ KCHZ-KC, 32-44 @ KHKS-Dallas, and 32 @ KKRZ-Portland.</i></p>				
31	32	KID ROCK - Cowboy (Lava/Atlantic)	1021	876 +145
38	33	PUFF DADDY/R. KELLY - Satisfy You (Bad Boy/Arista)	716	485 +231
36	34	STROKE 9 - Little Black Backpack (Universal)	625	513 +112
33	35	JUVENILE - Back That Azz Up (Cash Money/Universal)	601	544 +57
D	36	FOO FIGHTERS - Learn To Fly (RCA)	599	— NEW
35	37	BLESSID UNION OF ... - Standing At The Edge Of The... (Push/V2)	587	542 +45
D	38	AMBER - Sexual (Tommy Boy)	551	— NEW
D	39	VITAMIN C - Me, Myself And I (Elektra/EEG)	529	— NEW
4C	40	DJ RAP - Good To Be Alive (C2/CRG)	492	446 +46

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ONLINE TRACKING SERVICES NOW ARE AVAILABLE UNTIL 12 NOON WEDNESDAY PACIFIC DAYLIGHT TIME.

HyperACTIVE	SPINS	TREND
RICKY MARTIN - Shake Your Bon-Bon (C2/CRG)	2102	+725
CHRISTINA AGUILERA - What A Girl Wants (RCA)	1165	+622
BRIAN MCKNIGHT - Back At One (Motown)	4560	+582
JENNIFER LOPEZ - Waiting For Tonight (Epic/WORK)	4667	+462
SAVAGE GARDEN - I Knew I Loved You (Columbia/CRG)	3963	+457
BLAQUE/'NSYNC - Bring It All To Me (TrackMasters/Columbia/CRG)	1568	+428
FOO FIGHTERS - Learn To Fly (RCA)	599	+417
MARC ANTHONY - I Need To Know (Columbia/CRG)	3993	+358
FATBOY SLIM - The Rockafeller Skank (Astralwerks/Virgin)	1608	+356
SMASH MOUTH - Then The Morning Comes (Interscope)	2978	+346
COUNTING CROWS - Hanginaround (DGC)	1436	+318
ENRIQUE IGLESIAS - The Rhythm Divine (Overbrook Music/Interscope)	1194	+307
JESSICA SIMPSON - I Wanna Love You Forever (Columbia/CRG)	2157	+293
SANTANA F/ R.THOMAS - Smooth (Arista)	7254	+289
WILL SMITH - Will 2K (TrackMasters/Columbia/CRG)	3111	+263
WHITNEY HOUSTON - My Love Is Your Love (Arista)	1741	+263
LFO - Girl On TV (Arista)	1363	+260
PUFF DADDY/R. KELLY - Satisfy You (Bad Boy/Arista)	716	+231
CELINE DION - That's The Way It Is (Epic/550 Music)	1347	+230
TRAIN - Meet Virginia (Aware/Columbia)	2824	+221

Top40CHARTBOUND	SPINS
CHRIS PEREZ BAND - Best I Can (Hollywood)	486
THISWAY - Crawl (Reprise)	427
BETH HART - L.A. Song (143/Lava/Atlantic)	418
M2M - Don't Say You Love Me (Atlantic)	411
'N SYNC - Somewhere, Someday (Atlantic)	393
DESTINY'S CHILD Bug A Boo (Columbia/CRG)	322
JIMMIE'S CHICKEN SHACK - Do Right (IDJMG)	314
BELLE PEREZ - Hello World (Priority)	310
AFKAP - The Greatest Romance Ever Sold (NPG/Arista)	260
JANICE ROBINSON - Nothing I Would Change (Warner Bros.)	248
BLINK 182 - All The Small Things (Cargo/MCA)	241
EIFFEL 65 - Blue (Republic/Universal)	178
MACY GRAY I Try (Epic)	171
JUDE - I'm Sorry Now (Maverick)	168
VERTICAL HORIZON - Everything You Want (RCA)	141
FREESTYLERS - Don't Stop (Mammoth)	113
EVAN OLSON - So Much Better (Universal)	111
MARIAH CAREY feat. JOE & 98° - Thank God I Found You (Columbia/CRG)	104
EVE/RUFF RYDERS - Gotta Man (Ruff Ryders/Interscope)	97
BOSSON - We Live (Capitol)	71

Top40RECURRENTS	SPINS
RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.)	3082
98° - I Do (Cherish You) (Universal)	3000
SMASH MOUTH - All Star (Interscope)	2778
TAL BACHMAN - She's So High (Columbia/CRG)	2726
GOO GOO DOLLS - Black Balloon (Warner Bros.)	2352
SHANIA TWAIN - Man! I Feel Like A Woman! (IDJMG)	2295
JENNIFER LOPEZ - If You Had My Love (Epic/WORK)	1659
BACKSTREET BOYS - I Want It That Way (Jive)	1574
GOO GOO DOLLS - Slide (Warner Bros.)	1569
BLESSID UNION OF ... - Hey Leonardo (She Likes Me...) (Push/V2)	1481

RhythmCROSSOVER		SPINS			
LW	TW	TW	LW	Trend	
1	1	BRIAN MCKNIGHT - Back At One (Motown)	2526	2437	+89
4	2	PUFF DADDY/R. KELLY - Satisfy You (Bad Boy/Arista)	2434	2219	215
 Closing in on #1, Puffy and R. Kelly slam another 200+ spins in the bank this week. Up 40-125 spins @ WTCF-Saginaw; 96 spins @ KRBB-Dallas.					
3	3	BLAQUE & 'NSYNC - Bring It All To Me (TrackMasters/Columbia/CRG)	2424	2241	+183
2	4	JUVENILE - Back That Azz Up (Cash Money/Universal)	2367	2405	-38
5	5	MARIAH CAREY - Heartbreaker (Columbia/CRG)	2085	1985	+100
7	6	EVE/RUFF RYDERS - Gotta Man (Ruff Ryders/Interscope)	1957	1906	+51
6	7	DESTINY'S CHILD - Bug A Boo (Columbia/CRG)	1854	1949	-95
8	8	B.G. - Bling Bling (Cash Money/Universal)	1741	1820	-79
9	9	CHRISTINA AGUILERA - Genie In A Bottle (RCA)	1406	1535	-129
14	10	OL'DIRTY BASTARD - Got Your Money (Elektra/EEG)	1349	1158	+191
12	11	IMX - Stay The Night (MCA)	1290	1263	+27
11	12	702 - Where My Girls At (Motown)	1230	1440	-210
10	13	Q-TIP - Vivrant Thing (Violator/IDJMG)	1206	1463	-257
16	14	JENNIFER LOPEZ - Waiting For Tonight (Epic/WORK)	1194	1137	+57
18	15	SANTANA - Maria Maria (Arista)	1153	1070	+83
17	16	BRITNEY SPEARS - (You Drive Me) Crazy (Jive)	1091	1086	+5
15	17	WILL SMITH - Will 2K (Columbia/CRG)	1084	1158	-74
13	18	LIL' TROY - Wanna Be A Baller (Republic/Universal)	1070	1218	-148
19	19	WARREN G - I Want It All (Restless)	1048	1035	+13
20	20	SNOOP DOGG/XZIBIT - B-Please (No Limit/Priority)	986	977	+9
27	21	LIMP BIZKIT - N 2 Gether Now (Flip/Interscope)	844	673	+171
23	22	MONTELL JORDAN - Get It On Tonight (IDJMG)	832	835	-3
24	23	WHITNEY HOUSTON - My Love Is Your Love (Arista)	806	714	+92
25	24	L. HILL/B. MARLEY - Turn Your Lights Down Low (Tuff Gong/Island)	806	708	+98
38	25	SISQO - Gotta Get It (IDJMG)	777	435	+342
 Another huge week for Sisqo, aka Mr. HyperActive. Big gains everywhere: Up 4-44 spins @ KXJM-Portland, 5-55 @ KOHT-Tucson, and 8-28 @ KMEL-San Francisco.					
21	26	JAY Z - Girls Best Friend (Epic)	775	939	-164
28	27	DONELL JONES - U Know What's Up (LaFace/Arista)	768	653	+115
22	28	TLC - Unpretty (LaFace/Arista)	716	925	-209
29	29	IDEAL - Get The Hell On (Get Gone) (Virgin)	687	612	+75
26	30	RUFF RYDERS/EVE - What Ya Want (Ruff Ryders/Interscope)	664	701	-37
36	31	ICE CUBE - You Can Do It (Priority)	618	467	+151
31	32	ERIC BENET - Spend My Life With You (Warner Bros.)	601	582	+19
30	33	DR. DRE - Still D-R-E (Aftermath/Interscope)	593	602	-9
35	34	MARC ANTHONY - I Need To Know (Columbia/CRG)	561	477	+84
39	35	K CI & JOJO - Girl (MCA)	560	429	+131
33	36	BACKSTREET BOYS - Larger Than Life (Jive)	526	540	-14
34	37	SOLE - 4, 5, 6 (DreamWorks)	521	526	-5
37	38	KELIS - Caught Out There (Virgin)	501	449	+52
40	39	DEBORAH COX/R.L. - We Can't Be Friends (Arista)	449	408	+41
32	40	BEATNUTS - Watch Out Now (Relativity/Loud)	421	553	-132

HyperACTIVE

SPINS	TREND
SISQO - Gotta Get It (IDJMG)	777 +342
PUFF DADDY/R. KELLY - Satisfy You (Bad Boy/Arista)	2434 +215
OL'DIRTY BASTARD - Got Your Money (Elektra/EEG)	1349 +191
BLAQUE/'NSYNC - Bring It All To Me (TrackMasters/Columbia/CRG)	2424 +183
LIMP BIZKIT - N 2 Gether Now (Flip/Interscope)	844 +171
ICE CUBE - You Can Do It (Priority)	618 +151
MARIAH CAREY feat. JOE & 98° - Thank God I Found You (Columbia/CRG)	298 +142
K CI & JOJO - Girl (MCA)	560 +131
GINUWINE - None Of Ur Friends Business (Epic/550 Music)	241 +131

R/C CHARTBOUND	SPINS
RICKY MARTIN - Shake Your Bon-Bon (C2/CRG)	398
JESSICA SIMPSON - I Wanna Love You Forever (Columbia/CRG)	368
PHARAOH MONCHE - Simon Says (Rawkus/Priority)	345
KEVON EDMONDS - 24/7 (RCA)	338
ENRIQUE IGLESIAS - The Rhythm Divine (Interscope)	327
SANTANA F/ R.THOMAS - Smooth (Arista)	317
LIL WAYNE - Tha Block Is Hot (Cash Money/Universal)	312
SAVAGE GARDEN - I Knew I Loved You (Columbia/CRG)	308
MARIAH CAREY f. JOE & 98° - Thank God I Found You (Columbia/CRG)	298
MARY J. BLIGE - Deep Inside (MCA)	288
AFKAP - The Greatest Romance Ever Sold (NPG/Arista)	281
MISSY ELLIOTT - Hot Boyz (The Gold Mind, Inc./EastWest/EEG)	266
KRAYZIE BONE - Paper (Relativity)	266
MARC NELSON - 15 Minutes (Columbia/CRG)	265
TRACIE SPENCER - Still In My Heart (Capitol)	254
GINUWINE - None Of Ur Friends Business (Epic/550 Music)	241
NAUGHTY BY NATURE - Holiday (Arista)	234
BOOMTANG BOYS - Squeeze Toy (Virgin)	204
E-40 - Ballin' With My Homies (Sic-Wid-It/Jive)	175
AMBER - Sexual (Tommy Boy)	151

SnapSHOTS

Success Stories:

"Top 5 phones on 'Blue' by **Eiffel 65**—should be #1 any minute."
 —**Paul "Cubby" Bryant**, MD, **WHTZ** (Z100)-New York

"**Marc Anthony's** 'You Sang to Me' is Top 5 phones and projecting well in callout."
 —**Andy Shane**, APD/MD, **WKTU**-New York

"**Counting Crows** will be a huge hit for us, and 'Angels' by **Robbie Williams** is showing good potential."
 —**John Ivey**, PD, **WXKS**-Boston

"**Lauryn Hill/Bob Marley** is generating huge phones, huge research, huge everything."
 —**Fred Rico**, PD, **KIKI**-Honolulu

Stocking stuffer tears stocking. **KQKQ** (Sweet 98)-Omaha's *Sweetstock II* CD is due in just a few short weeks, featuring one-of-a-kind live performances from **N Sync**, **Coolio**, **Edwin McCain**, **Blessid Union**, and nine other artists recorded this past May at the station's annual Sweetstock concert. The project is slated to hit stores just after Thanksgiving and within spitting distance of Christmas. "If anyone thinks that's just a coincidence, they're crazy," says PD **Wayne Coy**.

Lovefest: Robbie Williams

"We're encouraged by the tremendous potential shown by Robbie Williams' 'Angels.' Sure, we'd all like every record to react...but as programmers, we need to pay extra attention to the records that will be around forever, like 'Angels,' and take the time to nurture them."
 —**Paul "Cubby" Bryant**, PD, **WHTZ** (Z100)-New York

Mediabase Update:
WKQI (Q95.5)-Detroit now reports to the Mainstream Hit panel.

EMAIL COMMENTS TO KEVIN@MAIL.GAVIN.COM
 OR CALL 415-495-1990

gavin

Rap

HOT NIX: Word on the Street

BY MICHAEL NIXON

The City of Angels was Release Party Heaven last Tuesday as **KRS-ONE** hosted the *Temple of Hip-Hop Culture* album release party at the El Rey Theater. The bash featured performances by **Big Daddy Kane**, **Homeless Nation**, **United Crowns**, **Xzibit** and Reprise artists **I-Born** (new single next week "Swarm 2000" and album due March 2000), **Thor-El** (album due April 2000), **Mad Lion** (album due April 2000) and **KRS-ONE** himself, who released the compilation the same day.

Arista sponsored a release party for 2nd **II None** at the Club Lingerie in Hollywood. **D** and **KK** just got back from the road promoting their second album released two weeks ago *Classic 220*, their first for the new Arista/Profile imprint. It was produced by Compton's own **DJ Quik**, and the first single "Up N Da Club" continues to do well. After the free food & drinks, 2nd **II None** performed with homies **AMG**, Quik's protégé **Mausberg**, **Hi C**, and **DJ Quik** who also broke out with some new material.

On November 10 **B.E.T.** will be in the house at the Rock & Roll Hall of Fame in Cleveland to host the party for the new "**Roots, Rhymes, and Rage**" hip-hop exhibit. The exhibit runs from November 11 thru August 2000 and is the first major museum exhibit ever mounted on hip-hop culture. **Public Enemy**, **Grand Master**

Flash, **Slick Rick**, **Nas**, **Krazie Bone**, and **Outkast** will perform live at the party for an audience expected to include a virtual hip-hop "who's who."

The **2Pac Youth Conference** is scheduled to take place December 4 at McClymonds High School in west Oakland. It's being put together by a number of grassroots organizations trying to bridge the gap between adults and the young hip-hop generation. There will be a workshop that shows who 2Pac was and how and why he was an icon to many within the community. There will be workshops focusing on youth issues including police brutality and the upcoming controversial juvenile crime bill which will force 14-year-olds to be tried as adults. A workshop on urban malehood will be led by activist/poet **Marvin X**. 2Pac's mom, **Afeni Shakur** as well as former political prisoner and Black Panther **Geronimo Pratt** will also be on hand. **Digital Underground** and **Mac Mall**. For more information regarding the conference, call (510) 879-4519.

In other 2Pac news, his new album *And Still I Rise* is set to drop, and his new book *The Rose That Grew From Concrete* is already making waves. The book is a collection of poems he wrote before he blew up in the rap game.

If you need to get at me, call the GAVIN Hotline @ (310) 798-0024 or N5mktg@aol.com.

RadioSAYS



RUN-DMC
"Crown Royal"/"Queens Day"
(Arista)

"THE KINGS OF ROCK ARE BACK!!!"
—Doctor Nine, WSCB-Wilbraham, Mass.



MOS DEF
"Ms. Fat Booty"/"Mathematics"
(Rawkus)

"The clear winner right now. Mos is burning up coast to coast!"
—Anthony Pukalo, WECS-Willimantic, Conn.



COMMON
"Dooinit"
(MCA)

"This man loves to call fakin' jax out. He is definitely doing it or shall I say, "Dooinit."
—Rich Lawson, KSMU-Springfield, Mo.

Reviews

TEE DOUBLE
Lost Scriptures
(GoodVibe)

What do you mean there are MCs in Austin, Texas representing!? Well folks, that's right! Tee

Double and his crew, Kinetic, are straight out of the South, and by the sound of this EP, they're definitely holding it down! No cowboy boots or horses on this six-song gem. Strictly nice jazz and soul loops laced over mellow drum patterns. Give this kid a mic and he rips it to shreds like a child with a Christmas present. So pick up the record, give it a spin, and watch those request lines light up.



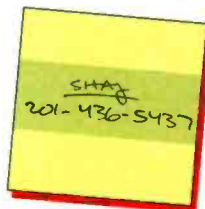
DJ FRANE
Frane's Fantastic Boatride
(GoodVibe)

Cutting, mixing, scratching, producing, beat-juggling, and more! That's what this instrumental album of slow- and midtempo grooves is giving to you chumpies out there. Beware this kid y'all! He has a nice collection of soul and jazz records that, when put together like only he can, get your head noddin' and your foot clapping the ground. Frane even rocks it on a vocoder like the late, great Roger Troutman. Damn! This record has it all. Throw this on the table and let the kids just bug. That's what this record is meant to do!

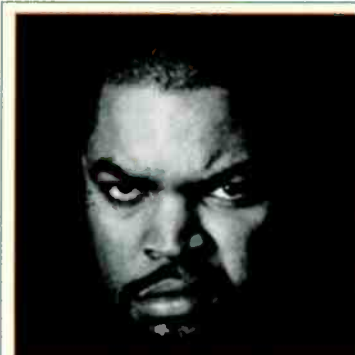


ORPHAN FAM
"Champion MC"/"Catching Feelings"
(Kids Enterprises)

Two blazing singles for this indie crew that you never heard of. Well you better start listening, son! "Champion MC" has a rasta-rolling drum sound with cool in-and-out synth. It's a battle record with a re-sung reggae hook that'll have your audience turning up the radio. "Catching Feelings" has a hot drum sound with a late-disco-era feel under the vocals. With a message and a sing-songy hook, this track is perfect for the clubs. Call Shay at Kids Enterprises at (201) 436-KIDS for you copy.



—Justin Torres



ICE CUBE and **CHUCK D** are seen here in the studio of L.A.'s 92.3 *The Beat*. While Cube was guest hosting the morning show, Chuck came through to promote his Rhino compilation **Chuck D: Louder Than a Bomb**.

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OL' DIRTY BASTARD

RECOGNIZE

FEATURING **CHRIS ROCK** THE NEW SINGLE FROM **N★N★N★A PLEASE**

**"THE BIGGEST, BADDEST, BEST RECORD OF THE YEAR
- A BIBLICAL STORM SET TO FUNK BEATS." — VIBE**

★ ★ ★ ★ — ROLLING STONE



G2Rap			SPINS	TREND	Stns	Adds
LW	TW					
14	1	MOS DEF - Ms. Fat Booty/Mathematics (Rawkus Entertainment)	233	+92	99	6
9	2	THE ROOTS - What You Want (Columbia/CRG)	221	+61	91	1
11	3	D.I.T.C. - Thick (Tommy Boy)	217	+68	84	0
3	4	AKROBATIK - Say Yes ,Say Word/Militant...(Detonator Records)	216	+20	82	2
7	5	CHOCLAIR - Let's Ride (Priority)	200	+27	79	1
5	6	THOR-EL - Patiently (Reprise)	197	+16	75	1
13	7	J LIVE - Them That's Not (Full Frequency/London)	193	+50	88	2
<p>g <i>J jumped into the Top 10 this week. With a Spincrease of 50 and two new adds at KVCU and WRBB, you can expect Top 5 next week!</i></p>						
8	8	KRUMBSNATCHA - Take The Pain Away/Thug In Your Life/ ... (MIA)	175	+15	74	0
10	9	GHOSTFACE KILLAH - Apollo Kids f. RKWN (Razor Sharp/Epic Street)	166	+10	69	1
12	10	PEANUT BUTTER WOLF - Definition Of Ill (Stones Throw Records)	161	+15	69	0
4	11	TASH - Rap Life (Loud)	148	-33	66	1
27	12	ED O.G. - Just Because/Don't Talk About It/Understand (MIA)	136	+37	78	5
28	13	CASSIDY - Decisions (B-Side Records/DLM)	131	+34	51	0
<p>g <i>This ex-GAVIN Rap reporter makes a big move on the chart, skipping up 15 spots to break the Top 20!</i></p>						
30	14	AG - Rude Awakening/Mudslide (Silva Dom Records)	130	+43	67	4
17	15	ARSONISTS - Backdraft/Halloween (Matador)	129	0	72	1
2	16	INSPECTAH DECK - Show & Prove (Loud)	128	-82	54	0
25	17	SKITZOFRENKIS - On My Own Shit/...(Brick/Landspeed)	124	+21	63	1
23	18	LIL' WAYNE - The Block Is Hot (Cash Money/Universal)	124	+20	57	1
16	19	JURASSIC 5 - Improvise/Concrete Schoolyard (Interscope)	121	-9	48	0
22	20	PLANET ASIA - Place Of Birth (ABB)	120	+9	56	1
36	21	RUN DMC - Crown Royal (Arista)	113	+48	79	11
35	22	RAEKWON - Live From NY (Loud)	113	+43	77	5
1	23	SUPERNATURAL - Another Love Song (Landspeed)	110	-111	56	1
32	24	STYLES OF BEYOND - Spies Like Us Remix (Ideal Records)	103	+25	61	1
19	25	GROUP HOME - The Legacy (Replay)	102	-19	59	0
6	26	AFU RA - Defeat (D&D Rec./Gee Street/V2)	102	-72	47	0
29	27	DR. DRE - Still D.R.E. (Interscope)	101	+8	47	2
D	28	THE NOTORIOUS B.I.G. - Dead Wrong (Bad Boy/Arista)	98	NEW	58	7
33	29	REPRESENTATIVZ - Spaz Out (Duck Down Records)	90	+19	54	1
34	30	ICE CUBE - You Can Do It (Priority)	89	+18	41	3
18	31	PHAROAE MONCH - Simon Says/Behind ... (Rawkus Entertainment)	89	-36	40	1
15	32	MOUNTAIN BROTHERS - Galaxies (Pimpstrut)	88	-47	41	1
37	33	STRENGTH MAG. - Aceyalone / Dilated Peoples (Full Frequency/London)	81	+17	56	2
21	34	MEMPHIS BLEEK - My Hood To Your Hood/ ... (Roc-A-Fella/DJMG)	80	-32	36	0
D	35	DRAG-ON - Spit These Bars (Ruff Ryders/Interscope)	75	NEW	41	1
D	36	BUCKSHOT - Rock With Me (Duck Down Records)	73	NEW	64	6
D	37	LOST BOYZ - Plug Me In (Universal)	66	NEW	65	63
D	38	TRUCK TURNER - Breaker 1 (Jive)	62	NEW	39	2
26	39	THE ALCHEMIST - E=MC2 (Eastern Conference)	62	-37	27	0
D	40	NOREAGA - Play That Shit (Tommy Boy)	59	NEW	59	58

RadioSAYS

DR. DRE
 "What's the Difference" feat. Xzibit (Interscope)

"This is my favorite underground cut on the album. Overall, very solid album!"
 —DJ Seize, KSCR-Los Angeles

GAVIN RAP

rap most added

LOST BOYZ (63) - "Plug Me In" (Universal)
NOREAGA (58) - "Play That Shit" (Tommy Boy)
MYKILL MYERS (50) - "Introducing..." (Blackberry)
ZION I (47) - "Critical" (NuGruv)
RUN D.M.C. (11) - "Crown Royal/Queen's Day" (Arista)

SpinCREASE

MOS DEF	+92
D.I.T.C.	+68
LOST BOYZ	+66
THE ROOTS	+61
NOREAGA	+59

ChartBOUND

MYKILL MYERS (Blackberry)
RED GUERRILLAZ (Casino Ent.)
ZION I (NuGruv)
TERROR SQUAD (Atlantic)
NAS (Columbia)
SWAY & KING TECH f. EMINEM (Interscope)
ICE T (Atomic Pop)
LIMP BIZKIT (Flip/Interscope)
POP DA BROWN HORNET (Smoke)
WILLUS DRUMMOND (Entraprizaz)

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Review

DANI GIRL
 "Ghetto Queen"
 (Rockboy/Select Records)

Female MCs are on the rise for the year 2G and this is one of the queens that will be holding it down. Straight out of the Boogie Down, Dani Girl releases her first album *Through the Eyes of Jezebel* sometime at the beginning of next year on Rockboy/Select Records. Dani Girl has head-noddin', silky-yet-fierce vocal style with lyrics that will make you rewind to double check what she said. With a catchy hook and a heavy drum to rhyme over, DJs will be rocking her first single right through the new millennium.



—Justin Torres

ARTIST PROFILE Akrobatik

Current Single: "Say Yes Say Word" b/w "Militant Raw" & "Live"
Label: Detonator Records
Track Record: This Boston-bred MC/producer released his debut single last year titled "Ruff Enuff" b/w "Women" & "The Fat Sh*t" f/ Mr. Lif. He was featured on Mr. Lif's "Inhuman Capabilities," and is currently featured on 7L & Esoteric's "State of the Art" off of DJ Revolution's new mixtape. Akrobatik's new single is in stores now.

The New Single: "It's just a testament to my elevation as both an MC and producer. 'Say Yes Say Word' seems as if it could be the new underground hip-hop anthem. "Militant Raw" is a conceptual joint that captures the essence of the military mindset within a hip-hop format. "Live" is basically just a battle rhyme to keep MCs on their toes."
"Live" Wire: "I'm very well-known for my freestyling abilities and live performance. I've performed live in Massachusetts, Rhode Island, Connecticut, New York, Pennsylvania, Ohio, and New Hampshire."
Future Plans: "I'm not sure what my album plans are, but I intend on dropping another single on Detonator in January."
 —Justin Torres



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HIS #1 "VIVRANT THING" WAS ONLY THE BEGINNING.
...NOW HE'S GOING OVER THE TOP.



BREATHE AND STOP

THE PREMIERE SINGLE AND VIDEO FROM HIS
LONG-AWAITED ARISTA SOLO DEBUT ALBUM **AMPLIFIED**.

PRODUCED BY JAY DEE & Q-TIP 4 THE UMMAH

"This song bangs! It goes well with just about anything I mix it with.
Tip & Jay Dee (the Ummah) have another hit on their hands." *DDT - WJLB*

"This record is the joint, and Q-Tip is doing his thing.
This is a hit." *Glen Cooper - WUSL*

"Instant hit. When I heard this record for the first time,
I knew it was a hit." *Daryl Huckaby - WKYS*

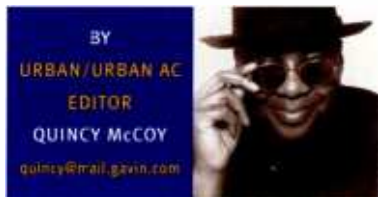
"I don't like many records from the first time I hear it.
But I liked this immediately." *Aaron Maxwell - WCDX*

"This is a hit, Q-Tip is doing his thing." *Heart Attack - WOWI*

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In the Future: What You Don't Know Can Help You



Important adjustments must be made in the near future if radio is to improve its connection with listeners and compete with technological advances certain to affect our industry.

Radio cannot move forward without eliminating its reliance on traditional market research that merely extrapolates current trends. Radio must end the pattern of jumping on the bandwagon of whatever format is hot.

How can the development of "oldies stations" be the newest innovative format in our industry as we approach the new millennium? How can radio operators and programmers plan for the future when they don't know what changes tomorrow will bring? What will our future customers want?

It comes down to *unlearning*. No one knows what great radio will sound like in the future, but we can be sure of one thing: It will

resemble creative radio of the past and present; it will be developed through a combination of research and detective work.

Research keeps you on target—focused on what your listeners want—but then you must employ detective work (pounding the streets) to get at the passion and emotional context of your listeners' desires.

Find out where they gather and learn how to speak their language. Then entertain your listeners with strong performance. Your research and your detective work will lead you to what your listeners' shared interests are. Use this information as a jumping-off point for humor and humanistic connections.

Radio of the present must learn from businesses and institutions that plan for the future, from oil companies to the White House. **These organizations spend millions of dollars hiring futurists and creating "think tanks" to develop scenarios of what the future will bring. The scenarios aren't predictions; they're ideas presented as stories about how events could play out.** These scenarios help managers make informed decisions.

My first experience with scenario building was at KBXX in Houston.

After each ratings period, VP/GM Carl Hamilton would call together department managers to try and forecast the future. We would fill up white boards with information that we knew about our station and our competitors. Then we would write down things that we *didn't* know about ourselves and the competition. For example: Would our morning

Future Box

To help you better prepare for programming challenges in the new millennium, I've put together a list for anyone who is interested in becoming a successful manager. To carry out these ideas it will take a real commitment. It might mean making changes to improve your personality, or to totally reinvent your attitude and values regarding work.

- 1) **Get yourself in the best physical condition possible and maintain your regimen. When you're in shape, your brain works more efficiently and your body can handle more stress. If you're going to compete, create, negotiate, and lead, it helps to be in tip-top shape.**
- 2) **Maintain your hunger for learning. Read every cutting-edge idea from strategic planning and motivational thinkers. Go to seminars and listen to and question visionary speakers.**
- 3) **Study marketing. The language of marketing has become the acceptable form of communication at radio stations. With more and more stations run on a corporate level, marketing lingo is the primary language. An understanding of marketing is also the key to defining and locating listeners.**

team leave? Would the competition finally hire someone better for afternoon drive? Will they do a million-dollar giveaway? What if our main competitor is bought by a cluster determined to take our audience?

These "what ifs" expanded our vision; made us consider possible situations the station needed to be prepared for. Scenarios built on these questions helped prepare us to take action.

Socrates once said, "I know nothing except the fact of my ignorance."

I think what the great philosopher meant is that we should respect our ignorance, because we can learn by paying attention to what we don't know. If you learn to pay attention to what you don't know, you will learn to probe, to question, to analyze, to challenge, to debunk, and ultimately to grow. For this to happen, you must begin to practice new ways of thinking.

When you think about the things that still make radio exciting and entertaining to you and your listeners, you'll realize that it's usually the unexpected. Unpredictable, happy accidents excite listeners and have led to format changes...and even brand new formats. We've forgotten that the true excitement of radio starts with what we *don't* know rather than with what we do.

Here is the exercise we used at KBXX in Houston:

1. **Under the heading "I know what I know," make a list of central**

issues and facts about your station. The list should include key items like your ratings and your ratings goals, plus any strategic moves you're planning inside the station, any outside marketing plans, and what you know your competition is doing.

2. **Under the heading "I know what I don't know," make a list of guesstimates about what your station plans to do in the future.**

3. **Use these two lists to set up different scenarios—like additional competition, or the loss of your morning show—and speculate on how that would affect your market position. Of course, surmise similar perspectives for your competition.**

I'm continually amazed at how naïve most radio people are about their competition. I subscribe to the legendary radio consultant Paul Drew's school of paranoia: You should know your competitor and their product inside out. Pay attention to their shortcomings. It's your opportunity to get a leg up.

This "What Is-What If" guessing game places you face-to-face with your weaknesses (and those of your competitors). It will help you see your listeners, your strategic plan, your air talent supply, and your station's infrastructure in an entirely new way.

Plus, it helps you develop peripheral vision to scope out latent competitors. Never rest on your laurels. And always invest time and energy into what you don't know. ■



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Management: Qadree El-Amin

Urban		SPINS				
LW	TW		TW	LW	Trend	SPINS
1	1	DONELL JONES - U Know What's Up (LaFace/Arista)	1802	1746	+56	55
2	2	BRIAN MCKNIGHT - Back At One (Motown)	1491	1495	-4	54
3	3	DEAL - Get The Hell On(Get Gone) (Virgin)	1456	1460	-4	52
5	4	EVE - Gotta Man (Interscope)	1368	1375	-7	53
4	5	DESTINY'S CHILD - Bug A Boo (Columbia/CRG)	1361	1442	-81	52
9	6	PUFF DADDY - Satisfy You feat. R. KELLY (Bad Boy/Arista)	1318	1261	+57	50
6	7	Q-TIP - Vivrant Thing (Violator/IDJMG)	1318	1373	-55	49
10	8	KEVON EDMONDS - 24/7 (RCA)	1308	1221	+87	50
7	9	DEBORAH COX - We Can't Be Friends (Arista)	1238	1338	-100	52
11	10	MONTELL JORDAN - Tonight (IDJMG)	1205	1150	+55	53
8	11	JUVENILE - Back that Azz Up (Cash Money/Universal)	1162	1278	-116	47
12	12	ERIC BENET - Spend My Life With You (Warner Bros.)	1087	1089	-2	45
13	13	B.G. - Bling Bling (Cash Money/Universal)	1078	1088	-10	45
14	14	MARC NELSON - 15 Minutes (Columbia/CRG)	1049	992	+57	44
15	15	MARY J. BLIGE - Deep Inside (MCA)	1004	930	+74	47
16	16	MINT CONDITION - If You Love Me (Elektra/EEG)	994	888	+106	45
19	17	AFKAP - The Greatest Romance Ever Sold (Arista)	872	854	+18	45
20	18	CHICO DEBARGE - Give You What You Want (Motown)	867	835	+32	45
23	19	ANGIE STONE AND DEVOX - No More Rain (In This Cloud) (Arista)	820	777	+43	39
17	20	DRU HILL - Beauty (IDJMG)	776	875	-99	32
18	21	BRANDY - You Dont Know Me (Atlantic)	765	857	-92	39
24	22	OL' DIRTY BASTARD - Got Your Money (Elektra/EEG)	758	750	+8	39
25	23	SILK - Meeting In My Bedroom (Elektra/EEG)	749	750	-1	35
33	24	GINUWINE - (Epic/550 Music)	747	586	+161	45
21	25	TLC - Unpretty (LaFace/Arista)	687	794	-107	39
29	26	JAGGED EDGE - He Can't Love U (So So Def/Columbia/CRG)	683	702	-19	38
26	27	IMX - Stay The Night (Silas/MCA)	681	741	-60	37
30	28	CASE - Think Of You (IDJMG)	663	651	+12	41
43	29	GUY - Dancin' (MCA)	658	471	+187	39
<p>9 WUSL - Philadelphia (30), WBLK Buffalo (29), WCDX - Richmond (28), WOWI - Norfolk (27), WGCI - Chicago (26), WZFX - Fayetteville, (26).</p>						
38	30	MISSY ELLIOTT - Hot Boyz (The Gold Mind/EastWest/EEG)	639	523	+116	39
39	31	LIL' WAYNE - Tha Block Is Hot (Cash Money/Universal)	635	514	+121	36
28	32	112 - Love You Like I Did (Bad Boy/Arista)	626	709	-83	25
22	33	MARIAH CAREY - Heartbreaker (Columbia/CRG)	619	788	-169	35
31	34	PHAROAE MONCH - Simon Says (Rawkus Entertainment)	618	627	-9	40
27	35	WHITNEY HOUSTON - My Love Is Your Love (Arista)	618	721	-103	38
35	36	WARREN G. - I Want It All (Restless)	602	563	+39	36
36	37	D'ANGELO/REDMAN/METH - Left & Right (Virgin)	595	554	+41	40
40	33	SOLE - 4, 5, 6 (DreamWorks)	578	500	+78	32
32	33	MOBB DEEP - Quiet Storm (Loud)	553	599	-46	32
41	40	L.HILL/B.MARLEY - Turn Your Lights Down Low (Columbia)	545	498	+47	26
D	41	SISQO - Gotta Get It (IDJMG)	544	—	NEW	37
<p>9 WJHM - Orlando (45), WUSL - Philadelphia (39), WFXA - Augusta (30), WHTA - Atlanta (27), WPHI - Philadelphia (27), WHRK - Memphis (24).</p>						
34	42	DR. DRE - Still D.R.E. (Interscope)	516	577	-61	36
37	43	FAITH EVANS - Never Gonna Let You Go (Arista)	515	546	-31	26
45	44	J-SHIN - One Night Stand (Slip N' Slide/Warlock)	483	430	+53	31
D	45	TRACIE SPENCER - Still In My Heart (Capitol)	469	—	NEW	35
48	46	THE NOTORIOUS B.I.G. - Dead Wrong (Bad Boy/Arista)	464	412	+52	33
44	47	HOT BOYS - We On Fire (Cash Money/Universal)	428	432	-4	27
D	48	WILL SMITH - Will 2K (Columbia/CRG)	405	—	NEW	30
50	49	RUFF RYDERS - What Ya Want (Interscope)	376	407	-31	30
D	50	BLAQUE - Bring It All To Me feat. 'N SYNC (TrackMasters/Columbia/CRG)	369	—	NEW	26

HyperACTIVE	SPINS	TREND
SISQO - Gotta Get It (IDJMG)	576	+360
GUY - Dancin' (Epic/550 Music)	687	+218
GINUWINE,RL,TYRESE - The Best...(Columbia/Sony Music/ Soundtrax)	360	+187
ICE CUBE - You Can Do It (Priority)	353	+177
GINUWINE - None Of Ur Friends Business (Epic/550 Music)	751	+157
MISSY ELLIOTT - Hot Boyz (The Gold Mind/EastWest/EEG)	673	+149
MINT CONDITION - If You Love Me (Elektra/EEG)	997	+129
MASTER P - Step to This (No Limit/Priority)	312	+110
LIL WAYNE - Tha Block Is Hot (Cash Money/Universal)	671	+108
KEVON EDMONDS - 24/7 (RCA)	1313	+105
MARY J. BLIGE - Deep Inside (MCA)	1033	+105
BLAQUE - Bring It All To Me (Trackmasters/Columbia/CRG)	385	+104
COKO/EVE - Triffin' (RCA)	272	+100
J SHIN - One Night Stand (Slip N' Slide/Warlock)	504	+91
METHOD MAN/REDMAN - Da Rockwilder (IDJMG)	310	+91
MARC NELSON - 15 Minutes (Columbia/CRG)	1081	+87
112 - Your Letter (Bad Boy/Arista)	100	+85
LIMP BIZKIT - N 2 Gether Now (Flip/Interscope)	228	+83
SOLE - 4, 5, 6 (DreamWorks)	619	+79
TRIN-I-TEE 5:7 - Put Your Hands (B-Rite/Interscope)	218	+78

UrbanCHARTBOUND	SPINS
BLAQUE feat. N'SYNC - Bring It All To Me (Trackmasters/Columbia)	369
MAXWELL - Let's Not Play Games (Columbia/CRG)	359
VARIOUS ARTISTS - The Best Man I Can Be (Columbia/Sony Music Soundtrax)	344
DAVE HOLLISTER - Can't Stay (Dreamworks)	330
ICE CUBE - You Can Do It (Priority)	293
MASTER P - Step To This (No Limit/Priority)	255
METHOD MAN - Da Rockwilder (IDJMG)	251
COKO - Triffin' (RCA)	233
LIMP BIZKIT - N 2 Gether Now (Flip/Interscope)	209
TRIN-I-TEE 5:7 - Put Your Hands (B-Rite/Interscope)	208
TERRY DEXTER - Straight Away (Warner Bros.)	200
KRAZIE BONE - Paper (Relativity)	171
EVE - Love Is Blind (Interscope)	135
BEVERLY - You Came Along (Yab Yum/EEG)	132
SHANDOZIA - Baby I Like (Qwest/Warner Bros.)	124

UrbanRECURRENTS	SPINS
GINUWINE - So Anxious (Epic/550 Music)	608
MAXWELL - Fortunate (Columbia/CRG)	590
702 - Where My Girls At (Motown)	361
K-CI & JOJO - Tell Me It's Real (MCA)	361
DESTINY'S CHILD - Bills, Bills, Bills (Columbia/CRG)	348
TLC - No Scrubs (LaFace/Arista)	290
112 - Anywhere (Bad Boy/Arista)	270
LIL' TROY - Wanna Be A Baller (Universal)	232
COKO - Sunshine (RCA)	228
LAURYN HILL - Doo Wop (That Thing) (Columbia/CRG)	220

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WJMI, WEDR, WBLX, WJWZ, WZHT, WJHM, WTMP,
WFLM, KKSS, KKDA, KDKO, KBXX, KRRQ, KVSP,
KBMB, KDKS, KMJJ, KJMM, WFXA, WIIZ, WWWZ,
WPEG, WWDM, WJMZ, WQOK, WZFX, WZAK, WROU,
WDTJ, WJLB, WDZZ, WTLZ, WGZB, WAMO, WJUC



Produced by Brian Alexander Morgan • Co-Producer by Bink Dag for One Shot Deal/J.I.L. Enterprises • Executive Producers: Cheryl "Coko" Gamble and Anthony Morgan
Management: Lady T-bba Management & Bernie Diggs/Abandon Entertainment • Eve appears courtesy of Ruff Ryders/Interscope Records



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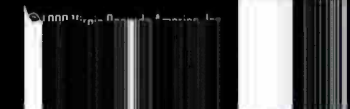
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12/1	Houston, TX	Compaq Center
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LET'S LEAVE THE N-WORD BEHIND

BY QUINCY McCOY

The word *nigger!*

That repugnant word is my own answer to the second question posed later in this, the last GAVIN Urban special issue of the 20th century. Below, I will explain why I believe the n-word has weakened the urban landscape and why we must leave it behind as we enter the next millennium. Following are insightful answers from radio and record professionals to the following questions:

1) What qualities will individuals need most if they want to make their mark in our industry in the next century?

and

2) Is there one thing specific to the urban community that you would like left behind in the next century?

It was their response to the second question that intrigued me the most, and got me thinking about fractures and fragmentation in our business and culture.

Their answers indicate that many of us in the urban landscape may not be ready to move forward until we do a better job attacking unfinished challenges right here in the present. This made me reflect on the major problems facing the urban world, like AIDS and deregulation. I believe that these problems are just complications, symptomatic conditions that have developed from the disease the n-word spreads throughout the urban landscape. The n-word effectively illustrates the quandary in which we find ourselves as the 21st century rapidly approaches: we lack self-respect.

Urban radio and record executives should do everything in their power to leave the n-word behind in the last century. It's a dangerous relic that should be history, buried under oceans of time. But this word has elusive powers, and over the years has reinvented itself and continued to manufacture self-hate and mistrust within its target demo. It's hard to destroy a word that was born out of hate, racism, and slave trading. Think of the word's foundation like an ancient tree, planted long before the Civil War. It has strong, deep roots, long branches, and produces a bitter-tasting fruit that, once ingested, manipulates one's consciousness.

The n-word produces a false sense of superiority. The name-calling it engenders is addictive, because it feels good spoken

through the eyes, whispered, or garishly growled. Unfortunately over time the word inflicted so much psychological harm on black people, they became confused and in a genocidal stupor they began using the word to degrade and demean others within their own race. Spreading the seeds of low self-esteem.

In the 1960s the n-word was on the ropes, exhausted, set up for the knockout punch. This was during the civil rights movement, when the black community had persuasive leaders like Martin Luther King, Jr., Malcolm X, Adam Clayton Powell, Huey Newton, and the revolutionary music of Curtis Mayfield, Gil Scott Heron, and Miles Davis. Together they produced a spirit of black power that nearly drove the n-word into extinction.

In those days, James Brown could be heard on the radio singing "I'm Black and I'm Proud," or Mayfield's "Keep On Pushing," while black folks were sporting Afro-hair styles and African clothing, proudly greeting each other with raised, clenched fists, shouting "Right On Sister! Right On Brother!" There was a wide sense of pride and respect for each other.

Back-in-the-day, black radio was the nerve center for spreading the news and keeping a flame under the unity vibe in the community. In 1968 or '78 no one could have convinced me that in the future I would hear the n-word on Urban radio. That would have been unthinkable. But what would have been truly unbelievable then—as it is to me now—is the idea of black

folks and our tradition of spoken word music being responsible for the n-word's healthy lifespan.

"It's a very frustrating thing to watch," Curtis Mayfield told me recently. "It's a terrible cycle, like dope dealing. You can't sell it if people don't buy it. Nobody will push it if it doesn't sell. I feel frustration all the way around the board. It's terrible to see kids get millions of dollars for putting their own people down with those crazy lyrics. This pushes others to make the same kind of music and make the big money."

Why do we tolerate it in our music and on our radio stations? Some of us say the n-word as easily as we breathe the air. Reverend Jesse Jackson calls it our spiritual surrender. "We are bowing down to the worst and perverse desires of our enemies," Jackson says. Indeed, Klan members and skinheads have pamphlets filled with articles about how we degrade our own race. As far as they're concerned, this proves that we are genetically inferior. I'm reminded of a line from *The Godfather*, when a Mafia leader explains that drugs





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are dangerous and should be kept away from schools. Finally he says that his organization would sell drugs only in the colored neighborhood because, "They're animals anyway, so let them lose their souls."

Maybe today's black-on-black murder statistics—we kill each other at ten times the national rate—would lower if we had higher self-esteem. Using the n-word exacerbates the problem. "Demeaning and degrading each other while the hearse wheels roll through our communities is fear and cowardice covered up as tough," Jackson preaches.

There are many people—some whom consider themselves artists—who try to defend the use of the n-word. They say it's just a reflection of reality, and they're just holding up a mirror. They have modernized the n-word by putting an a and z on the end. In liner notes, I've read where artists thank God and praise their parents, then give shout-outs to all their niggaz—all in the same paragraph! I've listened to the weak argument that if you use the word routinely, this will desensitize its negative meaning. This is dangerous thinking! Don't be seduced into this senseless suicidal propaganda that is producing an assembly line of fools full of enmity. We've got to leave this word behind us.

When I hear the n-word blaring out of a car radio, or a boom box on the street or in the subway, I think of civil rights marches and sit-ins. I think of the human sorrow, pain, suffering, and death that African Americans have endured just to be called colored, Negro, black, lady, and mister—anything but the n-word. I think of the cutting sting of the plantation owners whips that accompanied the n-word every time they beat their slaves. Or the twin slaps of dishonor and disgrace when the n-word invades a child's psyche for the first time. No words of comfort will ever wipe that corrosion away.

It wasn't that long ago when the n-word was on signs in Mississippi, South Boston, Alabama, Chicago, and New York, angrily waved in the faces of black folks, denying them the right to vote, sit at a lunch counter, or keeping black music and artists off the air. When I think of all those people, black and white, who were beaten with night sticks, sprayed with fire hoses, lynched, and assassinated so that some kid can walk around today disrespecting his elders, his history, and himself, I get very angry. I am also angered by this industry's collusion in this.

On second thought, maybe the n-word is a reflection of today's reality—a reflection of ignorance, denial, and self-loathing. How else

can people disregard information like this: According to the Center for Disease Control and Prevention, AIDS has replaced homicide as the leading cause of death for black men between the ages of 25 and 44. AIDS has edged out cancer as the leading cause of death for black women in the same age group. Women now account for a record 20 percent of AIDS cases nationally, and black women represent more than 10 percent of that number. The agency also reported that the number of women who have acquired AIDS through heterosexual sex is increasing. Three-out-of-four women with AIDS in the U.S. are women of color. Although black folks only account for 12 percent of the American population, we now represent 40 percent of all AIDS cases.

Today, AIDS is responsible for the deaths of more young black Americans than any other single cause. The death toll is over 100,000 and still climbing across every urban center in the country. Yet the disease is met with denial by most major black organizations. This is the n-word in action—self-hate and apathy. "Oh it's happening to those people. Let them lose their souls."

The brunt of the blame

videos aimed at black youth are provocative and encourage promiscuous sex and champagne, targeted directly at our most vulnerable age group. Only victims of the n-word mentality would continue to let this happen. Stand up and lead the fight for promoting safe sex in videos.

Help eliminate the n-word from songs. Those so-called "clean" versions you release include edits of the f-word or the s-word but never the n-word! What's up with that? If black promotion departments don't have the power to persuade the top guys in the record companies to stop this insidious practice, then Urban radio should refuse to play the music. That would be an interesting way to test the interest level of white-owned and operated urban stations. Are they truly interested in the health of the communities they target or are they just plantation stations—purely profit motivated, riding on the back of the music and the people, collecting the cash until it or they fade out?

As the year 2000 draws near, there are a few boutique black

**So, here we are
in the last gasp of this
century, and unbelievably,
the n-word is stronger
than ever before.**

and responsibility, and rightfully so, falls on the shoulders of black radio and record executives. You are our community drum, and our leaders. We look to you to set the standard.

If you play songs with the n-word in them, it must be okay. If rappers use the n-word in their music, it must be okay. Radio should be reaching to educate and motivate people in the fight against AIDS and be cheerleaders of solidarity and pride.

Direct your positive energy to help, heal, and serve your marketplace. Urban-formatted stations, no matter who the owns them, it's crucial for any company (black or white) that draws a profit from a community to also maintain a social conscience with regard to the services it provides for the community.

Record company executives: cut out the bump-and-grind videos! Your sexy videos reflect an urban environment that doesn't exist—one free of AIDS and HIV. Most music

labels, but very few black-owned record companies. The two-fisted assault of deregulation and consolidation now has black radio on the ropes. Consolidation has led to downsizing, format changes, and the lowest number of black-owned stations in decades. With the death of the minority tax certificate, the finite number of radio licenses available, and the banking industry's sole interest in funding multiple station deals, the possibility of increasing the numbers of small and minority owners is remote.

Unlike many station owners who have formed bigger and stronger companies, black radio owners can't seem to join forces. Is it a lack of trust? Are they living with a false sense of superiority brought on by the n-word? It's a poor excuse for allowing other to drive you to extinction.

So, here we are in the last gasp of this



century, and unbelievably, the n-word is stronger than ever before. Hip-hop music, originally created not only to entertain but to educate and elevate, to speak of revolution, was corrupted and manipulated as soon as the ringing of the cash registers reached the ears of record executives who demanded that rap become harder. The more expletives and violence in the music, the more records they sold.

Rap is the universal youth emblem. From Harlem to Hong Kong rap is the soundtrack for what is hip and "acceptable" language. The n-word is quickly becoming an international word, spreading its damaging connotation.

It's ironic how the n-word infiltrated the rap scene and turned a radical movement of solidarity with a focused political agenda into a commercial fashion show with no political or cultural punch.

Who cares that the n-word, if unchecked, will instill a new generation with low self image, destructive attitudes, and a vocabulary that can only lead to a job at Burger King?

I care. How about you?

The only way to prepare for the future is to come to terms with this issue and leave this word behind. Maybe this story will demonstrate my point.

In Richard Pryor's 1995 autobiography *Pryor Convictions and Other Life Sentences*, he recalls a trip he took to Africa in 1979. While in a Nairobi hotel lobby, he looked around at all the black people and said, "There are no niggers here. The people here still have their self-respect, their pride."

Pryor's trip to Africa had such a profound effect on him that he disavowed the n-word. But he never expected the reaction he received. "People thought I'd gone soft, sold out, turned my back on the cause, all that political, militant shit. I received death threats. Kooks showed up at my house. I got letters and comments from people who thought they owned me and didn't want me to stray."

Stray from what? Mental slavery? Are you afraid your radio station will be considered soft if you don't play songs with the n-word in them? Or do you have artists on your label that are afraid they will lose their street credibility if they refrain from using the n-word in their rhymes? Tell your listeners and your artists that we are taking off our n-word shackles, leaving it and its nefarious power behind. Here's to a new reality in the 21st century.

Much respect.

JUVENILE

“U UNDERSTAND”

The new single from the upcoming album
Tha G-Code
IN STORES DEC 7TH

Written by B. Thomas & T. Grey
Money, Mack Music/3M

Produced, Engineered & Mixed by Mannie Fresh

Executive Producers: Ronald Williams & Bryan Williams A&R: Dino Delvaille

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A UNIVERSAL MUSIC COMPANY

Urban Looks Past New Year's Eve



THE QUESTIONS:

1) What qualities will individuals need most if they want to make their mark in our industry in the next century?

and

2) Is there one thing specific to the urban community that you would like left behind in the next century?

Helen Little, OM, WUSL-Philadelphia

#1: Critical thinkers are the winners in the 21st century—those who can think a situation through from unlimited angles, and present results-based ideas. Critical thinkers have focus, insight, and embrace challenge. Gone are the days of complaining about change, as it will come at such a rapid pace that you will be out of the picture before you can even *voice* a complaint. Key skills will be the ability to communicate effectively with other people, to be able to generate revenue, and to be savvy in the ever-increasing area of technology. Forward thinking—the ability to



embrace or bring about change—and the human touch are going to be important. However, what will truly separate those of greatness is humility—a very important ingredient for success in every century.

#2: Our tendency to berate and degrade each other. The negativity that sometimes floods our community. I'd like to see the "crabs in a barrel" syndrome go away. Instead of pulling each other down we start building each other up because we see that helping each other is how we help ourselves. This negative action and thinking manifests itself in the form of violence and corruption, and is overtly prevalent in much of our culture.

I'd like to see us recognize ourselves as having a value. Not a monetary value, but a human value. Not until we ourselves recognize this can others recognize it in us.

LeBron Joseph, PD, WYLD/FM-New Orleans

#1: Preparedness. Just to keep up in the 21st century, you have to be prepared in



every facet of our business; technology, managerial skills, programming expertise, and a trained eye for gathering and keeping talent. I'm stressing preparation because the programming opportunities in Urban radio are slim. The fewer positions will inevitably be obtained and held by the most qualified individuals.

#2: As for what I'd like to see gone—the ever-present "crabs in a barrel" syndrome that is a part of our industry and our community. In addition, the perennial I'm on Top and You're Not scenario. We've got to stop player-hating.

Jerry Boulding, VP of Entertainment Programming American Urban Radio Networks

#1: Programmers must step out, re-think, invent, and create some truly different radio. This time it has to come from within. We



can no longer accept hand-me-downs from another format or from some consultant who is light years away from our music and our format. Those typical Selector-watching, shift-organizing 'clerks' will find fewer gigs, less money, and for some, unemployment. Record executives must know more about how radio works, when ratings are taken, how the stations they are working are doing in the ratings, how call-out procedures work, etc. They must polish their business and organizational skills. It will be much harder to mask poor performance in the next century. The one specific thing I feel

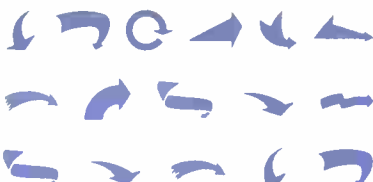
will be vital to the future urban community is technology. We must take off the "new technology blinders."

#2: I would like to see all the whining and player-hating left behind in the 20th century.

Reggie Thomas, GM, KYOK (Radio Disney)

#1: It will be absolutely necessary for managers to become fluent in "alliance partnerships." It will be important for some of us to take the reins and move our stations from a CPP mindset. Our clients will need to see that the formation of these partnerships have

a direct impact on sales of their products and services. It will be these stations that will be revenue leaders. It will be necessary for individuals in our industry to thoroughly understand that their stations will be affected in some way by global economics. A great deal of our clients, as well as our competitors (and even some of the companies we work for) already compete in the global arena. U.S. managers generally have not had the



experience, and could find themselves competing with foreign radio managers who understand global economics. Managers are going to have to become more proactive in training the next generation. What we contribute today will surface in the future.

#2: One thing specific to the urban community that should be left behind in the 20th century is the concept of Black Cost Per Point. It should be left behind because black dollars shouldn't be worth less than general market dollars. One thing, however, that affected minority broadcasters more than anyone else—and should be left in the 20th century—is consolidation. Consolidation is, by far, the worst development in the history of broadcasting. A great deal of people wound up out of work, there was less competition, and certainly little or no representation of minority ownership in the large markets.

Daisy Davis, APD, WDAS/FM-Philadelphia

#1: The quality needed is to be able to think outside of the box. With radio constantly changing, you have to come up with new ideas and get rid of the old way



of doing things. You're gonna have to have an edge. With the onslaught of consolidation, it's a new game and you have to be a person who is "change ready." Break the old rules and come up with new ones.

#2: The one thing that I wish we could leave behind is poverty in our urban community. It's unfortunate and unfair but sometimes we become a product of our environment. If we could rid ourselves of poverty and surround our urban community with a better way of life, that would be wonderful.

Niecy Davis, PD, WBLX-Mobile

#1: One of the most valuable qualities will be the ability to change. A person who is effective in this industry must be able to predict future changes and be able to act on them. Now more than ever, individuals must stay up on current events—stay ahead of the technology game. The future will not be a good place to lag behind.

#2: Radio as a whole is getting to be less



Exploding at the following stations:

WBLS	WFXE	WPAL	KIIZ
WBLK	WJJN	WWWZ	KVSP
WILD	WEUP	WZFX	KJMM
WNEZ	WKGN	WYNN	KMJJ
WDXK	WIBB	WJMZ	KDKS
WOWI	WALJ	WQOK	WGCI
WUSL	WHRK	WMNX	WTLC
WKYS	WBLX	WDAI	KPRS
WCDX	WZHT	KBCE	WKPO
WJKS	WJWZ	WJZD	WKKV
WIZF	WEAS	KRRQ	KATZ
WZAK	WJHM	WQQK	WDTJ
WCKX	WEDR	WACR	WJLB
WAMO	WTMP	WESE	WDZZ
WROU	WHBX	WEMX	WQHH
WGZB	WHNR	KIPR	WTLZ
WVEE	WTMG	WJMI	WJUC
WHTA	WPEG	KTCX	KKBT
WJTT	WFXA	WQUE	

LET'S GET DOWN TO BUSINESS.

GINUWINE

“NONE OF UR FRIEND'S BUSINESS”

The third smash from his 100% PLATINUM-PLUS new album, “100% GINUWINE.”

Produced by Timbaland for Timbaland Music, Inc.
Management: Blackground Entertainment

www.ginuwinefans.com
www.550music.com



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community-oriented. I think that the urban community has had the support of black radio in the past, but now that radio is



becoming more corporate, the community angle is less important. In the 21st century, radio will have New Media competitors, and without the support of the community may lose that important foundation—and lose the war.

**Chris Jonz, Senior Promotion Director
Jazz & Urban A/C, Warner Bros.**

#1: As technology advances to levels beyond our imagination, I believe that two simple human ingredients—compassion and understanding—will be essential to take us into the next millennium. The former should be considered because of its decline. With the computer age in full gear, there's a deterioration in our attention to the human side of our lives. We need to note the trials and tribulations of others. In the future, progress won't be based solely on how fast your laptop computes an answer. We have to maintain our sensitivity to those around us. Simply said, "Do unto others as you would have them do unto you."

You have to be informed to make it in the next millennium. The familiar adage "... not *what* you know, but *who* you know..." will undergo a reversal. The good ol' boys and girls network will remain. But the difference will be that after you've gotten your foot in the door, you'd better know what to do once you're in the room.

#2: Prejudice of any kind will have no place in the 21st century. Born out of igno-



rance, it is the single-most detrimental trait that mankind has inherited. We all have differences. In fact, our myriad differences can combine to fortify and expand the horizon of the human experience. Fundamentally, we have to rid ourselves of preconceived notions and believe more of what you see than what you hear.

**Michael Johnson, VP Promotion,
Arista Records**

#1: Versatility is the key for going forward. Adaptability is necessary to deal with the different nuances of the fast-changing marketplace. Black music has grown beyond the African-American consumer. In

fact, we can no longer claim ownership of the art form. I'm looking for the new executive for the millennium. This person has to be computer literate, able to hook me up to the world by teleconferencing, and must be able to speak at least three languages, because our music is international. They must be able to flow throughout the levels of the African-American community. The new executive has to be all things to all people.

#2: If there is one thing that needs to be left behind in the new millennium it's the monetary rewarding of ignorance. The past



20 years reflect a lowering of the bar. Perfecting your skills is a thing of the past as a necessity to making money. It seems the less you have to offer the more the media rewards you. Therefore, there has been no real push to elevate our skills. Thus there is a huge gap between the educated and the illiterate in our community. Let's raise the bar again and make achievement and excellence the criteria to preserve our heritage and expand our culture.

**Lamonda Williams, APD, WPHI-
Philadelphia**

#1 & #2: Honestly, the qualities that broadcasters will need in the new millennium are those they *should* have possessed all along: integrity, simplicity, common sense, and a level of consciousness.

It is far too easy to be status quo and to go for the norm. The real challenge lies in upping the ante, taking us higher musically, professionally, and spiritually. One way to make the mark is through integrity. When you possess integrity in all that you do, all that you say, and all that you stand for, your mark on the industry evolves into a personal trademark. You'd be surprised that not many of our colleagues operate with a level of integrity.

Simplicity. It is astonishing how "deep" radio folks can get. One of my programming philosophies is the K.I.S.S. theory. The acronym stands for Keep It Simple, Stupid! Boy-oh-boy do I use this theory in

my everyday life. It is my mantra, a concept I swear by. Complexity is passé and far too overrated. Simplicity will forever stand the test of time. It keeps you grounded in the realness of everyday situations



one can encounter both on and off the air.

Common sense goes hand-in-hand with simplicity. The moment one throws out good 'ol common sense for complex ways of thinking, the opportunity to make your mark is lost. The art of demonstrating common sense and making rational, sensible decisions in this business has almost become a rare find. This may sound funny but having common sense is taken for granted these days. Shockingly, we all don't have it. In our efforts to be such elaborate thinkers and to ponder out-of-the-box, we've tragically diluted the strength of plain old-fashioned common sense.

Finally, having a conscious mind-set in radio is a gift not everyone is blessed to possess, either. This quality is supreme. It is one characteristic that can abort cultural ignorance and empower and inform listeners while uplifting the state of Urban radio. Programmers, personalities, and consultants that lack a healthy level of consciousness can easily *miss* making their mark in the new century.

Why have some of us lost our consciousness? Years of mainstreaming and conforming to Top 40 standards have led to the shedding of our consciousness. It now seems as if protecting our culture from damaging stereotypes, violence, and negative images is frowned upon, almost taboo. Being vigilant about who we choose to sign to a deal, what product we choose to

sell, spin, billboard, report on, tease, and agree to program must be top-of-mind as we head into 2000. No longer can the preservation of black radio take a back seat to the money-making side of the industry. Remember, you want to establish a trademark. Don't miss the mark by



**Let's raise
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our culture.**

remaining neutral and immune to the things that continue to spiral our lifestyle and culture into the gutter. In the year 2000 factor your own consciousness into the equation. The answer you get will be liberating and uplifting.

Like it or not we are responsible for the preservation of black radio and everything that airs on it. I encourage you to be something many of us have not been—a conscious programmer, radio personality, record rep., etc. Adopt this supreme quality. It's guaranteed to garner you the respect and adulation of your peers.

**Derrick Thompson, VP, Urban Music
of BMG Songs/A&R, Urban Music
RCA Records**

#1: The key for most people trying to make it in this business will be follow-through. Too many times telephone calls go



unreturned. Telephone calls are really the veins of the music business connecting us all to one another and providing that human element that emails do not convey. By letting calls go unreturned we block otherwise smooth flow of necessary information and vibes. And for A&R reps, you never know what might be on the other side of the line, it could be the next Marvin Gaye or Whitney Houston.

#2: I seriously hope we leave behind the idea of flossin' and glossin'. Material excess will be a thing of the past. Excess jewelry, excess drinking, excess cash are in every hip-hop video. Whatever happened to subtlety? I think it's gotten so bad that it now borders on caricature. Regrettably, flossin' has spilled over onto the executive side of the business. The line between artist and executive has definitely blurred. The 21st century will hopefully mark a return to musical substance.

Ron Atkins, PD, WAMO/FM-Pittsburgh

#1: Passion. If you're passionate about what you do, all the other things required of you will fall into place. You need to be able to handle multiple tasks. You must be



tech-minded and be comfortable working with computers and interacting with the Internet. And most important, you must be able to think fast and out of the box.

#2: Drugs! ■

PROGRAM DIRECTORS ON THE FUTURE OF URBAN RADIO

21

In the last four-and-a-half years I've asked PDs to predict the future of Urban radio. As you'll see, some of these guys could go to work for the psychic network. —Q



Tony Brown, PD, WVEE (V-103)-Atlanta

I think with deregulation and the big conglomerates, most radio stations will be owned by a handful of companies. It's going to be very challenging for small companies and Urban radio to survive. As far as black ownership is concerned, that will be the biggest challenge. It's going to be extremely hard to gather financing to buy. But on the other hand, I believe that the black consumer is so powerful that the advertising community can't overlook it. Therefore, I believe the format will survive.

LeBron Joseph, PD, WYLD/FM-New Orleans

Right off the bat, I'll tell you we don't do enough networking. Maybe I'm greedy, but I need the networking because I want to continue to grow. I think we need to share information with each other. We can help each other and respect each other more.



We're under the constant attack of stations that call themselves Rhythmic CHR, and on the A/C side, Smooth Jazz stations that play the same music as Urban A/Cs. But the positive side of the game is that it's a more diverse playing field today. Ten years ago, it was straight Urban or you didn't do black radio. This means more opportunities for black people to have careers and choices on the dial.



Harold Austin, PD, KKBT-Los Angeles

One good thing I've noticed is that the Urban stations in a lot of markets have been out-performing the

Churbans. But with deregulation and situations like New York, where one station takes the high road and the other the lower demo, it seems to drain on the creative output of stations because the market is divided and

you're both on the same team. The big corporations remind me of a shark feeding frenzy shopping spree. They're buying and buying so that in a few years there may only be a handful of companies owning stations. We're going to reach a point where Congress is going to have to regulate all over again.

Cliff Winston, PD, KJLH-Los Angeles

Black listeners use radio more than any other race. Today I have to include Hispanic and Latino listeners in that category, because of their high time-spent-listening habits. But black folks use it like a service—a tool—more than television or print media. We must be a reflection of that community and offer a quality product that entertains, educates, and opens its doors to those who wish to communicate to others within the community. It's not easy fighting large corporate radio groups, but with a finely tuned, quality product, and by constantly striving to be better, you can find your niche, position yourself, and be a force in the marketplace. I think these things are worth fighting for.



Eroy Smith, OM, WGCI-Chicago

It's a scary situation simply because there are not a lot of program directors or talent being groomed.

In the '80s the pool of program directors was endless. In the '90s it's non-existent, with only the same old faces getting hired. I want to change that. For me, it's all about sharing information and grooming the next group of leaders. I want whoever works directly under me to know what I know, to experience what I've experienced, to understand that I will share with them knowledge I just learned ten seconds ago, and know that I'm not keeping secrets. It's not more knowledge for me, it's more knowledge for us.

Kathy Brown, PD, WWIN-Baltimore

Education and opportunity are the main things. Those of us who can give people a chance should do so and



educate them at the same time. Teach them everything we know. As far as programming is concerned, you have to be smart enough to pull information from different people and come up with your own concepts. That's my philosophy and I happen to be winning with it.



Michael Saunders, PD, WJLB-Detroit

With deregulation, only the cream will rise to the top. Only the PDs that are at the top of the class will benefit. The economics of deregulation will eliminate all the others. If you're good at what you do, understand computers, have people skills, and realize that marketing and managing people are key, you'll survive. I think black radio can excel in the face of deregulation. Whenever barriers are put in front of black folks, we find a way to either climb over them or tear them down. These new barriers are extremely tough, but we'll get through and be stronger for it in the end. But right now we must be smarter and stronger than ever before.

Maxx Myrick, OM, WVAZ (V-103)-Chicago

The people who are talented will make it. Consolidation requires having the best people you can get to program your stations. No more programming from the hip. Music is important, but today's programmer must be focused on marketing and being fiscally responsible. Preparing and maintaining a budget is key in today's world of radio.



Joe "Butterball" Tamburro, PD, WDAS-Philadelphia

It's a pretty scary time. There are only a few players

in the game. If you want to work in Urban radio in Philadelphia, Detroit, San Francisco, or Chicago, you have to work for one company. Do the major compa-

nies have to continue to give air personalities contracts and such? Where you gonna go? With all this consolidation, I don't know where it's going to lead. But hopefully, all the work people have done over the years will be taken into consideration, and the most talented, qualified people, male or female, will continue to move forward.



Sam Weaver, OM, KPRS/FM-Kansas City

For years now, this stand-alone has somehow maintained its strength in the heavily consolidated KC marketplace. I've programmed corporate operations and have been involved with stand-alones as a jock and PD. The thing I like the best about stand-alones is you always know when something great is about to happen, or when something is wrong and it needs to get fixed. I don't have to make five or six phone calls to get something done. It's done. I don't have to wait for an answer from a chain of command. You can get a faster answer because this type of radio is so one-on-one. It's a great advantage.

Vinny Brown, PD, WBLS-New York

I've worked in both environments, and I find that there is an advantage to concentrating solely on what you're doing without worrying about infringing on the borders of five other stations. I don't have to be sensitive to someone else's promotions or artist ownership. There is a lot of "that artist is as much mine as she is yours, and we need to be in on that promotion, too" stuff. Solo, you can go for what is right for your station without any concern for your brother or sister programmer's problems. To win—and certainly to



be able to execute your plans—a programmer [inside or out of a cluster] needs to make quick adjustments to the product and must have full ownership of his or her decisions. ■





Mazzetta's on the Move

Time to update your Rolodexes. Mazzetta Promotion has moved. Here's Tom's new address, phone, fax, and email:
Mazzetta Promotion, Inc.
 7732 Crestview Drive
 Longmont, CO 80504
 Phone: (303) 652-0123
 Fax: (303) 652-0125
 Email: mazpromo@aol.com

Brightening Things Up in San Francisco

BY ANNETTE M. LAI

During the past few weeks Mainstream A/C station K-101 in San Francisco has brightened its sound considerably: taking on a more contemporary thrust by adding more up-tempo music from artists like



Christina Aguilera, Lou Bega, Britney Spears, and Sugar Ray. Perhaps most telling in the analysis is the station's

current/recurrent/gold ratio, which in mid-October leaned heavier on gold titles but which now is closer to a 50-50 mix.

So, for inquiring minds, here's a Mediabase snapshot on the AMFM outlet's recent evolution:

SAMPLE HOUR

4 p.m., Monday, October 11

Artist	Title	C/R/G	Year
GO WEST	King of Wishful Thinking	G	'90
RONSTADT/NEVILLE	Don't Know Much	G	'89
MARTINA McBRIDE	I Love You	C	'99
JAMES INGRAM	I Don't Have the Heart	G	'89
SAVAGE GARDEN	Truly Madly Deeply	R	'97
PRINCE	1999	G	'82
WILSON PHILLIPS	Hold On	G	'90
PHIL COLLINS	In the Air Tonight	G	'81
ACE OF BASE	Cruel Summer	R	'98
TONI BRAXTON	Breathe Again	G	'93
MARC ANTHONY	I Need to Know	C	'99
THE HEIGHTS	How Do You Talk to an Angel	G	'92

4 p.m., Thursday, November 4

Artist	Title	C/R/G	Year
AEROSMITH	I Don't Want to Miss a Thing	R	'98
CHER	The Shoop Shoop Song	G	'90
SHERYL CROW	All I Wanna Do	G	'94
JENNIFER LOPEZ	If You Had My Love	R	'99
GOO GOO DOLLS	Iris	R	'98
B. MEDLEY/J. WARNES	(I've Had) The Time of My Life	G	'87
SANTANA/R. THOMAS	Smooth	C	'99
MARIAH CAREY	Dreamlover	G	'93
PHIL COLLINS	Sussudio	G	'85
BAByFACE	When Can I See You	G	'93
TAYLOR DAYNE	I'll Be Your Shelter	G	'90
BACKSTREET BOYS	I Want It That Way	C	'99

TOP TEN MOST-PLAYED SONGS

Monday, October 11, 1999

Artist	Title	Played
'NSYNC w/ G. ESTEFAN	Music of My Heart	5
98°	I Do (Cherish You)	4
MARC ANTHONY	I Need to Know	4
BACKSTREET BOYS	I Want It That Way	4
98°	The Hardest Thing	3
ERIC CLAPTON	Blue Eyes Blue	3
PHIL COLLINS	You'll Be In My Heart	3
ENRIQUE IGLESIAS	Bailamos	3
RICKY MARTIN	She's All I Ever Had	3
MARTINA McBRIDE	I Love You	3

Thursday, November 4, 1999

Artist	Title	Played
CHRISTINA AGUILERA	Genie In a Bottle	7
98°	I Do (Cherish You)	6
'NSYNC w/ G. ESTEFAN	Music of My Heart	5
LOU BEGA	Mambo #5	5
ENRIQUE IGLESIAS	Bailamos	5
RICKY MARTIN	She's All I Ever Had	5
SANTANA / R. THOMAS	Smooth	5
SHANIA TWAIN	Man! I Feel Like a Woman!	5
MARC ANTHONY	I Need to Know	4
TAL BACHMAN	She's So High	4

CURRENT/RECURRENT/GOLD RATIOS

Monday, October 11

Time	Current/Recurrent	Gold
Morning Drive	37.5	62.5
Midday	36.4	63.6
Afternoon Drive	37.8	62.2
Night	35.6	64.4
Overnight	28.0	72.0
Overall	34.1	65.9

Thursday, November 4

Time	Current/Recurrent	Gold
Morning Drive	54.2	45.8
Midday	46.8	53.2
Afternoon Drive	42.9	57.1
Night	40.6	59.4
Overnight	40.0	60.0
Overall	43.4	56.6

All quantitative information listed is courtesy of Mediabase 24/7.

Mediabase 24/7 Panel Changes:

- Hot A/C WKQI-Detroit has been moved over to Mediabase 24/7's Top 40 panel.
- WYXR-Philadelphia, due to its format switch to "Alice 104.5...the rockin' hits of the '80s, '90s, and '70s," is no longer a current-based station and has been dropped from GAVIN's Hot A/C Mediabase panel.

Impact DATES

(subject to change)

NOVEMBER 15 & 16

Mariah Carey feat. Joe and 98° "Thank God I Found You" (Columbia/CRG), Hot/Modern & Mainstream
Filter "Take a Picture" (Reprise), Hot/Modern
98° "This Gift" (mainstream & Holiday versions) (Universal), Hot & Mainstream

NOVEMBER 22 & 23

Continuo "Meditations on Pachelbel's Canon" (Six Degrees), Mainstream
Whitney Houston "I Learned From the Best" (Arista), Hot & Mainstream
Jaze "Have You Ever Really" (Universal), Hot
Robert Palmer "Let's Get It On" (Pyramid), Mainstream
Sugar Ray "Falls Apart" (Lava/Atlantic), Hot/Modern
Trisha Yearwood "You're Where I Belong" (from *Stuart Little* soundtrack) (Motown/Universal), Hot & Mainstream

ARTIST PROFILE

Beth Hart

Current Single: "L.A. Song"
Label: 143/Lava/Atlantic
Vice President, A/C Promotion, Atlantic: Mary Conroy, (212) 707-2224
Hometown & Birthdate: Los Angeles, January 24, 1972
Major Musical Influences: Etta James,



Donny Hathaway, Tom Waits, Aretha Franklin, Black Sabbath, Rush, Beethoven, Rickie Lee Jones, Tori Amos, Patti Smith.

Things That Make You Happy: Animals, music, family dinners, cooking, painting, making love, movies, rock shows, baths, candles, reading, yoga.

Things That Make You Sad: Addiction, death, disease, separation among races and people of all kinds, abandonment.

What or Who Inspires Your Songwriting? Life, people, pain, joy, many artists, depression, anger.

If You Could Live Anywhere in the World...? San Francisco for its people, freedom, art, clean air, hills, and water; or France for its art, history, water, and the songwriters workshop that's there.

When You Were Younger, You Wanted to Grow Up and Be... an opera singer, composer, conductor, cellist.

How You'd Like to Spend New Year's Eve, 1999: Doing a big show and having great sex afterwards.

Future Ambitions: To get my s**t together.
Hart on Her Music: It's honest!

Adult CONTEMPORARY		SPINS				
LW	TW		TW	LW	Trend	SPINS
1	1	BACKSTREET BOYS - (Jive)	1967	1825	+142	94
3	2	'NSYNC feat. GLORIA ESTEFAN - Music Of My Heart (Epic)	1670	1683	-13	88
2	3	PHIL COLLINS - You'll Be In My Heart (Walt Disney/Hollywood)	1617	1712	-95	91
4	4	RICKY MARTIN - She's All I Ever Had (C2/CRG)	1541	1546	-5	90
5	5	EDWIN McCAIN - I Could Not Ask For More (Lava/Atlantic)	1401	1378	+23	88
10	6	SAVAGE GARDEN - I Knew I Loved You (Columbia/CRG)	1375	1081	+294	89
<p>g <i>Darren & Daniel, how fast does your Garden grow? Very fast! Savage Garden closes in on Top Five territory and tops this week's HyperActive chart.</i></p>						
6	7	98° - I Do (Cherish You) (Universal)	1334	1348	-14	90
11	8	CELINE DION - That's The Way It Is (Epic/550 Music)	1228	1041	+187	87
9	9	SARAH McLACHLAN - I Will Remember You (Live) (Arista)	1159	1145	+14	91
8	10	98° - The Hardest Thing (Universal)	1065	1181	-116	85
7	11	ERIC CLAPTON - Blue Eyes Blue (Reprise/Columbia)	1058	1243	-185	80
—	12	SIXPENCE NONE THE RICHER - Kiss Me (Squint/Columbia)	959	—	—	86
12	13	LONESTAR - Amazed (BNA)	921	974	-53	79
13	14	'N SYNC - God Must Have Spent A Little.. (RCA)	854	897	-43	87
14	15	ENRIQUE IGLESIAS - Bailamos (Overbrook Music/Interscope)	845	892	-47	74
15	16	SHANIA TWAIN - You've Got A Way (IDJMG)	769	874	-105	82
—	17	SHANIA TWAIN - From This Moment On (IDJMG)	749	—	—	87
18	18	SHANIA TWAIN - Man! I Feel Like A Woman! (IDJMG)	577	523	+54	41
17	19	CHRIS GAINES - Lost In You (Capitol)	556	723	-167	70
19	20	MARTINA McBRIDE - I Love You (Columbia/CRG)	515	505	+10	51
21	21	SANTANA feat. ROB THOMAS - Smooth (Arista)	473	382	+91	35
20	22	BRITNEY SPEARS - Sometimes (Jive)	455	497	-42	51
—	23	BOYZONE - No Matter What (IDJMG)	445	—	—	64
22	24	MARC ANTHONY - I Need To Know (Columbia/CRG)	358	302	+56	34
24	25	LOU BEGA - Mambo #5 (RCA)	342	278	+64	18
25	26	JIM BRICKMAN w/ MICHELLE WRIGHT - Your Love (Windham Hill)	316	265	+51	56
26	27	SUGAR RAY - Someday (Lava/Atlantic)	276	264	+12	14
—	28	JIM BRICKMAN w/ HILL & PORTER - Destiny (Windham Hill)	237	—	—	59
30	29	SIXPENCE NONE THE RICHER - There She Goes (Squint/EEG)	233	184	+49	20
31	30	JESSICA SIMPSON - I Wanna Love You Forever (Columbia/CRG)	222	166	+56	33
D	31	PHIL COLLINS - Strangers Like Me (Walt Disney/Hollywood)	183	—	NEW	32
<p>g <i>Fresh from a superb performance at WLTW-New York's 15th Birthday Bash, Phil's latest from the double-platinum selling Tarzan soundtrack, is A/C's high debut of the week.</i></p>						
28	32	KENNY G w/ LOUIS ARMSTRONG - What A Wonderful World (Arista)	166	221	-55	37
35	33	TAL BACHMAN - She's So High (Columbia/CRG)	159	109	+50	11
33	34	BRIAN McKNIGHT - Back At One (Motown)	157	129	+28	12
29	35	BARBRA STREISAND/VINCE GILL - If You Ever Leave Me (Columbia/CRG)	153	187	-34	20
32	36	CHICAGO - Back To You (Chicago)	150	134	+16	19
34	37	CHRISTINA AGUILERA - Genie In A Bottle (RCA)	130	116	+14	6
D	38	MICHAEL BOLTON - Sexual Healing (Columbia/CRG)	111	—	NEW	18
39	39	SMASH MOUTH - All Star (Interscope)	100	86	+14	8
38	40	FASTBALL - Out Of My Head (Hollywood)	100	98	+2	8

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HyperACTIVE	SPINS	TREND
SAVAGE GARDEN - I Knew I Loved You (Columbia/CRG)	1375	+294
CELINE DION - That's The Way It Is (Epic/550 Music)	1228	+187
BACKSTREET BOYS - I Want It That Way (Jive)	1967	+142
PHIL COLLINS - Strangers Like Me (Hollywood)	183	+130
MICHAEL BOLTON - Sexual Healing (Columbia/CRG)	111	+105
SANTANA feat. ROB THOMAS - Smooth (Arista)	473	+91
LOU BEGA - Mambo #5 (RCA)	342	+64
MARC ANTHONY - I Need To Know (Columbia/CRG)	358	+56
JESSICA SIMPSON - I Wanna Love You Forever (Columbia/CRG)	222	+56
SHANIA TWAIN - Man! I Feel Like A Woman! (IDJMG)	577	+54
JIM BRICKMAN/MICHELLE WRIGHT - Your Love (Windham Hill)	316	+51
TAL BACHMAN - She's So High (Columbia/CRG)	159	+50
SIXPENCE NONE THE RICHER - There She Goes (Squint/EEG)	233	+49
RICK SPRINGFIELD - Free (Platinum)	83	+38
KENNY G - Stranger On The Shore (Arista)	84	+36

A/C CHARTBOUND	SPINS
MULBERRY LANE - Just One Breath (Refuge/MCA)	96
JONATHAN BUTLER - What Would You Do For Love (N2K Encoded Music)	93
k.d. lang - Anywhere But Here (Atlantic)	88
KENNY G - Stranger On The Shore (Arista)	84
RICK SPRINGFIELD - Free (Platinum)	83
LEN - Steal My Sunshine (Epic/WORK)	70
SARAH McLACHLAN - Ice Cream (Live) (Arista)	68
DAVE KOZ - Together Again (Capitol)	63
JENNIFER LOPEZ - Waiting For Tonight (Epic/WORK)	58
EURHYTHMICS - 17 Again (Arista)	58

A/C RECURRENTS	SPINS
SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	943
SAVAGE GARDEN - Truly Madly Deeply (Columbia/CRG)	825
CHER - Believe (Warner Bros.)	764
SHANIA TWAIN - You're Still The One (IDJMG)	730
FAITH HILL - This Kiss (Warner/Reprise)	716
NATALIE IMBRUGLIA - Torn (RCA)	624
EDWIN McCAIN - I'll Be (Lava/Atlantic)	580
PHIL COLLINS - True Colors (Atlantic)	529
PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	528
BACKSTREET BOYS - I'll Never Break Your Heart (Jive)	513

G2 Most ADDED	ADDS
PHIL COLLINS - "Strangers Like Me" (Walt Disney/Hollywood)	18
MICHAEL BOLTON - "Sexual Healing" (Columbia/CRG)	10
ALISON KRAUSS - "Stay" (Rouder/IDJMG/Arista)	7
JIMMY BUFFETT - "Southern Cross" (Mailboat)	5
**CHICAGO - "Back To You" (Chicago)	4
**BRUCE COCKBURN - "Last Night Of the World" (Rykodisc)	4

G2 Spin CREASE	
MARC ANTHONY - "I Need To Know" (Columbia/CRG)	+93
PHIL COLLINS - "Strangers Like Me" (Walt Disney/Hollywood)	+80
JIM BRICKMAN feat. MICHELLE WRIGHT - "Your Love" (Windham Hill)	+70
SANTANA featuring ROB THOMAS - "Smooth" (Arista)	+59
LOU BEGA - "Mambo #5" (RCA)	+59

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HotAC		SPINS				
LW	TW		TW	LW	Trend	SPINS
1	1	SANTANA feat. ROB THOMAS - Smooth (Arista)	3543	3494	+49	82
3	2	LOU BEGA - Mambo #5 (RCA)	2834	2840	-6	74
2	3	TAL BACHMAN - She's So High (Columbia/CRG)	2822	2881	-59	83
4	4	SUGAR RAY - Someday (Lava/Atlantic)	2590	2681	-91	80
7	5	GOO GOO DOLLS - Black Balloon (Warner Bros.)	2258	2186	+72	72
8	6	LEN - Steal My Sunshine (Epic/WORK)	2200	2166	+34	66
5	7	SMASH MOUTH - All Star (Interscope)	2189	2368	-179	78
6	8	FASTBALL - Out Of My Head (Hollywood)	2164	2229	-65	71
9	9	SIXPENCE NONE THE RICHER - There She Goes (Squint/EEG)	2048	2165	-117	72
10	10	MELISSA ETHERIDGE - Angels Would Fall (IDJMG)	1817	1798	+19	73
12	11	TRAIN - Meet Virginia (Aware/Columbia)	1711	1550	+161	61
11	12	RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.)	1643	1668	-25	50
15	13	SARAH McLACHLAN - Ice Cream (Live) (Arista)	1393	1224	+169	58
13	14	GOO GOO DOLLS - Slide (Warner Bros.)	1291	1298	-7	78
18	15	SMASH MOUTH - Then The Morning Comes (Interscope)	1266	1034	+232	52
<p>g Top 15 and climbing, San Jose, California's Smash Mouth gain over 230 spins thanks to increased airplay at stations like WCPT (44-64), KZZO (24-47), WZNE (20-38), and KCDU (23-37).</p>						
—	16	SIXPENCE NONE THE RICHER - Kiss Me (Squint/Columbia)	1181	—	—	79
14	17	SHANIA TWAIN - Man! I Feel Like A Woman! (IDJMG)	1151	1226	-75	45
21	18	COUNTING CROWS - Hanginaround (DGC)	1081	944	+137	44
20	19	SAVAGE GARDEN - I Knew I Loved You (Columbia/CRG)	1052	950	+102	44
23	20	BETH HART BAND - L.A. Song (143/Lava/Atlantic)	969	854	+115	41
16	21	SARAH McLACHLAN - I Will Remember You (Live) (Arista)	935	1030	-95	67
22	22	STING - Brand New Day (A&M/Interscope)	926	910	+16	44
24	23	LENNY KRAVITZ - American Woman (Virgin/Maverick)	894	818	+76	30
27	24	ROBBIE WILLIAMS - Angels (Capitol)	807	744	+63	45
29	25	TONIC - You Wanted More (Universal)	703	679	+24	32
37	26	FOO FIGHTERS - Learn To Fly (RCA)	629	452	+177	34
<p>g Celebrating an association with a brand new label, the Foo Fighters take leap o' the week honors at Hot A/C. Already 'flying' at KZZO (44), WPTE (38), KUCD (34), KYSR (30), and more.</p>						
38	27	CELINE DION - That's The Way It Is (Epic/550 Music)	571	449	+122	29
33	28	SPLENDER - Yeah, Whatever (C2/CRG)	563	516	+47	26
32	29	JUDE - I'm Sorry Now (Maverick)	546	550	-4	29
36	30	BARENAKED LADIES - Get In Line (Elektra/EEG)	520	467	+53	24
D	31	MARC ANTHONY - I Need To Know (Columbia/CRG)	508	—	NEW	22
30	32	JEREMY TOBACK - You Make Me Feel (RCA)	497	654	-157	24
34	33	LIT - My Own Worst Enemy (RCA)	480	511	-31	20
39	34	BLINK 182 - What's My Age Again (Cargo/MCA)	448	438	+10	18
35	35	CHRISTINA AGUILERA - Genie In A Bottle (RCA)	390	437	-47	19
D	36	R.E.M. - Great Beyond (Warner Bros.)	335	—	NEW	19
D	37	EURHYTHMICS - 17 Again (Arista)	328	—	NEW	23
D	38	FIONA APPLE - Fast As You Can (Epic/Clean Slate)	326	—	NEW	19
D	39	BACKSTREET BOYS - Larger Than Life (Jive)	298	—	NEW	16
D	40	THISWAY - Crawl (Reprise)	296	—	NEW	22

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HyperACTIVE	SPINS	TREND
R.E.M. - Great Beyond (Warner Bros.)	335	266
SMASH MOUTH - Then The Morning Comes (Interscope)	1266	232
FOO FIGHTERS - Learn To Fly (RCA)	629	177
SARAH McLACHLAN - Ice Cream (Live) (Arista)	1393	169
MARC ANTHONY - I Need To Know (Columbia/CRG)	508	162
TRAIN - Meet Virginia (Aware/Columbia)	1711	161
COUNTING CROWS - Hanginaround (DGC)	1081	137
VERTICAL HORIZON - Everything You Want (RCA)	184	128
CELINE DION - That's The Way It Is (Epic/550 Music)	571	122
BETH HART BAND - L.A. Song (143/Lava/Atlantic)	969	115
SAVAGE GARDEN - I Knew I Loved You (Columbia/CRG)	1052	102
LENNY KRAVITZ - American Woman (Virgin/Maverick)	894	76
GOO GOO DOLLS - Black Balloon (Warner Bros.)	2258	72
FATBOY SLIM - The Rockafeller Skank (Astralwerks/Virgin)	183	72
ROBBIE WILLIAMS - Angels (Capitol)	807	63

HotAC CHARTBOUND	SPINS
TLC - Unpretty (LaFace/Arista)	243
DIDO - Here With Me (Arista)	229
JANICE ROBINSON - Nothing I Would Change (Warner Bros.)	198
VERTICAL HORIZON - Everything You Want (RCA)	184
FATBOY SLIM - The Rockafeller Skank (Astralwerks/Virgin)	183
CHRIS PEREZ BAND - Best I Can (Hollywood)	176
EVAN OLSON - So Much Better (Universal)	172
CAKE - Let Me Go (Capricorn)	170
BRITNEY SPEARS - (You Drive Me) Crazy (Jive)	165
JEWEL - What's Simple Is True (Atlantic)	139

HotAC RECURRENTS	SPINS
CITIZEN KING - Better Days (& The Bottom...) (Warner Bros.)	1088
PEARL JAM - Last Kiss (Epic)	952
MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	951
SUGAR RAY - Every Morning (Lava/Atlantic)	947
EDWIN McCAIN - I Could Not Ask For More (Lava/Atlantic)	947
EAGLE EYE CHERRY - Save Tonight (Epic/WORK)	916
BACKSTREET BOYS - I Want It That Way (Jive)	874
NATALIE IMBRUGLIA - Torn (RCA)	857
SHAWN MULLINS - Lullaby (Columbia/CRG)	758
LENNY KRAVITZ - Fly Away (Virgin)	722

G2 Most ADDED	ADDS
**BETH HART BAND - "L.A. Song" (143/Lava/Atlantic)	6
**FOO FIGHTERS - "Learn to Fly" (RCA)	6
*BARENAKED LADIES - "Get In Line" (Elektra/EEG)	5
*CELINE DION - "That's the Way It Is" (Epic/550 Music)	5
*RICKY MARTIN - "Shake Your Bon-Bon" (C2/CRG)	5

G2 Spin CREASE	
SMASH MOUTH - "Then the Morning Comes" (Interscope)	+285
FOO FIGHTERS - "Learn to Fly" (RCA)	+210
BETH HART BAND - "L.A. Song" (143/Lava/Atlantic)	+206
SAVAGE GARDEN - "I Knew I Loved You" (Columbia/CRG)	+172
LEN - "Steal My Sunshine" (Epic/WORK)	+109

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DON'T KISS ME THERE.

How happy were the Stone Temple Pilots to be in the K-Rock studios during the World Series? Just ask PD Steve Kingston, who's getting smooched by STP's Dean DeLeo. Ready to retch is Afternoon maniac Will Pendarvis and Robert DeLeo.

On Nutcrackers, Seiges, Feasts, Snowmen, and Raves



BY
ALTERNATIVE
EDITOR
RICHARD SANDS
richard@mail.gavin.com

Once upon a time there were no Christmas shows. Imagine that. Then KROQ-Los Angeles had their first Acoustic Christmas and it was off to the races. Everyone does them now. (LIVE 105, though, holds the distinction of being the only station to ever have an Electronica Hannukah!) KROQ has such a great backlog of artists who have done their Christmas shows that they just put together a benefit CD featuring the likes of No Doubt ("Spiderwebs"), Bush ("Everything's Zen"), Live ("I Alone"), and the Violent Femmes ("Blister in the Sun") among many others.

This year, once again, there are a slew of live holiday shows, and many have already announced their lineups:

- 11/26 WROX-Norfolk. **96 Xmas Fest.** Moby, Lo Fidelity All Stars, and Marcy Playground.
- 11/30 WBRU-Providence. **Down City Siege.** Tori Amos, Guster, Vertical Horizon, Our Lady Peace, Staind, Marcy Playground, Jimmie's Chicken Shack, and Run DMC at various venues.
- 12/1 WBCN-Boston. **Xmas Rave.** Also in several clubs around town, performers include Foo Fighters, Staind, Jimmie's Chicken Shack, Our Lady Peace, and Run DMC.
- 12/3 WPLY-Philadelphia. **Feastival.** Beck, Oasis, Foo Fighters, and Moby at the First Union Center.
- 12/4 WKQX-Chicago. **Q-101's Twisted 6.** At the Allstate Arena. Features Moby, Blink-182, Run DMC, Filter, Fiona Apple, Oasis, Foo Fighters, and Bush.
- 12/4 KTCL-Denver. **X-MAS Rave.** Basement Jaxx, Moby, DJ Rapp, and Aphrodite.
- 12/5 CIMX-Detroit. **The Night 89X Stole Christmas.** At Cobo Arena, with Bush, Oasis, Blink-182, and Ben Harper.
- 12/6 WXDX-Pittsburgh. **The X's 3rd Annual Kick Ass Xmas.** Two shows. Sevendust, Jimmie's Chicken Shack, Staind, Train at Metropol. Train, Oleander, Grapevine, and Stroke 9 at Rosebud.
- 12/6 WHFS-Washington. **HFSmas Holiday Nutcracker.** TBA.
- 12/8 KNRK-Portland. **Snowball.** Bush, Foo Fighters, Filter, Lit, and System of a Down at Memorial Coliseum.
- 12/9 KNDD-Seattle. **Deck the Hall Ball.** Bush, Beck, Foo Fighters, 311, Filter, and Staind at Key Arena.
- 12/10 KITS-San Francisco. **Not So Silent Night.** TBA.
- 12/10 KTCL-Denver. **Not So Silent Night.** Lo Fidelity All Stars, Ben Harper, G Love, and Marcy Playground.
- 12/11 WNNX-Atlanta. **The 99X Deck the Hall Ball.** Kid Rock, Oleander, and more.
- 12/11. XTRA-San Diego. **Frosty the Show, Man.** Offspring, G-Love, and Marcy Playground.
- 12/11 KROQ-Los Angeles. **Almost Acoustic Christmas.** TBA
- 12/12 KCXX-Riverside. TBA
- 12/14 KWOD-Sacramento. TBA

ARTIST PROFILE

Beck

Current Single: "Sexx Laws"
Current Album: *Midnight Vultures*
Label: DGC.

At age twenty-nine, Beck Hansen offers us his eighth full-length. That's an average of an album a year since he was twenty! Our prolific songwriting hero has amazed audiences with his off-the-wall "crazy aunt" lyrics, such as these from "Sexx Laws":

"Neptune's lips taste like fermented wine. Perfumed blokes on the Ginza line, running buck wild like a concubine, who's mother never held her hand. Brief encounters in Mercedes Benz, wearing hepatitis contact lens. Bed and breakfast getaway weekends, with Sports Illustrated moms."

It definitely takes an imagination to come up with stuff like this, and fans everywhere can be heard singing "I got a Devil's haircut..."

However bizarre Beck might seem to "Jane or Joe America," he writes incredible genius-like songs that everyone can enjoy. The new album *Midnight Vultures* was recorded at Beck's house in "sexy digipak" format. It's a perfect

example of how an artist is capable of reinventing himself. Beck is loved throughout this industry for exactly that reason. His latest is very much a '60s funk record. It features guest appearances by Ex-Smiths guitarist Johnny Marr



on "Milk and Honey," and Beth Orton on "Beautiful Way." The Dust Brothers give their usual treatments. *Midnight Vultures* hits the streets November 23.

—Sean Curran



BUSH WHACKED.

Here Gavin Rossdale gets in the middle of MD Mike Peer and Will Pendarvis. Smile Gavin. Your song just went to Number One. And besides, you have a real nice first name.

Alternative		SPINS			
LW	TW		TW	LW	Trend
1	1	BUSH - The Chemicals Between Us (Trauma)	2212	2287	-75
2	2	CREED - Higher (Wind-up)	2210	2161	-49
3	3	FOO FIGHTERS - Learn To Fly (RCA)	2128	2160	-32
4	4	LIMP BIZKIT - Re-arranged (Interscope)	1826	1722	+104
8	5	BLINK 182 - All The Small Things (Cargo/MCA)	1715	1568	+147
5	6	LIVE - The Dolphin's Cry (Radioactive/MCA)	1714	1699	+15
9	7	FILTER - Take A Picture (Reprise)	1657	1546	+111
6	8	RED HOT CHILI PEPPERS - Around The World (Warner Bros.)	1610	1595	+15
11	9	RAGE AGAINST THE MACHINE - Guerrilla Radio(Epic)	1500	1439	+61
7	10	KID ROCK - Cowboy (Lava/Atlantic)	1434	1578	-144
10	11	311 Come - Original (Capricorn)	1406	1518	-112
12	12	JIMMIE'S CHICKEN SHACK - Do Right (IDJMG)	1260	1319	-59
21	13	KORN - Falling Away From Me (Immortal/Epic)	1194	912	+282
13	14	CHRIS CORNELL - Can't Change Me (A&M/Interscope)	1171	1252	-81
15	15	BLINK 182 - What's My Age Again (Cargo/MCA)	1132	1123	+9
19	16	OFFSPRING - She's Got Issues (Columbia/CRG)	1053	955	+98
16	17	SANTANA/EVERLAST - Put Your Lights On (Arista)	991	1046	-55
18	18	BEASTIE BOYS - Alive (Grand Royal/Capitol)	990	957	+33
20	19	STAINED - Mudshovel (Elektra/EEG)	976	933	+43
14	20	STONE TEMPLE PILOTS - Down (Atlantic)	934	1146	-212
22	21	STROKE 9 - Little Black Backpack (Universal)	911	829	+82
38	22	THIRD EYE BLIND - Anything (Elektra)	873	378	+495
<p>g Up 19 spots from last week, huge spins at KNDD (34), WZAZ (33), KITS (30), WXZZ (29), WWDX (28), WROX (26).</p>					
23	23	COUNTING CROWS - hanginaround (DGC/Interscope)	834	809	+25
17	24	NINE INCH NAILS - We're In This Together (Nothing/Interscope)	830	976	-146
24	25	BECK - Sexx Laws (DGC)	809	789	+20
27	26	SMASH MOUTH - Then The Morning Comes (Interscope)	694	629	+65
25	27	OUR LADY PEACE - One Man Army (Columbia/CRG)	680	773	-93
26	28	SEVENDUST - Denial (TVT)	665	696	-31
32	29	SANTANA/R.THOMAS - Smooth (Arista)	642	545	+97
33	30	FIONA APPLE - Fast As You Can (Epic/Clean Slate)	600	514	+86
31	31	GODSMACK - KeepAway (Republic/Universal)	587	554	+33
45	32	R.E.M. - Great Beyond (Warner Bros.)	586	285	+301
<p>g Another big mover, up 17 spots from last week WEND (33), WNNX (27), WARQ (27), WKRL (27), WXZZ (27), WAVF (26).</p>					
30	33	MARCY PLAYGROUND - It's Saturday (Capitol)	575	591	-16
35	34	INCUBUS - Pardon Me (Immortal/Epic)	534	447	+87
29	35	POWERMAN - 5000 When Worlds Collide (DreamWorks)	493	592	-99
36	36	FUEL - Sunburn (Columbia/CRG)	455	421	+34
37	37	SYSTEM OF A DOWN - Sugar (Columbia/American)	447	387	+60
34	38	TONIC - You Wanted More (Universal)	405	448	-43
41	39	STATIC-X - Push It (Almo Sounds)	404	341	+63
28	40	LIT - Zip-Lock (RCA)	394	607	-213
39	41	OLEANDER - I Walk Alone (Republic/Universal)	366	378	-12
43	42	SAVE FERRIS - Mistaken (Epic)	354	327	+27
42	43	TRAIN - Meet Virginia (Aware/Columbia)	313	330	-17
40	44	DAYS OF THE NEW - Enemy (Interscope)	297	361	-64
48	45	MUSE - Muscle Museum (Maverick)	272	274	-2
47	46	ALICE IN CHAINS - Fear The Voices (Columbia/CRG)	262	278	-16
46	47	LONG BEACH DUB ALLSTARS - Trailer Ras (DreamWorks)	256	280	+24
44	48	FILTER - Welcome To The Fold (Reprise)	255	291	-36
50	49	VERTICAL HORIZON - Everything You Want (RCA)	243	213	+30
49	50	TONIC - Knock Down Walls (Universal)	234	253	-19

HyperACTIVE	SPINS	TREND
THIRD EYE BLIND - Anything (Elektra)	873	+495
R.E.M. - Great Beyond (Warner Bros.)	586	+301
KORN - Falling Away From Me (Immortal/Epic)	1194	+282
BLINK - 182 All The Small Things (Cargo/MCA)	1715	+147
FILTER - Take A Picture (Reprise)	1657	+111
LIMP BIZKIT - Re-arranged (Interscope)	1826	+104
LENNY KRAVITZ - Live (Virgin)	204	+103
OFFSPRING - She's Got Issues (Columbia/CRG)	1053	+98
SANTANA/R.THOMAS - Smooth (Arista)	642	+97
INCUBUS - Pardon Me (Immortal/Epic)	534	+87

Alternative CHARTBOUND	SPINS
NINE INCH NAILS - Into The Void (Nothing/Interscope)	212
LENNY KRAVITZ - Live (Virgin)	204
METHODS OF MAYHEM - Get Naked (MCA)	187
CAKE - You Turn The Screws (Capricorn)	125
MATTHEW SWEET - What Matters (Volcano Recordings)	115
SLIPKNOT - Wait And Bleed (Roadrunner)	101
PUSHSTARS - Drunk Is Better Than Dead (Capitol)	98
LIMP BIZKIT - Break Stuff (Interscope)	95
STONE TEMPLE PILOTS - Sour Girl(Atlantic)	82
DOPE - Debonaire (Flip)	64

Alternative RECURRENTS	SPINS
RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.)	981
LIT - My Own Worst Enemy (RCA)	962
LIMP BIZKIT - Nookie (Interscope)	688
LO FIDELITY ALLSTARS - Battle Flag (Skint/Sub Pop/Columbia)	554
OFFSPRING - The Kids Aren't Alright (Columbia/CRG)	528
KORN - Freak On A Leash (Immortal/Epic)	486
KID ROCK - Bawitdaba (Lava/Atlantic)	472
SMASH MOUTH - All Star (Interscope)	452
FUEL - Shimmer (Columbia/CRG)	443
GODSMACK - Whatever (Republic/Universal)	434
OLEANDER - Why I'm Here (Republic/Universal)	431
COLLECTIVE SOUL - Heavy (Atlantic)	429
CAKE - Never There (Capricorn)	421
LEN - Steal My Sunshine 9 (Epic/WORK)	415
EVE 6 - Inside Out (RCA)	394
EVERLAST - What It's Like (Tommy Boy)	390
CREED - One (Wind-up)	388
KORN - Got The Life (Immortal/Epic)	384
FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)	378
LENNY KRAVITZ - American Woman (Virgin)	368

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ONLINE TRACKING SERVICES NOW ARE AVAILABLE UNTIL 12 NOON WEDNESDAY PACIFIC DAYLIGHT TIME.

Elektra Preps Active Rock Assault

BY ANDY COOPER

This week we climb over the fence to fling some Q&A in the direction of one of the defining rock labels in the biz. Here's Hilaire Brosio, National Rock Promotions, Elektra Records.

Pretend you're on the road and you only have ten minutes with me—give me the lowdown on what to expect from Elektra at the turn o' the millennium.

Staind is breaking wide open with "mudshovel." The video has been in Buzz Bin on MTV, it's a Top Ten Active Rock track right now. The research is coming back huge and we've seen it move over 300,000 pieces to date. This is the band our field and national staff are breaking this year.



Next up: Third Eye Blind. Their new album is titled *Blue*. It's due in stores on November 23. Radio will have already received the latest single, "Anything." This band has delivered an incredibly powerful, self-produced sophomore record here, one of our crown jewels.

And, just as this article is coming out, we're going to be shipping a five-song sampler from Metallica to

radio...but were doing things a little bit differently with this record. Metallica is going to be releasing their double-live San Francisco Symphony album, *S&M*, (Symphony & Metallica, get it?). It's taken from the two recordings they did with Michael Kaman in Bezerkeley back in April and it's produced by Bob Rock. In early November, the five-song EP is being shipped to radio, containing symphonic versions of "Fuel." "For

Whom the Bell Tolls," "One," "Hero of the Day," and "Bleeding Me."

We want radio to play this as a teaser for what the world will hear on November 23. We're going to be sending the album to radio with an early Christmas present on November 17 featuring the new single, "No Leaf Clover."

This is the only record from Metallica that we're going for adds on on November 22. There are

also two new songs on the album and they're going to blow people's minds. Imagine the Metallica that we've come to know and



love...then add to that canvas one hundred extra musicians. This is a really exciting, balls-to-the-wall sound! Some Metallica tour dates will be announced this month, all leading up to the blowout New Year's Eve concert in Detroit with Kid Rock and Ted Nugent.

Both the Third Eye Blind and the Metallica record will be in stores on November 23!

Do keep in mind that early next year we have a new album forthcoming from Pantera. Also in 2000 we have a new one from AC/DC.

Dream Theater, last year's number one club touring band according to PollStar is back with a new album and tour.

Reveille will be touring throughout November and December

with Godsmack. Look out for their single, "Phoenix," the follow-up to their debut track "Permanent."

I also want to talk about DDT, which is the premiere release off of Lars Ulrich's label TMC (The Music Company). They're out of Canada and will be touring throughout the fall with Sevendust, Kid Rock, Megadeth, and Powerman 5000. They're a band we're excited about making major inroads with throughout the new year.

The bottom line is that we have a lot to look forward to. This should be



a stellar year for both our developing artists and our catalog artists, who are the cornerstone of the rock format.

Where are you gonna be for the new millennium celebration?

I'm sort of torn between skinny-skiing, bull fighting on acid, or maybe taking in a cat-boxing tournament. I have no f@#\$ing idea! ●

G2K in SFO
February 16-20, 2000

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GIVE ACTIVE ROCK EDITOR ANDY COOPER
A CALL AT (847) 328-1366

ActiveROCK		SPINS		
LW	TW	TW	LW	Trend
1	1	1891	1878	+13
2	2	1567	1456	+111
9 <i>Holding on strong to the #2 spot, Massive spins at, WAZU (70) KRTQ (51) WRLR (48) KRAB (46) KICT (45) WBZX (43)</i>				
4	3	1339	1292	+47
3	4	1305	1311	-6
5	5	1243	1259	-16
6	6	1195	1194	+1
8	7	1024	913	+111
7	8	930	956	-26
19	9	858	571	+287
10	10	855	847	+8
13	11	828	723	+105
11	12	820	834	-14
9	13	794	908	-114
15	14	767	696	+71
18	15	734	621	+113
21	16	713	531	+182
9 <i>Up five spots from last week. Big spins at, KRAB (35) WAZU (35) WAAF (31) WMFS (28) KHTQ (26) WJRR (25)</i>				
12	17	707	737	-30
16	18	659	646	+13
14	19	605	698	-93
17	20	603	629	-26
27	21	555	370	+185
22	22	550	525	+25
20	23	504	549	-45
28	24	377	363	+14
30	25	374	327	+47
24	26	369	431	-62
26	27	360	402	-42
33	28	341	270	+71
23	29	308	448	-140
36	30	296	224	+72
25	31	287	427	-140
31	32	285	321	-36
32	33	284	284	0
35	34	242	228	+14
40	35	239	199	+40
41	36	216	199	+17
37	37	184	216	-32
29	38	182	334	-152
34	39	181	233	-52
42	40	172	181	-9

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HyperACTIVE	SPINS	TREND
KORN - Falling Away From Me (Immortal/Epic)	858	+287
GODSMACK - Voodoo (Republic/Universal)	555	+185
FILTER - Take A Picture (Reprise)	713	+182
METALLICA - One (Live S&M) (Elektra)	141	+141
METALLICA - For Whom The Bell...(Live S&M) (Elektra)	133	+133
RED HOT CHILI PEPPERS - Around The World (Warner Bros.)	734	+113
BUSH - The Chemicals Between Us (Trauma)	1567	+111
LIMP BIZKIT - Re-arranged (Interscope)	1024	+111
ALICE IN CHAINS - Fear The Voices (Columbia/CRG)	828	+105
METALLICA - Hero Of The Day (Live S&M) (Elektra)	100	+100

ActiveRock	CHARTBOUND	SPINS
BLINK 182 - What's My Age Again (Cargo/MCA)		170
EARTH TO ANDY - Still After You (Giant)		158
H-BLOCKX - Fly (Risk)		149
METALLICA - One (Live S&M) (Elektra)		141
BLINK 182 - All The Small Things (Cargo/MCA)		134
METALLICA - For Whom The Bell...(Live S&M) (Elektra)		133
METHODS OF MAYHEM - Get Naked (MCA)		115
THIRD EYE BLIND - Anything (Elektra)		111
MEGADETH - Breadline (Capitol)		110
COUNTING CROWS - hanginaround (DGC/Interscope)		105

ActiveRock	RECURRENTS	SPINS
GODSMACK - Whatever (Republic/Universal)		580
RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.)		574
OLEANDER - Why I'm Here (Republic/Universal)		570
OFFSPRING - The Kids Aren't Alright (Columbia/CRG)		533
KORN - Freak On A Leash (Immortal/Epic)		486
LIMP BIZKIT - Nookie (Interscope)		483
BUCKCHERRY - Lit Up (DreamWorks)		476
KID ROCK - Bawitdaba (Lava/Atlantic)		443
ROB ZOMBIE - Living Dead Girl (Geffen)		438
CREED - One (Wind-Up)		408
ROB ZOMBIE - Dragula (Geffen)		397
COLLECTIVE SOUL - Heavy (Atlantic)		327
ALICE IN CHAINS - Get Born Again (Columbia/CRG)		313
LENNY KRAVITZ - Fly Away (Virgin)		298
METALLICA - Whiskey In The Jar (Elektra/EEG)		295
ROB ZOMBIE - Superbeast (Geffen)		286
EVERLAST - What It's Like (Tommy Boy)		277
LIT - My Own Worst Enemy (RCA)		271
CREED - Torn (Wind-Up)		241
KORN - Got The Life (Immortal/Epic)		230

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Group Contesting— The Win/Win Viewpoint

BY JAMIE MATTESON

Critical Mass Media is the largest broadcast research and direct marketing company in the U.S. As Executive VP of Marketing, Michael Albl was also responsible for NEST Marketing, a division of Critical Mass which created the popular "At Work" marketing campaign. Since Critical Mass is a pioneer of contesting among radio broadcast groups, we asked Albl to explain the premise as well as the advantages of group contesting.

What exactly is group contesting?

Group contesting is designed to essentially leverage the reach of a collective group of radio stations and to pool their resources, enabling them to do more than they could on their own as individual stations. This allows them to create a greater entertainment value position for their audience and a greater impact on their ratings. We offer our clients the ability to collectively form groups—whether it be amongst the same broadcast group or across multiple broadcast groups—and work together for their mutual benefit.

For instance, a station in Boise may have \$5000 to give away, but in order to make it last over the 12-week rating period, they choose to either give it away in one fell swoop, or in smaller increments over a series of days. If they took \$1000 of that \$5000 and put it in a pool with ten other radio stations, they'd have \$10,000 in there. The station could then give away \$1000 a day for 10 days or have two \$5000 winners or whatever. For that \$1000 investment, they've just multiplied it 10 times. And, there's \$4000 still in their promotion budget, which allows them to complement the promotion with local giveaways or buy billboards or television.

Group contesting can be done in any type of groupings—by region, by format, and also something we call market contesting, where a group of stations in the same market participates in the same contest.

Aren't market competitors afraid their listeners will go to other stations?

I've heard the response, 'Wait a minute. By giving them other station choices, you're going to pull people away from my radio station.' Well, that's going to happen anyway, since contesting is naturally designed to create awareness for a particular radio station.

Let's say there's a market contest where stations have pooled their money and listeners are sent a direct mail piece telling them they can win \$5000 just by listening to the radio at 7:20 a.m. on Thursday. They are also given a choice of all the participating stations. Naturally, listeners are going to pick their favorite station. The listener says 'I can win \$5000 on X number of radio stations, so why switch from my favorite station.'

What are the most popular prizes in these types of contests—and is there a minimum or maximum value?

Cars, motorcycles, vacations, or whatever people will be drawn to and believe that they can win. In contesting, the trick is to offer a prize that's going to increase the perceived entertainment value or the draw of the property to the consumer. If that contesting element is something that is relatable and believable, you're going to be fine. Often, contests say, "Win a million dollars." Well, I'm not sure I can *really* win a million dollars. I've never seen a million dollars and I don't know anyone who's won a



Michael Albl



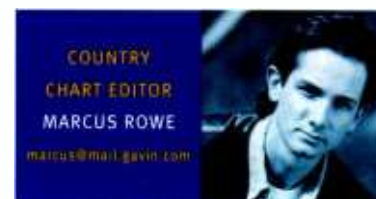
million dollars, so how does this fit into my psyche and how is this relatable to me? Now, with \$5000 a day, I've seen \$5000. I've paid it in taxes or I know someone with \$5000, because they've got it sitting in their driveway and it's called a car. I can believe that.

What do you believe broadcast groups see as the biggest advantages of group contesting?

In this age of multiopolies, stations are competing for attention from many areas. Foremost is attention on Wall Street. They have to cut costs to pay down their debt because when they do, they're able to get more favorable loan rates on Wall Street and that increases the value of their stock as they become more financially sound. The flipside is while you are paying down your debt, you can't reinvest as much money as you may like to into the facilities. This results in either cuts in personnel or in marketing expenses. When they reduce their marketing budgets, they reduce the noise levels of those radio stations.

Second, they battle for consumers' time. The most precious commodity a consumer has is time. Radio stations are not just competing against other radio stations, but also against other media types—newspapers, CDs, movies, the Internet, along with their kids' soccer games or whatever else pulls them away from their radio station. In order to remain the top-of-mind choice in the battle for consumer time, the station must raise the noise level, which is difficult with little or no money to invest. One way to maintain or increase that noise level is to pool resources.

After consumer time comes the battle for ratings and revenue, and contesting is one way to increase the noise for radio as a medium, as well as another way to increase the station's noise for the ratings and revenue battle. It benefits programming by creating a draw to improve the ratings, and it's also a sales mechanism to generate advertising revenue. All of a sudden a sales team can go to Jeep and say "we've got 20 markets



in which to offer and advertise your product," which includes blank mentions throughout the day to publicize the contest, plus playing fun and games to attract people to the promotion. Jeep will participate because it gives them more reach for their dollar—they're not just giving away one Jeep in one market, affecting just four or five dealers. The reach is now in 20 markets, which can affect 80 dealers. That's a pretty good deal.

Are there any ethical issues where listeners are not aware that they're possibly competing with many other stations' listeners in a group contest?

I don't see anything unethical about it, it's simply contesting. If you're trying to win tickets for *The Jerry Springer Show*, you're competing against everyone else for those 200 or so seats. Is it unethical because someone in Wyoming wins instead of you? Stations run lots of contest rules on the radio. They don't come out and say, 'This is Raleigh's or this is Houston's contest.' They say, 'This is what you can win.' Your local McDonald's doesn't sit there and pretend they're the only McDonald's franchise in the world offering the Monopoly game. They encourage you to come into their store, play the game, and possibly become a winner. There's no way individual franchises could offer all those prizes on their own. It's the same for people playing the Publishers Clearing House sweepstakes. They are competing against everyone else who's buying those magazines. It's a pretty universal concept.

CONTACT MICHAEL ALBL AT (513) 631-4CMM OR EMAIL michaelalbl@criticalmassmedia.com.

"The Gavin Seminar's Country meeting always allows for a full exchange of thoughts and ideas."

—Bill Hennes, Consultant



Country		SPINS				
LW	TW		TW	LW	Trend	SPINS
1	1	MARTINA McBRIDE - I Love You (RCA)	5155	5430	-275	148
 Four straight chart-topping weeks for Martina!						
5	2	CLINT BLACK - When I Said I Do (RCA)	4751	4541	+210	148
2	3	TIM McGRAW - Something Like That (Curb)	4594	5076	-482	148
4	4	GEORGE STRAIT - What Do You Say To That (MCA)	4580	4607	-27	148
8	5	BRAD PAISLEY - He Didn't Have To Be (Arista)	4558	4048	+510	148
7	6	JOHN MICHAEL MONTGOMERY - Home To You (Atlantic)	4495	4261	+234	147
6	7	MONTGOMERY GENTRY - Lonely And Gone (Columbia)	4301	4383	-82	148
3	8	STEVE WARINER - I'm Already Taken (Capitol Nashville)	4200	4850	-650	147
9	9	SHANIA TWAIN - Come On Over (Mercury)	4122	3908	+214	148
11	10	FAITH HILL - Breathe (Warner/Reprise)	4101	3539	+562	148
10	11	ANDY GRIGGS - I'll Go Crazy (RCA)	3590	3642	-52	147
13	12	YANKEE GREY - All Things Considered (Monument)	3424	3202	+222	146
12	13	REBA McENTIRE - What Do You Say (MCA)	3337	3239	+98	148
14	14	ALAN JACKSON - Pop A Top (Arista)	3259	3021	+238	148
18	15	LeANN RIMES - Big Deal (Curb)	2953	2677	+276	147
15	16	RANDY TRAVIS - A Man Ain't Made Of Stone (DreamWorks)	2860	2853	+7	148
19	17	KENNY CHESNEY - She Thinks My Tractor's Sexy (BNA)	2663	2486	+177	146
21	18	TY HERNDON - Steam (Epic)	2405	2280	+125	145
22	19	CLAY WALKER - Live, Laugh, Love (Giant)	2336	2219	+117	140
26	20	TIM McGRAW - My Best Friend (Curb)	2290	1647	+643	141
29	21	DIXIE CHICKS - Cowboy Take Me Away (Monument)	2201	1494	+707	136
 The Chicks are flying up Gavin's Country chart and garner this week's biggest spin increase!						
24	22	TRACY BYRD - Put Your Hand In Mine (RCA)	2086	1913	+173	146
25	23	GARY ALLAN - Smoke Rings In The Dark (MCA)	1867	1754	+113	141
28	24	LONESTAR - Smile (BNA)	1812	1527	+285	137
23	25	SHANE MINOR - Ordinary Love (Mercury)	1704	2187	-483	141
20	26	CHAD BROCK - Lightning Does The Work (Warner/Reprise)	1677	2483	-806	138
27	27	JOE DIFFIE - The Quittin' Kind (Epic)	1664	1530	+134	140
30	28	KEITH URBAN - It's A Love Thing (Capitol Nashville)	1515	1334	+181	139
31	29	TRACE ADKINS - Don't Lie (Capitol Nashville)	1473	1230	+243	139
32	30	SHEDAISY - This Woman Needs (Lyric Street)	1360	1214	+146	137
40	31	BROOKS & DUNN - Beer Thirty (Arista)	1202	721	+481	108
35	32	JO DEE MESSINA - Because You Love Me (Curb)	1073	897	+176	110
34	33	JERRY KILGORE - Love Trip (Virgin)	945	975	-30	95
38	34	ALABAMA - Small Stuff (RCA)	913	774	+139	95
33	35	JASON SELLERS - A Matter Of Time (BNA)	896	1202	-306	117
37	36	CHELY WRIGHT - It Was (MCA)	844	805	+39	103
46	37	MARK WILLS - Back At One (Mercury)	800	341	+459	89
42	38	STEVE HOLY - Don't Make Me Beg (Curb)	677	530	+147	75
41	39	TOBY KEITH - When Love Fades (DreamWorks)	438	703	-265	84
44	40	PAUL BRANDT - It's A Beautiful Thing (Warner/Reprise)	429	379	+50	60
39	41	SHANE McANALLY - Are Your Eyes Still Blue (Curb)	408	740	-332	94
D	42	TRACY LAWRENCE - Lessons Learned (Atlantic)	399	—	new	75
45	43	THE MAVERICKS - Here Comes My Baby (Mercury)	396	358	+38	40
D	44	TOBY KEITH - How Do You Like Me Now?! (DreamWorks)	372	—	new	67
49	45	BRYAN WHITE - God Gave Me You (Asylum)	349	299	+50	61
43	46	JOHN BERRY - Power Windows (Lyric Street)	302	451	-149	40
47	47	AARON TIPPIN - What This Country Needs (Lyric Street)	301	316	-15	41
D	48	SHERRIE' AUSTIN - Little Bird (Arista)	260	—	new	37
D	49	KENNY ROGERS - Buy Me A Rose (Dreamcatcher)	241	—	new	27
D	50	PHIL VASSAR - Carlene (Arista)	226	—	new	21

CountryCHARTBOUND			SPINS			
Rpts.	Spins					
43	200	FAITH HILL with TIM McGRAW - Let's Make Love (Warner/Reprise)				
30	186	WYNONNA - Can't Nobody Love You (Like..) (Curb/Mercury)				
23	171	ALECIA ELLIOTT - I'm Diggin' It (MCA)				
23	157	GEORGE JONES - The Cold, Hard Truth (Asylum)				
22	152	LEE ANN WOMACK - Don't Tell Me (MCA)				
24	139	CHAD BROCK - A Country Boy Can Survive (Warner/Reprise)				
17	123	KEITH HARLING - Bring It On (Giant)				
38	86	MONTGOMERY GENTRY - Daddy Won't Sell The Farm (Columbia)				
16	85	JULIE REEVES - What I Need (Virgin)				
16	83	MARTINA McBRIDE - Love's The Only House (RCA)				

CountryRECURRENTS		SPINS
LONESTAR - Amazed (BNA)		3064
JO DEE MESSINA - Lesson In Leavin' (Curb)		2797
KENNY CHESNEY - You Had Me From Hello (BNA)		2330
GEORGE STRAIT - Write This Down (MCA)		2184
DIXIE CHICKS - Ready To Run (Monument)		2041
MARK WILLS - She's In Love (Mercury)		1623
KENNY CHESNEY - How Forever Feels (BNA)		1505
ALABAMA - God Must Have Spent A Little.. (RCA)		1497
MARTINA McBRIDE - Whatever You Say (RCA)		1442
ALAN JACKSON - Little Man (Arista)		1377
CHELY WRIGHT - Single White Female (MCA)		1362
JOE DIFFIE - A Night To Remember (Epic)		1341
SHEDAISY - Little Good-Byes (Lyric Street)		1315
TIM McGRAW - Please Remember Me (Curb)		1265
ANDY GRIGGS - You Won't Ever Be Lonely (RCA)		1248
LEE ANN WOMACK - I'll Think Of A Reason Later (MCA)		1170
DIAMOND RIO - Unbelievable (Arista)		1153
MARK WILLS - Wish You Were Here (Mercury)		1100
FAITH HILL - The Secret Of Life (Warner/Reprise)		1092
DIXIE CHICKS - Wide Open Spaces (Monument)		1056

SpinCREASE	SPINS
Dixie Chicks "Cowboy Take Me Away" (Monument)	+707
Tim McGraw "My Best Friend" (Curb)	+643
Faith Hill "Breathe" (Warner/Reprise)	+562
Brad Paisley "He Didn't Have To Be" (Arista)	+510
LoneStar "Smile" (BNA)	+285
LeAnn Rimes "Big Deal" (Curb)	+276
Alan Jackson "Pop A Top" (Arista)	+238
John Michael Montgomery "Home To You" (Atlantic)	+234
Yankee Grey "All Things Considered" (Monument)	+222
Shania Twain "Come On Over" (Mercury)	+214

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EDITOR'S NOTE:

THIS WEEK'S GAVIN MEDIABASE COUNTRY CHART INCLUDES MONITORED AIRPLAY DATA FROM 148 OF 149 TOTAL STATIONS. DUE TO TECHNICAL DIFFICULTIES, WIOV-LANCASTER WAS NOT FACTORED IN TO THIS WEEK'S CHART.

HotLINE

George King, APD, KNIX-Phoenix

"Tim McGraw's 'Something Like That' continues to be our top researching song. His star power is amazing—no one at the station can even remember a time when we added a new song by an artist while we were still playing their last single in heavy, but we're already spinning 'My Best Friend'!...**John Michael Montgomery's** 'Home to You' is another huge hit for us!...**Brad Paisley's** 'He Didn't Have To Be' is such an emotional song for our listeners, especially the men. It's definitely something when you can get a guy to call up the station and reveal his feelings!...I just heard the new **Faith Hill** album and it's amazing! This project will take her to the next level of superstardom. It really left me breathless! It's going to be interesting come ACM & CMA time, when Faith and Tim are battling it out for Album of the Year. Faith is definitely *the* female voice of country music right now and that's great for our format. I think the future of country music is very exciting!"



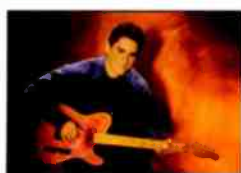
Kevin Anderson, MD, WSM/FM-Nashville



"Two of our top songs right now are **Jo Dee Messina's** 'Because You Love Me' and **Faith Hill's** 'Breathe.' They've both got our request lines on fire!...**Brad Paisley's** 'He Didn't Have To Be' is consistently in our Top 5 at 6 each night, and is probably our *most* requested song!...**Steve Holy's** 'Don't Make Me Beg' is a great song. We added it two weeks early and we almost never do that!...Two other songs we've jumped on early are **Wynonna's** 'Can't Nobody Love You (Like I Do)' and **Tracy Lawrence's** 'Lessons Learned.' These are familiar artists and they've delivered great songs!...We've also jumped on **George Jones'** 'The Cold Hard Truth' a week early."

Jon Allen, MD, KMLE-Phoenix

"Faith Hill's 'Breathe' is doing great for us and we are anticipating a strong new album from her!...We're already playing **Tim McGraw's** 'My Best Friend,' which is another hit song for him!...We've played **Clay Walker's** 'Chain of Love' over 500 times and it's a huge song for us. When Clay was here in concert recently, we were backstage and asked him if he planned to do this song in the show. He said no because he felt the audience wasn't familiar with it. We told him our audience definitely was and he should do it, and he did! The audience went nuts and sang along and Clay was blown away!...New music from **Brad Paisley**, **SheDAISY**, and **Gary Allan** are all doing well for us, too. Gary's new album debuted at number six here in Phoenix!...I personally like **Alecia Elliot's** 'I'm Diggin' It.' I think it's infectious and hooky, and it seems the format has become more supportive of this type of young female sound!...Another song we're keeping our eye on is **Steve Holy's** 'Don't Make Me Beg.' It's off to a pretty good start!...We jumped right on the new **Wynonna** record. It's a strong song!"



Dave Spencer, MD, WBKR-Owensboro, Ky.

"Our hottest songs right now are **Kenny Chesney's** 'She Thinks My Tractor's Sexy' and **Brad Paisley's** 'He Didn't Have To Be.' The Kenny I expected, but Brad's song virtually overshadows every other song this year, including 'Amazed.' Not only are we getting tons of requests, but we're also getting tons of passionate stories from our listeners. To me, this is a landmark record—for both Brad and our format!...I'm very excited about the **Chicks'** 'Cowboy Take Me Away,' but the album also has a song called 'Cold Day In July,' which gave me the chills. I hope it's the next single...Without a doubt the best album out right now is **Chely Wright's** *Single White Female* because it contains the awesome album cut, 'Picket Fences.' Chely wrote this song and it says to me that she went through a very dark period in her life...The new **Wynonna** single 'Can't Nobody Love You (Like I Do)' is awesome!...Also sounding great on the air is **Gary Allan's** 'Smoke Rings In The Dark.' Talk about some good country music!"

EMAIL COMMENTS TO GAVINGIRL@EARTHLINK.NET OR CALL 615-255-5010

G2Country

LW	TW		Stations	ADDS	SPINS	TREND
6	1	CLINT BLACK - When I Said I Do (RCA)	101	0	3754	+140
5	2	ANDY GRIGGS - I'll Go Crazy (RCA)	101	0	3668	+10
7	3	BRAD PAISLEY - He Didn't Have To Be (Arista)	101	0	3650	+206
3	4	JOHN MICHAEL MONTGOMERY - Home To You (Atlantic)	100	0	3628	-73
9	5	SHANIA TWAIN - Come On Over (Mercury)	97	0	3469	+231
1	6	GEORGE STRAIT - What Do You Say To That (MCA)	99	0	3466	-408
2	7	STEVE WARINER - I'm Already Taken (Capitol Nashville)	96	0	3365	-478
10	8	YANKEE GREY - All Things Considered (Monument)	101	0	3167	+150
8	9	MARTINA MCBRIDE - I Love You (RCA)	95	0	3070	-184
14	10	FAITH HILL - Breathe (Warner/Reprise)	101	0	3049	+370
4	11	MONTGOMERY GENTRY - Lonely And Gone (Columbia)	95	0	3034	-648
12	12	LeANN RIMES - Big Deal (Curb)	100	0	2903	+162
11	13	REBA McENTIRE - What Do You Say (MCA)	101	0	2900	+140
13	14	RANDY TRAVIS - A Man Ain't Made Of Stone (DreamWorks)	101	0	2819	+83
16	15	ALAN JACKSON - Pop A Top (Arista)	100	0	2732	+137
15	16	CLAY WALKER - Live, Laugh, Love (Giant)	101	0	2727	+54
18	17	TY HERNDON - Steam (Epic)	98	0	2492	+93
19	18	KENNY CHESNEY - She Thinks My Tractor's Sexy (BNA)	101	0	2392	+134
21	19	GARY ALLAN - Smoke Rings In The Dark (MCA)	101	1	2295	+114
22	20	TRACY BYRD - Put Your Hand In Mine (RCA)	100	2	2207	+120
27	21	TIM MCGRAW - My Best Friend (Curb)	98	7	2183	+527
20	22	SHANE MINOR - Ordinary Love (Mercury)	88	0	2149	-108
30	23	DIXIE CHICKS - Cowboy Take Me Away (Monument)	101	15	2040	+512
25	24	LONESTAR - Smile (BNA)	98	2	1927	+224
24	25	JOE DIFFIE - The Quittin' Kind (Epic)	95	3	1898	+177
23	26	TRACE ADKINS - Don't Lie (Capitol Nashville)	99	2	1893	+61
29	27	KEITH URBAN - It's A Love Thing (Capitol Nashville)	88	3	1649	+98
31	28	SHEDAISY - This Woman Needs (Lyric Street)	97	6	1637	+197
32	29	JO DEE MESSINA - Because You Love Me (Curb)	98	2	1627	+188
33	30	ALABAMA - Small Stuff (RCA)	95	5	1557	+156

g This sultry and seductive sound proves to be addictive as Gary locks in the panel and rises into the Top 20 with big spins at WJLM 50X, KMON 40X, KSUX 40X, and WGLR 40X!

G2BreakTHROUGH

ARTISTS WITH NO MORE THAN 3 TOP 10 SINGLES

TW		Stns.	ADDS	SPINS
1	ANDY GRIGGS - I'll Go Crazy (RCA)	101	0	3668
2	BRAD PAISLEY - He Didn't Have To Be (Arista)	101	0	3650
3	YANKEE GREY - All Things Considered (Monument)	101	0	3167
4	MONTGOMERY GENTRY - Lonely And Gone (Columbia)	95	0	3034
5	GARY ALLAN - Smoke Rings In The Dark (MCA)	101	1	2295
6	SHANE MINOR - Ordinary Love (Mercury)	88	0	2149
7	KEITH URBAN - It's A Love Thing (Capitol Nashville)	88	3	1649
8	SHEDAISY - This Woman Needs (Lyric Street)	97	6	1637
<i>A Gold-certified album and a big spin increase week earn SheDAISY their second Top 30 hit! New believers include WNUS 20X, KITT 16X, KXDD 13X, WXTA 12X, KRWQ 10X, and WXCX 10X!</i>				
9	CHAD BROCK - Lightning Does The Work (Warner/Reprise)	65	1	1483
10	CHELY WRIGHT - It Was (MCA)	91	6	1373
11	JERRY KILGORE - Love Trip (Virgin)	62	2	1012
12	JASON SELLERS - A Matter Of Time (BNA)	50	0	938

country
top
tip



Tracy Lawrence
"Lessons Learned" (Atlantic)

After a brief respite, Tracy returns to Country radio, bringing with him an Inspiring first single which he co-wrote. The single garners this week's most-added honors and debuts at #44!

NORTHEAST

MOST SPINS:

Martina McBride (1142)
Tim McGraw (1025)
Clint Black (992)

SPINCREASE:

Dixie Chicks +172
Tim McGraw +137
John M. Montgomery +116

"Tracy Byrd's 'Put Your Hand In Mine' is consistently in our Top 8 at 8, and is quickly making it into our top 3 songs!"

—Chuck Geiger, PD, WCTO-Allentown, Penn.

Table for WCTO Allentown with columns for artist, song, and ratings (TW, LW, ZW).

SOUTHEAST

MOST SPINS:

Martina McBride (1440)
Montgomery Gentry (1329)
Clint Black (1326)

SPINCREASE:

Tim McGraw +182
Dixie Chicks +166
Brad Paisley +151

"Faith Hill's single 'Breathe' and this new project will take her beyond the superstar level!"

—Buzz Jackson, PD, WR00-Jacksonville, Fla.

Table for WR00 Jacksonville with columns for artist, song, and ratings (TW, LW, ZW).

MIDWEST

MOST SPINS:

George Strait (721)
Martina McBride (708)
Clint Black (694)

SPINCREASE:

Dixie Chicks +95
LeAnn Rimes +73
Faith Hill +72
Tim McGraw +72

"I am so glad our listeners finally get to hear what an incredible song 'Because You Love Me' is! I was hoping it would be a single." —Travis Moon, MD, KEYE-Minneapolis

Table for KEYE Minneapolis with columns for artist, song, and ratings (TW, LW, ZW).

SOUTHWEST

MOST SPINS:

George Strait (785)
Martina McBride (748)
Brad Paisley (746)

SPINCREASE:

Dixie Chicks +148
Tim McGraw +120
Faith Hill +103

"'Reba McEntire's 'What Do You Say' is a great song, complemented by a great video!" —Paul Orr, PD, WYNK-Baton Rouge, La.

Table for WYNK Baton Rouge with columns for artist, song, and ratings (TW, LW, ZW).

WEST

MOST SPINS:

Martina McBride (1117)
Clint Black (1016)
Tim McGraw (1014)

SPINCREASE:

Faith Hill +161
Brad Paisley +145
Tim McGraw +137

"If you can go through life without experiencing the lyrics from Tracy Lawrence's 'Lessons Learned' then you haven't lived!" —D. J. Walker, MD, KATM-Modesto, Calif.

Table for KATM Modesto with columns for artist, song, and ratings (TW, LW, ZW).

Table for WCOL Columbus with columns for artist, song, and ratings (TW, LW, ZW).

Table for WKXH Atlanta with columns for artist, song, and ratings (TW, LW, ZW).

Table for KIOS FM WQHK Ft. Wayne with columns for artist, song, and ratings (TW, LW, ZW).

Table for KPLX Dallas with columns for artist, song, and ratings (TW, LW, ZW).

Table for KRST Albuquerque with columns for artist, song, and ratings (TW, LW, ZW).



STATION NEWS

- **KPFT-Houston MD** Mary Ramirez reports that a fire in the station's storage building knocked them off the air for nearly two hours on October 29. There was heavy damage but no one was hurt. The studios escaped harm although some office equipment was destroyed. The Houston Fire Department has indicated that it looks like a case of arson.
- **Jeremy Halliburton** at KCTI-Gonzales, Tex. says that they are extending their jock shifts to reduce satellite time, so they can present more locally originating hours and more Americana. Their long-term goal is to be 24/7.
- **Remember JR Kaiser** from KVAY-Lamar, Colo.? He's now PD/MD at KKWQ-Warroad, Minn., where he's playing some stuff from the Americana chart and would like to program more. Mail to: PO Box 69, Warroad, MN 56763. Office: (218) 386-3024, studio: (218) 386-1592, Fax: (218) 386-3090, email: jrkaizer@means.net.
- **WHEE-Martinsville, Va.** has a new Website at www.whee.net, a work in progress that's already averaging well over 100 hits a day. Their playlist is accessible now. Click on "music" and then "WHEE playlist."
- **WUMB-Boston** is streaming live (MP3) audio at wumb.org. Just download WINAMP (for Windows PCs) or MACAST (for Macs).

MUSIC NOTES

- **Emmylou Harris** brings a special series of guitar pull-type shows to the West Coast starting December 1 at Stanford University in Palo Alto. There will be five players on all of the dates, with Steve Earle sharing the stage for the series. Rotating guests include Bruce Cockburn, Patty Griffin, Nanci Griffith, John Prine, Mary Chapin Carpenter, Guy Clark, Terry Allen, Gillian Welch & David Rawlings, Kris Kristofferson and Willie Nelson. The concerts will benefit the Campaign for a Landmine-Free World.
- **Agents Ben Ewing and Bobby Roberts** have joined forces to create a new Americana-oriented booking agency, ERA. Heather Myles and Jack Ingram join a roster including Shaver, Dayton Wear, and Pat Haney. Contact ERA at (615) 859-8899.
- You'll be hearing a new voice on the phone, as **Allison Groman** is now the Americana contact at Elektra in New York. Call her at (212) 275-4109.
- Another newcomer is **Chad Bowers**, who will be doing promotion for a brand new label starting up in Nashville. After the new year, expect Cabana Records to service its first record, by **Tracy Reynolds**. Call them at (615) 731-0100.
- Have you visited salon.com yet? There is a very cool interview with **Hank III** that you should check out.



Emmylou Harris



Steve Earle

Fundraising Fun with the Folks at WRVG-Lexington



WRVG-Lexington signed on in 1998 with a deep interest in roots music. WRVG is owned by Georgetown College, and is listener supported and underwritten.

Probably in part due to WRVG's recent turmoil in having to let key staffers go, the community supported this year's fund drive with double the pledges of the other non-commercial station in town. The recurring comment from the audience was,



Tom Martin

"We can't live without this radio station." Lexington is an academic community that boasts three

Tesh, Yoko...you get the picture. Since then, the nappers have been phoning in, giving us so-much time to field so-many calls from listeners to contribute to our ransom fund. As each deadline is met, a few artists are released from captivity.

"The Great MusicNap of '99 came to a peaceful conclusion November 1 when we 'received a call' from 'Frank' saying he had heard during the weekend that we had reached

and surpassed our goal of meeting his 'ransom' demand of \$50,000. 'Frank' was supposedly calling from his truck as he drove aimlessly around the area with the remainder of our CD library, saying he was breaking away from his evil cohort, 'Rodney' and

wanted to negotiate a surrender. So, we called-in the host of our Saturday morning law show, *LegallEase*, to

A note had been left behind demanding \$50,000 in ransom. Saying that they understood how much we hate dead air, they left a small stack of CDs for us to play 'til the money was paid.

colleges and is rapidly becoming a technology- and idea-driven economy. It also has a large Irish population that loves bluegrass and Celtic flavors.

Remember, no matter where you are or what the format is, it's a good bet that your listeners are having fun if you are.

"Theater of the mind" radio makes for listener loyalty. PD Tom Martin enlightens us with an interesting spin they used to fill coffers:

"It began early Monday morning on October 25 with me taking a coffee break and discovering that the entire WRVG music library had been "music-napped," says Tom.

"A note had been left behind demanding \$50,000 in ransom. Saying that they understood how much we hate dead air, they left a small stack of CDs for us to play 'til the money was paid...Wayne Newton, Pat Boone, Yanni, John

handle the negotiations—on-air of course. 'Frank' begged for our listeners' forgiveness and agreed to drive to the station and return our CDs if we would provide him with a place to stay as shelter from his infuriated compadre. So we appealed to our

listeners to help us build a small room for 'Frank' and his dog 'Doofer' and brought him aboard as our maintenance man. The pledge calls rolled in and we plan to bring the 'Frank' persona into play from time-to-time, most likely a 'Frank's Pick o' the Week' feature, resulting from his conversion to a full-fledged fan of our eclectic music mix.

"We've enjoyed a wonderful response to the campaign, and have learned something from the experience...all about a thing called 'humor!' Beats the daylight's out of whining, pleading, and guilt-tripping." ●

Impact

(subject to change)

NOVEMBER 16

Johnny Sansone Watermelon Patch
(Bulseye Blues)

Star Room Boys Why Do Lonely Men and
Women Want to Break Each Other's Hearts?
(Checkered Past)

The Grandsons Pan-American Shindig
(Whirling House)

Trio II "Feels Like Home" (Asylum)

NOVEMBER 30

Riders in the Sky Christmas the Cowboy Way
(Rounder)

Americana®

LW	TW		SPINS	TREND	Stns	Adds
2	1	HANK WILLIAMS III - Risin' Outlaw (Curb)	1168	+66	67	1
<p>g Hank carries on another of the family traditions by risin' straight to the top! Believers include WKGE 75X, WVHL 75X, WLGN 70X, DMX 54X, and TWANGCAST 52X!</p>						
1	2	JOHN PRINE - In Spite Of Ourselves (Oh Boy)	1163	-14	80	0
4	3	THE DERAILERS - Full Western Dress (Sire)	1156	+88	78	2
6	4	THE SOUVENIRS - King Of Heart Ache (Will)	1026	+13	64	0
8	5	DOLLY PARTON - The Grass Is Blue (Sugar Hill)	944	+119	78	6
7	6	HAPPY, TEXAS - Soundtrack (Arista Nashville)	906	+10	57	2
5	7	JIM LAUDERDALE - Onward Through It All (RCA)	891	-177	57	1
12	8	GUY CLARK - Cold Dog Soup (Sugar Hill)	872	+134	76	4
3	9	ASLEEP AT THE WHEEL - Ride With Bob (DreamWorks)	855	-214	60	0
9	10	JACK INGRAM - Hey You (Lucky Dog)	822	+3	52	1
10	11	AMAZING RHYTHM ACES - Chock Full Of Country ... (Valley)	814	0	54	0
16	12	DON WALSER - Here's To Country Music (Sire)	693	+39	62	3
15	13	LEFTOVER SALMON - The Nashville Sessions (Hollywood)	691	+37	67	4
19	14	JON RANDALL - Willin' (Eminent)	685	+70	47	2
11	15	KRIS KRISTOFFERSON - The Austin Sessions (Atlantic)	683	-98	53	1
21	16	BUDDY MILLER - Cruel Moon (HighTone)	653	+71	68	5
22	17	R. B. MORRIS - Zeke And The Wheel (Koch)	628	+50	57	3
13	18	ALISON KRAUSS - Forget About It (Rounder)	618	-104	51	1
25	19	L. CORDLE & LONESOME ... - Murder On Music ... (Shell Point)	608	+81	57	4
20	20	FANTASY - Steel Toe Cowboy (DGG)	592	+4	26	1
23	21	J. LAUDERDALE & R. STANLEY - I Feel Like Singing ... (Rebel)	591	+18	62	1
31	22	THE MAVERICKS - Super Colossal Smash Hits Of ... (Mercury)	578	+143	54	7
24	23	DAVID CHILDERS - Hard Time County (Rank)	577	+34	32	1
14	24	WAYNE HANCOCK - Wild, Free, And Reckless (Ark 21)	576	-82	44	1
17	25	RAY WYLIE HUBBARD - Crusades of the Restless Knights (Philo)	549	-75	44	1
26	26	RICE, RICE, HILLMAN & PEDERSEN - (Rounder)	540	+16	54	3
37	27	ALAN JACKSON - Under the Influence (Arista Nashville)	532	+181	38	9
<p>g Alan earns this week's biggest SPINcrease and leaps 10 spots with 9 new adds including KKDY, KRJC, WHEE, WEIU, KOPN, DMX, KDHX, KGLT, and KVMR!</p>						
18	28	L. RONSTADT & E. HARRIS - Western Wall: The ... (Asylum)	505	-116	50	0
29	29	BOTTLE ROCKETS - Brand New Year (Doolittle)	464	-30	47	1
27	30	ROGER WALLACE - Hillbilly Heights (Texas Round Up)	441	-82	40	1
28	31	BRUCE ROBISON - Long Way Home From Anywhere (Lucky Dog)	426	-71	29	0
36	32	NEWGRANGE - NewGrange (Compass)	419	+36	54	1
33	33	T. GRAHAM BROWN - Wine Into Water (Platinum)	406	+5	28	1
39	34	THE GROOBEEES - The Groobeers (Blix Street)	394	+54	34	3
38	35	THE EX-HUSBANDS - All Gussied Up (Tar Hut)	381	+40	43	5
40	36	RED DIRT RANGERS - Rangers' Command (Lazy SOB)	364	+31	36	1
32	37	BLUE HIGHWAY - Blue Highway (Ceili)	346	-88	31	0
35	38	JULIE MILLER - Broken Things (HighTone)	342	-44	44	1
D	39	JERRY JEFF WALKER - Gypsy Songman: A Life... (Tried & True)	334	NEW	39	9
D	40	BOB CHEEVERS - The Stories I Write (Hayden's Ferry)	330	NEW	29	5

SnapSHOT

Don Yates, KCMU-Seattle

"The Alan Jackson album, *Under the Influence*, works as a tribute to his musical influences, and as a pointed statement about the importance of roots in country music. Considering how difficult it would be to top Gene Watson on "Farewell Party," AJ came mighty close. It's an awe-inspiring display of hard-country singing. His heartrending version of "Once You've Had The Best" is another highlight. Jackson is rock-solid throughout. Every single song is sung and performed with a learned assurance that can't be faked."



GAVIN AMERICANA

americana most added

- Trout Fishing In America (11) Closer to the Truth (Trout)
- Teddy Morgan (11) Lost Loves and Highways (HighTone)
- Alan Jackson (9) Under the Influence (Arista Nashville)
- Jerry Jeff Walker (9) Gypsy Songman: A Life Of Song (Tried & True)
- Bob Delevante (8) Porchlight (Relay)

HotPicks

- ALAN JACKSON
- THE MAVERICKS
- GUY CLARK
- DOLLY PARTON
- THE DERAILERS

ChartBOUND

- IIIRD TYME OUT (Rounder)
- CONTINENTAL DRIFTERS (Razor & Tie)
- ED BURLESON (Tornado)
- TROUT FISHING IN AMERICA (Trout)
- KATY MOFFATT (HighTone)
- J. HARTFORD/HARTFORD STRINGBAND (Rounder)
- BLUE MOUNTAIN (Roadrunner)
- HARTFORD, GRISMAN, SEEGER (Acoustic Disc)
- WESTERLEYS (Prime CD)
- JOHN SEBASTIAN & THE J-BAND (Hollywood)

AMERICANA REPORTS ACCEPTED MON. AND TUES. 8:30 A.M.-3 P.M. (CT) GAVIN STATION REPORTING PHONE: (615) 255-5010, FAX: (615) 255-5020

Review

The Ex-Husbands All Gussied Up (Tar Hut)

From the land of serious twang: booze and broads, guitars and bars, comes the second Tar Hut album from a band that originally called New York City home. Cleverly bookended by a preacherman's irreverent soundbites, the songs build to a fevered pitch. Check out "Line Forms on the Right," "Beer Joints," "Uncle Pen," and "I'm Just a Honky" for a rootin'-tootin' good time! *All Gussied Up* definitely has a place to go...into your listeners' ears!



—Jessie Scott

ARTIST PROFILE Bob Delevante

Album: *Porchlight*
Label: Relay

The Delevante brothers journeyed from New Jersey to Nashville, procuring a publishing deal, then signing with a major label. But it wasn't a fairy tale ending. They parted company with Capitol and then went their separate ways with each other, too. "We both went to art school," Bob explains. "Mike decided to take time to pursue painting. I decided to do this record."

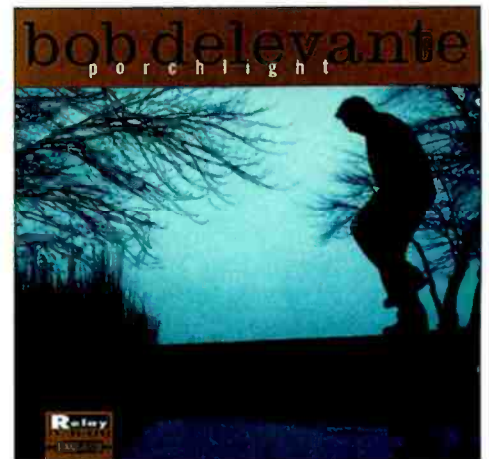
Porchlight was recorded on ProTools, a gift from Buddy Miller, who used it to produce the *Spyboy* album for Emmylou. Bob transferred it to his attic, providing a place to go at 3 a.m. when inspiration struck. "I've got this unbelievable computer set-up, and here I am, recording the sound of banging on a cardboard box, or some weird banjozuki, a homemade instrument."

There was a steady stream of neighbors, Buddy among them. "I find Nashville an amazing town to live in. There's Emmylou Harris up in the attic singing, Jeff Black, Kevin Gordon, Greg Trooper,

Duane Jarvis, and of course my brother Mike stopping by. It was nice approaching the record this way. Now I want to see how far I can take it. You try to make money at it, but it's art and you have to balance the two. It's been an interesting learning process.

"Almost all the songs were written after the Capitol thing. I came to the realization that all the good things were still there, music and my family. The title *Porchlight* reminds me of that."

—Jessie Scott



EMAIL COMMENTS TO JESSIE@MAIL.GAVIN.COM
GAVIN IS ONLINE WWW.GAVIN.COM



Targeting the Educated Ear

BY KENT AND KEITH ZIMMERMAN

We first heard of George Bailey's Walrus Research through research of our own for a column we were writing on a recent WXPB project. A few weeks later, we were talking to Bailey about his world of research and public radio. He consistently hammered on the need for public radio to attract and serve a specific target audience. Gone are the days when public radio had the luxury to be all things to all people. Also important, he says, is ratings, except the ratings game is more a matter of what kind of listener you're attracting, as opposed to sheer volume.

Is there a different way that Arbitron data is disseminated to public radio?

There's a group buy by the RRC, Radio Research Consortium. They're reachable at <http://rrconline.org/>. Craig Oliver is the president. The RRC has a contract with Arbitron to buy all the ratings for all public radio stations and networks, essentially functioning as a processor. They reprocess it into rankings, graphs, and reports; going out to the local stations. Then there's an even more complex analysis of the data by Autographics, which puts together a pretty complex visual report that's designed for the stations. Walrus Research will then do whatever's necessary. For WXPB, we did music testing.

How affordable is research for public radio?

Public radio stations across the country now get virtually zero dollars from the colleges or institutions they're licensed to. The federal money has stayed flat. The important thing about public radio now is that 85 percent of their money comes from listener-sensitive income as opposed to a subsidized economy.

The two forms of listener-sensi-

tive income are contributions from listeners and underwriting. Both are listener-sensitive in that underwriters are more interested in what kinds of people are listening as opposed to how many.

We always tell stations that if they invest money into research, the payoff should be many multiples of that. If you improve your programming with music research by making listeners happy or attracting a higher quality audience, the payoff

GEORGE BAILEY'S TOOL KIT:
AUTOGRAPHICS
MEDIA AUDIT
<http://rrconline.org>
<http://www.aranet.com/>
LISTENER-FOCUSED
FUNDRAISING, JOHN SUTTON
suttonbiz@aol.com
GEORGE BAILEY, WALRUS
RESEARCH
walrusresearch@compuserve.com

is going to come out of improved membership, contribution, and underwriting revenue.

Is public radio measured by both its ratings and underwriting?

Getting ratings is not what we're interested in. It's not going to make any difference if WXPB gets a 3.5 or a 3.0 share. There's no direct payoff. The payoff is if your audience goes up in the target demos, reaching the kind of people who value public radio; who find it important enough to send in money for.

On the underwriting side, again, it's not the total number of people, but if you're falling within the target audience that the underwriter wants. Typically that's a highly educated, high-income audience. Underwriters might be interested in listeners who buy expensive wine, being number one in that. Or number one in foreign travel, etc.

A number of public radio stations look at Media Audit, a service that

lists radio, television news, and newspapers all on the same page. If you wanted to reach people with two automobiles, you can scan across the page and compare media. Media Audit is in many public radio markets, and a lot of stations are buying it because of their qualitative rankers. So I would emphasize that it's not the number of listeners; it's better to have the biggest slice of your particular target. And that's true on the commercial side as well. No commercial station is going for 12+ share.

Over the years, have you noticed Arbitron becoming more radio-friendly?

I've always had a good experience with Alan Topkes, who is the rep for public radio at Arbitron. In addition to selling ratings, we've had custom studies like Audience 98, or a new one that I'm working on called the Public Radio Tracking Study. Arbitron has been helpful in letting us do these custom studies. Check out <http://www.aranet.com/>. There are almost 30 reports—a massive re-contacting of Arbitron diary keepers. You can see how we use Arbitron data for public radio purposes. There are articles there about who gives money to public radio and what kind of programming members want.

Do you ever help public radio with their fundraising pitch

where a public television station, for instance, might use doom and gloom when they're trying to raise money?

We call it "blame and pleading." That's another big project I'm involved in—something called Listener-Focused Fundraising. The main guy is John Sutton, suttonbiz@aol.com. He's a former research director for National Public Radio. His service is designed to research and test the best way to do on-air fund drives. He also tests direct mail, telemarketing, and use of the Internet for fundraising.

Do results of music tests ever differ geographically?

One of the most important points that everybody needs to understand about public radio is that public radio listeners are the same regardless of where they live. Socially conscious, highly educated, intelligent, upper income, professional. If you go into a market like San Francisco, there are a lot of those kinds of people. If you go into Jackson, Mississippi, there are very few. But people? They're the same. Whenever we do a project for multiple markets, we never find marked differences.

What are some of the pitfalls that public radio can fall prey to with their fundraising?

The biggest one is not focusing on a target audience; trying to be all things to all people. Twenty years ago, a public station might have some classical, jazz, gospel, news, children, Spanish, etc. That's the ghost of public radio, it's gone.

What are some of the best research tools available to public radio?

The full complement of research that commercial radio marketing might use is available and used by public stations. Focus groups. Surveys. All are things being used by the 20 or so leading stations including KPLU, WXPB, KCFR, and WBUR in Boston, who are leaping ahead of the pack. ●

O'Connell To Songlines as Coogan Launches

There's a change in the air at Songlines, Ltd. with the departure of Louise Coogan and the arrival of Sean O'Connell from Palm/Ryko. Coogan left to launch a joint venture, Sound Advisors, Inc., a service for performers. They will advise new artists.

"This new business will act as an information center and conduit to those seeking direction," she said. She will remain at Songlines through

mid-December. "Sean is one of the best and brightest of the new generation of music marketers," said Songline's Sean Coakley of O'Connell. (Calling Songlines on the phone, and asking for Sean, should be especially fun now.)

Meanwhile, over at Palm/Ryko, Dave Einstein is looking to fill O'Connell's slot with Modern/Active experience, and is also seeking a college rep.

CONGRATS TO CARL GRIFFIN WHO HAS BEEN NAMED PRESIDENT OF N-CODE MUSIC. GRIFFIN IS A 29-YEAR VETERAN IN THE BIZ, HAVING WORKED AT MOTOWN AND GRP. N-CODED CONTINUES ITS ASSOCIATION WITH WARLOCK RECORDS.



Left Turns on the Airwaves, Jazz Programmers Talk Spice



BY JAZZ/SMOOTH JAZZ EDITORS
KEITH & KENT ZIMMERMAN
keith@mail.gavin.com • kent@mail.gavin.com

In the October 25 issue of GAVIN we explored in great detail the adding of "spice tracks" to the Smooth Jazz music flow. Moving over to non-commercial Jazz radio, yes, there are the similar needs to surprise the listener and billboard special programming, but there are also broad differences between dropping in spice tracks on Jazz and on Smooth Jazz radio.

It's easy to point to a few fringe titles on the current chart as examples of Jazz radio spice, but adopting spice is as much a programming thing as a music matter.

At KUNV in Las Vegas, the air talent still have final say as to what gets played on the air. While Program Director Brian Sanders doesn't have the benefit of computers and databases to guide his on-air vision, according to Brian, KUNV has increased its listenership by a whopping 50 percent since increasing its jazz hours significantly. In terms of spice, Sanders, like many Jazz PDs, is looking at the blues.

"I was listening in my car recently and one of our deejays played 'Green Onions' by Booker T. & the MGs," recalls Brian. "I hadn't heard that song in a while. I encourage the air talent to play more blues, and not just blues tunes by jazz players. Play an Albert Collins record. I want to do more of that. Nowadays my blues show host gives me a list of records to play during jazz air shifts.

"It's also fun to play music by people who are not jazz artists by name and reputation. The Phil Collins Big Band project is more 'name spice' than anything else. Plus Sting has guest-appeared on the Andy Summer's record, the *Thomas Crown Affair* soundtrack, and a recent Joe Henderson CD."

As in Smooth Jazz, Jazz programmers use spice to promote the pledge-rich evening and



KUVO-Denver MD Andy O'Leary (pictured left with Dr. Billy Taylor) thinks jazz spice is very nice.

weekend shows.

"We play quite a bit of spice considering the amount of jazz specialty programs we have," says WDCB-Glen Ellyn, Ill. Music Director Erv Jezek. "I'll play some things from our Latin jazz program or maybe a tune from our Saturday morning Big Band & Swing program and cross-promote them. We also run an acid jazz program on the weekends so, conversely, the hosts of the specialty shows can talk up what we do during the week."

For Jazz radio, spice tracks are more exclusively stylistic drop-ins as opposed to being light rotation songs that will move up into heavier spins-per-week categories.

For stations that lean more ethnic, like KUVO-Denver or WDNA-Miami, Latin jazz has blended so much into the musical lexicon that it's hardly considered spice anymore.

"That describes us in a nutshell," agrees KUVO Music Director Andy O'Leary. "With Latin jazz, we've had spice built in with our programming all along. We probably play a lot more Latin jazz than anybody. Anybody can play artists like Poncho Sanchez or Tito Puente, while we'll move ahead and look at guys like William Cepeda, Bobby Matos, or Jimmy Bosch who are pushing the boundaries of Latin jazz."

As a result, music by hipper, youth-oriented acts may fulfill KUVO's "oh wow" factor on the air.

"Look at artists like Patricia Barber and Medeski, Martin & Wood," O'Leary points out. "Two or three years ago, they were our spice. Now they're just about mainstream. Today, spice might be a novelty song like 'Dot-com Blues' by Mark Elf, something by the Phil Collins Big Band or the Swedish singer Lisa Ekdahl."

"Right now we're looking for things that are rhythmically different," says Nick Morrison at KPLU Tacoma/Seattle. "Things like Monty Alexander's reggae/jazz version of 'Stir It Up' or Mike Stern playing with John Scofield. We're playing a track from Stern's *Play* CD that sounds like a 1990s retake on the Crusaders sound. We're also looking for more Latin components to put in that are melodically strong. 'Siboney' by Arturo O'Farrill would fill the bill."

Tying in older novelty tunes with brand new retro releases is something Sanders likes to do at KUNV. Like Smooth Jazz, sometimes spice can emanate from core artists.

"If it's Jelly Roll Morton's birthday, we might play some old Red Hot Peppers records and then bridge that into the new CD by Wynton Marsalis. Wynton's *Mr. Jelly Lord* serves as an excuse to

jump into the time machine.

"Cassandra Wilson's latest music has an acoustic Triple A kind of appeal," Brian continues. "I use her to take a break from the standard rhythm section feel or to get away from electric sounds. That's a fresh approach."

Many jazz programmers admit that the spice debate is a relatively new philosophical talking point. As today's research-conscious programmers exert more control over fundamentals and music selection, spice is something to think about *after* a station has solidified its vision and built a loyal audience that trusts the station's sound.

"We've just started talking a lot more about spice here recently," says Morrison. "Since KPLU has been so focused on acoustic modal research, right now we're just kind of guessing as to what that spice element should be.

Through a melodic core sound we've been able to deliver consistently to our audience. That means there should be no more doubt about what we sound like to the people who listen. As a result, they know that if we play something that sounds a little different, they have the confidence that we'll always be coming right back to our core sound.

"The next research project we're conducting—which is coming up pretty quick—will really focus on spice. We want to take a look at those fringes again and see what the audience wants to hear in terms of spice.

"We feel like we're ready to trade on our listeners' trusts. We developed this sound so that we could be more accessible. Our listenership and ratings have grown. Now we have to give our audience credit for wanting to continue to grow. We need to check back in with them and ask, 'Where do you folks want to go now?'" ■

Smooth Jazz & Vocals

LW	TW		Stations	Adds	SPINS	TREND
1	1	DAVE KOZ - The Dance (Capitol)	47	0	832	+12
2	2	BRIAN CULBERTSON - Somethin' Bout Love (Atlantic)	45	3	773	+75
<p>g Brian Culbertson, still gathering large SPINincreases and fresh adds, seems poised to replace Mr. Koz from his Number One status in the next few weeks.</p>						
3	3	BONEY JAMES - Body Language (Warner Bros.)	36	1	649	-17
5	4	DOWN TO THE BONE - "Long Way From Brooklyn" (Internal Bass)	35	0	557	-26
4	5	NORMAN BROWN - Celebration (Warner Bros.)	42	0	557	-55
8	6	JOYCE COOLING - Keeping Cool (Heads Up)	44	0	550	+25
9	7	BOB JAMES - Joyride (Warner Bros.)	43	0	542	+35
6	8	KENNY G - Classics In the Key of G (Arista)	31	3	524	-19
7	9	KOMBO - The Big Blast (Verve Music Group)	39	0	513	-17
10	10	CHUCK LOEB - Listen (Shanachie)	40	1	512	+8
11	11	GOTA - Let's Get Started (Instinct)	34	0	506	+7
16	12	DAVID BENOIT - Professional Dreamer (GRP)	44	2	471	+21
14	13	BRIAN McKNIGHT - Back At One (Motown)	35	0	469	+2
18	14	CRAIG CHAQUICO - Four Corners (Higher Octave)	34	0	466	+26
19	15	BRIAN TARQUIN - Soft Touch (Instinct)	29	0	433	+14
17	16	RICHARD ELLIOT - Chill Factor (Blue Note)	42	4	425	-16
12	17	NESTOR TORRES - Treasures of the Heart (Shanachie)	35	0	418	-65
13	18	CHRIS BOTTI - Slowing Down the World (GRP)	37	0	416	-66
21	19	KIRK WHALUM - For You (Warner Bros.)	32	1	402	+17
15	20	CHRIS GAINES - Lost In You (Capitol)	28	0	391	-64
22	21	EARL KLUGH - Peculiar Situation (Windham Hill Jazz)	34	3	366	-1
23	22	ERIC CLAPTON - Runaway Bride Soundtrack (Reprise/Columbia)	25	0	329	-24
25	23	KIM WATERS - One Special Moment (Shanachie)	35	3	309	+75
20	24	THE JAZZMASTERS feat. PAUL HARDCASTLE - Jazzmasters III (Hardcastle Records)	32	2	293	-100
24	25	THE RIPPINGTONS feat. RUSS FREEMAN - Topaz (Windham Hill Jazz/Peak)	22	0	256	+1
28	26	BRIAN HUGHES - Shakin' Not Stirred (Higher Octave)	24	0	246	+25
30	27	SPYRO GYRA - Got the Magic (Windham Hill Jazz)	27	2	225	+24
31	28	SPECIAL FX - Masterpiece (Shanachie)	22	0	220	+24
26	29	DWIGHT SILLS - Easy (Citylights)	24	0	220	-12
29	30	JONATHAN BUTLER - Story Of Life (N-Coded Music)	22	2	214	+2
37	31	KENNY GARRETT - Simply Said (Warner Bros.)	29	6	199	+44
32	32	DENNY JIOSA - Among Friends (1201 Music)	21	2	188	+9
27	33	NATALIE COLE - "Snowfall on the Sahara" (Elektra/EEG)	15	0	187	-39
33	34	BONA FIDE - Royal Function (N-Coded Music)	17	1	182	+4
34	35	STEVE OLIVER - First View (Native Language)	17	0	181	+5
46	36	SANTANA - Supernatural (Arista)	17	1	155	+24
47	37	LEO GANDELMAN - Brazilian Soul (Jazzica/Push)	17	2	153	+35
42	38	KEVIN TONEY - Extra Sensual Perception (Shanachie)	16	1	153	+12
39	39	JOE SAMPLE with LALAH HATHAWAY - The Song Lives On (PRA/GRP)	19	1	149	+2
36	40	STEVE COLE - Stay Awhile (Bluemoon/Atlantic)	16	3	143	-22
35	41	ROGER SMITH - Both Sides (Miramar)	16	0	143	-24
38	42	MARCOS ARIEL - My Only Passion (Paras)	11	0	139	-11
40	43	VICTOR WOOTEN - Yin-Yang (Compass)	13	0	138	-7
49	44	JEFF GOLUB - Out of the Blue (Bluemoon/Atlantic)	15	0	130	+16
44	45	RHYTHM LOGIC - Rhythm Logic (Zebra)	11	0	130	-1
41	46	HIROSHIMA - Between Black and White (Windham Hill Jazz)	15	0	128	-15
45	47	JANGO - Dreamtown (Samson Music)	11	0	127	-4
D	48	SLIM MAN - Jazzified (GES)	13	2	123	new
D	49	GERALD VEASLEY - Love Letters (Heads Up)	11	0	112	new
<p>g WJZZ's Michael Tozzi is raving about the track "Valdez in the Country." Very airplay-friendly with its unique bass and electric piano blend.</p>						
48	50	PHILIPPE SAISSÉ - Halfway 'Til Dawn (Verve Music Group)	11	0	111	-5

Smooth jazz most added

- KENNY GARRETT (6) "Simply Said" (Warner Bros.)
- GROVER WASHINGTON, JR. (5) "The Night Fantastic" (Columbia/CRG)
- RICHARD ELLIOT (4) "On the Fly" (Blue Note)
- PAT METHENY (4) "Homecoming" (Warner Bros.)
- EARL KLUGH (3) "Now and Again" (Windham Hill Jazz)

SpinCREASE

KIM WATERS	+75
BRIAN CULBERTSON	+75
GROVER WASHINGTON, JR.	+50
KENNY GARRETT	+44
BOB JAMES	+35
LEO GANDELMAN	+35

ChartBOUND

- PIECES OF A DREAM (Blue Note)
- GROVER WASHINGTON, JR. (Columbia)
- NELSON RANGELL (Shanachie)
- ED HAMILTON (Narada)
- STING/THOMAS CROWN AFFAIR SNDTRK (Pangea/Ark 21)
- RICK BRAUN (Atlantic)
- FOURPLAY (Warner Bros.)
- Dropped: #43 Peter White, #50 Tom Scott & the L.A. Express

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Review

PAUL HARDCASTLE
"Nightcrawler"
(Hardcastle)



In terms of his oeuvre, Paul Hardcastle gets my vote as the most ingrained and prolific artist in the Smooth Jazz format. His *Cover to Cover* anthology is still one of the finest SJ&V collections available. With *Jazzmasters III* still fresh as a daisy, now is the time to shift to another track. "Nightcrawler" is a little more upbeat than "Lost in Space," without drifting blindly into the 1970s funk remakes that we're starting to hear ad infinitum. Saxophone and piano guide the walking rhythm as Hardcastle flavors the mood with wah-wah guitar and organ. After "Lost in Space," Paul lands back to earth.

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